



Chill 3rd Edition

A Horror Roleplaying Game

Every one of us is weak: mere ants against the stalking giants that have brought us to our knees. Even when we work together, the Unknown is bigger than us, better armed, and better prepared for what's to come. We have no real advantage, and our greatest victories have been nothing but the monsters toying with us before they descend to feast. Our fight is hopeless.

This is how we're going to win.

— Hayat Nejem, "How to SAVE the World"

The uneasy feeling that creeps up your spine as you walk down a darkened hallway. The way your footsteps echo oddly on a deserted street at night, as though there was someone walking somewhere behind you. The shape you see out of the corner of your eye when you're home alone.

The Unknown lurks in the dark.

We all know it. Luckily, some of us use that knowledge to fight. The odds may be against us, but we can win.

Investigate the Unknown.

Rescue the Innocent.

Kill the Monsters.

Will you stand with us? Remember — SAVE is on your side.

Chill 3rd Edition is an investigative horror roleplaying game about people who stand up against monsters, hunting down supernatural threats and protecting the world from the Unknown. You don't have to be a superhero to be a member of SAVE; you just have to stand up and join us.

For ages 13 and up.

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grrr...

growling door
GAMES™



charli

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In loving memory of Micheline Cayer Caron (1948-2010)

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Character sheets are available at <http://GrowlingDoorGames.com/chill>

More Chill goodness at <http://facebook.com/chillrpg>



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FOREWARD

BY RAY WINNINGER

Twenty-odd years ago, I wrote a book called the **Chill Companion** for Mayfair Games. Like it says on the wrapper, the **Companion** was a general-purpose supplement to the **Chill** RPG, a compilation of advice, optional rules, and brand new terrors to vex its poor, unfortunate players. In its first (Pacesetter) incarnation, **Chill** died after a couple of years of modest success, only to have the stake pulled from its heart by Mayfair a few years later. By the time the **Companion** was released, **Chill** was on the verge of going to its grave a second time. Relatively few copies were printed, and even fewer sold.

Yet, even after all these years, I get more mail with questions and comments about the **Chill Companion** than any of the thirty or forty other RPG books I worked on—and, I worked on plenty that dwarfed its popularity. The **Chill** audience may be small, but it's vocal and fiercely devoted. It's no wonder that—like the good Count from Transylvania—the game is

crawling out of its coffin once more, ready to terrify a new generation.

Appropriately enough, the Count himself facilitated my introduction to **Chill**. When the game first appeared (way back in 1984!), I noticed it with interest, but I was already obsessed with (and starting to write for) too many other RPGs to find time to give it a whirl. It wasn't until I thumbed through a copy of **Chill** co-creator Gali Sanchez's **Vengeance of Dracula** a few months later that I knew I had to play this game. I was still a high school student at the time and enamored with Stoker's novel. Perusing **Vengeance**, I was surprised to discover that Sanchez drew upon the literary Dracula rather than any of the better-known cinematic adaptations for inspiration. What's more, this was clearly a new and exciting type of RPG adventure; even a casual scan revealed its rich narrative and detailed cast of characters. Back in those days, most published adventures consisted of

little more than a map and an associated key letting you know how many goblins are in each room and how many silver pieces are in each of their knapsacks. I still consider **Vengeance of Dracula** to be one of the most interesting and innovative RPG adventures of all time. It's a shame it was overshadowed by Chaosium's legendary **Masks of Nyarlathotep** that adopted a similar approach and was released at about the same time.

In fact, a number of **Chill**'s other innovations are sadly under-recognized, as well. Shortly after **Vengeance**, Pacesetter released an entire "source-book" about vampires that detailed how to effectively employ them in the game. That sort of thing is a given these days, but back in 1984, the idea of delving so deeply into one particular "monster" was quite uncommon, if not totally unheard of. Also, in the waning days of **Chill**'s first incarnation, Pacesetter published a supplement called **Creature Feature** that pioneered the notion of vampires and werewolves as player characters almost a decade before White Wolf's eponymous smash successes of the early 1990s.

Anyway, Pacesetter folded after just a couple of years in business and, sadly, **Chill** went right down with it.

Chill and I met again five years later. Mayfair Games had just acquired the rights to **Chill** and was busy revising and updating it, hoping to capitalize on the horror boom that was just ushered in by White Wolf. Mayfair was right in my backyard and I was pretty friendly with most of its staffers, so I was given an opportunity to leave my own tiny mark on the game. Its editor asked me, in a pinch, to write some flavor text in the form of a series of spooky quotations from an otherworldly adversary, the diabolical source

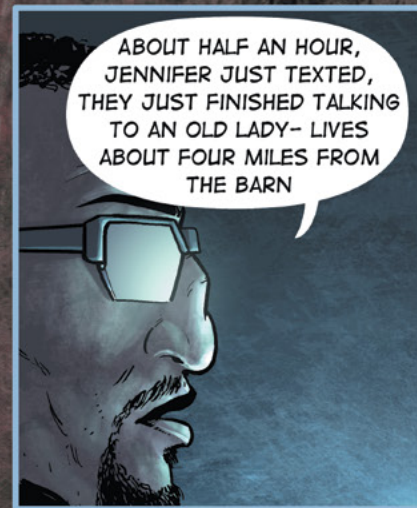
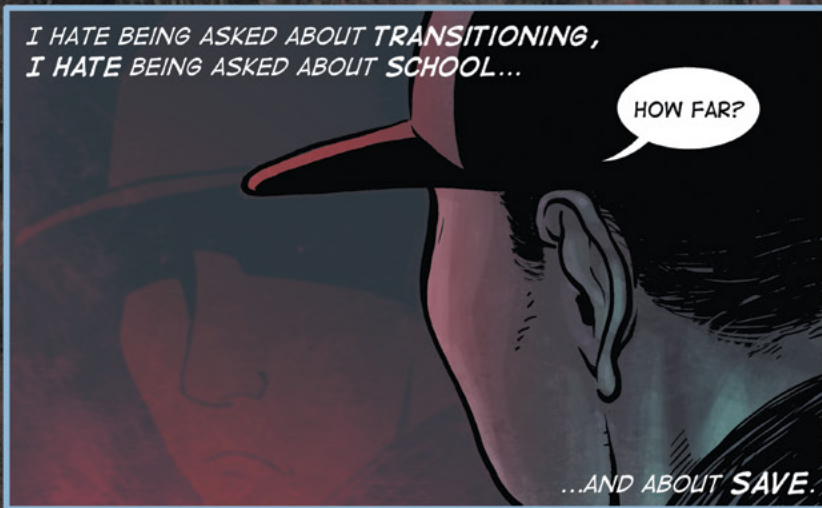
of all evil, to be introduced later. This fiend was later named "Rax" after the editor noticed that the "y" in my signature looks an awful lot like an "x," thanks to my terrible handwriting. As promised, later source-books detailed his malevolent plans. I had so much fun banging out those quotes that I soon agreed to pen the **Companion**.

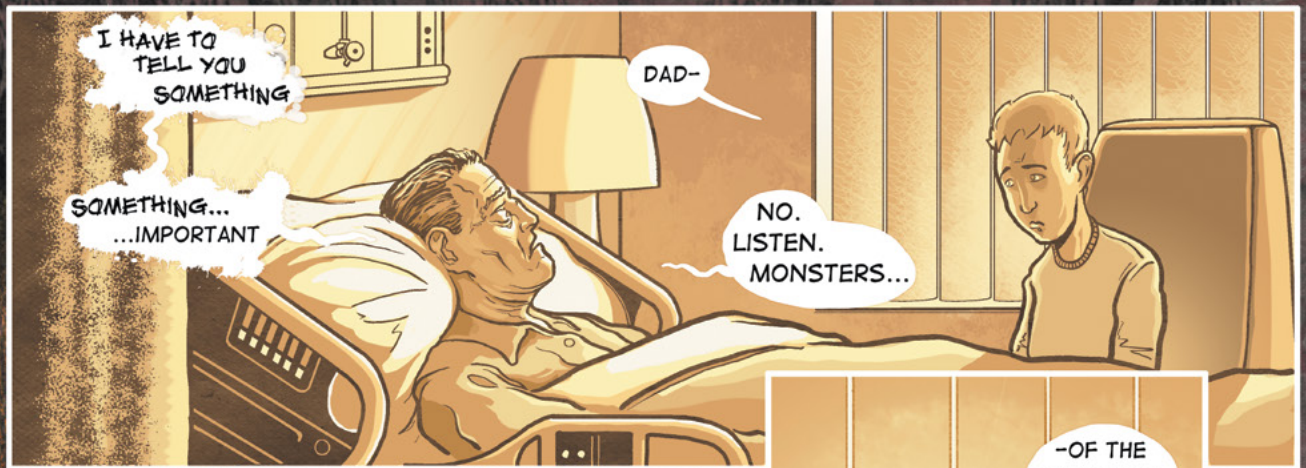
Unfortunately, the Mayfair incarnation of **Chill** lasted only slightly longer than its predecessor. David Ladyman, Jeff Leason, and Lou Prosperi did a great job updating the game for more modern sensibilities, the mighty Joe DeVelasco provided a suitably creepy new look, and plenty of terrific supplements were written by my late friend Nigel Findley and others, but the game just couldn't sink its fangs into a large enough audience to sustain it over the long haul. The early 90s were a tumultuous time in the RPG business and lots of great games went to early graves right alongside **Chill**.

So, twenty years later, here come stalwart Matthew McFarland and crew to finally pull the stake from **Chill**'s icy heart, allowing it to rise once more. The key to any revival is finding just the right blend of old (to bring back the faithful) and new (to broaden appeal), and to my eye, it looks like Matthew and team have their alchemy in order. In the pages that follow, you'll find a skillfully executed fusion, blending the best parts of the earlier versions of the game with plenty of new and exciting ideas. I can't wait to sit down and do battle with my diabolical "namesake" once more.

Anyway, here's to another twenty glorious years of **Chill**. Happy ghostbusting, monster hunting, and fearless vampire killing.







I HAVE TO
TELL YOU
SOMETHING

DAD-

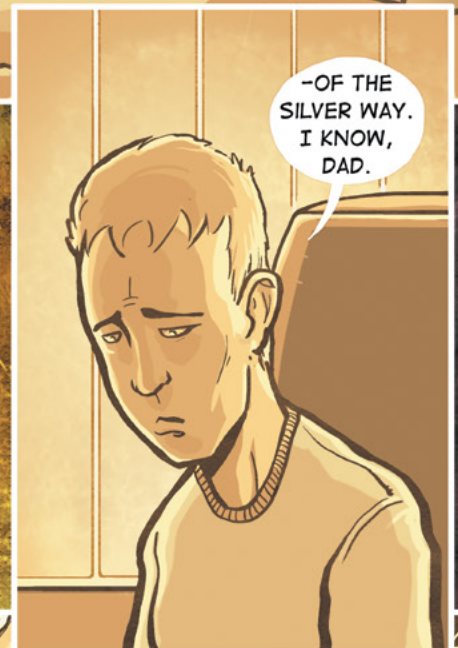
SOMETHING...
...IMPORTANT

NO.
LISTEN.
MONSTERS...

...MONSTERS ARE REAL.
I BELONGED TO A SECRET SOCIETY,
CREATED TO FIGHT THEM



WE'RE CALLED SAVE. THE ETERNAL SOCIETY-



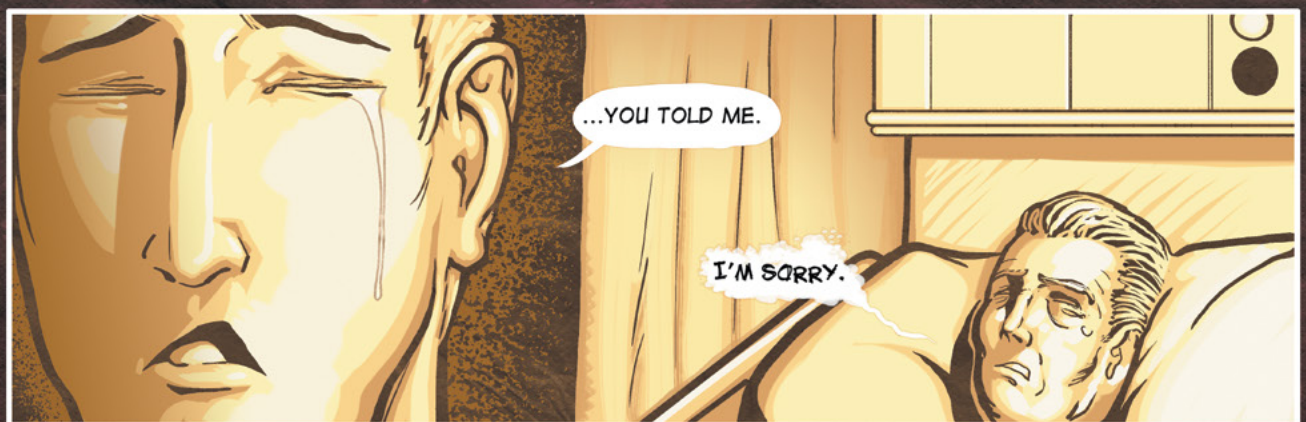
-OF THE
SILVER WAY.
I KNOW,
DAD.



MONSTERS
KILL PEOPLE, RORY.
MONSTERS HUNT
PEOPLE

GHOSTS, VAMPIRES,
WEREWOLVES, SHIT
I CAN'T EVEN NAME.
WE'RE THE ONES
THAT-

I KNOW,
DAD...



...YOU TOLD ME.

I'M SORRY.



NOT MANY PEOPLE STILL LIVE AROUND HERE.

CORN LOOKS HEALTHY ENOUGH.

WE SAID THAT TO THE LADY IN THE FARMHOUSE OVER ON RURAL ROUTE TWO

SHE SAID IT WAS "WATERED WITH THE BLOOD OF THE INNOCENT"

GREAT

DON'T WORRY, MATE SHE WAS OLD. TALKING CRAZY

YEAH



WHAT'S THE PLAN?



WE GO BACK TO THE BARN CHECK IT AGAIN



WASN'T ANYTHING THERE THIS MORNING



YEAH. NOW IT'S DARK. IT MIGHT BE OUT THERE NOW

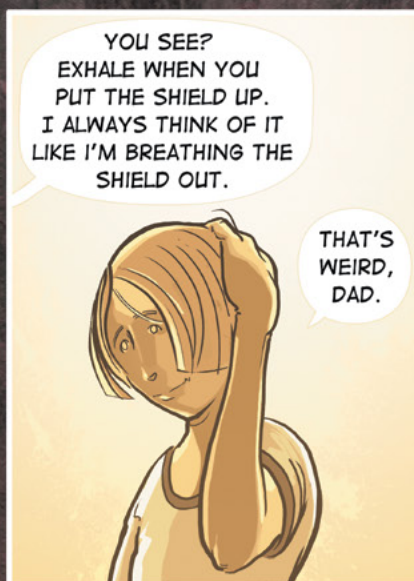
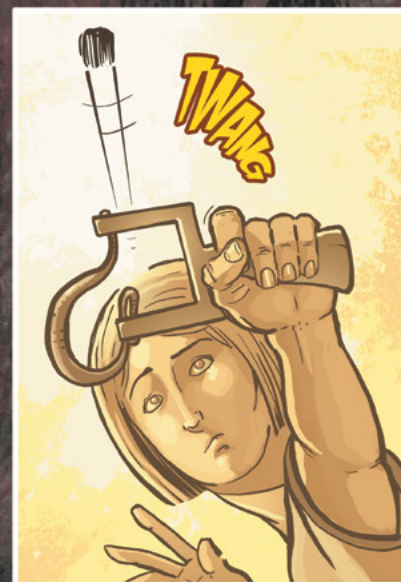


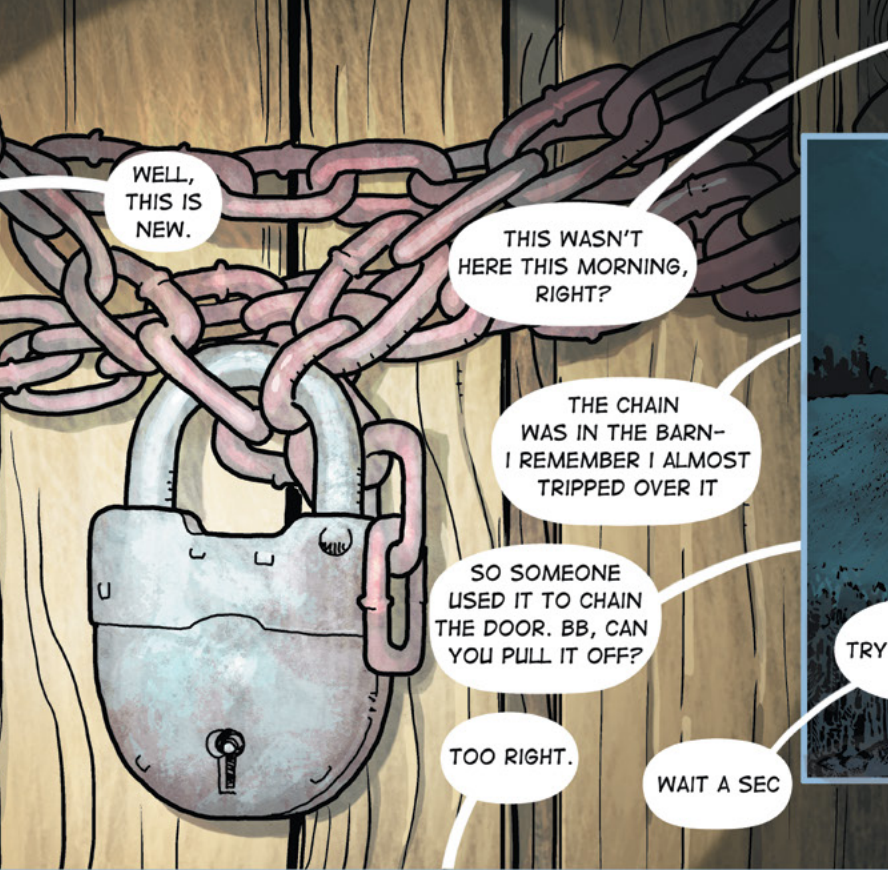
RORY, YOU KNOW TO GET OUT OF THE WAY IF IT GOES BAD, RIGHT YEAH?



COURSE HE DOES. YOUR DAD TOLD YOU HOW THS GOES, RIGHT, KID?

I HATE QUESTIONS LIKE THAT.







THERE'S NO SUBSTITUTE
FOR FIELD EXPERIENCE.



SMELLS IN
HERE. SMELLS
LIKE MEAT.

OH,
PLEASE
DON'T.



HE'S RIGHT.
STINKS. OLD BLOOD
AND ROT. SOMETHING
DIED HERE,

PROBABLY
SAT IN THE HEAT,
AND THE FLIES...

URF!

WHAT?
ARE YOU?



LOOK
OUT!!



BOOM

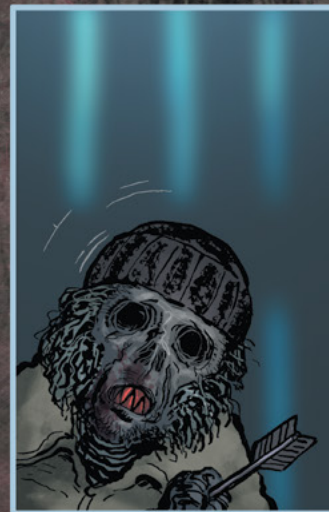


PAK!
PAK!
PAK!
PAK!



HOLY
CHRI-





MONSTERS ARE REAL. VAMPIRES, WEREWOLVES,
GHOSTS AND SHIT I CAN'T EVEN NAME.



I BELONG TO A SECRET SOCIETY, CREATED
TO FIGHT THEM.



IT'S CALLED SAVE-
THE ETERNAL SOCIETY OF THE SILVER WAY

MY DAD WAS A MEMBER.

HE TAUGHT ME.

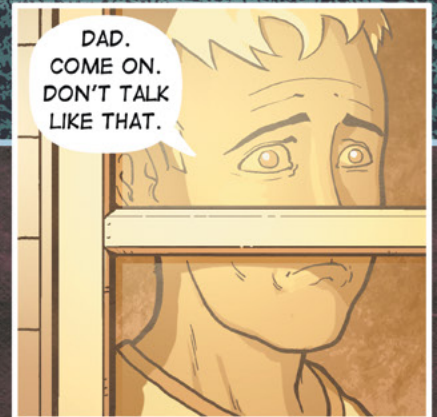


YOU MIGHT NOT
GET A LETTER FOR A
LONG TIME. THERE'S NOT
MUCH SAVE PRESENCE
HERE ANYMORE.

SUITS
ME.



I MEAN,
I MIGHT NOT BE
ABLE TO GO WITH
YOU WHEN YOU
GET CALLED UP.



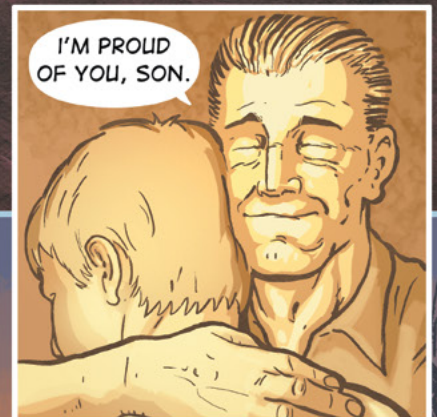
DAD.
COME ON.
DON'T TALK
LIKE THAT.



NO, LISTEN.
I WANT YOU TO
HAVE THIS.



IF ALL ELSE
FAILS, **GOD** AND **SAVE**
ARE ON YOUR SIDE.
REMEMBER THAT.



I'M PROUD
OF YOU, SON.

THANKS, DAD.

END



INTRODUCTION

Welcome to the world of the Unknown, where the dead don't rest quietly. Welcome to a world where corpses rise at the command of evil creatures; where men don the skins of beasts and go hunting for human flesh. Welcome to a world where people fear the dark with good reason—after all, the dark is hungry, aware, and hostile.

At the same time, welcome to a world where men and women pin the *indalo* to their chests and stand against the Unknown. They expect no reward. They know the risk and it terrifies them, but they have seen the horrors that the Unknown can wreak and cannot stomach doing nothing. Welcome to a world of mystery, horror, courage, and hope.

Welcome to **Chill**.

WHAT IS A ROLEPLAYING GAME?

Chill is a game in which the players take on the roles of members of SAVE (*Societas Argenti Viae Eternitata*; the Eternal Society of the Silver Way), a secret organization dedicated to investigating and combatting the forces of the Unknown. If you are familiar with roleplaying games, great! You can skip this section if you wish (but it might be helpful to read it and see how the approach we take). If not, welcome! You're in for a fun—and scary—time.

PLAYERS AND CHARACTERS

In a roleplaying game, the players each create a *character* to act as their representatives or avatars within the game world. You can create any kind of character you want (within the parameters of the genre, of course; creating a character is detailed in Chapter One).

Want to play someone with your personal skill set and outlook, so as to examine how *you* might react to the horrors of the Unknown? You can do that. Want to make someone with a completely different history and stretch your creative skills? You can do that, too. You can take inspiration from your favorite horror movie or novel, or just start assigning numbers and see what happens. Characters who belong to SAVE are called *envoys*. **Chill** assumes that all of the players' characters will be envoys.

One player doesn't create her own character, however. This player—the *Chill Master*, or CM for short—is responsible for creating and facilitating the mysteries that the characters will investigate. The CM needs to know the rules of the game as well as how to create a satisfying horror story. Don't worry—we explain how to do that in Chapter Five.

Throughout this book, we differentiate between players and characters. Characters exist within the game world; they uncover clues, fight monsters, and suffer injuries. Players, of course, are the real people controlling the characters—they roll dice, spend Willpower, and engage in roleplaying.

PLAYING A ROLE

When playing **Chill**, you view the world through the perspective of your character. That means you try and imagine how that character would react to what she is seeing, and respond accordingly. You create your character—her history, background, family, upbringing, and skills—and the Chill Master creates the horrific situations in which your character finds herself. Playing a role involves imagining how your character responds to the world of **Chill**, and you have free rein to portray her however you want. However, consider the following points when making and playing your character:

- **Your character is human.** Characters in **Chill** sometimes wield psychic powers, allowing them to speak with ghosts or even move objects with their minds, but they are not supernatural creatures or superheroes. They are ordinary people, and their bodies and souls are just as frail as anyone else's. Characters in **Chill** get hurt, both physically and mentally, and those wounds don't magically knit when the sun rises.
- **Your character feels fear.** The Unknown did something to your character. Maybe a vampire corrupted and infected her lover. Maybe a werewolf tore your character's beloved dog to pieces. Maybe a ghost followed him as he staggered drunkenly home

from his favorite bar, watching as he reeled, unable to understand what his eyes showed him. Whatever it was that the Unknown did, it affected your character on a deep and uncomfortable level. Your character fears the Unknown because she knows what it can do.

- **Your character is brave.** Many people experience the Unknown's predations, but not everyone has the courage to do anything about it. People who join SAVE—people like your character—don't do it because they *want* to hunt monsters. They do it because the monsters are out there, hurting and killing people. Your character cannot reconcile herself to a world where the Unknown holds sway because the people who know refuse to act.
- **Your character takes risks.** Part and parcel to the bravery necessary to be a SAVE envoy is a willingness to put oneself in harm's way. No SAVE envoy “plays it safe”—the safe thing to do would be not to join. Don't be afraid to take risks (usually by turning tokens, which we'll discuss anon).

HORROR GAMES

Chill is a horror game, and that means the subject matter can be intense, dark, and frightening. Horror thrives on tension and risk, and sometimes that means describing injury, death, and traumatization of other people. Before you and the other players begin a game of **Chill**, you need to decide how graphic those descriptions are going to be, and if any topics are off limits. More advice and clarification on how to do that can be found on page 196.

HOW TO PLAY

Like any game, **Chill** has rules. The rules in **Chill** are meant to facilitate the atmosphere of investigative horror—the characters learn about the mystery, gather information, and eventually confront the Unknown. Along the way they might be injured or scared out of their wits. They come up against supernatural creatures with evil, otherworldly powers, but they can use paranormal abilities of their own. **Chill** rules incorporate all of this and more.

To play **Chill**, you will need the following:

- A copy of the **Chill** book
- Character sheets, one per player (you can download a blank version from growlingdoorgames.com)

- At least two ten-sided dice, though it's better if every player has their own set
- A set of tokens; coins work, as do poker chips as long as you can tell one side from the other (see below for more on how these work). Playing cards are another possibility, since it's easy to tell when they've been turned (distinctly different fronts and backs). Plan to have two tokens for every person playing.
- Pencils and scrap paper

THE DICE

Chill uses two ten-sided dice, also called “percentile dice.” One of these dice is designated as the “ones” die, while the other is the “tens” die. By reading the dice this way, you generate a number 1-100 (many ten-sided dice have a 0 on one facing; if you roll double zeros, read the dice as “100”). Decide at the beginning of the game how everyone is going to read their dice; if you have two different colored dice, for example, the red one might always be the tens die and the black one the ones die. Some ten-sided dice are labeled “10, 20, 30, etc.” rather than with single digits. Some players prefer to “read” their dice left to right as they roll. Use whatever method works for your table.

Most rolls in **Chill** are called *checks*. Checks determine how successful a character is at attempting to do something within the game. For example, a character might attempt to climb up a tree to get away from a slaving monster; the player in this case would make a Movement check. Likewise, in a less fraught example, a character might attempt to do research in a library to determine what that monster in the woods is and how to defeat it—the player would then make a Research check.

A check is successful if the result is *lower* than a particular number, usually a skill or attribute rating (we'll get to these terms in a bit). That number is called the *target number*. The higher the target number, the easier it is to roll under it, so you want your target numbers to be as high as possible. If a target number is 100 or more, you can only fail if you roll 100. A roll of a 100 is a failure, no matter what.

Chill uses three types of checks:

GENERAL CHECKS

A General check is a simple pass/fail. You either succeed at what you're doing or you don't. A General check is successful if the player rolls *lower than or equal to* the target number. Rolling doubles on a General check doesn't have any special effect. Actions that result in a simple yes/no outcome, like breaking down a door, are General checks.

SPECIFIC CHECKS

Most rolls in **Chill** are Specific checks. A Specific check has five potential results:

- If the roll is *higher than the target number*, the result is a Failure. On most checks, this means your character did not accomplish what she was trying to do, or else might have achieved a Pyrrhic or costly victory.
- If the roll is *lower than or equal to the target number*, but still *more than half the target number*, the result is a Low Success. This level of success means the character accomplish what she set out to do; no more, no less.
- If the roll is *lower than half the target number*, the result is a High Success. On a High Success, the character succeeds with style—she might learn a helpful fact or put herself in an advantageous position for future checks.
- If the roll is doubles (33, 55, etc.) and is *higher than the target number*, the result is a Botch. A Botch is worse than a failure—the character has actively hindered herself in some way. If your target number is greater than 100, a roll of 00 is considered a Failure, *not* a Botch.
- If the roll is doubles and is *lower than or equal to the target number*, the result is a Colossal Success. A Colossal Success is the best a character can do—she learns exactly what she needs to learn, she acts decisively and swiftly, or she says precisely the right thing.

TARGET NUMBER: 71



SPECIFIC/OPOSED CHECKS

A Specific/Opposed check happens when two characters act in direct opposition to one another. For example, a vampire might attempt to use the Influence Discipline of the Evil Way to force a character to bend to its will. For this kind of check, both parties make a Specific check against the appropriate target number and compare the result (as described above). The character with the better result wins the check.

Should both parties tie, what happens depends on the check in question. This might result in neither side gaining ground (if one character is trying to force his way through a door and other is trying to brace the door, for instance). If one character had a stronger position going into the contest, then ties should probably benefit that character. Most of the time, when the rules call for a Specific/Opposed check (abbreviated “S/O”), they will also explain what happens on a tie.

MODIFIERS

Sometimes you will need to apply a *modifier* to your target number. Modifiers always affect the target number, never the dice roll. A positive modifier makes your target number go up, which in turns means you are more likely to succeed. Conversely, a negative modifier lowers your target number, giving you a greater chance to fail.

Edges, Drawbacks, and general situations in the game can cause modifiers. The Chill Master will tell you if something in the game levies a modifier. For instance, if your character is trying to pick a lock in the bitter cold, the CM might rule that you take a -10 to your target number because her hands are shaking. If your character is running from a werewolf and he dips into the woods where he used to play as a child, you might get a +10 to your target number because you know the terrain so well.

Modifiers are usually presented in multiples of 10, and they normally won't be more than +/-50.

THE TOKENS

During a game of **Chill**, the players and the Chill Master have access to a set of tokens. In terms of the story, these tokens represent the relative strength of the Evil Way and the Unknown vs. the players' characters. This balance will shift back and forth during a case; both sides will use the tokens to improve the results of their rolls, activate supernatural powers, and otherwise influence the narrative.

Tokens need to have a recognizable “light” and “dark” facing. Coins work (heads for light, tails for dark), as do poker chips (just take a marker and black out one side) or playing cards (card backs for dark, faces for light).

At the start of a case, the group has a number of tokens equal to the number of players (including the CM), plus one. Two of these tokens are dark, the rest are light. Under certain circumstances, the Chill Master will add a light token. The total number of tokens can never be greater than twice the number of players (including the CM).

TURNING A TOKEN DARK

A player can turn a token dark (flipping it from the light side to the dark side) to accomplish the following:

Add 10 to a target number: The player can turn multiple tokens this way and can do so after she has rolled the dice.

Moirá Malkin slashes at a werewolf with her knife. The target number for her action is 70, and her player rolls a 71—a Failure. Moirá's player, Connie, decides to turn a token dark. This raises her target number to 80, meaning Connie's roll of 71 is now a Low Success.

Note that it is possible to turn a Botch into a success using tokens. For instance, in the previous example, if Connie had rolled a 77, that would be a Botch (higher than her target number and doubles), but turning a token would raise her target number high enough to be successful. She still turns a token dark from the Botch regardless, *plus* any tokens required to raise her target number. At that point the check is a Colossal Success in terms of what it means for the story, but the player does not turn a token light (see below).

Activate the Art: The Art—the paranormal abilities that some envoys of SAVE can use—is described in Chapter Three. Use of any discipline of the Art requires the player to turn a token dark.

Automatically succeed on a Sensing the Unknown check: All SAVE envoys can sense the presence of the supernatural. Players can do so by rolling dice or by turning a token dark. Sensing the Unknown is described in Chapter Three.

Gain Insight: When a character uncovers knowledge related to her current case (the player makes an Information check; see page 175) or when a character has direct exposure to the Unknown, the player can turn a token dark and learn or remember a relevant fact about the situation. Insight is described in detail on page 174.

Reduce the level of Trauma suffered from a Resolve check: Players make Resolve checks when

their characters encounter horrific or revolting events during the game, which can result in psychological stress and fatigue. Resolve checks are described in Chapter Four.

Save the life of an envoy: This requires that the player turn *all* available light tokens dark. The envoy in question survives, but is badly injured. Injury and death are described in Chapter Four.

NOTE: A player *must* turn a token dark if she rolls a Botch, or if the Chill Master rolls a Colossal Success.

Note that an envoy's Drive and History can provide opportunities to use some of the above bonuses *without* turning a token dark. Drive and History are described in Chapter One.

TURNING A TOKEN LIGHT

The Chill Master can turn a token light (flipping it from the dark to the light side) to accomplish the following:

Add 10 to the target number of a character under the CM's control: The CM can turn multiple tokens this way, and can do so after she has rolled the dice. Rules for converting a Botch into a Colossal Success are the same as for players.

Activate certain Disciplines of the Evil Way, the dark powers of the Unknown: These powers are described in Chapter Six.

Inconvenience the characters in minor, but important ways that complicate the situation:

For example, the CM might turn a token light to have a character's cell phone chime when he is trying to be stealthy, to have a character's car break down at an inopportune time, or to have a witness panic and run away when the characters are trying help him. More advice and parameters for this use of tokens can be found in Chapter Five.

Have an NPC (non-player character; a supporting character not under the control of a player) take an action or experience something that is detrimental or dangerous to the envoys: For example, the CM might turn a token light to make an NPC flee in terror, get in a car and drive off (leaving the envoys stranded), or suffer a mortal injury at a creature's hand.

NOTE: The Chill Master *must* turn a token light if she rolls a Botch, or if a player rolls a Colossal Success.

The Chill Master will *add* a token under the following circumstances:

- When the forces of the Unknown become aware of the characters' presence, the Chill Master adds a dark token. This only happens once per case.
- Certain powerful Disciplines of the Evil Way require the Chill Master either to turn multiple tokens light *or* to add a light token.



TIMING

Chill measures time in play in two ways. The first is *game time*. This means time measured in the usual increments; minutes, hours, days. If the characters need to drive from one city to another and you figure the drive takes four hours, then you pick up the action in the new city. Four hours of game time have passed, but unless something important is going to happen on the drive, you don't need to worry about what the characters are doing (if the players want to talk in-character, though, and perhaps make some plans or discuss the case, that's fine!). Game time is important if you need to know how long the characters have until some critical deadline. If the characters know that their vampiric adversary will awaken at sunset and come for them, it's pretty important to know how long they have until nightfall! Likewise, some Disciplines of the Art and the Evil Way have effects that last for a certain number of hours or days.

The other measure of time in **Chill** is *narrative time*. Narrative time measures events that are important to the game's story; they're the exciting, important, and tense bits of the game. Narrative time has five increments: *rounds*, *scenes*, *transitions*, *recoveries*, and *cases*.

Rounds are only used in combat or other high-stress situations where every second counts. A round is approximately two seconds of game time, and is enough time for characters to take one quick, decisive action. If a character has time to stop and consider her choices before acting, then rounds are not an appropriate measure of time. If time is being measured in rounds, don't spend too much time thinking or planning before you announce your character's action. If the CM thinks you are taking too much time, she might rule that your character is paralyzed with fear or indecision for a round.

Scenes are the most common use of narrative time. Just like a scene in a movie, a scene in **Chill** begins when the characters arrive at a particular location with a goal in mind. It ends when they leave, or when they change their goal or focus appreciably. For example, the characters might drive up to a house intended to scout around the exterior, looking for evidence of the Unknown. That scene probably includes approaching the house, checking the points of entry, exploring the grounds, and maybe even doing some research using a WiFi connection. If the characters enter the house, the scene ends and a new one begins (since the venue has changed notably). If the grounds around the house include a garage with an open door, exploring the garage probably doesn't constitute a scene change. As you can see, the definition of a scene is somewhat subjective; if you can imagine a television show cutting to commercial, the screen fading to black in a movie,

or the end of a chapter in a novel, you're probably at the end of a scene. A scene encompasses a variable amount of game time; one scene might just be a few minutes, while another might take up several hours.

Transitions mark a switch between scenes that allows characters to rest and recuperate. Think of them as the events that have to happen in order for one scene to move into another, but that don't require roleplaying or description beyond a very simple explanation. It is a break in the action; as such, if the characters are being pursued by a werewolf hunting them, that chase is probably a single scene, even if it changes venues several times. If, however, the werewolf is stalking them slowly, a walk from one campsite to the next is probably a transition. Transitions, like scenes, cover a variable amount of game time, but if the players wish to use a transition to recover Willpower (see page 59), the transition has to give the characters enough time to sit, relax, and compose themselves for at least a few minutes. How much game time this requires is up to the Chill Master; a good rule of thumb is 20 minutes or more.

Recovery periods are similar to transitions in that they include a break in the action, but their purpose within the story is different. Whereas a transition is a quick break, usually indicating a switch between scenes, a recovery period is explicitly meant to give the characters some time to heal, rest, regroup, and plan. Game time is again variable, but a good rule of thumb is that recovery periods are measured in hours.

Finally, a *case* is one complete story or mission. A case might last for a few days of game time, or be a story that requires in depth research, travel, or investigation that might take weeks or even months of game time. A case begins when the envoys receive an assignment from SAVE (or choose to undertake an investigation into the Unknown, depending on how much autonomy they have) and it ends when they have learned the truth and resolved their investigation. Not every case ends with victory, though. A case might end with a monster escaping, or with the envoys being forced to retreat. If a scene ends with a commercial or chapter break, a case is equivalent to a story arc in a television show, or a complete film or novel.



CHAPTER ONE: ENVOY CREATION AND TRAITS

The heart of every **Chill** game is comprised of its characters, all of whom are envoys for SAVE. Bonded by their common goals, whatever their other differences, they are the core of the play experience. This chapter shows you how to create SAVE envoys who will fight back against the Unknown.

MAKING YOUR ENVOY

There are three ways you can create your character and start saving the world.

First, you can choose one of our pre-made envoys and jump right into the game.

Second, you can pick a template, making a few final decisions to customize her to your taste.

Finally, you can build a new envoy from scratch, allocating points to various traits in order to create a character exactly as you envision her.

No matter which method you choose, you'll need a pencil and either a blank character sheet or a copy of

the pre-made envoy you've chosen (all of which can be downloaded at growingdoorgames.com).

OPTION ONE: CHOOSE A PRE-MADE ENVOY

This is the easiest and fastest way to get playing. We have twenty envoys already made that you can choose from. They're completely finished—all you have to do is pick one and go. Feel free to change the character's name, appearance, envoy history, drive, and any other personal details as you see fit. If you have some experience with the **Chill** system, you can tweak and modify the traits as well. If you do, just let your CM know so she's aware.

Don't worry if you don't know what all of the traits mean yet—they're all explained in this chapter.

Rob got to the game late, so he wants to just jump in and play. He likes the look of Rory Calhoun so he borrows the CM's computer, prints off a copy of Rory's sheet, and he's ready to go!

GENEVIÈVE ASHFORD

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	80
STRENGTH	STR	50
STAMINA	STA	65
FOCUS	FOC	50
PERSONALITY	PSY	50
WILLPOWER	WPR	50
DEXTERITY	DEX	60
PERCEPTION	PCN	60
REFLEXES	REF	60
SENSING THE UNKNOWN	STU	12

SKILLS

Movement	80
Prowess	50
Close Quarters Combat	33
Research	25
Communication	50
Interview	25
Fieldcraft	30
Investigation	60
Ranged Weapons	30

SPECIALIZATIONS

> Stealth E 110
> Thrown Weapons B 65
> Larceny M 80

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

EDGES AND DRAWBACKS

- Attractive (1 CP)
- Keen Sense (sight, 2 CP)
- Infamous (3 CP)

DRIVE

☐

Pursuit of Thrills

☐

HISTORY

☐

Escaped a Manitou while stealing jewels (A)

☐
☐
☐
☐
☐

Geneviève Ashford

Description: 28 years, 5'6", 125 lbs, dark brown hair, brown eyes

History: Geneviève is a striking, dark-haired woman from Quebec. She is fearless, cunning, shrewd, and one of the most successful thieves in Canada. She grew up poor in Quebec City and learned that her natural agility and sharp senses were the perfect combination to get her into places others would rather keep secret.

One night, while relieving some rich Montreal tourists of their valuables, Geneviève ran across a manitou. She escaped with her life, but only barely, and joined SAVE soon after. Now she uses her ability and cunning to a nobler end, hoping to track down monsters like the one that still haunts her.



BASIL "BB" BOTTOMLEY

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL	55	Movement	55			INJURY	
STRENGTH	STR	70	Prowess	70	> Prowess M 120		<div>Superficial (-5 STA)</div> <div><input type="checkbox"/> Minor (-10 penalty)</div> <div><input type="checkbox"/> Serious (-20 penalty)</div> <div><input type="checkbox"/> Major (-30 penalty)</div> <div><input type="checkbox"/> Critical (-50 penalty)</div> <div><input type="checkbox"/> Lethal</div>	
STAMINA	STA	63	Close Quarters Combat	63	> Blunt Weapons E 93		TRAUMA	
FOCUS	FOC	40	Research	20			<div>Distressed (-5 WPR)</div> <div><input type="checkbox"/> Minor (-10 penalty)</div> <div><input type="checkbox"/> Serious (-20 penalty)</div> <div><input type="checkbox"/> Major (-30 penalty)</div> <div><input type="checkbox"/> Traumatized (-50 penalty)</div>	
PERSONALITY	PSY	35	Communication	35			SHOCK <input type="checkbox"/>	
WILLPOWER	WPR	38	Interview	19			Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.	
DEXTERITY	DEX	45	Fieldcraft	45				
PERCEPTION	PCN	55	Investigation	55				
REFLEXES	REF	50	Ranged Weapons	50	> Pistol B 65			
SENSING THE UNKNOWN	STU	11						

THE ART

Restorative
» Feat of Strength E 85

EDGES AND DRAWBACKS

Background (Bounty Hunter, 2 CP)
Hopeful (1 CP)
Phobia (Enclosed Spaces, 4 CP)
Reluctant to Harm (4 CP)

DRIVE	<input type="checkbox"/>	Everyone Deserves Justice	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Tracked down a possessed killer (A)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Basil "BB" Bottomley
Description: 30 years, 6'0", 185 lbs., brown hair, brown eyes.
History: Originally born in Tennant Creek, Australia, "BB" now earns a modest living as a bounty hunter for bail bondsmen. Based out of Los Angeles, his line of work puts him into contact with society's roughest elements but he manages to maintain an upbeat approach to life. BB prefers not to use firearms, feeling that they needlessly escalate tense situations. Instead, he relies on his unusual skill with the bola to bring down fleeing criminals.
A brush with fugitives more heavily muscled than himself led a surprised BB to the discovery of his talent in The Art. Following that, a contract to return an escaped murderer—who it turned out was being possessed by a ghost—brought him into contact with SAVE.



RORY CALHOUN

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	50
STRENGTH	STR	40
STAMINA	STA	45
FOCUS	FOC	65
PERSONALITY	PSY	40
WILLPOWER	WPR	53
DEXTERITY	DEX	55
PERCEPTION	PCN	50
REFLEXES	REF	53
SENSING THE UNKNOWN	STU	10

SKILLS

Movement	50
Prowess	40
Close Quarters Combat	23
Research	65
Communication	40
Interview	27
Fieldcraft	55
Investigation	27
Ranged Weapons	27

SPECIALIZATIONS

> Computer E 95

> Mechanics B 70, Larceny B 70

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Kinetic

Protective

» Line of Defense B 65

EDGES AND DRAWBACKS

Crisis Counselor (2 CP), Information Source (Father, 1 CP), Keen Sense (hearing, 1 CP)

Cowardly (3 CP), Reluctant to Harm (2 CP), Worse for Wear (3 CP)

DRIVE

☐

Make His Father Proud

☐

HISTORY

☐

Read his father's old case histories (A)

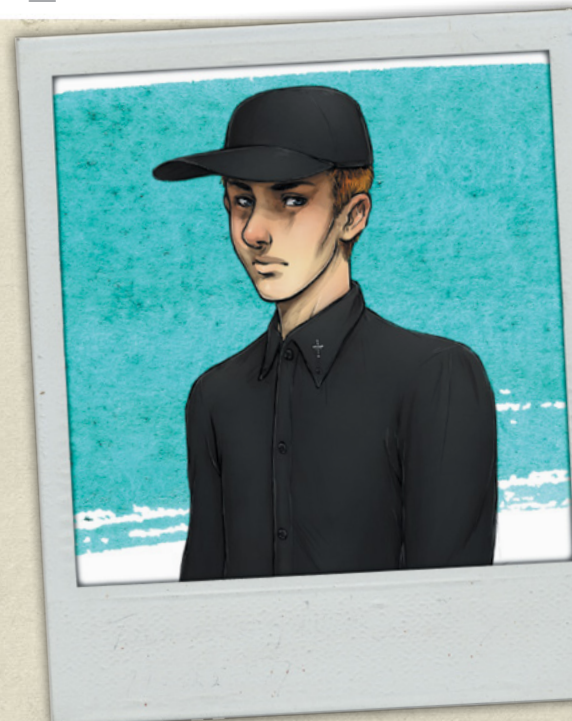
☐
☐
☐
☐
☐

Rory Calhoun

Description: 20 years, 5'6", 120 lbs., brown hair, blue eyes.

History: Rory lives outside of Cleveland, Ohio, attending Baldwin Reserve University. He splits his time between his studies in sociology and looking after his father, Michael Calhoun. Rory is a transgender man and began transitioning when he started college two years ago. His father suffers from advanced dementia and doesn't always remember that Rory is transgender, sometimes asking after his "daughter."

Rory joined SAVE after finding a box of letters and notes that his father had hidden in his room. Rory has never had any direct experience with the Unknown, but felt that joining SAVE was one way to honor his father and his family.



MIRANDA CHASE

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL	50	Movement	50	> Sprint	E 80	INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal	TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
STRENGTH	STR	60	Prowess	30				
STAMINA	STA	55	Close Quarters Combat	55				
FOCUS	FOC	50	Research	25				
PERSONALITY	PSY	40	Communication	40				
WILLPOWER	WPR	45	Interview	23			SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.	
DEXTERITY	DEX	70	Fieldcraft	35				
PERCEPTION	PCN	70	Investigation	23	> Crime Scene	E 100		
REFLEXES	REF	70	Ranged Weapons	70	> Pistols	E 100		
SENSING THE UNKNOWN	STU	14						

EDGES AND DRAWBACKS	DRIVE	<input type="checkbox"/>	Make His Father Proud	<input type="checkbox"/>
Courageous (2 CP)	HISTORY	<input type="checkbox"/>	Read his father's old case histories (A)	<input type="checkbox"/>
Decisive (2 CP)		<input type="checkbox"/>		<input type="checkbox"/>
Information Source (sheriff's department, 1 CP)		<input type="checkbox"/>		<input type="checkbox"/>
Cursed (3 CP)				
Frail (3 CP)				
Hunted (2 CP)				

Miranda Chase
Description: 36 years, 5'9", 140 lbs., dirty blonde hair, green eyes.
History: Miranda, known to her friends as "Randy," grew up a tomboy in Arizona. Her mother died when Miranda was very young, and her dad raised Randy and her brother on his own while moving up the ranks in the local police department. Her brother moved away and she became a cop like her old man.

While investigating a rash of thefts and animal killings plaguing a nearby camp, Miranda and her father were attacked by a wendigo. Miranda barely survived, but her father was killed. Wracked with guilt, she researched the creature and learned that the creature might be part of some family curse. In fact, Miranda is starting to believe that this very same creature may have caused her mother's death.



TYLER COPELAND

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	50
STRENGTH	STR	50
STAMINA	STA	50
FOCUS	FOC	65
PERSONALITY	PSY	45
WILLPOWER	WPR	55
DEXTERITY	DEX	80
PERCEPTION	PCN	50
REFLEXES	REF	65
SENSING THE UNKNOWN	STU	10

SKILLS

Movement	50
Prowess	50
Close Quarters Combat	25
Research	60
Communication	23
Interview	28
Fieldcraft	40
Investigation	25
Ranged Weapons	33

SPECIALIZATIONS

> Online E 58

> Repair M 90

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Kinetic

» Power Surge B 65

EDGES AND DRAWBACKS

Information Source (online community, 1 CP)

Awkward (3 CP), Poor Sense (sight, correctable; 1 CP)

DRIVE

☐

Intellectual Challenge

☐

HISTORY

☐

Used an insurance database to track down a vampire (P)

☐
☐
☐
☐
☐

Tyler Copeland

Description: 23 years, 5'7", 198 lbs., brown hair, brown eyes.

History: Tyler is Hollywood's idea of a typical engineering nerd: short, awkward, and shortsighted. His natural aptitude with machines and programming has led him to become an obsessive tinkerer, and he's able to find the most creative solutions to a problem with only a handful of spare parts and a couple of hours of coding. His talent led him to create his own business as an IT contractor in San Mateo, CA.

When testing a new database system he designed for an insurance company, he discovered a strange increase in lower East Bay deaths among single white females from the ages of 25 to 33. He noted the data with the insurance company, which triggered a database script created by SAVE. The team approached Tyler and they worked together to isolate and stake the vampire committing the murders. Since then, he's been employed as a permanent contractor with the SAVE Regional Headquarters in Los Angeles, where he sometimes goes on cases.



TESSIE DILLON

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES		SKILLS		SPECIALIZATIONS		DAMAGE
AGILITY	AGL	40	Movement	40		INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
	STR	40	Prowess	40		
	STA	40	Close Quarters Combat	20		
FOCUS		FOC	65	Research	65	TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
PERSONALITY		PSY	80	Communication	80	
WILLPOWER		WPR	73	Interview	73	
DEXTERITY		DEX	50	Fieldcraft	25	SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
PERCEPTION		PCN	50	Investigation	25	
REFLEXES		REF	50	Ranged Weapons	25	
SENSING THE UNKNOWN		STU	10			

THE ART	EDGES AND DRAWBACKS
Communicative » Telepathic Empathy M 110	Background (Corporate, 3CP) Poor Sense (eyesight, 2 CP, correctable), Weak Stomach (2 CP)

DRIVE	<input type="checkbox"/>	The Unknown Hides in Plain Sight	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Survived being hunted by a Black Tamanous (A)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Tessie Dillon
Description: 23 years, 5'1", 120 lbs., blonde hair, green eyes.
History: Tessie Dillon was a junior partner at an up-and-coming advertising firm. She always had a knack of knowing just what her clients wanted. To that end, her senior partner invited her and some of their clients to a dinner at his luxurious home in the woods. Her partner turned out to be a monster called a Black Tamanous, however, a creature that tricks people into cannibalism and then feasts on their flesh. The clients were meant to be the dinner—the Tamanous tricked them into eating human flesh. One of the clients was an undercover SAVE envoy, and he and Tessie helped each other survive and subdue the monster, although she watched one of the clients being slaughtered and eaten. Tessie joined SAVE and learned she had an unusual degree of ability in empathy through the Art.



NICOLE FRIEDMAN

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL	75		Movement	75	> Vaulting E 105	INJURY	Superficial (-5 STA)
STRENGTH	STR	55		Prowess	55		<input type="checkbox"/> Minor (-10 penalty)	
STAMINA	STA	65	Close Quarters Combat	33			<input type="checkbox"/> Serious (-20 penalty)	
FOCUS	FOC	40		Research	40	> Journalism B 55	<input type="checkbox"/> Major (-30 penalty)	
PERSONALITY	PSY	70		Communication	70	> Flirting E 100	<input type="checkbox"/> Critical (-50 penalty)	
WILLPOWER	WPR	55		Interview	28	> Reverse Interrogation E 58	<input type="checkbox"/> Lethal	
DEXTERITY	DEX	60		Fieldcraft	30		TRAUMA	Distressed (-5 WPR)
PERCEPTION	PCN	55		Investigation	55		<input type="checkbox"/> Minor (-10 penalty)	
REFLEXES	REF	58		Ranged Weapons	29		<input type="checkbox"/> Serious (-20 penalty)	
SENSING THE UNKNOWN	STU	11					<input type="checkbox"/> Major (-30 penalty)	
							<input type="checkbox"/> Traumatized (-50 penalty)	
EDGES AND DRAWBACKS			DRIVE	<input type="checkbox"/>	Found Her True Calling		<input type="checkbox"/>	
Background (Dilettante, 1 CP), Attractive (2 CP)			HISTORY	<input type="checkbox"/>	Ran into ghosts in Cairo and Rome (A)		<input type="checkbox"/>	
Cursed (3 CP), Naïve (2 CP), Reluctant to Harm (2 CP)				<input type="checkbox"/>			<input type="checkbox"/>	
				<input type="checkbox"/>			<input type="checkbox"/>	

Nicole Friedman

Description: 25 years, 5'2", 95 lbs., brown hair, brown eyes.

History: Nicole's parents were Israeli-born entrepreneurs who made a lot of money in Europe, then sold their shares and moved to the West Coast of the United States. As such, Nicole has studied at the best schools—six of them, in fact, as her capricious nature has limited her to only seriously studying art and acrobatics. She also has terrible luck, often ending up in the wrong place at the wrong time. She's had brushes with the Unknown on one occasion in Cairo and then another one in Rome. When SAVE contacted her to discuss the incidents, she decided that she'd found a new calling. She's been on several SAVE cases since, and she feels she's found where she truly belongs—for now, anyway.



Noriko Frost

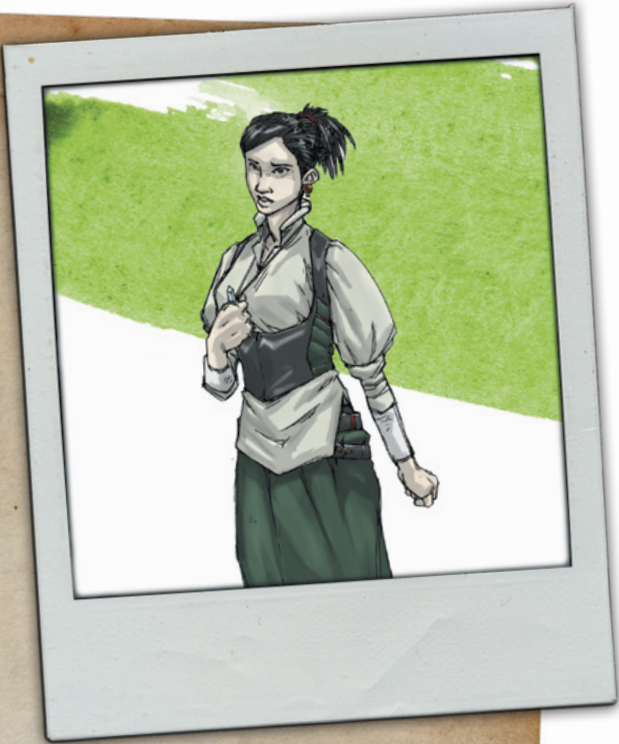
CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES	SKILLS	SPECIALIZATIONS	DAMAGE
AGILITY AGL 50	Movement 50		INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STRENGTH STR 50	Prowess 50		TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
STAMINA STA 50	Close Quarters Combat 25		SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
FOCUS FOC 60	Research 60		
PERSONALITY PSY 60	Communication 60	> Empathy B 75	
WILLPOWER WPR 60	Interview 60	> Conselor B 75	
DEXTERITY DEX 50	Fieldcraft 25		
PERCEPTION PCN 60	Investigation 60	> Journalism B 75	
REFLEXES REF 55	Ranged Weapons 28		
SENSING THE UNKNOWN STU 12			

EDGES AND DRAWBACKS	DRIVE		
Hopeful (2 CP)	<input type="checkbox"/>	Help the Victims that No One Believes	<input type="checkbox"/>
	<input type="checkbox"/>	Saw an East Asian vampire feeding (A)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Noriko Frost
Description: 22 years, 5'0", 110 lbs., multicolored hair (naturally black), blue-green eyes.
History: Noriko was born to a Japanese mother and an American father. She spent most of her childhood in Japan, although she often travelled with her father to China for his business dealings. On one such trip, she saw a **chiang-shih** (an East Asian vampire) feeding from a woman in the back of the hotel lobby. No one else seemed to notice and no one believed her when she tried to point it out. She moved to America as soon as she graduated and attended UC Berkeley to study journalism, using her skills to find others who had witnessed unusual events. Luckily, she found SAVE before she found another monster.



MARIA GALLEGOS

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE
AGILITY	AGL	80		Movement	80	> Climbing B 95	INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STRENGTH	STR	30		Prowess	30		
STAMINA	STA	55	Close Quarters Combat	55	> Unarmed Combat E 85		
FOCUS	FOC	45		Research	23		TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
PERSONALITY	PSY	75		Communication	75		
WILLPOWER	WPR	60		Interview	30	> Children E 60	
DEXTERITY	DEX	50		Fieldcraft	25		SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
PERCEPTION	PCN	65		Investigation	33	> Outdoors E 63	
REFLEXES	REF	55		Ranged Weapons	28		
SENSING THE UNKNOWN	STU	13					
EDGES AND DRAWBACKS			DRIVE		HISTORY		
Background (Dance Instructor, 1 CP)				<input type="checkbox"/>	Protecting her Family		<input type="checkbox"/>
Decisive (1 CP)				<input type="checkbox"/>	Witnessed the manananggal feeding (A)		<input type="checkbox"/>
Emergency Medic (1 CP)				<input type="checkbox"/>			<input type="checkbox"/>
Marked (1 CP)				<input type="checkbox"/>			<input type="checkbox"/>
Poor Sense (hearing, 1 CP)				<input type="checkbox"/>			<input type="checkbox"/>

Maria Gallegos

Description: 33 years, 5'2", 93 lbs., black hair, brown eyes.

History: During her childhood on the island of Mindoro, Maria had her first encounter with the Unknown. While vacationing with her parents, Maria came upon a vampire-like creature of the night, known as a manananggal. (The manananggal is currently being investigated by SAVE.) Her parents emigrated to the United States the following year, seeking medical care for their daughter's continuing nightmares.

Maria is an excellent dancer and only recently retired from performance, giving up life as part of a traveling Broadway show to settle down in New York with her two children and teach others. She has recently become an American citizen, an achievement she takes great pride in. She is also very proud of her Filipino heritage and speaks her native language of Tagalog whenever possible. She lives in New York with her two children; her ex-husband is still traveling with the chorus.



DETECTIVE HECTOR GONZALEZ

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES	SKILLS	SPECIALIZATIONS	DAMAGE
AGILITY AGL 50	Movement 50		INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STRENGTH STR 60	Prowess 60		TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
STAMINA STA 55	Close Quarters Combat 28		
FOCUS FOC 50	Research 25		
PERSONALITY PSY 50	Communication 50		
WILLPOWER WPR 50	Interview 60	> Interrogation E 90	
DEXTERITY DEX 70	Fieldcraft 35		SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
PERCEPTION PCN 70	Investigation 70		
REFLEXES REF 70	Ranged Weapons 70		
SENSING THE UNKNOWN STU 14			

EDGES AND DRAWBACKS	DRIVE	Desire for Justice
Courageous (1 CP)	<input type="checkbox"/>	<input type="checkbox"/>
Information Source (Feds, 1 CP)	<input type="checkbox"/>	<input type="checkbox"/>
Burned Out (3 CP)	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>

Detective Hector Gonzalez
Description: 41 years, 5'3", 130 lbs., black hair, brown eyes.
History: Born in Morelia, west of Mexico City, Hector was always a good police officer. With the Morelia police, he earned a reputation as a marksman and a man who could not be bluffed. He moved to the U.S. and overcame a mountain of red tape to become a police officer in San Antonio, Texas.
Recently, Hector has investigated several tourist disappearances on the U.S.-Mexico border. He uncovered conclusive evidence on the culprit, who turned out to be a creature of the Unknown, presumed killed over a century before. Unable to turn his conclusions over to his superiors, he ended up coming in contact with SAVE, who helped him make sure that the perpetrator was dealt with appropriately this time.



ALFRED JOHNSON

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	40
STRENGTH	STR	60
STAMINA	STA	50
FOCUS	FOC	60
PERSONALITY	PSY	40
WILLPOWER	WPR	50
DEXTERITY	DEX	60
PERCEPTION	PCN	70
REFLEXES	REF	65
SENSING THE UNKNOWN	STU	14

SKILLS

Movement	40
Prowess	60
Close Quarters Combat	25
Research	30
Communication	40
Interview	50
Fieldcraft	30
Investigation	70
Ranged Weapons	33

SPECIALIZATIONS

> Mixed Martial Arts B 40

> Pistol B 48

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Restorative
» Heal B 60

EDGES AND DRAWBACKS

Combat Medic (2 CP), Highly Attuned (1 CP)

Poor Sense (eyesight, 2 CP, correctable)
Reluctant to Harm (4 CP)

DRIVE

☐

Respect for the Dead

☐

HISTORY

☐

Defended himself from zombies in a medical examiner's office (A)

☐
☐
☐
☐
☐

Alfred Johnson

Description: 50 years, 5'7", 150 lbs., grey hair, blue eyes.

History: Alfred was working as medical examiner in Toronto, Ontario when he received five victims' bodies from a ritual murder. While he was searching for the real causes of death, the corpses suddenly came back to life and attacked him. He defended himself with an autopsy saw and a skull chisel, all the while struggling with shock and terror. He enrolled immediately after in self-defense classes and now never works without his gun. A medical colleague in whom Alfred had confided put him in contact with SAVE. Since joining the Society, he has been extremely effective in treating his teammates' serious injuries, using both his medical knowledge and the Art.



JENNIFER JOYCE

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES		SKILLS		SPECIALIZATIONS		DAMAGE
AGILITY	AGL 45		Movement 45			INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STRENGTH	STR 35		Prowess 18			
STAMINA	STA 40	Close Quarters Combat	20			
FOCUS	FOC 55		Research 55	> Journalism M 95		TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
PERSONALITY	PSY 75		Communication 75	> Charm B 90		
WILLPOWER	WPR 65		Interview 65	> Interrogation E 95		
DEXTERITY	DEX 25		Fieldcraft 13			SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
PERCEPTION	PCN 55		Investigation 55			
REFLEXES	REF 40	Ranged Weapons	20	> Bow E 55		
SENSING THE UNKNOWN	STU 11					

THE ART

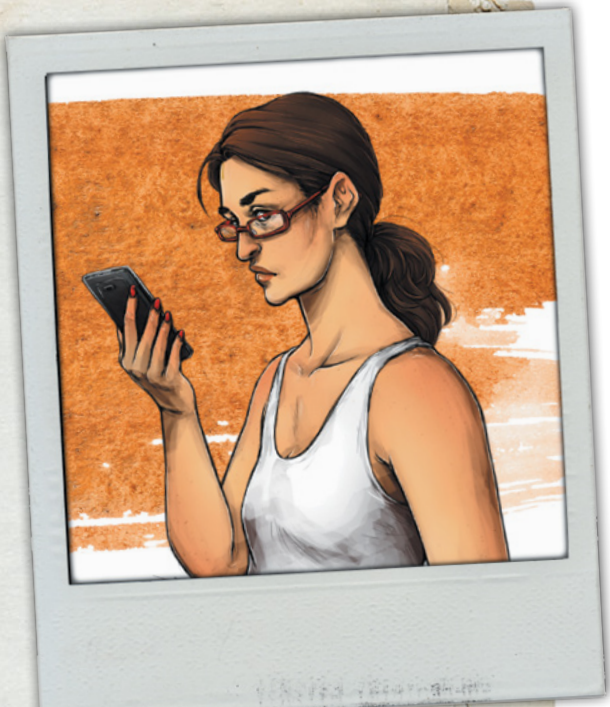
- Communicative
- » Telepathic Sending B 75
 - » Telepathic Empathy B 75

EDGES AND DRAWBACKS

- Hopeful (1 CP), Information Source (newspaper archives; 1 CP), Inured (2 CP)
- Frail (3 CP), Poor Sense (eyesight, correctible, 1 CP), Weak Stomach (2 CP)

DRIVE	<input type="checkbox"/>	Journalistic Curiosity	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Interviewed a possessed colleague (P)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Jennifer Joyce
Description: 28 years, 5'5", 122 lbs., red hair, green eyes.
History: Jenny is a well-known investigative reporter with the **Chicago Daily Examiner**. She's not above using Clairvoyant/Prescient Dream and other Disciplines to scoop the competition. Her editors don't know her methods, but know that they work, so she receives a great deal of latitude in her assignments.
Jenny speaks assertively and emphasizes her points by stabbing at the air with her ever-present cigarette, which she always seems to be holding or lighting but never smoking. She worked with Chicago Chief of Detectives Sanders on the "Woodstock case." Soon after, they were both recruited by SAVE.



DR. JONG KOO KIM

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL	45	Movement	23			INJURY	Superficial (-5 STA)
STRENGTH	STR	45	Prowess	23			<input type="checkbox"/> Minor (-10 penalty)	<input type="checkbox"/> Serious (-20 penalty)
STAMINA	STA	45	Close Quarters Combat	23			<input type="checkbox"/> Major (-30 penalty)	<input type="checkbox"/> Critical (-50 penalty)
FOCUS	FOC	70	Research	70	> Academic M 120		<input type="checkbox"/> Lethal	
PERSONALITY	PSY	50	Communication	50			TRAUMA	Distressed (-5 WPR)
WILLPOWER	WPR	60	Interview	60	> Academics B 75		<input type="checkbox"/> Minor (-10 penalty)	<input type="checkbox"/> Serious (-20 penalty)
DEXTERITY	DEX	50	Fieldcraft	25			<input type="checkbox"/> Major (-30 penalty)	<input type="checkbox"/> Traumatized (-50 penalty)
PERCEPTION	PCN	55	Investigation	55			SHOCK <input type="checkbox"/>	Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
REFLEXES	REF	53	Ranged Weapons	27	> Bow E 55			
SENSING THE UNKNOWN	STU	28						

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Sensing

EDGES AND DRAWBACKS

Background (Physicist, 3 CP), Peace of Mind (2 CP), Strong Stomach (1 CP)

Frail (3 CP), Poor Sense (eyesight, 1 CP), Clumsy (3 CP)

DRIVE

☐

Scientific Curiosity

☐

HISTORY

☐

Discovered Unknown energies in physics lab (P)

☐
☐
☐
☐
☐

Dr. Jong Koo Kim

Description: 60 years, 5'2", 115 lbs., black hair, brown eyes.

History: The son of a poor South Korean family, Jong Koo Kim was sent to the U.S. as a teenager and placed in a foster home. He was an excellent student, graduating top of his class in high school and **summa cum laude** from an Ivy League university. He got a physics research grant, but when he's not working, he's doing what he can to get his family to the States.

About a year ago, one of his graduate students came to him with some strange readings. It should have been a standard experiment to calibrate the machines, so Dr. Kim suspected a prank. After careful monitoring and multiple tests, however, he is now convinced that Unknown forces are at work at his university. He started discreetly inquiring online about similar results, which brought him to SAVE. Now he has begun an effort with them to quantify these forces, even though he feels old age is catching up with him.



MIAKODA LAWRENCE

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES		SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL 55	Movement	55			INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal	TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
STRENGTH	STR 40	Prowess	40				
STAMINA	STA 48	Close Quarters Combat	48				
FOCUS	FOC 50	Research	25				
PERSONALITY	PSY 55	Communication	28				
WILLPOWER	WPR 53	Interview	27			SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.	
DEXTERITY	DEX 75	Fieldcraft	48				
PERCEPTION	PCN 50	Investigation	50	> Tracking B 65			
REFLEXES	REF 63	Ranged Weapons	63	> Rifle E 93			
SENSING THE UNKNOWN	STU 10						

EDGES AND DRAWBACKS		DRIVE		Protecting Her Family	
Courageous (1 CP)		HISTORY	<input type="checkbox"/>	Werewolf attacked her girlfriend (A)	<input type="checkbox"/>
Emergency Medic (1 CP)			<input type="checkbox"/>		<input type="checkbox"/>
Improved Healing (2 CP)			<input type="checkbox"/>		<input type="checkbox"/>
Situational Awareness (2 CP)			<input type="checkbox"/>		<input type="checkbox"/>
Awkward (3 CP)					


Miakoda Lawrence
Description: 24 years, 5'7", 130 lbs., black hair, green eyes.
History: Born to parents in the Kiowa tribe, Miakoda grew up on a ranch in the Southwest U.S.. At the age of 18 she joined the military and was shipped out to the Middle East, leaving her girlfriend behind. Near the end of her tour, however, she received word her mother and father were ill, so she mustered out and returned home to take care of the family business. When she returned home, she discovered some of her livestock had been killed. She started to track down the culprit, figuring it was just a band of coyotes, but what she found was far worse. She was closing in when she heard the screams and ran ahead to find it, whatever it was, feeding on a prone human form. Miakoda shot it to no effect, but a SAVE team that had also been tracking the creature put it down. They were able to save Miakoda's girlfriend, but keep a close eye on her just in case.



CURRENT STAMINA

CURRENT WILLPOWER

Moira Malkin
Description: 30 years, 5'3", 130 lbs., black hair, green eyes.
History: Moira is the child of a divorced Irish Protestant and a French Jew and accordingly spent her childhood shuttling between her parents' respective countries. She developed a profound love of art, backpacking all over Europe to visit the great museums from the age of 14. In her early twenties, she stumbled across priceless pieces that had been confiscated by Nazis from expelled Jews during their French occupation. Without hesitation, she took up stealing in order to reunite the art with the families of their original owners. Moira discovered SAVE when she, a vampire, and a pair of SAVE envoys all expressed interest in a beautiful Polish icon, and the vampire tried to take it by force.



CHRISTOPHER MONROE

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL	70	Movement	70	> Acrobatics	M 120	INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal	TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
STRENGTH	STR	70	Prowess	70	> Leaping	B 85		
STAMINA	STA	70	Close Quarters Combat	35				
FOCUS	FOC	50	Research	25				
PERSONALITY	PSY	60	Communication	60				
WILLPOWER	WPR	55	Interview	28			SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.	
DEXTERITY	DEX	50	Fieldcraft	25				
PERCEPTION	PCN	50	Investigation	50				
REFLEXES	REF	50	Ranged Weapons	25				
SENSING THE UNKNOWN	STU	10						

THE ART	EDGES AND DRAWBACKS
Incorporeal » Voice of the Dead B 70	Attractive (1 CP), Famous (1 CP), Highly Attuned (1 CP) Addiction (alcohol, 2 CP), Cursed (3 CP), Marked (1 CP)

DRIVE	<input type="checkbox"/>	Make the Voices Stop	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Tormented by ghosts (A)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Christopher Monroe
Description: 34 years, 5'11", 190 lbs., reddish brown hair, green eyes.
History: As a child, Christopher was always able to see things no one else seemed to notice, but it wasn't until his adolescence they began to torment him. Christopher moved to Chicago in the hopes of escaping his strange visions, starting his own drag/cabaret show as Muffy Fishbasket, a live singing and aerial drag performer. Christopher first came in contact with SAVE when he was attacked by a ghost while leaving the club after a performance. He held out against the spirit for a few minutes before the SAVE envoys who had been tracking the ghost came to his aid. Christopher realized then he was being hunted and gladly accepted the offer to join SAVE.



BRADLEY OULETTE

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	35
STRENGTH	STR	65
STAMINA	STA	50
FOCUS	FOC	65
PERSONALITY	PSY	60
WILLPOWER	WPR	63
DEXTERITY	DEX	50
PERCEPTION	PCN	55
REFLEXES	REF	53
SENSING THE UNKNOWN	STU	11

SKILLS

Movement	35
Prowess	65
Close Quarters Combat	25
Research	65
Communication	60
Interview	32
Fieldcraft	25
Investigation	55
Ranged Weapons	27

SPECIALIZATIONS

> Academics E 95, Internet B 80

> Pistol B 42

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Protective

» Sphere of Protection B 65

EDGES AND DRAWBACKS

Courageous (3 CP), Natural Leader (1 CP)

Impairment (6 CP)

DRIVE

☐

Adrenaline Rush

☐

HISTORY

☐

Learned a ghost's real name via research (P)

☐
☐
☐
☐
☐

Bradley Oulette

Description: 25 years, 5'9", 150 lbs., brown hair, blue eyes.

History: Growing up in a suburb of Boston, Bradley was athletic and devil-may-care. One evening, his friends dared him to climb over the massive fence surrounding the Morrissey estate. At the top of the ladder, Bradley saw an enraged, translucent woman, lost his grip, and fell backwards, terrified. The resulting injury left him paralyzed from the waist down.

Years later, while studying architecture at Amherst College, he ran across a series of photographs of the Morrissey estate, taken in the early 1900s. He saw the woman whose restless ghost he'd seen that night wearing a maid's uniform. Obsessively trying to learn her story, he came into contact with SAVE, and with the help of several other envoys was able to lay the woman's soul to rest. Bradley insisted on remaining an envoy and began his studies into the Art.



JOHN POST, ESQ.

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES	SKILLS	SPECIALIZATIONS	DAMAGE
AGILITY AGL 65	Movement 65		INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STRENGTH STR 65	Prowess 65		
STAMINA STA 65	Close Quarters Combat 65	> Hoshinjutsu M 115	
FOCUS FOC 45	Research 23		TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
PERSONALITY PSY 40	Communication 40		
WILLPOWER WPR 43	Interview 20	> Interrogation E 50	
DEXTERITY DEX 65	Fieldcraft 33		SHOCK <input type="checkbox"/> Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
PERCEPTION PCN 50	Investigation 43	> Legal E 73	
REFLEXES REF 58	Ranged Weapons 29		
SENSING THE UNKNOWN STU 10			

EDGES AND DRAWBACKS	DRIVE		
Background (Lawyer; 1 CP)	<input type="checkbox"/>	Fights for Justice	<input type="checkbox"/>
Situational Awareness (2 CP)	<input type="checkbox"/>	First client possessed by a ghost (P)	<input type="checkbox"/>
Burned Out (3 CP)	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

John Post, Esq.
Description: 44 years, 5'9", 165 lbs., brown hair, hazel eyes.
History: John was always fascinated by martial arts. He travelled to Japan after high school and spent a few years there, traveling and training under martial arts masters. When he returned, he enlisted with the United States Army and served as a Japanese translator, but after his enlistment ended, John went on to college and law school, continuing his training. In one of John's first legal cases, his client swore he was innocent and insisted that "something unnatural" had slain his wife and children. John investigated his client's claims and discovered that they were true. SAVE observed the case with interest and recruited John at the matter's conclusion.



THOMAS SIMPSON

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES			SKILLS		SPECIALIZATIONS		DAMAGE
AGILITY	AGL	45		Movement	45		INJURY
STRENGTH	STR	70		Prowess	70		<input type="checkbox"/> Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal
STAMINA	STA	58	Close Quarters Combat	58	> Boxing E 88		
FOCUS	FOC	50		Research	50		TRAUMA
PERSONALITY	PSY	50		Communication	50		<input type="checkbox"/> Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)
WILLPOWER	WPR	50		Interview	25		
DEXTERITY	DEX	40		Fieldcraft	20		SHOCK <input type="checkbox"/>
PERCEPTION	PCN	60		Investigation	25	> Forensics E 80	Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.
REFLEXES	REF	50		Ranged Weapons	25	> Shotgun E 55	
SENSING THE UNKNOWN	STU	12					

THE ART

Restorative
» Heal E 85

EDGES AND DRAWBACKS

Background (Doctor, 2 CP), Emergency Medic (2 CP)

Burned Out (3 CP), Naïve (2 CP), Reluctant to Harm (4 CP)

DRIVE	<input type="checkbox"/>	Heal Victims of the Unknown	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Treated wounds inflicted by ghosts (A)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Thomas Simpson

Description: 45 years, 6'0", 225 lbs., black hair, brown eyes.

History: Dr. Simpson is a top medical man, originally from Chicago. The eldest son of an affluent African-American family in the Windy City, he has studied in the US, France, and Austria, specializing in rural populations and charity work. His investigation of a hemorrhagic fever in rural Bosnia whose survivors claimed to be harassed by "evil spirits" led to his involvement with SAVE. Dr. Simpson had an early interest in the pugilistic arts (boxing) and has maintained his skill in the sport. He always carries a flask, though what's in the flask varies depending on the mission.



AMY VEERES

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES		SKILLS		SPECIALIZATIONS		DAMAGE	
AGILITY	AGL 40		Movement 40			INJURY Superficial (-5 STA) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Critical (-50 penalty) <input type="checkbox"/> Lethal	
STRENGTH	STR 45		Prowess 45				
STAMINA	STA 43		Close Quarters Combat 22				
FOCUS	FOC 60		Research 60				
PERSONALITY	PSY 45		Communication 45				
WILLPOWER	WPR 53		Interview 27			TRAUMA Distressed (-5 WPR) <input type="checkbox"/> Minor (-10 penalty) <input type="checkbox"/> Serious (-20 penalty) <input type="checkbox"/> Major (-30 penalty) <input type="checkbox"/> Traumatized (-50 penalty)	
DEXTERITY	DEX 50		Fieldcraft 25				
PERCEPTION	PCN 60		Investigation 60				
REFLEXES	REF 55		Ranged Weapons 28				
SENSING THE UNKNOWN	STU 30						

THE ART

- Sensing
» Premonition E 75
- Kinetic
» Hidden Hand E 65

EDGES AND DRAWBACKS

- Background (Doctor, 2 CP), Emergency Medic (2 CP)
- Burned Out (3 CP), Naïve (2 CP), Reluctant to Harm (4 CP)

DRIVE	<input type="checkbox"/>	Honor Maria's Memory	<input type="checkbox"/>
HISTORY	<input type="checkbox"/>	Helped SAVE destroy a trundler (A)	<input type="checkbox"/>
	<input type="checkbox"/>	Accidentally got envoy killed through misuse of the Art (P)	<input type="checkbox"/>
	<input type="checkbox"/>		<input type="checkbox"/>

Amy Veeres
Description: 24 years, 5'8", 140 lbs., brown hair, brown eyes.
History: When she was a little boy, Amy displayed preternatural skill at sensing the Unknown, but that ability caught the attention of a trundler. He learned about SAVE when an envoy named Maria rescued him and his family from the creature. He joined SAVE at a young age, then, and Maria trained him in the use of his Art. When on a case as an adolescent, however, he lost control of his Hidden Hand and the resulting car accident cost Maria her life. He decided to retire from SAVE. Ten years later, Amy has discovered that she is a transwoman. She was working as a writer and IT girl when she read Nejem's manifesto and remembered why she joined SAVE in the first place. Now she is out of retirement and trying to honor Maria's memory by being an active envoy.



OPTION TWO: PICK A TEMPLATE AND CUSTOMIZE

If you want a balance of ease and flexibility, you can use a character template. A template is a skeleton of a character waiting for you to add flesh, bringing it to life. These templates are nearly finished character concepts, lacking only a few final touches.

Each template requires spending 10 more Character Points (CP—see page 51 for more), choosing the character's drive, and providing a name and any additional personal details you require. You can take additional Drawbacks to give you more CP, if you like.

Steffie wants to play quickly, but none of the pre-made envoys pique her interest. Looking over the templates, she decides she wants to play an anthropologist. She takes down the numbers from the template onto a scratch piece of paper and spends her remaining 10 CP to boost her attributes, add attunement to the Sensing School of the Art, and pick up a couple of Edges. She goes over by a few points, but finds the idea of playing a fastidious character interesting, so she takes a Phobia to germs for 2 CP. She decides on her drive, recalculates her derived traits and skills, picks a name, and transcribes everything over to a fresh character sheet.

ANTHROPOLOGIST

You've always been fascinated by people: how they lived, how culture evolves, and even their funerary practices. When studying ancient human remains abroad for your master's thesis, you noticed a tooth pattern on the bones that couldn't be accounted for. You started researching and it took you deeper and deeper, until you came to the conclusion that there must have been a creature previously unknown to science that killed those people. And then you noticed the pattern in remains from less than a hundred years ago. Fifty years ago. Ten years ago. You became obsessed, going from burial sites to morgues, trying to find an answer without burying your career in the process.

That's when you learned that monsters really are out there. You barely managed to escape with your life, but luckily a SAVE envoy noticed your research and invited you into her cell. Now you find yourself in more of a forensic role, but your knowledge of ancient cultures often comes in handy as well.

AGL	40
DEX	45
FOC	60
PCN	50
PSY	55
STR	50
Max WPR	58
Max STA	45
REF	48
StU	10
CQC	23
Communication	55
Fieldcraft	23
Interview	29; <i>Academics E 59</i>
Investigation	25
Movement	40
Prowess	50
Ranged Weapons	23
Research	60; <i>Academic E 90</i>
Edges	Background (Anthropologist, 3 CP)
Drawbacks	None
Drive	[Specify]
Takeaway	Researched lycanthrope feeding habits (P)
Points Remaining	10



BOUNTY HUNTER

You've always been good at finding things. You always won at hide-and-seek, you never forgot where you parked, and the last place you'd think to look is always the first place you look for something. When you lost your job flipping burgers, you found out that your friend's ex-boyfriend had skipped bail so you decided to try and track him down. Naturally, you found him. When you collected the bounty, though, you realized that this could be a new occupation for you. For a few years, you learned the ins and outs of tracking down people who didn't want to be found before branching out on your own.

One day you were looking for an ex-con who skipped bail on a serious of violent assault charges. You finally tracked him down, but he started acting strangely and speaking with someone else's voice. You tackled him and held him down until someone came to help. It wasn't the police that found you, though, but a team of envoys. You were recruited into SAVE, and now you find monsters as well as the occasional mundane bounty.

AGL	60
DEX	60
FOC	50
PCN	50
PSY	40
STR	55
Max WPR	45
Max STA	58
REF	55
StU	10
CQC	29; <i>Wrestling</i> B 44
Communication	40
Fieldcraft	30
Interview	23; <i>Interrogation</i> E 53
Investigation	50; <i>Tracking</i> B 65
Movement	60
Prowess	55
Ranged Weapons	23
Research	25
Edges	Keen Sense (sight, 1 CP)
Drawbacks	Poor Sense (hearing; correctable with hearing aids 1 CP)
Drive	[Specify]
Takeaway	Tackled possessed ex-con (P)
Points Remaining	10

CLERGY

You were considered to be a leader in your church, even at a relatively young age. You gave hope to the hopeless, food to the hungry, and spiritual advice to your flock. Of course, you made sure to follow the doctrines of your chosen faith, but that meant less to you than knowing that you were making a difference in people's lives. During a particularly rainy funeral, you noticed worms were plopping down around the feet of the mourners. Many were too distracted by their grief, but you could *hear* the worms trying to influence the people around them. You were able to pluck one out of your own ear canal before it could slither in.

The assembled mourners thought you were mad when you screamed at them to run. You thought you were going mad as well, as you kept hearing voices in your head. In desperation, you wrote to a fellow priest, and he directed you to SAVE. They educated you on the nature of the Art and the Unknown. Now you know that you aren't insane—rather, you've been given a gift to help fight the evils of the Unknown.

AGL	50
DEX	45
FOC	65
PCN	55
PSY	65
STR	50
Max WPR	65
Max STA	50
REF	50
StU	11
CQC	25
Communication	65
Fieldcraft	23
Interview	33
Investigation	23
Movement	50
Prowess	50
Ranged Weapons	25
Research	33
Edges	Hopeful (2 CP)
Drawbacks	Weak Stomach (2 CP)
Drive	[Specify]
Takeaway	Saved parishioners from brain worms (A)
Points Remaining	10

DILETTANTE

You came from a family that was wealthy enough that you could be bored with money, but not so wealthy that it drew much media attention. For years you tried anything in hopes of striking an interest, from getting a degree to starting a career to investing in small start-ups, but nothing caught your fancy. One day you would go to the gym, and the next you would try to translate strange books in dead languages. You weren't even dedicated enough to be considered a jack-of-all-trades, but you were adequate at anything you set your mind to.

Your brush with the supernatural happened when you stayed overnight in a graveyard on a dare. Your friends told spooky stories and laughed at every sound, but you could see the faces leering out of the darkness, hungry for human contact. No one else could see what you could; when they started screaming, you knew enough to run. Your family decided they had had enough of your embarrassing conduct and disowned you, cutting you off. You used the last of your allowance to track down anyone who could explain what happened to you. That was when you found SAVE.

AGL	55
DEX	55
FOC	55
PCN	55
PSY	55
STR	55
Max WPR	55
Max STA	55
REF	55
StU	11
CQC	28
Communication	55
Fieldcraft	28
Interview	28
Investigation	28
Movement	55
Prowess	55
Ranged Weapons	28
Research	28
Incorporeal	
Edges	Attractive (2 CP)
Drawbacks	Cowardly (2 CP)
Drive	[Specify]
Envoy History	Ghosts destroyed my inheritance (A)
Points Remaining	10

EX-FREELANCE HUNTER

Most envoys started fighting the Unknown after joining SAVE. A few, like you, started much earlier, trying to do what you could on your own. Shortly after your marriage, you noticed that when you were under a lot of stress, you could move objects with just the power of your mind. When your wife was tormented and eventually killed by a pair of puppet people, however, your powers didn't seem that useful. You spent weeks alternating between researching the creatures and considering suicide. You lost your house and your job and ended up living on odd jobs, fake credit cards, and a string of unpaid bills. Living in motels or in the back of your car, you poured every dollar you made back into the hunt.

You ran across SAVE when they were working the same case you were. You quickly realized that not only is there safety in numbers, but they also knew a hell of a lot more than what you'd cobbled together from whatever books you could beg, borrow, or steal. It's time to stop working freelance and do some serious damage to the Unknown, now that you've got some resources to call upon.

AGL	50
DEX	60
FOC	55
PCN	60
PSY	45
STR	50
Max WPR	50
Max STA	50
REF	60
StU	12
CQC	25
Communication	45; <i>Con E 75</i>
Fieldcraft	30; <i>Traps B 45</i>
Interview	25
Investigation	30
Movement	50
Prowess	50
Ranged Weapons	60
Research	28
Kinetic	<i>Hidden Hand B 60</i>
Edges	None
Drawbacks	Mental Disorder (5 CP)
Drive	[Specify]
Envoy History	Wife was killed by puppet people (P)
Points Remaining	10

PERSONAL DRIVER

You love cars. The feel of the wheel in your hands, the sound of the engine, that new car smell: you love looking at them, you love fixing them, but most of all you love driving them. Anything you could do to drive cars, you would do—cabbie, chauffeur, delivery person, and even a stint working for that company that sends a car to a customer's house when they use a phone app. It was only a matter of time before you found something strange hitchhiking on the side of the road late one night.

He looked handsome and he gave you a lot of inviting glances, but when you pulled over to the side of the road and tried to accept that invitation, his face turned into something horrible. You barely managed to kick him out of your car in time, and you drove so fast that it took hours for the SAVE team to catch up to you after the incident. Now you drive your team from case to case, always on the lookout for another lonesome hitchhiker.

AGL	40
DEX	75
FOC	50
PCN	60
PSY	50
STR	50
Max WPR	50
Max STA	45
REF	68
StU	12
CQC	23
Communication	50
Fieldcraft	75; <i>Driving</i> E 105
Interview	25
Investigation	30
Movement	40
Prowess	50
Ranged Weapons	34
Research	25
Edges	None
Drawbacks	None
Drive	[Specify]
Envoy History	Seduced by a ghost (A)
Points Remaining	10

PRIVATE DETECTIVE

You liked being a cop. Your proudest day was graduating from police academy to become an officer of the law, and your second-proudest day was when you earned your detective's badge in Homicide. You were always more interested in justice than paperwork, though, and after a few years, you decided to cut out the middleman and sell your services directly to the people that needed them.

When a family came to you because the police wouldn't look into a warehouse where kids kept disappearing, you didn't even charge them much. You were able to do a little breaking-and-entering, and discovered the Bloodybones feasting on a young boy. You couldn't save the kid's life, but you swore to find a way avenge him. You turned up SAVE as the best bet against the monsters in the world, and now here you are.

AGL	50
DEX	50
FOC	50
PCN	75
PSY	50
STR	50
Max WPR	50
Max STA	50
REF	63
StU	15
CQC	25
Communication	50
Fieldcraft	25
Interview	25
Investigation	75; <i>Murder</i> E 105
Movement	50
Prowess	50
Ranged Weapons	34
Research	25
Edges	None
Drawbacks	None
Drive	[Specify]
Envoy History	Watched Bloodybones murder a boy (A)
Points Remaining	10

PSYCHIC

You always knew that there was something unusual about the world. Even though you were a sickly child, you've always had a knack for making people feel better whenever they have a sudden terror attack or an unusual compulsion. With just a touch or a kind word, you can make people feel better. Some people called you a faith healer or a wonderful listener, while others called you a fraud or worse. You didn't mind, because you always knew that there were others like you, people who also couldn't easily be explained. Unfortunately, when you finally found another like you, she was in the thrall of a pale, beautiful woman with an enchanting voice. You used your gifts to keep her alive until a SAVE cell arrived to drive the *bean sidhe* away. SAVE debriefed you after the incident and trained you how to use your gifts (which they called the Art). Now you're able to help more people than you ever could alone.

AGL	50
DEX	45
FOC	60
PCN	55
PSY	60
STR	40
Max WPR	60
Max STA	45
REF	50
StU	11
CQC	23
Communication	60; <i>Empathy</i> E 90
Fieldcraft	23
Interview	29; <i>Counselor</i> E 59
Investigation	28
Movement	50
Prowess	20
Ranged Weapons	25
Research	30
Protective	<i>Mental Shield</i> B 60
Edges	Crisis Counselor (2 CP)
Drawbacks	Frail (3 CP)
Drive	[Choose two]
Envoy History	Saved lover from a <i>bean sidhe</i> (A)
Points Remaining	10

RESEARCHER

You've always looked for answers into the Unknown. You've read endless books, ranging from stories of djinni translated into medieval French to blogs of modern-day witches casting spells with iPads. You know that most of it is crap, but you can't help but learn how people try to answer the mysteries of the world in their own way. Once, you found something important: you stumbled across a cult worshipping an ancient god of death in the shadows. The cult targeted you for elimination because you knew too much. You were able to call an old friend, who was able to call SAVE. Now you have an outlet for your research and more books and references than you ever dreamed—and one day, you'll find out if the thing that cult was worshipping was real.

AGL	50
DEX	55
FOC	70
PCN	55
PSY	50
STR	45
Max WPR	60
Max STA	48
REF	55
StU	11
CQC	24
Communication	50
Fieldcraft	28
Interview	30
Investigation	28
Movement	50
Prowess	45
Ranged Weapons	28
Research	70; <i>Occult</i> E 100
Edges	None
Drawbacks	None
Drive	[Specify]
Envoy History	Stumbled across a cult (P)
Points Remaining	10

THIEF

The grass is always greener on the other side, and the objects owned by someone else always shine twice as bright. It started off as purse-snatching and shop-lifting, but soon you were breaking into high-rise apartments and stealing exotic oddities. You sold most of them, but you kept a few for yourself. Your prize was a strange statue that had always captivated you, as though it were staring at you when you weren't watching. A team of SAVE envoys tried to buy it off you just as some people with rotting, peeling skin broke down the door. Afterward you were told that they were zombies, and that the item you told was a way to control them. You're still not sure you're completely on board with this "Unknown" idea, but now you have moved from breaking into banks to breaking into crypts, and you're always up for a challenge.

AGL	60
DEX	60
FOC	50
PCN	60
PSY	50
STR	50
Max WPR	50
Max STA	55
REF	60
StU	12
CQC	27
Communication	50
Fieldcraft	30; <i>Larceny M 80</i>
Interview	27
Investigation	30
Movement	60; <i>Stealth E 90</i>
Prowess	50
Ranged Weapons	30
Research	25
Edges	None
Drawbacks	Phobia (loud noises, 2 CP)
Drive	[Specify]
Envoy History	Stole a necromantic relic (P)
Points Remaining	10

OPTION THREE: BUILD AN ENVOY FROM SCRATCH

The third and most elaborate option is to create every aspect of your character yourself.

Envoys are built with *Character Points*. Characters who are new to working with SAVE (which starting **Chill** characters are assumed to be) begin with 80 CP—the pre-made characters and templates, for example, are all built using 80 CP. If the CM wants everyone to start with more experienced agents, she can have players build using 90 CP (representing an envoy with some experience) or even 100 CP (detailing a seasoned envoy) to start.

Michelle has a firm idea in mind for what she wants to play—a second-generation envoy whose father was lost to attacks by the Unknown back in the 90s; she'd like to stipulate that her father was a member of the ill-fated Charleston HQ, but she'll take that up with her fellow players when they come together to do HQ creation (see Chapter Two). She decides that she wants to create her character from start to finish. She's even decided on a name: Katrina Davenport.

STEP ONE: ATTRIBUTES

First, assign points to your envoy's six attributes: Agility (AGL), Dexterity (DEX), Focus (FOC), Perception (PCN), Personality (PSY), and Strength (STR). All attributes start at zero.

Every CP you spend increases one of your attribute scores by five. The minimum score for an attribute is 20 (4 CP) and the maximum is 80 (16 CP). Human average falls between 40 and 50.

Michelle looks over the six attributes. She sees Katrina as being very agile and strong from training with her father, but she isn't very social. Michelle puts 12 points into both AGL and STR, giving them each an attribute score of 60. She puts 8 points into PSY, leaving it with a score of 40. She decides that the other attributes can be average, so she spends 10 points per the last three attributes to set each of those scores to 50 (62 points spent so far). She then decides that Katrina is a little more focused than average—she wants to avoid her father's fate. She wants to save some of her CP for later, so she reduces her DEX to 45 and uses those saved CP to increase her FOC to 55 (the math remains the same; she just removes one point from DEX and puts it into FOC). She records the attribute scores on her character sheet, and has spent 62 CP.

Once you have spent CP on attributes, you can calculate the scores of your derived traits. They are calculated as follows:

- Willpower: $(\text{FOC} + \text{PSY}) \div 2$
- Stamina: $(\text{AGL} + \text{STR}) \div 2$
- Reflexes: $(\text{DEX} + \text{PCN}) \div 2$
- Sense the Unknown: $\text{PCN} \div 5$

ALTERNATE CP ALLOCATION METHOD

Some players might be math-averse and dislike working with a large pool of points. If you don't want to deal with allocating 80+ CP but you still want to build an envoy from start to finish, here's a technique that may help:

Set all attributes to 50 and subtract 60 CP from your total.

If you want an attribute lower than 50, each reduction of 5 from your score gives back 1 CP to your total to spend (kind of like a Drawback).

Spend your remaining points as normal.

The math ends up being the same, but this way you start with a perfectly average envoy and you only have a handful of points to worry about.

Next, Michelle quickly calculates the scores of her derived traits: a maximum STA of 60, a maximum WPR of 48 (the average of her FOC and PSY, rounded up), REF of 48, and Sense the Unknown of 10. She writes these scores down on her sheet as well.

STEP TWO: SKILLS

Next, decide which skills your envoy is trained in. All SAVE envoys receive some amount of training before being sent out into the field—SAVE prefers its envoys alive and as unharmed as possible, after all. The skills in **Chill** therefore represent knowledge and abilities that SAVE's envoys are likely to need while on missions, rather than attempting to everything a character knows how to do.

If a skill is trained, it means that the envoy uses his entire attribute score for that skill. Untrained skills must succeed against only half the attribute score associated with that skill.

There are nine broad skills in total. Each envoy starts with the skills of Communication, Movement, and Prowess "trained" (unless appropriate Drawbacks are taken). Training additional skills costs 3 CP each.

In addition to training, an envoy may have specializations within a skill. Training assumes a broad base of knowledge, while a specialization assumes focused

instruction in a particular area. You may add a specialization any of your skills by spending CP.

SPECIALIZATION COSTS

Beginner	Expert	Master
1 CP	2 CP	4 CP

Note that these costs are not cumulative—for example, if you want to become a Master in a skill, it only costs you 4 CP, not 7 (1 + 2 + 4). A skill does *not* have to be trained in order to have a specialization.

After all training and specialties are chosen, calculate your skills as follows:

SKILL SCORES

Skill	Untrained	Trained
Close Quarters Combat (CQC)	1/2 STA	Max STA
Communication	1/2 PSY	PSY
Fieldcraft	1/2 DEX	DEX
Interview	1/2 WPR	Max WPR
Investigation	1/2 PCN	PCN
Movement	1/2 AGL	AGL
Prowess	1/2 STR	STR
Ranged Weapons	1/2 REF	REF
Research	1/2 FOC	FOC

*All score calculations round up to the nearest whole number.

A Beginner specialization adds +15 to the skill's score in that specialization. An Expert specialization adds +30, and a Master specialization adds +50.

Michelle marks her Communication, Movement, and Prowess skills as trained. Looking ahead, she doesn't like any of the Drawbacks that would make those skills untrained, so she leaves them as is. Going back to the skills, she definitely thinks Katrina would be trained in Close Quarters Combat and Investigation as the daughter of an envoy. She also wants to be able to improvise things she needs in the field, but she doesn't think she'd be trained in everything that Fieldcraft encompasses. Instead, she decides to take a specialization in Weapons/Traps—she's good at taking what's at hand and making it deadly. She takes this specialization at Expert (her DEX isn't great and she wants a decent score in the specialization). She spends 8 CP (6 for training, 2 for her Expert specialization), leaving her with 10 CP remaining.

Thinking over Katrina's skills, Michelle likes the image of Katrina jumping over obstacles in pursuit of a creature. She debates spending 4 CP to Master the specialization, but she's already got a great Movement score and she wants to save a few for an Art. Instead, she decides to spend two points to be an Expert in Parkour. She has 8 CP left for the next step.

Having decided she's done with skills, Michelle calculates her scores:

CQC: 60

Communication: 40

Fieldcraft: 23; Weapons/Traps E 53

Interview: 24

Investigation: 50

Movement: 60; Parkour E 90

Prowess: 60

Ranged Weapons: 24

Research: 25

STEP THREE: THE ART (OPTIONAL)

If you want to your envoy to be attuned to one of the six Schools of the Art (see page 154), you have to pay CPs for it, much like training a skill. Not every envoy has or wants access to the Art, so this section is optional. Unlike with skills, however, there's no "default" value for being untrained in a School—either you are attuned and have access to it, or you don't.

Attuning the first School of the Art costs 4 CP. Attuning additional Schools costs 2 CP per each additional School (so attuning a second School costs 6 total (4 + 2), a third School costs 8 total (4 + 2 + 2), and so on). Attuning to two schools therefore costs 10 CP, as an example (4 for the first + 6 for the second).

Once an envoy is attuned to a School, you can decide if she will specialize in any disciplines of that Art. Disciplines cost the same as skill specialties: 1 CP for a Beginner discipline, 2 CP for an Expert discipline, and 4 CP for a Master discipline. These costs are not cumulative. Buying disciplines in multiple schools doesn't cost any extra. A School on its own has no score; only disciplines have scores. See The Art (page 149) for more information.

After trainings and disciplines have been chosen, calculate the scores for any disciplines your envoy has. A Beginner discipline's score is equal to the associated attribute. Expert adds +15 to the base, while Master adds +30.

SCHOOL AFFILIATIONS

School	Attribute
Communicative	PSY
Incorporeal	AGL
Kinetic	DEX
Protective	FOC
Restorative	STR
Sensing	PCN

Michelle looks over the various Schools of the Art. Right away she's drawn to Restorative—she expects Katrina to get into a lot of fights and having the ability to heal herself and others sounds extremely useful. Plus, it's based on STR, which is an attribute she already has a high score in. She spends 4 CP to attune in the Restorative School, and one more to buy the Resilience Discipline at Beginner. She decides to save her remaining 3 CP for Edges.

STEP FOUR: EDGES AND DRAWBACKS (OPTIONAL)

Edges and Drawbacks are not mandatory, but they are a good way to both personalize your character and give yourself some flexibility in your CP totals. You can look through the list of Edges (page 67) and select as many as you want, as long as you have the CP to pay for them. Similarly, if you find you're a little low on CP, you can look through the list of Drawbacks (starting on page 71) and pick some that appeal to you. Edges always cost 1, 2, or 3 CP, but Drawbacks can give you anywhere from 1 to 6 CP in return.

Once you pick Edges and Drawbacks, mark them on your sheet along with any rules you need to note down for your own reference. Adjust any scores impacted by the Edges or Drawbacks. Any CPs that are not spent are lost.

Right away, Michelle knows she wants Katrina to take the Inured Edge—growing up around a father who was active in SAVE helped her recover from the stresses of hunting the supernatural easily. She also likes Improved Healing, since that ties in well with her training in the Restorative School. Finally, she takes the 1 CP version of Courageous, giving Katrina a bonus to Terror Resolve checks. Those three Edges cost her 5 CP. She only had 3 CP left, however. She needs to pick a Drawback to get that extra 2 CP.

Looking over the list, Michelle decides on Addiction. For 2 CP it's a mild addiction to a legal drug, so Michelle decides that Katrina is a smoker. Her father smoked like a chimney and she picked



up the habit, but as more and more places go non-smoking and cigarettes get more expensive, there are plenty of opportunities on a case where she won't be able to sneak off for a cigarette break.

Happy with her decision, Michelle writes the two Edges and her Drawback on Katrina's character sheet.

CHARACTER POINT COSTS

Attribute: 1 CP per +5 increase in score

Skill Training: 3 CP (Note: Communication, Movement, and Prowess start trained)

Skill Specialization: 1 CP (Beginner), 2 CP (Expert), or 4 CP (Master)

School of the Art Attunement: 4 CP (+2 CP for each School beyond the first, cumulative)

Discipline of the Art: 1 CP (Beginner), 2 CP (Expert), or 4 CP (Master)

Edges: 1 to 3 CP, depending on Edge

Drawbacks: +1 to +6 CP, depending on Drawback

STEP FIVE: DRIVE AND ENVOY HISTORY

After all of your CPs are spent, you need to decide on your character's drive and envoy history (see page

53 for information on both). Create your drive by considering the completing this sentence: "My character joined SAVE in order to..."

Then create one takeaway (see page 55 for more information), and mark it (P) for personal or (A) for arcane. If you made an experienced envoy (90 CP), choose two takeaways; if you created a seasoned envoy (100 CP), choose three takeaways.

Katrina joined SAVE to follow in her father's footsteps, to make him proud, and to find out what really happened to him. She phrases her drive as: "Katrina joined SAVE to do her father proud." Her takeaway is easy—"father was killed by Unknown forces." While that takeaway could theoretically be personal, she wants to be able to use it in order to activate Insight; it represents stories her father told her about SAVE. Michelle therefore makes the takeaway arcane. She writes those all down on her sheet.

STEP SIX: BACKGROUND AND FINALIZING

Finally, write up some details of your envoy's background: her name, nationality, current or former occupation, physical appearance (age, height, weight, hair color, eye color, clothing style, etc.), and a brief history of how the character got to be an envoy. Flesh out how your character got her drive and envoy history. Sketch a picture of your character if you're artistically

inclined, or look for images on the Internet that are character-appropriate if you're not.

Once everything is decided, transfer any remaining information to your character sheet and you're ready to play!

Michelle decides on some personal details for Katrina, and fleshes out her history. After chatting it over with her CM and the other players, she's ready to play!

KATRINA DAVENPORT

CURRENT STAMINA

CURRENT WILLPOWER

ATTRIBUTES

AGILITY	AGL	60
STRENGTH	STR	60
STAMINA	STA	60
FOCUS	FOC	55
PERSONALITY	PSY	40
WILLPOWER	WPR	48
DEXTERITY	DEX	45
PERCEPTION	PCN	50
REFLEXES	REF	48
SENSING THE UNKNOWN	STU	10

SKILLS

Movement	60
Prowess	60
Close Quarters Combat	60
Research	25
Communication	40
Interview	24
Fieldcraft	23
Investigation	50
Ranged Weapons	25

SPECIALIZATIONS

> Parkour E 90

> Weapons/Traps E 53

DAMAGE

INJURY

- Superficial (-5 STA)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Critical (-50 penalty)
- ☐ Lethal

TRAUMA

- Distressed (-5 WPR)
- ☐ Minor (-10 penalty)
- ☐ Serious (-20 penalty)
- ☐ Major (-30 penalty)
- ☐ Traumatized (-50 penalty)

SHOCK ☐

Check instead of taking an Injury; apply the Injury's penalty to DEX, PCN, REF, and associated skills.

THE ART

Restorative

» Resilience B 60

EDGES AND DRAWBACKS

Courageous (1 CP), Inured (2 CP), Improved Healing (2 CP)

Addiction (cigarettes, 2 CP)

DRIVE

☐

Do her father proud

☐

HISTORY

☐

Father was killed by Unknown forces (A)

☐
☐
☐
☐
☐

Katrina Davenport

Description: 26 years, 5'6", 130 lbs., brown hair, brown eyes.

History: Katrina is a second-generation envoy whose father was lost to attacks by the Unknown back in the 90s; her father was a member of the ill-fated Charleston HQ. Katrina joined SAVE to follow in her father's footsteps, to make him proud, and to find out what really happened to him.



DRIVE AND ENVOY HISTORY

No matter how you create your envoy, at this stage she's just numbers on a page. You know whether she's strong or agile, sharp-sighted or sharp-witted, and whether she knows how to use Google or a Glock. But you may not really *know* her. You don't yet know what makes her get out of bed and confront the Unknown, or what she learned from her first confrontation with the supernatural. How do you get from what the character can *do* to finding out who she *is*?

Once you've determined your character's traits, or if you decide you want to tweak the personal details of a pre-made character, ask yourself some questions about your envoy.

- Who was the envoy before she encountered the Unknown? Where did she grow up? What kind of upbringing did she have? What language(s) does she speak?
- Most people fear the Unknown, seeking to get away from it. What drives her to do the opposite? What motivates her to seek out the creatures of the Unknown and confront them?
- If the character is willing to devote herself to battling the Unknown, what else does she want? What fears or insecurities does she

harbor that come out at the worst possible times?

- What was her first experience with the Unknown? How did she get recruited into SAVE?

The answers to these questions will help you learn more about your character's personality and experience. In **Chill**, these are measured in two areas: the character's *drive* and her *envoy history*.

DRIVE

Fighting or even investigating the Unknown is dangerous to both body and soul. From its very inception, SAVE has relied on the bravery and altruism of its envoys to see them through. Even today, SAVE recruits are a very particular type of person. SAVE envoys are the people who, when faced with a vampire out for blood, a werewolf smashing through a door, or a ghost howling from the beyond, realize that the problem is larger than the immediate situation. *This* vampire may greet the sun, and *this* ghost might be put to rest, but how many more still lurk in the shadows?

That knowledge drives SAVE envoys to sign up rather than hide, to return to the fight once they've escaped. A character's drive is, quite simply, the reason she joins SAVE and fights the Unknown. The simplest way to come up with the drive is to complete this sentence: "My character fights/investigates

the Unknown because....” Whatever comes after “because” is your character’s drive. Note that, on the character sheet, drive has a box on either side. The box on the left is the *light* box, while the box on the right is the *dark* box. You can mark each box once per case. After a case, the marks are cleared.

- If the drive can act as a source of personal inspiration, pushing your character to continue the fight even if it is dangerous or inconvenient, mark the light box. Take the effects of turning a token dark (see page 19), without actually turning any tokens.
- If the drive could lead to a problem for the character, pushing her to do something foolish, impulsive, or dangerous, tell the CM that you are marking the dark box. You can then turn a token light. In exchange, the CM will make the current situation worse for your character based on the drive chosen—similar to the effect “introduce a temporary setback” (see page 20), but focused on the envoy.

Katrina Davenport’s drive is “to do my father proud.” During a case, she is trying to use her training in the Restorative School of the Art to help heal some severe wounds on one of her teammates. She rolls, but gets 7 higher than her target number—a Failure. Michelle, Katrina’s player, tells the CM that she knows her father would never let a fallen comrade suffer, and is marking the light box of her drive. The CM agrees, Michelle marks the box, and she adds 10 to the target number, turning her roll into a Low Success.

Later in the same case, the tokens are more dark than light, and the team is trying to stealthily enter a tenement building believed to be haunted. The team is trying to work together through radio headsets, but Michelle points out to the CM that Katrina’s desire to prevent tragedy (like what happened to her father) could prompt her to go off alone in an attempt to take on risk for the rest of her team. The CM agrees and turns a token light. Michelle marks off the dark box and Katrina’s headset shorts out as she goes in alone to find the source of the haunting.

Once you start playing your envoy, you may find that her drive doesn’t make sense anymore. A character who joined SAVE to protect people from the Unknown might become jaded and callous. A character who wishes to investigate the mysteries of the

Unknown might realize that those mysteries actually terrify her, and she doesn’t need to know “the truth.” You can change your character’s drive between cases, although obviously if the character completely loses her motivation to investigate and fight the Unknown, it’s probably best she retires from SAVE.

EXAMPLE DRIVES

To Protect Humanity: One of the most common envoy drives, the character feels it is her duty to protect humanity from the Unknown. The particulars of the drive are up to the player: what spurred this feeling in the character? Does she feel compelled to protect humanity from other societal evils, or just the Unknown?

To Know the Truth: Scientifically minded characters might see the Unknown as a great riddle to solve. How has it stayed hidden so well? Why do some people return as ghosts when others don’t? How do werewolves gain mass as they shapeshift? Whether it comes down to science or faith, the drive to know and understand what’s really behind the world is a powerful motivation.

To Avenge a Loved One: An envoy’s first experience with the Unknown is likely to be tragic and violent. SAVE is equipped to deal with the Unknown, at least somewhat—they have knowledge, equipment, and the Art on their side. An uninitiated individual has only whatever luck and courage he can muster in the moment, and often someone dies in the process. Many envoys come into SAVE wanting payback against the Unknown for what happened to a family member, a loved one, or even innocent bystanders.

To Serve an Ideal: An envoy confronted with the evil of the Unknown might view his fight as abstract, rather than personal. Instead of seeing the Unknown as a threat to people, he sees it as an attack on justice, or God, or basic human rights. Highly devout or moral people, or just people with a morally stark view of the world, might have this drive.

ENVOY HISTORY

As the envoy investigates the Unknown, she learns a little more from each case. This knowledge is often helpful tracking down other creatures and closing future cases. It can also blind the envoy to new possibilities, however, or leave her vulnerable to dangerous forces. The body of knowledge she collects through experience grows over time: a collection of anecdotes, stories, evidence, and bits of wisdom that simultaneously helps and hinders each subsequent investigation,

just as people collect and are influenced by their real life experiences.

Every case you play in **Chill** adds to your envoy's case history, but her case history is more than just a collection of stories you trade with your friends between game sessions. An envoy's case history has an in-game effect and is represented by *takeaways*. Each takeaway is a short phrase referencing a past case, and details something the envoy learned during the case that stuck with her or informed how she'll approach similar cases in the future.

Each envoy starts with one takeaway (unless they made a more experienced character—see page 48), representing their first brush with the Unknown and how it affected them. Envoys begin with two additional open cases in their history; this means that player can add two more takeaways. After that, the player needs to purchase additional space in the case history with Development Points.

Takeaways fall into one of two categories: *personal* and *arcane*. Personal takeaways relate to the character using her mundane skills to solve a problem—she beats a monster in combat, talks her way past a security guard, picks a lock under pressure, or locates a particularly hard-to-find clue at a murder scene. Arcane takeaways deal with direct exposure to the Unknown—the character uses the Art to uncover something important, suffers the effects of a discipline of the Evil Way, or witnesses a human being turned into a monster. Obviously, some overlap exists between these two categories, and the player can choose to make a takeaway personal or arcane as it suits her.

Takeaways, like drives, have a light box and a dark box. In either case, the takeaway must have some relevant to the situation at hand.

Takeaways can be marked off once per case. After a case, marked boxes are cleared to prepare for the next investigation.

PERSONAL TAKEAWAYS

When you mark the “light” box of a personal takeaway, you can:

- Take to add 10 to a target number (before or after you roll)
- Reduce the Trauma rank of a Resolve check (see page 185).

The CM can mark the dark box of a personal trauma to:

- Boost the target number of a creature
- Raise an NPC's target number by 10.

Miranda Chase's takeaway is “father was killed by a wendigo.” While she is on a subsequent case, local authorities find the envoys as they stake out a monster's lair. Miranda's player can use the takeaway to gain a +10 to her target number on Communication checks to help convince the police to stay back and out of the way.

On the other hand, if things get out of hand, the CM can mark the dark box of Miranda's takeaway to give the monster (or an NPC cop) a +10 to an attack target number in the ensuing firefight.

ARCANE TAKEAWAYS

You can mark the light box of an arcane takeaway to:

- Activate a discipline of the Art (including Sensing the Unknown)
- Gain Insight.

The CM can mark the dark box of an arcane takeaway to:

- Activate a creature's discipline of the Evil Way.

Christopher Monroe's takeaway is “tormented by ghosts.” If he has the feeling that spectral entities are nearby, his player can mark the light box of the takeaway to activate the training of his Incorporeal school and makes sure. Of course, the CM can also make the dark box of the takeaway and activate a lurking ghost's Halt discipline to freeze him in place.

As you choose your first takeaway, look to the questions you answered at the start of this section (page 53). That first experience, whether it was before or after the envoy's recruitment into SAVE, is a great source of inspiration. Decide on a short phrase that helps summarize that experience, something you can easily read during a tense scene and decide if you can draw from that experience. Rather than trying to focus on making a particular takeaway “good” or “bad,” think about one that's *interesting*, something beyond “fought a ghost.” It can be frustrating to have an interesting takeaway used against you by the CM, but it also means you'll have more flexibility to use it to your own advantage.

NEW TAKEAWAYS

After every case, the envoy will be able to add a new takeaway to her envoy history. Add a new line detailing an injury, an experience, a lesson, or something else that was distinctive or formative for your

character. Again, focus on interesting and flexible—it gives you and the CM both ammunition to use the takeaway in creative ways in future cases. Different envoys will have different takeaways from each case.

Once the character has reached three takeaways, you can replace one of your existing takeaways with a new one, decide that your character doesn't have anything new to learn from this case, or buy an additional slot with Development Points.

EXAMPLE TAKEAWAYS

Almost drowned on ghost ship
Barely killed a bat lord
Deafened by a screaming skull
Bitten by a lycanthrope
Shot by a police officer

ENVOY DEVELOPMENT

People are always changing, learning, and growing. We change as we succeed and fail in life. We learn when get new data, and when we discard outdated information. We grow when we train new skills and work to master existing ones. An envoy who isn't constantly improving is one that will soon wind up dead in the field. Experience is therefore vital to the success of a SAVE team, as is effectively building on experience gained by its envoys.

In **Chill**, an envoy improves in three ways: spending Development Points, gaining new takeaways in her envoy history, and updating her drive.

DEVELOPMENT POINTS

After each game session, every player is awarded a number of Development Points to use on his envoy. Typically the CM will award 1 DP per session, with an additional DP at the end of a successful case or after a particularly dangerous encounter. CMs can award more if they want characters to improve more quickly.

Development Points can be spent in much the same as CPs are spent during character creation—they are spent to increase attributes, train or specialize skills or Schools of the Art, and purchase Edges. In addition, Development Points can also be used to “buy off” any Drawbacks the envoy has. You can only spend Development Points between cases, not during them. In addition, players should give a short suitable explanation to the CM about what their characters are doing to improve in those areas.

DEVELOPMENT POINT COSTS

Statistic	Cost
Attribute	1 DP per +2 increase in score
Skill Training	3 DP
Skill Specialties	Cost
Beginner	1 DP
Raising a Beginner Specialization to Expert	1 DP
Raising an Expert Specialization to Master	2 DP
Schools of the Art	Cost
First Attunement	4 DP
Subsequent Attunements	4 DP + 2 DP for each school attuned*
Discipline of the Art	Cost
Beginner	1 DP
Raising a Beginner Discipline to Expert	1 DP
Raising an Expert Discipline to Master	2 DP
Extras	Cost
Edges	1–3 DP, depending
Buying Off Drawbacks	1–6 DP, depending
Additional Takeaway Slot	1 DP

* (the second School costs 6 DP, the third costs 8 DP, etc.)

Improving Attributes: An envoy can only improve one attribute between cases. The envoy may work out at the gym (to improve AGL or STR), study (to improve FOC), spend some time socializing (to improve PSY), go to a shooting range (to improve DEX or PCN), or employ some other reasonable method to improve in a particular area. All skills and derived traits based on the attribute in question should be recalculated accordingly—this is the only way to improve derived traits.

Learning or Specializing Skills: Characters can only train or specialize one skill between cases. The envoy spends her time either learning how to perform the new skill (if it's newly trained), or expanding on her knowledge (if it's a specialization). Specializations acquired from DPs must start at Beginner.

For specializations, the *difference* between Beginning, Expert, and Master is paid in DPs—you don't have to purchase the new specialization at full DP cost. You do, however, have to purchase them in



order; you can't go straight from Beginner to Master between cases. You have to buy Expert first, go through another case, and then buy Master. The DP costs for that, for example, would be 1 DP to buy Beginner, one more DP to buy Expert, and then two more DPs to buy Master.

Learning or Improving Schools of the Art: As with skills, envoys can only attune one School of the Art between cases, or acquire or improve a new discipline. Learning multiple Schools of the Art is difficult, but not impossible. This cost is cumulative, so if a character starts with the Restorative attunement, and then wants to add Protective, the Protective attunement costs 6 DP. If the character then wishes to learn the Incorporeal School, attuning costs 8 DP. Once attuned, however, costs to buy disciplines are the same: 1 for Beginner, 2 for Expert, 4 for Master.

Purchasing New Edges: You can purchase one new Edge between cases at the listed cost for that Edge, along with an explanation of how the envoy has acquired the new Edge. Some Edges are easier to explain than others—getting a new wardrobe and a makeover can explain acquiring the Attractive Edge, while some off-the-books training could explain a new Background Edge, but it's harder to justify acquiring Improved Healing or a Keen Sense without a very creative explanation. As during character creation, an Edge can only be purchased once—you can't have five points in Keen Hearing, for example.

Buying Off Drawbacks: If you feel that a particular Drawback is no longer hindering your character or if you're tired of the hindrance it provides, you can use

Development Points to “buy off” the negative effects of the Drawback between cases. The amount of DPs is the same as the number originally awarded from taking the Drawback in the first place. The player also has to provide a reasonable justification for why the Drawback is no longer effective, if one hasn't come up in play—the envoy goes to meetings to curb her Addiction, say, or she gets medication and/or therapy for her Mental Disorder.

Adding a Takeaway: After each case, the envoy may add a new takeaway as detailed on page 54. The takeaway should be interesting and flavorful—“killed a skeleton” is less interesting and harder to channel than “seduced by Jackson de la Croix.” Adding a takeaway is free of charge once per case, but if the character is out of envoy history slots, the player can pay 1 DP to add another.

TRAITS

Regardless of how a player chooses a character to play, every character has traits that describe his strengths and weaknesses and history and abilities. This section describes in depth what those terms indicate and how they might be used in a game of **Chill**.

ATTRIBUTES

Every character in **Chill** has six *attributes*, meaning innate abilities that everyone possesses to a greater or lesser degree. (Monsters use different traits—see page 227 for more.) Each attribute has an *attribute score* typically ranging from 20 to 80. A score of 20 represents the worst example of that attribute—someone utterly unable to focus, someone having atrophied

muscles, or someone with a completely forgettable personality. A score of 80, on the other hand, indicates a character who has reached maximum human potential—someone able to pay attention to a dozen different conversations at once, someone who could win weight-lifting competitions, or someone who becomes instant friends with everyone she meets. 40–50 is considered to be average for a normal person.

The attributes in **Chill** are Agility (abbreviated AGL), Dexterity (DEX), Focus (FOC), Perception (PCN), Personality (PSY), and Strength (STR).

AGILITY (AGL)

Agility refers to your envoy's full body control. It's her natural flexibility and ability to coordinate the movement of her entire body to do exactly what she needs. A character with a low AGL score is very clumsy, regularly tripping over objects or falling off ladders. A character with a high AGL score, on the other hand, can perform amazing acrobatics and her balance is extraordinary. Acrobats, yoga instructors, contortionists, and athletes often have a high Agility.

Envoys use AGL whenever they have to perform an unusual movement, such as parkour-style running to leap over an obstacle or diving from a window into a moving vehicle. It's also used when attempting to climb tricky surfaces or objects, or any kind of physical exertion where careful body placement is more important than hand-eye coordination (DEX) or physical power (STR).

Agility is a key component in the Movement skill and in using Incorporeal disciplines.

DEXTERITY (DEX)

Dexterity is your envoy's nimbleness and fine motor control. It's her ability to use her hands with accuracy, as well as being able to quickly coordinate between your thoughts and your manual control. A character with a low DEX score is prone to dropping things and is terrible at twitchy video games. A character with a high DEX score, on the other hand, has masterful control over his hands and is able to use them to manipulate objects with a high degree of finesse. Locksmiths, street magicians, marksmen, and e-sports athletes often have a high DEX.

Envoys use DEX whenever they need accurate hand-eye coordination or fine manual adroitness, such as catching a thrown object or hiding a handcuff key between your fingers. It's also used when an envoy needs to push the right button or yank the right wire quickly, or anytime that manual dexterity is more important than physical flexibility (AGL) or strong muscles (STR).

Dexterity is a key component in the Fieldcraft skill and in using Kinetic disciplines.

FOCUS (FOC)

Focus represents your envoy's concentration and memory. It's her ability to think clearly with distractions or under pressure, as well as being able to recall key facts easily and quickly. A character with a low FOC score has difficulty ordering her thoughts and can come across as scatter-brained or distracted. A character with a high FOC score, on the other hand, has nearly perfect recall and is able to think clearly even standing next to an air raid siren. Researchers, students, faux psychics, and successful game-show contestants often have a high FOC.

Envoys use FOC whenever they need to remember an important clue about their case, such as remembering a computer password that was only seen for half a second, or recalling a vampire's weakness when his teeth are close to your neck. It's also used when an envoy needs to memorize relevant data, such as the details of a dark ritual when she only has a moment to look before the cult leader comes back.

Focus is a key component in the Research skill and in using Protective disciplines.

PERCEPTION (PCN)

Perception is your envoy's sensitivity to natural stimuli. It's her ability to notice small details at a crime scene, as well as sensing something wrong as she's walking through the woods at night. A character with a low PCN score lives inside of her own head a lot, unable to notice even the most obvious things happening around her. A character with a high PCN score, on the other hand, can tell the difference between a size 10 and a size 11 footprint at a glance, and can hear a gunshot in the alleyway while sitting inside a loud nightclub. Detectives, successful criminals, professional sports players, and quality-assurance specialists often have a high PCN.

Envoys use PCN to notice subtle clues during an investigation, or to react to minute signals that can indicate an ambush. It's also used to notice false information, such as seeing past a creature's disguise or recognizing the forged paperwork of a foreign operative.

Perception is a key component in the Investigation skill and in using Sensing disciplines.

PERSONALITY (PSY)

Personality is your envoy's ability to make an impression on people. It's her strength of character, as well as her friendliness and ability to network among a group of strangers. A character with a low PSY score has trouble being noticed, and people meeting her often

forget her name. A character with a high PSY score, on the other hand, is the life of the party, and can get just about anyone's business card or personal cell number (or, she might be imposing and intimidating—people might not like her, but they're impressed).

Salespeople, marketers, actors, and event planners often have a high PSY. Envoys use PSY to communicate key information, such as planning an operation with her team or debriefing a SAVE superior after a disastrous case. It's also used to make a lasting impression, such as distracting a guard so the rest of the envoy's team can sneak into an office, or when working the room at a party to find out which person on the dance floor is really a vampire.

Personality is a key component in the Communication skill and using Communicative disciplines.

STRENGTH (STR)

Strength is your envoy's muscular power and physical toughness. It's her ability to lift heavy objects and to handle fatigue after a lot of strenuous activity. A character with a low STR score has difficulty carrying even moderately heavy objects and has to take a lot of breaks when doing so. A character with a high STR score, on the other hand, can easily lift objects many times heavier than herself and can walk for hours with a huge load on her back. Bodybuilders, construction workers, professional trainers, and farmers often have a high STR.

Envoys use STR to get past physical obstacles, such as breaking down the door to a den of monsters, or lifting a broken garage door so the rest of the team can get inside. It's also a measure of physical exertion, such as when the envoy is running away from a creature for a long time or when she needs to carry a corpse back to her car.

Strength is a key component in the Prowess skill and in using Restorative disciplines.

DERIVED TRAITS

Derived traits are similar to attributes—they represent the envoy's innate qualities. Each of these four derived traits, however, stems from permutations of the six core attributes. Furthermore, some of them do not fall on the same 20–80 scale as the attributes, and they all have additional, unique rules associated with them.

WILLPOWER (WPR)

Willpower is the strength of your envoy's self-image. It's her resistance to stress and her ability to do what she needs to do despite outside influences. A character with a low WPR score has trouble handling shock and stress well and is prone to indulging in whims more frequently. A character with a high WPR score, on the other hand, has a strong resolve and is able to work through pain and distractions to accomplish a goal.

Unlike attributes, WPR can go up and down during the course of a case. For example, it can be lost or expended when the character is faced with horrifying situations, by employing Disciplines of the Art, or when the character pushes herself beyond normal physical means. As such, WPR has two scores: *maximum* WPR, which is the absolute limit of how high the character's Willpower can go, and *current* WPR, which is the pool of points the character currently has access to. Your character's current WPR can never exceed her maximum WPR. As a note, whenever you see a reference to WPR, it means current WPR unless otherwise stated.

Maximum WPR is calculated using the following formula: $(FOC + PSY) \div 2$

When the envoy's WPR reaches zero, the character is *overwhelmed*. Overwhelmed means the character is so stressed and mentally exhausted that she is unable to make decisions or respond in a meaningful way to problems. Such characters can only



use basic attacks (not Techniques), run, or freeze in combat. Overwhelmed characters cannot use the Art.

Willpower can be spent or lost in several ways:

- WPR is lost during Resolve checks, unless you roll a Colossal Success or turn a token dark (see page 19).
- Using disciplines of the Art requires WPR expenditure.
- Characters lose WPR as a result of Trauma. They can suffer Trauma from seeing or experiencing things that are revolting, horrific, or terrifying. Trauma is explained in detail in Chapter Four.

Willpower can be also regained in several ways:

- During a transition period in which you feel secure and safe, your character regains 10 WPR (unless you have the Peace of Mind Edge or the Burned Out Drawback).
- During a recovery period, your character regains half her maximum WPR (unless you have the Peace of Mind Edge or the Burned Out Drawback).

Willpower is a key component in Resolve checks (see page 185) and is the value for the Interview skill (see page 64).

STAMINA (STA)

Stamina represents your envoy's resistance to pain and injury. A character with a low STA score gets winded easily, and often has a low pain tolerance. A character with a high STA score, can take a great deal of punishment before collapsing.

Similar to Willpower, Stamina fluctuates. This happens when the character is injured or in combat. As such, Stamina has two scores: *maximum* STA, which is the highest value that the envoy's Stamina can reach, and *current* STA, which is the value the character's Stamina is currently at. Your envoy's current STA can never exceed her maximum STA. Also like Willpower, whenever you see a reference to STA, it means current STA unless otherwise stated.

Maximum STA is calculated using the following formula: $(AGL + STR) \div 2$

When the character's STA reaches zero, the character is *exhausted*. Exhausted means the envoy is too physically fatigued or in so much pain that she can't make any meaningful physical exertion, including running, attacking, or defending in combat. She is functionally helpless—enemies can cause Injury with

any attack. If the character has no STA *and* no WPR, she loses consciousness immediately.

Characters regain STA in the following ways:

- During a transition period in which you feel secure and safe, your character regains 10 STA (unless you have the Tough as Nails Edge or the Worse for Wear Drawback).
- During a recovery period, your character regains half her maximum STA (unless you have the Tough as Nails Edge or the Worse for Wear Drawback).

Stamina is a key component in action order (see page 188), and determines the value for the Close Quarters Combat skill (see page 62).

REFLEXES (REF)

Reflexes measures how quickly your envoy reacts to a sudden stimulus. It's not hand-eye coordination, as with DEX, but rather pure reflex speed. A character with a low REF score is slow to react and has difficulty taking quick action. A character with a high REF score, on the other hand, has lightning-quick reactions and can act quickly enough to appear to be moving simultaneously with the stimulus in question.

Unlike Willpower and Stamina, REF does not fluctuate. It's calculated using the following formula: $(DEX + PCN) \div 2$

Reflexes is used in a couple of different ways. First, when an envoy is surprised or ambushed, the CM can call for a surprise check. This is a general REF check—if the roll succeeds, the character is able to respond as normal, but otherwise the surprising or ambushing force gets to take an action before normal combat rounds begin. Secondly, REF is used for Reaction checks to respond to or interrupt another character's action. These are specific REF checks, and the results indicate how the character reacts (see page 188 for more details).

Reflexes is the key component in Ranged Weapons skill.

SENSE THE UNKNOWN (STU)

In general, SAVE envoys know that the supernatural *exists*. Strange and terrifying creatures lurk in the shadows and unusual forces exist in the world that both SAVE and the minions of the Unknown can access. Once an envoy has actually *experienced* the supernatural in some way, however, he can't unsee it. He is forever shaped by that force and has a connection to it unlike anything else. He is more likely to notice when the Unknown is about or when the Art or the Evil Way is being used.

Sensing the Unknown isn't easy to articulate—it affects different people in different ways, and it may not even be the same sensation all the time for the same person. A character's mouth suddenly gets dry or a snippet of a song pops into her head. Her nose fills with the smell of burning flesh. She suddenly gets a migraine, and she notices vague images before the pain overwhelms her.

Worse, it's not always clear or accurate. Sometimes the hairs rise on the back of her neck because a ghost is trying to get her attention, and sometimes it's just because she's walking through an incredibly creepy basement with a bad flashlight. That twitch an envoy gets in his shoulder when something is watching him could just as easily be garden-variety paranoia as well as that neighbor lady pulling her curtains closed as he walks by. That dog she has a bad feeling about might be a barghest, or it might just be a large black mutt that doesn't want her in his territory.

All envoys have the ability to Sense the Unknown, calculated using the following formula: $(PCN / 5)$. This system is explained in detail in Chapter Three.

SKILLS

Whereas attributes and derived traits measure each envoy's natural talents and inherent capabilities, *skills* represent the character's expertise and training in distinct, related areas. Skills are extensions and applications of raw ability. Each attribute is linked to a skill, as are three of the derived traits.

Chill details skills that would be useful during cases, not everything a character can possibly do. This means that the range of skills is necessarily limited though each skill itself is a broad category, rather than forcing players to spend points on abilities that might never come into play in order to flesh out a character. Additional professional knowledge is available through Edges (page 67).

Skills are either *untrained* or *trained*. An untrained skill has a lower score than a trained skill (half of the linked attribute, rounded up). Training in a skill indicates long-term, broad instruction in the skill and means the character is generally competent in all areas the skill covers.

All envoys start untrained in Close Quarters Combat, Fieldcraft, Interview, Investigation, Ranged Weapons, and Research. Character start trained in Communication, Movement, and Prowess (unless they take the Awkward, Clumsy, or Frail Drawbacks, respectively).

Envoys can choose to *specialize* skills, whether trained or untrained. A specialization is a sub-section of the skill's area of expertise in which the character has focused their efforts. Specializations come in three categories, each more accomplished than

the previous one: Beginner, Expert, and Master. A Beginner specialization adds a +15 to the skill score. Expert adds +30, and Master adds +50. These bonuses are not cumulative; a specialization at Master adds 50 to the controlling attribute to make the specialization's rating.

Each skill description below provides six possible specializations, but those are simply illustrative examples. Your character can specialize in anything you and your CM agree is appropriate.

Some checks are not possible *without* training, or in some cases, a specialization. It's reasonable to assume that an untrained character could pick up a gun and fire (Ranged Weapons), but in order to field strip a gun and clean it, she would need to be trained. Likewise, a character without an Explosives specialization in Fieldcraft shouldn't have a chance to disarm a bomb, even if he is trained in the broader skill. The Chill Master makes the determination of what kind of checks are possible without relevant training or specializations.

Notably, there is no "computer" skill; in the modern **Chill** era, computers and technology are ubiquitous enough that their use crosses several skills. If a character attempts to fix a computer, he would use Fieldcraft. If he tries to find hidden files on a computer, he would use Investigation. If he is using the Internet (computerized archives, social media, etc.) to find information, he uses Research.

LANGUAGE ACQUISITION

Players do not have to pay Character Points to represent the languages that **Chill** characters know. Many people grow up speaking multiple languages to varying degrees of fluency; a middle-class American might only know English, but a Swiss character might speak French, German, and English quite easily. This flexibility is meant to give characters a degree of control of their characters, not to allow every character to speak dozens of languages. Be realistic about what languages your character can speak and read, and feel free to state that while your character might be able to read Spanish (for instance), she hasn't used it in year and so her conversational skills aren't great.

Please note that this flexibility only applies to modern languages that are still in use. Dead languages (Latin, Sumerian, etc.) are the purview of the Research skill. No one grows up speaking Latin, not even in the world of **Chill**.

Note that Communication, Prowess, and Movement represent normal acumen in the areas of using one's natural abilities (the attributes) to deal with investigations and other SAVE-related situations. You won't normally be asked to roll the associated attributes by themselves.

CLOSE QUARTERS COMBAT (STA)

Brawling. Mixed Martial Arts. Bare-knuckle boxing. Smashing someone's head in. Whatever you call it, Close Quarters Combat (abbreviated "CQC") is the art of getting close to someone and doing damage to them, either with your body or a personal weapon. If you're not trained in CQC, you don't have the muscle memory and technique to focus on getting the job done. Only when you learn to push past the exhaustion and let your body's trained reflexes work for you can you be a consistently good fighter. As such, characters who want to be good in CQC often invest in a high STR or AGL.

The value of CQC to SAVE envoys is obvious—beating back a vicious creature or an irate junkie uses very similar skills. Knowing how to use a police baton or a sword can also come in handy from time to time. Most every SAVE HQ has room for martial-arts training, even if it's just a self-defense class taught every other week by a retired envoy.

Untrained characters have a CQC score equal to half their STA. Trained characters have a CQC score equal to their STA. Changes in STA do not change the CQC score.

Specializations

Escrima: You are skilled in the Filipino martial arts, usually involving two sticks, a stick and an open hand, or a stick and a knife.

Flexible Weapons: You know how to fight with a whip, a chain, or (in a pinch) a belt.

Improvised Weapons: You never got the hang on how to use a "proper" weapon, but leave you alone in a junkyard and you can really ruin someone's day.

Knife Fighting: You know how to fight—and win—with a blade without getting yourself carved up in the process.

Mixed Martial Arts: Your training is a combination of wrestling and kickboxing.

Wrestling: You know how to take an opponent to the ground and choke him out or force him to submit.

COMMUNICATION (PSY)

Just about anyone can talk, but you know how to make it *count*. When you say something, you know how to make sure people are listening and taking in what you have to say. You also know how to pay attention to your audience and shape your message accordingly, whether you're offering a grieving widow a shoulder or a slimy con artist a broken knee. Great communicators often have a strong and engaging charm; characters who want to excel in Communication should have a high score in PSY.

Envoys often have to convince people to give them access to key locations or to uncover Unknown influence, which makes Communication important in the field. Many SAVE HQs offer training in active communication, listening techniques, and some methods of social manipulation. Of course, sometimes that's just a copy of *How to Win Friends and Influence People*.

Untrained characters (those who have taken the Awkward Drawback—see page 71) have a Communication score equal to half of their PSY, rounded up. Trained characters have a Communication score equal to their full PSY score.

As mentioned above, envoys can speak whatever languages make sense for the character. Being fluent in a language doesn't require spending CP or making a Communication roll, unless it's logical for the character in question to struggle with learning a new language.





Specializations

Deception: Better known as “lying,” you are able to convincingly say whatever it takes to get what you need, and keep your story straight to boot.

Empathy: Listening and connecting with people is what you’re best at. You know how to make people feel like you understand them.

Intimidation: You are one scary bastard. You might not *look* frightening, but you know what to say to make people shiver in fear.

Leadership: It’s one thing to know what to do in the field, but another to make sure everyone else knows it. You’re able to communicate plans and tactics clearly and effectively.

Oration: Talking in front of groups is what you’re best at. Whether it’s giving a TED Talk or trying to calm down an angry cult, you know how to work a crowd.

Persuasion: You know how to get people to see your side of things through debate and discussion.

FIELD CRAFT (DEX)

“Fieldcraft” is a blanket term for skills involving mechanical aptitude and acuity. You may not be a skilled engineer, but you know how to use duct tape and wire to do amazing things, whether it’s repairing your team’s equipment or improvising a bomb. Fieldcraft also covers driving and operation of other vehicles and equipment, in addition to repairing (or sabotaging) such machines. A lot of Fieldcraft relies

on the ability to quickly and accurately make connections between different parts as you’re building or rebuilding something. As such, envoys who want to do well in such improvisation usually have a high DEX.

Untrained characters have a Fieldcraft score equal to half of their DEX, rounded up. Trained characters have a Fieldcraft score equal to their full DEX score.

Specializations

Explosives: Everything from strategically detonating a security camera to destroying a whole gas station. If it explodes, you know what to do.

Larceny: Of course you have only ever used your skills in completely law-abiding pursuits. But a lot of times, getting into a room someone doesn’t want you in is really useful. You can also hotwire a car or bypass a security system.

Repair: Jury-rigging, or “hitting it until it works again.” You know ways to keep something working until you can get it to a repair shop or a junkyard.

Driving: You know how to handle a high-speed pursuit, a drag race, or dangerous off-road conditions.

Pilot: You can fly, given the right kind of vehicle around you. Without this specialization, you cannot operate such machines.

Traps/Weapons: You can turn just about anything into something that can kill someone. Prison shivs and zip guns are just the tip of the iceberg. Given an hour and a toolbox, you can make a house functionally burglar proof.

INTERVIEW (WPR)

Having a conversation with someone is not the same as conducting an interview. Both are useful (and the former is covered under Communication), but an interview is all about getting as much information out of someone as possible. People are unreliable, whether through bad memory, intentional subterfuge, or just a propensity to minimize things that could be embarrassing to them. Good interviewers find ways to ask the same questions over and over in different ways in order to build a comprehensive view of the information they require, which can be just as mentally exhausting to them as to the interviewee. Also, interviews pay attention to body language and how a subject reacts to the interviewer's questions.

Getting information is vital to a successful case, so it's common for envoys to be trained in interviewing techniques, whether from former law-enforcement personnel or from therapists and psychologists. They often conduct mock interviews as well, so envoys can learn what it's like on both sides of the interrogation.

Untrained characters have an Interview score equal to half their WPR. Trained characters have an Interview score equal to their WPR.

Specializations

Academics: You know how to ask an expert about their knowledge instead of about themselves or their experiences. Very useful with rambling professors and subject matter experts.

Children: You have a way with kids, speaking with them in a non-threatening way and helping them to open up about potentially painful subjects.

Interrogation: Sometimes the person who has the information is reluctant to give it to you. You know how to make the interview forceful enough to make him spill, without going over the line.

Online: When you don't have that face-to-face connection with someone, you're able to use pure text to get people to open up to you.

Reverse Interrogation: Sometimes you can get more information from someone if *they* think they're interrogating *you*. It's a tricky tactic, but highly useful if you're often in trouble with legal authorities or in deep cover.

Counselor: When someone has experienced severe trauma, it's sometimes hard for them to articulate anything coherent. You're able to help them work past it to get to the information you need.

INVESTIGATION (PCN)

The Unknown doesn't care about the laws of humanity, but when SAVE comes to look into an incident, the way they investigate is very similar to a crime: neither criminals nor creatures want to be found, but both investigators and envoys want to find them with whatever information they have to hand. Examining evidence, drawing conclusions, and reconstructing incidents are all part of finding and confronting the creatures of the Unknown. Being able to spot important clues and fine details is vital to the success of a case, so envoys who are skilled in Investigation often have a high PCN.

Teaching envoys how to investigate the scene of an incident or the objects found at such a scene is vital, and it's a rare SAVE HQ that doesn't have some staff and resources on hand for investigation training. Sure, the mock crime scene might be a lycanthrope attack instead of a serial murder killing, but the skills and techniques are largely the same.

Untrained characters have an Investigation score equal to half of their PCN, rounded up. Trained characters have an Investigation score equal to their full PCN score.

Specializations

Antiquities/Relics: You know how to tell if an object is a fake, a good fake, or the real item. You can also draw conclusions about how it has been stored and for how long.

Forensics: Medical evidence requires a balance of detective and doctor, and you've found that balance. From blood samples to DNA tests, you know what to look for and what it means.

Murder: Homicide is a tricky business, but you've seen enough corpses and crime scenes to become good at it, not to mention that finding killers is satisfying.

Outdoors: Conducting investigations outside means accounting for animal activity, fluctuations in temperature and weather, and foot traffic. Fortunately, you know how to do that.

Trailing: Sure, it's easy when all of your evidence is sitting in one neat crime scene. But you prefer the trickier path—reading the evidence to find out where someone is going.

Computer Forensics: You know how to search through computer activity and determine what a subject has been doing—or trying to hide.

MOVEMENT (AGL)

An envoy needs to be ready to move—quickly, stealthily, or steadily. Sometimes pursuit takes place in unusual areas, such as in the ocean or on rooftops, but being able to get from point A to point B without tripping yourself up is a huge asset to any envoy. Most chases don't involve a simple straight line, however, so flexibility and body awareness are extremely important. As such, envoys who want to become good at chasing creatures down (and escaping from said creatures) often have a high AGL.

SAVE doesn't often give any formal training in Movement, usually because there's so much "on-the-job training" that comes from individual cases. Some teams get together between cases and jog or do 5k training a few times a week to stay in shape, while others hold races in busy urban areas to find the fastest way to cover ground.

Untrained characters (those who have taken the Clumsy Drawback—see page 72) have a Movement score equal to half of their AGL, rounded up. Trained characters have a Movement score equal to their full AGL score.

Specializations

Evasion: You're not just good at covering ground, you're good at getting out of the way in a hurry. You can find cover or evade incoming attacks extremely well.

Parkour: Objects in your path are just a new challenge to overcome. Anyone can jump a fence, but you're able to run up the wall next to it to get over and keep your momentum.

Sprint: You can run full-tilt, pacing yourself just enough to maintain a good clip, and then put on a burst for the final few meters. That can help you catch up to a fleeing witness or escape a pursuing monster.

Stealth: Why waste all that energy running hard when you can sneak up and catch them unawares? You know where to step and how to move to remain as quiet as possible.

Swimming: You can move through the water the way other people run on concrete.

Vaulting: Running people down or leaping over railings is one thing, but you're able to clear high obstacles or jump across large gaps with relative ease.

PROWESS (STR)

Having strong muscles is one thing, but knowing how to use them to get results is something else. You know how to apply your power and endurance in a controlled, measured manner toward a particular end. Leaping, pushing, lifting, and throwing (for distance or accuracy) all fall under this skill's purview.

Untrained characters (those who have taken the Frail Drawback—see page 72) have a Prowess score equal to half of their STR, rounded up. Trained characters have a Prowess score equal to their full STR score.

Specializations

Leaping: Giving a running start or a good crouch, you can get some great air.

Long-Distance: Sprinting falls under Movement, but if the goal is to sustain a pace over a long period of time, it falls under Prowess. Useful if you're not being pursued but time is still a factor.

Lifting: You can lift objects (and people) over your head with ease. You can get things out of the way or just toss someone onto the ground who's pissed you off.

Thrown Weapons: You know how to hit a target with a throwing knife, bola, boomerang, or similar weapon.

Muscle Control: You can hold your muscles in position for long periods of time. Useful when you have to keep the ceiling from falling long enough to get everyone out, or when you need to squeeze into a small space and stay there.

Breaking Things: Hurting people, of course, falls under Close Quarters Combat, but knocking down doors or ripping out locked drawers is just a matter of muscle.

RANGED WEAPONS (REF)

Man has always searched for ways to kill people at a distance. In a job where creatures can control your mind with a word or slice you open with razor claws, envoys get a lot of value out of hurting people without getting too close to them. Handguns are the most common ranged weapon, but the principles of using bows or rifles aren't too complex to figure out—a half-hour at any range will give anyone the basics. You won't be able to shoot *well*, but shooting *at all* is often good enough. Still, those envoys who want to use a variety of ranged weapons accurately

are often naturally fast—a high Reflex score is valuable for such a skill.

Many SAVE HQs have a firing range or a training simulator of some sort so envoys can get at least basic familiarity with a variety of ranged weapons. Those with more resources invest in full-scale urban scenes to help envoys learn how to shoot in more realistic situations. Some envoy teams also hold regular paintball and airsoft tournaments to learn how to shoot at someone who's shooting back at you.

Untrained characters have a Ranged Weapons score equal to half of their REF, rounded up. Trained characters have a Ranged Weapons score equal to their full REF score.

Specializations

Bow: You've learned how to use a bow and arrow effectively. Compound, recurve, reflex—it doesn't matter as long as it quickly and silently puts a sharp bit of carbon fiber into someone else.

Handgun: Most people think of handguns as “easy” firearms to use, but using one *well* takes a lot of skill. You know how to use one for maximum effectiveness.

Military Weapons: There are a lot of heavy weapons that only military personnel get to use: grenade and rocket launchers, sniper rifles, and the like. You know how to shoot every one of them, assuming you can get your hands on one.

Rifle: You know how to aim and shoot a rifle effectively, whether it's for hunting deer or hunting monsters.

Shotgun: It's a lot more than “spray and pray” with a shotgun. Each kind of slug requires a different technique, and you know them all.

Sub-Machine Gun: Controlling the burst fire from an SMG is trickier than it looks. Most people just pull and hope for the best, but you can control your fire.

RESEARCH (FOC)

Years ago, research was an important skill to help you find any kind of information that could be helpful. Now, *finding* information isn't the problem—a smartphone and decent cell reception will get you information—but finding *correct* and *valuable* information is still a valuable skill to any envoy. Whether it's an overload of search engine hits or a huge stack of print-on-demand new age books, being able to wade through dirt to get to the gold is important to any team. Being a good researcher is typically less about being smart and more about paying attention. As such, envoys who want to devote themselves to research often have a high FOC.

It's hard to teach research abstractly, so many SAVE HQs don't have much of a formal training course beyond the basics of where to look for information. There's a lot of learning on the job that happens in a typical case, however, and many envoys end up conducting research just to keep their personal knowledge up to date. On the other hand, many SAVE HQs have a wide variety of research materials available, giving ample opportunity for envoys to sharpen their skills.

Untrained characters have a Research score equal to half of their FOC, rounded up. Trained characters have a Research score equal to their full FOC score.

Specializations

Academic: You read academic journals the same way people read newspapers or novels. You know how to cite references as well as how to track back prior research.

Internet: You are a master of search engines. With the right keywords and a skeptical eye, you're able to pull up just the right website within minutes.

Folklore: What people tell each other about the world fascinates you. You know where to look for myths, legends, stories, and anecdotes of all kinds of weird events.



Journalism: You know how to dig through newspaper morgues and libraries to find just the right clipping. You may even know how to operate a microfiche reader.

Law: You find legal briefs and judicial rulings to be fascinating, and you can wade through a lengthy transcript with ease.

Occult: At one point, information on the Art and mysticism was hard to find. Now, you know how to wade through endless paperback-published “books of spells” to find the real deal.

DESIGNING SPECIALIZATIONS

When your envoy is trained in a skill and you want to specialize, you can pick anything that makes sense as a specialization. However, consider the following when making a decision:

Think about SAVE: The skills are chosen to reflect things that would be useful to an envoy while working against the Unknown. Your specialization should be similarly focused—these are the times you are most likely to roll dice, so make sure that bonus to your target numbers is useful! If there’s something you want your character to have a bonus in but it’s not directly relevant to your envoy’s work with SAVE, consider picking up the Background Edge instead (see page 67).

Not too broad: You can’t make the specialization so broad that it encompasses most of the skill. Picking a specialization of “talking” for Communication, as an example, is meaningless because nearly everything you do with that skill is talking. If your specialization would apply to more rolls on average than it wouldn’t, it’s probably too broad and there’s a good chance your CM will disallow it.

Not too narrow: On the other hand, if the specialization never applies at all, it’s pointless. It’s possible to specialize in “Victorian Crime” for Research if you want to, but the odds of that coming up often during a case are close to non-existent. Again, if it wouldn’t be useful in even half of the rolls you envision making with the skill, it’s a waste of your points.

EDGES

Edges are the envoys’ advantages that aren’t covered by high attribute scores or skills. For example, perhaps your character has medical training and can heal people in the field, or the envoy is famous for whatever she does outside of her SAVE duties. All Edges can be beneficial during a case and impact the character’s traits or scores. Anything that’s purely

a roleplaying hook or a personality trait can inform how the player portrays the character, but doesn’t require spending CP.

Certain Edges and Drawbacks impact the same trait in an opposing fashion (Courageous and Cowardly, for example). Players may not add opposing Edges and Drawbacks to the same character. A character could not be both Famous and Infamous, or Attractive and have a Strange Appearance.

Edges are purchased with Character Points (or, after play begins, Development Points). All Edges cost 1, 2, or 3 CP.

ATTRACTIVE (1 OR 2 CP)

Some say that attractive people get further ahead in life. As an envoy, that’s less important—the monster trying to eat your face only cares what it tastes like, not what it looks like—but a handsome face or a great smile can make life easier while you’re working on a case. Taking this Edge doesn’t always mean a nice face and a fit body, however. It also covers envoys who are striking, elegant, consistently well-groomed, have a sparkling smile, or otherwise gain positive attention with their appearances.

System: For 1 CP, apply a +15 to the difficulty number for checks where your appearance is beneficial. For 2 CP, apply a +30 to such checks instead.

BACKGROUND (2 OR 3 CP)

Envoys come to SAVE with varied experiences and often interesting lives. Many work jobs requiring knowledge and skill useful when investigating or confronting the Unknown. Police officers, college professors, investigative journalists, ex-cons, Wiccan leaders, social workers, extreme sport enthusiasts, taxi cab drivers—the ranks of SAVE are a diverse group. Sometimes the things you’ve learned and done in the past can turn out to be useful on a case.

System: Choose a body of knowledge, a topic of training, or description for part of the character’s life outside of SAVE. For 2 CP, apply a +15 to target numbers within that Background, and for 3 CP apply a +30. You can purchase multiple Backgrounds for one character, but only one bonus from a Background can be applied to any particular check.

Some Backgrounds seem more pertinent for a SAVE envoy’s battle against the Unknown than others, but the CM and player should make sure to adequately define any background the player purchases. For example, the Soldier Background is too general and could not mean the character is a marksman, demolition expert, and grizzled Special Forces operatives. A more appropriate Background might be Army Mechanic, or Infantry Reservist. Backgrounds

can also point toward the character's history outside of a vocation or hobby. For example, a player who buys Juvenile Delinquent as a Background could apply the bonus to interviewing a troubled youth or hot-wiring a car. The Chill Master is well within her rights to disallow or restrict any Background that seems too broad or all-encompassing.

COURAGEOUS (1, 2, OR 3 CP)

Stubborn. Foolhardy. Heroic. Fearless. Call it what you will, but you're able and willing to stand your ground in the face of horror. You can control your fear, acting with a clear head in dangerous circumstances—a welcome addition to any SAVE team.

System: For 1 CP, apply a +15 to the target number of any Terror Resolve checks. For 2 CP, apply a +30 instead. For 3 CP, the Trauma Rank of all Terror Resolve checks are also reduced by one level.

CRISIS COUNSELOR (2 OR 3 CP)

As an envoy, you run into all kinds of traumatic situations. A typical case ends up feeling like a combination of battlefield stress and childhood nightmares, which puts a strain on even well-adjusted people. Worse, investigators who delve into the Unknown can't just go to any therapist and talk about their problems. That's why SAVE envoys trained in crisis counseling are critical to the success of any team.

System: You can help other envoys integrate Trauma during a recovery period. The character must have suffered Trauma during the current case and can only be counseled once, unless she suffers additional Trauma later during the same case. For 2 CP, the counselor can only talk to one envoy at a time during a recovery period. For 3 CP, the counselor can work with the whole team to debrief at the same time. Any character participating in counseling during a recovery period integrates one level of Trauma but does not regain any more WPR than she normally would during a recovery period.

DECISIVE (1 OR 2 CP)

A lot of an envoy's work involves patience—staking out a suspect's apartment, studying the evidence and research at hand, talking carefully to witnesses, and so on. But when the weapons are out and you're kicking down a door to stop the minions of the Unknown, there's no time for contemplation. Acting quickly and decisively can mean the difference between a successful case and a dead team.

System: An envoy with the 1 CP version of this Edge applies a +15 to his STA for determining action order. For 2 CP, the envoy gains +30. The bonus doesn't affect the envoy's actual STA or CQC score.



EMERGENCY MEDIC (1 OR 2 CP)

At some point in your life, you learned how to stitch people up when they were injured in the field. This is the kind of training that allows you to staple someone's insides back into their body and get them on their feet long enough to get them to a hospital—not something you can pick up from a one-day class. While SAVE would prefer that every team have at least one medic or someone trained in the Art of Restorative Disciplines, in reality true combat medics are rare and valued assets to the organization, and a team is often lucky to have one available.

System: For 1 CP, you know some first aid and are able to improvise minor treatments in the field. You can use your training and appropriate supplies or materials to remove a Minor Injury or to stabilize a character with a Major or Critical Injury. Stabilizing a character eliminates the STA penalty (–5 per action for Major, –5 per round for Critical) for the scene.

For 2 CP, you have more comprehensive medical training and can tend to more serious injuries with the proper supplies (it's hard to improvise a blood transfusion, for example). In addition to the effects you gain from the 1 CP version, you can also spend one scene or recovery period to reduce most injuries by one level (Major to Serious, Serious to Minor, or Minor to uninjured). A Critically Injured envoy requires more time to heal and can only be stabilized. At the CM's discretion, an envoy with this Edge could treat her own injuries.

The envoy can only reduce injuries suffered during the current case that have not already been treated. If the character suffers another, more significant injury later during the case, the medic can provide additional aid.

FAMOUS (1 OR 2 CP)

Maybe you used to have a successful blog. Maybe you starred in a basic cable show for a season. Maybe you invented an app that started a whole new industry. Whatever the reason, you're well-known outside of SAVE. It can be a problem from time to time if you have to go undercover, but more often than not a little bit of fame can open a lot of doors during a case.

System: When you choose this Edge, decide what you are famous for. For 1 CP, apply a +15 to the target number for checks where your fame is beneficial. For 2 CP, apply a +30 to such checks instead.

HIGHLY ATTUNED (1 CP)

Becoming attuned to multiple Schools of the Art is normally difficult; it's possible, but it's a strain for envoys. Some characters, however, whether due to rigorous training or natural affinity, can attune themselves to multiple Schools with little difficulty.

System: The second school you attune to costs the same as the first (page 149). If you learn a third school, the cost for attunement goes up by +2, as per normal.

HOPEFUL (1, 2, OR 3 CP)

A lot of what an envoy sees is horrible. The things that creatures of the Unknown do to humanity, and sometimes what people do to each other, are enough to shatter anyone's hopes that there's anything good in the world. You have faith in humanity, however, and hope that no matter how dark everything gets, it will be worth it at the end of the road. This optimism carries you through the dark times and, more often than not, your faith is rewarded.

System: For 1 CP, apply a +15 to the target number of any Horror Resolve checks. For 2 CP, apply a +30 instead. For 3 CP, the Trauma rank of all Horror Resolve checks are also reduced by one level.

IMPROVED HEALING (2 CP)

You've always been a fast healer. Nothing supernatural, of course, but whenever you have to go to the doctor, you're usually recovered and ready to get back to your normal level of activity much faster than anticipated. Even when you're hospitalized, you're ready to check out days ahead of your projected recovery time. That's a huge benefit in such a dangerous line of work.

System: Whenever the character heals between cases, or when the character is the target of the Heal discipline, heal an additional Injury level.

INFORMATION SOURCE (1 OR 2 CP)

You have a reliable person or group of people that you can readily contact for additional information

during a case. It may be an antiquarian that runs an old bookstore in Brussels, or a law enforcement official in Texas that's seen a few too many unusual things. It could be an invite-only forum that trades security vulnerabilities or the group of ex-cons you used to play poker with. Once in a while, you can ask them for some information to help you out during the course of a case.

System: When you take this, you have to define what kind of information source you have access to. For 1 CP, you can learn an additional Interest clue during the case by tapping the information source for assistance. For 2 CP, the information source can provide an Interest and an Esoteric clue. The CM will determine what information a particular information source is capable of providing, and will also decide how much in-game time passes before the information source can relay the clues to the envoy. For more information on clues, see page 210.

INURED (2 CP)

You've seen it all. Maybe you held a job that exposed you to a lot of mental stress and trauma and you found ways to cope with it. Maybe you've been on a number of cases with SAVE over the years, and you've seen the worst that the Unknown has to offer. Whatever the reason, you've developed some techniques to help you deal with the mental stress that comes with the job. Once you've had a chance to decompress for a while after the case—maybe with some deep meditation or a daily six-pack of beer—you're ready for the next investigation.

System: After each case, the character integrates two Trauma levels instead of one. Additionally, if an envoy uses the Calm discipline of the Art on the character, she integrates an additional Trauma level.

KEEN SENSE (1 OR 2 CP)

You've always had a keen sense. Perhaps your hearing is sharp, allowing you to pick up the faintest sounds around you, or you can just make out the writing on a sign that's barely a shape in the distance. Maybe you can tell what's written on a page by feeling the indentations of the pen on the paper, or you can taste a dish and distinguish all of the individual ingredients instantly. No matter which sense it is, being able to pick up fine detail during a case can be incredibly helpful.

System: When this Edge is selected, choose one sense: sight, hearing, touch, or smell/taste (the two count as one sense for the purposes of this Edge). For 1 CP, apply a +15 to the target number of any checks involving your sense. For 2 CP, apply a +30 instead.

LUCKY (2 CP)

Life is good. Even when things go wrong, they work themselves out. Perhaps the stars aligned at your birth, or maybe your positivity bends fortune to your favor. Either way, you're doing something right. The ill effects of an Unknown presence do not latch onto you in the same way they do for most people.

System: When rolling a Specific check for this character, you do not turn a token dark on a Botch.

NATURAL LEADER (1 OR 2 CP)

Throughout your life, others looked to you for guidance and inspiration. You are the class president, quarterback, squad leader, or even CEO. When the people around you need direction or have exhausted their spirit, you either find the right words to uplift them or your mere presence inspires as you lead from the front.

System: For 1 CP you can mark the light side of your drive during a case to turn a token light. For 2 CP, you can also give allies the benefit when you check the light box from a personal takeaway instead of using the effect for yourself. If you do, the ally gets +10 during a check, or you can lower their Trauma Rank by one level after a Resolve check.

PEACE OF MIND (2 CP)

Everyone calls you “well-adjusted.” Nothing seems to disturb you. That's not true, of course—you get just as frustrated and unnerved as anyone else—but you're able to get past it faster and keep it from distracting you. Just listen to your favorite playlist, go through some stretching exercises, or take a moment to go to your happy place, and you're refreshed and clear-headed once again.

System: You regain twice the normal amount of WPR during a transition or recovery.

PET (2 OR 3 CP)

For as long as anyone can tell, man has always worked with animals. Over time, as the need for livestock or transport has diminished in our daily lives, humanity has kept animals as companions and protection. Pets can be comforting for envoys (after all, you can tell them everything about your case, and they won't be able to spill your secrets to anyone), but often they fulfill an additional role. They can sense the Unknown if it attempts to invade your home, or even protect you with teeth and claws if things get too dangerous.

System: For 2 CP, you have a small pet—a housecat, small-to-medium dog, or bird, perhaps. Whenever you are around your pet and you need to make a Sense the Unknown roll, add +10 to the score. The pet can also distract other characters. You can choose

a character and your pet will be a nuisance, causing a –5 penalty to all checks for that character.

For 3 CP, you have a large pet that's trained to protect you—a large dog, typically, although you may have something more exotic if it makes sense. In crisis or conflict situations, your pet can take actions at your discretion, including attacking threats to the character. The large pet also provides a bonus to Sense the Unknown rolls, as per the 2 CP version.

After purchasing the 3 CP version of the Pet Edge, you and the CM should work together to generate traits for the Pet using the NPC trait rules (see page 215). Your pet's three scores are 30, 40, and 60. Assign the three scores to your pet's three traits (WPR, STA, and REF).

The CM can turn a token light to remove your pet from the scene (flees in fear, trapped under something, etc.), but cannot kill the pet by turning a token. The animal can, however, be injured or killed like any other player character.

SEASONED ENVOY (1 CP)

You aren't new to hunting the Unknown. Whether you just have more time with SAVE than your fellow envoys or you bumped up against creatures several times before finding the organization, you come to the table with a bit more experience than the others.

System: Your character begins with one additional takeaway and one additional open case history. Note that the number of starting Takeaways and open case histories depends on the number of Character Points used to create your envoy (see page 48).

SITUATIONAL AWARENESS (2 OR 3 CP)

When something jumps out at you, that usually means someone's going to die. You've learned from hard experience or specialized training to keep an eye out at all times, assuring that nothing sneaks up and takes advantage of you. If some monster lunges out of the shadows to try and take you by surprise, you'll be ready for it.

System: For 2 CP, apply a +15 to the target number of all Reaction and Surprise checks. For 3 CP, apply a +30.

STRONG STOMACH (1, 2, OR 3 CP)

You've always been able to keep your cool when other people are tossing their lunch. Bugs and other gross animals don't bother you, and you can happily dig into a meal moments after seeing a corpse. Some of your friends think that nothing can make you queasy, and you tend to agree. Once in a while something can really get to you—the smell of a putrid corpse can stay with you for a long time—but in general

you're able to keep moving while others are trying to stay composed.

System: For 1 CP, apply a +15 to the target number of any Revulsion Resolve checks. For 2 CP, apply a +30 instead. For 3 CP, the Trauma Rank of all Revulsion Resolve checks is also reduced by one level.

TOUGH AS NAILS (2 CP)

No matter what life throws at you, you'll bounce back. You're the guy who shrugs off the pain from injury when others would be out of commission.

System: You regain twice the normal amount of STA during a transition or recovery.

DRAWBACKS

Drawbacks are disadvantages that cause problems for envoys in ways that aren't reflected in other scores on the character sheet. For example, your character might have a nasty addiction to alcohol (you only need a drink once in a while to ease the pain), or maybe she is deathly afraid of something that might come up in a future case.

As with Edges, only things that could reasonably cause problems during the course of a SAVE investigation should be considered as Drawbacks. If your character has clinical depression, for example, but he's managing it well enough, then that's just fodder for roleplaying. Drawbacks are about what reduces the character's effectiveness as a SAVE envoy.

Drawbacks give you Character Points when taken, which can be used to improve other aspects of your character. Drawbacks can give you anywhere from 1 to 6 CP. They can be removed or "bought off" after character creation.

ADDICTION (2, 3, 4, OR 6 CP)

You tell yourself you just need it to get through the day: a few drinks, a little weed, or a quick bump of cocaine. Whatever your fix, you've been taking it long enough that whatever benefits it was giving you have long been exceeded by the pain of withdrawal. If you don't get it regularly, you become distracted and all you can think about is getting drunk or getting high.

System: When this Drawback is chosen, decide on your drug of choice. For 2 CP, your addiction is mild: if you go for more than one scene without indulging in your addiction, you suffer a -15 to all scores when rolling a check until you can use your drug of choice. For 3 CP, your addiction is more severe: you suffer a -30 penalty instead. If the substance you're addicted to is illegal or particularly dangerous, double the CP value.

AWKWARD (3 CP)

Words never come out right for you. Whether due to a stutter, crippling shyness, or just a propensity to talk without a filter, you have problems communicating what you mean in a way that other people can understand. Once people get to know you, you tend



to come out of your shell, but talking with strangers is always a challenge.

System: Your Communication skill is untrained—mark your score as one-half of your PSY (rounded up).

BURNED OUT (3 CP)

You're done. You've had it. It doesn't matter if it's because you've been working SAVE cases for too long or because you've been burning the candle at both ends, but you're well and truly burned out. Even taking time for yourself doesn't help the same way that it used to, and no vacation in the world is going to make you feel quite yourself again.

System: You restore half the normal amount of WPR (rounded up) during a transition or recovery.

CLUMSY (3 CP)

Whether from a natural deficiency or the result of age or injury, you have trouble doing anything requiring coordination. You might be extremely flexible and healthy, but you can't cover ground when you need to. It could be because your body has been broken over the course of many cases, or you're just not as young as you used to be. Either way, you are slow and struggle to move quietly or climb obstacles, much to the chagrin of the rest of your team.

System: Your Movement skill is untrained—mark your score as one-half of your AGL (rounded up).

COWARDLY (2, 3, OR 4 CP)

You have problems standing your ground in the face of danger. Whenever something truly horrifying shows up, you end up running as hard and as fast as possible. Maybe you tell yourself that it's just being smart, or that you're going to get backup, but in the end you will usually lose your nerve when things get genuinely scary.

System: For 2 CP, apply a –15 to the target number of any Terror Resolve checks. For 3 CP, apply a –30 instead. For 4 CP, the Trauma Rank of all Terror Resolve checks is also increased by one level.

CURSED (3 CP)

Fortune rarely favors you. You may be unlucky or something malicious might have used the Evil Way to bend entropy toward you. You hardly notice in your day-to-day life, but against the horrors of the Unknown your bad luck sometimes dulls your victories.

System: When you roll a Colossal success, do not turn a dark token to light.

FRAIL (3 CP)

Your body just doesn't work the way you want it to. You feel exhausted all the time and you often have difficulty carrying heavy objects for long periods. It doesn't mean that you aren't strong, but you have problems making use of your strength consistently—you might be able to lift the same weight as one of your teammates, but you're more likely to need to set it down quickly or drop it on your foot when you lose your grip.

System: Your Prowess skill is untrained—mark your score as half your STR (rounded up).

HUNTED (1, 2, OR 3 CP)

Every time SAVE comes up against the supernatural, they run the risk of having to kill a creature of the Unknown to save others. Once in a while such a creature escapes, but often they disappear into the night or maybe show up on the radar of another SAVE team. You're a special case, though: this time, the creature is hunting *you*. Whether you fought it before, resemble someone it once loved or hated, or demonstrated arcane talent that intrigued the creature, it is devoted to making your life hell until one of you finally dies.

System: A creature of the Unknown has targeted your character and either seeks to kill him as soon as possible or enjoy taking time to undermine the character's life before destroying the envoy and moving on. How the entity finds him and what havoc it will wreak in the character's life is up to the CM. The creature is either of Notable (1 CP), Potent (2 CP), or Deadly (3 CP) power—see Chapter 6 for more information.

IMPAIRMENT (2, 4, OR 6 CP)

Not all the scars that envoys bear are psychological. It's a rare SAVE team that doesn't have at least one team member with a missing finger, a blind eye, or a limp that never goes away. You have a physical injury, one that keeps you from acting to your full potential in certain circumstances. Once in a while, you find that the spirit is willing, but the flesh is weak.

System: You have a physical injury or disability that adversely affects your ability to function during the course of a case (see page 71 about when to take a Drawback). Decide on the specifics of the injury when you select an Impairment and choose an attribute. For example, if you choose AGL, you might decide that the character broke his leg in a car accident, which would limit mobility. Choosing FOC, on the other hand, could be from a series of concussions that makes it hard to think straight.

For 2 CP, all tasks affected by the impairment and involving the attribute or the related skill receive a –15



to the target number (your character may need a cane, for example). For 4 CP, apply a –30 instead (perhaps from requiring a leg brace). For 6 CP, you are seriously limited and often cannot roll at all in the related area (for example, being confined to a wheelchair).

INFAMOUS (2 OR 3 CP)

Whether it's because you've done something or because something was done to you, a bad reputation follows you everywhere you go. Maybe you got involved in a controversy that blew up all over social media a few months back. Perhaps you're out of prison after being found guilty in a high-profile crime a decade ago. Maybe an embarrassing video of you went viral. No matter what it is, once in a while your past comes back to haunt you.

System: When you pick this Drawback, decide what your reputation is and when it could apply. For 2 CP, apply a –15 to the difficulty number for checks where your infamy would cause problems. For 3 CP, apply a –30 to such checks instead.

MARKED (1 CP)

The Unknown marked you. Whether you realize it or not, creatures can sense you and draw more strength from your knowledge of the Unknown. The imprint on your spirit is subtle and possibly cannot ever be undone.

System: At the beginning of every case, one additional token is dark. For example, in a game with a CM and three players, the case starts with three dark tokens and three light.

MENTAL DISORDER (5 CP)

There aren't many envoys that could be considered completely "sane," but you have it worse than most. You have a mental disorder that makes it hard to handle the overwhelming stress SAVE envoys

encounter. You've tried drugs and therapy and they help you function in your normal life, but they don't solve everything. You still struggle with your inner demons, particularly when faced with traumatic situations during a case.

System: When you choose this Drawback, pick a mental disorder that you are comfortable portraying. Whenever you roll a Resolve check for your character, increase the Trauma Rank by one level.

NAÏVE (2, 3, OR 4 CP)

Hope can be critical in the fight against the horrors in the world, but blind trust in the things around you will make things worse, not better. You don't think about what you put your faith in—instead, you tend to close your eyes and hope everything gets better. When confronted with horrible things, your thin veneer of hope is utterly shattered and it keeps getting harder to pick up the pieces. But maybe next time you stick your head in the sand, it'll really be okay.

System: For 2 CP, apply a –15 to the target number of any Horror Resolve checks. For 3 CP, apply a –30 instead. For 4 CP, the Trauma Rank of all Horror Resolve checks is also increased by one level.

PHOBIA (1, 2, 3, OR 4 CP)

It's natural to be afraid of the creatures of the Unknown, but this is something more than that. You're afraid of something mundane that you run into often: heights, spiders, enclosed spaces, needles, clowns, and the like. You try not to let it affect your work for SAVE, but when your resolve is tested, sometimes it's hard to keep the fear from washing over you.

System: When choosing this Drawback, choose something that you are afraid of—this is the focus of the phobia. For 1 CP, apply a –15 to the target number of all Resolve checks involving the focus of the phobia. For 2 CP apply a –30. For 3 CP, the

Trauma Rank of any Resolve Check involving the focus of your phobia is increased by one level. Add one 1 CP to the Drawback if the character is nyc-tophobic (fear of the dark) or necrophobic (fear of dead things).

POOR REFLEXES (3 OR 4 CP)

You feel like you always move just a second too late. When someone counts to three, you tend to start at four. If something surprises you, you freeze up as your brain tries to process the information. As much as you try, more often than not you're the last person to react when something jumps out of the shadows.

System: Apply a -15 (3 CP) or -30 (4 CP) to the target number of all Reaction and Surprise checks.

POOR SENSE (1, 2, OR 3 CP)

One of your senses doesn't work as well as it should. It could be as simple as needing glasses to read something, or as bad as having severe deafness that can only be corrected by major surgery. You might have problems smelling things, or your fingers might be entirely numb to sensation. Whatever the reason, you have problems picking up details when one of your senses is involved.

System: When this Drawback is selected, choose one sense: sight, hearing, touch, or smell/taste (both count as one sense for the purposes of this Drawback). For 2 CP, apply a -15 to the target number of any checks involving your sense. For 3 CP, apply a -30 instead. Reduce the value of this Drawback by 1 if the poor sense can be corrected with an unobtrusive device, such as a hearing aid or contact lenses.

RELUCTANT TO HARM (2 OR 4 CP)

You are reticent to commit acts of violence. As an envoy, you are frequently put into dangerous situations where you need to fight to stay alive. No matter what the circumstances are, though, you hate the very thought of being violent to another living creature.

System: For 2 CP, you automatically incur the lowest open Trauma level if you kill or seriously harm a human. If you harm or kill a creature that looks like a normal human but you know it is from the Unknown, check Resolve with a Serious Trauma Rank—telling yourself you killed a monster doesn't make them look any less innocent. For 4 CP, you suffer the same effects if you kill an animal or a creature that closely resembles a (recognizable) animal.

STRANGE APPEARANCE (2 OR 3 CP)

Something about you just looks... off. Perhaps you look unnaturally thin or morbidly obese. Maybe you have an eclectic sense of style, or you carry yourself oddly. Maybe you've just been hit one too many times with the ugly stick. Whatever the reason, people are put off by your unusual appearance.

System: For 2 CP, apply a -15 to the difficulty number for checks where your appearance is a hindrance. For 3 CP, apply a -30 to such checks instead.

WEAK STOMACH (2, 3, OR 4 CP)

You have problems with gore and disgusting things. You wince at the sight of blood, recoil at the thought of fecal matter, and even the tamest murder scene can send you running for a bucket. It's hard for you to handle revulsion well—probably best not to eat a heavy meal before you go out on a case.

System: For 2 CP, apply a -15 to the target number of any Revulsion Resolve checks. For 3 CP, apply a -30 instead. For 4 CP, the Trauma Rank of all Revulsion Resolve checks is also increased by one level.

WORSE FOR WEAR (3 CP)

When your character is hurt, it takes him longer to bounce back. He might have a low pain threshold or he might just bruise easily. In any case, the superficial effects of injury linger.

System: Your character recovers half the normal amount of STA (rounded up) during a transition or recovery.



CHAPTER TWO: HISTORY OF SAVE

"Make no mistake: the Unknown existed long before Charles O'Boylan and his associates founded SAVE. Humans have used the Art in its various forms since we first started scrawling pictures on the walls of caves and making offerings to whatever gods or spirits we hoped would spare us from the wolves. Maybe O'Boylan was right, and every time we touch the Unknown, we're giving it carte blanche to touch us right back. Maybe O'Boylan opened a door between the Unknown world and the Known, or maybe it was always there and all he did was kick the hornets' nest. I can read our history as well as anybody else, and I won't deny that the more we seek the Unknown, the more easily it finds us. That doesn't make me want to stop looking or fighting. It doesn't make me want to stop learning. Dr. Kearney believed the answer lay in greater silence and secrecy, but all that did was guarantee we died alone instead of

dying, or maybe even living, together. What does it matter who opened the door for the Unknown? It's open, and I'm here to fight whatever comes through."

—Lian Wei-Davis, envoy and historian, SAVE San Francisco

THE FIRST CASE: DR. RUIZ AND THE ALGERIANS

In 1789, Dr. Alfredo Fernandez Ruiz, a Spanish physician living in the small Andalusian town of Almería, experienced something miraculous. While studying the beach through his telescope, Ruiz noticed a group of Algerian sailors on the shore. What Ruiz could also see, but the sailors could not know, was that a gang of robbers waited for them just behind a high rock outcropping. In an agitated state but too far away to call out to the sailors, Dr. Ruiz somehow managed

to send them a warning. He then heard a man's gruff voice speaking directly into his ear, thanking Dr. Ruiz for his help.

Startled, Dr. Ruiz looked around his study, but the room was just as empty as it had been moments before. When he peered through his telescope again, the Algerian sailors had managed to elude the robbers and were waving in Dr. Ruiz's direction, making gestures of thanks. Dr. Ruiz watched the Algerians leave, unable to replicate or explain whatever ability had allowed him to communicate with them.

Later that day, Dr. Ruiz went in search of the sailors, finding them in a local tavern. He discovered that none of them spoke a word of Spanish, just as Dr. Ruiz spoke no Arabic. Dr. Ruiz recorded this event in great detail in his personal journal; it was the first and only time he would experience the Unknown.

With no formal training and powered only by strength of will, Dr. Ruiz managed to communicate directly with the Algerian sailors through telepathy, despite great physical distance and a language barrier. SAVE would later record this as the first fully documented human use of the Art. Charles O'Boylan's interview with the elderly Dr. Ruiz in the late 1830s became the catalyst for investigations that would ultimately lead to SAVE's formation.

FOUNDATION OF SAVE

In Dublin, Ireland, in 1844, Dr. Charles O'Boylan and a small cadre of scholars and scientists began noticing a series of unusual and apparently related events. While these events were recorded by otherwise reputable scientists and researchers, the scientific community as a whole ignored the findings and dismissed them as the result of flawed methodology and unbalanced minds. O'Boylan, however, saw a pattern emerging from the data in front of him. These findings suggested a world beyond the one understood by his colleagues, with rules that defied commonly held logic and that couldn't be fully quantified or qualified by accepted scientific means.

The more O'Boylan observed, the more he became convinced that what he witnessed suggested a battle between two distinct and opposing forces or factions. These invisible forces could affect and be affected by the physical world occupied by humans, but only with great effort. The majority of the conflict happened beyond human senses and observation, in a realm or plane beyond the reach of a living, corporeal human. The "Unknown," as O'Boylan called it, remained separated from our world by a shell or veil, which certain creatures or energies could only briefly pierce.

O'Boylan became convinced that humans could perform great feats and miracles through concerted study or intense focus of will, as evidenced by Dr. Ruiz's experience with the Arab sailors and several other cases that Dr. O'Boylan and his fellow scholars would record. He viewed this as proof that a benevolent force exists to oppose the malevolent one, and that this positive force could be manipulated. If O'Boylan could tap into this power, he could use it to combat the evil Unknown entities and protect an innocent (or ignorant) world from terrible unseen threats.

To this purpose, O'Boylan and his peers formed the *Societas Albae Viae Eternitata*, or The Eternal Society of the White Way, named for their dedication to the good "white" force and opposition to the evil "dark" force. SAVE, as the Society quickly became known, would devote itself to studying the Unknown. They did so at a cost; the public response to SAVE was cold at best. While O'Boylan and the other founders of SAVE, including Lord Henry Boulton and Richard Arthur (Lord Strange), kept detailed logs of their interactions with Unknown creatures and powers, the lack of substantial, tangible proof prevented academia and the general public from taking SAVE's work seriously.

O'Boylan and Lords Boulton and Strange began a concerted effort to forge a connection with the Unknown in an effort to break through the veil and



THE INDALO

The indalo is the symbol that was used by SAVE until 1990 and then re-adopted in 2012. It dates back to prehistoric pictographs from c. 2500 BCE. It was first discovered in La Cueva de los Letreros (Cave of the Signboards) in the Las Velez mountain range in Spain's Almería province. The indalo is the official symbol of Almería, Spain, the capital of the Almería province and the site of Dr. Fernando Ruiz's discovery of the Art.

"Indalo" derives from the Iberian term *indo eccius*, which means "messenger of the gods." The indalo depicts a man with an arch or rainbow over his head and is a symbol of luck and protection. For SAVE, the indalo represents both a search for greater understanding of the Unknown and an acknowledgment of humanity as a bridge between the Known and the Unknown. SAVE adopted the indalo as their logo in honor of Dr. Ruiz.



harness this energy for good. They amassed a large collection of sacred texts, including Zoroastrian, Kabbalistic, Gnostic, and Buddhist documents, along with religious theory from multiple Christian denominations. O'Boylan began a daily routine of meditation followed by bathing in icy-cold water, which he believed helped sharpen his mind and let his consciousness expand beyond his physical form. After several months of concerted practice and study, O'Boylan was able to project a short message to Lord Boulton from across his estate and to barricade a doorway with an invisible wall, through which Lord Strange was unable to pass for nearly thirty seconds before O'Boylan collapsed in exhaustion.

O'BOYLAN'S EXPEDITIONS

Shortly after establishing SAVE in Dublin, Dr. O'Boylan began planning a series of expeditions for himself and other SAVE scientists. O'Boylan hoped these expeditions would provide opportunities to encounter, study, and catalogue creatures of the Unknown and practitioners of the Art in foreign lands. SAVE's coffers were, at this point, funded primarily by O'Boylan and the other members of SAVE. Two founding SAVE members, Lord Boulton and Lord Strange, both made significant financial contributions. O'Boylan sold certain family heirlooms and borrowed against family lands and properties to provide a deeper purse for SAVE's continuing study of the Unknown. As membership was still small during the early years, the combined finances of the members kept the organization adequately funded in Dublin and also covered the cost of travels abroad for study.

The timing of SAVE's founding and O'Boylan's expeditions could be viewed as either exceedingly fortuitous, as his studies took him abroad for much of the following few years, or as a dark omen. By late 1845, the potato blight hit with full force, ushering in the Great Famine that would economically ravage Ireland for almost a decade. O'Boylan and his associates' esoteric studies in the midst of such widespread starvation, death, and emigration served to further distance SAVE from the hard sciences. To many of O'Boylan's contemporaries, he was a laughingstock, squandering his wealth on fanciful notions and leaving his wife, children, and several young grandchildren behind on the family estate while he chased after folktales.

THE FIRST EXPEDITION—EMIRATE OF BUKHARA

O'Boylan and a team of nine—including three scientists, two research assistants, two porters, a scribe, and a theologian—embarked on SAVE's first expedition in August of 1844. Traveling by ship, train, carriage, and horseback over the course of their journey, O'Boylan's team finally reached a small temple in the Emirate of Bukhara that housed the world's largest collection of extant Zoroastrian tablets. O'Boylan believed the tablets contained ancient knowledge about the struggle between the good and evil aspects of the Unknown, and that they may detail the tools SAVE could use to successfully combat the darker forces and develop their use of the Art.

O'Boylan successfully located the tablets and their keeper in the town of Andkhoo. Despite spending weeks poring over the texts, however, he was unable to identify any direct references to abilities similar to Dr. Ruiz's or to the minor displays that O'Boylan himself was only just beginning to manifest. The

Harold made contact with the creature last night! As described by the residents of Andkhoo, it stood on its hind legs, though Harold says its gait was significantly different from that of a man. It was more shadow than form, he says, mostly translucent, though its dappled hide was apparent even in darkness. As it climbed into the bedroom window of the Seymour home, Harold lit his torch and drew his silver dagger, which is engraved with both the Pater Noster and a Sanskrit prayer of protection. When the beast emerged with the infant girl in its maw, Harold rushed at it. The beast seemed surprised to find Harold ready for it and put forth no defense as Harold stabbed it several times with his knife, to no apparent effect. In a moment of final desperation, Harold clubbed the beast with his torch. As soon as the flames licked at the creature's hide, it dropped the infant and dissolved, shrieking hellishly all the while. We could find no trace of the beast come morning, neither footprint nor hair nor a particle of the dust into which Harold saw it explode. While I have every faith in Harold Barry's account, I long for some tangible evidence. Even a single hair from its spotted hide would have been the proof we needed to validate our work.

SAVE scribe diligently copied several hundred tablets, however, and O'Boylan and Dr. Cameron, the theologian, rigorously debated the subject matter for the months they spent in Bukhara.

During these months, O'Boylan and the rest of his team also recorded local legends of a giant leopard that walked on its hind legs like a man, and which stole infants and small children from their beds. O'Boylan, Lord Henry Boulton, Dr. Cameron, Harold Barry, and Sir Ian Nolan each chose one house in Andkhoo, where they kept watch all night for several consecutive nights. On the fifth night, Barry saw the shadow of an enormous cat creeping on two feet around the exterior of a home containing a three-month-old infant girl and a two-year-old boy. Moments later, he witnessed the same shadowy figure lifting the baby through a window. Barry chased the shadow down with a torch, striking it several times, until it finally dropped the baby and dispersed into wisps of dust and shadow. The baby was unharmed.

While O'Boylan's time in Bukhara failed to reveal any great secrets, O'Boylan nevertheless carried the transcriptions of the stone tablets back to his estate, where he stored them in hopes that later, greater minds would uncover answers he and his team could not.

THE SECOND EXPEDITION-KINGDOM OF KONGO

In January of 1845, while still on expedition to the Emirate of Bukhara, Dr. O'Boylan received a letter from fellow SAVE scholar, Dr. Roger Moreland. The letter contained rumor of a young boy in the African Kingdom of Kongo who had died multiple times and was able, on each occasion, to raise himself from the dead. The boy resided in a village along the southern bank of the Congo River, approximately 120 kilometers to the north-northwest of São Salvador (present day M'banza-Kongo, Angola).

As the region at this time remained unexplored by Europeans and the terrain unknown to any but the Congolese people, it seemed unlikely that attempts to locate this boy would succeed. O'Boylan remained undaunted, however, and by February of 1845, he returned to Dublin just long enough to assembled a small team, including Richard Arthur (Lord Strange), Dennis Cunningham, and Dr. Roger Moreland. Together they began a voyage by ship along the western African coast and to the mouth of the Congo, where they arrived in early March. Once there, O'Boylan hired a guide named Nsindi who led their party on foot through the jungle along the Congo's banks. O'Boylan's colleague, Dr. Moreland, began manifesting signs of malaria shortly before reaching the village, and was sent back along their route with his research assistant and two porters.

With his team reduced by a third, O'Boylan continued to the village with Lord Strange and Cunningham, only to be refused access to the boy by village elders. Late that evening, in the small camp O'Boylan and his team erected on the outskirts of the village, the boy's grandfather approached O'Boylan, who recorded the particulars of the brief exchange in his journal.

O'Boylan left the village having never spoken with the boy or witnessing his purported astral projection. With only a single second-hand account, and that expressed through awkward translation, O'Boylan could produce no tangible evidence of any human abilities to interact with the Unknown or of the Unknown itself. The expedition was a blow to O'Boylan in more ways than one. Despite being sent back several days ahead of O'Boylan's team, Dr. Roger Moreland never reached the ship. O'Boylan's expedition team found no sign of him, the research assistant, or the porters accompanying him on their own return journey.

THIRD EXPEDITION-SCANDINAVIA

After only a few weeks in Dublin, after returning from the Kingdom of Kongo, Dr. O'Boylan once again set forth on an expedition, this time across Scandinavia with only Sir Ian Nolan and one research assistant, eighteen-year-old Thomas Belby. O'Boylan hoped to connect various reports of lake monsters across

Scandinavia. Recognizing the growing burden of proof upon himself and SAVE, O'Boylan purchased a daguerreotype camera with the intent of capturing images of one or more lake monster. While attempts to photograph other lake monsters had thus far been unsuccessful, the new Petzval lens significantly shortened exposure time, which O'Boylan believed would make his own attempts more fruitful.

Beginning in Seljord, Norway, O'Boylan first sought to find the Selma of Lake Seljord. Seljord locals described the Selma as a long-necked beast with a large body and flippers or fins. Unfortunately, this creature proved elusive, and O'Boylan was unable to catch a glimpse of it, let alone take a picture. After three weeks in Seljord, O'Boylan and his team admitted defeat and traveled west to Sweden.

In Storsjön, Sweden, O'Boylan began his search for the Storsjöodjuret, a lake monster first reported in 1635. The 11th century Frösö Runestone in Storsjön depicts the Storsjöodjuret as an extremely long snake, though locals reported it as having the head of a dog or cat, depending on the source. All supposed witnesses of the Storsjöodjuret agreed that it was solid black with fins down its back. O'Boylan was only in Storsjön for a fortnight before he caught his first glimpse of the serpent. He and Sir Ian Nolan sat on the banks of Lake Storsjön for nearly 45 minutes, bundled in heavy fur blankets and watching the serpent swim in and out of their lamplight. It never approached

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I have yet to set eyes upon the boy, whose name has likewise been kept from me. Only his grandfather seems willing to so much as broach the matter of the Kongolese Christ, as Roger insisted on referring to him, and his peculiar ability to resurrect. Communicating through Nsindi is difficult, as our only mutual language is Portuguese, which I admit is not my strongest, but if I understand correctly, the rumors Roger first heard may not be too far afield of the truth.

The grandfather describes the boy entering an unresponsive state. His heartbeat and breathing both slow to nearly nothing, and he remains thusly for anywhere from fifteen minutes to two full days, the length increasing with each event. Upon awakening, the boy hints at secrets he has learned while 'deceased'. His grandfather says that after the third such experience, the boy confessed that he had been approached by a bakulu, an ancestral spirit, and told that he can only return to his body if he provides the appropriate payment. In this case, the payment seems to be secrets, which the boy gathers by passing into his neighbours' houses in his ghostly form and spying on them in private moments.

It is my opinion that the boy is somehow projecting his spirit from his body, and in that state, is communicating with a manifestation of the Unknown presenting itself as bakulu. What use the Unknown could have for human secrets, I cannot begin to guess, but no doubt the purpose is sinister. If only I could witness this process myself! He could have so much to teach us, yet I fear the consequences, should his connection with the Unknown continue in this manner.

the shore, and while O'Boylan did attempt to photograph it, the low light resulted in nothing but a blank daguerreotype. The serpent never appeared again for the remainder of their stay in Sweden.

As the weather became colder, O'Boylan, Nolan, and Belby made their way to the city of Kemijärvi, Finland, on Lake Kemijärvi. Here, O'Boylan sought the Kemijärvikäärme, the 40-meter grey serpent that fed on the many varieties of fish that also made the lake a popular destination in the warmer months. O'Boylan arrived just in time, as the Kemijärvikäärme supposedly entered a months-long hibernation in an underwater cave from late September through March. O'Boylan attempted to attract the creature by casting out a large net filled with live walleye. By the third day, the lure succeeded, and O'Boylan and Nolan woke to find a grey serpent eating walleye from the net. Much to O'Boylan's disappointment, the Kemijärvikäärme was a mere 15 meters long, but he quietly set up his camera as it feasted.

As O'Boylan took the first photograph of the Kemijärvikäärme, Belby began to scream from a short distance along the shore. O'Boylan and Nolan rushed in that direction immediately. They found Belby dangling by his left leg from the maw of another Kemijärvikäärme, this one even longer than the rumored 40 meters. O'Boylan drew his pistol and fired several shots into the serpent's body, while Nolan threw large stones at its eyes. Instead of blood, the bullet wounds in the creature's body oozed a black ichor that sizzled like acid when it dropped onto the beach, before the wounds quickly resealed themselves.

Nolan continued to pelt the Kemijärvikäärme with stones until it dropped Belby onto the beach.

O'Boylan suddenly felt a force rushing through him, like a buffeting from a hard wind. Recognizing the sensation, he focused his intent into the Art, envisioning a protective sphere around Belby that the Kemijärvikäärme could not broach. When the serpent attempted to strike at Belby again, it was unable to reach him. Within seconds, the Kemijärvikäärme jerked backwards and retreated into the water, leaving Belby behind.

Along with a compound fracture of his tibia, Belby also suffered from several deep wounds, which seeped the same black ichor, some of which O'Boylan collected in a sample jar. Attempts to keep the wound clean failed. Over the next two days, the flesh around the wounds became fetid, and on the third day, a Finnish physician amputated Belby's left leg just below the knee. Despite this terrible accident, O'Boylan still viewed this incident as a partial success, as he was able to use the Art for the very purpose he had always envisioned, protecting others from the dangers of the Unknown.

O'Boylan, Nolan, and Belby returned to Dublin as soon as Belby was healthy enough to travel. The ichor slowly ate away at its glass jar, forcing O'Boylan to discard it before reaching Dublin. The daguerreotype of the juvenile Kemijärvikäärme suggested the form of a large serpent, but not clearly enough to serve as definitive proof to O'Boylan's detractors. Once again, O'Boylan returned home empty handed, his experiences recorded in his journal for posterity.

12 September 1845

Belby seems to be recovering well and his spirits are high, despite everything. The jar containing the Kemijärvikäärme's venom survived the journey to Stockholm, and as we prepare to board another yet boat, I can only hope this sample will shed some light on this creature and its origins.

Why was the Storsjöodjure so docile, while the large Kemijärvikäärme acted with such aggression? Both specimens appeared similar in form, though different in coloration, and the juvenile Kemijärvikäärme was far more interested in the walleye than in Sir Ian and myself. Could the Kemijärvikäärme have been acting from maternal instinct? Was poor Belby merely a larger meal to prepare itself for hibernation?

How are these creatures connected to the Unknown and what purpose do they serve? While the bullets briefly wounded the serpent's corporeal form, they certainly did not dissuade the beast from its attacks, yet my use of the Art, as inelegant as it might be, immediately drove it off! If we only had more time, or had somehow had the presence of mind to capture the smaller Kemijärvikäärme so we could study it more closely. What weapons, if any, would truly have harmed it? Could a weapon even kill such a creature? Could the Art kill or banish it? Perhaps I will return with a larger party at some later date.

O'BOYLAN'S FINAL EXPEDITION-MEMPHIS, EGYPT

With only his journal and several injured or dead SAVE envoys to show for nearly two years' worth of travel and study of the Unknown, Charles O'Boylan lost what little credibly he had managed to retain amongst the scientific community. While SAVE continued to attract the rare scholar whose own brush with the unexplainable sent him searching for more answers, O'Boylan feared his apparent failure to definitively prove the existence of the Unknown would be SAVE's undoing. He firmly believed that SAVE provided a necessary shield between the Unknown and the unknowing human world, but self-doubt and worry nagged at him constantly.

Determined to find proof that would validate SAVE's work, Dr. O'Boylan organized a final expedition, assembling a party of twelve SAVE members including Roger Moreland's son Patrick, Sir Ian

Nolan, and young Thomas Belby, now equipped with a finely carved wooden leg. In spring of 1846, the expedition party traveled to Memphis, Egypt, where they planned to investigate a selection of current excavation sites, as well as several sites still untouched. O'Boylan was uncharacteristically quiet during travel, spending hours writing in his journal.

The expedition began well. O'Boylan met with Dr. Sayed, an Egyptian archaeologist and history professor at Cambridge University and a recent addition to SAVE, courtesy of months of letters exchanged between Dr. Sayed and Lord Boulton. Thrilled to meet one of SAVE's founders in person, Sayed agreed to lead O'Boylan's party to a recently uncovered burial site known to only himself and a handful of apprentices. The cartouche on the door warned against disturbing the tomb, which contained the body of a powerful sorcerer, Sekhmenket.

Lords Boulton and Strange,

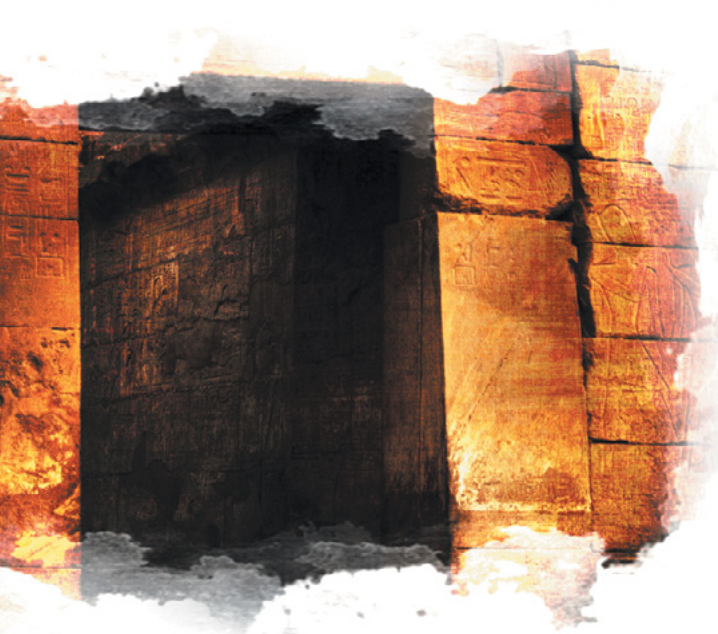
It is my duty to report to you the deaths of Dr. Charles O'Boylan, Sir Ian Nolan, Patrick Moreland, Lawrence and Chester Darby, Dr. Burke, Jean Broussard, and Crownel Van Den Broeck. I must also assume that George Gideon and Dr. O'Farrell are deceased as well, though I could not see their bodies amidst the charnel house that was the tomb of Sekhmenket. They did not flee the tomb before or after I made my own escape. I also cannot account for the whereabouts of Dr. Sayed, who exited the tomb ahead of me, but I hope he will see that the personal effects of our company make their way back to Dublin.

I can barely find the words to describe to you what I witnessed in that tomb. Had I not seen it with my own eyes, I doubt I would ever believe such a story, despite my own experiences with the strange and macabre. Somehow, whether by opening the tomb or through Dr. O'Boylan's inspection of the paintings on the walls, a foul presence was summoned forth and took hold of the bodies of two mummies enshrined within. For creatures that looked so weathered, their strength and brutality was staggering. I saw Sir Ian's throat crushed like an eggshell. One mummy lifted Patrick, who was a sizable man, and flung him as easily as a child might throw her ragdoll.

As for Dr. O'Boylan, I would give anything to wipe from my mind the site and sound of his arms being torn from his body. Where, then, was the Art that once spared me from the serpent of Kemjārvī? Why could he not protect himself or our other companions?

Upon exiting the tomb, I shut the door, which promptly let out a hiss of air from around the seams as it resealed. What I did after that is a shame that shall follow me for the rest of my life. I ran. I ran to our lodgings and gathered my belongings, and I left this accursed city that same day. I have no plans to return to Dublin. By the time you receive this letter, I will be gone. Please do not try to find me. I am done with SAVE. May the Lord our God look after you all, for surely you are now and always in grave danger.

T. Belby



EXPANSION OF SAVE

While Charles O'Boylan traveled Eurasia and Africa in search of proof of his theories, Henry Boulton and Richard Arthur focused primarily on growing and expanding SAVE. They envisioned a thriving network of SAVE offices around the globe, all linked together in a cooperative effort to learn more about the Unknown and to hone their understanding and use of the Art. More importantly, they saw the necessity of bringing in foreign voices who might possess a different perspective than that shared by the affluent Irish and English scholars of SAVE.

Lord Boulton's correspondence with Dr. Sayed was only the first attempt at gaining a foothold in Egypt, which Boulton insisted would play a significant role in SAVE's development. He cultivated relationships with several archaeologists and Egyptologists, looking for key phrases in their exchanges that might signify an open mind, one that would accept the existence of the Unknown. At the same time, Lord Strange opened a dialogue with a collective of Indian scholars he had met in London several years prior. He formed a close friendship with one member of this collective, a young philosopher named Satyajit Pachmari, who traveled to Dublin to help SAVE continue their work. Pachmari quickly became one of SAVE's most trusted and respected members.

SAVE expanded rapidly in its first two decades of existence. By the end of 1844, a second SAVE office opened, this time in New York. The following year, SAVE established additional offices in Washington, D.C., Rio de Janeiro, and Mexico City, followed by three more in 1846, this time in Montreal, Chicago, and Boston. Dennis Cunningham, one of O'Boylan's close childhood friends, became the director of the Boston office, the final SAVE office established during O'Boylan's lifetime.

In the wake of Charles O'Boylan's death, Henry Boulton and Richard Arthur began reassessing SAVE's methodologies and goals. While O'Boylan's contributions to the development of the Art provided a tool for future SAVE envoys to use, his expeditions had produced little substantial proof in return for the high cost both financially and in lives, as well making SAVE a subject of mockery and ridicule by the more conventional scientific community. After vigorous debate, Boulton, Arthur, and Pachmari all agreed that SAVE could no longer function as a public organization. By transitioning to a secret society, SAVE could keep their envoys safer and spend less time and energy defending SAVE's actions, instead focusing on developing the Art and fighting the Unknown.

O'Boylan and Sayed's teams worked together to pry open the tomb's door, releasing a rush of strangely sweet-smelling air. The sixteen men lit torches and descended the steps into the tomb. The brightly painted walls depicted Sekhmenket demonstrating a variety of abilities that O'Boylan instantly recognized. In one image, a large sphere hovered above Sekhmenket's outstretched hand. In another, Sekhmenket held one hand to his forehead, from which emanated rippling lines that connected to the forehead of another figure.

As they moved deeper into the tomb, the paintings on the walls grew more sinister: Sekhmenket's hand reaching through a man's chest, blood up to his elbow; Sekhmenket with his arms spread to his sides, dark ripples rising from his arms and head; Sekhmenket standing with mummies on either side. Dust and ancient cobwebs obscured part of this final image. As O'Boylan brushed the dust aside, another rush of sickly-sweet air blew through the tomb, extinguishing all but two of the torches.

Dr. Sayed's apprentices wisely fled, but Dr. Sayed remained behind. He stood at the bottom of the stairs with Thomas Belby, who had only just finished the descent. They watched in horror as two mummies lurched into the main room of the tomb, their rotting linen rapping hanging off their desiccated form. The mummies moved faster than seemed possible, grabbing the SAVE envoys one by one. Sir Ian succumbed to shriveled hands squeezing his throat until the flesh gave way. The other mummy flung Patrick Moreland against a wall, his skull hitting the stone with a loud crack before he crumpled to the ground. At this, Dr. Sayed also retreated from the tomb, leaving Belby behind to watch helplessly as the mummies killed his friends and mentors. Dr. O'Boylan was their final victim, as both mummies began to tear at his limbs. Thomas Belby ran up the stairs as quickly as his one good leg and one wooden leg could carry him, O'Boylan's death cries echoing in his ears.

As time marched on, SAVE successfully established additional offices in London and Paris, as well as Cairo, Calcutta, Tehran, and Beirut. The directors of these offices initially recruited heavily, so that each office acted as a hub for outward expansion in its region. These regional headquarters collected copies of all reports, studies, travel logs, or any other SAVE documents from offices within their region, sending them back to Dublin to be housed in the O'Boylan estate, which contained SAVE's Central Archives. Along with the scholars and scientists that had once formed the backbone of SAVE, these new SAVE offices sought new envoys with skills like multilingualism and expansive cultural knowledge, as well as anyone who showed any small amount of innate talent in the Art. By 1856, SAVE boasted several hundred envoys from thirty different nations of origin, all of them male.

In 1857, Lady Virginia Chichester paid a visit to the SAVE Central Archives that resulted in another significant shift in their recruitment policies. Seventeen, petite, and dressed in a particularly flouncy example of the full-skirted frocks popular in the time period, she first became aware of the Unknown when she confided in the brother of a lifelong friend that she had recently developed the ability to move small objects

through intense concentration. Her friend's brother was an envoy himself, and he told Lady Chichester that she might seek guidance in the matter from SAVE. The next day, she marched straight into Henry Boulton's office and demanded to be admitted into the society. Lord Boulton's first response, laughter, was met with a cold stare and the sudden, untouched tipping-over of Boulton's teacup. Realizing that Lady Chichester possessed at least some small natural inclination towards the Art, Lord Boulton agreed to allow the young woman to submit to a series of tests. Along with tests of memory and historical and scientific knowledge, Lady Chichester had to demonstrate her abilities, the extent of which stunned the envoys present.

Despite her excellent performance, Lord Boulton refused Lady Chichester entrance into SAVE, on the grounds that the dangers and rigors of the work were inappropriate for a young woman. That evening, Lady Chichester wrote a scathing letter to Lord Boulton. Her letter and her sharp intellect impressed Lord Boulton even more than her abilities, and he promptly extended her an invitation to join SAVE as its first female envoy. Over the course of her life, she became a Master practitioner of the Art.

Dear Esteemed Sir,

On the matter of your summary dismissal of my request to join your society on the grounds that, in your words, "such work is dangerous, inadvisable, and in fact, inappropriate for a young lady" of my upbringing, I feel you have made a grievous error in judgment. Did I not, on this very morning, demonstrate my natural grasp for what your society calls "The Art"? And did one of your own, Sir Frederick, not express his admiration for my abilities, as well as my astuteness of memory during the farcical test of admissions that I underwent without complaint? As you know the answer to both questions is a resounding yes, I cannot grasp how you would reject my bid for admission. If the gentlemen of SAVE fear for the safety and sanctity of my person, I assure you all that I am quite skilled in fisticuffs as well, and would be most pleased to demonstrate this upon any member in question.

Regards,

Lady Virginia Chichester

P.S. I am deeply concerned for the Latin education of your members both previous and current, as "Eternitata" is an obscure verb form that makes no sense in this context. Societas Aeterna Viae Albae would be a far more accurate translation, though I supposed that would fail to render the abbreviation you hoped for.

THE O'BOYLAN LEGACY

Charles O'Boylan only spent three years with SAVE, but his theories regarding the Art and his passion for uncovering the secrets of the Unknown built a lasting legacy for the O'Boylans and SAVE as a whole. Neither his son nor his grandsons, all of whom were alive at the time of O'Boylan's gruesome death in Egypt, had any interest in following him down that dangerous path. His great-grandson Michael O'Boylan, however, seemed born to step into the role once filled by Charles O'Boylan.

Born in 1877, Michael showed natural aptitude for the Art as well as a quick wit and a desire to learn. In 1895, at barely eighteen, Michael O'Boylan accompanied senior SAVE envoys Nathaniel Drummond, Evan Williams, and Dr. Olaf Gunderhagen on an expedition to the Congo. Not only did this mark SAVE's first return to the Congo since Charles O'Boylan's 1845 expedition, but it was also Michael's first expedition with SAVE. He performed admirably, successfully using his burgeoning abilities in the Art to assist with the defeat of a skilled zombie master. Dr. Gunderhagen became a mentor to Michael, and the two worked closely together for many years.

Now an experienced and respected SAVE envoy, in 1908 Michael traveled with fellow envoys Baltimore Jennings and Mustafa Al-Sharaz to Memphis, Egypt. There, they attempted to locate the tomb of Sekhmenket, in order to uncover how an entity used the Evil Way to animate the mummies that killed Charles O'Boylan. Michael also hoped to bring his great-grandfather's remains back to Dublin for burial in the family cemetery. Unfortunately, the team never found Sekhmenket's tomb, though they did procure several charms and amulets for later study, as well as spending a short but productive visit at SAVE's flourishing Cairo office.

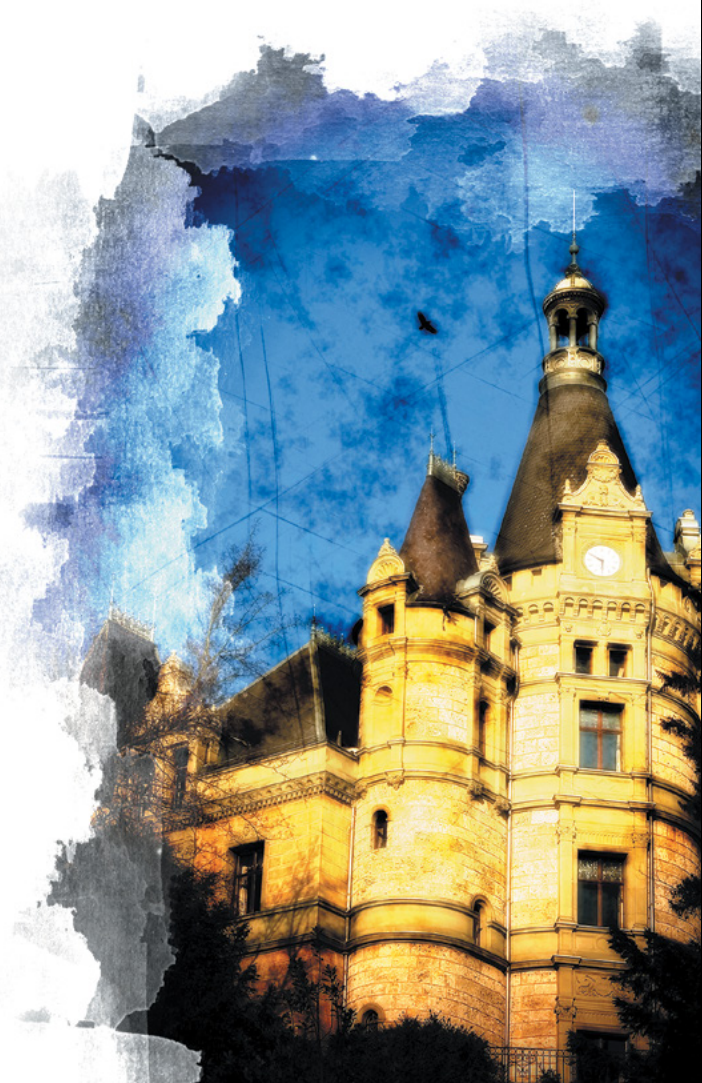
Michael formed a close friendship with an American envoy, Benjamin Lewis, and the two developed a reputation for taking on the highest-risk cases with varying degrees of success. A visit to Fort Nelson, British Columbia, almost ended in their death at the hands of a beast that O'Boylan called the "She-creature." Michael and Benjamin also traveled to multiple haunted locations along the American Atlantic Coast, from Portland, Maine, to Savannah, Georgia before returning to Dublin. Benjamin's intelligence and Michael's advanced study in the Art helped them successfully face and beat a variety of creatures of the Unknown together.

Though his skill in the field was exceptional, Michael's greatest contribution to SAVE was his study of the Evil Way. Just as his great-grandfather once had,

Michael carefully recorded his interactions with any creatures of the Unknown during his travels. While reading through his own case files from his trip to Canada and the United States, a pattern began to emerge. He realized that the disciplines of the Evil Way all fell into six distinct categories, which he called Schools. This allowed SAVE to more easily categorize creatures of the Unknown and their abilities, creating more accurate case files. In 1928, Michael O'Boylan compiled his findings and many of his own case studies into *SAVE Manual 2B: Devices of the Enemy*, a guide that all SAVE envoys would carry until Dr. Kearney produced his updated edition after the Central Archives fire.

CASE STUDY: BARON GARNIER, THE ALPINE VAMPIRE

Michael O'Boylan's most famous case, though perhaps not his finest hour, involves the pursuit of the Alpine Vampire, Baron Garnier. The first rumors of this vampire surfaced in Lucerne, Switzerland in 1875. A five-person team, led by envoy Dr. Hans Schmidt, traveled to Lucerne to investigate. Within days, all five envoys were found exsanguinated, all in different locations.



Twenty-three years later, while investigating reports of an Alpine vampire in the area of Lake Lucerne, Michael O'Boylan, Dr. Olaf Gunderhagen, and Lise Rochateau accepted an invitation from Baron Anton Garnier to stay in his manor. Unbeknownst to the envoys, Baron Garnier was the very Alpine vampire they hunted. Upon suspecting Michael O'Boylan's romantic feelings towards Lise Rochateau, the Baron began beguiling her using several disciplines of the Evil Way, so that over the course of their visit, the Baron entranced Rochateau more and more thoroughly, bringing her under his control.

O'Boylan began to suspect the Baron's intentions towards Rochateau were more deadly than amorous, but the Baron's sway over Rochateau was so great that she only defended his actions even more. O'Boylan and Rochateau would later exchange several heated letters on this topic. When O'Boylan and Gunderhagen realized that Baron Garnier was the Alpine vampire they sought and that his intent was to make Rochateau his bride, feeding from her until her death, they took action. Before O'Boylan could attempt to kill the Baron, however—an attempt that may or may not have succeeded—Rochateau, still under the Baron's control, assisted him in escaping.

SAVE envoys have sighted Baron Garnier as recently as 1986. The case of the Alpine vampire remains a blemish on Michael O'Boylan's record matched only by the utter failure of his 1922 search for the Loch Ness monster.

THE ROARING TWENTIES

When the Irish War for Independence began in 1919, after decades of escalating anti-colonial violence, SAVE once again looked outward beyond Dublin for envoys to carry the growing burden of protecting the public from the unknown. While the Central Archives remained on the O'Boylan estate in Dublin, SAVE's other branches began a concerted effort to keep their own copies of records in-house as direct communication with the Dublin SAVE office from 1919-1922 became temporarily unreliable.

In spite of the troubles in SAVE's birthplace, the 1920s were a time of growth for the organization. With the rising popularity of pulp horror, occult, and science fiction magazines, people seemed primed to believe in something beyond the tangible, knowable world. *Weird Tales* magazine, first published in 1923, specialized in the lurid and the macabre, like H.P. Lovecraft's works of horror, 16-year-old Tennessee Williams's first short story, and Seabury Quinn's occult detective series. Some SAVE envoys of the time claimed that Quinn's fictional gumshoe Jules de

Grandin, who fought such creatures as werewolves, ghosts, and voodoo zombies, was inspired by their own real cases involving the Unknown, or that Quinn himself was a member of SAVE. While no extant documents definitively confirm Quinn's involvement with SAVE, such documents easily could have been lost in the destruction of the Archives.

Prohibition became SAVE's unwitting ally in the United States. Speakeasies, which were by their nature clandestine, became a popular meeting place for SAVE envoys, especially those traveling between offices. In these private spaces, conversations remained confidential and envoys sometimes even practiced the Art; if something unusual or unexplainable occurred, it could easily be chalked up to the witnesses over-imbibing, and summoning the police in any official capacity was impossible. Great advances in theories and practice of the Art arose from the shadowy, gin-soaked corners of these illegal bars.

Speakeasies also provided a location where racial segregation, still alive and well in most parts of the world, took a backseat to drinking, gambling, and general socializing. While SAVE prided itself on its early steps towards diversity and had offices throughout the world with envoys of many races and nationalities, individual offices in certain countries were often segregated by proximity or necessity. In the U.S., a Harlem- or New Orleans-based office in the 1920s might employ primarily black envoys, while envoys from the Providence or Stamford branches were typically white. These envoys needed a place to meet safely, privately, and perhaps more importantly, on equal social footing.

The 1920s also saw the rise of jazz and events such as the spread of post-World War communism, The Scopes Trial, and women's suffrage, all of which had effects on SAVE and how it conducted business. Political turmoil curtailed travel to and from SAVE offices in some nations, or at least put that travel under a spotlight, requiring envoys to keep meticulous (if often falsified) travel logs and documentation of their activities. Scientific research was in the public eye as well, for good or ill, and envoys often walked a fine line in regions where religion and science were in conflict. Women entered the public sphere, enjoying enfranchisement and liberation that was unimaginable just decades before, and they joined SAVE in unprecedented numbers during the '20s. In fact, women comprised less than 15% of SAVE membership prior to 1920, but made up nearly 40% by 1935, a percentage that would continue to increase over the following decades.

CASE STUDY: NODOROC

In 1914, a local historian published an account of a giant jet-black dog called the Wog guarding a gate to Hell on a small farmstead outside Winder, Georgia. SAVE attempted to investigate, but were chased off the land by the owners. Fourteen years later, two SAVE envoys returned to the site, not to search for the Wog, but to investigate the so-called gate to Hell, known as Nodoroc since the Creek tribe had originally owned the land.

Nodoroc is a churning pit of black, tarry mud, emitting foul gases and swallowing animals or people who make the mistake of stumbling upon it—or who are dragged into it by the Wog, according to local myth. Envoys Rebecca Holm and Ginger-Lynn Tammany found a hidden spot within sight of Nodoroc. Armed with guns containing silver bullets and an impressive assortment of knives and blunt instruments, the two women staked out the Nodoroc for several successive nights, watching the Wog as it maintained a tight perimeter around the boiling mud pit.

Rather than dragging creatures into Nodoroc, however, Holm and Tammany observed the Wog keeping woodland creatures away from the pit. Occasionally, the black mud would roil and burp, and the women noted bones and unformed chunks of flesh rising to the top, only to sink again. As they watched, some bones would resurface again and again, each time with more pieces of flesh attached. Instead of scouring the meat from the bones of a living creature, the pit seemed to be building a new creature from the inside out.

On the fourth night at Nodoroc, a large bubble rose to the surface. It grew and grew until it exploded, a particularly violent spray of mud and gas erupting from Nodoroc. From the popped bubble crawled a large, dark creature. It moved awkwardly, like a newborn fawn, and the Wog rushed to it, grooming it with its forked tongue. Once the black mud was cleaned from the newly-emerged beast's body, it shook itself, gave a sharp shriek, and loped off into the woods. Three more times that night, Holm and Tammany watched as new creatures, each one different, emerged from Nodoroc, each to be groomed by the Wog and then sent off into the forest.

The women reported back to their home office in Atlanta, but when a larger team of envoys attempted to return to the pit, they were unable to find it, walking in circles and ending up where they started no matter how well they marked their path. Ginger-Lynn Tammany, who wrote the report for the mission, theorized that for those four nights the envoys had been permitted to witness a passageway from the Unknown to our world.

While locals still swear that Nodoroc and the Wog exist, no other SAVE envoys have been able to find it.

THE DEN

SAVE offices have traditionally served all or most of the needs of their region, responding to and investigating events that suggest Unknown involvement and enlisting the help of outside SAVE envoys as needed. By the 1970s, however, SAVE began realizing the need for specialized facilities or groups that deal with certain classifications of Unknown entities. To that end, SAVE established a small scientific research facility called the Den in Ganstrom's Creek, Maine. The Den is the central base of operations for the Lykos Project.

Established in 1984 as a direct response to the Polish Incident, the Lykos Project is responsible for studying lycanthropy, monitoring the activity of lycanthropes, and curtailing any potential lycanthropic threats. The Den acts as an information hub and storage center for the Lykos Project's records, a research installation for studying lycanthropy in its many forms, and as a detention center for subjects with lycanthropy. SAVE envoys who encounter lycanthropes are encouraged to capture them if possible, transferring them to the Den for study.

The Den is run by Richard Mason, a former field envoy and a survivor of the Polish Incident. His staff includes psychologist Dr. Kim Anders, scientists, physicians, and security personnel.

CASE STUDY: THE POLISH INCIDENT

In September of 1984, SAVE sent four envoys to the village of Krawal in eastern Poland to investigate the death and mutilation of two French hitchhikers. The envoys sent back an initial report that they suspected lycanthropy might be involved, followed by a distress call two days later. SAVE sent a ten-person force, including future Lykos Project director Richard Mason, who arrived in Krawal armed with silver bullets within 24 hours.

The town of Krawal seemed unusually quiet and calm upon the envoys' arrival. Within an hour, the rescue team was approached by three of the members of the original four-person SAVE team. During subsequent debriefing in a local hotel, the three envoys began acting strangely. Rather than following typical debrief protocol, they became increasingly hostile and aggressive until they began to transform into werewolves. Mason and the rest of the rescue team were able to kill two of the infected envoys before they fully transformed, but the third envoy attacked and wounded Professor Gardner, the leader of the rescue

team. Mason was forced to shoot Gardner after he transformed as well.

Mason and the surviving members of the rescue team fled the hotel, only to find that the once quiet streets of Krawal has also transformed. The entire town had been infected with lycanthropy. Mason and the other five survivors barricaded themselves into another hotel room, attempting to shoot as many lycanthropic townspeople as they could from a distance. Two of the wounded rescue team members began to transform; Mason killed both of them with silver bullets to the head, before he and his team escaped by jumping from the second story window. Only four members of the rescue team survived the initial attack, and only Mason remained with SAVE.

In the early 2000s, another team of SAVE envoys returned to Krawal, including one Lykos Project specialist. They found the village completely deserted.

SAVE'S DECLINE

Following the Polish Incident, SAVE entered a period of decline. By the mid-1980s, attrition was at an all time high. During 1986 and 1987 alone, nearly 30% of SAVE envoys died or disappeared during investigations. With such bleak statistics, recruiting new envoys became even more difficult. In the battle between SAVE and the Unknown, SAVE suffered more losses than wins.

Dr. Wilhelm Geistmann, SAVE's World Coordinator, did his best to keep the organization going. Around the world, however, SAVE offices became increasingly destabilized. Many smaller offices closed or asked to be folded into larger operations. One way SAVE attempted to combat this was by digitizing the Archives. Beginning in 1988, SAVE issued

laptop computers to envoys, which allowed them to more rapidly access the Archival files. This briefly slowed the membership's hemorrhaging, but the worst days of SAVE were still ahead of them.

THE SAVE CENTRAL ARCHIVES BURN

On a crisp November night in Dublin, the Unknown attacked the Central Archives on the O'Boylan estate, setting off a cascade of events that would drastically change the scope and structure of SAVE. The attack seemed to come from all sides of the estate at once. Windows exploded inward in a shower of glass shards and splintered wood. Clawed feet kicked in the heavy carved doors. Many of the envoys took up weapons, but the sheer number of Unknown creatures overpowered them.

While the battle raged both inside and outside, one or more creatures managed to set fire to the building. With centuries of ancient manuscripts, scrolls, and journals housed in the Archives, the fire spread quickly. By sunrise, the O'Boylan estate was completely engulfed in flame. Twenty envoys lay dead, most of them inside the building where their bodies wouldn't be recovered and identified for days. The fire obliterated the Central Archives, reducing decades of work to ashes.

Dr. Wilhelm Geistmann was among the dead, leaving a tremendous power vacuum in a badly shaken SAVE. Destabilized from the inside out, the entire organization would have crumbled in that moment without intervention from Dr. Desmond Kearney, a longtime curator for the Central Archives. He led the search-and-recovery team combing through the rubble of the Central Archives and made the discovery of the small metal lockbox containing the journal of Charles O'Boylan, a text SAVE had long thought lost.

L. Feeney
Nov. 9 1989

They came from everywhere and nowhere. They were everything and nothing. I saw familiar beasts, like the great black wolf that tore Bren MacAteer's arm off, and unfamiliar ones, like the thing that looked like a man, but with skin so thin I could see his twisted bones and strange organs underneath it. Five imp-like creatures with crudely fashioned knives stabbed Dr. Geistmann over and over, too many times to count, and I can't even put words to what they did to poor wee Bess Cavish. Only with SAVE for four months, that girl, and already gone. They took twenty of us, all told, then when the rest of us fled, they set fire to the place. Never in my days have I seen such a blaze. It's been days now and the embers have only just died down enough for us to look for the bodies. Most of the files were kept in the upper library, so those are gone. Some of the older ones were in metal lockboxes in the basement, so maybe we can find something intact if we can get that far through the rubble. I can't begin to guess how we carry on from here.

Along with accounts of his expeditions and copies of his case files, the journal contained O'Boylan's final secret fear: that through study of the Unknown and his attempts to master the Art, he and the other SAVE envoys had actually unleashed the Unknown upon the world.

Dr. Kearney chose not to share O'Boylan's journals, fearing how the already-traumatized surviving envoys might respond to news that their respected founder had set off the very chain of events that had left their friends dead and their lives in shambles. He took the contents of O'Boylan's journals to heart, though, and determined that if the growth and expansion of SAVE had increased the world's vulnerability to the Unknown, scaling back SAVE might be the salvation of both the organization and the world.

Kearney quickly stepped into a position of power, assuming the directorship of SAVE in the weeks that followed Geistmann's death and the Central Archives' destruction. Some envoys have posited that Kearney was almost *too* well-prepared to assume the position of leadership, questioning whether Kearney himself may have played a role in SAVE's troubles in 1986 and 1987. Most envoys seemed relieved, however, that at least some aspect of the power structure remained intact. Dr. Kearney moved the SAVE World Headquarters to Paris where—acting in part on O'Boylan's fear that interaction with the Unknown is what drew it to them—he began centralizing information and power, limiting communications with SAVE's Continental Headquarters and with individual offices. As Kearney and the Paris envoys began attempts to reconstruct the Archives, though, the rest of SAVE was falling apart.

ALONE AGAINST THE DARK

Charles O'Boylan didn't invent the concept of researching or fighting the Unknown, any more than he invented the Art or the Unknown itself. Prehistoric cave painting depict humanity's eternal struggle against the darkness. Zoroastrianism first described the dualistic battle between the dark forces and the light some 5500 years ago. The Egyptians of the Old Kingdom studied the Unknown in great detail in the 2000s BCE, incorporating these insights into their mythology, chiseling and painting it onto surfaces that would call out to Dr. Charles O'Boylan in 1846, then to his great-grandson Michael in 1908. Qin Shi Huang's Taoist alchemists unwittingly touched the Unknown during his reign from 221–207 BCE, searching for the elixir of eternal life.

SAVE's first few years were largely spent in pursuit of other people's research. O'Boylan's original expedition was in search of Zoroastrian texts that might provide more insight on the abilities one might develop through the Art; he was keenly aware that more information must exist somewhere, if he could only find it. Scholars and seers kept records in cuneiform and hieroglyphics, in Sanskrit, Ancient Greek, Old Chinese, Latin, and a thousand other languages, yet few of these documents remained by the mid-1840s. Thousands of years of information on humanity's battle with the Unknown could be condensed down to a medium-sized wooden filing cabinet by the time of SAVE's founding, most of the knowledge lost to the ravages of time. This underlines a simple truth that O'Boylan discovered: the darkness doesn't

SAVE was not the first group to organize in opposition of the Unknown, and it probably will not be the last, but God how I wish it were the last. Many of the others have come to no good end. Ours cannot be better, not after losing the Central Archives, not after so many years of us against them. It is Us against it. I am still not sure Kearney is the right choice, but that is why they keep me down here with the files, who do not mind my opinion. He would do well to read them first if he is truly set in his course. He might learn something.

-Hazel Koeck, SAVE Vienna, 1/1/90

have to defeat light, it just has to wear it down and wait it out.

The darkness has yet to outlast SAVE, but it has seen the rise and fall of other organizations like it, groups whose structure, methodology, or funding didn't provide the solid base for longevity that Dr. O'Boylan and his fellow scholars built. The following represents only a small subsection of organizations, societies, secret orders, and businesses that have shared similar or overlapping interests and goals with SAVE over the past several centuries.

TABULAE ARCHIVUM (1607-1701)

An order of Carthusian monks, in a monastery approximately eight kilometers outside the North Italian Alpine town of Tirollo, appointed themselves the keepers of a set of clay tablets dating back hundreds of years before the birth of Christ. These tablets contained incantations and rituals of supplication addressing a demon called Tirnochi. The monks kept the tablets safe for nearly a century before a highly localized earthquake swallowed the monastery entirely, leaving Tirollo untouched. No sign of the monks, the monastery, or the tablets were ever uncovered.

THE GENTLEMAN SCIENTIST SOCIETY (1859-1863)

Comprised entirely of unfunded independent, or "gentleman," scientists, the Gentleman Scientist Society was founded by London-born naturalist George Warshaw Pickens in response to Charles Darwin's *On the Origin of Species*. The GSS devoted themselves to uncovering a nefarious and malevolent otherworldly hand behind the process of evolution. Pickens and two associates somehow managed to summon a creature of the Unknown in 1862 while attempting to force canaries to exhibit proof of evolution through the application of small alternating doses of ether and electrical current. The creature summarily devoured the canaries and drove Pickens to such a state of madness that he was admitted to Hoxton House. The remaining Gentleman Scientists drifted away from the Society over the following months, until the GSS folded entirely in November of 1863.

EL GREMIO DE MILAGROS (1884-1941)

After Spain created a protectorate in 1884 in the coastal areas of Morocco, one Spanish official and seven Moroccans formed a group known as El Gremio de Milagros. From their base in Tunis, they were able to research a variety of reports of the Unknown, including an extensive years-long expedition to Mauritania in search of the adjule, a large dog-like creature similar to the barghest of Yorkshire. Their final report on the adjule was detailed and descriptive,

but just a year later, the Treaty of Fez made Morocco instead a protectorate of France, ending any official governmental support. Against the onslaught of colonists from France, El Gremio de Milagros considered changing its name, but their members were nearly all pressed into service at the beginning of World War I. Many members who survived the war elected not to return to the group. The last member of El Gremio de Milagros died as a ranking officer in the early years of World War II.

OTHER WORLD, INCORPORATED (1978-1979)

This for-profit research company based out of Spokane, Washington attempted to develop and patent techniques that would be codified by SAVE into the Protective School of the Art. They were not granted the patents, their research was entirely dismissed by the scientific community, the FDA launched an investigation into Other World, Inc.'s human trials, and the company went bankrupt after only eight months. Celeste Myers, the director of Other World, Inc., may in fact have been a pseudonym of a disgraced SAVE envoy ejected from the Seattle SAVE office in 1976 for her questionable methodology. Myers disappeared after the bankruptcy.

ВЕЧНЫЙ ОБЩЕСТВО БЕЛОГО ПУТИ АКА "RED SAVE" (1922-1992)

When SAVE first began expanding its offices and spreading across the globe, it did so in a specific political climate. Empires fell, colonies became independent nations, and new political parties came into power, all of which impacted SAVE's work in certain countries. When the Soviet Union formed in 1922, SAVE's Russian office initially continued working and communicating with the home office in Dublin as they always had, but when Stalin rose to power, the ability to communicate freely came to an abrupt halt. Over the following few years, SAVE offices or independent SAVE envoys living in Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, and Romania also found themselves largely cut off from the rest of SAVE. The Moscow office had the largest, most experienced staff, so they became a de facto secondary home office for SAVE envoys fighting the Unknown from within the Soviet Bloc. Their mission and activities ran parallel to the rest of SAVE, and they even retained sporadic, limited communication with envoys in Central and East Asia, as well as the name—Вечный Общество Белого Пути (*Vechnyy Obshchestvo Belogo Puti*) is a direct translation of The Eternal Society of the White Way—though envoys still answering to the Dublin

office sometimes referred to them as “Red SAVE.” When the Soviet Union dissolved in 1991, envoys began reintegrating into the main SAVE organization, and Вечный Общество Белого Пути ceased operating as an independent entity.

THE HIDDEN EYE (1982-PRESENT)

While SAVE recognizes the innate connection between the Unknown and the Art, not all organizations share that view. The Hidden Eye, a secret society founded in Australia that has spread through the rest of Oceania, does not acknowledge any relationship between the Art and the dark creatures that practice the Evil Way. In fact, they deny that the Evil Way is anything more than the result of corrupt individuals using the Art incorrectly, to their own selfish ends. Their acolytes view the Unknown not as two forces battling, but as a single, neutral energy source that a skilled practitioner can tap into. If the practitioner’s motives are good, the resulting abilities will be innately good. If the practitioner’s motives are impure, the resulting powers will be tainted. Unfortunately, this state of profound denial about the existence of a conscious evil while actively coming into contact with the Unknown puts the acolytes of the Hidden Eye in grave danger; their rates of injury, death, and profound mental breakdown are significantly higher than SAVE’s.

AFTER DUBLIN: TRAGEDY AND REBIRTH

After the destruction of the Dublin Headquarters and subsequent move to Paris, the attrition rate for SAVE agents slowly leveled off. For a moment the future seemed bright, but hopes were dashed as it became clear that the bleed of resources would not sink to pre-crisis levels again. The unrelentingly high attrition, followed by the discovery of its cause, plunged SAVE into a downward spiral it would not escape for nearly twenty-five years.

1990: GOING DARK

The steady loss of agents that culminated in the destruction of the Archives, coupled with attrition rates that remained high, put SAVE in a bind. SAVE relied on envoy donations to remain affluent. With agents dying or simply disappearing in the field, SAVE began to feel the lack of financial resources in addition to the lack of manpower. Not only were offices unable to properly staff cases, they now needed to decide between purchasing gear or paying the electricity bill.



SAVE field office, Hollywood South Carolina, October 31st 1989

By all that is good and holy, do I hate All Hallows Eve. It was a pile of horse dung in Ireland and it didn't get any better when the tradition moved to South Carolina. Also, I've seen nothing but snow since September and we're still in boxes despite having moved from Charleston to Hollywood nearly 6 months ago. We just don't have the time to unpack. Or the resources to pay the heat much longer. And did I mention snow since September? I suppose it could be worse, though. We could be in Wando rather than Hollywood. But going back to All Hallows Eve being a pile of dung - it brings out the Unknown. In droves. I don't know what manner of dark creatures my ancestors tried to placate with their Samhain celebration, but I am certain it did not work. Truthfully, I think they brought the creatures with them when they came to America.

At least, that's my theory. Brian disagrees. He thinks I'm being Eurocentric and that America has plenty of native Unknown creatures. By pretending this is a problem "we" started, I'm denying that the Indians have their own messed-up history. He might be right. I still think it's too much of a coincidence though. Sure, the Indians have their Wendigo and their Skinwalker (or was it Skinchanger? Note to self: look that up) and I can vouch for the veracity of the former at least. But all that activity on All Hallows Eve, a day that holds no significance to the Indians yet features so heavily in Irish culture? That can't be a coincidence. I think the Unknown needs people like parasites need a host. As humanity moved out of Africa, the Unknown spread with us like a cancer around the globe. It feeds on us somehow. Still, I can't be absolutely sure. I'd love to put Kyra on lit research to track the spread of the Unknown in America, but I can't spare her. I can't spare anyone. Because as I said: All Hallows Eve is a pile of dung.

So far I've received word that a ghost will rise in the cemetery (though little surprise there; ghosts are always causing havoc), a vampire will be masquerading amongst the populace for easy hunting (and this, lords and ladies, is why costumes should be outlawed) and a man possessed by evil spirits will come to murder his family. I sometimes wonder where Regional hears these things. We're right at ground zero and this is the first I've heard of this. Do they have a psychic on their payroll? A time machine? Still, most of the time their info is good, though I attribute the family killer to that horrible movie we get around this time every year. I know we're in Hollywood, but damn it, wrong Hollywood. Ideally I'd like to discount the vampire too. A real vampire masquerading as human on All Hallows Eve? The idea is almost too preposterous to be true. Unlike the obviously movie-inspired terror though, it has a basis in what we know of the Unknown - vampires are both clever and manipulative. That's reason enough for me to take it seriously. If anyone gets hurt tonight, that's on us.

Discounting the family slasher as a hoax, that leaves me with two cases and four people to cover them: Brian my pedantic second, Kyra who is great with books and awful with weapons, Mera our scholar-slash-journalist and Thomas the teenage aspiring gun-nut. Of those, I would never send Kyra into the field. I might as well shoot her in the head and bury her now. Unfortunately that leaves me with three people to cover two places and I would never send anyone without backup either. That's where I come in. The woman with the bad hip who has really only managed the office for the past two years. But as the saying goes: experience before youth. Right? I know that's not actually how the saying goes, but if I want people to tell me I'm wrong, I'll go talk to Brian.)

I'll send Brian and Mera to handle the ghost, while Thomas and I take the vampire. Kyra can man the phones back here in case our movie guy does turn out to be real. As for weapons, I guess we're lucky that ghosts are cheap to get rid of. Not to be confused with easy, mind you, but gasoline, a lighter and salt is all it takes. Vampires are even more difficult, but just as cheap - that's one good thing they have going for them - and that table in the attic was looking very wobbly with just three legs anyway. I'll sharpen two more into stakes for Thomas and me. Thomas has been harassing me for a 'stake shooter' he saw in some magazine and while I appreciate the sentiment about wanting to keep your distance, we barely make rent each month. As a matter of fact, we did not make rent until we moved from Charleston proper to Hollywood. So where he expects me to find money for some fancy gun, I don't know.

Now to make that official: I, Siobhan Connolly, leader of what little is left of the Charleston Office, hereby sanction two cases. The first, staffed by envoys Brian McKinley and Mera Roslyn, will pursue rumors of a ghost rising in the cemetery. The second, staffed by envoys Thomas and myself, will pursue rumors of a vampire masquerading amidst innocents. Both occurrences are said to take place on this night, which is All Hallows Eve. Envoy Kyra Sarque will remain and oversee the office in my absence.

It didn't take long for SAVE to realize that the old way was no longer working. Reluctantly acknowledging that their once resplendent club had no place in a changed world, the organization went underground. Offices abandoned fixed addresses and instead moved from place to place. Some squatted, others hired low-rent units and some even bought trailers to take mobility to the next level.

Going underground served a dual purpose. First, it offered a modicum of anonymity to members in an effort to stop the high death toll. Second, it had the practical side-effect of no longer requiring funds to run local offices or regional headquarters. Both were

good and necessary, but came at a cost. Accustomed to physical offices where agents could share skills and knowledge, training became haphazard. Weapons training now took place at local gun ranges or abandoned parking lots, if it took place at all. Medical training became non-existent, forcing SAVE to rely on whatever medical background individual recruits brought to the table. Case and creature files were lost in constant moves from location to location. Even under pressure though, SAVE remained dedicated to its task and never failed to combat the Unknown where it rose.

SAVE, Hollywood SC, Nov 1st 1989

Siobhan was wrong. "Respond to every threat," she used to say. "SAVE must defend the people." Bullshit. SAVE needs to defend itself first. Taking two people to take down a vampire is beyond stupid. And what for? So Tommy could end up in the hospital? So Siobhan could end up dead? So Kyra would be alone in the office when they attacked? Of all the things you could be wrong about Siob, this was the worst.

Hera and I are the only ones left now, and I recognize that look in her eye. She's had enough. Insane risks, always being ready at the drop of a hat, not being able to tell your family what you do with your life—and now this. Maybe if Tommy pulls through she'll stay, but I'm not betting on it. Even if she does decide to stick with SAVE, I don't know what to do next. We can't stay here. No point in it either. They trashed the place, burned everything of value. That's decades of research gone. And Kyra.

We need to move. Hide. Maybe give up on a physical office altogether. Heck, that'd solve the heating bill Siob was always complaining about. What do we do then though? Where will we train? How will Regional know where to find us? Hera and me going dark—we might as well pack up and quit altogether. Siobhan would hate that. "When the going gets tough, the tough get going," was her motto. Look where it got us.

SAVE, Hollywood SC, Nov 1st 1989

Decided to clean the office. I know it's pointless, but it keeps me busy. Can't fret about the future when you're crying about the past. Packed some case files—what little I could salvage—and weapons. I took the fourth leg off Siobhan's stupid table. I know she'd want me to put it to good use. I remember one time she made us Banshee protectors from cloth scraps and candle wax. Make-do, but it worked. Not sure what to do with the rest of the stuff though—found a desk, two chairs, a sofa and the fridge in more or less usable state. I might rent a storage unit. Or maybe I'll just send everything to Regional and call it a day.

Hera called. Tommy has stabilized, but he's not waking up. And 'stabilized' doesn't mean a thing. He could be nice and stable at death's door for all we know. Damn doctors won't tell us anything 'cause we're not next of kin. Shit. His next of kin. What do I tell his parents? "Your son got his guts ripped out trying to protect his dead team leader's body from defilement by a vampire?" That'll go over well. Spinning things isn't my job. Siobhan was great at it—she'd be calling some zoo manager friend right now, persuading him to push a story about an escaped cougar or something. Kyra could spin covers in a pinch, if you didn't hold them up to scrutiny too much. But me? I don't even know why I'm still here, let alone how to present this to the outside world.

SAVE, Hollywood SC, Nov 1st - Add.

Hera called. The doctors let her in to see Tommy. Or maybe she stuck in. She says he woke up briefly and she thinks he'll pull through. She cried. That's weird, isn't it? Crying when you get good news? Or maybe that's just tension relief for ya. Then out of the blue she said she wants to keep going. Said we owe it to Siobhan and Kyra. I guess that's it for me too, then. Can't let Hera go the distance alone, that wouldn't be right. We can't stay here though. They know where we are, so we're just sitting ducks. I'll call Regional and tell them we need funds for a new place. Nothing permanent this time—I'll find a place to store the old files and then Hera and I will keep moving. Nowhere longer than a week. It's the only way to be safe.

SAVE, Hollywood SC, Nov 9th 1989

First time I've had a chance to update the log in over a week. Regional coughed up the money I asked for. Didn't like it—cited lack of resources themselves—but they handed it over when I threatened to quit. Guess they need people even more than they do funds. Rewed a trailer for me and Hera and found several places where we can park. We've simply been going from one parking lot to the next in the neighborhood, and I think someone was watching the trailer last night. I know I'm paranoid after the attack on the office and what happened to Kyra, but you know what they say: just because I'm paranoid, don't mean they're not following us. I'm gonna have Hera work out a way to randomize where we go and then we'll use that. The trailer doesn't have enough space for all our stuff, so I had to send all the old files to Regional for safekeeping. Kept all our weapons of course—including the table leg. I hope that doesn't come back to bite us in the ass—keeping the weapons, but giving up the intel. It was one or the other though.

Tommy's not out of the hospital yet, but he is going to pull through. Says he's not coming back. Doesn't want his parents to go through this again. I tried telling him that if the Unknown wins, everyone and their parents will be going through this. He didn't listen. I can't blame him—I couldn't even convince myself. I keep asking myself why we should have to carry the ball. Let someone else do it for a while...except there is no one else. There's just us, the last two standing of the Charleston office.

Most of SAVE's problems stemmed from the Unknown knowing where to find it. Going dark should have solved most, though not all, of them. It didn't. Not only did attrition levels remain as before, but the undercover offices started having information problems. Case logs, threat assessments, and requests for back-up went missing, were misfiled, or were simply mis-assessed, leading to cases being staffed improperly. Six-man teams were sent to do two-man jobs (leaving SAVE unable to respond to other emergencies), or field agents were left with silver bullets to face a vampire because information wrongly pointed to a lycanthrope threat. At the same time, the number of cases sharply rose as SAVE discovered

more Unknown activities. In many areas, offices were scrambling to keep up with cases cropping up over short time spans.

Had anyone sat down and looked at all of the case data, she would have seen a pattern emerge. SAVE handled smaller cases just fine (though they were often over-staffed), but large cases ended in disaster. This was not a singular occurrence. For almost a decade, SAVE's success rate against the more powerful creatures was nearly zero. In the frenzy of trying to staff the rising multitude of cases and mourning dead colleagues, however, no one had time to run the numbers and reorganize the set-up until it was almost too late.

Location: Los Angeles
Date: July 22, 1991
Envoy: Lana Perez

Threat Low
Success 100%

I know SAVE cases are about saving the people and such. Most of the time, it sucks—it's high tension, high risk, and no sleep. Sometimes, though, it actually feels like I'm hanging out with friends. And why shouldn't it? As much as I love my family, they don't know who I really am. What I do. What I see. But the other envoys, they do. So I'm a bit embarrassed as I write this, as I fully understand that our behavior was not professional in the slightest. But I'm also relieved that I still know how to laugh and that my co-workers, for lack of a better word, are right there with me.

We responded to a report of gremlin activity (I hear further east they call them "bogeys") in an abandoned house. Utterly vicious, with razor-sharp teeth. They like to eat people's pets—babies too, if they can get them. A gremlin bite will probably leave you with a flaming infection too. Plus they like to lair together in big nests. So when someone says "gremlin activity" we go all-in.

We arrived at the house. Martin Poret loaded his shotgun with rock salt (for a nice wide spread, since gremlins are fast), Dave Breston brought a freaking machete and everyone else was dressed in riot gear and carrying at least two weapons—well, except for Steve Meyer who brought one knuckle duster and one notebook. We cased the outside of the house and noticed a few holes dug under the house, presumably where the critters got in, but no sign of the gremlins.

We checked the inside next. Gremlins like to hang out near food, or even just places that smell like food, so we decide to check the kitchen pantry first. Maria Sanchez takes point and she just eases open the pantry door, when a critter jumps out at her! She jumps back, Steve takes a swing and with a squeak the thing falls to the ground. We take a moment to look at it and it's kinda small for a gremlin and far too fuzzy and round, but before we can think about it, a wave of them comes from the pantry and ceiling vent. Must be a few dozen of them, but they don't get through the riot gear and it's like shooting fish in a barrel. Or birds on a wire, since they make that squeak noise whenever you hit them. Like a doggy toy. It's surreal and the mood shifts. Then finally Martin says "it's like fucking whack-a-mole" and I just start laughing. I know it's sick, but I guess there was just this relief after expecting to be hit by gremlins and pretty soon everyone is giggling like a mad. Only one who seemed disappointed was Steve—I guess none of this was gonna make for a very interesting story. We destroy the wave, clean up the rest of the house and go back. Mind you, we searched thoroughly for those gremlins but they were nowhere to be found. So I guess a five-person team was overkill, but it felt genuinely good to have some fun for once.

LOCATION: Exeter, Devon

DATE: August 21, 1992

ENVOY: Hugh Lewis

PRE-CASE REPORT

It looks like we've got another Hound on the loose. A civilian called in a "large, aggressive dog" attacking people in the cemetery and Animal Control sent a man to handle it. He's been missing since. Animal Control assumed he was too lazy to do the job, so they sent a second man. That was yesterday and his body was found this morning, half-gnawed behind some bushes in a cemetery. Imagine stumbling over that when you go to visit your dearly departed aunt. The case was promptly kicked up the chain by functionaries, all too cowardly to make decisions, until it landed on my ex's desk. He doesn't know about SAVE, but he does know some of what I do and he called me. So here we are.

What do we know about Hounds? They're big, vicious, and like to bite off people's faces. I suspect they are part ghost, given their proclivity for hanging out at cemeteries, and possibly part demon (though I base this solely on their evil nature). They can pop up all over the world, but they seem to like Devon especially. Rumour has it they served as inspiration to Sir Conan Doyle when he wrote The Hound of the Baskervilles.

How to kill a Hound? Information is a little spotty there. Or, more accurately, it's too broad. So far I have: shoot with a silver bullet, an iron bullet, a phosphorus grenade, cut off its head, burn its body and/or throw it over a cliff. Luckily we have a team of five on this, counting me, so we'll just have to try one each. Well, except the phosphorus, because that's bloody absurd.

POST-CASE UPDATE

I suppose that went fairly well. The most important thing first: the Hound is dead and we are not. It took a big chunk out of Mark Allen Holsbrook's thigh, though, and we needed to rush him to hospital. I spoke to Mark Allen post-op (briefly, mind you—the doctors pushed me out muttering something about blood loss and rest, and how terribly impolite it was for me to sneak in like that) and he was already joking that he'd been meaning to lose weight. That probably means he'll be fine.

Now for the details. We located the dog in the cemetery. It charged Mark Allen, so we did not set it on fire, but we did shoot it (silver and iron bullets both) and I made a valiant attempt at chopping off its head. It wasn't very keen on that, so it let go of Mark Allen and charged me instead. Fortunately, I was able to get the blade in-between myself and its jaws. This was followed by more shooting and, I admit, some screaming on my part. That's when the Hound died. Just to make sure, Mary James and I chopped off the head, set the body on fire and then drove to the sea where we chucked both ashes and head off the cliffs. Safety first, I always say. Meanwhile Russell Kelland drove Mark Allen to the hospital for treatment. I think he wanted to make sure Mark Allen was sound of mind as well as body after that attack. Russell hasn't come talk to me, so I assume Mark Allen passed the test. All in all, the mission was a success.

THREAT
MEDIUM
SUCCESS 80%
V. GOOD



THREAT HIGH - SUCCESS 0%
WHAT IS GOING ON???

Location: Prague, Czech Republic
Date: December 26, 1993
Envoy: Tereza Eckstein

It's easy to forget, sitting on the Charles Bridge. A fog is rising from the river and the statue of Jude Thaddeus watches over me. I sought him out specifically. Patron saint of desperate cases and lost causes. It seemed fitting.

We'd been tracking the monster for a week now. Siaro Talbek told me to call them creatures. Naming it a monster makes it seem mythical, gives it power and fear to hold over me, he said. If monsters are indeed mythical and terrifying though, then this one surely deserved the name. Rumours had been all over Prague about a creature in the Jewish quarters and the cemetery behind the old synagogue. "Golem," people said. Of course they said that. "Golem, golem, golem" steady like a clock stuck on twelve all day, so we ignored them. Here in Prague we could have a werewolf shift 'en plein public' and people would still call it a golem. Their brains are just wired that way. So when we finally tracked the creature to its lair in the old tunnels, we were loaded for bear. Could be anything, after all. Forgot that even a broken clock is right twice a day.

The monster ripped right through our team like I don't have an analogy. Killed half the team before we could train our weapons on it and then the other half while it shrugged off bullets like mosquito bites. I hate to admit it, but I broke and ran. It wasn't the right thing to do. Cowardly and disloyal. I'm going back. I'm just writing this so Dresden Office will know what happened.

I read up on how to kill a golem and it involves either reciting the words of its creation backwards, or finding a scrap of paper in its head somewhere and erasing letters on it. The former leaves me thoroughly out of luck, since I have no idea what words created it, but the latter gives me a chance. I guess my weapons are a sledgehammer to bust open its head and water to erase the ink.

Sending this now. Will contact again if I survive. If not, send a follow-up team, for G-d's sake do the research first.

CONTACTED THE DRESDEN OFFICE.
THEY (INDEED) SENT A FOLLOW-UP TEAM
AFTER TEREZA REMAINED SILENT, BUT
FOUND NO TRACE OF HQ OR THE
GOLEM.

A LOOK AT THE ART AND THE UNKNOWN, by Prof. Dr. J.K Templeton

Recent years have seen a steady increase in Unknown activity (1). Reports have nearly quadrupled, with the vast majority of these being pre-event warnings. This has allowed us to arrive at scenes early and fully document what happens when the Unknown strikes. It would be hard to overstate the benefits of this. In the words of the legendary Sun Tzu: "Know thy self, know thy enemy. A thousand battles, a thousand victories." While knowledge might not be solely beneficial when dealing with the Unknown—more on that later—there is no denying that we are now better prepared to handle the threat we face. One advantage, however, has so far been overlooked. With a rise in Unknown threats has come a greater understanding of the Art. Not only has use of the Art varied and deepened, as one might expect when faced with an increasing need to utilize it, it has fundamentally changed (2). This essay does not deal with the rise of the Unknown, nor with the outward properties of the changing Art. Instead, I seek to examine why the Art have changed to seemingly match the Unknown threat.

The Art and the Way: Two Sides of the Same Coin?

In her recent paper "The Art and the Way," Dr. Samantha Blackwood proposes that the Art employed by envoys and the Way used by the Unknown draw from the same source. Much like any weapon, neither Art nor Way is intrinsically good or evil, yet they can become so by intent of the user. Dr. Blackwood believes this ambiguous source has grown in recent years, causing not only the Unknown and its Way to intensify, but also our Art. Dr. Blackwood would have us believe that the universe knows no sides and that meaning is merely created by us. While this theory is no doubt popular in post-modernist circles, I suggest that my esteemed colleague needs to commit more hours in the field, as anyone who has faced the Unknown directly can attest that evil is real. There is darkness in the universe, very tangible and malicious, and there is light. I will not go so far as to say these forces represent God and the Devil (3), but I do see a definite dichotomy between good and evil. If we do not attribute the rises of the Unknown and the Art to the same source, yet we acknowledge that they coincide, then it follows that they are cause and effect.

The Chicken and the Egg

Recent years have seen popularization of the theory that the Unknown derives power from being known (4). If this is true, then SAVE walks the fine line of protecting humanity without exposing the Unknown for the plague it is. While this particular theory cannot be absolutely proven, it carries enough weight that SAVE has adopted a method of secrecy when dealing with the Unknown. Does this mean that our increased knowledge of the Art has affected Unknown activity? No. Rather, I propose it is the other way around. Because our exposure to the Unknown has increased, we have instinctively learned to better our Art.

The Art and Evolution

Predators and prey do not exist in a vacuum. Predators develop claws and fangs to hunt, and prey evolves in reaction. Often this evolution relies on qualities already present in the animal, such as higher speed or better camouflage. Occasionally though, creatures develop a new strategy to survive. In Galapagos, cacti sharing an island with the long-necked tortoise have evolved to grow high branches that are out of the hungry tortoise's reach. The same species of cacti on an island inhabited by short-necked tortoises continues to grow the normal low-hanging branches. I believe herein lies the explanation for the changing Art. The Art draws on human reserves (5), particularly our tenacity and determination to survive. Faced with an increasingly prolific and vicious Unknown, it is only natural that the expression of our will grew more streamlined, more powerful and easier to use. Our predator has become more dangerous and we, in response, have developed better defenses. As such, I claim we may continue to use the Art without fear of furthering the Unknown.

The Future

Having addressed the source of our changing Art and why we need not fear them, I turn to the future. We are given better weapons and better defenses to combat the Unknown. Now it falls to us to grasp the opportunity this presents and expand on it. Within each of us burns a candle and we must light it if we wish to keep the Unknown at bay. This is both our duty and our privilege. To this end, I propose a meeting of the minds where we may compare and discuss our findings. Such a meeting should include not just the leading scholars of the Art, but indeed any envoy who wishes to, for change lives in all of us.

Footnotes

- 1) For exact numbers as well as an excellent theory on why this is happening, see "The Rise of the Unknown" by Rev. M. Haddock.
- 2) Dr. J. Bernard has outlined and explained this change in superb detail in "The New Schools."
- 3) Readers interested in this theory are encouraged to read "The Light and the Truth" by Rev. J. Staphorst.
- 4) See "What we did," a guilt-ridden, but otherwise excellent piece by Prof. D.B. Kramer.
- 5) Md. M. El-Hasham's "In Allah we trust" has documented the interaction between the Art and the human spirit in great detail.

The overrun of cases did have one beneficial side-effect. Exposed to the Unknown on unprecedented levels and forced to combat an enemy far more powerful than themselves, SAVE envoys began to reinvent the Art. This led to theoretical re-classifications as well as practical experiments and symposia as agents studied, discussed, and changed the Art. Some Art masters even argued that this effect was more than practical—it was metaphysical. Whatever force pushed the Unknown to such severe levels was countered by the Art becoming more powerful and easy to use.

1994: EL-HASHAM'S DEMON

Amidst the wash of failure against legendary creatures, a handful of successes stood out. In retrospect it would be impossible to say if these were fairly won, or if the Unknown willingly sacrificed some of its generals in addition to its foot soldiers (or perhaps if these generals were simply not toeing the party line). Either way, these successes had the peculiar duality of keeping SAVE blind to the set-up *and* lifting its morale at the same time.

The most notable of these cases took place in the Syrian Desert, which covers the border region between Syria and Iraq. An archeology expedition outfitted by Saddam Hussein came across an Unknown creature sleeping in the desert. How long the creature had lain there dormant is impossible to guess, but its response to the disturbance was swift and decisive. The expedition's annihilation came so quickly that word never made it back to Baghdad. The emanations of Unknown energy generated by the creature, however, were enough to cause nightmares for sensitive envoys miles away, drawing the attention of the SAVE offices in Karbala (Iraq) and Damascus (Syria). The Karbala expedition arrived at the site first; like the archaeologists before, it was not prepared for what it found. The expedition was destroyed as well, but not before it had sent vital information to the en-route Damascus group. Perhaps this information came through for the Damascus group, or maybe the creature simply wasn't expecting a second wave of SAVE agents. Whatever the reason, the Damascus group achieved one of the biggest victories in the 1990s, destroying the creature and launching its leader Mahfuz El-Hasham to global SAVE fame.

This is the story of El-Hasham's demon. In many ways, it exemplifies the difficulties we face in combating the Unknown; specifically the problem concerning our database. SAVE's creature archive is impressive. Correctly identify the creature and you are handed the right method for killing it. The problem is not the database itself. The problem is identifying creatures in the field.

America's East Coast was plagued by grave dogs in 1929, which were destroyed by capturing the creatures in an iron cage and burying them. The Père-Lachaise in Paris was once haunted by the *chien fantôme*, which was destroyed by lining the cemetery with salt and stabbing the dog with an iron sword. In Dartmoor we find the famous Baskervilles hound, which one gets rid of by—well, the Dartmoor method is somewhat complicated, but it does involve iron. Three different names for what is likely the same creature, caused by the fact that the envoys from the East Coast weren't present in Paris and they in turn weren't present in Dartmoor. No harm done, however, since all three classifications include iron as a way to render it powerless. One method is more work than the other, but all get the job done.

Now let's turn our attention to the Middle East, where we find the Eastern demon, djinn and ifrit. All three enjoy the desert as their habitat of choice, look very impressive wreathed in smoke and fire, and are legendary killing machines. As much as they look the same though, they are different creatures and killing them involves different methods. Try demon-style killing on an ifrit and it won't get it right on the first go. Here, we do have a problem: three different creatures, no way of differentiating them, and only one chance to bring it down. How is this problem solved? Well, quite frankly, by guessing. The Middle Eastern gives them an advantage in identifying the creatures, but they might as well be throwing darts. And this is where harm can be done—and was done, to the Karbala office.

In 1994, dictator Saddam Hussein sent an archaeological expedition to the Syrian desert (which, despite the name, covers a huge stretch of Iraq as well). Iraq was already embroiled in war with Kurdistan by then, so one would think Hussein had better things to spend his money on, but no. Foreign dignitaries believed the dictator was trying to prove Iraq as the birthplace of modern science and medicine. This is possible—Hussein's ego is well documented. Some inside SAVE, however, believe the dictator knew about the Unknown and that he was looking for a weapon. If so, he bit off more than he could chew.

The archaeologists left Baghdad on the first of June and arrived on location a little over two weeks later. For days they found nothing and they would have moved locations, if the lead archaeologist hadn't dreamed that night. In his diary, he describes the great and terrible voice of Allah telling him to persevere. So they kept digging and on the sixth day they finally found something.

Almost simultaneously, envoys in Karbala and Damascus began experiencing visions and headaches. A creature of the Unknown was making waves on a massive scale. Both offices sent an expedition to deal with the threat and the plan was that they strike together. A little research into recent changes in the Syrian Desert revealed Hussein's expedition, so that would be their first stop. It was a guess, but a good one. Both expeditions went under the assumption that they were dealing with a djinni. If Hussein was indeed in-the-know, then a djinni (rumored by laymen to grant wishes) would hold obvious attraction to him. This was also a guess, but didn't turn out quite as well.

The Karbala group, which arrived first as the Damascus expedition was delayed by a sandstorm, paid for this mistake with their lives. Before she died, Asima Jaffer, the Karbala communications envoy, was able to send one last message to the approaching Damascenes. The crucial message contained only two words: "not dj" [sic]. This left El-Hasham, leader of the Damascus expedition, with two options: Demon or Ifrit.

El-Hasham went with Demon. Ifrits are a little more common than Demons, so it would have made sense to go with that. El-Hasham insists Allah guided him. Whatever the cause, El-Hasham guessed correctly. Armed with the Key of Solomon and every weapon his team could get their hands on, El-Hasham set out to combat the demon. The plan was simple: the envoys would distract the demon with a carefully placed grenade bombardment (meaning hit it indiscriminately with everything they had), thus giving El-Hasham time to recite the correct incantation that would banish the creature. The battle was a feat of stamina that lasted nearly 36 hours. It worked for the Damascus group, though. Whether it was El-Hasham's impressive power channeled through the incantation or the massive damage dealt by explosions, the Demon succumbed. Thus ended the greatest threat to the Middle East since Sinbad's exploits. In an age where major successes were rare, El-Hasham became instantly famous. No one ever asked El-Hasham if he appreciated this sudden rise to power, but we do know he made practical use of it when he pushed Hayat Nejem forward in 2012.



1998: A RENAISSANCE OF THE ART

The Renaissance of the Art, so named and embraced by SAVE's greatest masters, saw several symposia to discuss new developments and evolutions of the Art. The largest of these symposia, a seven-day spectacle of seminars, demonstrations, and debates, took place in 1998. Agents all across the globe traveled to Seattle to join or simply listen to the masters speak. The

highlight of the symposium was a six-person debate moderated by SAVE envoy and author J. Bernard. Titled "The New Schools," the debate gave rise to the codification of six Schools of Art and would forever change SAVE's arsenal against the Unknown. Another symposium was scheduled for 2003 to evaluate the new Art after five years in the field, but it never came to pass.





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Master of the Communicative Art: Robert Everett Stevens

Robert Everett Stevens (b. 1964) is a Danvers, MA native and a descendant of Dennis Cunningham, who led the first major SAVE expedition out of Boston and was later killed by the vampire Ezra Cabot. Intelligent and a natural to the Art, Stevens drew the attention of the Ezra P. Cabot Foundation, which offered him a full scholarship upon graduating from St. Thomas in Cambridge. Stevens attended Norwich University and graduated with a degree in Criminal Justice. He subsequently joined the US Army and became a Criminal Investigation Command Special Agent. At this time his greatest talent manifested itself, as Stevens obtained several confessions with his subconscious use of the Communicative Art.

After his maternal grandparents died in a boating accident in 1986, Stevens discovered Dennis Cunningham's journal in their home and finally became aware of his heritage. The journal contained information on SAVE, the Unknown, and the Art, and Stevens began to understand that he possessed some of these abilities. If he was more interested in the Art than SAVE, two more encounters with the Unknown—with a ghost and a werewolf—would change that. By 1988, Stevens sought honorable discharge from the military so he could dedicate his time to hunting the Unknown. He even tracked down Richard Blackwell, Director of SAVE in Boston at the time, to offer his services. While Stevens was a good envoy and eager to contribute any way he could, he quickly developed an obsession with Cabot, who was both his benefactor and his ancestor's nemesis. While this culminated in several confrontations with the vampire's minions, Stevens was never able to destroy the creature itself.

Stevens continued to train in the Communicative Art with SAVE, his talent drawing the attention of both the New England Regional Coordinator and the North American Continental Coordinator. In 1998, Dr. Desmond Kearney asked him to represent the Communicative Art at the Seattle Symposium.

Status in 2015

Stevens doubles as an envoy for SAVE and an agent with Boston's Bureau of Alcohol, Tobacco and Firearms. He married Charissa Sedgwick, a Boston fashion designer, in 2002. Stevens is still in pursuit of Ezra Cabot. He can feel himself closing in on the vampire and is preparing for their final battle. Of course, Cabot is doing the same; Stevens might need all the help he can get.

Master of the Incorporeal Art: David Robinson

David Robinson (b. 1956) joined SAVE in 1980 with his cousin William Nelson. Although Robinson was physically weaker than the average envoy, he more than compensated for this with his phenomenal memory and commitment to the cause. In the course of his career as envoy, he participated in more than 60 missions on SAVE's behalf. He also witnessed the demise of half a dozen teammates and narrowly escaped death himself several times, including at the claws of a Loup du Mal. Robinson traveled the world fighting the Unknown. Perhaps as a way to balance his dangerous work for SAVE, Robinson always took care to maintain a day job as an accountant and author of economic texts for specialized finance journals.

Robinson is well liked among envoys for his good-natured sense of humor. A specialist in puns and always in the mood for laughter, he knows how to make people smile even in the most precarious moments. Some of his former envoy colleagues have even joked that Robinson was in part responsible for their mental health. Above all, however, Robinson gained fame for his ability to leave his body. He had this gift since childhood, but didn't develop it fully until he began training with a professor of French descent at the beginning of his envoy career. Robinson could stay outside his physical body far longer than the average envoy, as well as covering great distances with little effort. During the Seattle symposium of 1998, Robinson codified the meditative and relaxation techniques that enabled this talent, thus setting a new standard for the Incorporeal art.

Status in 2015

Robinson retired from active duty a few years after the Seattle Symposium, though he still trains the occasional envoy in the Incorporeal Art. He maintains a small private accounting firm in his birthplace of Providence, Rhode Island. His cousin William Nelson also quit doing fieldwork for SAVE in the early 2000s, but as a medical doctor, he treats Rhode Island envoys who are injured on a mission free of charge.



Master of the Kinetic Art: Alison Ware

In 1986, Alison Ware (b. 1965) graduated from college with a degree in folklore and legend. While she'd never had an actual encounter with the Unknown, her studies had convinced her that there might well be "something" out there—and Ware was determined to find out. She charmed her way into a secretary position at SAVE's Detroit office, where friendly curiosity and a prodigious memory soon endeared her to the envoys. Ware always knew who was calling, where they were, and was quick to find whatever information they needed. She even convinced the Detroit supervisor to spring for a personal computer and began to input decades of reports on the Unknown into a database.

In 1988, the Detroit office was overrun and destroyed by the Unknown. Detroit's supervisor was barely able to send out a distress call; only the timely arrival of responding envoys from Lansing kept Ware alive. The experience left her with physical scars, pure white hair and Post Traumatic Stress Disorder. Ware's photographic memory retained almost everything she'd learned while building Detroit's database, and partially as therapy she put herself to rebuilding it. She doesn't know what happened to the original database and hopes it was destroyed in the attack, rather than taken by the Unknown.

Ware's interest in early personal computers led to a compatible interest in tinkering with delicate technology. She had an almost supernatural knack for handling schematics, diagrams, wiring and making things work—sometimes even from a distance. Ware spent a decade exploring the possibilities and boundaries of this talent, and slowly developed it into the Kinetic School of Art. By 1998, her ability had gained widespread recognition and she was persuaded to attend the Seattle Symposium as Master of the Kinetic Art.

Status in 2015

Ware continues to further develop the Kinetic Art, as well as identifying and training that skill in others. She is a font of knowledge for SAVE and is dedicated to making information about the Unknown available to as many envoys as possible, as easily as possible. Computers and technology remain her favorite means for this. She still remembers every detail of Detroit's Unknown attack and absolutely refuses to do fieldwork.

Master of the Protective Art: Christopher Matthew Wandel

Christopher Matthew Wandel (b. 1958) began his first forays in the occult during his days as student at New York University in the late 1970s. He studied for his English major during the day while partaking of the city's legendary gay club scene at night. Although Wandel describes his interest in the occult as "a fashion choice, at first," it quickly led him to initiate with the Blood of Hyacinth, an all-gay male coven of witches. By the time Wandel was studying for his Masters Degree, he was simultaneously preparing for his elevation as a Wiccan high priest. At that same time, a mysterious illness began spreading through New York's gay community—including Matthew's coven. Investigating the illness, Matthew uncovered that the European head of the coven was in truth a vampire, whose predations in the gay community might have gone unnoticed had he not been unknowingly spreading HIV amongst his victims. Realizing he was facing something far more powerful than himself, Wandel turned to his contacts for help. One of Wandel's academic advisers had previously been contacted by SAVE over a haunted book, and the Society was willing to aid in the destruction of the vampire. This was Wandel's first real encounter with the Unknown and it shaped him. Soon, he found himself as embroiled with SAVE as he was in the Wiccan and gay cultures.

By 1998, Dr. Christopher Matthew Wandel, now graduated, had become a well-known author of horror fiction, literary criticism, and essays on neopaganism. In addition to that, he gained fame as an AIDS and gay-rights activist, as well as an HIV survivor. SAVE envoys, though, mainly knew him as a veteran of SAVE's New York City branch. He was known in particular for his mastery of the Protective Art and his adaptation of folk charms and high magick rituals to guard against the Evil Way. Wandel's method emphasized a non-denominational approach that stripped the Protective Art of religious trappings, and was widely embraced by SAVE's many non-Christian envoys during the Seattle Symposium.

Status in 2015

Wandel works as a tenured professor of English at Columbia University. He continues to publish books and essays. He has largely retired from SAVE fieldwork, though he remains willing to train envoys.



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Master of the Restorative Art: Rosaline McInish

Rosaline McInish (b. 1966) is the heir to a long lineage of witches. Originally from Inishmore, Ireland, Rosaline's ancestors fled to America during the European witch hunts. Rather than mix with the many other colonists though, the Inishmore witches became semi-nomadic, often visiting America's indigenous people and sharing in their knowledge. Generations later, Rosaline's mother moved back to Ireland with her husband, where she taught everything she knew to their daughter. When Rosaline was sixteen, her father disappeared during a business trip. In response, Rosaline's mother left with her sister, Rosaline's aunt, to find her husband. A few months later she came back alone. Rosaline immediately noticed something wasn't right with her mother, who now exuded a cadaver-like odor and seemed to avoid fire and bright light. Frightened of what her mother had become, Rosaline hid. For days, her "mother" searched for her. Eventually the sound of frantic searching was interspersed with screams, as the creature began bringing other victims home. Still Rosaline hid, until one morning she awoke to the sound of combat as SAVE entered the house and destroyed the monster with fire.

Rosaline nearly burned alive in the house along with her mother, but through some miracle she managed to stumble out before the structure collapsed. The SAVE envoys took her in, feeling responsible for her. Rosaline has worked for SAVE ever since and moved to Australia in her 20s, where she learned the power of magical symbols from the indigenous people.

Armed with a wide array of knowledge about herbs, animal parts and symbols, many of them having mystical properties and restorative power, Rosaline attended the 1998 Seattle symposium. Her take on the subject is rather practical—Rosaline believes in hard work and isn't afraid to do some digging, both socially and physically—and quickly found support with other hands-on practitioners of the Restorative Art.

Status in 2015

Rosaline remains the main expert on the Restorative Art, even though she has shifted her focus to training to her daughter, now six years of age, as the next heir to the Inishmore witches. She has uncovered an alarming frequency of possession and violence in her family history, and fears her mother's fate might have been an ongoing curse rather than an isolated incident. Any envoys willing to help Rosaline solve this mystery would surely gain her favor.

Master of the Sensing Art: Nicola Leone

Born and bred in Milan, Italy, Nicola Leone (b. 1968) had a pleasant childhood. When he came out as homosexual during his late teens, Leone's family remained loving and supportive. It's little wonder then that Leone decided to stay in Milan as an adult, where he rented an apartment with his boyfriend, Luca. Leone and Luca sometimes spent the weekend in a cottage near Lake Como. Unbeknownst to the couple though, the lake was home to a creature of the Unknown who had already assaulted and killed several tourists. Still, Leone and Luca's visits were happily uneventful until 1993, when Leone awoke from a lucid nightmare about a monster that dragged people under the placid lake.

While he initially tried to shake the nightmare, Leone soon became aware of a presence inside the cottage. At the same time, several SAVE envoys investigating the disappearances had followed the trail to Lake Como. Alerted by screams and sounds of fighting, the envoys entered the cottage to find Leone heavily injured but trying to fight the monster, while Luca lay in a pool of blood with his throat slit. SAVE's intervention saved Leone but came too late for Luca. Leone was later visited in the hospital by one of the envoys involved, a man by the name of Michele Sala, and recruited for SAVE.

The attack at the cottage triggered a latent ability in Leone. He began having more nightmares and seeing things no one else could. With the help of Sala, Leone was able to make sense of his gift and began using it to locate and stop Unknown attacks. In the late 1990's, Leone became known throughout SAVE when his talent solved the case of the "Butcher of Milan," a ghost who possessed a young man to kill women. This newfound fame saw Leone rise to prominence during the 1998 Symposium, where he was accepted as Master of the Sensing Art.

Status in 2015

Leone started having visions of Luca (or a creature wearing Luca's face) asking him to kill people and do other terrible things. Driven by a combination of survivor's guilt and love, Leone hid these visions from SAVE. He has no desire or intention to act on the visions, but he is afraid to discover their true nature.

2000 COMMUNICATIONS BLACK-OUT

Early in the year 2000, the patterns of faulty information, improperly staffed cases and a near-zero success rating against powerful creatures finally came to light. In some offices, people had found time to sit down and run the data. In others, the pattern had simply become too obvious to overlook. Some envoys only found out because friends at other offices forwarded their data. The result, unfortunately, was immediate distrust as offices came to a unanimous conclusion: someone or something was feeding SAVE small, simple cases for them to complete, while sabotaging the critical ones. Suspicion fell on headquarters disseminating the faulty information, while they in turn pointed out that their advice was only based on reports from field offices. The fact that the sabotage had remained hidden for a decade, each side argued, suggested inside help. In less than a week, tension rose to a boiling point; offices and headquarters ceased communication with each other. In the chaos, no one questioned the coincidence of offices across the globe discovering the pattern almost simultaneously.

Miami, 12th of May, 2003

I hear them clawing at the door. They don't sleep. Don't fire. Nails tear away, flesh and bones run ragged, but they just don't stop. Eventually they'll break through. I have one bullet left. I'm saving it for when they do. My name is Jessica Harrington and this is my testament.

It began a week ago. The Unknown isn't brave. It lurks in the dark and fills its belly with small prey until it grows. Then it moves onto bigger prey. So when I read "missing pets" in the paper, I took notice. Only one house in that area. It seemed like a good place to start.

The house looked empty when we got there. Me, Jenny, and Nicole. "SAVE's angels," Gregg would say. I guess if you squint at that hard enough, it could be construed as a friendly comment. Ray once called us the titty squad. Nicole clocked him for it. Condescending c'mon-baby-smile comments. We get those even when the Unknown is busting our asses. Maybe that's just Miami though—Ajax Davis in Tampa doesn't appear to be a jerk.



20:23

Message received 20:18

From: Jess H

alex, this is jessica. are you there? we are under attack. please respond.

I patched up Jenny best I could. Figured I had to after sending that message to Ajax. Karma and all. Pulled some teeth from her side. That was the nastiest thing I've ever seen. Jenny's resting now. She put her head on my lap and fell asleep.

Place was a typical abandoned house in the middle of nowhere. Locked down tight, but we were able to get in through the back. That's when we heard the shuffling. They took down Nicole real swift. She was our point girl when we needed to clear a place and the thing just grabbed her as she stepped around the corner. Bit her as she pulled the trigger and kept biting when she blew off half its neck. We could have handled that, except it wasn't alone. Two more were shambling around in the sitting room. They converged on Nicole as if the blood drew them.

I was too scared of hitting Nicole to even fire, but Jenny hit the creatures a few times. Didn't slow them down. They started dragging Nicole under and now she's screaming. Jenny is still firing and she's yelling at me to do something. I tell her to shoot the head. That's what they do in the movies. Jenny shifts her gun, points it right at the thing's head. It doesn't even look up; it's face deep in Nicole. The last one looks up at the sound of the gun, but Jenny is quicker. It takes her three shots, but one of 'em hits. Then it's just Nicole left. She's still alive. Barely. Blood and guts are everywhere. Her eyes are glazing over, but she's moaning and I know she must be in pain. I just stand there, paralyzed. Jenny raises her gun and does the right thing. I never fired a shot.

forest

Ajax: I received a text from Jessica in Miami. It's an SOS. Do I send help?

Forest: Negative. We haven't confirmed the status of Miami since 2001.

Ajax: I've exchanged info with her before. I'm sure she's a person.

Forest: Ask for more information. Do not send a team.

B I U

more...

Send

20:29

To: Jess H
Give me a sit rep?

From: Jess H
ajax! thank god! zombies, with a master. they killed everyone. can't get out. please send help.

To: Jess H
Where are you?

From: Jess H
under omni mall. will you come?

To: Jess H
We're coming, Jessica. Hang on.

F forest

not send a team.
Ajax: Spoke to Jessica. She says a zombie master and herd attacked her office. I have an address.
Forest: It's a hoax. Zombie masters aren't real.
Ajax: JESSICA is real. I want to send a team.
Forest: Negative.
Ajax: I'll go alone.
Forest: Request denied. Do not deviate from procedure.
Ajax: I'm coming over to your place to discuss this.
Forest: Negative. There is no need.
Ajax: I'm getting in my car now. We'll talk about this.

B I U

[more...](#)

Send

Jenny's stirring. I'm terrified to look at her. Something about her face reminds me of my sister. I'm trying hard not to be scared of Jenny, but I am. I'm scared of what she's turning into.

We made it back to the office. Jenny was driving. We'd wrapped Nicole in some sheet and put her in the trunk. Couldn't leave her there. Owed her a decent burial. No witty comments from Gregg and Larry when we got back. Even Ray kept quiet. I guess death earns you respect. We carried Nicole inside and put her in the back. Forgot to close the fence behind us. Stupid.

Jenny and I hit the books. Didn't want the boys to help. We caught this case and we were finishing it. We were looking for a way to explain the pet killings. Zombies don't kill pets. Well, they do, but not exclusively. Zombies kill everything with flesh on it. Someone was making them eat pets, keeping them out of sight. Someone that doesn't know I check the paper for that kind of thing. I almost wish I was dumber. If we'd caught the case in the disappearing people stage, we'd have gone expecting a bigger threat.

They attacked right after Jenny and I found the answer. We've just finished saying "zombie master" and the guys are looking at us like we've gone crazy, and the alarm sounds. Like the punch line to a bad joke. Must have tracked our scent or something. Our office is in the basement of an abandoned mall and we have defenses set up. Tripwire lines. Strong doors. The fence we'd left open.

You'd think dead people would be slow and lumbering. Not these fuckers. I guess when age and all the little ailments of being human are left behind, the body gets a lot faster. They beat Greg to it as he rushed to close the fence. Everyone is shooting now. Except me, but at least I'm yelling 'aim for the head!'—I guess that's something. The creatures drive us back. There's too many of them.

Gregg is still outside when we close the first door. Some offices must have a 'no man gets left behind' policy. We have the reverse. No point in getting killed over something you can't fix. Still, we can't help but look. We take turns watching through the peep hole. Gregg on the ground. Zombies ripping into him. I think it was Ray who saw Gregg rise. He hobbled along at the same speed as the rest of them. It was my turn to watch when they broke down the outer door. Larry and Jenny tried to pull me away, but Ray made me move. Fired a bullet right past my head into the lead zombie. That will make you move. By the time they broke through the second door, I was finally firing my gun. I'd like to say I aimed for heads, but I didn't. I was just squeezing the trigger and hoping for the best. I'm not sure when we lost Ray and Larry. They weren't with us when I locked Jenny and me in the supply room.

They're not scratching anymore. They know they don't have to. Jenny will finish the job for them, unless I do the right thing, but that leaves me without a bullet. One bullet, two targets. Now there's a nice conundrum. Unless Ajax gets here first. It's been two hours since his text. Tampa to Florida is, what? A four-hour drive? Stay alive for two more hours, Jenny, and we might both still get out of here.

F forest

Ajax: Arrived on scene. All defenses down. Found two cold bodies in a backroom. One girl with a single bullet wound to the head and one still moving. I took care of her. Found some handwritten pages too. I'm bringing the phone and pages back.

Forest: Confirmed.

Ajax: Aren't you going to ask?

Forest: Ask what?

Ajax: If we'd gotten here quicker, if you'd let me send a team the first time, could we have helped them?

Forest: Negative. Doesn't matter now.

B I U

[more...](#)

The radio silence *did* stop the spread of false information (or indeed, any information) and case success rates slowly rose again. However, the lack of backup from a larger organization, both in terms of resources and manpower, meant offices could only handle a fraction of the cases they did before. The net result was an organization that could only offer token resistance to the Unknown and had no internal coherency. As a hodge-podge collection of individual, disconnected offices, SAVE teetered on the brink of collapse.

2006: THE FALL OF CHARLESTON

SAVE's paltry state of existence finally resulted in the fall of the Charleston office in 2006. The Charleston office was certainly not the first office to fall, nor would it be the last. It stood out, however, because Charleston was one of the oldest and most prestigious offices in North America. It had suffered through high attrition rates along with the rest of SAVE, leading to an all-time low as only two envoys remained in 1989, but had slowly climbed back up in the underground period of the 1990s. The Charleston office was uniquely disadvantaged as the move underground had forced it to send its case files to the regional headquarters, leaving them with no information to draw on when communications stopped. Charleston had always been home to highly determined envoys, however, and for six years they muddled through, until 2006 when the little remaining communication from the office stopped entirely. A recovery expedition hesitantly sent by the Columbia office found no trace of SAVE in Charleston and off-the-chart Unknown activity. The Charleston office was presumed overrun and lost. As word of Charleston's fall spread, so did the realization that SAVE could not continue like this.

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Charleston Office

From: Leroi@Columbia_Office.sv

To: Central@Columbia_Office.sv

Date: April 1st 2006, 14:26

We haven't been in genuine communication with Charleston for six years, but we send messages to each other. Nothing major, no details that could compromise either of us. It's like my mother's Christmas cards. Every year she sends out a huge stack of cards to people she hasn't seen since childhood. One day I asked her why and she said that's what you do when you get older. It's not about wishing them a Merry Christmas; it's about letting them know you're still alive. Amazingly, most of them sent cards back. Non-committal messages like "Happy holidays to you and your family! All the best, Dan, Emily and the dog". If anyone failed to reply, my mother put a little mark next to the name. The second year with no reply, the mark was upgraded to a little cross. That's what it takes for someone to be confirmed dead to my mother: failing to send a card two years in a row. As you can imagine, I send Christmas cards religiously.

Charleston and us had the same thing going. "Put down a banshee," we'd send them. Or they'd send "No occurrences last week." Past occurrences only. Don't want to tip off a possible enemy to your plans, right? But you do want to keep your friends updated. That's the fine line we walk nowadays. Except when their last turn came around, Charleston didn't sent anything. So we sent a short ping and they didn't confirm. We sent two more messages without reply. Now this got tricky. Maybe Charleston needed our help, or the silence could be a trap to lure us out.

I do not consider myself naïve or an optimist. But I believe that sometimes we have to take a leap of faith. So I'm taking a team into Charleston. I'll keep a line open to the Columbia office in case anything happens to us.

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Charleston Office

Leroi@columbia_office.sv**April 1st 2006, 14:26**

From: Leroi@columbia_office.sv
To: Central@columbia_office.sv
Date: April 2nd 2006, 08:12

Arrived in Charleston. There's ten of us, which takes a large chunk out of our office. I'm just gonna cross my fingers and hope the nasties in Columbia lay low for a few days. We split into teams of two and start at the last locations we knew the Charleston team was at. There's the museum where they handled the possessed painting, a street vendor where one of their agents likes to buy food (even very brief, non-committal messages can yield personal information), the university and a few other spots. We'll also search for the Charleston HQ, which, as far as I know, is a trailer they move around to avoid detection. Hopefully we'll find something. Not looking forward to trying a search grid—Charleston might be smaller than Columbia, but it's still a lot of territory to cover.

From: Leroi@columbia_office.sv
To: Central@columbia_office.sv
Date: April 2nd 2006, 13:35

Andre—that's Andre Dolerem King III to anyone who's not on a first name basis with him—and I checked out the museum and the food vendor. I know Andre was hoping to hit the museum first, but I really needed coffee. Talked to the food truck owner and he remembers the envoy (or at least "the guy who comes in every Tuesday and orders five burritos to go") though he hasn't seen him in a while. I asked if he had seen anything out of the ordinary and got another burrito. People respond best when you approach them in a manner they recognize and what's more recognizable to a food truck guy than people eating? After two burritos each for Andre and me, the vendor dropped the police angle. Said the neighborhood had some girls disappearing and that "five burritos to go" was interested in that.

The next leg of our investigation got a little rocky, but that might be 'cause a black dude asking about disappearing girls puts people on edge. We made sure to wave our P.I. licenses about nice and visible, and were able to backtrack Charleston's case. From what we could piece together, a small-time vampire was taking girls to be his brides. The last girls were returned home, so we assume the case was a success. Andre got "the creeps" while walking the neighborhood, but we found no sign of Unknown activity.

From: Leroi@columbia_office.sv
To: Central@columbia_office.sv
Date: April 2nd 2006, 17:01

Museums. My mother says they enlighten the soul. I always found them rather pretentious, though I'd never tell her that. Luckily Andre knows his way around. We checked the painting of the little girl, but it wasn't talking now. Andre mentioned getting the creeps again. Usually that means the Unknown is about to attack, so we stayed in the museum until closing time hoping to draw something out—but no. Andre couldn't pinpoint the source of his feeling either, just said it was a "creepy ass museum." I asked Andre if maybe he was picking up on residue from old activity, but he says he's not that sensitive. I look forward to talking to Kimberly Kelly, since she gets the same vibe as Andre.

From: Leroi@columbia_office.sv
To: Central@columbia_office.sv
Date: April 3rd 2006, 17:37

Spent the day searching Charleston. Found nothing. I could understand why we found no traces of the Charleston office yet—Mera's team is only seven people. But Andre and Kimberly are getting a migraine from all Unknown activity, yet we're still without a single sighting. Something smells funny. We'll grab a bite to eat and then it's back out. There must be something we can find.

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Charleston Office

Leroi@Columbia_Office.sv **April 1st 2006, 14:26****Leroi@Columbia_Office.sv** **April 2nd 2006, 08:12****Leroi@Columbia_Office.sv** **April 2nd 2006, 13:35****Leroi@Columbia_Office.sv** **April 2nd 2006, 17:01****Leroi@Columbia_Office.sv** **April 3rd 2006, 17:37**

From: Leroi@Columbia_Office.sv
 To: Central@Columbia_Office.sv
 Date: April 4th 2006, 16:34

If you're looking for a needle and it turns out to be a really shitty needle, is finding it good luck or bad luck? We tracked down the Charleston trailer. Mera doesn't mention it much, but she claims that mobile kept the Charleston office alive after the destruction of Dublin. Kept it ever since as mobile HQ. Kimberly found it by following where her migraine got worst. We found six months of files from Charleston and I still have to sift through the lot carefully, but from what I've seen there's nothing that could have backfired on them. Nothing to explain where they're gone. Latest file in the trailer is dated a month ago. Mera played things close to her chest, but I know they used the trailer more often than that. I got a city full of Unknown vibes, no overt activity, no sign of the local office, and no leads. Shit.

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2012: A NEW LEADER

In 2012, messages began filing through old (and now largely disused) communication channels. The mis-sives included a manifesto explaining how to fight a larger, better-equipped enemy, as well as reports on new Unknown creatures and activity hubs. The messages, which originated in the Middle East, were signed Hayat Nejem and supported by Mahfuz El-Hasham, the grizzled leader of Damascus. While the messages were obviously written with zeal and vision and carried a return address, no reply was required. Perhaps the openhanded gesture that made no demands cut through some of the distrust that plagued offices. Maybe the timing was simply right, as the fate of Charleston was now well known throughout SAVE. No doubt the sponsorship of the legendary El-Hasham carried great weight. Whatever the contributing factors, several offices cautiously replied and asked for more information. Hayat seemed willing to answer any tactical questions, including those that came down to the specifics of local organization, without demanding anything in return. Acknowledging that they needed help desperately, several offices implemented the new strategies even if others remained blindly distrustful of any advice.

HAYAT NEJEM

Hayat Nejem is a soldier, SAVE envoy and leader. She never asked for two of these things, but they were thrust upon her and she does her job. Hayat hails from a military family in Syria. Her father, grandfathers, several uncles and three of her male siblings served in Hafez al-Assad's army. This did not mean they had it easy, as al-Assad was always wary of betrayal from those close to him. Prominent military families were held up to close scrutiny, their loyalty and dedication to Syria's leader constantly tested. Hayat grew up in an atmosphere of distrust and paranoia.

Hayat never met al-Assad in person—she was merely a daughter, after all—but she saw him at public gatherings intended to honor the self-styled president. On these occasions, Hayat saw terrible shadows writhe around him, caressing him as one might a lover. Once, when she was five, she told her mother what she had seen and was struck in response. Hayat never spoke of it again, but couldn't shake the feeling that something was horribly wrong with the man that ruled her country. When Hafez died, Hayat believed things might change for the better. They did not. While Hafez's son, Bashar al-Assad, initially put up a veneer of civility and kindness, he would turn out to be every bit the dictator his father was. The same

shadows that had caressed Hafez wreathed around Bashar's head like a crown.

Hayat's feelings of disquiet intensified under the second al-Assad, though not for any knowledge of the Unknown. Instead, perhaps alerted by her vision, she became increasingly aware of the mundane violence perpetrated by al-Assad against his people—the intimidation, disappearances and torture. Surely this was no way for a leader to behave, yet her family kept singing al-Assad's praise—all except her uncle. This same uncle would separate from al-Assad's forces with several other military leaders to found the Syrian Free Army in 2010. Hayat was eighteen at the time, yet she knew she wanted to join. She had no sane or rational reason for this. She merely felt a fire deep inside that compelled her to fight against oppression and to uphold the light even in the darkest night. Her uncle forbade it, citing that she was too young and (more importantly) a woman. She ignored him and joined anyway, effectively cutting off all ties with her parents and siblings who continued to fight for al-Assad.

Hayat was not the strongest combatant in the Syrian Free Army, but she was determined and courageous, often volunteering for missions no one else dared touch. More importantly, she had intuitive tactical insight. Even without training, Hayat instinctively knew how to discern the enemy's weak spots and how best to approach. This talent, more than anything, drew attention from the Free Army's leadership and earned Hayat's commander several victories—though never the one against al-Assad that Hayat so desperately sought. In that time, something else happened too. Hayat's missions grew increasingly weird. It even became somewhat of a joke amongst the other soldiers that fighting alongside Hayat was a sure way to run into inexplicable communication black-outs, red-eyed dogs, wrinkled men seemingly too old to be alive, and other strange occurrences. Hayat didn't know it at the time, but she was sensitive to the Unknown—she always had been—and this drew her to it. She attributed the strangeness to coincidence, but someone else was paying closer attention.

In 2011, a year after she joined the Syrian Free Army, Hayat was recruited by El-Hasham, the de-facto leader of SAVE in the Fertile Crescent. Hayat's recruitment did not go smoothly. She resisted, having no interest in fighting unnamed shadows while there was an actual, tangible war going on. El-Hasham, however, appealed to Hayat's inner fire. The drive she felt, he argued, extended far beyond fighting mortal wars. She was called by Allah to fight the great darkness itself. When that did not persuade her, he pointed out that SAVE could be a valuable ally in bringing down al-Assad, whereupon Hayat reluctantly agreed.

El-Hasham, happy to sign another promising name, continued on his business and let other envoys train the newcomer. Hayat, however, was not a standard recruit. She quickly grew frustrated with SAVE and its unwavering focus on the big fight, accompanied by a seeming inability to compromise and capitalize on smaller opportunities. After six months, she barged into El-Hasham's office and threatened to leave if he did not listen to her ideas. The result was a manifesto that would lead SAVE in a new direction.

Three years have passed, and Hayat still fights. Somewhere in the frenzy of SAVE rebuilding, she found herself thrust into the limelight and called upon to lead. She doesn't like this, doesn't consider herself to be a leader, but she does the job that is asked of her. She continues to fight for the Syrian Free Army, often mingling her military and SAVE resources. Hayat has come to understand her visions better, and she realizes the shadows she saw surrounding al-Assad were manifestations of the Unknown. What she doesn't know is how the relationship works. Was the dictator corrupted by the Unknown, or did his own evil draw it like a shark to blood? She suspects the latter, as she has seen more Unknown creatures drawn to Syria as the situation gets progressively worse, speculating that they are no more than parasites going where prey is plentiful and weak. She has no way of proving her theory however, and rarely voices it to anyone.

Hayat remains determined in her struggle for light and freedom, though sometimes guilt threatens to overwhelm her. She wonders if the Free Army's war with al-Assad opened the door for the terrorists, and she feels acutely responsible for every problem besieging SAVE. It doesn't help that she feels every moment spent fighting al-Assad detracts from her fight against the Unknown, and vice versa. Nevertheless she remains determined to do her duty as she knows it, even if it kills her.



Mahfuz El-Hasham

X

+

You are dear to me, which is why I call you this. However, the value of a message lies with the receiver and not with the sender. I apologize for giving offense. As for the situation that needs acting upon—the men in their ivory tower seem to believe everything is back to normal. There is talk of resurrecting Paris.

> **El-Hasham**

Apology accepted. As for Paris, I'm not sure what you expect me to do about that. I put out new broadcasts biweekly, but I cannot force them to listen. If they want to paint targets on their backs again, there is nothing I can do. Unless, of course, you want me to burn down their house and whip them, and I get enough of that already.

> **Hayat**

Ah, You are tired.

> **El-Hasham**

Yes, I'm bloody tired. This isn't what I fought for.

> **Hayat**

You are no longer talking of SAVE, I think. If SAVE falls, it doesn't matter what Daesh does. The Unknown will destroy the world.

> **El-Hasham**

My people are being hunted down, tortured, and sold into slavery. If you tell me to look at the bigger picture, I swear I will scream.

> **Hayat**

This is what it means to be a leader.

> **El-Hasham**

Then I quit. Let someone else be the leader for a while. You do it, as you seem to have a ton of ideas.

> **Hayat**

Being a leader is not a choice you make. It is a task given to you by Allah.

> **El-Hasham**

Go to Hell.

> **Hayat**

Mahfuz El-Hasham

X

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Oct 1, 2014, 14:36

What would be your recommendation? That I go to Paris to talk to them?

> **Hayat**

Yes. Exactly that.

> **El-Hasham**

Sure. Let me just grab my Syrian passport and find the next available flight to France. That will work out well.

> **Hayat**

I am sorry. I missed where you started using your own passport again. Or where our office in Turkey was no longer willing to smuggle you across the border. Are you deliberately trying to throw up barriers?

> **El-Hasham**

I don't know. I just....I fight for SAVE and they insist on going back to their pre-war model. And by that I mean their precious Grande Guerre. As if there hasn't been a bigger slaughter in the world just because the Europeans are safe inside their walls. I fight for Syria and the Middle-East goes up in flames. Am I even the right person for this job?

> **Hayat**

Only you can answer that.

> **El-Hasham**

I suppose it doesn't matter. Right now, I am the *only* person for this job.

> **Hayat**

I would say you are much more than that, but if this is what you need to continue, then all right. The new faction is united behind you. The old faction believes in talking to leaders. Go talk to them.

> **El-Hasham**

I'd much rather look for the missing offices than talk to a group of suicidal idiots. As many as 15% of the pre-silence offices are still unaccounted for. Do they remain hidden from us on purpose, or were they overrun? I want to know this.

> **Hayat**

Mahfuz El-Hasham

Perhaps there you have a common ground with the traditionalists. I assume they would also be interested in finding the lost offices. Together you might raise the resources for a systematic search. Though I would suggest you do not call them suicidal idiots during negotiations.
> El-Hasham

I know. I'm not stupid.
> Hayat

But you do lean towards the temperamental.
> El-Hasham

I will contain my temper. If nothing else, a visit to Paris might build some bridges.
> Hayat

Most wise. Thank you.
> El-Hasham

I expect you to take care of affairs in Syria while I am gone.
> Hayat

Me? You have aides on the ground who are both experienced and capable.
> El-Hasham

And far too ready to give way before the Daesh. I need someone who will hold ground.
> Hayat

If you say so. Though it might be a while before I can find a plane leaving from England to Syria.
> El-Hasham

I'm sure our friends in Turkey can smuggle you across.
> Hayat

Touché. But I am old and have arthritis. I'm not sure being smuggled—
> El-Hasham

Let me stop you right there. We can be coy about this and dance around, but that benefits no one. You can be as old as Methuselah. I am ordering you to my side. You **will** come.
> Hayat

Mahfuz El-Hasham

Yes, Nejem.
> El-Hasham

Oct 2, 2014, 8:12

Do you ever worry about the leak?
> Hayat

Which leak?
> El-Hasham

THE leak. The one that resulted in the destruction of Dublin and continued to hunt SAVE into extinction even after.
> Hayat

Ah. That leak. Yes, I sometimes worry about it. But a lot of time has passed. Why?
> El-Hasham

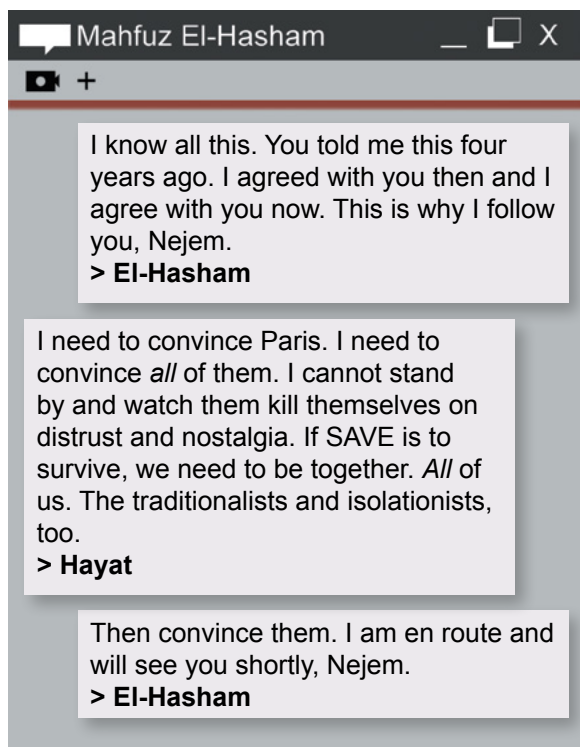
Time means nothing to the Unknown. And even if it did, 25 years is nothing even by human standards. We have no indication it did anything other than go underground with us. Waiting, as we did, for the right time to emerge.
> Hayat

You give SAVE too much credit. We weren't waiting to emerge. We were desperately trying not to die as we continued the fight. There was no master plan behind the blackout, it was necessity.
> El-Hasham

And do I give the Unknown too much credit?
> Hayat

No. It is likely still hidden amongst us, waiting for the time to strike. You worry about this today?
> El-Hasham

If the leak still exists, the old model is dangerous. If the Unknown infiltrates the top of the pyramid again, SAVE is lost. My way is the only way forward. Interconnected but individual cells that can move and think on their own. No central hub, no single connecting link presented as an obvious target. If an office is compromised, it might drag down its immediate neighbours but the rest of the organization remains. This is how we survive.
> Hayat



SAVE TIMELINE

- 1789: Dr. Alfredo Fernandez Ruiz communicates with Algerian sailors by telepathy, the first recorded use of the Art.
- 1844: Dr. Charles O'Boylan founds SAVE (*Societas Albae Viae Eternitata*, or The Eternal Society of the White Way). This same year, he organizes his first expedition, beginning in August, to the Emirate of Bukhara to study Zoroastrian texts. New York SAVE office opens.
- 1845: O'Boylan's second expedition, to the Kingdom of Kongo, begins in March. In September, O'Boylan's third expedition takes him across Scandinavia in search of several legendary lake monsters. Satyajit Pachmari relocates to Dublin and becomes a trusted confidant of Lords Strange and Boulton. Additional SAVE offices open in Washington, D.C., Rio de Janeiro, and Mexico City.
- 1846: During his final expedition to Memphis, Egypt, Dr. Charles O'Boylan somehow triggers a curse in the tomb of Egyptian sorcerer Sekhmenket. Two mummies enshrined in the tomb rise and tear O'Boylan apart, killing him and 10 other members of his 12-person team. Additional SAVE offices open in Montreal, Chicago, and Boston.
- 1847: In the wake of O'Boylan's death, Lord Boulton, Lord Strange, and Pachmari decide after lengthy debate to allow SAVE to become a secret organization.
- 1848: SAVE offices open in London, Paris, and Cairo.
- 1849: SAVE office opens in Calcutta.
- 1850: SAVE offices open in Tehran and Beirut, as well as additional offices in the United States, including Charleston.
- 1857: Lady Virginia Chichester becomes the first woman to join SAVE. Smaller SAVE offices begin opening across Europe, the Middle East, Northern Africa, Asia, and the Americas, taking direction from larger regional offices.
- 1866: On July 4th in Portland, Maine, during the Independence Day celebration, a SAVE team discovered a vampire coven living in Portland's waterfront area. The coven's leader was feeding upon homeless people and raising a vampire army to aid in a post-Civil War uprising, as revenge for the 1863 Battle of Portland Harbor. The SAVE team trapped the vampire and several of his followers inside of a powder room containing fireworks to be used in the celebration. The vampire lit the powder room in an escape attempt, killing all but one member of the SAVE team, purportedly destroying the vampires inside and leading to the great Portland Fire.
- 1875: Dr. Hans Schmidt and his team are killed while investigating an Alpine vampire in Lucerne, Switzerland.
- 1889: Portuguese SAVE envoy Dr. Alfonso Marinho writes a paper theorizing the ways in which the Unknown use dead human bodies. While his paper is based primarily on a series of disturbances in a local cemetery in Aveiro, Portugal, it also gives credence to the reports of Charles O'Boylan's murder. Marinho's paper sparks young Michael O'Boylan's interest in the animated dead.
- 1893: In a small side hall of the World's Fair Columbian Exposition in Chicago, a British exhibitor gives demonstrations of 10-year-old Tabitha Grace Dawson's telekinetic ability. After several days, the girl disappears. SAVE

- envoy Dr. Theodore Misra, assisted by Dorothy Shepard and Kader El-Hashem, discovers her two days later among the electrical exhibits, the victim of an Unknown creature using her abilities and innocent appearance to gain access to Thomas Edison and Nikola Tesla and their inventions. Using one of Tesla's inventions, Misra's team thwarts the entity they dubbed the "Soul Chaser" and returns young Tabitha to her body. They were unable to confirm whether the creature was destroyed.
- 1895: In SAVE's first return to the Congo since Charles O'Boylan's second expedition, Michael O'Boylan, Nathaniel Drummond, Evan Williams, and Dr. Olaf Gunderhagen search for a legendary zombie master. This is Michael O'Boylan's first expedition in his illustrious career with SAVE.
- 1898: Michael O'Boylan, Dr. Olaf Gunderhagen, and Lise Rochateau accept an invitation to lodge with Baron Anton Garnier, unaware he is an Alpine vampire. Baron Garnier seduces Rochateau with the Evil Way, but is driven off by O'Boylan, who fails to kill the Baron. The Baron continues to resurface as late as the 1980s.
- 1912: Michael O'Boylan and Benjamin Lewis travel to Fort Nelson, British Columbia, then along the Eastern Seaboard of the United States.
- 1914: On June 15th, troops under the command of warlord Ma Anliang raid the compound of the Xidaotang (literally "Hall of the Western Dao") religious order on the slopes of Xifeng Mountain, Gansu Province, China, massacring the order's leader, Ma Qixi, and many of his followers. Though initially considered a politically-motivated assassination, the murder of Ma Qixi and his followers may have had an Unknown catalyst.
- 1922: Michael O'Boylan, Angus McTavish, and Ian Davidson go in search of the Loch Ness monster. Their inability to prove the creature's existence casts doubt on their competence and the goals of SAVE as a whole.
- 1923: A SAVE envoy leaves the organization and begins publishing fictionalized accounts of his cases under a pseudonym.
- 1928: Envoys Rebecca Holm and Ginger-Lynn Tammany witness creatures of the Unknown emerging from Nodoroc, a mud pit near Winder, Georgia, guarded by a large black dog locally referred to as the Wog.
- 1948: While attending a family reunion in Sweden, SAVE envoy Charlie Moon, a Swedish emigrant to the US, hears about the mysterious drownings of five young adults in the rural region of Småland. Näcken, a malevolent water spirit, had awoken and roamed local creeks and streams playing his fiddle and luring people to their deaths with his enchanting music. Using information gleaned from local legends, Charlie and two fellow SAVE envoys lure Näcken to a nearby stream with a fine bottle of Brännvin. The other two envoys pin the creature with a long steel wire while Charlie cuts the strings of Näcken's fiddle. As the last string is severed, the fiddle falls silent and Näcken collapses and crumbles to sand.
- 1984: The Polish Incident occurs in fall. The Lykos Project is established that same winter, housed in the special research facility, the Den.
- 1985: SAVE changes its name to the *Societas Argenti Viae Eternitata*, the Eternal Society of the Silver Way, in an attempt to appeal to a wider demographic who might find "the White way" racist or otherwise exclusive. SAVE begins modernizing its Archives by transferring them to a computer database.
- 1986–1987: SAVE enters a period of high envoy attrition rates, as an increase in envoy deaths on assignment is coupled with low recruitment.
- 1989: The Hollywood, South Carolina, SAVE office is attacked on October 31st. The office is ransacked, the files burned, and an envoy killed.
- 1989: Unknown entities attack and destroy the SAVE Archives in Dublin, leaving 20 envoys dead, including Dr. Wilhelm Geistmann, World Coordinator of SAVE. Envoys searching through the ruins discover Dr. Charles O'Boylan's journal, which contains O'Boylan's theory that by studying the Unknown and practicing the Art, SAVE is responsible for unleashing and strengthening the Unknown.

- 1990: SAVE Headquarters moves from Dublin to Paris, with Dr. Desmond Kearney as director. The organization goes underground and communication between offices is strictly limited. The indalo symbol is no longer used, replaced by a silver S that envoys typically keep hidden.
- 1991: SAVE's mission continues in secrecy. On July 22nd, SAVE envoys in Los Angeles successfully exterminate a large gremlin infestation.
- 1992: In August of this year, SAVE envoys kill a Hound that had been attacking residents of Devon, England, using a combination of silver and iron bullets, decapitation, and burning the corpse.
- 1993: On December 26, SAVE envoy Tereza Eckstein disappears in Prague while attempting to destroy a golem. Follow-up team finds no trace of Eckstein or the golem.
- 1998: A seven-day symposium on the Art is held in Seattle, giving rise to the codification of six Schools of Art. This symposium significantly changes how SAVE and its members view and practice the Art.
- 2000: Improperly staffed cases, lack of accurate information, and a low success rate against Unknown creatures leads to mistrust between SAVE offices and SAVE headquarters. This breakdown in trust eventually results in a communications blackout.
- 2001: On the night of January 17th, fell beasts great and (mostly) small walk the streets of downtown Austin, sowing terror among the populace. Grieving the loss of his beloved bearded lizard, scientist Maxwell Anderson unwittingly reanimates all of the recently deceased animals within several blocks of his home in Travis Heights. Only after realizing the havoc he has unknowingly wrought does Anderson join with local SAVE envoys to restore sanity in the city.
- 2002: SAVE envoys are dispatched to Elkhorn, Wisconsin, to investigate the filming of a local legend known as the Beast of Bray Road. The video depicts an attack by a bipedal, wolf/bear-like creature. The legend has such a grip on the community that sheriffs are issued silver bullets. The envoys never find the creature, but are able to privately authenticate the video. To avoid exposure to the public, the envoys work to invalidate the film and discredit its owner.
- 2003: On May 12th, zombies kill several envoys in Miami, Florida, highlighting one of many possible dangers of SAVE's communications blackout.
- 2005: SAVE envoys verify the first case of a social media homunculus, formed from the combined total of an individual's online presence. Terming it the "Alt," envoys are unable to determine if this creature was the result of data transfer to a cloned or synthetic brain, created through overwriting the mind of a living subject, or a spontaneous generation of physical form. A young man in Chile nearly loses his life when the woman he believed to be a beloved online friend visits his home and later tries to absorb his "code" (in this case, his brain) into hers.
- 2006: SAVE's Charleston office falls.
- 2010: A SAVE group in the Detroit area finds their former leader working in the kitchen of a pediatric hospital, serving up meals with some supplies harvested from the morgue. They discover he had been turned several years prior by a wendigo and are forced to kill the man who was once their friend and mentor, serving as a grim reminder that the line between SAVE and the Unknown is often thinner than acknowledged.
- 2011: El-Hasham, the de-facto leader of SAVE in the fertile crescent, recruits Hayat Nejem to the organization.
- 2012: Hayat Nejem publishes her manifesto and rises to a leadership position within SAVE; SAVE re-adopts the indalo as their symbol.
- 2014: SAVE Regional HQ in Chicago goes silent. Envoys from Milwaukee later discover it evacuated. The envoys who staffed the office never resurface.



SAVE TODAY

Two years after Nejem's manifesto, SAVE had something resembling an internal structure again, although it was markedly different from the pre-fall era. For every office recognizing the necessity of the new structure, another wouldn't comply. Some offices remained doggedly isolated, stating that the security breach of the 1990s was never solved. In addition to these isolationists-by-choice, contact information for a large number of offices had simply been lost in the blackout era. No one knew how or where to reach them, even if they wanted to be found. Other offices rushed forward to reconnect, setting up regional headquarters as spiders in the web in a desperate desire to emulate SAVE's golden days. While these traditionalists are in open communication with Hayat's organization, they believe strong and central leadership is the way forward for SAVE. The result is an organization with three distinct faces.

Decentralization became the new norm in Nejem's SAVE, as offices were connected through a multi-pronged chain in which office A communicated with office B, which in turn communicated with office C. Any given office might be connected to half a dozen or ten others, but there was no central hub and no overarching hierarchy. Even Hayat, who had grown into SAVE's new de-facto leader, did not know where all the offices were.

This new structure protected against infiltration and attacks without leaving the offices entirely on their own. Safety came at a price though. Without a global hub, all requests for backup had to pass through the chain, which could take days even in the digital age. If required assistance could not be found within their own circle, office leaders were forced to deal with people they didn't personally know. In lieu of direct communication, information hubs were set up in the deep web and peer-to-peer networks for offices to share and compare their findings. Since anonymity extended to these hubs too, offices were counseled to

use discretion in assuming information from others. Lastly, without central leadership there was a increased chance that offices might abandon the fight under stress.

In Paris, on December 31, 2012, Hayat Nejem met with the six Continental Directors and officially re-adopted the indalo as SAVE's symbol. Were they inspired by Nejem's push on the matter, or did they simply feel that she was too well-respected and useful to ignore? It's hard to say. The indalo and the need to fight the Unknown are the only things Hayat and the traditionalists agree on, though. Sometimes referred to as the Pyramid for their top-down structure, they believe that SAVE should return to its pre-fall organization. Learning from mistakes made in the past, they argue, SAVE will be more alert to infiltrators and double-agents. Thus, corruption amongst its leaders will be prevented and the centralized structure will ensure the purity of the organization from there. Capitalizing on its old infrastructure, or what remained of it, the traditionalists have returned to Continental Headquarters and Coordinators—they even have a dual World Headquarters in Rome and Paris. The traditionalists' "incorruptibility through diligence" remained untested, but the slow and often unreliable chain by which Nejem's offices were interconnected made the centralized structure of the traditionalists attractive by comparison. In addition to that, many envoys were eager to return to what they knew and what had worked for nearly a century and a half. These two factors quickly made the traditionalists the second largest SAVE group next to Nejem's guerrilla structure.

The third group in SAVE was comprised of the independent and isolationist offices. These offices were as broad and varied as they come, from two brothers battling the Unknown out of the back of their car, to well-stocked and highly organized paramilitary groups. Some remained alone by choice, refusing to accept either Nejem's or the traditionalists' leadership, others simply because they had long lost contact with the rest of SAVE. A significant chunk of the latter might have been willing (or even eager) to return to the fold, if only there was a way to contact them. Unfortunately, many communication pathways were irreparable lost or sabotaged during the long communications blackout from 2000 to 2012. Both Nejem and the traditionalists were keen to reconnect with the so-called lost offices, but neither was been able to spare the time or resources to do so. Small overtures were made between the two groups to man a joint rescue mission, but nothing came of it as both groups were already stretched thin. Hayat, at least, remained determined to try again in the future.

SAVE PRACTICES

Just about every SAVE headquarters that's even heard of Hayat Nejem has a copy of her original manifesto taped to a wall, filed away in some dusty old cabinet, or scanned and kept available in their digital database. Hayat made bold promises during SAVE's restructuring, but putting them into practice hasn't been as easy as she made it sound. In fact, not everyone is even inclined to try.

How to SAVE the World

Every one of us is weak: mere ants against the stalking giants that have brought us to our knees. Even when we work together, the Unknown is bigger than us, better armed, and better prepared for what's to come. We have no real advantage, and our greatest victories have been nothing but the monsters toying with us before they descend to feast. Our fight is hopeless.

This is how we're going to win.

I - Autonomy

SAVE was founded with the belief that our bases and headquarters are our greatest strengths, but they have proved time and time again to be the crack in our defenses. No building can protect us against the Evil Way; no number of locked doors can keep us secure for long when one person holds all the keys. We have built our own mousetraps, gathering our greatest minds and assets together for them to destroy. We will not give them that chance again.

Our bases of operation will be used only when absolutely necessary, and each headquarters will be able to function alone. No one office will be able to identify the location of every other, but neither will important information be secreted away in a single place without backups or redundancies. Every agent will be replaceable at a moment's notice should they become compromised. SAVE will have no more unquestionable leaders. We will not give the Unknown a tower to topple.

II - Tactics

We are in a war against the Unknown, and they are stronger than us by a hundredfold. We will not be heroes, charging blindly into danger and hoping for the best. We will be the knife in the darkness, the poison in the water; we will be the mice that topple kings. Outdated notions of chivalry and gentlemanly honor die here: the war against the Unknown is not a fair fight, and we cannot fight fair.

Agents of SAVE will train together. They will learn to coordinate their efforts against opponents who could kill each of them ten times over with barely a thought. We will strike at the Unknown on our own terms, using careful investigation and planning to tilt the scales in our favor before the fight has even begun. If we find ourselves in over our heads, we will retreat and live to fight another day. A cautious attack may do far less damage than a full-on assault, but a cautious envoy can live to fight again and again, killing the giant with a thousand tiny cuts.

III - Community

Our war may be global, but our battles are local. We will lose them all if we fail to examine the terrain. SAVE will not bury its head in its traditions and regulations, blind to the world around it. Men and women have been fighting the Unknown since before SAVE was a glimmer in Charles O'Boylan's eye, and SAVE will learn to humble itself in the face of their accomplishments. Wherever possible, we will bend and change ourselves to fit local organizations into our ranks, rather than trying to adapt their experiences to a system built in another time and place.

Just as we will not assume that the same tactics can be used around the world, we will not assume that the Unknown in China work the same way as the Unknown in Nigeria, or England, or America. Each office will track its local threats, and there will be no globe-spanning authority to condense this data into one universal picture of the Unknown. There is no perfect diagram, only individual monsters and exactly what we plan to do about them.

IV - Diversity

Not every human exposed to the Unknown is equipped to fight it head-on. Field envoys will remain the heart of our operation, but SAVE will retain and encourage its academics, its accountants, its medics, and its lawyers. Each office will make itself supple, bending and twisting to make room amongst its ranks for every sort of person who chooses devotion to our cause. Too often do we find ourselves with an eager recruit of incredible talent, only to waste that talent in some hopeless effort to fit him into the mold of what a SAVE agent should be. We cannot afford to waste anything, our people least of all.

V - Loyalty

When we are looking over our shoulders at our fellow agents and finding reason for doubt, the Unknown wins. SAVE cannot be merely a job or a calling; it must be a family. All agents must care so deeply for their allies that the thought of betrayal is anathema to their very souls. Such loyalty cannot be earned through tricks. SAVE will devote itself eagerly and completely to the safety of its agents, even as those agents risk themselves time and time again for SAVE's cause. We who will lead SAVE forward must demonstrate through our own actions the sort of loyalty our agents must have for us to be victorious.

VI - Anarchy

Once we have learned all these rules and enshrined them into our day-to-day functions as an organization, we will break them. The truth is that no manifesto can save the world, no set of laws will save us from the clawing, lurking hands of the Unknown that surround us. At the end of the night, our envoys fight alone against the darkness. When the world stands at the brink of destruction, only those who are ready and able to defend it can say just how far they need to go to ensure our survival. SAVE will teach our agents to face those moments with every resource available to the human mind, from the capacity for compassion that sets us apart from the Unknown, to the ruthless instinct we each have for self-preservation.

When everything has gone wrong, our envoys will stand and make their choices free of any rules, and we will pray they make the right ones.

Despite the diversity between offices, some facets of recruitment, training, and daily life do remain roughly the same across all of SAVE. While they're each fighting separate fights, the nature of the war against the Unknown has resulted in some SAVE practices that are found nearly worldwide.

ONE SAVE, THREE PATHS

One thing that has come of SAVE's recent changes is that its offices no longer follow one single organizational model. SAVE offices now fall into three broad categories: those who've followed Nejem's path, those who've reverted back to traditional SAVE practices, and those who've kept themselves cut off from the rest of SAVE entirely since the mid-2000s.

The majority of offices have fallen in line with Nejem's way of thinking, embracing her ideals of diversity and local action as well as her cellular structure of connection. Each office that follows Nejem's methods is connected to a handful of other offices in their area, but keeps its location and functions secret from the rest of the world. This helps SAVE stay underground and difficult for the Unknown to infiltrate: even if one branch is found and destroyed, the others remain safely disconnected. Nejem's SAVE isn't without its leaders, with Hayat herself treated as an unofficial World Coordinator, but office command structures tend to be more horizontal and leave more room for openly questioning authority figures. Listening blindly to the higher-ups has gotten SAVE into enough trouble for a century, according to these offices. Nejem's offices tend to be mid-sized, retaining some 20–50 members in one area at a time.

Other regions resisted Nejem's changes as they've resisted all changes over the centuries, retaining their traditional infrastructure and hierarchy amongst local offices and regions. The slaughter in Dublin was just an unfortunate one-time fluke, they claim, and SAVE's time-honored methods can still work if more effort is put into security. Traditionalist offices are still reeling from recent events and trying to reinstate the infrastructure that SAVE had before its offices broke apart, but working with fewer offices and fewer resources than before the crisis. Though they don't always agree with one another, most traditionalist offices keep cordial relations with nearby offices that are following Nejem's model. They share assistance and knowledge with varying degrees of suspicion. Back in the day, the grandest traditional offices had hundreds of envoys each, but suspicion and destruction have reduced many of these to no more than a handful of envoys. Old offices faced with an influx of new members face a new type of crisis building in their ranks, as recently

initiated envoys are rarely quite as impressed with SAVE tradition as their seniors would like them to be.

By chance or by design, the Lost Offices are no longer in contact with the rest of SAVE at all. Some of them think they're the only survivors of the once-great monster hunting organization, that every other SAVE office has either been completely destroyed or turned into a puppet of the Unknown. No two envoys can completely agree on the number of Lost Offices currently in existence, since some have been completely destroyed rather than simply cut off, but the number gets smaller every year as they are "found" and brought back into either the traditional SAVE hierarchy or Nejem's new structure. SAVE simply doesn't have the resources to go and seek out every office that was cut off during the turmoil of the early 21st century, however, nor is every Lost Office particularly interested in joining up again. Lost Offices tend to remain small, rarely with more than a dozen people working together. It's not unheard of for a Lost Office and a more traditional branch of SAVE to be found in the same city, after the chaos of the last decade unintentionally split a region's SAVE presence in two, but since both groups are likely to be investigating the same incidents, most such Lost Offices don't remain lost for long.

MODERNIZATION

How SAVE deals with technology reveals another massive difference between offices. Some look at every new technological advancement with suspicion and disdain. New technology, they claim, is strange and fallible. Best to treat it with caution if it's to be used at all, or the Unknown will have a new means of infiltrating SAVE with the mere click of a button. Besides, traditional techniques have been working for centuries: if you train new envoys to rely on technological crutches, then no one will remember how to do things the proper way when those crutches inevitably break. A vast number of traditionalist offices and some Lost Offices fall into this category; even Nejem's branch of SAVE has some Luddites amongst its numbers.

Other offices have taken the opposite approach, digitizing everything and investing their budget in the latest computer systems to keep their security up to date. They run online websites and forums about the Unknown, sharing basic information freely, even knowing that their enemies are probably watching. Most of Nejem's SAVE has taken to using secured emails and file-transfer websites to share information without having to know one another's physical locations, using shared networks set up by computer specialists working together around the globe.

Most offices simply don't have the budget or expertise to use modern technology without opening themselves up to certain digital security risks, but there's a lot to be gained from taking those risks. Modern SAVE embraces both high- and low-tech offices, and most regions find a happy medium: new technology mixed with local tradition to create a headquarters that's distinctly suited towards fighting the particular Unknown threats of their little corner of the world. Rare is the office that doesn't provide its envoys with at least a cellphone number to contact in emergencies, and some form of email list or social network to stay in touch with their teammates online.

TRAINING

Hayat put her past to good use in developing a new training regimen for SAVE to use, reworking old techniques and adapting them to a more modern approach. SAVE basic training isn't exactly like the training used by any particular military organization, but most offices take cues from the techniques used to train small task forces and special operations units the world over.

Ideally, SAVE instructors are experienced envoys themselves with years of experience in fighting the Unknown. Some offices treat teaching as a sort of retirement for envoys who've managed to survive long enough, or who've suffered permanent injuries that make further fieldwork unsafe. However, not every office has the luxury of spare experienced envoys to devote exclusively to training. Whether a region is small, recently established, or is still reeling from the effects of the blackout, some offices have to field every envoy they have just to keep up with the Unknown in their area. These offices pull field envoys off duty for a few weeks at a time to train new recruits, then send them right back out. An envoy who emerges from a crisis as the sole survivor of her team is often given the opportunity to train a new team herself, with or without the assistance of additional instructors. Once the new team is up to speed, the older envoy can join them and resume field duty as a leader and mentor to the younger recruits.

Whenever possible, SAVE envoys are recruited and trained in groups. Not only does this make more efficient use of their instructor's time, it also gives new envoys a chance to interact in tense situations before they're actually put in the field. There's nothing like bracing a door together against a swarm of angry flesh-devouring ghouls to build trust amongst teammates, but SAVE training comes a close second. Experienced envoys know that the Unknown doesn't pull its punches, and new envoys had better get used

to getting in over their heads right from the start if they expect to survive.

The actual format of basic training varies from office to office. Some prefer to pull envoys out of their real lives for weeks on end, stranding them in some remote SAVE outpost where they wake up at the crack of dawn and don't stop learning until past midnight. Other offices structure training more like classes, where a potential new envoy attends lectures and practical training courses once every week for several months to learn the necessary basic skills.

Those branches of SAVE whose training regimes seem the most mundane often like to challenge their recruits by inserting a manufactured crisis into basic training. New recruits might find themselves showing up for class only to discover the entire base is eerily empty and every door is covered in thick green slime, or they might notice over the weeks that one of their teammates shows every sign they've learned about for being a vampire herself. Both Nejem's SAVE and the traditionalist offices officially frown on this practice for the danger it poses to the instructors and for fear of lulling operatives into a false sense of security, but that doesn't stop some offices from thinking it's a good idea. On those rare occasions when a new envoy team is exposed to a real crisis shortly after surviving a fake one, it never helps to have them wondering in the backs of their minds if this might just be another test.

Regardless of the methods used, every SAVE envoy should come out of basic training with at least a basic understanding of all the skills needed to fight the Unknown in three broad areas of expertise:

Physical: Envoys are put through a rigorous exercise program to meet minimum standards of endurance and speed. Not every envoy is cut out to be an Olympic athlete or a wilderness survivor, but after basic training they're all able to survive a few days of roughing it and know which end of the gun to point at the monsters. Physical training also covers various techniques for sneaking past monsters or running away if caught.

Communication: Envoys learn how to talk about the Unknown to those who aren't initiated, and the basics of persuading civilians to either help them out or leave them alone. It's an unfortunate necessity that all envoys need to be able to lie, often for the safety of those they're lying to. Communication lessons also introduce envoys to simple therapy techniques for helping themselves and others with the emotional trauma of the Unknown.

Supernatural: Though it's impossible for one operative to memorize the entirety of SAVE's database, field operatives learn about threats most

common to their area and basic rules for identifying other types. This portion of training also includes basic investigation techniques that help SAVE envoys distinguish between mundane problems and supernatural threats, and follow the clues the latter leaves back to their lair. Furthermore, most offices do their best to match envoys with a talent for a school of the Art with someone qualified to teach them the basics.

While SAVE does its best to equip its envoys with appropriate gear and train them in its use, all but the most affluent of offices focus on doing a lot with a little. Most SAVE HQs don't have the budget for military or even police-grade weaponry. Even if they did, an aggressive, armed approach is completely inappropriate to fighting monsters that can disappear into a puff of smoke or control the minds of their assailants. SAVE prefers to spread its resources out over numerous small advantages: basic weapons, concealable light body armor, small bribes for petty officials, and civilian vehicles that won't look out of place at the scene of a disaster. Every office has a slightly different set of essentials, based on what will be most useful in their particular environment, but ideally envoys are trained in the use of all such equipment before they're allowed to take any of it out in the field.

LIFE AS AN ENVOY

Almost every SAVE office organizes its envoys into small teams, usually three to nine members. Knowing one's team members well is a great tactical advantage, so many regions try to organize groups of envoys who can work together throughout their entire career with SAVE. In practice, such consistency isn't easy to maintain. Casualties and the psychological stress of fighting the Unknown remove envoys from duty on a fairly regular basis, and the double life that most members lead leaves people temporarily unavailable even when the world is at stake. The average SAVE team is flexible enough to take on cases even when not everyone can show up, and can fit new members into their ranks quickly when the need arises.

Larger SAVE offices with dozens of teams try to assign cases based on each team's specific talents and level of experience, but the difficulties of gathering accurate intelligence about Unknown threats makes case assignment more of an art than a science. A brand new team might get sent in against a very dangerous threat while the office's more experienced teams are busy elsewhere, or get drawn into a larger conspiracy during a mission that was intended to be basic reconnaissance. For small offices, case assignment and even teams are a moot point: any envoy who's available and not badly injured had better get ready to go when

something happens, because the Unknown isn't going to wait around for them to assign someone better.

Particularly big or affluent SAVE offices can sometimes afford to pay a few envoys a basic wage for their services in fighting the Unknown, just enough to get by with little in the way of expendable income. These individuals usually spend their time between missions assisting in the organization's research efforts, or training to further their own skills. For these few professional envoys, there's no such thing as downtime from the fight against the Unknown, merely periods of relative quiet. When resources and time allow, these envoys often try and make contact with SAVE facilities in other areas, such as the Den, the Treehouse, and the Pyramid of Horus.

The vast majority of envoys, however, have a life outside of SAVE. Envoys get recruited from all walks of life; most already have careers, important responsibilities, families to care for, or other obligations out in the normal world. Transitioning between mundane life and the world of the supernatural every time SAVE calls isn't easy, but jobs and friends and families don't simply vanish the moment the office calls. Time between cases is time for them to get back to their 9-to-5 grind and somehow try to explain their mysterious three-day absence and broken arm, or to reconnect with children and try not to think about the horrible things that might be lurking in the dark of their closets. Learning to leave SAVE behind between cases is an art all its own, and one most envoys continue to struggle with throughout their careers.

Living as an envoy isn't without perks, however. Every office does its best to provide members with resources they can use outside of cases, though quality and quantity vary. The most useful are SAVE's medical facilities. Every branch of SAVE devotes a sizable portion of its budget to assuring that envoys receive medical care after any encounter with the Unknown. Most mid-sized or larger offices have on-site medical staff that can handle most emergencies, and smaller offices forge connections with local hospitals (or doctors) that won't ask too many questions.

There's also a growing understanding of the psychological effects that fighting the Unknown can have, especially when an envoy is exposed to the Evil Way. Larger offices keep trained counselors on staff to help an envoy through grief and stress without the patient having to skirt around the supernatural elements of their story, while smaller offices can tap into these professionals through phone calls or online video chats. If a professional isn't available, sometimes just talking with another envoy who understands what they're going through can make all the difference in helping a new agent cope; even the smallest Lost Office doesn't last

THE ASCLEPIUS NETWORK

The medical treatment of conditions both physical and mental brought about by the Unknown is an important field of research for SAVE. Many of the injuries that an envoy might receive during an investigation are fairly mundane: broken arms are always broken arms, and bleeding lacerations are treated roughly the same way whether they were caused by a knife or a set of giant claws. Other problems, however, can be neither discussed nor cured by the modern medical community; SAVE stands as the leading repository for medical knowledge regarding supernatural conditions and injuries. Normally specialty medical organizations hold conferences, but SAVE simply cannot afford to collect its most talented doctors and healers in one place for long enough to trade secrets when they're so desperately needed in their individual offices. SAVE's recent division into multiple factions only aggravated the situation, leaving many SAVE healers desperate for new ways to share their information.

The solution to this was the Asclepius Network: a secured online forum and chat interface that allows SAVE medical practitioners across offices to share information with each other through text, photographs, and live videos. Through the Asclepius Network, a ghoul specialist in South Africa can talk with a field doctor in France about whether a particular civilian's bite looks infectious, or a psychiatrist and a master of the Restorative School from opposite corners of the world could work together to dissect which aspects of a patient's medical condition are mundane stress and which are the direct result of Unknown influence. Academic papers on prior cases are published over the Network, though to maintain security SAVE requires each article access request to be manually approved.

Recently, the Asclepius Network has been experiencing some minor technical glitches, one of which resulted in several hours of downtime. The international technical team that runs the network is confident that these are purely mundane problems, simply the result of too much traffic running through one of their oldest servers. Still, a warning has been posted out to all Network users about logging into the system from unsecured connections, and the password-cycling program that wipes and resets every account once every three months has been stepped up to once every four weeks. The Unknown in general hasn't shown signs of adapting quickly to modern technology, but there are certainly human hackers who could be bribed or tricked into helping monsters. The Asclepius Network being down during a critical moment might be unfortunate for a few envoys, but a more subtle infiltration that allowed the Unknown to feed it false information would be far, far worse.

long without some procedures in place for helping its members cope with mental stress.

Envoys are also given access to SAVE's many libraries and digital databases, provided they can give a reasonable reason for the request. Some envoys like to take spare time between missions to learn more about

the threats they'll be facing in general, while others have very specific research in mind. It's not uncommon to find an envoy carrying a grudge against some specific Unknown entity, poring over her office's library for hours on end during her downtime and visiting other SAVE branches to search for new leads on long-cold cases. SAVE encourages this to a point, as personal vengeance can certainly be a strong motivator for some people. When it begins to affect an envoy's health or good judgment, however, a good SAVE researcher knows to give the rest of her team a heads-up about the obsession.

Most offices also provide their envoys with access to a gym and shooting range. While some might see this as a frivolous use of SAVE's resources and limited space, it allows envoys to relax together while practicing necessary skills, encouraging both improvement and camaraderie. A larger office might even have more recreational facilities available, perhaps a small basketball court on the roof or an old research room with a projector screen and some awful old horror movies for envoys who need a laugh. Smaller and less wealthy offices lack the means of providing even basic non-essential facilities, and are more likely to just hand all their envoys cards to the same local health club. It's not luxury, but it keeps the team together and provides some bright points to their time with SAVE, something that can keep an envoy going when he's knee-deep in sludge and wondering why he's fighting in the first place.

TOEING THE LINE

SAVE is far too fractured to have one official list of rules that all its members must follow. The traditionalists try to stick to what's been done in the past, while Nejem issues fairly frequent directives on what should be done in the future, but neither faction has one codified book of SAVE law passed down through its offices.

Many offices construct their own official charter or rulebook, though exactly how strict or flexible these are can vary drastically. One thing all offices can agree on is that trust is a top priority for SAVE today. Lying on a mission report or to fellow envoys is a severe offense, and envoys caught being less than truthful about important matters are viewed with a great deal of suspicion even after any appropriate punishment is through. SAVE simply has too many bad memories of internal betrayal for deception to be taken lightly. Other rules are based around what works for the office, and can look like anything from a strict military charter to a few guidelines scribbled on a napkin and tacked to the wall.

Regardless of specifics, nearly every office agrees that breaking mundane laws while pursuing the Unknown is acceptable. SAVE steps in to handle things if an envoy runs afoul of mundane authorities within reason, with offices using everything from talented legal representation to bribery to get an envoy out of prison. In some regions, SAVE even goes so far as to break an envoy out of prison, especially if the local authorities are suspected of being under the sway of the Unknown. This sort of direct confrontation brings a lot of unwanted attention, however, so envoys are strongly discouraged from causing mundane authorities any more trouble than they have to. In many places, though, being an envoy comes with the understanding that breaking the law might be required and that doing so carries risk. The laws in question don't tend to be severe—breaking and entering, destruction of property, and carrying concealed weapons are the most common. Sometimes, though, a SAVE envoy is called upon to fight or kill something that is, to all appearances, human. In addition to the psychological trauma this can cause, the envoy runs the risk of being arrested for murder or assault and having to spend years in prison for her actions in service to humanity.

When it comes to little things, SAVE teams are expected to deal with disagreements between envoys like grown-ups, and usually set up their own team arrangements for how they want to handle themselves in the field. Many teams choose a leader, someone responsible for settling arguments and making quick judgment calls when there's no time for a debate. Other teams have multiple leaders for different circumstances, such as a combat leader who takes over during moments of crisis and a social leader who makes decisions when there's no immediate danger. Some teams choose to function without any sort of internal leadership, but this can lead to perilous delays without excellent communication and cooperation.

SAVE envoys who break their office's rules face a variety of internal punishments. Loss of privilege, additional chores, and pay cuts for salaried envoys are all common punishments for minor infractions. An envoy caught slacking off on her mission reports might be assigned to sweep and mop the training gym for a week, or an envoy who mouths off to a senior agent might have his salary reduced to the bare minimum with no allowance for luxuries. More serious infractions are usually met with suspension from duty and mandatory psychological evaluation, as much for the envoy's safety as for punishment. An envoy who abandons her team and runs in the middle of a case might be suspended from duty until a SAVE psychologist determines her fit to serve again, or suggests that she

be permanently retired or placed in a staff capacity. Being expelled from SAVE is reserved for very severe infractions or repeat cases. It can be devastating to former envoys, who face the rest of their lives knowing about a war with the Unknown that they are no longer considered fit to fight. Officially, neither Nejem's SAVE nor the traditionalists condone killing an envoy unless he has been permanently and irrevocably corrupted by the Unknown, but rogue former SAVE agents who've taken offense to the organization can be more dangerous than any supernatural monster.

SYMPATHY FOR THE DEVIL

The default position from SAVE when it comes to the Unknown is very simple: find, kill, repeat as necessary. Recently, however, some teams have begun to experiment with a different approach. Many Unknown creatures are clearly intelligent, and some of them even claim to have begun life as ordinary humans. Could a monster still be capable of human emotions like empathy, or regret? Is there any chance the Unknown can be reasoned with, even reintegrated into society? Most SAVE members would answer both these questions with a firm and final *no*, but not everyone is quite so certain.

So long as such efforts are kept isolated from the bulk of SAVE's resources and information, Nejem's SAVE tolerates a certain degree of experimentation with this humanitarian approach. No one expects it to succeed, but even a diplomatic failure can turn up valuable information that can aid in the war against the Unknown. Envoys who openly express sympathy for monsters are colloquially referred to as Atbees, a pronunciation of the acronym for About To Be Eaten.

Traditionalist SAVE offices are far less open to such experimentation, regardless of its intentions it stands against what SAVE has been doing for generations. The fight against the Unknown is black and white, it always has been, and they have no intention of muddling the minds of their envoys with ideas about reforming monsters.

STABILITY AND CHANGE

With the new three-path structure in place, SAVE is reaching the first quiet period in its history for at least half a decade. Resources are being redirected back to the fight against the Unknown and away from infighting and internal suspicions. Various offices don't always agree on anything but the organization's core mission and the logo, but that alone is enough to motivate a certain degree of cooperation. The tensions are all still there, but are temporarily buried under the pressing need to get back to the fight at hand.



Having suffered so many losses, the need for new SAVE recruits is greater than ever. Those inducted into SAVE today face piecing together the complexities of the larger organization from the bits their office will share, all while trying to fight the Unknown. In the grand scheme of SAVE's history, every new envoy is of the same generation as Nejem herself: poised to stand at the front of SAVE and help the organization forwards into a modern age, or watch it crumble to pieces from the inside out.

SAVE'S CONTINENTAL BRANCHES

SAVE's overarching structure is divided up by continent, occasionally with a World Director, but often with the Continental Directors functioning as a board of equals. At one point in the past, the directors would meet once a year to determine how to best shift global resources, but those times are long since past—and, as Nejem argues, that top-down organizational method was inefficient at best against an enemy such as the Unknown. Nowadays, each director functions more-or-less independently, overseeing the offices under his or her area of responsibility and trying to manage resources and personnel to handle threats with the greatest possible success, and lowest possible loss.

AFRICA

"What we know is not the same as what we understand."

—Dr. Yaphet Suwamba

CONTINENTAL DIRECTOR: DR. YAPHET SUWAMBA

Most SAVE envoys come to the organization after an experience with the Unknown convinces them to serve humanity. Africa's Continental Director has a different background linking him to the organization: both of his parents were envoys. Moreover, both of his parents were very good envoys, serving consecutively as Continental Directors. Unfortunately, both of his parents also disappeared in the line of duty, each going missing seven years into their time as director, leaving him an orphan at 17. After completing his schooling, he returned to SAVE and quickly rose through the ranks to assume the role of Continental

Director. While his parents' disappearance undeniably informed his decision to join SAVE, he works not to pursue the mystery of their final fates, but rather to ensure others don't suffer a similar end.

Dr. Suwamba was the first Continental Directors Hayat Nejem visited to discuss her plans. Though they serve different regions, El-Hasham knew Suwamba from his time in Damascus and had encouraged the young man to take over as director after his father's disappearance. Nejem's encouragement makes Suwamba feel like an older brother to the young woman, and he wishes to aid her as the new leader of SAVE. He hopes that once she has secured the confidence of the other directors, she can help him find a successor so he can at last devote himself to solving the mystery of his parents.

CONTINENTAL HEADQUARTERS: CAIRO, EGYPT

Cairo's office remains one of the few offices visited by Charles O'Boylan personally. Its proximity to the British Museum makes it no more stressful to search one of the largest collections of unusual artifacts in the world than it is to take a lunchtime walk. Envoys in the area are encouraged to spend some time at the Museum to familiarize themselves with artifacts of all kinds. Dr. Suwamba prefers to take meetings with visiting envoys at the museum, ending with a visit to a local cafe for a good meal.

SAVE also has a long-standing agreement with the British Museum to host those artifacts that possess power on their own. The O'Boylan Collection, as it is known, is believed to be a private collection of spiritual artifacts held in the name of "Irish scientist and explorer Charles O'Boylan." In truth, the collection is held in a secure vault known only to the Chief Curator of the British Museum and Director Suwamba. Only Director Suwamba knows the function of each of the artifacts in the collection. Most of the envoys believe the vault is located in the basement of one of the massive banks located in downtown Cairo.

NOTABLE AFRICAN OFFICES

One of the legacies of colonization and independence in the African continent is that while many of the African Continental offices still have close ties with

some of the European SAVE offices, none of them are tied tightly to the traditionalist way of organizing. In truth, working as independent nodes in a loosely connected network of equals has always been the way things were done, making the African branch one of the largest strongholds of support for Nejem.

Lagos, Nigeria

Nigeria embodies both the modern civilization of today and the beliefs of yesterday. The SAVE office here works as an open secret because the general population is open to the idea that the supernatural exists in the modern world. SAVE's expertise in these matters gives the envoys an authority rarely enjoyed in other parts of the world, but also presents unique challenges to investigations in the area. Innocent victims who believe in ghosts are more likely to be misinformed than those who don't believe in such creatures.

Marrakesh, Morocco

The bazaars of Marrakesh are justly famous for their wares; the souks sell a bit of everything, and it's said that if they don't have something you're looking for, make an offer regardless and check back in a day or so, no matter what it is. That wisdom holds as true for illicit artifacts as it does for rugs and spices. The local office watches the souks carefully, doing their best to pick up potentially dangerous items before they get out into the open and transfer them to a secure cache. The Marrakesh office currently safeguards a cache of two-dozen artifacts, some touched by the Unknown and others kept due to the legend that surrounds them. Dr. Suwamba doesn't want something like that in his backyard, but until he comes up with a better idea, he's given the Marrakesh office his tacit approval to continue intercepting items it deems dangerous.

Mombasa, Kenya

A local warlord who calls himself Mbweha, or Jackal, recently rose to power using supernatural trappings to enhance his reputation. Initial investigations by the envoys in the Mombasa office haven't found anything to back up these claims, but more rural villages fall under his sway every month. Nejem has taken an interest in this case due to the report of a young cousin of one of the envoys, who has dreamed of Mbweha surrounded by shadows that kill those who displease him. Mombasa envoys are investigating cautiously, but are under orders not to abandon the case.

Johannesburg, South Africa

The small town of Ekangala outside of Johannesburg serves primarily as a training facility, after effectively adopting a former mercenary company who was

stationed there during an assault by creatures of the Unknown. The soldiers stepped up to defend the town, suffering massive casualties as a result. The ones who survived, however, gained invaluable experience and were recruited by SAVE as quickly as possible. The new recruits formed a military-style combat and incursion training base, designed to give even civilians a fighting chance against the Unknown. In the years since, most African envoys who can be spared will make their way to Johannesburg for a few months. Dr. Suwamba estimates that envoy survival rates have increased nearly 40% as a result.

Arusha, Tanzania

Arusha functions as both a major diplomatic and political hub and a tourist mecca, within easy travel of some of the most important and beautiful natural sites in the entire continent. Arusha's SAVE office likewise excels in administrative functions, acting as liaison between different offices, government and SAVE projects, and coordinating with like-minded charitable and corporate organizations when their priorities align with SAVE's. The Arusha office does little investigating within the city itself—while the influence of the Unknown occasionally surfaces, it is a surprisingly rare occurrence in a city this size. An assignment to Arusha, therefore, is looked at as a desk job and a chance to get out of the field for a while, whether right or wrong.

"The Pyramid of Horus"

This highly classified facility is located somewhere in the Nile Valley. Individuals who are discovered to have some talent in the Art are sent here for training and evaluation. After a six-month period, the students are tested. Those who pass and accept the assignment are given basic envoy training and assigned to offices based on need. Those who fail or refuse SAVE's offer receive proper counseling on how to live with their ability, along with a stipend for their trouble. The site is located in a remote area to ensure that if the training facility were destroyed, civilian casualties and exposure would be minimized. The school accepts new students once every six months; any envoy can send someone here, no matter where they are stationed.

HOTSPOTS OF SUPERNATURAL ACTIVITY IN AFRICA

Colonization casts a long shadow over the African continent, one that is only now being dispersed in places. The bloody history carved into the earth itself seems to summon Unknown influences from elsewhere, not originally of the land but now displaced here against its will.

Kaapsehoop

Called “the Devil’s Office” by the original Dutch settlers, the former gold-mining town of Kaapsehoop got its sinister reputation after a pair of elderly sisters spread terror throughout the mining community. One sister supposedly killed her husband with an ax in a jealous, drunken rage, while the other haunts the taverns of the area, still looking for the husband who left her to be killed by burglars in their home. The sisters supposedly have a brood of forgotten ghost children between them who work as their eyes and ears, stealing the secrets of the living and using that knowledge to torture townsfolk.

Queen Victoria Street, Cape Town

This street was originally known as Tuinstraat. The name of the street was changed to Queen Victoria Street when the executioner for the Dutch East India Company hanged himself, upon learning that the Dutch had surrendered the Cape to the British. His spirit may have returned as Antjie Somers, a classic bogeyman-style creature known to all the children in the area. Antjie cuts a strange figure, dressed in women’s clothes with a cleft palate and baboon’s teeth. Antjie snatches children, flying so long as he only carries a single child. The creature also stalks the streets and harasses those who are coming home from a night of heavy revelry. This manifestation may also be the modernization of Heitsi-Eibib, a trickster god of nature.

The Valley of the Kings

This may be one of the largest haunted sites in the world. Hundreds of reports of ghosts, strange lights and Egyptian phantoms stretch throughout history.

The tales range from subtle disturbing encounters to reports of a spectral pharaoh riding through the night on a flaming chariot. The pyramids of Giza also have their fair share of ghost stories, including sightings of a ghost in period dress whom many believe to be Howard Carter, the man who opened King Tut’s tomb.

The White Desert

The pharaoh Akhenaten was nearly erased from Egyptian history. During his reign, he moved Egypt away from worshipping the traditional gods and into worshipping Aten, an aspect of Ra that bordered on monotheism. The rulers who followed reversed this course, returning to polytheism and slowly removing Akhenaten from the historical record. The old priests cursing him upon his death to wander the desert forever for his transgressions against the gods, and now his spirit remains in the sands, thousands of years later.

The Flying Dutchman

The concept of a ghost ship is not unique to this area, but this ship first seen off the Cape of Good Hope is one of the most famous. The Flying Dutchman often appeared during a storm, causing a radical change of course for the ship that saw it. In some versions of the story, the course change saved the living ship. In others, the Dutchman sent the ship to its doom. If hailed, the ship often has messages for men and women long since dead. Reports of the Dutchman were even filed by U-boat commanders in World War II, making SAVE question how much information the ship might truly have.



ASIA

"Most creatures of the Unknown are immune to conventional weapons. Please confirm that whenever possible."

—Col. David Shen

CONTINENTAL DIRECTOR: COL. DAVID SHEN

The Great Hanshin earthquake in 1995 was centered in Kobe, Japan, but it also did some damage to outlying areas in Tokyo, including the building housing the Continental SAVE Headquarters. The general decline of the Japanese economy kept the building from being repaired quickly, as much of the funding came from influential members of Japanese corporations. For a time, it looked as if this branch of SAVE might wither and die from a lack of resources, since no assistance was forthcoming from the global organization. An unlikely figure named David Shen stepped in, however, rescuing SAVE's operations in the region.

David Shen claimed to be a colonel in the People's Liberation Army and offered to rescue the offices from their dire straits. He said that he represented factions within the Chinese government who were aware of the Unknown and wished to aid in the battle with funds diverted from government projects and various businessmen. The one thing he asked for in exchange was to relocate the headquarters to Hong Kong in time for the handover from the British government in 1999. Shortly after the move, David installed himself as director. Whether or not he resigned his commission in the Chinese Army is unknown, though his envoys still use his military title out of respect for taking initiative with SAVE.

Shen's relationship with Mahfuz El-Hasham, and therefore Hayat Nejem, is a tense one. El-Hasham wanted the Asian headquarters located in the Middle East but couldn't pull together the influence to move it, and Nejem remains wary of putting too much power in the hands of Continental Directors. Still, Shen sees a kindred spirit in Nejem; two soldiers fighting a war that only they could understand. He's begun the process of adapting her cell structure to his organization, though it's not going as quickly as he would like. He blames his frustrations on the mostly civilian recruitment base for SAVE envoys. Though they get results, sometime he wishes they would learn how to follow orders better.

CONTINENTAL HEADQUARTERS: HONG KONG

Colonel Shen's influence moved SAVE to what might be the most opulent Continental Headquarters, settling it permanently in the famous HSBC Building, overlooking the harbor. From their offices on the eighth floor, the office gleams with modern design and buzzes with an abundant support staff, a far cry from a stuffy library or cramped university basement. Most envoys under Shen's command begin their service as support staff in the headquarters. When an office needs an envoy, the best and brightest support staff are sent to fill the opening. Time as support staff allows survivors to recover from their traumatic experiences while learning the skills they will need out in the field. Shen assigns envoys personally, with envoys he likes getting plum assignments in lavish quarters and those he disdains finding themselves in inhospitable places with little support.

Shen also maintains envoys at the headquarters, which he hand picks from his favorite seasoned



personnel. The selected investigators are known as The Lucky 20 Men. Much of the time, these special investigators spend their time training envoys in Hong Kong before sending them into the field. In cases where a local office needs assistance, or if an office is feared lost, one of the Lucky 20 Men is dispatched and told not to return if they are unsuccessful in the mission. Despite the name, women have been selected to be part of the Lucky 20 Men, though there have rarely been more than three at any given time out of the 20 serving the Director.

NOTABLE ASIAN SAVE LOCATIONS

Sectarian violence and political unrest have made SAVE's mission throughout Asia all that much more difficult, even in offices that are otherwise unaffected, simply due to the scarcity of resources and diffusion of knowledge. Nejem's methods are slowly improving the situation, but until the areas stabilize, the mixture of mundane strife and Unknown influences will continue to push envoys to their limits.

Tokyo, Japan

Though the former director retired shortly after the loss of the Tokyo headquarters, Dr. Fukuyama still holds loyalty amongst those in this office. He consults on cases from time to time, offering wisdom and insight that has saved many envoys over the years. Dr. Fukuyama spends most of his retirement devoted to an unusual hobby: discovering the true identity of Colonel David Shen and his real motives for stepping in to save the organization. Shen's militaristic outlook rubs Fukuyama the wrong way, and he worries that Shen's favoritism is hiding more sinister plans.

Singapore

The highly urban landscape of this island city-state offers excellent opportunities for visiting envoys to learn the tricky art of urban survival. Envoys often find themselves heading into abandoned sites like hospitals and factories; the members of this office are well-versed in getting into and out of such facilities without attracting the attention of the local authorities. The senior envoy in Singapore, Tan Yi Ling, was one of the first recruits to train under Colonel Shen's regime and is clearly a favorite of the Continental Director. The office in the Central Business District is almost as luxurious as the office in Hong Kong, though decorated with a more classical Chinese aesthetic.

Baghdad, Iraq

The past decade has proven challenging to Baghdad's envoys in nearly every way. Faced with the prospect of being labeled terrorists themselves if caught, they've

found themselves walking a thin line due to their Continental Director far off in Hong Kong, local powers ranging from the government to the local sheik, and American interests represented by the military and private contractors. On top of dire resources shortages and damaged facilities, local envoys here must decide when they require help investigating a case whether to wait for word from Col. Shen or to talk to local interests sympathetic to their cause.

Mumbai, India

Though the Asia division is mostly traditionally structured, a few offices are unhappy with Col. Shen's leadership. The envoys in Mumbai offer up resistance to Shen's orders and refuse to call in The 20 Lucky Men on their own. The senior envoy in charge, Nihar Banerjee, firmly believes that Asia is too large to be properly administered by a single Continental Director. At the very least, he suggests that it should be split into two halves, with Colonel Shen watching Eastern Asia and someone more local as the director of Western Asia. Banerjee doesn't necessarily want such a position, but has convinced many offices in India and Saudi Arabia that he's the man for the job.

Dubai, United Arab Emirates

Home to one of the newest and most technologically advanced offices, Dubai serves as Mafuz El-Hasham's headquarters and an ad hoc headquarters for SAVE in the region. A grateful oil baron agreed to fund the new office after El-Hasham saved his family from an ancient curse. The veteran envoy understands the importance of technology in SAVE's mission, offering up cast-offs from the Dubai office rather than trading in potentially dangerous manuscripts and artifacts. No further large-scale Unknown activity has hit Dubai yet, but El-Hasham moved here as a symbolic move away from his office in Damascus to bolster the idea that SAVE must change and modernize to survive.

"The Temple"

Those who believe The Temple exists point to it as an unintended cost of Colonel Shen's arrangement with the Chinese government. The Temple is half experimental hospital, half prison for Unknown creatures that can't be killed or banished by any known means. In exchange for an ultra-secure military facility, Colonel Shen lets the government study these creatures to learn their secrets. Its location is classified, though somewhere in mainland China seems to be the best bet. Even more disturbing are the rumors that some of the other Continental Directors have shipped their worst cases to be locked in the Temple.

HOTSPOTS OF SUPERNATURAL ACTIVITY IN ASIA

Legends say that the lands of Asia were the birthplace of human civilization. That may be up for speculation, but certainly many of its hot spots and influences of the Unknown are ancient and well-established. While new creatures come and go, as they do everywhere, once an element of the Unknown becomes established in Asia, it seems particularly difficult to root out—or perhaps that's simply the result of having so much ground for the envoys to cover and no great amount of resources to do it with.

Tat Tak School, Hong Kong

This school was originally built shortly after the British leased the New Territories in 1898. Villagers who didn't want to give their land to the British fomented several small uprisings, which were violently put down. The rebels were buried in mass, unmarked graves on land that was later used to build the school. Despite low levels of Unknown activity, the school served its purpose for many years. After the alleged suicide of a teacher after a brutal assault by her students, however, the site awakened the site to the point where the school has since been abandoned.

Chibichiri Cave, Okinawa

This cave was the site of one of the largest mass suicides in World War II. One of the most vicious skirmishes of the war took place around the cave, trapping 140 villagers between Allied forces to the front and Japanese forces to the rear. The military ordered the villagers to commit suicide, and their remains can still be found in the cave, unburied, to this day. Often, haunted artifacts and other ghostly manifestations can be traced back to items created here, ranging from *yachimun* pottery to the chrysanthemums, which can be grown year-round in this area of the islands.

Hindu Kush Mountains, Tajikistan

These mountains host some of the most difficult terrain on Earth. They also spawn tales of creatures called Ail that exist in places where the sun rises so high that a person's shadow disappears. They have floating hair, pale white skin and milky eyes, preying on nomads and travelers caught out in the harsh heat of day. Two SAVE expeditions have sought out evidence of the Ail. The first expedition was composed of envoys trained and instructed by El-Hasham. The second expedition consisted of envoys from Colonel Shen's Hong Kong office. Neither expedition returned.

Tunguska River, Russia

On June 30th, 1908, the famed Tunguska Event knocked down trees in an 850 square mile radius. Had it occurred in a more populous area, it could have caused damage a thousand times greater than the atomic bombs dropped on Hiroshima and Nagasaki. Due to the remote location of the site and the conflicts that raged through the area thereafter, there is little hard evidence to be had. Scientific theories suggest that it was a meteor or comet exploding low in the atmosphere. As recording in the 1920s, however, locals were avoiding the site due to beings they called "Valleymen." Suspicious events near Tunguska, including disappearances, continue to be blamed on these undocumented creatures, whom locals claim are dark and yet glow gently with an unearthly light, and can slip between trees and vanish.

Bhangarh Fort, India

This site is open to the public, but also possesses a strange directive from the government that it cannot be inhabited from sundown until sunup, by order of the Archeological Survey of India. Several legends exist to explain the peculiar proclamation, some involving a prophecy from the fort's architect, while others involve a fanciful story of a wizard, a princess and a curse brought on by jilted feelings. Several deaths near or at the fort can be traced to the victim violating the law and trespassing on the grounds after dark, yet local authorities are unwilling to follow up with investigations.

AUSTRALIA/OCEANIA

"My first rule of combatting the Unknown: set it on fire. If that doesn't work, get more fuel."

—Kiki Barnard

CONTINENTAL DIRECTOR: KATHERINE "KIKI" BARNARD

While many SAVE envoys come from the worlds of academia, Katherine "Kiki" Barnard's experience comes from a life of travels full of strange adventures. Well traveled and highly skilled, she can speak several languages and has a pilot's license with time in a number of different aircraft. The youngest of the Continental Directors still often acts as her own best field agent, despite opposition from some of her senior agents who worry about the extra risks to the Oceania branch offices, should she be captured or killed.

Barnard's cowboy tactics have won the hearts and minds of most of her envoys, with her take-no-prisoners approach showcasing her flair for the dramatic. Her methods cause friction with those who prefer



to preserve and study the Unknown, however, as there's very little left to study if her orders are followed. Barnard personally destroys the evidence and kills the monster any time she's given the choice and she expects her envoys to follow suit. If nobody knows about the monster, they can't accidentally resurrect it. It also means, however, that the information her envoys work on is sparse and stands the risk of becoming outdated and less effective.

Of all the Continental Directors, Kiki Barnard has the strongest opposition to Nejem's methods. Barnard's approach is straightforward, bonding her envoys through a sense of togetherness and her personal charm. She leads from the front, and always takes care of the families of fallen envoys, making sure to know all of her personnel by name. Independent, secretive cells operating largely on their own make Barnard's approach untenable. Nejem, on the other hand, feels that Barnard's seeming devil-may-care attitude lacks gravity and treats fighting the Unknown as a lark. Each respects the others' achievements, if somewhat grudgingly, but the nature of their methods make them allies only in the broadest sense.

CONTINENTAL HEADQUARTERS: SYDNEY, AUSTRALIA

The Australian headquarters of SAVE might not be the most notable, but it is, in some ways, the most practical. Barnard Air Freight runs out of Kingsford-Smith Airport in Sydney, Australia. Barnard's company is just a cargo hauler to the general public, but it offers mobility unmatched by any other SAVE branch. She can put a fully equipped team in the air towards a destination in less than an hour. The pilots she uses on these milk runs are also fully trained SAVE envoys, though usually ones who suffered some sort of injury or shock that rendered them ineffective as an envoy in the field.

Barnard's charity extends to the families of envoys killed in the line of duty. She extends employment to those who wish to work and rarely expects them to do anything to earn their salaries. Her employees not in the know assume she is making concessions to organized crime entwined with the teamster industry.

Thanks to a few investigations into a creature that was targeting gangsters in Melbourne, however, her company is free from any interference from criminals.

NOTABLE AUSTRALIAN OFFICES

Oceania and Australian offices are far more open than offices in many other continents. While they rarely come out and label themselves "paranormal investigators," the public's trends toward both secularism and liberalism toward varying forms of belief mean that the cultural environment favors SAVE activities with only a modicum of subtlety necessary.

Christchurch, New Zealand

Earthquakes damaged this office three years in a row, from 2010–2012, even when buildings surrounding the SAVE office suffered no damage. Nearly 4500 earthquakes rated over a 3.0 hit the area during this three-year period, and local envoys believe the quakes are connected to a spike in Unknown activity. In particular, they believe the quakes are symptoms of a large ritual depositing hundreds of creatures on the island. Though many of the other buildings have been demolished and rebuilt, the SAVE office is still waiting for demolition as the envoys continue to transfer delicate resources to a more secure location.

Canberra, Australian Capital Territory

The second-largest SAVE office in the region exists in Australia's capital city. The senior envoy, Nelson Whiltham, considers Kiki Barnard to be a danger to herself and to SAVE. Whiltham made overtures to the other Continental Directors to find one willing to back him as a replacement for Barnard, but none of the other Directors has backed him. He's afraid that if Barnard dies during an investigation, the organization will destabilize to the point that it will stop functioning in Australia, leaving the country vulnerable to the Unknown in the interim. He's now considering making an offer to Hayat Nejem for her help, but is not entirely certain of the nature of their relationship and is loathe to misstep.

Alice Springs, Central Australia

This town is the regional hub of Central Australia. Indigenous Australians form the bulk of the envoy staff and take pride in serving their community throughout the area. The office contains a well-stocked library of folklore, serving as a hub for both folklorists and envoys. It's one of the few offices in Australia that doesn't operate using Barnard Air Freight as a cover. Instead, the office offers tours of the area, often using the tour bus to hold meetings where victims of the Unknown can speak freely about their situation.

Darwin, Northern Australia

The oldest-serving envoy in Australia makes his home in this office. Bruce Dierbeck fought island-to-island in the Pacific Theater of World War II. He came home from the war to find even bigger horrors waiting for him at his hometown of Darwin. Bruce founded the SAVE chapter here and held it together through the rough years that followed. He's told his envoys that he's going to die fighting, not retire.

Perth, Western Australia

Understaffed and underfunded, this SAVE office fights daily for resources gobbled up by its sister office in the wealthier city of Sydney. The office runs out of the University of Western Australia, run by Dr. Ezekiel Harlan. He recruits from his classes in folklore and cryptozoology where he often crowdsources research under the guise of suggested readings and homework.

Manila, Philippines

The small office here coordinates actions between Australian and Asian envoys. Colonel Shen has already convinced a few envoys to report to him before (or instead of) Kiki Barnard. It seems like only a matter of time until the whole office defects to the Asian branch. Barnard's personal visits have done a great deal to maintain her connection to this office, but her continued focus on the main Australian continent makes it likely that when she's not looking, this office will slip through her fingers.

Ice Station Zed

Technically, Antarctica falls under the control of the Australian branch, but it has seen barely any activity for thirty years. When SAVE was a global organization, it diverted minimal resources to any Unknown activity on the seventh continent. Director Barnard keeps one outpost on Antarctica open and keeps details about it close to her vest. Nobody knows what it contains or if any envoys live there. The only thing anyone outside the director knows is that she visits

it once a year on the same date, flying solo and not speaking of her experiences to anyone.

HOTSPOTS OF SUPERNATURAL ACTIVITY IN AUSTRALIA

Australia by nature is like no other place on earth. The flora and fauna bear little resemblance to people from other parts of the planet; its geological isolation has ensured that it remain unto itself, wild and strange, for millennia before Europeans arrived. The same holds true for Australia's relationship with the Unknown. It's not that Unknown activity doesn't happen—it does, and with some regularity. It's that there are areas here where the envoys claim that the Unknown is a native force rather than an evil outside influence, stripped of emotional resonance and simply alien to human life as we know it.

Lake George

This large inland sea has a high salt content and shifts dramatically in depth, going from flood plain to completely dry and back again. The disappearance of the water connects to strange legends that connect Lake George directly to other lakes in Peru and South Africa. Scientific theories suggest underwater aquifers that connect to the nearby Yass River, since there are no overland tributaries or waterways that flow from the lake. Its original name, *Weereewa*, means “bad water,” marking it as cursed by the original settlers of the area.

Beechworth Lunatic Asylum

Asylums and hospitals are common sites of Unknown incursions, but this facility located in Victoria province has some unique features, even though it's been closed for nearly 20 years. The grounds are surrounded by “ha-ha walls,” deep dugouts that prevent inmates from escaping, providing security without appearing restrictive to visiting guests or outside observers. Those who have visited since its closure report that it is remarkably hard to find one's way out again, despite seeing the exit and the grounds beyond the facility's limits the whole time.

Monte Cristo Homestead

This house has a reputation as Australia's most haunted location. Multiple stories of weird occurrences persist through the decades, describing phenomena such as ghostly figures, strange lights, poltergeist activity, animal mutilations and unexplained noises. Like most haunted locations, several stories claim to explain the source of the strangeness, ranging from the spirit of a mentally ill man locked in the dairy, to a cruel caretaker who died on the site because of his terrible tricks backfiring.

The Devil's Pool

The Boulders on Babinda Creek, located near the Great Barrier Reef Coast, offer a scenic view and a deadly curse. Seventeen recorded deaths since 1959 feature a strange statistic: all but one have been young men. The indigenous Australians connect the location to a legend of forbidden love between two tribes. The young girl threw herself into the pool rather than being taken away from her true love. The string of deaths suggests the young girl's spirit is still seeking her lover, luring young men to their deaths.

Allendale North

This small town in the Barossa Valley features strange spectral crossovers on certain evenings. Witnesses claim to have seen ethereal beings in Victorian dress walking in the streets at night. Some claim these beings as ghosts, but another more radical theory has also advanced. This town may be located on a thin spot in fabric of space and time. So far, the Victorians and the townsfolk have not truly interacted, but witnesses claim the otherworldly visitors seem to react to modern technology with looks of sheer terror.

EUROPE

"We have a record of that thing last appearing in a village near Munich three hundred years ago. You're not going to like what the priests had to do to stop it."

—Monica Castiglione

CONTINENTAL DIRECTOR: MONICA CASTIGLIONE

In the 1990s, regional instability in the region forced the European Continental Headquarters to relocate from its original Czechoslovakian location. Many offices in Europe made bids to take over, but Rome won out thanks to Monica Castiglione's special relationship with the Vatican. Director Castiglione brought something to the organization few other have: allies. Very few organizations exist with the backing or resources to fight the Unknown, but she made arrangements with the Vatican to share information and techniques with the Church.

Castiglione is mostly concerned with establishing closer relationships with outside organizations. SAVE is not the only group battling the Unknown. Reaching out to other groups strengthens SAVE's ability to deal with threats while also shoring it up against another extinction-level event. SAVE's central organization proved to be one of its weak points. Connecting to others fighting the good fight means that, should it fall again, others can take up the banner while SAVE rebuilds itself once more.

The success of the Vatican partnership makes Castiglione optimistic regarding SAVE's future. Castiglione is less concerned with following tradition and honoring SAVE's history than she is making sure the Society survives and can do its necessary work. She cares about protecting people from the Unknown above anything else and finds Nejem's passion infectious. Much of Western Europe, however, still follows a traditionalist model. Castiglione isn't sure how her methods, and indeed her title, mesh with Nejem's methods.

CONTINENTAL HEADQUARTERS: ROME, ITALY

SAVE's European branch lists Rome as its home, but has no established office where envoys are stationed. Instead, meetings occur at one of several churches throughout the city. Rome has over 900 churches, and each of them can easily hold a discreet conversation about the Unknown somewhere in a shadowed alcove. Director Castiglione arranges these meetings on a personal basis. She makes sure the teams she assembles get all relevant information directly from her. For particularly sensitive information, She has been known to deliver parts of the briefing inside a confessional booth with the SAVE envoy that needs to know the information.

Envoys who need medical assistance or emergency contact with the director are given a number to use. Envoys don't all receive the same phone number, suggesting either several burner-style phones or some sort of randomized exchange. Emergency meetings are conducted somewhere on the grounds of St. Peter's Basilica. Meetings are usually in public unless the envoy is severely injured in a manner that would either incapacitate the envoy or attract unwanted attention. These security measures point to some sort of espionage background for Director Castiglione, a claim she has neither confirmed nor denied.

Within the city, the twelve most trusted envoys answer directly to the director, each code named for one of the apostles. The identities of any other envoys are also kept secret. Their apostolic code names refer to twelve secret offices scattered throughout Europe. Each of these offices maintains contact with several smaller offices, but not the other "apostolic" offices.

NOTABLE EUROPEAN SAVE LOCATIONS

Of all the continental branches, Europe is the one most tied to the traditional organizational hierarchy and the most resistant to Nejem's suggestions. On the other hand, it has seen the least open mundane conflict since the end of WWII of any continental branch. Whether the relative political stability will prove SAVE's downfall, though, has yet to be seen.



St. Petersburg, Russia

Many of the envoys from the former Czechoslovakian office ended up here after the former Continental HQ dissolved. Many of them, accustomed to working together, rejected the idea of joining existing offices and instead banded together to found a new office in St. Petersburg. The senior envoy is Mark Bazarov, an ex-KGB director who is brutally efficient in dealing with things that aren't human, making him a force to be reckoned with in the area.

Paris, France

SAVE's World Headquarters was supposed to be moved to a newly built facility under Paris after the destruction of the previous World Headquarters. Much of SAVE's library and central operations were moved into a mixture of catacomb tunnels and World War II-era bomb shelters while waiting for construction to begin. The new World Headquarters was never built, however, and most of the operations moved to Rome upon the ascension of Director Castiglione. The envoys that remained are primarily traditionalists, holding out for Castiglione to lose power and subsequently to see the restoration of a traditional SAVE structure with Paris at its center.

Cardiff, Wales

Though the London office is larger and has a more impressive history linked to the origins of SAVE, the Cardiff office has gained a reputation of efficiency and bravery during its short time of operation. The office is located in a council estate, with most of the recruits coming from the people who live in the massive concrete tower. The poor tenants were victimized by a creature of Unknown origin and banded together to stop it themselves. The envoys from London arrived just in time to watch the creature destroyed and recruit from among the survivors.

Geneva, Switzerland

When Continental Directors of SAVE wish to meet face to face, the envoys in Geneva host them in their lavish office. The six of them haven't met since 2012, but meetings between two or three Directors have occurred. The envoys here learned a lot of international diplomacy and monster hunting techniques during that time. The senior envoy in Geneva, Sarah

Gisler, hopes that the diplomatic successes that occurred here will lead to Geneva being in the mix, should the time come for SAVE to seek out a World Headquarters once again.

"Alexandria"

This secure location takes its name from the fabled lost library full of the knowledge of the ancients. It is the center of a project that, if successful, could thrust the European branch back into prominence and bring SAVE back together as a global organization. The envoys at this location look to digitize every scrap of information SAVE has about the Unknown. They scan manuscripts, create 360-degree renderings of artifacts, and collate SAVE's knowledge into one digital archive. Alexandria has a lot of success among European offices and is now reaching out to SAVE in other parts of the world to expand the scope of the project. Any items digitized are returned to the office of origin once the process is complete. Alexandria consists of four envoys with academic and archival backgrounds. They travel around Europe, staying in larger cities for only a few months at a time and then moving on. No one knows their travel schedules except possibly Director Castiglione.

Exeter, England

The Sabre looks like nearly any other local pub scattered throughout England, yet everyone in the West Country knows that no matter how crazy their encounter might sound, the people who occupy the back room will pay for a pint to hear it. Some of the tales are exaggerations but plenty of good leads come out of the strange things discussed in the cramped back room. Simon Dalton, the chief envoy, claims that the chapter was founded to ensure that Dracula and his spawn never return to England again. Most of the townsfolk write that off as the kind of bragging told to bring in tourists to The Sabre, yet in the shadows above the bar hangs an old framed photograph from the end of the Victorian era, featuring people who match the descriptions of the hunters from Bram Stoker's novel.

Bratislava, Czech Republic

A small SAVE office sits in the shadow of Bratislava Castle. The office has been around since the early 20th

century, but the Karafa family that runs it claims that their stewardship against the Unknown dates back into the Middle Ages, if not further. The Karafas pass leadership of the office from father to daughter, then mother to son, due to an ancient curse on the bloodline placed by a witch. The witch cursed the family because her daughter was passed over to lead the family in favor of her younger brother. The current matriarch of the office, Iveta Karafa, only has two surviving daughters. In the past, Unknown activity in the area spikes when such a transfer of power happens—with no curse-approved heir this time, however, everyone is concerned for what might occur.

Bavaria, Germany

The SAVE office in the Fichtelgebirge Mountains began as part of a family farm passed from Frederick Kohl to his brother, Hermann. Hermann's time in a post-war POW camp brought him into contact with the Unknown. Along with SAVE agents, he made a career of trying to put back some of the horrors unleashed by World War II. When Fredrick died, Hermann returned to the family farm and endeared himself to the nearby villagers by defeating a manifestation of the Unknown released by some unsuspecting tourists. He kept up his vigil until he passed away in 2004. His daughter and two grandsons continue on as part-time envoys, running the office out of their barn. The farm now serves as a charming bed and breakfast, as well as an excellent location for injured envoys to recuperate after a taxing investigation.

HOTSPOTS OF SUPERNATURAL ACTIVITY IN EUROPE

Modern-day Europe is relatively settled and peaceful compared to other continents, but its past is bloody and scarred. The Unknown is attracted to those scars, the forgotten wounds of wars and atrocities past, threatening the relatively recent peace.

Pripyat, Ukraine

This city was built in the shadow of the Chernobyl Nuclear Power Plant. It topped a population of 50,000 residents shortly before the meltdown forced an evacuation of the city. It has become a symbol of the Chernobyl Exclusion Zone. The military restricts access to the site but that hasn't stopped reports of radioactive ghosts and other strange phenomena from escaping the site. The effect of nuclear power on the Unknown is still vastly undocumented. Whether radiation can affect the supernatural or harm the Unknown makes this a juicy target for envoys looks to make a name for their scientific curiosity...and their courage.

Wreck of the Antikythera, Greece

This ancient shipwreck was recently discovered off the coast of Greece. It has yet to be completely explored, due it being out of reach of unprotected dives, but it has already yielded fascinating treasures. The ship was a shipping vessel sending luxury goods from Asia Minor to Rome nearly 2,000 years ago. The divers who first discovered the site ended up in very bad ways; one died and two others were paralyzed. Judging by the artifacts already recovered, however, including a complex astrological device, more useful treasures for the fight against the Unknown look to be buried just off the coast of Greece.

Buzludzha Monument, Bulgaria

To the outside observer, this strange monument built in 1981 was simply a celebration of the Communist control of the country. It was abandoned in 1989 when Communism fell and has since been closed to the public due to concerns from a crumbling roof. Recently released records suggest that the site may have been connected to a Soviet program involved in supernatural research. Official inquiries into investigating the site have been quickly refused, but unofficial investigations may turn up useful information for envoys willing to take the risk of capture and imprisonment.

Deane Road Cemetery, Liverpool

The cemetery dates back to the 17th century, but fell into disrepair in the 18th century when the hauntings began. In the 18th and 19th century, prisoners from the slave trade were kept in horrible conditions near the cemetery, acts that only strengthened the place's connection to the Unknown. Since that time, houses near the cemetery have commonly reported children's screams, rearranged furniture, and slamming doors. A proper exorcism might require clearing not just the cemetery but also the basements of several large homes, making it a task SAVE has thus far been ill-equipped to handle.

Catacombs of Paris, France

In the 1700s, Paris had a problem: the city had run out of places to bury its dead. The few in-city cemeteries were filled to bursting and had become hazardous, the largest of them more of a mound than a field. To solve the problem, the officials of Paris not only forbade any further burials inside the city limits, but embarked on a project to move all the city's dead down into the uncharted limestone mine tunnels, now known as the catacombs. The catacombs house the skeletons of millions of Parisians in tombs and burial holes carved into the sides of the tunnels. The Paris SAVE office

has a map of the catacombs and the manifestations of the Unknown, but it is many years out of date. The current envoys would like to update the map, but their own investigations keep them far too busy.

NORTH AMERICA

"There are seven billion people in the world. We can't save all of them, but we'll get as many as we can."

—Gordon Pym

CONTINENTAL DIRECTOR: GORDON PYM

Gordon Pym embodies the classic SAVE Envoy: paternal, stoic and a little old fashioned. He remembers when SAVE was a thriving organization of interconnected offices. He wept when it all came down almost 30 years ago. He put the pieces back together and rebuilt the North American branch with a lot of blood, tears, toil, and sweat. He's the link to SAVE's past in many ways, but he's not afraid to look to the future. That future may be unclear, but he knows that he wants to leave SAVE in good hands before he retires.

Gordon uses the classic web structure for his division of SAVE. The past few years have seen some compartmentalization, but most North American offices are at least aware of two things: where the nearest office is and that if things get really bad, they can call New York. Gordon holds an informal lunch briefing with his advisors every day and spends each week in the month focusing on offices in the Northern, Southern, Western and Eastern regions of North America. He primarily oversees the US during these examinations but he rarely refuses a call to help from Canada or Mexico outright. His predecessors often did that and he's cleaned up the aftermath too many times to make that mistake.

Gordon is conflicted about Hayat Nejem's rise at the new central figure of SAVE. On the one hand, he's unsure such a young person can be strong enough to rebuild SAVE without the guidance and knowledge of her forbearers. On the other hand, he's seen every bit of information on what happened in Charleston, and something has to be done to prevent it from happening again.

CONTINENTAL HEADQUARTERS: NEW YORK CITY, NEW YORK, USA

The New York headquarters exists in Manhattan nestled in one of the many skyscrapers that give the city its skyline. The Bachman Building draws little attention to itself, outside of its lovingly kept lobby. The building is filled with all sorts of small offices and

business that offer SAVE plenty of cover. SAVE often commandeers a front or two to conduct interviews for potential envoys under unassuming names like "The Hoffman Institute" or "The Anderson Foundation." The other tenants of the building have no idea of the supernatural investigations SAVE conducts.

The true headquarters exists on the thirteenth floor, often referred to as "The Treehouse" by familiar envoys. Like many buildings of its age, the Bachman doesn't officially have a thirteenth floor; the buttons in the elevator go from twelve to fourteen. Accessing SAVE headquarters requires pushing the 12th and 14th floor simultaneously. This activates a hidden camera that allows security personnel to verify an envoy using facial recognition software. If an envoy is not recognized, the elevator is sent to either the twelfth or fourteenth floor at the discretion of the security officer, none the wiser of the existence of the Treehouse.

Those lucky enough to have the doors open see a relic from SAVE's time on the rise. The thirteenth floor is a giant loft space filled with a fully functional forensic lab, research library and armory. Much of the equipment hasn't been replaced since before the communications blackout, but even facilities 10 or fifteen years out of date are better than the resources available to smaller offices. It is freely accessible to any North American envoy, and to any other envoy accompanied by an envoy registered at any North American office. Pym's office is located on the fourteenth floor using a dry cleaners as a front. Envoys speculate that he has access to the Treehouse through another route.

NOTABLE NORTH AMERICAN SAVE LOCATIONS

No one could make the claim that North America has seen less action than other continental operations. What can be said, however, is that many of its largest losses have happened in silence in the dark, as opposed to the open warfare seen when Dublin burned. What that says about Unknown operations in North America is still contested, but the pattern is clear.

Milwaukee, Wisconsin, USA

The Milwaukee office came into the spotlight in 2014 when its sister office in Chicago suddenly went silent. Subsequent investigations turned up what looked like a mass evacuation. Empty offices, missing personnel and destroyed records were all that remained in Chicago, with nothing turning up in the year since the Chicago office disappeared. Ongoing investigations turned up few leads outside of several references to something called "The Sausage Factory." Other local offices have taken up the slack in Chicago-based

investigations, with Milwaukee becoming the new lead office in the area.

Mexico City, Mexico

Mexico City is home to the largest North American office outside of New York. Some agents hope that the Continental Headquarters will be moved here upon Gordon Pym's retirement. For such a storied office, Mexico City often ends up underfunded and overextended. The country boasts few offices (at least, few that acknowledge Pym's authority) and every case ends up being evaluated here for further study. Despite New York's objections, Mexico City often employs non-envoy allies to assist with investigations. These agents, called *ochos* by the SAVE envoys, are granted full envoy status upon survival of their eighth investigation. Only five assistants have ever done so, including the current head of the office, Christina Echevarria.

San Francisco/Oakland/San Jose, California, USA

The urban sprawl here pushes these three cities together. Rather than consolidate into one office, the offices for each city rotate main office status each year, with the other two offices serving as backups. The main office determines which envoys get which cases, with some weight given to geographic location. This has worked well for the past 10 years, but the last remaining envoy from when the arrangement was made has announced their impending retirement. Whether the system remains in place once new leadership takes over remains to be seen.

Crowne Royale, St. Thomas

A luxury resort on a Caribbean island seems like a plush post for an envoy. Envoys sent here shouldn't be fooled by the pleasant weather and relaxing environment, however. This facility is the only one in the island chain, which spans several hundred miles. The envoys here are experts in the interaction between the *voodoo* religion and Unknown-tainted practice, but the facility serves a secondary purpose. Being an envoy is taxing, tiring work and the guests here are often recovering from investigations where multiple team members were lost to the Unknown. This office is part expert think tank, part hospice.

Las Vegas, Nevada, USA

The Las Vegas office thrives thanks to a few different factors. The high turnover of people in the area thanks to the tourism trade offers a level of anonymity seldom seen in other cities. Because the city is known for stage magic and lavish Hollywood-style production, public displays of the supernatural can be written

off as "part of the show." To aid with this concept, the office here exists as an exclusive magician's social club called, allowing envoys attuned to the Art to talk a bit more openly than they might be able to elsewhere. The Last Rabbit, as the club is known, does extend memberships to non-envoys, though they often encounter the Unknown soon thereafter whether they like it or not.

Knoxville, Tennessee, USA

KTY Trucking vehicles run materials throughout the state and provide an excellent cover for SAVE operations. The name abbreviates the Cherokee word for Knoxville, *kuwanda'talun'yi*, allowing a subtle incorporation of an indalo into the logo under the guise of tribal ownership. The trucking company's offices near McGhee Tyson Airport serve as a staging area for envoys throughout the region thanks to the proximity of the two busiest interstate highways and Smoky Mountain National Park. Anewasa Lee, the senior envoy in Knoxville, consults with other offices frequently thanks to her expert knowledge of Native American legends and superstitions.

Buffalo, New York, USA

This office features a unique opportunity to those envoys who can stand the experience. The Queen City Curse, as it is unofficially known, seems to affect the entire city, causing bad luck and unfortunate consequences to everything from the local sports teams to newly built structures that degrade more rapidly than normal. Staff here is frequently rotated from other cities in order to maintain a minimal presence without jeopardizing their envoys; practitioners of the Art claim that even their unusual abilities suffer the longer they stay in the city.

Angwin, California, USA

Small towns rarely have the resources or the cases to support a full-time SAVE office. Angwin's office is unusual in that it's there to monitor two facilities, in addition to looking out for the Unknown. Starkweather Mental Hospital and Blackmoor Homes house several envoys who have been removed from the field due to mental trauma or advancing age. The head of the office, Dr. Natalie Krebs, often advises regional and continental offices on matters of mental health and how it affects SAVE envoys. The envoys trained here are often sent to local offices to help envoys cope with the lasting effects of dealing not just with the Unknown but also with confronting damaged victims on a regular basis.

Cape Cod, Massachusetts, USA

Fifteen years ago, six children had an encounter with the Unknown and, remarkably, defeated the creature. The survivors went their separate ways until one of them encountered Hayat Nejem during a tour of duty in Iraq. The childhood friends reunited and founded a SAVE office inside the creepy old colonial they explored as kids. Most of the office's resources are inside the old house, though no one other than the envoys is allowed inside. The office conducts most of its mundane business at O'Boylan's, a Boston sports bar owned by two of the envoys. The bar recently changed its logo to include a hidden indalo as a subtle sign to its reconnection to the reborn movement.

Malibu, California, USA

This SAVE office started out as part of Hughes Research Laboratories, which built a massive facility here in 1960. It began when a lone research assistant stumbled onto military research into the Art and grew into a cat-and-mouse game between envoys protecting the small town and government contractors investigating whether the Unknown could be controlled. The blackout cut off support for the office and slowly drained manpower until the only envoy who remained was the grandson of the original assistant. Luckily for SAVE, the eventual reprioritization of military project funds shuttered the project seeking to weaponize the Unknown and transferred its government operatives. There may still be an old project or two moldering in a sub-basement of the building that might cause this office to become a priority again, but that assumes the envoy gets back in contact with SAVE.

Edmonton, Alberta, Canada

A shopping mall seems like an unusual place for a SAVE office, but the West Edmonton Mall is no regular shopping mall. This thirty-five-year-old facility boasts all sorts of tourist attractions such as mini-golf and pirate ships, but the thing that first caught the attention of SAVE was a small curio ship located in a quiet corner of the mall. Exotic Décor was only around for the first five years of the mall's span, but it sold at least one hundred small artifacts cursed with supernatural abilities to people around the world. The envoys have been tracking down each item with the hopes of collecting them all back with minimal exposure to the Unknown.

Ottawa, Ontario, Canada

The Ottawa office has a history of being the largest and most prestigious office in Canada, most thanks to its association with Louis Vaillancourt, a former

Canadian Forces officer who worked closely with Gordon Pym training envoys for combat. Louis disappeared in 2002 and the Ottawa office never fully recovered. Recently, Clara Morgan, one of the last Ottawa envoys, brought Hayat Nejem to the city to try and reopen the office. They met with Sergeant-Major Jean-Claude Vaillancourt, Louis' son, after he had an encounter with the Unknown that brought him and Morgan together. The office now investigates the inexplicable cases that cross Jean-Claude's desk in his job with the Royal Canadian Mounted Police.

"The Den"

SAVE's longest-standing special facility is located in Ganstrom's Creek, Maine. The Den studies subjects infected with various strains of lycanthropy here, applying biology and genetic theory to an Unknown condition. Despite German corporation GemeinKrugge withdrawing funding during the last global recession and the near-destruction of the facility, Dr. Kim Anders works tirelessly to find a scientific explanation for something widely seen as supernatural. Anders is seen as the favorite to succeed Gordon Pym as Continental Director, especially if she can discover a treatment for infective lycanthropy. That breakthrough may hinge on finding another large corporate sponsor.

SUPERNATURAL HOTSPOTS IN NORTH AMERICA

Some recurrent hot spots just keep coming up with Unknown activity, even as the particular cause or cure remains a mystery.

Winchester House, San Jose, USA

Sarah Winchester, heir to the fortune built by the rifles that tamed the American West, designed and constructed this 160-room mansion. It features strange illogical constructions, a history steeped in the supernatural and the guilt over the violence that brought the fortune, and files upon files of SAVE reports featuring unexplained phenomena. The building became something of a supernatural tourist attraction, but there's still plenty of evidence that Winchester was on to something. She was also a generous donor to SAVE during its nascent years in North America.

Isla de las Muñecas, Xochimilco, Mexico

This small island began as a tribute to a dead girl and has become so much more. Legend has it the caretaker of the island found the dead girl's doll and hung it up to appease her spirit. Soon, other grieving parents hung their dolls on the island as memorials to their lost children. The island became the center of reports of high-pitched whispers, moving



doll heads, and other unexplainable phenomena. The cause of these disturbances and any connection to the Unknown remains to be seen.

Banff Springs Hotel, Alberta, Canada

A luxury hotel known as one of Canada's grand railway hotels, it is also one of Canada's most famously haunted hotels. The staff has a lot of practical advice on how to deal with regular hauntings won through long experience. The Banff features a haunting by a bride whose dress caught fire; she was dead before she finished tumbling down the staircase. The staircase in question is now cordoned off, though the bride has been seen everywhere in the hotel, from the kitchens to the room where she was supposed to spend her honeymoon, to the ballroom where she was supposed to have her first dance.

Pine Barrens, New Jersey, USA

The Jersey Devil, as this cryptid is most commonly called, features in a legend that stretches back all the way to the original inhabitants of the land, who called it the "Place of the Dragon." It rose to fame as the supposed 13th child of Mother Leeds, who named it "the devil." The beast is known for its strange combination of features; leathery wings, the head of a goat, cloven hooves and an ear-piercing scream. The nearby SAVE office in Sommerset, NJ, monitors reports of the devil. Every envoy has his or her own theory of what the beast is and whether or not it is connected to the Unknown.

St. Louis, Saskatchewan, Canada

Strange lights follow along train tracks that no longer exist. The St. Louis Light, as it is known, is visible along an old railway between Prince Albert and St. Louis at night. A few stories connect back to the weird phantasms in this Canadian town, including a colorful local legend about a drunk brakeman who uses a ghostly lantern in his eternal search for his own head. The light phenomenon has been displayed with a scientific explanation involving displaced traffic lights,

though the debunking doesn't explain why the lights have been reported since before cars were known to be in the area.

SOUTH AMERICA

"The first step is taking a stand. The next step is staying alive long enough to make a difference."

—Dr. Raul Paolo Gonzalez

CONTINENTAL DIRECTOR: DR. RAUL PAOLO GONZALEZ

Dr. Gonzalez came into his title just as SAVE started to rebuild after the blackout. The organization spent very little time or resources on Gonzalez' South American operation (possibly because Gonzalez was a vocal supporter of Hayat Nejem's decentralized approach). Gonzalez was forced to work on his own to keep things together rather than relying on outside help. He quickly adopted an independent cell structure to ensure the safety of his envoys. That cell structure endures today, leaving envoys in South America with a wide latitude when it comes to dealing with the Unknown. Gonzalez is there to handle threats that destroy smaller offices, ensure that envoys don't fall to the corruption of the Unknown, and coordinate operations with envoys from other areas. Envoys operate individually for the most part, but Gonzalez makes sure that when cogs of the machine do come together, everything runs smoothly.

Gonzalez's effectiveness as a SAVE Director deflects questions about the legitimacy of his academic work. Questions about his field of expertise are usually answered with a laugh, a subtle change of subject, and a pleasant distraction if one is available. His easy charisma wins over everyone from sheltered academics to street-smart back alley operators. Shifting from a proper debate to a bawdy song seems as easy for him as putting on a pair of glasses and changing the kind of liquor he drinks. Gonzalez thrives at playing peace-maker between offices, especially when two offices squabble over the same resources for investigating cases.

Gonzalez has been an enthusiastic supporter of Hayat Najem's call for a revitalized SAVE. He felt that when SAVE was one large unit, his region was often underserved. SAVE took more than it gave back, so when the blackout came, he moved to make his organization as self-sufficient as possible. He's been using tactics similar to Nejem's for some time now, and is hopeful that the rest of the world can benefit from their example.

CONTINENTAL HEADQUARTERS: BRASILIA, BRAZIL

The headquarters lies within the confines of *Universidade de Brasilia*. Though technically a privately-owned SAVE facility renting space on campus, it is often mistaken for an official school facility. Dr. Gonzalez did this on purpose. The name of the facility, *Acoruja*, means "The Owl" in Portuguese. Like its namesake, it makes a nest in the home of a rival "bird," known as academia. Students, staff members and even government officials have walked into the building without realizing its connection to the supernatural, and walk out thinking it is a part of the college. Dr. Gonzalez planned it that way. *Acoruja* is an extension of how he wants his division of SAVE to function: get the work done without drawing undue attention.

Across the grounds from the SAVE office is the university's library. Envoys have unfettered access to the collection, which is one of the largest in the country. SAVE's influence on the university has been subtle, but after so many years in the location, a good number of the staff are or were at one time trained to be envoys. Outside of direct affiliation, Dr. Gonzalez's affable presence makes the University of Brasilia one of the friendliest academic atmospheres for SAVE researchers looking into the fringes of science for ways to beat back the Unknown.

Students on campus stop by *Acoruja* to make a little extra money by participating in unusual studies. Dr. Gonzalez often runs classic parapsychology studies with an eye for discovering men and women able to use the Art. He also offers free crisis counseling for students, which can often lead to stronger investigations than combing the notoriously unreliable police reports in the city. The small staff files daily reports with Dr. Gonzalez every day, checking in on him in his small, off-campus house before leaving for the day.

NOTABLE SOUTH AMERICAN SAVE LOCATIONS

The self-sufficiency of the South American offices, combined with at-times volatile criminal and governmental situations, means that SAVE envoys tend to rely more heavily on foreign organizations and religious organizations for authority and support. Gonzalez has spoken out against this off the record,

feeling it's dangerous to tinge oneself too closely to any larger organization, but he refuses to condemn any method that works and grants some level of safety to the envoys under his supervision.

Buenos Aires, Argentina

The offices here overlook the famous Torre Monumental in the British Plaza of the city. This office was the first established in South America and still has ties to the European branch of SAVE. The relationship with the British offices causes some friction between the SAVE envoys here and the Continental Director. Dr. Gonzalez would prefer the office come to him if they need assistance, but the envoys get assistance more quickly from their friends in England. The office can only serve two masters for so long, however; time will tell what their priorities are.

São Paulo, Chile

The largest city in the Americas features three SAVE offices with a dozen envoys each. The city is something of a supernatural hotspot, thanks to the strange effects it has on its inhabitants. São Paulo placed at the top of the World Health Organization World Mental Health Survey for anxiety and mood disorders. The envoys here believe these issues are related to the Unknown, though they must also combat the effects while getting to the bottom of why so many people here suffer on a daily basis, especially compared to other cities relative to São Paulo's size.

Panama City, Panama

SAVE envoys rarely retire. The sad fact of the lifestyle is that most careers end with the Unknown triumphant and the envoy bleeding out in an abandoned house. Those envoys who do live long enough to make the decision to walk away have an open invitation to spend their waning days in Panama City. Dr. Gonzalez offers an excellent semi-retirement package for the envoys who retire here. In exchange for covering living expenses and medical insurance, the envoys are encouraged to work cold cases from other SAVE offices and train new recruits in specialized knowledge. The pace here is slower, but sometimes an old case cracks a pressing matter elsewhere in the world wide open.

Bogota, Columbia

The capital city of Columbia houses the General National Archive, featuring over 60 million primary historical sources. This makes the Bogota office one of the strongest research offices in the Society, so long as any visiting envoys are willing to assist the locals in fieldwork. The majority of Bogota's envoys prefer to

trade their knowledge to others willing to head out into the jungles and close cases in the wild.

Lima, Peru

Lima's office is tied to the Fierro family, one of the longest serving legacy families in SAVE. Though the Fierros have persevered, they have also courted controversy by having several members fall to serve the Unknown, both unwittingly and otherwise. The blackout gave the family a chance to clean house and the current matriarch, Annissa Fierro, claims that they are free from any sinister influence. Annissa has gone so far to arrange for the transfer of envoy any gifted in the Art to serve in other offices to keep them clear of Unknown influence. Envoys who knew her before the blackout express a skeptical attitude, as her ambition to lead both the office and her family was plain to see.

"The Lost Valley"

A farm outside of Brasilia contains one of Dr. Rad Paolo Gonzalez's most ambitious projects. Code-named the Lost Valley, the farm contains an extensive collection of cryptozoological artifacts as well as at least a dozen live specimens under study by Dr. Gonzalez's most trusted biologists. Though he's made no claims to possessing evidence of anything so famous as Bigfoot or the Loch Ness Monster, cryptozoology seems to be a passion of the Continental Director. Envoys who capture a specimen for his researchers to study find themselves on Dr. Gonzalez's good side, so long as they remain with SAVE.

SUPERNATURAL HOTSPOTS IN SOUTH AMERICA

A great deal of South America remains rural, with isolated communities and ground transportation systems that are largely unreliable. It is easy for things to slip by unnoticed, meaning that South American envoys have a particularly challenging job trying to shine light on the shadows of the past.

Pisco, Peru

Pisco, a small town three-and-a-half hours north of Lima, is known for two things: the country's national liquor and the possible burial site for a documented vampire. Sarah Ellen Roberts, rumored to be the basis for one of Dracula's brides, was executed as a witch, vampire and murderer. Her husband, John Roberts, searched the world over for someplace that would allow her to be buried and this small town was allegedly the only place in the world that would accept her body. Legends have grown up around her since her interment in 1914, but her grave was untouched

in a 2007 earthquake that severely damaged the rest of the town.

La Noria, Chile

This abandoned mining town began in 1872 to mine saltpeter, along with neighboring town Humberstone. The mines shut down and the towns were abandoned in 1960, though since then the residents of nearby towns report the sounds of activity even though nobody has lived there in over 50 years. La Noria could be home to grave robbers and criminals looking for a good hideout, a mass haunting the likes of which the world has ever seen, or possibly even a little bit of both.

Machu Picchu, Peru

This palace was built in mid-15th-century and introduced to the world in the early 20th century. Though the site is now a destination for adventure tourists and one of the most popular sites to visit in Peru, it still has a supernatural mystery that permeates the entire site. The porters often carry small silver mirrors to bury in the earth to ward off the spirits of the place. Nobody knows the true purpose of the site nor is it known why it was abandoned. Even though hundreds of thousands of tourists pass through the site, it still holds hidden doors and undiscovered antechambers that could reveal its true purpose.

Lubaantun, Belize

This ruin connects with one of the strangest legends in the 20th century, that of the Meso-American crystal skulls. The Mitchell-Hedges skull was allegedly found under an altar here by Anna Mitchell-Hedges, the adopted daughter of the head of the British expedition to Lubaantun in 1924. The skull was rumored to be connected to thirteen other skulls around the world, which when brought together would explain many of the unsolved mysteries of mankind's origin on the planet. Of the thirteen skulls of legend, four have been found. Modern studies of the skulls have cast suspicion on their origins, though those who believe in the skulls still search for the others in the hopes of proving the truth.

Jonestown, Guyana

It was here in 1978 that 909 followers of Jim Jones committed "revolutionary suicide" after the murder of Congressman Leo Ryan and four other cultists trying to escape with him. The mass suicide of the People's Temple has not been linked with Unknown forces, but such a large series of deaths certainly makes the area ripe for hauntings and other manifestations. No attempts to ward the area have been successful.

ENVOY INTERACTIONS

Most SAVE envoys begin their relationship with the organization the same way: they survive an encounter with the Unknown and come to the attention of a current envoy. Envoys are trained to spot potential recruits: they are the people who fight back against the Unknown without any specialized training. Once they've had a chance to recover and take stock of their experiences, these individuals get a follow-up interview with a SAVE envoy. The ones who want to help others, as SAVE helped them, get a chance to become envoys themselves.

This is not to say that every survivor of an encounter with the Unknown wishes to be an envoy. Those victims unwilling or unable to join SAVE are often monitored after their experiences, with the duration and quality of the surveillance being directly related to how organized the local office is. Resources are tight, but keeping tabs on former victims helps keep the reoccurrence of Unknown creatures to a minimum. In addition, survivors trying to make sense of what happened often stumble into other experiences with the Unknown along the way, which is valuable from an investigative point of view but difficult in its own right. For this reason, survivors are sometimes the most dangerous people envoys know: they know enough to get into trouble, but not enough to actually stop creatures of the Unknown.

While survivors provide a large pool of new envoy talent, the other main recruitment pool for SAVE comes from the children and close relatives of active envoys. While SAVE prefers envoys to keep supernatural investigations discreet, secrets are hard to keep from family. Legacies also do more to preserve the knowledge accumulated by generations of monster fighters by giving a potential envoy a personal stake in living up to a parent's reputation. Such an envoy runs their own unique risks, since a parent who died in the line of duty can put undue pressure on the envoy—or taint their reputation before they've had a chance to investigate a single case.

Once an envoy completes his training, he is sent back to the office that handled his initial case. The emotional bonds that happen during an investigation are strong, which helps the envoy develop the hardening need to deal with the Unknown on a regular basis. In the unpleasant situation where an entire office has no senior envoys due to turnover, new envoys train in other offices until they have enough experience to start their own office.

Full envoy status comes at the discretion of the senior envoy at an office. Full envoys are authorized to begin investigations and get the full use of office resources. Offices that connect to a larger

structure usually have more resources at their disposal, though requests may require more time to secure as they travel up and down the information chain. Independent cells have faster reaction times, though they often must deal with lack of support cutting into investigations.

Envoys are the heart of every SAVE operation, but they are by no means the only moving part. Almost every SAVE office has at least some support staff. Logistics can mean the difference between the right tools to stop the Unknown and the aftermath of a botched investigation. Support staffers are often individuals affected by the Unknown who wish to help but either failed or refused envoy training. Envoys and support staff are the two main types of personnel cleared to view case files and given full awareness about the true nature of the Unknown.

Good SAVE offices also maintain relationships with individuals with specialized knowledge. These associates often cover gaps in the office's knowledge base, ranging from a local university professor who specializes in linguistics, to a veterinarian willing to patch up envoys without an intrusive trip to the hospital.

Members of local law enforcement complicate the lives of SAVE envoys. Most police departments won't get very far in an investigation when signs point to ghosts, and yet experienced police officers come to recognize cases with Unknown involvement. At the same time, police investigators are unlikely to be fooled by whatever cover story an envoy comes up with for supernatural activity. This is why cultivating a relationship with the local law makes life easier for the associated SAVE office.

Many SAVE offices have at least some relationship with local authorities, even if the relationship is just an anonymous tip now and then. Those police can return the favor when envoys get mixed up in minor law trouble for the grayer elements of an investigation, like trespassing or carrying illegal substances necessary for a banishing ritual. Conversely, if a SAVE office gets on the wrong side of the police, the envoys can expect background checks and possibly even ongoing investigations, especially if the police are inclined to see "secretive and armed" as "terrorist."

Many offices maintain a watch list of individuals involved in previous cases. Not every victim wishes to become an envoy, nor does everyone who contacts the Unknown realize just what has happened. These contacts may have information useful to a later investigation or could lead to a brand new Unknown incursion. Some offices leave their doors open for anyone to come in and report changes to a case file. Others devote support staff or envoys on the mend

to watch over old cases to make sure they don't need to be reopened. There are some cases, however, that never go away.

THE DUBLIN TRANSFER LIST

When envoys fall, their sacrifice carries weight. Cases that claim the lives of too many envoys are “transferred to the Dublin office,” though SAVE has no office in Dublin. The list contains cases that have claimed the lives of multiple envoys and often destroyed an entire office. SAVE doesn't like to leave open cases, but the ones on this list are left alone out of necessity. Envoys tackling a DTL case should know that the outlook is grim for their success and, in some cases, their survival.

The Missing Suwambas

Yaphet Suwamba's parents, Alise and Omar, both served as Continental Directors. Both also disappeared during their term of service, a mystery that has troubled him for years. When he first became director, Suwamba set out to solve this mystery, pulling heavily on the resources of the Cairo office. It was the biggest mistake of the young director's life. He won't say what happened in the shadow of the Sphinx on that night of the new moon, but he was the only envoy who returned. He put the case on the DTL as soon as he was able and has actively tried to convince envoys to avoid looking into the matter without his permission.

Cobb Ivy

Envoys who experience too much success at battling the Unknown seem to become the targets for this creature, which apparently has a special hatred for envoys of SAVE. Targeting one envoy at a time, the creature does its best to ruin that person's life by revealing secrets to friends and family, sending personal information to enemies, and forcing any criminal activity done in the name of an investigation out in front of authorities, eventually escalating to attempted murder. The creature behind these crimes signs them COBIV, which some envoys speculate is short for “Charles O'Boylan the Fourth.” Manifestos left at the scenes where the creature finally killed an envoy claim that it is the true heir to O'Boylan's name and it will stop at nothing until SAVE is destroyed. Any indalos near the body are destroyed, the remains of the symbol smelling of burnt flesh.

Graveyardland

Reports from children's hospitals across the world share eerie similarities in the description of what envoys dubbed “Graveyardland.” Children in the hospital encounter an authority figure garbed like a doctor or a nurse leading them through the darkened,

twisting hallways at night. The kids find themselves in a strange land, where the ground is covered by fog and the only landmarks visible are gravestones that jut up from the mist. The figure disappears suddenly, a voice echoing as it says the only way home is to leave one of their own behind for “them” to eat. Should the children fall upon one of their own, they awaken back in their beds, with the sacrifice still missing. Whether this is a portal to someplace else, an Unknown power that serves as a mass hallucination, or some strange form of dream control is still unknown.

The House Where Nobody Lives

Sometimes a street gets an extra house. It's never built or converted, it just appears. The neighbors feel like the house has been there for years, but tax and land records show otherwise. It doesn't look out of place among the other houses, other than seeming as though it's been empty for a few years and is starting to look a bit run down. Somehow its lawn gets mowed, and mail never seems to pile up outside. Soon after it arrives, however, someone from the neighborhood disappears. Friends and family start to get messages from that person: letters, phone messages, and even texts. The person claims they are trapped inside the strange house, though search parties canvassing the structure can't find the victim. The final message received is one of eerie calm, like the person has come to an understanding with the house. The next day, the house is gone, and the person it takes starts to disappear from the memories of everyone in the neighborhood.

SAVE HQ CREATION

In 2015, there's no such thing as a “standard” SAVE office. Nejem's SAVE encourages regional adaptation, the traditionalist offices are in varying states of rebuilding, and the Lost Offices stand alone with their own rules born of desperation and solitude. With so much regional variation, the setting for your particular **Chill** game will have a significant effect on how characters interact with each other, their SAVE superiors, and even the Unknown itself.

Shorter games might not necessitate enough interaction with SAVE as a whole to require detailing the local office; your envoys can just get handed a case and get right into solving it in the field. SAVE and its complicated history are a large part of **Chill**'s setting, however. If you're planning a longer campaign, creating a region from scratch allows you to tailor your **Chill** experience to best fit what your group wants to get from the game, as well as taking advantage of

all the assistance and complication that SAVE has to offer its envoys.

Running HQ creation as a group experience not only gives every player a chance to put more of what they want into the campaign, it gives the Chill Master a break by handing her a whole barrel of ideas for future sessions. This process guides you through creating your own SAVE HQ, from getting your group together to basic brainstorming, honing in on specific ideas, and putting it all together into one clear setting sheet that everyone can access. Once you're done, you'll have a clear and specific setting that everyone has taken part in creating, some ideas for the players' envoy characters, and plenty of great plot ideas for your CM to turn into games.

BEFORE YOU BEGIN

Running an HQ creation session is a lot like running a game, and as with running a game, it's going to take a bit of preparation. Everyone who's planning to be involved in the game should be around for creating your shared setting; if your group's schedules simply can't be wrangled into that kind of submission, try to involve as many players as possible. Your CM should reach out to any players who are planning to be absent before the HQ creation session and ensure that they have a chance to get up to speed on the general **Chill** setting and tell the CM about their game preferences before everyone else gets together. Email is good for this, as it will allow the CM to keep notes about what any absent players would like nearby while everyone else is together.

Once you've got a date and time picked out, the CM might consider choosing a city in which to set your campaign. While you can always create a fictional city in which to set your **Chill** campaign, choosing a real one lets you research its local history and current events for interesting mysteries that might make for good games later on. Picking your city in advance lets everyone take some time to read up about it online, pick up a tour guidebook on the location from the library, or even visit in person if you're setting your game somewhere nearby. The city you pick also suggests something about your local SAVE culture: a HQ set in historic Kyoto likely leans more towards a more traditional mindset than an HQ in rapidly expanding Dubai, for example. All of this can help fuel everyone up with great ideas for your HQ creation later on.

Another option is for the group to choose the city collectively. Picking your city together lets everyone talk about what they want most in a setting and makes sure the location fits the mood of your game. If your group uses this option, the CM should make sure there is sufficient time for research between the

HQ creation session and the first game to allow for research and planning.

WHEN DO WE MAKE CHARACTERS?

As written, character creation takes place after HQ creation. Once your group has had a chance to figure out where the game is taking place and who some of the important personalities are, you should have no trouble fitting a character in. If you'd rather build characters ahead of time and then build the setting around them, though, or tweak them slightly to fit the setting you've created, that's also fine. It's by no means a requirement to do one before the other.

Groups should also consider having players make more than one envoy. If your SAVE HQ is large enough that it supports multiple cells of envoys, it can be advantageous for each player to have two or more characters. That way if a character becomes injured and your CM doesn't want to take months of game time between cases, a player can sideline her primary character and bring in a new face for a case or two.

SAVE HQ CREATION SHEET

CAMPAIGN

Name:
CM:
Players:
Location:

HEADQUARTERS

Important People
Major Threats
Internal Conflicts
Mysteries
History

PHASE ONE: TALK HORROR

Before you dive into making a SAVE office of your own, the CM should make sure everyone is up to speed on **Chill** as a game. Not every player will get the chance to read the whole book, so pick one person who's had a chance to get familiar with the game to provide a summary to anyone who has questions. Assigning one person to explain the setting can really help to streamline the HQ creation session. It also helps prevent new players from being overwhelmed as four different people try to explain what SAVE is at the same time. It's hard not to get excited when you're introducing new players to a game you love, but try and give them some space to ask questions and digest information at their own pace.

Once everyone's in the right mindset, the CM should go around the table and give every player a chance to talk about his or her own favorite horror media. This might just be a list of favorite TV shows and books, but the more players can explain exactly what they enjoy most about horror, the easier it will be for the CM to incorporate those elements into the game. Experienced roleplayers might also bring up examples of their favorite types of game experiences, or examples of what they've enjoyed in past sessions.

You'll probably want to read through Chapter Five before you run your HQ creation; it contains plenty of information about the nature of the horror genre and the different types of fears it taps into. Some players might have trouble explaining what they like or coming up with character ideas on the spot. Just like in an actual game session, be prepared to give quieter players a little extra help if they need it, and keep your most enthusiastic players from stealing all the spotlight time. While you've got everyone together and talking about what they do like, it's also a great time to ask about what they don't. See page 194 for some more tips on making horror fun for all your players, and open a door for communication while everyone has **Chill** on their minds.

Players don't need to know what sort of characters they want to play before HQ creation, but if they've got ideas this is a great time to share those too. Getting character ideas early will help ensure that there's space in your setting for playing them. If some or all of your players don't have character ideas yet, don't worry! There'll be plenty of time to come up with them during the rest of the process.

Experienced CM Mike is excited to run his first game of **Chill** for three of his friends: Emma, Cecil, and Tanya. They all get together at his place for an evening of listening to creepy music and creating a SAVE HQ for their campaign. Mike starts off the

discussion by having Emma explain the basics of the setting to Tanya, who's never played a tabletop roleplaying game before. Emma spends a few minutes going through the broad strokes of the game: the modern setting, the monsters, the Art, and of course a brief history of SAVE. Once everyone's up to speed, Mike steers the discussion towards the horror genre and what people are looking for in a game.

Emma's an experienced tabletop gamer, and while she thinks scary videogames can be pretty cool, she's mostly excited about the chance to play a character who goes through lots of frightening and traumatizing situations. She really likes the idea of SAVE and wants lots of opportunities for her envoy to interact with other parts of the organization.

Cecil's favorite horror writer is H.P. Lovecraft. He enjoys cosmic horror, man-was-not-meant-to-know stuff with a good helping of mystery and investigation thrown in. He already has a character he'd like to play: a professional scientist who's still grappling with the idea of the supernatural.

Tanya's really into zombies. Once Mike asks a few questions, he narrows her interest down to fast, terrifying rage-zombie movies filled with lots of blood and gore. One of her favorite parts about zombie movies is hearing the explanations for how the zombie outbreak happened, and how humankind ends up adapting.

Mike himself loves writing mystery games and is already getting some ideas for what the group will like. Mysterious and powerful Unknown forces lurking in the background to inspire terror, lots of revulsion horror moments full of really visceral violence, and some deep and dark secrets about the nature of the Evil Way itself waiting to be uncovered. He takes some notes about those themes and resolves to try and work them in later as brainstorming continues.

PHASE ONE CHECKLIST:

- Assign one setting expert for the session
- Get all players familiar with basics of **Chill**'s setting
- Have each player discuss their horror preferences
- Provide opportunities to discuss character ideas

PHASE TWO: THE BIG PICTURE

Once you know a bit about what each player likes, it's time to start building your SAVE HQ. Your group is going to start the process by tackling some big questions, the answers to which will define the general outlook of your office. The big-picture view of your HQ gives your group a framework to fill with details later on, as well as providing inspiration for what those details might be.

If you haven't already picked one, this is where you should make sure you have a location for your game. Many SAVE HQs are in larger cities, but SAVE also keeps offices in rural areas that have consistently high amounts of Unknown activity. Choosing a real city gives you plenty of real-world detail to work with, but your group can create an entirely fictional location if they'd prefer.

Once you know your location, it's time for your group to decide some facts about your SAVE HQ. The five topics below each contain several questions to think on, which the CM can read aloud to start the discussion on each of them. To get some ideas, check out the section on notable SAVE locations and supernatural hotspots earlier in this chapter. You might decide to take some hotspots or office information and use it as written in your campaign, adapt a hotspot from another city into your region of choice, or even just ignore everything written there altogether if that works best for your particular campaign's story.

Answers and thoughts at this point should be based on the HQ's general attitude as an organization, which may not reflect the opinions of any of its members in particular. Of course, plenty of offices still have quite a bit of internal division, which might be invented if two players get different ideas about how they'd like a topic to be addressed by your HQ. Some internal conflict within SAVE is a good thing. It creates the potential for drama and prevents the organization from being a protective blanket that envoys can run back to when things get too scary. Your HQ might be your envoys' home base, but that doesn't mean it has to be homey.

Assign one player to take notes as people pass around ideas, and make sure you end with a written record of your HQ's thoughts on each of the five topics.

Path: Does your SAVE HQ follow Nejem's new plans for the organization, or is it attempting to revert back to the traditional SAVE model? Has it reconnected with other SAVE offices or remained as a Lost Office? If your office is still in isolation, is it aware of the rest of SAVE but unwilling to make contact, or does it believe itself to be the last branch of the once-global organization? Affiliation will affect your

office's size, so how many members does your SAVE HQ have currently?

Technology: What does your HQ think about modern technology? Does it incorporate the Internet into every aspect of the job and stock up on the latest defensive technology, or would they rather teach all their envoys Morse code? More importantly, why does your HQ have the attitude it does about technology?

Rules: Does your SAVE HQ have any particular rules that its envoys must follow, and how strictly are they enforced? Will an envoy be suspended for a month for failing to fill out her reports correctly, or told not to stress the little stuff so long as she keeps kicking ass? While you're talking rules, what does your HQ think about the mundane laws that govern its region and the people that break them?

Leadership: Who's in charge of your SAVE HQ? Is it led by one dictatorial director, or is it a democracy where everyone gets a vote on major decisions? Do different factions within your HQ have their own leaders? If everyone hates the leader, why do the envoys stick around? If anyone comes up with good ideas for who these people are, feel free to jot them down, but you'll get a chance to flesh them out further in the next phase.

The Unknown: What are the biggest Unknown threats that your HQ faces, or has faced recently? Did a cabal of monster-worshipping necromancers infiltrate your city? Have ghost sightings in the nearby countryside recently spiked? How is your HQ dealing with these problems, or how have they been dealt with in the past? If one particular type of supernatural creature has been prevalent, does your HQ have special facilities to research new ways to fight them?

CHILL MASTER HINTS

If you're used to doing all of the story planning work yourself, you might be pleasantly surprised at how quickly and eagerly your players will build their own mousetrap if you give them half a chance. Give them some encouragement, then sit back and watch as they do half your work for you. Don't worry about them knowing too much: the stuff you're making up now is just SAVE's official story. The truth might be very different, and players won't know exactly how different until they discover these deceptions during play.

Already got some game ideas, or planning to incorporate a premade adventure into your campaign? Steer your players in the right direction with some subtle encouragement, or just drop your own ideas into the mix. If hints aren't working, you can always just come out and say that you need things to work a certain way to make the game more fun for everyone later, without revealing the exact nature of your sinister plans.

Have they had any success? While you're discussing the Unknown, try to stick to what your SAVE HQ *thinks* is the truth rather than making up actual facts. If you make up the official story here, your CM can go in and fill in the awful truth behind what's happening later and reveal it during play.

The group decided earlier to set their game in Toronto, Canada, where they all live. Everyone agreed it would be fun to play a supernatural horror game in their own city and that the city's landmarks inspire some good game ideas. The wooded ravines might be home to all manners of terrifying beasts, and the underground PATH system that runs all through the downtown core hints at some conspiracy of nocturnal monsters.

Speaking of paths, Mike tells the group that he'd prefer to run a game featuring Nejem's SAVE. He likes the updates to the organization that her leadership has brought and wants to include them in his stories. Cecil says he'd love to see a bit of traditionalist SAVE in the game too, as he likes the idea of fallible monster hunters who still cling to outdated ideas. Mike agrees that there could be a large number of older members in Toronto SAVE who aren't too keen on these recent alterations and might be looking to get back to how things used to be. They probably keep close contact with nearby traditionalist offices, maybe in Ottawa or Montreal.

For technology, everyone agrees that a modern Toronto SAVE group would probably be rather high-tech. Tanya suggests that maybe they share resources with one of the city's universities. Cecil likes that idea, because it means his player could be a professor at the University of Toronto who was recently recruited into SAVE. Mike agrees and suggests that the Toronto HQ has a generally academic culture, very interested in researching the Unknown and probably very strict about the rules they have set up to do so. Emma suggests that maybe younger envoys don't take quite so well to these rules, since Toronto has a lot of young people coming in to study and a huge population of creative-types who might not want their efforts against the Unknown hampered by rules. This suggests to the group that there's probably some internal division amongst Toronto's SAVE members: older academic-types who run the HQ, and younger members who want to mix things up. That probably plays right into the divide between the traditionalist elements of Toronto

SAVE and the people who've agreed to switch over to Hayat's methods.

Tanya decides at this point that she'd like to play a student at the university who's a very recent SAVE recruit, since it will give her a good in-character reason to be in the dark about the *Chill* setting. The other two players agree that her envoy should be the newest member of their team. Emma's getting character ideas too; she'd like to play an American envoy with a military background who has just moved to the area. She likes the idea of her character clashing against the bookish Toronto SAVE culture with her shoot first, ask questions later style.

For Unknown threats, Tanya requests some zombies, of course. Cecil suggests that maybe infectious undead monsters pop up all the time in Toronto's wild ravine forests. SAVE still isn't sure where they all come from, but they investigate individual cases every time something suspicious pops up on the news. Mike remembers his earlier research into the city and how the PATH network is one of the largest underground shopping districts in the world. Maybe there's a conspiracy of vampires who blend in with humankind and use the PATH system of underground tunnels to get around even during the day. SAVE has only ever been able to find individual members of this cabal, but since the PATH connects directly to City Hall they suspected that at least some councilors have been compromised for decades. As a result, Toronto SAVE encourages its members to be as law-abiding as possible so as to avoid the attention of powerful enemies with mundane influence. His players all agree this sounds cool, and that the challenge of avoiding regular police officers as well as more monstrous threats will make a good addition to the game.

PHASE TWO CHECKLIST:

- Choose a geographic location for your SAVE HQ
- Discuss path, technology, rules, leadership, and the Unknown.

PHASE THREE: FILLING IN THE DETAILS

Now that you have a general overview of your HQ, it's time to create some specifics. This phase allows your group to create some supporting cast and existing conflicts for the city and the HQ. The first part of this phase is just brainstorming—toss out ideas, write them down, and be ready to get rid of the ones that

don't work. As with Phase Two, make sure you've got someone who can take notes for your group during the process. Bulletpoints or shorthand are a good idea, since you'll be taking down a lot of information fairly quickly.

PERSON, PLACE, THING

Go around the table and have everyone, including the Chill Master, submit a potential person, place, or thing to the scenario. It's also acceptable for someone to add a new twist or detail to an existing idea.

A **person** might be the head of your HQ, an important researcher, a legendary envoy who works or used to work for SAVE, or some other person that players are likely to interact with regularly. These characters might be fellow envoys, SAVE contacts, allies or information sources who are ignorant to the Unknown, or even the basis for other PCs. Try to stick to allies or rivals rather than outright antagonists, but if you have a great idea for someone working at cross-purposes to the envoys, throw that idea into the mix.

A **place** might be a SAVE-owned building, a local haunted house known for attracting dangerous spirits, a research laboratory that SAVE rents out on the weekends, or any other location that might be on SAVE's radar. Try to cover buildings your envoys are likely to see often during play, or suggest locations that you'd really like to have come up in the campaign. It's perfectly acceptable to use real-world locales for this section—just try to give them an appropriately spooky twist.

A **thing** might be any other detail that's important to your HQ, tangible or not. It could be a special hazing ritual that all new envoys have to go through, a particular research project that's currently underway, or an ancient amulet that vibrates quietly every night in the HQ's high security vault. There are no hard rules about what can or can't be a thing for this game, but try to consider things that will be interesting, relevant, and fun to play with during your games.

Keep going until you feel you've got a good pool of ideas and everyone's had a chance to make at least one suggestion.

REFINING YOUR POOL

Once you've all finished brainstorming, your note-taker should read back her notes from phase two, then all the pieces you've come up with so far in phase three. This is a great time for everyone else to say thanks to your note-taker; it's not easy to brainstorm and take notes down at the same time! Brainstorming specifics may have changed your group's mind about some of your previous HQ information. If things

have veered in a different direction, take a moment to revisit the five topics of phase one and refine or change your answers.

Returning to your pile of brainstormed details, you can go over each and decide if it still fits well with the type of game you want. If some pieces are contradictory, not fitting for the tone of your game, or just not as cool as you originally thought they were, feel free to cut them out or revise them. You don't need to keep every idea exactly how it was first suggested, especially not if some small alterations would make it work better. Here, players can also veto any ideas they feel would make the campaign unsafe or not fun for them. The more ideas you've come up with, the more ruthless you can be in cutting them down to only the ones the whole group likes the most.

You should end up with somewhere between three and ten of your favorite ideas, all of which your whole group can agree on as good contributions to your campaign. It's all right if you come up with more, but too many details right now and your CM might not be able to fit them all into your games, so try to cut the list down to just your group's favorites. Circle or mark these somehow on your notes sheet, and you're ready to move on to constructing your final setting sheet.

Emma volunteers to start off phase three. She suggests a person: Toronto's SAVE director is a stern older woman who used to be a university professor before committing her life to SAVE. Cecil adds that she was a biology professor, thinking that this might give his envoy an interesting student/mentor relationship with the big boss. Tanya suggests that she once tried to publish a research paper about cryptids, but got laughed out of the department. Mike finishes off by adding that she's got three kids and a half-dozen grandkids, enjoying the notion of a family woman and matriarch being the local head of SAVE.

Cecil goes next and suggests a place: SAVE has a secret hidden headquarters built into the University of Toronto. Tanya remembers her student days there and adds that there's an entrance through the Robarts Library, which looks intimidating enough to be a secret base on its own. Maybe her student envoy stumbled upon the place by mistake or followed another envoy in. Mike chimes in by suggesting that the Toronto branch of SAVE is nearly as old as the university itself, so this building was made over a hundred years ago. Emma loves the idea of an ancient building adapted to modern purposes, and adds that the secret underground headquarters is definitely

showing its age: the wiring is bad, the lights are sketchy, and the ventilation leaves something to be desired, but at least the original vaulted ceilings are still in good condition.

Tanya's a little shy about making her suggestion, but after some encouragement she suggests another place: some sort of mysterious area in one of the ravines that's a hot spot for supernatural activity. She's not sure where to place it, but Mike says not to worry about the exact location: he can make that up whenever the place comes up during play. He also adds that this supernatural hot spot looks like a giant fairy ring, maybe four or five meters across. Emma adds that it's a popular dare amongst teenagers in the area to go down and sleep in the ring for a night, usually with disastrous results. Cecil adds that SAVE has set up hidden webcams to watch the ring 24/7, so SAVE can dispatch an envoy team if anything goes wrong. However, certain factions within the organization are more interested in discovering the source of the anomaly than in solving every individual problem it creates.

Mike is up last. He really liked some of the group's previous brainstorming, so he forwards his favorite piece as a thing: SAVE is aware of a vampire conspiracy that hunts in downtown Toronto, where its various members can move about freely during the day using the PATH without having to worry about sunlight. Cecil suggests that they could be Toronto SAVE's historical nemeses, with a war between them that's been going on for over a century. Tanya adds that they definitely have some thralls in city hall, to which the PATH network connects directly, but Mike politely stops any attempts to name exactly who those thralls are: it'll be more fun to find that out during the game, after all. Emma finished it off by suggesting that Toronto's vampires are part of a larger conspiracy, maybe the exact same conspiracy that infiltrated and nearly destroyed SAVE just a few years ago!

The group keeps going around in a circle to brainstorm ideas, since everyone's having fun. Mike suggests they should call it a wrap once suggestions start veering into the silly, since those won't be particularly useful for a horror game. Emma, who's been taking notes, reads back all their suggestions, and everyone agrees they're still happy with their previous broad ideas about the Toronto office. Cecil raises a concern that their director,

who seems a bit old-fashioned, might be more inclined to align her office with the traditionalists than with Hayat's SAVE. Mike agrees that makes some sense, but suggests that the director is more devoted to making things work than to keeping things the same. She's a scientist, after all, so she'll change her mind when presented with new evidence. Cecil agrees, so the HQ keeps its affiliation with Hayat rather than the traditionalists.

After more conversation, the group narrows down their specific ideas to six they really like: The biology professor director, the PATH vampires, the U of T underground headquarters, a suspected sea monster living in Lake Ontario that glows with an unearthly light to lure boaters, a senior SAVE researcher with a reputation for putting his work before the safety of civilians, and a cabal of necromancers who practice their dark arts in the ravine system on a regular basis. Mike's pleased with the way things have gone and agrees that he now has plenty of material to start making the game.

PHASE THREE CHECKLIST:

- Have every person contribute a person, place, or thing to your setting
- Reread and revise your HQ's Big Picture
- Cut and edit your ideas
- End with 3–10 person/place/thing facts about your HQ

PHASE FOUR: SETTING SHEET

After you've finished phase three, you don't need the entire group together any longer to finish creating the HQ. Make sure all your brainstorming notes are in one place and leave them with whoever will be in charge of turning it all into one clear sheet that everyone in your game can reference. Usually this will be the CM, but he should feel free to delegate the task to an eager player if someone volunteers.

A setting sheet works a bit like a character sheet: it's a way to keep all the relevant details of your HQ and the surrounding area in one place, so they can be easily read back later. Just as a character sheet only tracks some elements of your character, primarily their traits, the setting sheet isn't going to include every detail about the HQ that you and your group have created. Instead, it will be a quick reference for broad concepts and ideas that will help everyone stay on the same page. Your setting sheet will be available for players to reference while they finish character creation, and to help your CM to keep SAVE consistent throughout the campaign.

Campaign Name, CM, Players: Fill these sections in to keep track of what you're using the sheet for. If your campaign doesn't have a name yet, feel free to leave that section blank.

Location: The city or general area where your SAVE HQ is located.

Headquarters: The major physical building or buildings that SAVE uses in your area, including their locations and any special features.

Important People: The names and roles of any important members of SAVE in your setting whom all your envoys should know about. This might include one or more of the player's envoys if they hold important roles within SAVE.

Major Threats: Any significant Unknown threats in your region that SAVE knows about.

Internal Conflicts: Factions or individuals within your SAVE HQ who don't quite get along, as well as the nature of their disagreement.

Mysteries: Unusual goings-on, mysterious artifacts, or important unsolved cases in your HQ's past that your players' envoys know about.

History: This space may be left blank at the beginning of your campaign, or you can fill in a few events from your region's recent past, such as how your

players' envoys got together as a group. As with the envoy history section on each character sheet, you'll use this section to track changes to your HQ as the game progresses.

Your setting sheet probably won't cover every detail, but don't worry about fitting it all in. Make sure the bits you'll need to be consistent about are written in, such as important names and locations, and you can save your brainstorming notes to read over later for additional inspiration.

Mike writes up his group's setting sheet himself on the computer and sends it out to all his players via email. Now everyone's ready to create their envoys with a full understanding of their position within the local SAVE office and begin fighting the Unknown!

PHASE FOUR CHECKLIST:

- Write up a setting sheet with all your brainstormed ideas
- Have the CM approve the sheet
- Share your setting sheet with all group members

SAVE HQ CREATION SHEET

CAMPAIGN

Name: CONSPIRACIES OF THE UNKNOWN

CM: MIKE

Players: EMMA, TANYA, CECIL

Location: TORONTO, CANADA

SETTING

Headquarters

UNDERGROUND BUILDING CONNECTED TO THE UNIVERSITY OF TORONTO, IT'S VERY OLD (100+ YEARS) AND NOT AS WELL MAINTAINED AS IT COULD BE. AT LEAST IT LOOKS NICE AND IS WELL OUT OF THE WAY OF CURIOUS CIVILIANS.

Important People

PROF. LUCILLE DUFRESNE, DIRECTOR: IN HER LATE SIXTIES, A FORMER BIOLOGY PROFESSOR AND SAVE RESEARCHER. GOT LAUGHED OUT OF ACADEMIA FOR HER PAPERS ON UNDEAD BIOLOGY BEFORE JOINING SAVE. HAS THREE KIDS AND A DOZEN ODD GRANDKIDS, NONE OF WHOM KNOW ABOUT SAVE OR THE UNKNOWN...YET.

DR. RYAN HARMON, RESEARCHER: THE BRILLIANT AND DEDICATED HEAD OF TORONTO'S RESEARCH DIVISION. HE ENSURES EVEN FIELD ENVOYS ARE WELL TRAINED IN THE SCIENTIFIC APPROACH TO STUDYING THE UNKNOWN, BUT HIS CRITICS CLAIM HE'S MORE INTERESTED IN MAKING NEW DISCOVERIES THAN IN PROTECTING THE LIVES OF INNOCENT VICTIMS.

Major Threats

VAMPIRES IN THE DOWNTOWN CORE: A CONSPIRACY OF ANCIENT UNDEAD MONSTERS WHO ARE TRYING TO MANIPULATE THE CITY FOR THEIR OWN DEFIANTIOUS ENDS. SAVE KNOWS THEY'RE AROUND, BUT IS ALWAYS TWO STEPS BEHIND IN STOPPING THEM ONCE AND FOR ALL.

NECROMANCERS' CABAL: A LOOSE-KNIT GROUP OF TWO-BIT NECROMANCERS. THEY MOSTLY HIDE IN THE RAINWATER SYSTEM TO CONDUCT THEIR OCCULT RITUALS. THEY'RE EASILY HANDLED INDIVIDUALLY, BUT SAVE DOESN'T KNOW HOW MANY OF THEM THEY ARE, OR WHO KEEPS TRAINING NEW ONES.

THE MONSTER IN THE LAKE: SUBJECT OF LOCAL LEGENDS, GROWS TO LORE BOATERS TO IT. SAVE HAS CONFLICTING DATA AND IT ISN'T CONSIDERED A HIGH-PRIORITY THREAT.

Internal Conflicts

ACADEMIA VERSUS ACTION: AN AMERICAN ENVOY WHO'S RECENTLY TRANSFERRED TO TORONTO (EMMA'S CHARACTER) IS MAKING WAVES THAT TORONTO SAVE ISN'T MILITANT ENOUGH TO MAKE A REAL DIFFERENCE. THE ORGANIZATION IS STILL REELING FROM RECENT EVENTS, WILL THESE NEW IDEAS TAKE HOLD AMONGST THE YOUNGER ENVOYS OR WILL DIRECTOR CALLAHAN PUSH TO KEEP TORONTO SAVE AS AN ACADEMIC INSTITUTION?

THE HIGH COST OF RESEARCH: DR. HARMON WOULD LIKE TO SEE ENVOYS PUSHING TO GATHER MORE DATA IN THE FIELD, REGARDLESS OF POTENTIAL CASUALTIES. IS IT WORTH RISKING A LIFE TODAY TO GATHER DATA THAT MIGHT SAVE HUNDREDS MORE LIVES LATER?

TRADITIONALISTS: SOME OF TORONTO'S OLDER ENVOYS AREN'T THRILLED WITH THE NEW DIRECTION THE ORGANIZATION IS TAKING. THEY'D RATHER GO BACK TO HOW THINGS USED TO BE, BUT DR. CALLAHAN DISAGREES.

Mysteries

EXACTLY WHICH CITY COUNCILORS DO THE VAMPIRES HAVE UNDER THEIR SWAY? ARE TORONTO'S VAMPIRES CONNECTED TO THE LARGER GLOBAL CONSPIRACY THAT NEARLY DESTROYED SAVE?

History

TO BE DETERMINED!



CHAPTER THREE: THE ART

From Dr. Ruiz's first recorded use of the Art in 1789 through Charles O'Boylan and his contemporaries' early expeditions, understanding the origins and limits of supernatural abilities harnessed by humanity has always been at the heart of SAVE. The desire of SAVE's founders to employ mystic and otherworldly power to protect humanity instead of in pursuit of personal gain set the organization apart, laying a foundation that would protect many envoys from straying into darker, more nefarious areas of the occult.

The Art is SAVE's term for any occult power used by envoys and others in opposition to the Evil Way, which is powers used by forces of the Unknown. SAVE divides the Art into six distinct schools that serve as the primary weapon against the Unknown, though the exact nature of the Art itself has been a subject of debate since SAVE's inception. Does the Art allow envoys to tap into the Unknown, focusing it for good, or does the Art access a separate, benevolent force that exists in opposition to the Unknown? Some SAVE envoys hold strong opinions on the matter, which they staunchly debate, while others are

less concerned with the nature of the Art and more with how they can use it to combat the Unknown.

Just as with science and technology, SAVE's use of the Art evolves as human understanding changes. Initial use of the Art by SAVE envoys was primarily exploratory and much more free-form. After the Central Archives burned in 1989, however, paranoia and concern over corruption by the Unknown led to reevaluation of the Art's use. Finally, during the 1998 Seattle Symposium, Masters of the Art categorized the Art into six Schools and developed the concept of helping students attune to a specific school, resulting in better focus and control.

ATTUNEMENT

Rosaline McNish, Master of the Restorative Art, likes to lecture new envoys that "the Art isn't hocus-pocus." While the Schools of the Art are SAVE's way of tapping into tremendous arcane power, learning the Art isn't as simple or fanciful as reading an incantation from a book or scroll, or waving a magic wand.

Nature of Art

tags: **Inbox****SAVE****C** **Cody Weiss**

(2 days ago)

to: Samantha Blackwell

I do find the premise compelling, and agree that ideology and wishful thinking should not block our understanding. Is the Art the opposite of the Unknown, or is it water from the same well, as you suggest?

By trade I was an engineer, so I look with the engineer's eyes. What works, what does not? How can a thing become better at whatever it does? I ask this question in all areas, including the Art. We might uncover some truth, some better way to fight the nightmares if we find answers to your question, but even though I did not contemplate the nature of the Art as a younger man, it kept us alive to see old age.

I hope you find the answers and will share them if you do. Until then Dr. Blackwell, please do not take offense if I am more concerned with teaching others how to lift the bucket than discussing the nature of the well.

Click here to [Reply](#) or [Forward](#)

Instruction in the Art often requires a concerted amount of concrete study in related fields like science, medicine, history, psychology, even music and the arts. Envoys may devote hours each day to meditation, research, physical improvement, and self-assessment through journals. These provide a framework for attunement, the act of an envoy finding her connection to the School of the Art she has chosen to study.

Masters of the Art describe attunement as finding the right frequency on a radio. Unlike adjusting a radio dial, however, attunement requires a significant patience, mental clarity, and a willingness on the part of the envoy to open himself to the Art. The process can be frightening as the envoy connects with the correct "vibration" for the first time, touching a well of mystic power and bending his perception and understanding of the world. The practitioner seeking attunement develops a single, simple ability as a gateway into the rest of the School. Responsible instructors of the Art carefully mentor new students through this process, providing support and feedback, until the envoy becomes confident and comfortable accessing the correct state of mind at a moment's notice.

SYSTEMS AND ATTUNEMENT

In terms of **Chill** mechanics, the first power an envoy learns from a School of the Art is called an *attunement*. Each attunement (excepting Third Eye) requires the player to turn a token, but she does not roll a check. Each School of the Art has a different attunement, detailed below with the description of the

School's disciplines. After paying the Character or Development Point cost to become attuned to a school, the player can activate the school's attunement during a case.

Once attuned, the envoy begins learning *disciplines*, which are sophisticated and powerful extensions of the practitioner's connection to that School of the Art. Attuning to an Art provides a safer, more consistent path to develop expertise in disciplines. Instructors admonish attuned envoys not to warp or redirect

THE ART OUTSIDE OF SAVE

The Art as SAVE knows it represents only one manifestation of a force accessed by many different cultures throughout history. Prehistoric mystics sought answers about the world around them by communing with nature or ancestor spirits. Druids tapped into this force for deeper knowledge of the universe. Indigenous peoples in the Americas, Africa, Oceania and Pacific Islands, and throughout Asia all had their own versions of the Art, used for different purposes. Many of these traditions still exist today, though few are as tightly controlled or as rigorously academic as SAVE's Schools of the Art.

While SAVE has chosen one approach to the Art, codifying it into specific disciplines, others' approaches vary. Some practice in a coven or cabal, while others favor a more personal teacher-mentor/student method of instruction. Certain methods of developing supernatural powers carry more risk of corruption or attention from the Unknown; many of the world's most powerful mystic traditions were destroyed or perverted centuries ago. SAVE envoys may encounter practitioners from other traditions, but because SAVE's Art insulates envoys from exploitation by the Unknown, the network of Art masters and instructors works hard to police the ranks of attuned envoys.

the disciplines within a School. Applying a discipline outside of its intended purpose requires moving away from the School's attunement and creates unpredictable and often dangerous results. Though never confirmed by the masters of the Art within SAVE, practitioners share rumors about envoys who repurposed disciplines to escape the limits of an attunement and ignorantly tapped into the Evil Way, with tragic results.

Attuning to a School of the Art requires commitment to the mindset and nature of the channeled energy. Once an envoy attunes to a School, attunement with additional Schools becomes more difficult. The envoy has connected to the Art on a specific frequency, and re-tuning the dial to pick up additional stations presents a much greater challenge than attunement to her first School. For this reason, envoys rarely achieve mastery in multiple Schools of the Art.

In game terms, when creating a character, the player must spend 4 Character Points to attune the character to a School of the Art. If the player wishes to attune the character to a second school, she must pay 6 Character points.

Each additional attunement costs two more Character Points than the last (4, 6, 8, 10, 12, 14). The same costs apply for Development Points between cases. This cost progression does not affect or apply to disciplines.

SENSE THE UNKNOWN

The first attunement each and every envoy of SAVE develops is not linked to a specific School of the Art and does not require studious effort, just a willingness to face a difficult truth. Anyone who survives an encounter with the Unknown makes a choice, either conscious or unconscious, in the aftermath: become aware of the darker world that touches ours, or explain away what she saw and return to ignorance. If attunement to a School of the Art is tuning a radio, choosing awareness of the Unknown and becoming sensitive to its denizens is refusing to turn the radio off.

Once aware of the Unknown, a character can feel its presence, though not reliably or with accuracy. Each player character begins with a Sense Unknown score equal to (PCN/5). Players can have their character attempt to Sense the Unknown during a case by rolling a check with the character's Sense Unknown score, by turning a token dark, or marking an arcane takeaway. Regardless of which method a player uses, each character can only Sense the Unknown once per scene. This is because Sensing the Unknown requires paying attention to the Unknown energies in the area; it takes a sustained effort on the envoy's part, not a simple glance.

When a player decides to roll a Sense Unknown check, the CM provides a modifier between 0 and +50 based on the strength, proximity, and recentness

We talked about this, Bobby

tags: [Inbox](#)

[SAVE](#)



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C **Skye Callahan**

(June 09, 2014)

to: Robert S. Danvers [+](#)

You know damn well I shouldn't even have to be sending you this email! What did we talk about, over and over again? What did I drill into your heads over and over? We don't screw around with this, Bobby! I don't care if it "almost worked," using Power Surge as a field AED isn't ethical and it isn't allowed. You should have waited for Perin. You could have killed that man, and you're very lucky that the worst that's happening to you is a slap on the wrist from me. Your director is suspending you from missions for two months so you can come back and train with me. Maybe I can actually get it through your thick skull this time.



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of any Unknown activity in the area. An area with no recent Unknown activity at all would not provide a modifier. Sensing Unknown in a room a powerful creature of the Unknown just left or where an entity is actively using an Evil Way discipline could warrant up to a +50 modifier.

SENSE THE UNKNOWN RESULTS

Botch: The character cannot sense the Unknown and loses 10 Willpower (player turns a token dark).

Failure: The character is unable to detect the Unknown this scene.

Low Success: The character can detect if the Unknown is present, along with a basic sense of its strength or proximity, and stays aware of changes to manifestations of the Unknown during the scene. She does not gain information about the source or nature of the Unknown energy.

High Success: The character not only becomes aware as per the Low Success, but can also feel which people, items, or specific locations are near where the Unknown is most concentrated. The envoy does not detect the nature of the Unknown presence and is unable to determine if the nexus of Unknown energies is a creature of the Unknown or merely the target or nexus of an entity.

Colossal Success: The character gains all of the information from the Low and High Success, but also intuitively something about the nature of the Unknown. An envoy near the nest of a primal, Unknown beast may fleetingly feel the thrill of the hunt, while a character sensing in a haunted hotel might hear the *ding* of a service bell and momentarily see the hotel as it was when the spirit was alive.

The character of a player who rolls a Colossal Success immediately attracts the attention of any nearby creatures of the Unknown and will likely become a target, if the fiend is looking for a victim.

Players may turn a token dark or mark an arcane takeaway instead of rolling a Sense Unknown check to automatically succeed as if they rolled a Low Success.

EXPERIENCING THE UNKNOWN

An envoy successfully sensing the Unknown does not simply acknowledge whether the Unknown is present, she experiences the presence of the Unknown with some or all of her senses. A Low Success that gives a general impression of an entity in the area could evoke fear or create a sensory experience, such as hearing

music or seeing an image not present in the Known world. Rather than plainly state what information the character gleans from Sensing the Unknown (“the envoy feels afraid and senses the Unknown centered around a nearby tombstone”), the CM can develop the atmosphere of the game focusing on details of the experience (“the envoy’s heart beats faster, and she unconsciously finds herself scanning the graveyard for an avenue of escape; her eyes fall on a nearby headstone and for a split second she swears it bears her name”).

An envoy may experience and interpret the information from Sense the Unknown differently if she is attuned to a School of the Art. For example, an envoy proficient in the Incorporeal School could receive different revelations at a murder scene than another envoy attuned to the Communicative School. The former envoy is more likely to sense the presence of the ghost of the departed, while the second envoy might feel the victim’s fear as he slowly bled to death. The CM should consider the character’s attunements and disciplines when deciding how to relate the sensory experience accompanying Sense the Unknown results.

DISCIPLINES OF THE ART

Disciplines are codified applications of the Art based on attunement to a particular School. SAVE recognizes several Masters of each School (large HQs might have a Master for each School, while smaller HQs might have one instructor who simply trains envoys in a general understanding of the Art). While the methodology and particulars of training vary between Schools, all six Schools apply the same rigorous standards for choosing which disciplines to teach envoys.

A discipline must meet several milestones before it is included within a School of the Art and taught to envoys at large. First, a potential new discipline must be useful and accomplish a task or serve a purpose that can’t be easily accomplished or replicated through conventional means. The outcome of the discipline should provide a worthwhile balance to the energy and effort expended by the envoy. In other words, a discipline whose sole purpose is toasting bread would never be considered for inclusion in a School of the Art, because the envoy could accomplish the same goal by putting the bread into a toaster (and with no risk of empowering or alerting the Unknown).

Second, disciplines must be reliable and repeatable. If only one or two envoys can manifest the specific results or if envoys can’t consistently achieve an identical outcome, the discipline isn’t eligible for inclusion in a School. Consistency plays a key role for envoys

using disciplines in the field who have team members relying on them.

Finally, new disciplines should be extensions of attunement to a specific Art. This policy, established at the Seattle Symposium in 1998, protects envoys from inadvertently tapping into a power that is closer to the Evil Way than to the Art, which can result in corruption of the envoy and great risk to SAVE as a whole. Only practitioners with exceptional self-awareness and mastery of a given School are sanctioned to help expand the Art by testing new disciplines. Of course envoys, both new and experienced, naturally feel the temptation to push the boundaries of their metaphysical skills, but the results are typically unsuccessful, inconsistent, or bring the envoys into contact with the Evil Way.

Since the 1998 Seattle Symposium, SAVE senior practitioners have worked to control which disciplines are taught to envoys in each School of the Art. Envoys are discouraged from attempting any disciplines before demonstrating attunement to the appropriate School. Recognized Masters of each School forbid envoys trying to alter or tweak disciplines without rigorous oversight.

Of course, SAVE is fractured, and most aspects of the fight against the Unknown are at least somewhat contentious. Some envoys toy with the powers they develop, though anyone conducting unsanctioned experiments in the Art risks losing their relationship with recognized instructors from the Schools. The envoys present during the Seattle Symposium often echo Dr. Wandel, Master of the Protective School, and his comment during the debates where he said that keeping the Schools distinct and disciplines narrow in application is pivotal because, "*Corruptio optimi pessima*"—corruption of the best is the worst.

DISCIPLINE LEVELS AND SCORE

If a character is attuned to a School of the Art, she can learn any discipline within that school. As with Skill specialties, each discipline can be one of three levels: Beginner, Expert, and Master. The score of a Beginner level discipline is equal to the school's governing Attribute. Expert level disciplines gain +15 to the score, and Master level disciplines gain an additional +15 (+30 total).

Erin's character, Janya, is attuned to the Protective School of the Art, so Erin buys the Mental Shield discipline. Focus governs the Protective School, and so a Beginner level Protective discipline score is equal to Janya's Focus of 65. Raising the discipline level to Expert raises her discipline score to 80 (65 + 15). Master level would add an additional +15, bringing the Mental Shield score to 95.

When purchasing disciplines of the Art, the same costs apply whether the player uses Character Points during character creation or Development Points between cases. Buying a discipline at Beginner level costs 1 point. Raising a Beginner level discipline to Expert costs 1 point. Advancing from Expert to Master level costs 2 points. Characters must be attuned to a school before learning disciplines within that school.

ACTIVATING DISCIPLINES

When an envoy uses a discipline during a case, the player turns a token dark (or marks an arcane take-away), rolls an Activation check, and then reduces the character's Willpower based on the result of the check. The specific effects, range, and other requirements for activation vary per discipline, but the player always rolls the Activation check using the discipline's score.

4-14-14 "Project Silver Screen"

- Test 47 - Successfully managed to project an image from the next building over, approx 300 yards, for 12.43 seconds. Left me with a pounding headache and had to sleep for a few hours before I was ready to resume testing. This was a breakthrough!
- Test 48 - Unsuccessful; resuming again in 1 hour.
- Test 49 - Unsuccessful; resuming again in 1 hour.
- Test 50 - It's working. Had image projecting for a full 45 seconds. Picture quality still low, still no sound, but I'm watching the cleaning crew from Suite 421 break into the office's vending machine like I was seeing it on security camera footage.
- Test 51 - Unsuccessful, except for a few, brief flickering images; resuming again in 1 hour.
- Test 52 - Maintained images for nearly a full minute, and the projected "screen" remains active without concentration or effort on my part! Images are no longer coming from my attention to the neighboring building, and appear to be from a new perspective. I will continue to observe the projection and note any

The result level determines the amount of Willpower the character loses in order to activate the discipline. Accessing the mystic energy of the Art always carries a risk of mentally overwhelming the attuned envoy.

INCREASING RESULT LEVELS

Many disciplines of the Art can increase the result of a given check by a success level. Any check affected by a discipline in this way becomes the next highest possible result level: Botch to Failure, Failure to Low, Low to High, High to Colossal. If a player increases a Botched check to a Failure, the player still turns a token dark. If a character increases a High success to Colossal, she does not then turn a token light.

Most Specific checks do not benefit from being increased beyond Colossal, but any check that augments Injury or Trauma Rank (see Chapter Four) can be increased above Colossal to alter the effect on the applicable Scale by one more level. Similarly, an S/O check increased beyond Colossal overcomes an opponent's Colossal result. A General check increased by the Art does not require a roll; the character automatically succeeds.

SCHOOLS OF THE ART

In the years leading up to and following the Seattle Symposium, senior instructors and master practitioners within SAVE formally divided the Art into the six schools: Communicative, Incorporeal, Kinetic, Protective, Restorative, and Sensing. **Chill** characters can attune to one or more of the schools, and learn to employ any of the disciplines within an attuned school.

Each School of the Art is governed by one of the character's six primary Attributes.

SCHOOL OF COMMUNICATIVE ART (PERSONALITY)

"I agree with Nicola. I've never read tea leaves or dreamed the future...I can walk past security without getting a second look, and that's a more natural development of connecting with the Art. The other person's narrative, the story they build in their mind about who they are and what they see, that's how it clicks for me. I've counseled hundreds of soldiers drowning in battle fatigue...Communicative Art is all about that. How we apply these talents to help others is just as important as hunting the boogeyman."

— Robert Everett Stevens during "The New Schools" debate at the Seattle Symposium, 1998

ACTIVATING A DISCIPLINE

In order to activate a discipline, the player must turn a token dark or mark an arcane takeaway, and the character must have at least one point of WPR.

ACTIVATION CHECK RESULTS

Botch	Character loses 20 Willpower and the discipline does not activate (player turns a token dark)
Failure	The discipline doesn't activate, or it activates and the character loses 20 WPR (player's choice).
Low Success	Character loses 10 Willpower
High Success	Character loses 5 Willpower
Colossal Success	Character loses no Willpower (player turns a token light)

If a character loses all her WPR due to an Activation check, the player sets the character's WPR to zero (traits can never fall below zero) and then resolves the discipline effects. As soon as the discipline's effects are complete, the character becomes Overwhelmed (see page 184).

Envoys attuned to the Communicative Art channel power into the personal connections they form with others. Those who seek training in the Communicative School tend to begin either with an intrinsic empathy and concern for others or a more strategic attitude toward relationships. Whether the attunement stems from compassion or manipulation, the disciplines in this School give the practitioner profound advantages when dealing with people.

Communicative training includes striking up conversations with strangers, people-watching in busy thoroughfares, and even a therapeutic relationship with the instructor. Envoys seeking attunement must know themselves and feel confident enough in their own identities to forge mystic connections with others through the Art.

COMMUNICATIVE ATTUNEMENT: FOLLOW THE STRINGS

The first talent developed by communicators allows them to sense the desires and motivations driving a person's behavior, including any influence by the Unknown. The attuned envoy uses Follow the Strings to intuit what motivates the target's current actions, and to know if a creature of the Unknown used the Evil Way to control, manipulate, or confuse the person in question.

Once the character learns the target's motivations, the player may turn a token dark and learn the target's intent. The CM relays this with a short statement;

she should not provide too much information. For example, “she wants to leave” or “he needs his next fix” are sufficient.

Follow the Strings also functions as a High Success level for a Sense the Unknown check, specific to the person the character focuses on. If the person is presently under the influence of a discipline of the Evil Way affecting her behavior or thoughts, the envoy realizes this (though not which specific discipline or anything about its user).

COMMUNICATIVE DISCIPLINES

Envoys attuned to the Communicative Art can train in the four disciplines codified by SAVE’s master communicators: Calm, Familiar Face, Telepathic Empathy, and Telepathic Sending. All scores for Communicative disciplines are based on the character’s Personality.

Familiarity or intimacy with the subject of Communicative disciplines increases the chance of success. The CM applies a positive modifier to any Communicative Activation check where the practitioner targets someone she knows well or who welcomes the connection. Conversely, a hostile or wary target should carry a negative modifier.

Calm

I kept it together as long as I could, but Meredith collapsed and then the shadows peeled from the wall like picked scabs. Panic hit me and I knew I was going to die. I couldn't breathe, I couldn't run, I couldn't think, but the fear faded away when I felt a hand on my shoulder and Josie whispering, "We need you," in my ear.

Entities of the Unknown leave lasting marks on everything they touch in the Known world, particularly the people who suffer at their hands. Envoys attuned to the Communicative Art become keenly aware of the emotional and psychological damage from horror and violence. Master communicators within SAVE developed Calm in response to envoys encountering traumatized witnesses and victims, as well as to the alarming incidence of mental health problems prevalent in veteran envoys.

Players may use Calm to integrate Trauma or to temporarily ease stress and psychological ailments. When integrating Trauma, the patient must have suffered the Trauma during the current case. Calm can only integrate Trauma once per case, unless another box on the patient’s Trauma Scale is marked during the same case. A communicator cannot use Calm to integrate her own Trauma, but another practitioner could use Calm to assist her.

Beginner: The first level of Calm integrates one level of Trauma, Major or lower. A Traumatized character receives no benefit from this level of the discipline. The practitioner can gradually guide the patient through integrating the Trauma over the entirety of a scene or recovery; alternatively, the communicator can condense the process into a powerful, but exhausting moment, reducing the time needed for the discipline activation to one round, but draining an amount of Willpower from the patient equal to the Willpower cost paid to activate the discipline.

Expert: As per the Beginner level, but Calm may now be used to integrate the Traumatized box on the Trauma Scale.

Master: The player can choose to integrate Traumas per the Expert level, or temporarily ease the ill effects of Trauma or psychological Drawbacks for the patient. When used on another player’s character, Calm eliminates all Trauma penalties for that character during the current scene, or removes any penalties from one psychological Drawback for the scene.

Players may use Master-level Calm on a non-player character to alleviate symptoms of psychological illness and overwhelming stress. The CM determines the specific effect, but could allow envoys to interview an otherwise non-responsive NPC or prevent an NPC from being too scared to function. As with player characters, the effects of Calm on an NPC last only for one scene.

Activating Calm to provide short-term relief from Trauma penalties or psychological drawbacks takes one round and does not require the patient to lose Willpower.

Familiar Face

I told him he's crazy, but he just smiled and said to trust him. The three of us waltz into this jazz club like Rob owns the place, decked out with weapons to fight the vamp. The band just played like nothing was going on and the bartender didn't even look up. The whole thing was so surreal.

Beginning with Charles O’Boylan’s contemporaries, communicators developed their Art to send messages telepathically and develop empathic links with others. More recently, Robert Stevens honed the talent to reflect people’s expectations back into their minds. SAVE practitioners formalized this discipline and now teach it to communicators throughout SAVE. Attuned envoys using Familiar Face can walk unmolested in otherwise secure areas, carry the tools and weapons necessary to hunt creatures of the Unknown without attracting unwanted attention, and even shroud an entire team of envoys from scrutiny.

After rolling the Activation check, the effects of the discipline last for the remainder of the scene, and the player should make a note of the result level. The character appears to belong in the environment and does not attract the attention of anyone nearby unless she calls attention to herself. For example, office workers might remember the envoy as a janitor, police officers could see her as a crime scene technician, and a bouncer would recognize her as a regular patron or VIP.

The discipline's effect extends to anyone in the vicinity who sees or hears the character, but does not alter electronic surveillance. A nearby tourist looking at the character through a camera is affected by Familiar Face, but the picture he takes shows the envoy's real image. The discipline would not disguise the envoy from someone in a separate room seeing her on a security monitor.

Beginner: If the envoy interacts directly with another person or takes action that brings any attention to her, the CM rolls a S/O Reflexes check for the NPC (see page 215) and compares the result to the attuned envoy's Activation result level.

If a player character encounters someone using Familiar Face, the player rolls PCN to see through the illusion. The CM rolls the check using the higher of EWS or REF for a creature of the Unknown to see through Familiar Face. The discipline continues to mask the communicator unless the result level is higher than the envoy's Activation check result level. If one person sees through the Familiar Face, the discipline's energy dissipates completely.

Expert: The attuned envoy can now interact with others and bring limited attention to herself without disturbing the discipline's power. NPCs will not see through the illusion unless the attuned envoy overtly calls attention to herself by doing something unusual or provoking.

The CM determines when an NPC could see through the disguise, but should always roll a check for creatures of the Unknown (as above, S/O, EWS or REF vs. the player's Success level for the discipline). At this level, the envoy could display identification to bypass a guarded security checkpoint or convince the CEO's secretary she has an appointment.

Master: After mastering this discipline, the communicator may extend the effect to her allies. Add 5 Willpower to the activation cost for each additional character masked by Familiar Face. The communicator must have a personal connection to anyone she includes in the effect; the illusion fails if an ally moves too far away from the attuned envoy (about 20 feet) or attempts to interact directly with others. The characters included in the discipline's effect appear to be

with the communicator, such as medical students following a doctor or low-ranking soldiers traveling with a superior officer.

Telepathic Empathy

Tourists come up here all the time to experience nature's splendor, but the terrain and weather are no joke. I've always been good at getting information from families or witnesses when we start a search, but I told Robert about how I found those guys last week and he said I should talk to you about "SAVE." Where should I start?

Creating a connection to another person is the core of the Communicative Art. Telepathic Empathy stands as one of the oldest disciplines codified by SAVE and allows an attuned envoy to feel the emotions of another person. More recently, master communicators began teaching advanced applications as well.

Attuned envoys can sense and interpret the emotions of another person or animal. Some communicators experience the connection as imagery, while others describe powerful sense memories related to the emotions of the subject. The effects of the discipline are invisible and easy to dismiss as a mundane talent, but feeling the shifting emotional landscape of another person gives the communicator a significant advantage during interviews or when talking her way out of a difficult situation.

If the practitioner establishes a connection and the target then experiences extreme stress, the CM can call for an appropriate Resolve check. The CM determines the type of Resolve check along with the Trauma Rank (see page 183).

Using Telepathic Empathy on an animal allows the envoy to gauge the creature's response to anyone nearby, predict if it will attack, and generally know what the animal wants. At the CM's discretion, the envoy could approach and relax an otherwise frightened or hostile animal.

The emotional and mental state of creatures of the Unknown are too alien for envoys to discern, but a sophisticated entity can mask its true nature and present the communicator with a false psychological front. If the envoy uses this discipline on a creature, the CM should roll a check using its EWS. If the creature ties or exceeds the player's Activation success level, she does not detect anything unusual about the creature. If the player's success level is higher, the envoy knows something about the target is wrong; the CM then relates the character's experience as if the player rolled a High result level on a Sense Unknown check.

Beginner: The envoy focuses on one person or animal, spends a few moments interacting with the

target, and the player rolls the Activation check. For the remainder of the scene, the character feels the emotional state of the target and gains +30 to all Interview and Communication checks involving that person.

Expert: As per the Beginner level, but also increase the result level of any Interview or Communication check involving the target by one level. The communicator's understanding of the subject becomes so comprehensive that lying to the envoy is nearly impossible. The practitioner would have little trouble de-escalating a volatile situation or provoking the subject into violence.

Master: The attuned envoy can activate the discipline as per the Expert level, or extend the Art to continuously scan the surroundings for anyone nearby. The master communicator can sense any sentient creature in the area, search a crowd for a particular person based on emotional state, or locate someone hidden or trapped. The character cannot be ambushed by anything sapient (automatically passes all Surprise checks, see page 188); creatures without any conscious thought don't register to the discipline and can still surprise the envoy. She can also sense the presence of incorporeal creatures, though she will not know the specter's exact location or nature.

Telepathic Sending

I read about Dr. Ruiz and the Algerians, along with a handful of similar stuff in the old field-office reports. Even knowing about it ahead of time, when Jorge sent me the message I nearly pissed myself. I'm grateful, though. There was no service out near the farmhouse, and if he hadn't stopped me from going in, that place would have swallowed me whole.

Telepathic Sending was the first documented use of the Art in SAVE archives, and the continued lives of countless envoys are a testament to the subtle power of instant, silent communication. When the attuned envoy first develops her ability, she can telepathically send a message to anyone she can see. As the practitioner's training and knowledge deepen, the connection forged between minds can ignore distance and eventually become a partnership.

A communicator can only send to a target with at least human-level intelligence; the messages sent do not compel the subject to act. Language is not a barrier to telepathic communication; the target "hears" the message in her native tongue. If the subject knows the sender, she will recognize her as the source of the message.

Sending to an ignorant or unwilling subject might cause stress or panic. If the target does not wish to

receive the sending, her mind will automatically resist. This enables the target to make an S/O check against the player's success level, using the target's WPR. The target can resist each message; if any Willpower check ties the activation result, the connection is broken.

Beginner: The communicator uses one action to activate the discipline and can send brief messages to a single subject within line of sight for the remainder of the scene. The envoy may only send telepathic messages to one subject at a time and must activate the discipline again to connect with a different target.

Expert: As per the Beginner level, but the communicator can send to anyone she knows. The envoy must have some personal connection with the target; a good baseline is that the envoy must have seen the target's face and shared at least one conversation (in person or otherwise).

Master: After mastering the discipline, the practitioner can opt to establish a two-way mental link with a willing participant that lasts for the scene. The subject must either be within sight of the envoy or someone she knows well.

Attempting to connect with a creature of the Unknown is not advised, and it requires a Resolve check at the very least. If the creature's threat level is Potent or more, the creature can use any mind-affecting discipline (Influence, Confuse, Confession, etc.) on the envoy through the link; the player suffers a -20 modifier on any resistance roll.

INCORPOREAL SCHOOL OF THE ART

The truth is that we are all ghosts. A brain and a body need the spirit to drive them, literally drive them. If people see a vehicle speeding down the road with no one behind the wheel, they panic. Same thing can happen with a body! We just call it the undead. First step for my Art is paying attention to where intention meets action, like looking at your hand and concentrating on your finger as you will it to move. With that awareness, anyone can step out of their physical shell, just like getting out of a car. Just make sure not to lock yourself out!

—David Robinson during "The New Schools" debate at the Seattle Symposium, 1998

The Incorporeal Art deals with the space between the Known and Unknown, the gap separating the dead from the living. The incorporeal realm exists next to, but forever apart from, physical reality. Envoys attuning to the Incorporeal School first develop awareness of the energy always present within and around their own bodies. As the practitioner comes to recognize her own spirit body, she learns to see into the incorporeal world. With further training, she can send her

own ghost body away from her physical body, lighten her physical body, empower arcane attacks against the Unknown, and even give voice to spirits and the dead.

Envoys training in the Incorporeal Art typically begin with martial arts, yoga, dance, or any activity that fosters physical grace and awareness of their own bodies. Once attuned, the practitioner can focus more on the parallel phantom world, channeling his Art to travel into the spirit world wholly or even crossing the divide physically, if only for a moment. Masters of the Incorporeal Art become adept at controlling the invisible energy that overlaps with the Known world, but must accept the limitations necessary to preserve their safety and sanity.

INCORPOREAL ATTUNEMENT: EYES OF THE DEAD

As the practitioner attunes to the Incorporeal Art, she synchronizes the senses of her spirit with her physical senses. The player can turn a token dark to let the attuned envoy see into the incorporeal realm for the remainder of the scene. Incorporeal entities may not immediately appear out of the ordinary and could blend in with the physical environment. For example, the envoy might overlook the spirit of a young girl in a school hallway unless she notices an important detail, such as clothing from the wrong time period, or the silence of her steps as she walks down the hall. Spirits with a more horrific or ghastly appearance are much easier to distinguish.

INCORPOREAL DISCIPLINES

A practitioner of the Incorporeal Art can learn the four disciplines formalized by SAVE: Astral Attack, Leave the Body, Light as a Feather, and Voice of the Dead. All scores for Incorporeal disciplines are based on the character's Agility.

Astral Attack

The ghost appeared near the statue without a sound, its uniform smudged with dirt and blood, and its death wound—a sizable stab wound—visible in the center of its throat. The dead soldier watched, bemused, as Rob ran straight toward it and struck out with the heel of his palm. Rather than go through the specter's intangible body, as I'm sure it expected, Rob's hand made contact. The creature recoiled in pain as its image flashed and then disappeared.

Astral Attack remains the most difficult and dangerous discipline in the Incorporeal practitioner's arsenal. It allows her to strike at intangible creatures, as well as to infuse melee strikes with the power to interfere with an entity's connection to the Unknown. Astral Attack

THE OTHER SIDE

"The narrow tunnel between the Known and Unknown is not an existential world of the dead teeming with souls of the departed, but a pale lens with no distinct topography, which contains no distinct flora or fauna, and which no creature calls home except for Demons of the Unknown wishing to remain just beyond the reach of mortal eyes and ears. Our dead travel briefly in this world, at least those thrust into death without the benefit of time to grieve their own loss. I cannot tell you whether the dead in this realm are merely the outlines left behind which we fill in with our own memories and regrets, or if they are an actual essence of the person waiting to move on to another, hopefully better, realm. If the latter, I pray some greater power offers protection, because I have seen the nightmarish specters which roam the space between the walls of our worlds, and cringe at the thought of their wicked hands gripped tightly onto a human soul.

I will assume henceforth that anyone reading my musings wishes to pursue the dangerous and addictive Art of projecting the Astral Self into this realm. Know this: you will see and hear the world you already know, but free from notice or reproach. The only monitor policing your movements while as a ghost are those aforementioned shades from the Unknown, which will take great delight in pulling your soul back into their dimension should you falter for one moment in your vigilance."

—from the journal of Harold Barry,
SAVE Envoy, 1852

functions on corporeal as well as incorporeal creatures, but it is the *only* way to strike many of the latter.

The player rolls an Activation check prior to making a hand or melee strike (the discipline does not use the character's action for the round). If the Attack check (see page 178) is successful, the Injury penalty of the resulting Injury Rank applies to the creature's EWS for the remainder of the scene. The envoy can activate Astral Attack while corporeal or incorporeal (with the Leave the Body discipline). In order to strike an incorporeal creature, the creature must be visible to the envoy (whether the envoy is incorporeal, using the Eyes of the Dead attunement, or the creature is using the Apparition discipline).

Any of the target creature's aspects (see page 252) that reduce or negate physical Injury do not apply. For example, an attuned envoy strikes a creature with the Tough aspect (meaning it reduces all Injuries by one step). The attack causes Minor Injury, meaning the creature does not mark a box on the Injury Scale, but the CM still applies the Minor Injury penalty to the creature's EWS for the current scene. The penalty applies the same way to an incorporeal creature even if the entity is incapable of suffering Injury.

Beginner: The Astral Attack must use the envoy's hands or feet and always has a Superficial default Injury Rank.

Expert: The envoy may imbue a melee weapon she holds when using Astral Attack, and the default Injury Rank can up to Serious.

Master: Not only can the envoy channel an Astral Attack by throwing a weapon, the strike also temporarily harms the creature's connection to the Unknown. If the attack is successful, the creature cannot activate any Evil Way disciplines or turn any tokens during the current round.

Leave the Body

I guarded Em's body for hours, fighting off sleep while counting the impossibly slow breaths she took every few minutes in the back seat of the Jeep. Just as the parking attendant arrived for work, his coffee untouched and steaming in the cup, Em began to stir. "It's worse than we thought," she said. "The Westchesters came back to the house and Cory is still inside."

The hallmark of a competent Incorporeal practitioner is the ability to send her astral form outside of her body and into the world. David Robinson and other senior members of the School worked to create a more sustainable set of practices for the discipline, and now teach standard breathing and meditation techniques to aid attuned envoys in remaining out of their body for extended periods of time. An envoy's body appears nearly dead and is functionally in a coma until her spirit returns.

The character must relax and spend several in-game minutes slowing her breath and heart rate before concentrating on each part of her body as she disconnects her spirit. The character's astral form exists in the incorporeal realm, but she can see, hear, and smell everything happening around her in the physical world. Upon first learning the discipline, the attuned envoy still thinks of herself as a physical being, but with practice, she gains the full advantage of leaving her body behind and can travel quickly and without concern for corporeal barriers.

An envoy traveling in astral form does not remain aware of her body's location until mastering the discipline, and she is largely helpless against hostile ghosts unless she also learns the Astral Attack discipline. Any time the character wishes to avoid an attack or move faster than another incorporeal entity, she uses her Leave the Body score for the check. Any successful attack by an incorporeal creature against the character's astral form causes Trauma instead of Injury and reduces Willpower instead of Stamina.



The character loses 10 Willpower during each sunset and sunrise while incorporeal, and must move her astral form into her physical body in order to re-inhabit it. A character who loses all Willpower while incorporeal drifts slowly through the incorporeal realm, receives -30 to all target numbers, and is helpless to avoid or fight back against predatory spirits. If a more powerful ghost or malevolent practitioner of the Evil Way traps the envoy, or if she cannot find her physical form, her body wastes away from dehydration or starvation. An appropriate medical facility could sustain an envoy's body for an extended period of time, but unless her spirit returns she will not regain consciousness.

Beginner: The attuned envoy's expectations limit her and she interacts with the incorporeal realm as if she were still physically present. The character's movements are awkward, and she receives a -30 to all Leave the Body target numbers to determine movement speed or avoid attacks. She cannot intentionally pass through physical objects. Anything solid that collides with the envoy's incorporeal form passes through her and causes no damage.

Expert: After spending significant time in the incorporeal realm, the envoy releases the ideas of normal physical interactions. She receives no penalty for movement or evasion and may pass through any solid object at will.

Master: The master of Leave the Body sheds all physical limitations and can fly while incorporeal. She gains +30 to all target numbers for movement and evasion and can pass through any solid object. Additionally, the character always knows the location of her physical body; as long as she has one or more Willpower remaining, the player can roll another Leave the Body Activation check for her to return her spirit instantly to her physical form.

Light as a Feather

Rob ran full speed toward the tracks, but I knew he couldn't make it before the train sped between us and blocked his escape from the Loup Garou. The boxcars sailed past my vision, and I thought I had lost my friend and mentor for good. Next thing I know, he was flying through the air, way above the top of the train cars! And of course, he stuck the landing.

While most think of Incorporeal practitioners sending their spirits out of their body or channeling the voices of the dead, attuned envoys can also channel the Art through their spirit while still inhabiting their physical form. This has the effect of making the envoy lighter, faster, and more graceful.

The character activates this discipline as a part of any check involving Agility, Movement, or a Resistance check (see page 179) to avoid Injury from a fall. The player rolls the Activation check, and then resolves the enhanced action. Light as a Feather affects the character for one round and allows her to jump higher, move more quickly, and avoid injury from falling.

Beginner: The player adds 30 to the target number for the check.

Expert: As per the Beginner level and increase the result by one success level.

Master: As per Expert. In addition, the character can use Light as a Feather to increase vertical movement, levitating or flying for very brief periods. Masters of the Incorporeal School disagree about how this works; some feel that it brings in techniques similar to those used in the Kinetic School, while others see it as a practice that could, theoretically, allow an envoy to pass through a physical object while still corporeal. The character can jump up to 20 feet vertically and fall up to 50 feet with no fear of Injury.

Voice of the Dead

Mallory's eyes rolled back in her head, she started to shake, and suddenly she was speaking French in this gravelly voice like a two-pack-a-day smoker. I knew it had to be Didier's voice coming out of her mouth; his warning to us became a final, heroic act by our fallen ally.

After several disastrous incidents involving practitioners of the Art summoning spirits and becoming their victims, David Robinson resolved to find a safer way to interact with spirits of the Unknown and the ghosts of the dead. He developed a method to call the consciousness of an incorporeal being into his body but protect his own astral form, thus keeping the alien presence from assuming permanent residence.

The envoy can activate this discipline to channel the ghost of a dead person or a spirit of the Unknown, and make it speak through her mouth. Seeing the envoy adopt the mannerisms and tone of an alien entity or dead associate can be disconcerting for those around her, but direct communication with the spirit can yield information and insight otherwise impossible to find. The channeled entity must respond to questions asked by the practitioner's allies, but it is not compelled to tell the truth. An attuned envoy becomes more conscious and present as she develops mastery in the discipline, allowing her to observe the spirit's response to the questions.

The character must touch and focus for several minutes on something with a strong connection to

the ghost or spirit, such as the target's corpse, the house or person it haunts, or an item meaningful to the ghost in life. When attempting to channel an incorporeal creature of the Unknown without physical remains or a specific material focus, the envoy can employ this discipline by learning the creature's name or by finding the spirit and looking at it with Eyes of the Dead.

If she wishes to channel the spirit of someone who died but did not become a creature of the Unknown, she must do so within three sunrises of the person's death. The player then rolls the Activation check and the discipline works per the ability level. If an envoy channels a creature of the Unknown, the CM rolls an opposed check using the creature's EWS. If the creature's result level is higher than the envoy's, the creature responds to the summons, but can leave at any time and is under no compunction to communicate with the other envoys or respond to the questions they ask.

Beginner: The envoy loses consciousness during the communication and has no memory of what the spirit says. She cannot provide any assistance in deciphering what it says to the other envoys. The envoy can only channel the spirit for a few minutes before it leaves, though the player can spend an additional 10 WPR to keep the spirit present for the full scene.

Expert: Not only does the envoy stay aware and alert, she can observe the ghost or spirit's reactions to the questions asked. She can channel the entity for a full scene and gains the equivalent of a Context or Esoteric clue, even if the spirit lies or attempts to deceive the other envoys.

Master: A master of speaking for the dead, the practitioner can glean information about the spirit without it knowing. If the player wins the contested roll, the CM provides information about at least some of the creature's knowledge of the Evil Way and threat level. The envoy can also tell when it is lying and when it tells the truth.

KINETIC SCHOOL OF THE ART (DEXTERITY)

"But you're missing the point. It's the creative mind, the thing that transforms plastic and metal into a machine capable of storing thousands of bytes of information. We all have this beautiful computer in our heads, and it sees how to re-invent and shape the world. It bends the power of the Art with such precision; nothing can limit that."

—Alison Ware during "The New Schools" debate at the Seattle Symposium, 1998

The Kinetic School of the Art includes the newest codified set of disciplines within SAVE, but variations of the powers now commonly taught to pre-disposed envoys existed throughout history and are even mentioned within SAVE's own archives. Alison Ware, an assistant to the Detroit office few had heard of before the 1998 symposium, provided demonstrations of various disciplines she and a few like-minded envoys developed, illustrating how the Art manifests when channeled precisely and with acuity.

Kinetic masters encourage pupils to tinker with computers and machines, and to take up hobbies that develop hand-eye coordination, such as musical instruments, fast-paced video games, or visual arts. Attunement occurs as the practitioner opens the door for the Kinetic Art to touch her mind during moments of creative problem solving or innovation.

KINETIC ATTUNEMENT: SCHEMATIC

The heart of the Kinetic School rests in how human intelligence and ingenuity touches the Known world. Novice envoys first learn to extend the energy of the Art to completely understand any object or item crafted by a human, while also feeling any residual taint from contact with the Unknown.

The player may turn a token dark while her character touches any human-made object or structure in order to intuit the composition, function, and design of the object. The attuned envoy also senses the object's connection to anything Unknown. The CM should provide information about the object as if the character rolled a High success for Sense the Unknown focused on the item. Schematic provides no information about anything not explicitly a part of the object. An envoy using this ability on a vault would know what the vault is made of and how the locking mechanism works, but would gain no knowledge of the contents.

Touching a part of a building provides the character with knowledge of the materials used during construction, along with a mental blueprint. The envoy does not learn anything about what is inside the building, but she could find hidden rooms or a wall

safe. Using this power on a device or machine allows the attuned envoy to understand how the item works and whether or not it is broken. If the envoy attempts to repair a device or machine after using Schematic, the player adds 30 to the target number.

KINETIC DISCIPLINES

Envoys attuned to the Kinetic Art may learn the four disciplines formalized and openly taught by SAVE masters since the mid-1990s: Hidden Hand, Power Surge, Quicken, and Skeleton Key. The score for all Kinetic disciplines is based on the character's Dexterity.

Hidden Hand

If we got transferred to the county jail in the morning, we were done, even with our fake IDs. As the deputy walked away from the holding cell, Terrence extended the fingers on both hands. The cell door key slid off the clip of the guard's belt without a sound and flew straight to us. Poor guy. Hope he didn't get fired.

Telekinesis was long considered the holy grail of parapsychologists and occultists. Direct, conscious control of physical objects with the mind demonstrates the undeniable power of the Art, but Kinetic practitioners within SAVE work hard to keep their ability from drawing notice. The attuned envoy begins as though they were children, weak and clumsy in their manipulations. Practice creates precision and power; eventually the Master practitioner can reach out to multiple places at once with Hidden Hand.

The player rolls the Activation check, and then rolls another check with her character's Hidden Hand score to determine if the intended telekinetic action succeeds (the Activation check doesn't measure the efficacy of the discipline, just how much energy the envoy has to put into it). Attuned envoys can successfully channel Kinetic power, but then lack the mental strength or finesse with the discipline to achieve the desired result.

For example, an envoy activating the discipline to press numbers on a keypad would need to activate the discipline (the Activation check), and then the player would roll a second check using the Hidden Hand score to determine if the character pressed the keys in the right order. The player might succeed on the first roll, but fail the second. However, the player applies a positive modifier to the action check equal to $(30 - \text{WPR spent on the discipline})$. A player who rolls a Failure on the Activation check applies a +10 modifier to the roll to manipulate or push using Hidden Hand, but if the player rolls a Colossal Success on the

Activation roll, she applies a +30 (since she paid no WPR; $30 - 0 = 30$).

Beginner: The envoy must concentrate on a single object or target, and applies the energy gradually. Hidden Hand cannot be used to make sudden or powerful movements yet. The character may not attack or use the discipline in a way that causes an Opposed check.

Expert: Having developed power and precision, the Expert-level envoy can use the Hidden Hand for quick, powerful actions, such as throwing objects at a target or slamming a door. Whenever the player rolls for the accuracy or strength of the Hidden Hand, she uses the discipline score instead of just Dexterity.

The envoy can now attack from a distance using the discipline. Pushing or striking the target with pure Kinetic energy causes Superficial Injury; the player uses the Hidden Hand discipline score for the Attack check (see page 178). The Injury Rank from a thrown object depends on the item and circumstances, but usually shouldn't be higher than Minor (see page 177). If the target could resist the practitioner's use of Hidden Hand, the opposing player rolls an appropriate Specific/Opposed check (typically Reflexes or Prowess). For example, if she attempted to use the discipline to pull something out of another character's hand, the target could resist the character's Hidden Hand success level with an opposed Reflexes check.

Master: Once mastered, the Kinetic practitioner can divide her attention and perform two simultaneous actions on two separate targets at the same time. The targets must both be within sight, and the player rolls the accuracy check using her Hidden Hand score with a -30 modifier. Use the result for both actions. If the envoy only employs Hidden Hand for a single action during a round, she does not suffer the negative modifier.

Power Surge

I thought the place was haunted when the lights blinked on. The fuses were all blown. I had checked them myself. I started drawing a protective sigil on the floor, but Miliana just laughed and told me to keep searching for the files.

As Alison Ware and other pioneering practitioners uncovered the connections between the Art and human ingenuity, they made a remarkable discovery. By channeling the Kinetic Art through electronics, the attuned envoy can power or short out a nearby device. A Kinetic practitioner can provide power to a dead cell phone, short out a surveillance camera, or corrupt the files on a computer drive. At Beginner

and Expert levels, each activation allows the envoy to use Power Surge on a single small device. At the end of the discipline's duration, the device either turns off (if powered by the Art) or functions normally (if shorted out).

Attempting to focus Power Surge on anything organic or alive causes unpredictable and sometimes dangerous results. The target may feel a slight tingling sensation, have their hair stand on end, or be momentarily stunned. In a few extreme cases, Power Surge has caused significant injuries to both the target and the practitioner. Kinetic masters strictly forbid envoys from employing Power Surge on anything living and may blacklist an envoy discovered experimenting on people or animals with this discipline. If a player attempts to use this discipline on anything living, the CM should either arbitrate the result or randomly decide what happens. The most likely outcome is that the discipline doesn't meaningfully affect the target, but there is a small chance that both characters could sustain Stamina loss or Injury.

Beginner: The envoy can short out or power one machine within sight for one minute of game time.

Expert: The envoy can short out or power one machine within sight for the remainder of the scene.

Master: Power Surge can power or short out all electronics within a small area, even including devices she cannot see. The larger the area, the more difficult the Activation check. The CM determines an appropriate negative modifier based on the size of the area affected. Shorting out everything in a small room might not add a negative modifier, while powering on everything in a city block would apply -50 to the target number.

Quicken

The door was barely open when a china doll with blue glass eyes leapt at Lee, a kitchen knife clutched in its miniature hand. Before I could shout a warning, the possessed toy's head exploded in a shower of ceramic shards. Wallace had drawn and fired while the rest of us were still frozen in surprise.

Along with the arcane abilities connecting the Art to human invention and craft, Kinetic practitioners learn to sharpen their wits and accelerate their reactions. The player may roll an Activation check before attempting a Reaction or Surprise check (see page 188). If the player uses Quicken for a Surprise check, the character automatically succeeds.

Beginner: Add a +30 modifier to the target number for the Reaction check.

Expert: As per the Beginner level, but also increase the result of the Reaction check one level. Increasing

a Reaction check beyond Colossal provides no additional benefit.

Master: As per the Expert level, but no other character can attempt to react to the practitioner's action. Additionally, the player may activate Quicken before taking any action to prevent any other character from rolling a Reaction check in response.

Skeleton Key

I was sure we had reached a dead end. We found no proof of the Westchesters' misdeeds on the main floor or in their private bedrooms. The only door remaining was locked by a state-of-the-art device requiring a fingerprint. I was about to voice my disappointment when Carter reached out, turned the handle, and opened the door without explanation.

The envoy can bypass mechanical and electronic locks, based on her level of ability; masters of the discipline can extend the reaches of their minds to intuit how to get past nearly any obstacle. The character spends one round concentrating and the player rolls the Activation check. Negative modifiers can apply for extremely complicated locks. After Skeleton Key is activated, the lock disengages. A security system attached to the door or entry point does not sound as a result of the lock being bypassed, but if a separate code is required to turn off an alarm, Skeleton Key does not help. Skeleton Key does not open or remove a physical obstruction, such as a barricaded door or collapsed tunnel.

If the envoys encounter a door or lock secured with mystic or Unknown energy, the CM should determine if Skeleton Key can be used to bypass it. If the force creating it is aware of the Art and how it works, it might be impossible for the discipline to breach. Otherwise, the CM could simply apply a modifier or increase the WPR cost of Skeleton Key.

Beginner: Skeleton Key opens any purely mechanical lock. The device cannot have any electronic components.

Expert: As per the Beginner level, but the discipline can also circumvent electronic locks. This discipline has no effect on more comprehensive security systems or surveillance, and only allows the envoy to open a door or barrier with a lock. The lock must be physical; this level of Skeleton Key cannot disable password-protected electronics.

Master: The practitioner may use the discipline as per the Expert level, but can also activate Skeleton Key to overcome any obstacle keeping her from gaining entry. She could know the password to access a computer or the right name to drop in order to get past a bouncer. The CM should use discretion when

deciding if an obstacle in the game can be overcome with the Master level of Skeleton Key; as a guideline, the figurative lock should be something that can be overcome with some discreet piece of information, and must allow the envoy admittance to something she could not otherwise access.

SCHOOL OF PROTECTIVE ART (FOCUS)

"Necessity may be the mother of invention, but pain is surely the father of obsession. I speak to you today as an expert on certain matters of the Art only because I was driven to master the Protective disciplines after being unable to protect so many people I considered family. The previous speaker suggested the human mind is a bridge between the Known and Unknown. If that is the case, I resolve we become the territorial troll instead of the hapless traveler."

—from Matthew Wandel's lecture "Troll or Traveler" at the Seattle Symposium, 1998

Protectors hone their mind to transform the energy of the Art into powerful and sometimes tangible barriers against the Unknown. Attuned characters wield abilities that increase a team's chances of surviving danger and returning home after a case. Some practitioners develop an attunement to the Protective Art after watching helplessly as agents of the Unknown victimize the innocent, while others build on an astounding attention to detail or obsessive dedication to studying the arcane.

Becoming attuned to the Protective school of the Art involves strengthening the mind and attuning to the barrier between the Known and Unknown worlds. Novice practitioners often spend hours meditating, studying journals and obscure texts dealing with the Unknown, and above all else, practicing the disciplines within the school. Protectors learn skills prized among teams of envoys, but they quickly come to realize their power makes them the first target for sophisticated creatures of the Unknown.

PROTECTIVE ATTUNEMENT: DISRUPT

Before a protector can channel the Art to shield allies from the Evil Way or create powerful wards against nightmarish beasts, she learns to momentarily harden the veil between Known and Unknown. The player turns a token dark to activate Disrupt on a person or object she can see or touch, interrupting any Art or Evil Way for a few seconds. Someone under the effects of an Evil Way discipline is temporarily freed, while an object imbued with Unknown energy becomes momentarily inert.

Disrupt does not permanently cancel a discipline; the attunement halts the Unknown energy for a few

seconds (one round), but the discipline then resumes without the creature or character needing to reactivate the power. An entity using the Evil Way feels the brief static caused by Disrupt and can sense which envoy is responsible.

PROTECTIVE DISCIPLINES

Envoys attuned to the Protective Art may learn the four disciplines commonly taught by practitioners of the school: Blessing, Line of Defense, Mental Shield, and Sphere of Protection. The score for all Protective disciplines is based on the character's Focus.

Blessing

The weird two-headed bug that ate that kid down in Ringgold? Lucille and I tracked it down, but it nearly took off my leg. I got one panicked shot off and the bullet ricocheted off the ground and blew a hole clean through it. I don't know how she does it, but I won't work any more cases without Lucille.

As Matthew Wandel explored the nature of the Protective Art, his decades of knowledge and experience with various religions and spiritual practices led to the discovery of a new discipline. Blessing allows protectors to channel the Art through a simple gesture or incantation to insulate allies from the entropy of the Unknown. Attuned envoys often draw on religious prayer or symbols, but Wandel proved that any words or action meaningful to the protector is sufficient to bend fortune to her will.

Blessing bestows good fortune on the protector or another, even during dangerous situations. Activating this discipline requires the envoy to concentrate for one round. The player rolls the Activation check. The protective energy of the Art increases the success level of any one check rolled for the character during the scene. The envoy can use the discipline on herself or on another character she can see or touch. A character targeted with Blessing cannot benefit from additional activations of the discipline until the player uses the benefit (Blessing cannot "stack").

Beginner: Blessing increases the result of the character's next check during the current scene by one level.

Expert: The player of the target character may increase the result of any one check during the scene, instead of the Blessing automatically increasing the next check rolled.

Master: As per the Expert level, but the beneficiary of the discipline also gains lasting fortune. After a character receives Blessing from the master protector, the character's player adds 20 to a target number when turning a token or marking a personal takeaway,

instead of the usual 10. The effect lasts for the current scene, even after the subject uses the Blessing to increase the result level of a check.

Line of Defense

They crowded around our campsite, baring their teeth and stripping the bark from nearby trees in frustration. None of us slept that night. The little beasts hid in their cave before the sun crested the horizon. When the last of them was out of sight, Oliver stepped over his salt circle, then we all ran like hell back to the car.

Envoys attuned to the Protective School of the Art can create powerful, physical wards against creatures of the Unknown. Line of Defense began as a rare and difficult discipline to learn, but Wandel's research into cleansing and warding practices of several world religions evolved into a teachable system allowing SAVE protectors to become consistently proficient. The envoy uses a natural element to create the line, circle, or sigil; envoys proficient with Line of Defense carry salt, chalk, or dirt with them at all times. Blood works in a pinch, too.

The Line of Defense manifests differently as the practitioner develops her knowledge, but the same rules apply to the guarded area. No creature of the Unknown, corporeal or incorporeal, can pass through the threshold or enter the warded area. Evil Way disciplines cannot directly break the Line of Defense, although the creature can still use disciplines of the Evil Way inside of the warded area. Anything that scatters or otherwise disfigures the line, circle, or sigil ends the power of the discipline. Line of Defense always dissipates at sundown and sunset, but can be reactivated immediately after. A Line of Defense also falls if the envoy who created it dies.

Beginner: The practitioner draws a line across any threshold to stop creatures from crossing. The line seals a natural entry point and extends to any connecting walls. A Line of Defense drawn in a doorway would extend to the wall connected to the door and prevent a creature from walking across the doorway or bursting through the adjacent wall. The line would not stop a creature from entering a window on the second floor or breaking in through the back door of the building.

An envoy can draw the line between any two proximate objects, such as between two trees, to form a small barrier. The line must have a starting point and end point; anything which damages or disrupts the line while the envoy spreads the natural material cancels the discipline. The player rolls the Activation

check on the round the character finishes drawing the line.

Expert: The attuned envoy may now form a circle. No creature can pass into the circle from the outside, or out of the circle if the envoy can contain the creature long enough to draw it. As with the line across a threshold, the discipline does not activate until the circle is complete; anything obstructing or damaging the circle dispels the activation. The player rolls the Activation check on the round the character finishes drawing the circle.

Master: The practitioner focuses her Line of Defense into a single sigil, approximately one foot in length and height, which wards an entire room or equivalent space. Any shape or symbol significant to the character suffices. The specific dimensions of the protected area are left to the CM's discretion, but a master-level envoy could ward a small clearing, large room, vehicle, or any other reasonably-sized space with a natural perimeter. The character only needs one action to draw the sigil.

Mental Shield

I saw him and loved him. I would have killed for him, even turned on Rick and Janey without a second thought if he had said to. As soon as Brett heard them shouting and came into the room, though, the feeling just stopped, like flipping a switch.

Mental Shield allows the attuned envoy to interrupt the energy of any Evil Way afflicting her or others. The Mental Shield makes no visible mark in the Known world. The discipline requires the character to concentrate for one round and for the player to roll the Activation check. A protector can extend the shield to any person or animal she can see or touch, but her proficiency limits how many targets she can ward at a time. The effects last for one scene and disrupt any Evil Way discipline targeting the protected character, as well as preventing new Evil Way disciplines from taking hold.

The CM can turn a token light to contest the Mental Shield on a single target and then roll a Specific/Opposed check using the creature's Evil Way score. If the creature's success level exceeds the result level of the Mental Shield Activation check, the target is no longer protected unless the protector reactivates the discipline.

Beginner: The protector can shield herself or another character.

Expert: The protector shields herself *and* one other character.

Master: The protector can shield all characters nearby. The attuned character wards numerous targets



so long as she can see or touch them; the protector must be able either to touch a target or see the target's face clearly. The CM should levy a negative modifier to the target number if the envoy attempts to use Mental Shield on a larger number of people (CM's discretion, but five is probably the maximum possible without a penalty). SAVE has records of protectors warding large crowds with this discipline, but the effect nearly incapacitated the protectors in question (in game terms, such feats of prowess might inflict Trauma or even Injury).

Sphere of Protection

When the beast dropped down from the ceiling, I thought we were dead. Bastian shut his eyes tight and yelled for us not to leave his side; I thought he had panicked. I'm glad to say I was wrong. The ghastly creature, fangs still coated with gore from its last victim, growled and slammed into the air just a few feet away, unable to reach us as we opened fire.

A signature ability of the protectors of SAVE, the character uses her mind to focus the energy of the Art into a force field centered on her body. The practitioner must concentrate on activating and maintaining the sphere; unless she has mastered the discipline, she can take no other action. The sphere extends approximately ten feet in all directions from the envoy and prevents anything from entering. The arcane barrier halts anything moving toward it, regardless of speed or size, even deflecting bullets and stopping

cars. Physically, the field is barely visible and gently refracts light.

Anything inside the sphere can leave at any time, but once outside may not re-enter. The edge of the sphere envelops anything stationary that the envoy approaches, allowing the protector to move the barrier through something and bring it inside. Any object or person moving toward the sphere encounters the invisible field as an impenetrable barrier. When activated, the field does not damage anything it passes through. For example, a wall would not be split if the boundary of the field crossed through it, and the field does not harm a person or animal it forms through. The edge of the sphere cannot cut through anything and only acts as a membrane preventing anything from crossing to the inside.

Any creature of the Unknown caught within the sphere cannot use Evil Way disciplines and must take immediate action to leave. The creature receives a -30 modifier to all target numbers while within the Sphere of Protection. The sphere also cancels the effects of any Evil Way disciplines acting within the radius. For example, if the creature used the Darken discipline (page 237), the space inside the sphere retains normal illumination. When the sphere expires, the effects of any Evil Way resume.

Beginner: The sphere lasts for one round after activation and may be maintained by spending 15 Willpower each subsequent round. The attuned envoy may not act or move while maintaining the sphere.

Expert: The sphere lasts for one round after activation and may be maintained by spending 10 Willpower each subsequent round. The attuned envoy can move slowly while maintaining the sphere, but cannot act.

Master: The sphere lasts for one round after activation. The player may spend 5 Willpower each round to maintain the sphere and keep the character focused on maintaining the discipline, or spend 10 Willpower each round and allow the character to take actions while she keeps the sphere active.

RESTORATIVE SCHOOL OF THE ART (STRENGTH)

"I'm suggesting we stop coddling envoys obsessed with the New Age nonsense and give them truth. My pupils start with an anatomy textbook, my guide to natural remedies, and 300 push-ups a day. You want to survive the Unknown's assault and then coax your ally's bone to knit itself whole? You must be strong, you must be smart, and you must be fearless. Do the work or leave it to someone who will."

—Rosaline McInish during "The New Schools" debate at the Seattle Symposium, 1998

Developing an attunement and talent with the Restorative Art requires endurance, courage, and most of all a willingness to work. The practitioner's skill stems from the health and strength of her own body, but the training typically involves study of physiology and mundane healing techniques as well. As the envoy channels the energy of the Art, it becomes a catalyst to perform impressive feats of strength, withstand tremendous physical harm, or rapidly accelerate her allies' ability to heal and return to the fight.

RESTORATIVE ATTUNEMENT: REPLENISH

Before an envoy can learn to harden her skin or save a mortally wounded teammate, she develops her attunement to the Restorative School by becoming aware of the Art as she draws it into her own body. Energy channeled using her attunement revitalizes the practitioner's body and mind. The player may turn a token dark to immediately regain 10 Stamina and 10 Willpower. Activating Replenish does not require an action.

RESTORATIVE DISCIPLINES

The Restorative School includes four disciplines formalized by senior practitioners and the Restorative Master. Envoys attuned to the Restorative Art can learn Feat of Strength, Heal, Invigorate, and Resilience. The score for all Restorative disciplines is based on the character's Strength.

Feat of Strength

Jackie threw her lighter and the whole end of the tunnel went up. The thing must have known it couldn't escape, because it touched the wall and the ceiling started to cave in. Alex held up part of the collapsed ceiling—it looked impossible—but the flames reached her just as we cleared the exit. I wish we could get her body, for the funeral I mean. She's the only reason we didn't all die down there.

Bursts of adrenaline can provide amazing strength to people in stressful situations, but proper use of the Restorative Art allows an envoy to move beyond human limitations. SAVE records and case debriefs hold countless tales of Restorative masters clearing the way, holding off a beast, or pressing the attack to protect their allies and push back against the Unknown. The practitioner risks herself in the process, though. Human bodies are not designed to withstand the strain of performing acts of supernatural strength.

Activating Feat of Strength does not require an action, but instead supplements an action involving physical strength. The character lifts, throws, strikes, or performs some movement, adding the power of the Art to her physical strength. The activation benefits one Prowess or CQC action during the current round, although the player may activate the discipline multiple rounds in a row. The attuned envoy may not extend the benefits of this discipline to anyone else.

Beginner: Add +30 to the target number for the check. The envoy's body becomes stronger, but performing an action with the additional strength could result in the envoy damaging her body. For example, the envoy may be strong enough to kick down a reinforced door, but the force of the blow could hurt the character's leg. Similarly, the character could try to flip a car onto its side, but the weight and strain on the character's muscle and joints would result in Injury. The CM should decide if the character's action will cause Injury, and if so, set an Injury Rank of Minor or Serious (see page 177). The envoy cannot reduce this Injury with a Resistance check (see page 179). The player can decide whether to commit to the action after learning the Injury Result the character will suffer.

Expert: The player applies the +30 modifier and also increases the success level of the check by one result. The envoy still risks damaging her body if she applies her supernatural strength in a way that her body cannot withstand.

Master: As per the Expert level, but mastery of the discipline allows the character to perform astounding feats of strength without damaging her own body in the process. The envoy does not suffer Injury as a result of using her enhanced strength.

Heal

The golem brought both fists down and shattered my knee. I yelled for Rose to run as I crawled across the dirt, but she looked at me like I was stupid and then grabbed my leg with both hands. We ran from that thing together, but God in heaven, her medicine hurt more than the golem's fists.

The Restorative practitioner can learn to extend the physical energy of the Art from her own body into a patient, rapidly accelerating the subject's natural healing. The discipline allows the patient to knit bone, mend skin, and even return from death's door. She will bear the scars, however, because the rejuvenating effects of Heal work in concert with the target's own healing abilities to recover. An attuned envoy may not Heal herself until she masters the discipline.

Channeling the Restorative Art to heal requires the practitioner to touch the patient. If the healer spends an entire scene or recovery focusing on the discipline, the player rolls the Activation check and can clear marked Injury based on the discipline level. The healer can also accelerate the process, spending just one round to activate the discipline, but the patient loses Stamina equal to the amount of Willpower depleted for the Activation check. A player cannot check her character's Shock box (see page 182) to avoid the Stamina cost of being healed in this way.

Beginner: The practitioner can Heal an Injury suffered during the case. After the discipline is activated, the subject clears the most severe Injury box marked, so long as the character did not suffer Critical or Lethal Injury. If the subject suffered a Critical Injury, the Injury box is not cleared, but the discipline stabilizes (see page 181) the character.

Once Heal is used to treat an Injury, the discipline cannot benefit that character again unless she suffers a new Injury and the player marks another Injury box during the case. Conventional medical treatment, however, could reduce the character's Injury after the attuned envoy's healing (see Comprehensive Aid, page 181).

Expert: As per Beginner level, but the discipline can clear the Critical Injury box.

Master: As per the Expert level, but the attuned envoy may now activate Heal for her own Injury.

HEALING PERSISTENT AND ESCALATING INJURY

An attuned envoy can Heal another character to counteract mystical and mundane afflictions, such as poison, disease, and Evil Way disciplines which cause long-term or permanent damage. Chapter Four provides a framework for the CM to decide the severity and possible remedies for persistent and escalating injuries, but how Heal interacts with a specific affliction is left to the CM's discretion. Beginner-level Heal may be sufficient to purge venom from the bite of a mundane animal, but halting the effects of poison or pestilence from an Unknown source might require a higher level of the discipline.

Invigorate

The practitioner learns to apply the same basic effect of her attunement to an ally. She must touch the other character and use an action. The player rolls the Activation check. The subject restores Stamina and Willpower as the rush of energy clears her mind and removes fatigue. An attuned envoy may not Invigorate herself.

Beginner: The target restores 10 Willpower and 10 Stamina.

Expert: The target restores 20 Willpower and 20 Stamina.

Master: The target restores 30 Stamina and 30 Willpower, and ignores all Trauma and Injury penalties (see page 176) during her next action.

Resilience

We watched the yeti snap our guide's neck without difficulty, and my heart sank when it turned to the youngest member of our team and struck him across the head. But then Jeffries barely seemed to notice! He raised his hatchet against the beast, spurring the rest of us to join the fight.

As masters of the Restorative School developed their ability to perform Feats of Strength without causing damage to their own bodies, a few explored using the energy of the Restorative Art to harden the body against physical injury. Despite being formalized as a Restorative discipline less than ten years ago, Resilience became a standard discipline to teach new practitioners so they could survive battles against the Unknown. Restorative masters have so far been unable to extend Resilience to others.

Activating Resilience does not require an action, but the player can only use the discipline when she rolls a Resistance check (see page 179) to reduce Injury. An attuned envoy cannot activate Resilience while Exhausted, and the player cannot roll a

Resistance check to reduce Catastrophic Injury unless she has mastered the discipline.

Beginner: The player adds 30 to the character's STA for the Resistance check.

Expert: As per the Beginner level, but the player also increases the result by one level.

Master: As per the Expert level, but the player uses the character's maximum instead of current STA for the Resistance check. Additionally, the character may roll a Resistance check to reduce Catastrophic Injury, but only rolls the check using the character's maximum Stamina (without the positive modifier and increased success level normally added by Resilience).

SENSING SCHOOL OF THE ART

"You can't possibly conceive of what it feels like until you've experienced it yourself. Imagine walking into your room and finding that it's not only your room in that moment, but your room a week ago, a year ago, your room when the previous tenants occupied it, your room the tenants before that. It's the smell of your lover's cologne, the lingering perfume of someone's mistress, a whiff of baby powder and milk for an infant who will someday die on a battlefield with your father's father. I never knew until I was taken by the Art—and that is what it is, being taken, swept up and drowned in sensations—that I had been walking through my life wearing a blindfold, oblivious to what was and what will be.

—from Nicola Leone's lecture "Losing the Blindfold" at the Seattle Symposium, 1998

Gifted members of SAVE attuned to the Sensing school of the Art learn talents to extend their awareness across great distances, even through time. Some envoys develop these disciplines after surviving psychic assaults, leaving their mind open to the Unknown, while others build on a natural, but acute, awareness of their surroundings. Sensing practitioners tend to be curious and astute, though they risk peering into worlds not meant for mortal eyes. Practical training techniques include keeping a dream journal, meditation, and trips to locations with salient and often bloody histories.

SENSING ATTUNEMENT: THIRD EYE

Before the envoy learns to glimpse the future or scour the past, she begins by opening her senses fully to the Unknown. Where most people who encounter the Unknown and survive gain limited abilities to detect the supernatural, the attuned envoy moves past peripheral glimpses of the other world and looks unflinchingly into the Unknown. The character's Sense the Unknown score is equal to half her PCN

score (instead of PCN/5). When the player turns a token dark or marks an arcane takeaway to Sense the Unknown, she automatically succeeds with a High Success (instead of Low Success). It is not necessary to turn a token dark to activate this power.

SENSING DISCIPLINES

Nicola Leone and other masters of the Sensing Art developed practical exercises to formalize the teaching of four disciplines for SAVE envoys: Clairvoyance, Postcognition, Premonition, and Prescient Dream. The score for all Sensing disciplines is based on the character's Perception.

Clairvoyance

He's somewhere dark and cold and cramped. I felt a dirt floor and the place smelled musty. Maybe somewhere underground, but I couldn't see a door or a cage. Lilah, he's so scared! We have to find him.

For the attuned envoy, distance becomes meaningless as an obstacle to the senses. The practitioner first learns to project her sight to any person, place, or object with which she is intimately familiar. Over time, the envoy can connect all of her senses to the target based on just a few secondhand details.

The level of familiarity determines the modifier for the Activation check. Sending her senses to a romantic partner or to the envoy's own home would warrant a +50 modifier to the target number, while working solely from a name and description of a person, or with just a picture of an object she has never seen in person, would carry a steep penalty (up to -50).

While maintaining this discipline, the character is oblivious to her physical surroundings; she cannot be roused or distracted unless she suffers physical harm (Injury isn't necessary; a good hard slap will do). The envoy is unable to activate other disciplines of the Art while using Clairvoyance. Projecting her senses does not make an envoy vulnerable to attack by incorporeal entities near the subject she observes, but what she witnesses or experiences could require a Resolve check (see page 185).

Any supernatural entity observed with this discipline (whether directly or indirectly) can detect the envoy's presence if the CM rolls a successful General check using its EWS.

Beginner: The envoy projects only her vision to the target, and she is limited to observing the area immediately around the target. When sending her vision to a location, the practitioner must remain focused on a specific room or detail of the place. The envoy can maintain the vision for up to one minute of game time.

Expert: The envoy can now send all of her senses across space, but she is still limited to the area within a few feet of the target of her discipline and she can only maintain the experience for a minute of game time. The practitioner may experience the Clairvoyance from the target's point of view when sending her senses to another person.

Master: The master practitioner moves beyond fleeting visions and can maintain her remote senses long enough to gather detailed information. With the master level of this discipline, the player can roll Investigation checks to uncover information in the environment as if she were actually there. The discipline lasts up to a full scene, and the envoy can move her senses away from the immediate target of Clairvoyance, but must stay in the vicinity (the exact allowable distance is left to the CM's discretion).

Postcognition

My hands curled around the rim of the iron clawfoot tub. I can feel it shaking as the water splashes over my fingers and onto the tile floor. She's in the tub, her head is in the water, but no one's holding her down. Something's pulling her under.

Distance poses no obstacle for an envoy attuned to the Sensing Art, even when the distance exists in time rather than space. Objects and places retain residual, psychic impressions of events loaded with powerful human emotion. When the attuned envoy touches an item or focuses on her location, she may activate her Art to experience the past.

Postcognition cannot be centered on a person or animal, only objects or places. The envoy experiences the most salient moment for the discipline's target that occurred within the time frame dictated by the discipline level. An envoy searching the past of a murder weapon would experience the heated argument that ended in the victim's death, but standing in a young family's living room might reveal their toddler's first steps.

Some locations and items either do not carry enough psychic residue to leave a viewable memory (a long-abandoned house), while others may be cluttered with notable moments (a birthing room at a hospital). The CM should apply a negative modifier to the Activation check if the target holds several relevant memories. If the player activates the discipline with an object or at a location with no relevance or important history, she does not roll the Activation check nor does the character lose Willpower, but the token she turned remains dark.

The attuned envoy lives through the memory as if she had been there, but she is helpless to alter the past.

The character is unaware of her current surroundings during the experience and will not respond unless physically injured. A Resolve check may be required for the character if she witnesses something terrible in the past. If the object or place was recently touched by the Unknown, the character's power will always draw her to the moment most connected to the Unknown creature or entity.

Beginner: The envoy can witness events up to one month in the past and has no control over which moment she experiences.

Expert: The character's ability allows her to look up to one year in the past, but she still can only experience the most salient episode connected to the target.

Master: No set temporal limit exists for the envoy's ability at this level, but the further she reaches back in time, the more difficult the Activation check. The player can now specify a historical moment while touching the object or place, and the CM sets a negative modifier based on how long ago the character seeks. A decade might result in -20 while a century would carry a -50 modifier. The envoy experiences the moment she specified, if such a memory exists. If the character does not know of a specific incident to look for, she may use the ability to see the most recent salient moment.

Premonition

James already had his leg drawn back to kick in the door when Lori shouted "Stop!" I've never seen a man freeze in place so fast before, but he knew as well as I did that if Lori told him to stop, something terrible waited for us on the other side.

Moments of eerie foresight crop up in countless stories involving the Unknown. Humans, like a prey animal, seem at least unconsciously aware of the predators waiting just outside the Known world. Envoys attuned to the Sensing Art learn to control this intuition and sharpen it into astounding visions of the future.

The envoy must concentrate for one round and the player rolls an Activation check. After deciding on a course of action, the envoy glimpses the future that will occur if she stays on the intended path. She experiences the future moment as if she were in a dream and cannot change the outcome. The CM may require a Resolve check if she witnesses or experiences something traumatic.

How far the vision reaches in time depends on the discipline level, but the envoy only experiences a few moments of the future and not the time leading up to it. For example, if she activated Premonition before going into a library to research tax records, she might

see herself beset by a ghost hours after walking in, but would not experience the intervening time.

Beginner: The character can see up to one minute of game time into the future. If the character proceeds with her intended decision or action and the future she witnesses comes to pass, the player adds 30 to any Reaction or Surprise target numbers related to what she foresaw.

Expert: As per the Beginner level, but the envoy can see up to one hour in the future. She scans the future and can experience one salient moment before returning to the present.

Master: The attuned envoy can see up to a day in the future, and she remains lucid through the relevant moment of the premonition. She can decide how she reacts or responds. In this way, the character can “walk” through a possible future to see how her decisions affect the outcome.

Prescient Dream

I'd never felt nervous just watching someone sleep, but everything came down to Mandy's dream. No leads left and our only witness missing: if she could shed light on what we were up against, we could save lives. When she woke up screaming about birds, I felt sick. God, I hate birds.

Of all the disciplines taught in the Sensing School of the Art, prescient dreaming is the most common to develop, but the most difficult to master. Envoys learning disciplines of the Sensing Art often find their dreams become more vivid and seem to hold keys to understanding the secrets around them. As the practitioner's skill becomes intentional, the character decides when to dream of portents of the future, symbols pointing to the true nature of Unknown threats, and warnings of danger to prepare her for coming storms. The envoy must sleep long enough to have at least one REM cycle (about four hours of game time). She does not regain any Willpower during a recovery period if she activates this discipline.

After the envoy activates the discipline and sleeps, the CM relays the important content of the dream to the player. The dream should include the equivalent of an Esoteric clue (see page 211). In addition to the actual description of the dream and any meaning hidden therein, the player also receives a *dream* token. The token can be anything (coin, die, card, chip, etc.), which she keeps with her character sheet until she “spends” it. The possible benefits of using the token depend on the discipline level.



Beginner: The dream token can be used once during the case to increase the result of an Information check (see page 175) by one level. The Information check should have some connection to what the envoy saw in the dream.

Expert: The player may either use the token as per the Beginner level, or to gain Insight once during the case without turning a token.

Master: A prescient envoy with mastery of her dreams sees connections and intuitively meaning throughout a case. Until the player spends the dream token (as per the Beginner or Expert level) she gains a +10 to the target numbers of all Information checks during the current case.

PREPARING PRESCIENT DREAMS

Pre-written scenarios for **Chill** include a prepared Prescient Dream, and Chill Masters should write a dream ahead of any game where a character might use the discipline. The content of the dream itself should be cryptic, but include foreshadowing and symbols relevant to the current case.

For example, a case centers on an incorporeal creature that forces people who betray their oaths to play games of chance with their memories as the stakes. The description of the dream includes content indicating to the player that a game of chance is important, and that what the gamblers bet is symbolic. The CM would read the following when the character activates Prescient Dream:

The dice feel rough in your hand, wooden and uneven. You protest that you don't know the game, but the men at the table just stare at you coldly. Each of them places his bet in the center of the table: a judge's gavel, a sheriff's badge, a wedding ring, and a child's toy. You plead with them and explain you have nothing for the ante. The one in the judge's robe laughs and points to the table in front of your chair. [An item important to the character and representing a promise she made or a salient memory] sits on the table with the other bets. As you prepare to roll, you notice a man in the corner, whittling another set of dice. You open your hand, roll the dice, and then wake in a cold sweat.



CHAPTER FOUR: GAME SYSTEMS

With the base system and setting of **Chill** established, this chapter applies the core mechanics (percentile dice, checks, and turning tokens) to explain making special kinds of checks, using the Injury and Trauma scales, and handling conflict and combat. The Chill Master should understand these rules before running a game of **Chill**. Players can read everything in this chapter without spoiling the mysteries of the Unknown; the CM will probably find it helpful, in fact, if the players *do* read and understand the systems in this chapter.

Throughout the chapter, we look in on a CM and three players during their game of **Chill** to illustrate the concepts and rules presented.

EXAMPLE OF PLAY

Monet's character is Amaya Stevens. Carrie is playing by Catalina "Cat" Rodriguez. Jason is controlling Stan "Kozy" Kosciuszko. Mick is the Chill Master.

Each player has a character sheet, a pencil, and two ten-sided dice. Mick uses playing cards for tokens and places five cards on the table, three turned face up (light facing) and two face down (dark facing). Mick then addresses Monet, beginning the scene.

Mick: Amaya is woken in the middle of the night to the sound of her phone ringing—not her mobile, but the other one. The one reserved for SAVE communications.

Monet: Amaya gets up and answers.

Mick: (as SAVE Coordinator) Ms. Stevens, sorry to call so late, but if you're available I need to you to look into something.

Monet: (as Amaya) Well, who needs sleep? (yawn) What's the situation?

Mick: (as SAVE Coordinator) One of our contacts in Deaconville stumbled onto some kind of ritual in an unused storage facility. He says he got video of part of it. He also mentioned seeing a dead animal and sounded pretty stressed, so I assume whatever he stumbled on wasn't a choir practice. You have anyone in your area you could pull for a road trip?

Monet: (as Amaya) Absolutely. If I don't get to sleep, Cat and Kozy sure as hell don't either. We'll let you know what we find.

MODIFIERS

Edges, Drawbacks, Injury, and Trauma all modify target numbers by a pre-determined amount, but the CM can also apply situational modifiers to increase or decrease the probability of success based on any other factors she feels is important. Players can also offer reasons why a modifier should be applied before a check. Throughout this chapter, most of the rules include a short description of possible check modifiers, both positive and negative. Modifiers always apply to target numbers, not dice rolls.

Modifiers typically range from -50 to +50, in increments of 10. Modifiers greater than 50 threaten to overshadow the score being modified; if external factors weigh that heavily on the check, it may not be necessary to roll. Applying modifiers in increments of 10 keeps the math simple and the impact on the chance of success transparent.

If a modifier increases the target number above 100, a roll of 100 is still considered a Failure, but not a Botch.

Regardless of the negative modifier applied, a target number never falls below zero. If a modifier lowers the target number below one, the score is set to zero and the player can still roll.

Tokens and takeaways can be applied after the roll to increase the target number and thus allow a roll to succeed.

INFORMATION AND INSIGHT

The light tapping on Ty's door broke his concentration. He looked at the clock, blinking. *1:00 AM already?* The tapping continued until Ty closed his laptop and walked to the door to open it. Alma stood on the other side, a cup of coffee in each hand.

"I had a feeling you might still be up," Alma said, offering a coffee to Ty. "Any luck?"

"Maybe," Ty said. He walked back to the hotel room's desk, the surface covered with books surrounding Ty's laptop and tablet. "Nothing on the name 'Brennar' in anything, but I found a string of house fires in the 1820s and again in 1934."

"1930s?" Alma settled on the bed, sipping her coffee. "Anything on a 'Brynjar'?"

Ty's eyebrows shot up as handed her the tablet, the article about the '34 fire still pulled up. "In there," he said. "How did you know?"

"I saw something in a field report when we scavenged the Oakland office. Might be related."

Ty looked at her and nodded. "Damn, you're good. We need to go through birth certificates and baptism records. Nothing earlier than the '60s has been digitized yet, so I'll start pulling scans of the original documents."

"So you're saying I should have brought more coffee?" Alma asked.

Ty nodded. "It's going to be a late one."

Chill is a game of investigative horror. The player characters are driven to confront evil that is preying on humanity and thus they seek out threats, responding to requests for help in dealing with the Unknown. Hunting creatures of the Unknown is always dangerous, but knowledge is the difference between surviving a confrontation and becoming another victim.

Players seek clues and leads using their characters' investigative skills to roll Information checks. They can turn tokens for Insight, providing knowledge based on the characters' familiarity with SAVE history and the Unknown. Additionally, some disciplines of the Art allow envoys to extend their senses beyond normal physical limitations, revealing secrets in ways

impossible for purely mundane investigators. Use of the Art is covered in Chapter Three (see page 149).

INFORMATION CHECKS

Information checks serve as the tent pole of the characters' investigation. Characters in **Chill** usually discover information in one of three ways: speaking with non-player characters, examining physical environments or objects, and conducting research using books, files, the internet, or other media. A terrified witness, an artifact hidden in a decrepit mausoleum, or musty records stored in a forgotten town-hall basement could reveal the nature of a monster and how to defeat it. Information checks require the player to roll a Specific check using their character's Interview, Investigation, and Research skills, or applicable specialties. The CM provides prepared clues and leads based on the check results. Only information directly related to the Unknown threat is revealed from an Information check.

Not all Interview, Investigation, and Research checks need to be Information checks. The pivotal nature of discoveries from Information checks distinguishes them from other uses of those skills. Players may roll General or Specific checks using those skills to pursue leads not prepared as clues, find dirt on someone to use as leverage, or interrogate a non-player character not directly related to the Unknown threat.

During the Chill Master's case preparation, she establishes the places, items, and people that the envoys encounter in order to gather valuable information. Chapter Five details how the CM structures a case to create and plan the clues, and explains the different types of clues in detail (see page 210). The CM does not distinguish the different clues for the players. She presents whatever clues the Information check yields as part of the story.

INFORMATION CHECK RESULTS

Botch	Vital Clue and False Lead (player turns a token dark)
Failure	Vital Clue and Extraneous Clue
Low Success	Vital Clue
High Success	Vital Clue and either a Interest Clue or Esoteric Clue
Colossal Success	Vital Clue, Interest Clue, and Esoteric Clue (player turns a token light)

INFORMATION CHECK MODIFIERS

Prior to the Information check, the CM can increase or decrease the player's target number using modifiers. Access to a specialized library, specialized equipment, or a personal relationship or common point of interest with an interview subject could provide positive modifiers. Lack of research material, differences of religion or culture, or even searching a crime scene in the dark could result in negative modifiers.

INTERVIEW: STYLES OF PLAY

Players objectively engage with the game world by describing their characters' actions in response to setting information narrated by the CM. The Chill Master interacts with players on a subjective level by assuming the roles of non-player characters, which players respond to by speaking as their character would. The CM should encourage both styles of play, subjective or objective. One player may speak in her character's voice and engage other characters in the scene with improvisational dialogue, while another player objectively describes how the character speaks and what she says without assuming the character's voice. Many players use both styles, switching between them as the scene warrants.

During an interview, the CM can modify the Interview target number based on how the character interacts with the subject. A player roleplaying the scene as her character and displaying compassion could earn a positive modifier to her target number, while a player describing her character's behavior without speaking directly for her could earn the same modifier by pointing out behaviors the character looks for and specifying what questions the character asks.

INSIGHT

Insight represents the characters' awareness of SAVE case history and knowledge of the occult. After an Information check reveals a clue or after a direct encounter with the Unknown, players can turn a token dark or check an Arcane takeaway to gain Insight. When a player turns a token or checks an Arcane takeaway in this manner, the CM provides the players with either a Interest or an Esoteric clue related to what the character just learned or experienced.

Example: Two envoys set up camera equipment in a reportedly haunted house, but a specter appears, causing all of the electrical equipment to go haywire. After the characters escape from the residence, one player marks an Arcane takeaway for Insight. The CM informs the player her character remembers reading the journal of an envoy

who investigated a rash of accidental electrocutions in a neighboring town several decades ago.

EXAMPLE OF PLAY

Mick: The three envoys pile out of Amaya's car with stiff legs and bleary eyes. Your contact, Karl, is sitting at a booth in the back of the 24-hour diner, craning his neck to look out the window at the mostly empty parking lot.

Monet: (as Amaya) He looks really nervous. Let me go in and talk to him for a minute. If the three of us crowd him at once, he may get spooked.

Jason: (as Stan) Sounds good. I need to hit the head and grab some coffee anyway.

Carrie: Cat nods and wanders over to a stool at the counter and orders some food.

Mick: Okay, roll a Specific Interview check. Any specialization involving an interview subject in crisis is applicable.

Monet: I have Beginner level Counseling, so my score is 75.

Monet rolls a 60, which beats her target number and is a Low Success.

Mick: Amaya sits down with Karl, who anxiously pulls a phone from his pocket and sets it on the table with shaking hands.

Mick: (as Karl) The video's on here. Watch it all you want, but then delete the damn thing.

Monet: Amaya emails herself the video and then hands the phone back to Karl.

Mick: (as Karl) One of them saw me as I was leaving the storage unit, and I swear someone is watching me, like right behind me.

Carrie: Cat is sitting close enough to hear some of the conversation. She is going to look around and make sure no one is actually following him or eavesdropping.

Mick: The only other customer obviously belongs to the tractor-trailer parked outside, and she seems vastly more concerned about the unlit cigarette in her hand than any of you. The cook and the waitress haven't done anything suspicious since you've been here.

Monet: Amaya is going to get the story from Karl about what he saw.

Mick: Karl gives a brief description of stumbling upon a group of robed figures in an unused warehouse owned by the city. He provides a street name, but claims he can't remember the number. When pressed for more details he shakes his head

and stares down at his cold, uneaten food until you leave the booth.

Monet: Okay, I'll leave him be. If his phone is still on the table, though, I am going to put my number in as a contact and tell him to call us if he needs help. Then I'll round up the others and go outside to look at this video.

Mick: The video is clumsy and the sound barely audible, but you do see several hooded figures chanting around a symbol painted on the floor of an industrial-looking building.

Carrie: I'm going to turn a token for Insight.

Carrie turns a token dark.

Mick: Cat recognizes the symbol! The center looks like a spiral, but the curving line becomes strange pictographs around each cardinal direction. You remember seeing the same symbol in a text about secret societies.

The players gained a Vital clue (the video of the ritual) and an Esoteric clue (lead about secret societies). Mick does not call out the information by clue type; he presents the prepared clues seamlessly during play.

INJURY

The giant wolf's teeth sank deeper into Annabelle's arm. She could hear the bone splintering more than feel it, shock mercifully kicking in to dull her senses. The edges of her vision began to grey as her other arm jerked upward, her silver knife stabbing blindly into the wolf's belly. With each stab, the wolf's grip on her arm loosened, until finally, it released her, falling to the ground with its legs twitching.

Blood poured from Annabelle's arm, shredded bicep muscles and white bone shards visible in the wound. The knife fell from her hand, clattering to the wooden floor, as Annabelle collapsed next to the wolf's twitching corpse. She could dimly hear Thom's voice calling her name as he rushed into the room, kneeling beside her.

Thom pressed a wadded piece of fabric against Annabelle's arm to staunch the blood flow. She thought it might be his scarf. The pale blue wool grew red, the stain spreading wide across the fabric as she struggled to remain conscious.

"It wasn't alone," Annabelle gasped. "It has a mate."

Risk of physical trauma and death is an important element of horror stories, and the Injury system in **Chill** provides a set of rules to help create that tension. Players use the Injury Scale on the character sheet to document wounds their envoys suffer, while the CM uses Injury Rank to determine how badly an envoy can be hurt from an attack or event. For more information in Injury Rank, see page 223.

INJURY SCALE

Players record all physical strain and wounds by depleting their characters' Stamina and marking boxes on the Injury Scale located on each character sheet. The Injury Scale includes six degrees of Injury: Superficial, Minor, Serious, Major, Critical, and Lethal.

The first five Injury levels have a corresponding Stamina penalty. The last five Injury levels have a corresponding Injury box.

DAMAGE

INJURY

Superficial (-5 STA)

☐ Minor (-10 penalty)

☐ Serious (-20 penalty)

☐ Major (-30 penalty)

☐ Critical (-50 penalty)

☐ Lethal

TRAUMA

If the character suffers a life-threatening injury, Stamina measures the character's ability to stay conscious and alive. The Stamina penalty signals the player to reduce STA by the penalty amount. Reducing STA represents the temporary impact of physical trauma and pain from injuries.

Boxes on the Injury Scale represent significant physical trauma requiring variable amounts of time and potentially medical attention to heal. Marked Injury boxes require the player to apply an Injury penalty as a negative modifier to checks using the character's physical traits: Strength, Agility, Stamina, Prowess, Movement, CQC, and associated specializations.

MARKING THE INJURY SCALE

When a character is Injured, the player reduces the character's Stamina by an amount equal to the penalty associated with the appropriate Injury level. The player then marks the Injury box (except for a Superficial Injury) on the scale, as well as all lesser Injury boxes. The character only loses Stamina for the highest level of Injury inflicted; the character does not lose additional STA for lesser Injury boxes marked.

When a character who is already Injured endures an additional Injury, the player lowers the character's Stamina as above, but if the corresponding Injury box on the Injury Scale is already checked, the player does not mark any additional Injury boxes.

The Injury Rank section (see page 223) describes how to determine the Injury level inflicted on a character.

INJURY PENALTY MODIFIER

Any checks rolled using a physical trait (Strength, Agility, Stamina, Prowess, Movement, CQC, and their associated specializations) receive a negative modifier to their target numbers equal to the penalty of the highest Injury level they have marked. Only the highest Injury penalty modifier is used. The penalties are not cumulative. Injury penalties do not impact disciplines of the Art.

The character's Injury penalty always applies to target numbers for checks involving physical traits: Strength, Agility, Stamina, or one of the associated skills. Some injuries may logically impact other traits. For example, when a zombie bites into an envoy's hand, the CM could choose to apply some or all of the Injury penalty to Dexterity target numbers involving the wounded appendage. Likewise, the CM might modify a character's Focus checks by some or all of the Injury Penalty after falling rocks struck her in a collapsed tunnel.

INJURY LEVELS

Superficial Injury: The lowest injury on the scale, Superficial Injury results from minor cuts, bruises, and other painful but easily ignored wounds. When a character receives a Superficial Injury, the character's STA is reduced by 5 until the Injury is healed. The Superficial Injury level does not have an Injury box; there is no additional negative modifier to the associated Attributes and Skills.

Minor Injury: Minor Injury represents sprains, knocked-out teeth, broken fingers, minor concussion, and other injuries that won't cripple a person, but require time to heal and can reduce effectiveness. When a character sustains a Minor Injury, she loses 10 STA and suffers a -10 modifier to target numbers involving applicable traits.

Serious Injury: Serious Injury indicates broken limbs or extremities, torn muscles, lacerations, or other physical trauma that can significantly impact effectiveness and require extended time to fully heal. When a character sustains a Serious Injury, the player

lowers STA by 20 and suffers a –20 modifier to target numbers involving applicable traits.

If the character does not receive first aid or comprehensive aid before the end of the current case, the Chill Master and player should agree on an appropriate Drawback (typically Impairment) worth 2 Character Points to add to the character sheet. The player gains no Development Points from the new Drawback.

Major Injury: Major Injury includes severe physical damage that can cause long-term disability if not treated, such as massive head trauma, compound fractures, fractures of the head/neck/spine, and internal injuries. When a character sustains a Major Injury, the player reduces STA by 30 and receives a –30 modifier to target numbers involving associated traits.

Until the character receives medical aid (see Healing, page 180) and is stabilized, the player must spend 5 Stamina whenever the character moves or exerts herself.

If the character does not receive comprehensive aid before the end of the current case, the CM and player should agree on an appropriate Drawback worth between 2 and 4 Character Points to add to the character sheet. The player gains no Development Points from the new Drawback.

Critical Injury: Critical Injury results in the character's death if aid is not quickly rendered. Marking this box represents wounds resulting in severe blood loss, massive physical trauma, or deadly internal damage. The player lowers STA by 50 and applies a –50 modifier to target numbers of checks based on physical traits.

The character continues to lose 5 STA each round until the character is stabilized. If the character becomes Exhausted (STA 0) while Critically injured, she dies unless she receives first aid or comprehensive aid before the end of the scene.

If the character receives medical aid and survives, the Chill Master and player should agree on an appropriate Drawback worth between 2 and 6 Character Points for the character. The player gains no Development Points from the new Drawback.

Lethal Injury: Lethal Injury, the final rank on the Injury Scale, indicates the character is dead. Accordingly, no additional penalty is associated with this Injury level. When the Injury box is marked, the envoy succumbs to her wounds unless the player turns all available tokens dark. At least one token must be turned for the envoy to avoid death; takeaway and drive boxes cannot substitute for a token in this situation. If the player saves the character in this way, the

player sets the character's STA to zero and then marks the Critical Injury box (if it isn't already marked).

INJURY AND NON-HUMAN CHARACTERS

Most characters have the same Injury ranks that envoys do. Some animals and creatures that are considerably smaller than human beings do not use the Critical or Major Injury level. In this case, any Injury over their highest box is considered Lethal. Rules for non-player characters are detailed in Chapter Five.

ATTACK CHECK

When one character attempts to intentionally harm another character, the attacking player rolls an Attack check. The trait or specialization used for the check depends on the type of attack. Shooting a gun requires rolling Ranged Weapons, melee attacks use Close Quarter Combat, and throwing a weapon or object uses Prowess. If the character has a specialization in an appropriate type of attack, that specialization is used instead. After the CM determines the starting Injury Rank (page 223), the player rolls the Attack check.

ATTACK CHECK RESULTS

Botch	The attack does not damage the target (player turns a token dark)
Failure	The attack does not damage the target
Low Success	Successful attack causing damage equal to the Injury Rank
High Success	Successful attack, increasing Injury Rank one level
Colossal Success	Successful attack, increasing Injury Rank two levels (player turns a token light)

An Attack check assumes the attacking character seeks maximum Injury against the target. When a player declares an action to hinder another character or cause a certain type of Injury, she uses a Technique. The Conflict section (see page 187) provides a full description of Techniques.

ATTACKING EXHAUSTED CHARACTERS

An Exhausted character (a character with no remaining Stamina) cannot defend herself. If the attacker is at Close Melee range (page 191) with the Exhausted character, the attack is automatically successful and no Attack or Resistance check is possible. Other characters may intervene to prevent the attack. If there is sufficient distance between the attacker and the Exhausted target that the attack might reasonably



miss, then the attacking player must make an Attack check to determine success.

An Exhausted envoy lies helpless while a cultist strangles her. If no other character intervenes, the CM determines the envoy will suffer Lethal Injury in less than one minute of game time. The same cultist attempting to shoot the envoy while standing over her could cause Lethal Injury immediately. If the cultist shot at the character from a distance, however, the CM would need to roll an Attack check because the cultist could still miss.

EXAMPLE OF PLAY

A cultist corners Stan outside an abandoned house, but Amaya arrives with her firearm ready.

Mick: The cultist skulks toward Stan and draws a hunting knife from his jacket. He doesn't see Amaya in the doorway.

Monet: I will shoot him before he can get close enough to stab Stan.

Jason: Thank you!

Mick: Okay, roll an Attack check with Amaya's Ranged Weapons score or pistol specialization.

Monet rolls an Attack check using Amaya's pistol specialization of 55. She rolls a 42.

Monet: Low success.

Mick: Serious Injury for the cultist. His menacing stare turns wide-eyed as he feels the impact from behind and hears the sound of the gunshot.

RESISTANCE CHECK

Resistance checks represent rolling with the punch, withstanding the pain, diving for cover, or taking any other instinctive defensive action. Players can only roll a Resistance check when a character suffers Injury,

and only if the Injury is not Catastrophic. After the Injury Rank is set by the CM (page 223), the player can roll a Specific check using the character's STA to mitigate the damage if the character has not yet acted during the current round (see Conflict, page 187). Succeeding on a Resistance check lowers the Injury Rank, decreasing the amount of damage a character takes from an attack.

A player *can* make a Resistance check if the character is Surprised (this simply indicates the character instinctively rolls with a blow or braces herself). Exhausted characters (characters with no remaining Stamina) cannot roll a Resistance check when injured.

RESISTANCE CHECK RESULTS

Botch	Injury Rank increased one level (the player turns a token dark)
Failure	Injury Rank does not change
Low Success	Injury Rank decreased one level
High Success	Injury Rank decreased two levels
Colossal Success	Injury Rank decreased three levels (the player turns a token light)

CATASTROPHIC INJURY

Some Injury cannot be reduced by toughness or natural reactions. Catastrophic Injury includes but is not limited to direct contact with fire, falling great distances, being struck by a vehicle traveling at high speeds, or getting shot by a military grade, high caliber firearm. The CM determines when an Injury is Catastrophic. Players whose characters suffer a Catastrophic injury *cannot* roll a Resistance check. Unless the character can avoid the source of the Injury completely (see Conflict, page 187), she suffers the full Injury Rank.

EXAMPLE OF PLAY

The envoys broke into the records room at the town hall and are now running from a pair of security guards. They make it onto the roof and decide to jump onto an adjacent rooftop in order to avoid a confrontation.

Mick: Stan was the first onto the roof, so I assume he is the first to the edge. Jason, roll a general check against Prowess or Movement, or a specialization, to make it across the gap.

Jason: Stan doesn't have any specializations that would help here. Prowess is higher, so I'll use that.

Jason rolls against Stan's Prowess score (70) and gets an 87.

Jason: Fail, and we only have one light token so that doesn't help.

Mick: Jason clips his foot on the edge of the roof as he jumps and comes up a few feet short. There is nothing to grab hold of nearby, but he can try to land feet first and roll with it. It's a three-story fall, so we'll say Major Injury Rank. Roll a Resistance check to reduce the damage.

Jason: Major Injury? That's not good. Stan's current Stamina is 63.

Jason rolls a 34.

Jason: Low Success, but I'm going to turn our last token and raise my target number to 73 for a High Success.

Jason turns a token dark.

Mick: Good plan. High Success lowers the Injury two levels, so Stan takes a Minor Injury.

Jason marks the Minor Injury box on Stan's Injury Scale and then reduces Stan's STA by 10 (the Injury penalty next to the Minor Injury). Stan will suffer a -10 modifier to the associated physical traits until the Injury is healed.

Mick: Stan manages to right himself in the air and then roll several times after falling to the ground. He's twisted his left ankle, but continues running. Now let's see how the other envoys fare.

HEALING

Charlie waited for both women to run into the waiting room before slamming and locking the door. The drone of piped-in muzak filled the spaces between Bev's pained curses.

"Hold still, Bev. I need to stabilize your arm so the break doesn't get any worse," Janya said, scanning the room. "Charlie, get me one of those magazines."

Charlie handed Janya a copy of Vogue. She wrapped it around Bev's forearm, using the medical tape in her bag to secure the magazine in place. The makeshift splint kept the arm in place as Rebecca and Charlie helped Bev to her feet.

"We need to get her to an ER," Charlie looked nervously between the door and Bev's arm.

"Just give me some ibuprofen and let me have that book again," Bev said, gritting her teeth. "I'll finish the incantation and then you can take me to the hospital."

SAVE envoys risk their lives protecting humanity from the Unknown. When the dust settles, though, the wounded must be treated. Despite their heroic intentions, envoys are human and suffer long-term consequences when they place their flesh and bloods between humanity and the Unknown. Fortunately, **Chill** provides multiple ways for characters to heal during a case, as well as a method to chart character recovery between cases.

ALTERNATE RULE: ACTION HORROR

Chill is an investigative horror game where the possibility of permanent injury exists in each conflict and death awaits for the ill-prepared. Not everyone wants the same sort of game, however, and some groups may be more interested in an action-oriented cinematic game. Adding this rule lowers the risk and tension created by Injury, but fosters an action-adventure feel more similar to pulp horror.

Groups interested focusing more heavily on the action of battling Unknown threats can allow players to turn tokens dark to reduce an Injury Rank, even after rolling a Resistance check. Each token turned lowers the Injury Rank by one level.

HEALING DURING A CASE

Envoys injured during a case can receive medical treatment during a scene or recovery period. Characters with the Emergency Medic Edge (see page 68) can provide aid or stabilize an injured character. Characters attuned to the Restorative School of the Art (see page 167) can tap into arcane energies to achieve more profound results.

FIRST AID

First aid requires the Emergency Medic Edge and may involve administering cardiopulmonary resuscitation (CPR), cleaning and bandaging wounds, stitching minor lacerations, splinting injured limbs, staunching bleeding through pressure or tourniquet, or checking for signs of head trauma. Characters with the Emergency Medic Edge can stabilize a character with a Major or Critical Injury (see Injury levels), and can heal a character who sustained no more than a Minor Injury, clearing the Minor Injury box.

Stabilizing a character with Major or Critical Injury means the player no longer reduces Stamina each action or each round, respectively. Administering First Aid typically requires several minutes of game time.

COMPREHENSIVE AID

Comprehensive aid, or significant medical care during a mission, requires either a character with the 2 CP version of the Emergency Medic Edge and appropriate supplies, or access to a medical facility with suitably trained personnel. Comprehensive aid encompasses giving blood transfusions, performing minor surgeries, setting broken bones, and recognizing signs of internal physical trauma.

An injured character receiving comprehensive aid must spend an entire scene or recovery period being treated. The player clears the highest marked Injury box, but the character cannot benefit from further medical aid during the case (excluding use of the Art) until she suffers another Injury and checks an unmarked Injury box.

For example, a character who suffered Serious Injury rides to a nearby hospital with a fellow envoy. The injured character spends at least one scene or recovery period at the hospital being treated, so the player clears the highest marked Injury (in this case, the Serious Injury box). The Minor Injury box on the character's Injury scale remains checked. If accident or the Unknown befall the character later during the case and the player checks another Injury box, the character could receive comprehensive aid again.

RESTORATIVE ART

Envoys attuned to the Restorative school of the Art can perform miraculous healing, even during stressful and violent situations. Chapter Three details the specific rules for disciplines of the Art and the Restorative School.

HEALING AFTER A CASE

The Chill Master and the players determine the characters' recovery between cases by deciding how much in-game time passes before the next case.

HEALING AND RECOVERY TIME

Time Between Cases	Number of Injury Levels Healed
1 day to 1 week	1 Injury level
1 week to 2 months	2 Injury levels
2 months to 6 months	3 Injury levels
6 months to 1 year	4 Injury levels

A character who ended a case with Major Injury and then joins a new case one month later would still have Minor Injury marked on his the Injury Scale (a Major Injury reduced by two levels). The player and Chill Master work together to determine whether or not a character is fit to participate in the next mission. If the player determines the character would not volunteer for a case while still injured, she may opt to play another envoy.

SHOCK

David cursed the afternoons he spent in the cool dark theater on Miller Street. The vampire attacking his team bore little resemblance to the fanged beasts on the big screen. It was neither beautiful nor particularly ugly, just an elderly man whose skin was stretched too tight across the bone. Its movements were hellishly fast, but not like the CGI blur in the cinema. The creature simply never stopped moving. No breath means no breaks, no need for the heart to frantically pump-pump-pump, so unlike David's pounding away in his chest and filling his ears.

He brought the shotgun to bear just as it reached him. The vampire gripped his forearm and gave a magician's twist of its wrist at the same time David pulled the trigger. The bloodsucker reeled from the blast, but David stared at his arm, transfixed by the sight of the bone bulging obscenely under the skin. His vision began to turn white as he wondered why there was no pain.

The human mind and body adapt under extreme duress by releasing a powerful chemical cocktail, allowing us to ignore physical damage and pain in order to stay alive. Envoys debriefed after enduring intense physical hardship during a case or surviving combat with creatures of the Unknown describe similar experiences, resulting from adrenaline and other stress hormones.

Envoys may experience:

- tunnel vision (no peripheral vision and depth perception can become distorted)
- auditory exclusion (even gunshots or loud yelling can seem far away or be muted)
- loss of fine motor control (blood pools to the core of the body and diminishes the ability to perform controlled movements with the fingers)
- tachypsychia (time seems to slow and reaction time can become stunted).

All these conditions represent important survival mechanisms that can become a burden, especially while trying to navigate the chaos of combat or using weapons requiring precision.

SHOCK BOX

In **Chill**, the Shock box on the character sheet represents the envoy's physiological responses to stress hormones as they maintaining physical endurance (STA) at the cost of awareness (PCN), fine motor skills (DEX), and reaction time (REF). The effects quickly subside once the crisis is over.

The player can opt to mark the Shock box any time she must check an Injury box. When the player checks the Shock box, the character does not lose Stamina from the Injury; instead, the player applies the character's Injury penalty to the precision traits (Dexterity, Perception, Reflexes, Fieldcraft, Investigation, Ranged Weapons, and their associated specialties) instead of the physical traits for the remainder of the scene. Once checked, the Shock box cannot be used again during the scene. The box is cleared at the end of the current scene.

EXAMPLE OF PLAY

The envoys arrived too late to stop the cultist's ritual and are now trying to escape from a nightmarish creature of the Unknown.

Mick: The creature successfully attacked Cat, causing a Major Injury. It rakes its talons down Cat's back.

Carrie: That's 30 to her current Stamina? Cat only has 25, so she'll be Exhausted. Not workable. I'm going to mark Shock so I don't lose any Stamina from the attack.

Carrie checks the Shock box and thus Cat loses no Stamina from the Injury. Cat will take a -30, however, to all rolls involving DEX, PCN, REF, Fieldcraft, Investigation, and Ranged Weapons for the rest of the scene.

Mick: Adrenaline kicks in as Cat feels pressure and then a slight burning sensation down her back. She continues running toward the car as Amaya starts the engine.

EQUILIBRIUM

A character's Shock box is cleared at the end of every scene. Unlike Injury or Trauma, Shock is meant to help the character survive conflict, much as in the real world. While the effects of Shock on a character's awareness and fine motor skills are deleterious, they are also temporary. When the character is no longer in harm's way and has an opportunity to stop and collect herself, the adrenaline abates. Injury penalties apply to the normal physical traits at that time, as the character starts to feel the pain she was momentarily spared.

TRAUMA

Alli's husband clenched the crumpled credit card statement in his fist as he slammed the bedroom door behind her. Hotel rooms, a car rental, and more, none of which she would explain.

"Fine!" he said.

The crack of the door against the frame brought a flash of memory so intense Alli nearly cried out. A single gunshot. Davinder's eyes going wide and white before he crumpled, then seeing the imp struggling to pull the trigger on the revolver again with its hooked, wrinkled fingers. The creature's excited shriek rang out as it fired two more wild shots.

Alli cried out her husband's name as she squeezed her eyes shut, trying to will away the devilish face burned onto her mind. He remained silent and left her to face the image of the grinning imp alone.

Perpetual exposure to violence and horror causes psychological damage and scarring in even the strongest, most emotionally stable person. SAVE envoys face supernatural threats that strain the boundaries of the Known world; even stress from mundane emergencies, however, can take a toll on **Chill** characters.

Psychological damage is not as apparent as a physical injury, but it is often just as harmful. During play, Willpower loss represents temporary mental and emotional strain. A deeper, more significant toll on characters' sanity happens through witnessing and confronting evil—the job of a SAVE envoy. CMs determine the Trauma Rank of a situation (see page 226) while

players catalogue this trauma on their characters' sheets using the Trauma Scale.

TRAUMA SCALE

Players record their characters' mental strain and psychological damage by depleting their character's Willpower and marking boxes on the Trauma Scale located on each character sheet. The Trauma Scale includes five degrees of Trauma: Distressed, Minor, Serious, Major, and Traumatized.

Each Trauma level corresponds with a Willpower penalty; the last four levels have a Trauma box. No level corresponding to Lethal appears on the Trauma Scale. Envoys will never become removed from play by the mental strain of fighting the Unknown.

☐ Critical (-50 penalty)
☐ Lethal

TRAUMA

Distressed (-5 WPR)

☐ Minor (-10 penalty)

☐ Serious (-20 penalty)

☐ Major (-30 penalty)

☐ Traumatized (-50 penalty)

SHOCK ☐

The Willpower penalty signals the player to reduce WPR by the penalty amount. Reducing WPR represents the temporary strain of mental exertions from employing the Art as well as witnessing disturbing situations.

Marking Trauma boxes on the Trauma Scale represents the character internalizing the atrocity, horrors, and malevolence of the Unknown, resulting in psychological damage that may persist for some time after the conclusion of the case. Marked Trauma boxes require the player to apply a Trauma penalty as a negative modifier to checks using the character's psychological traits: Focus, Personality, Willpower, Research, Communication, Interview, and associated specializations.

MARKING THE TRAUMA SCALE

When a character suffers Trauma, the player reduces the character's Willpower by an amount equal to the Willpower penalty of the Trauma inflicted. The player then marks the appropriate Trauma box (except for Distressed) on the Trauma Scale, as well as all lesser Trauma boxes. The character only loses Willpower equal to the highest Willpower penalty when marking a Trauma box. Characters typically mark the Trauma Scale after a Resolve check (see page 185), although some Evil Way Disciplines cause Trauma in other ways.

TRAUMA PENALTY MODIFIER

Any checks rolled using a psychological trait (Focus, Personality, Willpower, Research, Communication, Interview, and their associated specialties) receive a negative modifier equal to the penalty of the highest Trauma level marked. Only the highest Trauma penalty is used; the penalties are not cumulative. Trauma penalties do not impact disciplines of the Art. Characters suffer the penalty from Trauma until they are able to integrate their experiences and overcome the negative effects.

TRAUMA LEVELS

Distressed: Distress indicates momentary mental strain that does not leave a lasting impact on the envoy. This first level on the Trauma Scale does not have a corresponding Trauma box and thus does not indicate a lasting penalty to the associated traits. Each time an envoy experiences Distress, her player reduces WPR by 5.

Minor Trauma: Minor Trauma represents moderate stress and dissonance that unsettles the character and may lead to slight shifts in personality and manner. The player marks the Minor Trauma box, reduces the character's WPR by 10, and applies a -10 penalty to all rolls using the associated traits.

Serious Trauma: Serious Trauma indicates a significant psychological strain caused by the envoy's experience. The player marks the Serious Trauma box, reduces the character's WPR by 20, and applies a -20 penalty to all rolls using the associated traits.

A character who ends a scene Overwhelmed (loses all Willpower) while the Serious Trauma box is checked should work with the Chill Master to decide on an appropriate 1 or 2 CP Drawback (Phobia, Addiction, Cowardly, etc.) to add to the character sheet. No Development Points are generated from this new Drawback.

Major Trauma: Major Trauma marks a profound crack in the envoy's psyche or sense of self. The terror, horror, and revulsion they experienced become embedded, requiring time and the help of others in order to integrate it productively into their understanding of the world. The player marks the Major Trauma box, reduces the character's WPR by 30, and applies a -30 penalty to all rolls using the associated traits.

A character who ends a scene Overwhelmed (loses all Willpower) while the Major Trauma box is checked should work with the Chill Master to decide on an appropriate 1 to 3 CP Drawback (Phobia,



Addiction, Cowardly, etc.) to add to the character sheet. No Development Points are generated from this new Drawback.

Traumatized: An envoy may confront circumstances or evil so pronounced and unforgettable that the character is unable to cope with the experience. While an investigator can continue to function and complete his mission even under those circumstances, the impact of such existential trauma will seriously reduce the envoy's abilities. When Traumatized, the player marks the Traumatized box on the Trauma Scale, reduces the character's WPR by 50, and applies a -50 penalty to all rolls using the associated traits.

A character who ends a scene Overwhelmed (loses all Willpower) while Traumatized should work with the Chill Master to decide on an appropriate 2 to 5 CP Drawback (Phobia, Addiction, Cowardly, etc.) to add to the character sheet. No Development Points are generated from this new Drawback.

TRAUMA TYPES

A variety of scary stressors and nightmarish experiences await envoys during a case, but each potentially awful event falls into one of three categories: terror, horror, or revulsion. The three types of trauma interact with the Trauma Scale in the same way. Edges and Drawbacks can impact the target numbers and Trauma Ranks (page 226) for Resolve checks based on the type of Trauma, however.

The descriptions of the Trauma types include examples for each of the Trauma Ranks. The examples are not exhaustive and serve as guidelines for the CM when calling for a Resolve check (page 185).

TERROR

An envoy experiences Terror when she confronts the reality of being killed or destroyed, especially from an Unknown threat. When someone or something attempts to maim or kill the character, or when an envoy is seriously hurt and faces the possibility of permanent disability or death, the CM sets an appropriate Trauma rank and calls for a Terror Resolve check.

Minor: An armed assailant attacks the envoy or a creature of the Unknown threatens her life.

Serious: A monstrous creature bounds toward an envoy, growling and primed for the kill. The envoy suffers significant harm that could cause long-term disability.

Major: A cultist stares into the envoy's eyes as he plunges a knife toward her chest. The envoy watches as blood pours from a gaping wound in his stomach.

Traumatized: The envoy's death is imminent or she watches her allies die.

HORROR

Horror erodes the character's understanding of the world or her faith in humanity. When a creature surprises the character or the envoy witnesses something she believed impossible, the CM sets a Trauma rank for a Horror Resolve check.

Minor: A ghost materializes in front of an envoy without warning. The voice of a long-dead loved one calls out to the character for help.

Serious: The envoy hallucinates a mind-bending scene of evil, but then the vision fades without any evidence left behind. The envoy sees a man push another person toward a creature in order to save himself.

Major: The character stumbles on a room filled with cages holding starving trafficking victims. A trusted ally betrays the envoy and reveals herself as a servant to a creature.

Traumatized: A character sees a fellow envoy transform into a demonic creature, or watches a parent sacrifice his child to the Unknown.

REVULSION

Disgusting or overwhelming sensory stimuli, usually involving death, decay, and/or carrion, prompts a Revulsion Resolve check. The character might see, smell, touch, and/or hear the source of revulsion. Seeing a victim's flesh peel off her body, examining a corpse which bursts open to reveal insects, or realizing the food the character is chewing is actually rotting flesh would all require a Resolve check from revulsion.

Minor: The envoys discover a rotting, mutilated corpse. The sound of a grotesque beast chewing on the limb of a victim accompanies the sight of the creature stopping its meal to face the characters.

Serious: The characters become trapped in an overheated locker full of rancid meat, the smell making the mere act of breathing unbearable. An envoy reaches out to touch someone, but feels rotten flesh and brittle bones in his hand.

Major: A corpse bursts open with putrid purge and buzzing insects. The envoy sees someone rip away her skin to reveal a monstrous face underneath.

Traumatized: An envoy falls into a pit of mutilated bodies and stagnant blood. The characters hear the

screams of a victim as they watch her flesh melt and liquefy from her bones.

RESOLVE CHECKS

When the characters confront a beast rushing in for the kill, an apparition wearing the face of dead loved one, or the stench of a walking corpse as it shambles toward them, the Chill Master calls for a Resolve check. The CM determines the Trauma Rank and Resolve type (Terror, Horror, or Revulsion), and then each player rolls a specific check using her character's Current Willpower.

RESOLVE CHECK RESULTS

Botch	Trauma Rank increases by one (player turns a token dark)
Failure	Trauma suffered equals Trauma Rank. The character is unable to act this round.
Low Success	Trauma Rank decreases by one
High Success	Trauma Rank decreases by two
Colossal Success	The character suffers no Trauma (player turns a token light)

When a player fails a Resolve check, the negative stimulus overcomes the character and she cannot act for a few seconds. A violent assault may cause the character to look for an avenue of escape; a sudden change in the character's reality could cause her to hesitate; or an overwhelmingly grotesque sight might cause her to retch uncontrollably.

After rolling the Resolve check, a player may turn one or more tokens dark to lower the Trauma level suffered by her character, reducing the Trauma suffered one level for each token turned. The player can also mark the light box of a personal takeaway to reduce the Trauma level by one. The lowered Trauma level only applies to the player's character, not the group as a whole. Other players may also turn as many tokens or use as many takeaways as they wish.

RESOLVE AND OVERWHELMED CHARACTERS

An envoy who is exposed to devastating horror or pushes herself too far becomes vulnerable to the lasting effects of trauma. An Overwhelmed character (a character with no remaining Willpower) who fails a Resolve check also marks the next open Trauma box on her Trauma Scale, regardless of the Trauma level just inflicted. The new Trauma does not cause a new loss of Willpower (traits can never fall below zero). Players of Overwhelmed characters can still roll a

Resolve check. Certain Edges can provide a chance of success, along with turning tokens or using takeaways.

A character with the Minor Trauma box marked becomes Overwhelmed after using a discipline of the Art. The character witnesses a mannequin come to life and act out a macabre death scene, so the CM directs the player to roll a Horror Resolve check with Minor Trauma Rank. The player fails the roll.

The Resolve check would not normally result in additional Trauma because the character's Minor Trauma box is already checked, but because the character is Overwhelmed, the player marks the next open box on the Trauma Scale (Serious Trauma). If the character is still Overwhelmed at the end of the scene, the player and CM decide on an appropriate Addiction, Phobia, or other psychological Drawback to add to the character sheet.

EXAMPLE OF PLAY

The envoys received a distress call from their point of contact and rush to his location to help.

Mick: The drive is only about five minutes. As the three of you approach the side of the building, you see Karl stumble out of the open service door. He sees you and staggers before falling to his knees a few feet away. As your flashlights hit him, you see blood soaking the front of his shirt, and the skin on his face appears to be bubbling and cracking open. He tries to scream, but the flesh of his throat contorts and crawls, stifling his voice as he crumples to the ground. Everybody roll a Horror Resolve check.

Carrie: Karl! Cat is going to see if he is alive.

Mick: Okay, but first make the Horror Resolve check. The Trauma Rank is Serious.

Carrie: I haven't lost any Willpower yet. Cat's max Willpower is 70, but she is Naïve, so I get a -15 to the score for Horror Resolve checks.

Carrie rolls a 61 against a target number of 55 (70 Current Willpower - 15 from her Drawback).

Carrie: Argh, I failed! We don't have any tokens to flip, so I can't reduce the Trauma Rank.

Mick: Cat suffers Serious Trauma.

Carrie marks the Minor and Serious Trauma boxes (the Distressed level does not have a corresponding Trauma box) and reduces Cat's Willpower from 70 to 50 (-20 from the Serious Trauma penalty). Until Cat's Trauma is integrated, checks using the traits connected to Trauma suffer a -20 penalty.

INTEGRATION

Marcus's eyes hit the bottom of the page, reading the last line of the report before he looked up at the stocky young woman in the chair across his desk.

"You included a lot of detail about the figure in the coat," he said. "What else can you remember?"

Lindsey fidgeted, picking at chewed fingernails and rubbing bloodshot eyes. "After we burned the photo, Shelly said the threat was gone. We were packing up the gear when it appeared." Her voice sounded flat, like she read the words from a script.

Marcus waited, keeping his hands still and demeanor placid. He gave no sign of disappointment or expectation.

Lindsey continued as she looked away from him and closed her eyes. "When Shelly hit the ground I saw her eyes. I knew she was dead. Terri was next. Someone was shouting about banishing the wrong ghost, but I couldn't look away from Shelly's face and I couldn't move. I didn't even know the others were dead until Alex got me, and —"

She shook her head and didn't finish the thought. Marcus nodded and rose from his seat. Lindsey flinched when he slid into the chair next to hers. The starched cuff of his dress shirt slid back on his wrist as he offered her his hand, palm up. Fingers trembling, she set both her hands into his, and they remained that way, Marcus making no demands and Lindsey looking down at her lap, until she was ready to speak again.

Just as physical injuries leave scars, psychological trauma creates permanent marks upon the mind. Just because a case is resolved doesn't mean that everyone walks away clean; the surviving envoys carry their experiences and memories with them. The damage wrought from facing the Unknown often lingers in the psyche of the investigators and must be processed into the persona and worldview of the envoy before the trauma causes lasting dysfunction.

Removing Trauma from the Trauma Scale is called "integrating," referring to making peace with yourself and the world after what the envoy has seen and done. As with healing Injury, characters are able to integrate Trauma during a case and are also assumed to resolve at least some of the psychological toll between cases.

INTEGRATION DURING MISSIONS

Characters affected by Trauma during a case can receive assistance from a character with the Crisis Counselor Edge (see page 68) or from a character using the Communicative school of the Art (see page 154).

CRISIS COUNSELOR

A character with the Crisis Counselor Edge (see page 68) can spend a recovery period helping fellow envoys make sense of a recent traumatic incident. The character(s) being counseled remove one Trauma box at the conclusion of the scene or transition. Note that the character cannot benefit from a Crisis Counselor unless he accrued Trauma during the current case.

COMMUNICATIVE SCHOOL OF THE ART

A character suffering from Trauma can receive help from another character attuned to the Communicative Art. Through the use of the Calm discipline, the attuned character can relieve the target's psychological burden in mere moments. Chapter Three details the specific rules for disciplines of the Art and the Communicative School.

INTEGRATION BETWEEN CASES

Each envoy automatically integrates one level of Trauma after a case, regardless of whether or not the envoy suffered new Trauma during that case. Remaining Trauma on the Trauma Scale persists and the character continues to suffer penalties to the associated traits.

Alternatively, the player can formalize the symptoms of the remaining psychic wounds by adding an appropriate temporary Drawback to the character sheet for the next case. The temporary Drawback takes the place of trait penalties the character would otherwise suffer, and at the same time clears the highest level of Trauma suffered.

If a player wishes to clear Trauma through temporary Drawbacks, then she must choose three CP worth of temporary Drawbacks for each level of Trauma checked. The CM must approve the Drawbacks chosen. Once the envoy goes through one case with those temporary Drawbacks, they fade, clearing one box of Trauma.

If the character enters her next case with marked Trauma boxes, the player should consider how the character experiences her ongoing issues. Post-traumatic stress frequently causes flashbacks, nightmares, unwanted thoughts related to the trauma, guilt, numbness, depression, memory gaps, disinterest in activities, aggression, difficulty sleeping, flashbacks, hyper-vigilance, and anxiety. Determining how the

character experiences the lasting effects of the Trauma can help inform the player's portrayal of the character during future cases, even if the initial Trauma clears.

An envoy ends a case with the Major Trauma box checked. He clears one level of Trauma automatically, meaning he begins the next case with Serious Trauma.

For the next case, the player chooses to take the Weak Stomach Drawback, which clears the Serious Trauma as well. This leaves him with Minor Trauma still marked. If he finishes that same case without any further Trauma, both the Minor Trauma and the Weak Stomach Drawback will fade.

STRATEGIES FOR DEALING WITH TRAUMA

It's usually a better idea to remove Trauma and take temporary Drawbacks instead. Drawbacks can make an envoy's life difficult, but Trauma provides penalties to multiple useful traits, and, worse, having existing Trauma makes it more likely that the character will accrue new Trauma. The choice is yours, however.

CONFLICT

The first one went down in a matter of seconds.

Bev raised her pistol to aim. The fine, sharp hairs sticking out in all directions from its hide blurred out of focus as the front sight of her weapon became crystal clear. Before she could pull the trigger, though, the beast flexed. One of its quills shot out and sunk deep into her forearm.

At Bev's cry, Janya hit the remote, igniting the flashbangs and blinding the creature as planned. Charlie released the net, which fell onto the thing. He called for Janya to throw him the rifle, but she already had the weapon up to her shoulder and pulled the trigger.

Janya whooped as the creature fell still. "Yes! Got it!"

She didn't hear Bev's warning as two more of the beasts crawled from their den.

As SAVE envoys uncover the truth behind whatever mystery, tragedy, or curiosity brings them to a case, they likely face a creature or entity willing to kill to preserve its territory or influence in the Known world. Even if they avoid direct conflict with the Unknown, the secretive, dangerous nature of their

missions inevitably leads the investigators into conflict with mortal authorities or antagonists. Since the characters in **Chill** are not superheroes and have very few special protections except for knowledge, envoys should use forethought before entering into conflicts and plan for contingencies if they expect to survive. Not every confrontation needs to be handled using discrete rounds or detailed actions. The CM should reserve slowing the game down and determining outcomes per round for when the stakes are high.

Two envoys arrive at a local martial arts gym to speak with the manager. They overhear him bemoaning the lack of a sparring partner for a fighter he is training. One of the envoys volunteers to spar with the fighter so that her fellow investigator can ask the manager questions about possible Unknown activity at the neighboring business. The CM decides the outcome of the match will impact the manager's opinion of the envoys and calls for a Specific CQC Check. The CM doesn't feel the need to narrate each attack and counterattack, or to determine Injury Ranks, because the characters are not seeking to hurt or kill each other.

When conflict does occur—and given the nature of **Chill** it will occur eventually—the CM's job is to regulate the action of conflict and combat. Conflict in **Chill** is measured in *rounds* (2 to 3 seconds of game time) for timing actions. The characters' actions happen in an order determined by their Stamina and Reflexes. Characters can also react to other actions by making Reaction checks.

CONFLICT TIMING

Players expect to face sudden dangers during a horror story, but they also want to interact during action sequences and give their characters agency to change the outcome of events. Each 2-to-3-second round represents the time when all characters act more or less simultaneously. During a conflict, the CM determines the order of characters' actions using the initiative rule, allows each character to take an action, and resolves conflicting actions.

Once the CM begins measuring the game in rounds, she can freely move back into normal timing in case of a lull. For example, envoys are hunting a vampire and attack the creature at its lair. The CM and players use the conflict timing rules for several rounds, but then the creature hides in the rafters, concealing itself with an Evil Way Discipline. The CM may then break the round-by-round timing up as the characters try to find the creature or plan for its reappearance,

returning to conflict timing when it leaps from its hiding place to attack.

INITIATIVE

Whenever two or more characters seek to act during a conflict, initiative determines which character can act first. The character with the highest current Stamina takes action first, followed by the next highest and so on until all characters have acted. Characters with equal current Stamina scores compare Reflexes scores, with the highest acting first. If their Reflexes are also equal, they act simultaneously (see Simultaneous Action). Note that Injury penalties reduce current Stamina for the purpose of determining initiative.

ACTIONS

Throwing a punch, diving for cover, or pulling the trigger only takes an instant. Anything a player can accomplish in a single round is considered an action. The player or CM declares the character's action on that character's turn: after the characters with higher Stamina have acted or if the character rolls a successful Reaction check.

DELAYING

A player may delay her character's action during a round in order to allow another envoy to act first, or to defend against an attack. If a player delays until the end of the round and still does not act, her character then acts first on the following round. If multiple characters delay the entire round, they act in order of their current Stamina during the following round.

SURPRISE AND REACTION CHECKS

Both Surprise and Reaction checks give characters an opportunity to react to unforeseen events. The CM can request a Surprise check to determine if the character can respond when caught off guard. Players can request a Reaction check when they want their characters to interrupt or respond to something happening near them.

SURPRISE CHECK

When a character is surprised, whether she is ambushed by a sudden threat or by a change in the environment, she may become momentarily stunned. In that event, the CM calls for a Surprise check. The player rolls a General check using the character's Reflexes. If successful, the character can act during the current round. If the roll fails, the character is too surprised to do anything for one round except make a Resistance check (page 179).

REACTION CHECK

A player requests a Reaction check to afford her character the chance to interrupt an event or action. Characters cannot react to something they do not see or are otherwise unable to sense. Reactions always resolve in a single round and provide opportunity to shoot a monster before it escapes, stop a cultist from stabbing an innocent sacrifice, or jump in front of a bullet for a fellow envoy. Reaction requires a Specific Reflexes check.

REACTION CHECK RESULT

Botch	The character cannot react or take any other action this round (turn a token dark)
Failure	The character cannot react; any action taken during the current round uses half the normal score
Low Success	The character acts simultaneously with the inciting action (see Simultaneous Action)
High Success	As per the Low success, or the character may act first and interrupt the inciting action. If the inciting action is still possible, it resolves after the reacting character's action is complete
Colossal Success	As per the High success, but the character can also roll a Resistance check this round, which does not count as her action (turn a token light)

SIMULTANEOUS ACTION

When two characters act simultaneously and their actions oppose one another, the CM calls for each player to roll the appropriate trait as a Specific/ Opposed check. If one player rolls a higher success level, that character's action succeeds while the other character's action fails. If the both players roll the same success level, neither character is successful.

Two characters, one a SAVE envoy and one a minion of the Unknown, reach for an artifact on a dais at the same time. The CM and the player each roll a Reflexes check to grab the item, but they both roll a Low success. The CM determines the characters' hands collide, pushing the relic off the dais and out of reach of both characters.

DEFENSIVE ACTION

A defensive action is a specific type of simultaneous action. An envoy who sees someone draw a gun might dive for a cover. A character attacked by a rabid dog

COMBAT IN CHILL

Combat is a chaotic and frantic affair, especially when human protagonists confront the denizens of the Unknown. The presentation of combat in a **Chill** game can engage the players as a tactical puzzle or it can become a way to develop tension and escalate the sense of danger for the players.

Laying out a map or visualization of the area, along with the position of the characters, can help players understand their envoys' surroundings and the relative position of everyone involved in the combat. Providing this type of information creates an atmosphere of strategic planning, however, that is far removed from the experience of the envoys. Providing limited information to players based on the characters' perspective, on the other hand, gives less opportunity to coordinate the characters' actions, but creates a heightened sense of danger. In addition, **Chill** does not provide exact measurements for movement or determining modifiers; it is not designed for tactical-heavy combat simulation. This is not to say that maps or diagrams are not helpful, but merely that the rules are primarily geared toward story concerns, not mechanical specificity.

Neither style of play totally precludes the other. Each group should identify how they enjoy playing best and then work together to create engaging, memorable conflicts in which their SAVE envoys fight the horrors of the Unknown.

could push her rifle sideways into the beast's mouth to keep it at bay. Anytime a player wishes to engage in a defensive action, she must either have a higher initiative and have delayed her character's action, or she must roll a successful Reaction check.

Defensive actions use an attribute, skill, or specialization appropriate for whatever means the character is using to defend herself. The player rolls a Specific/ Opposed check against the attacking player. If the result matches or exceeds the attacker's success level, the defending character successfully avoids or prevents the attack. Even if the defensive result is lower than the Attack check result, the Injury Rank of the attack is reduced by one level for each level of success on the defender's roll.

Tom begins the round with the highest Stamina, but his player delays Tom's action. A creature of the Unknown attacks Tom by throwing a knife. The player uses the delayed action to defend and declares Tom is diving out of the way of the weapon, using Tom's Movement score.

The CM rolls a High Success for the Attack check, but Tom's player only rolls a Low Success. The defensive action still lowers the Injury Rank of the attack by one level. If the player had rolled a High success, Tom would have avoided the knife completely.

EXAMPLE OF PLAY

The characters regroup after narrowly escaping from the beast summoned by the cultists. Cat is sedated after her wounds are treated. Stan remains awake, researching the creature that stalks them.

Mick: Stan stays awake, scouring their database for any images matching the glimpse he got of the creature. So far his efforts have not led to any discoveries. Suddenly, the window next to Stan shatters inward. Roll a Surprise check.

Jason: Oh, hell, OK. Stan's Reflexes score is 50.

Jason rolls 30, a success.

Mick: A small, black ball breaks the nearby window and lands a few feet from the bed where Cat is sleeping. You see legs unfurl and quickly realize the ball is actually a chitinous, scorpion-like creature nearly two feet long.

Jason: Stan can act this round, though, right?

Mick: Right, you made your Surprise check. The scorpion is leaping toward Cat. It acts first because it has a higher Stamina than Stan.

Jason: Stan is going to stand and swing his chair at the thing to knock it away from Cat, so I need to roll a Reaction check. Stan's Reflexes score is 50.

Jason rolls a 50.

Jason: Low Success! Whew. Hopefully this works.

Mick: Stan and the creature act simultaneously, so we'll both roll and see who succeeds. Roll Stan's CQC skill or an applicable specialization. We'll consider your action an Attack check.

Jason: No chair specialization for me, sadly, not even improvised weapons. Stan's CQC is trained, at least. His score is 65.

Mick rolls for the scorpion creature and Jason rolls a 12 for Stan's attack.

Jason: High Success!

Mick: Batter up. The scorpion only got a Low Success, so Stan's action succeeds. He swings the chair in a wide arc and connects with the overgrown arachnid as it almost lands on top of Cat. Default Injury Rank for a chair swung like that would be Minor, so the creature takes Serious Injury. It bounces off the chair toward the corner of the room. You can see a noticeable crack in the side of its carapace and dull, yellow ichor trickling out onto the carpet.

RESOLVING CONFLICT

During combat or an important conflict, the players will probably want to describe their character's actions in detail. Based on that description, the CM determines the most appropriate trait for the player to roll against and applies modifiers based on the circumstances and description of the character's action. The rules in this chapter do not account for every possible action, but the broad nature of the skills and traits should offer sufficient flexibility to cover almost any situation.

COMBAT MODIFIERS

The following examples are not exhaustive and serve as a primer for the CM. Other factors may prompt modifiers to the character's target number or adjustments to the Injury Rank during a conflict, based on the environment, details, and actions described by the players.

Concealment: Concealment refers to anything that obscures the character from the attacker's view but will not stop a weapon from actually harming the character. A character may hide behind a piece of furniture or a door, getting out of sight but not offering any meaningful protection from a bullet. If a character is attempting to attack a concealed target, the Chill Master should determine an appropriate penalty for the Attack check.

Armor: Armor is anything that can lessen the Injury caused by a successful attack. Modern body armor covers the chest and back of the wearer, but even several layers of clothing can reduce the effectiveness of some melee weapons. The Chill Master can determine if anything worn or used by the character to dull or lessen the attack qualifies as armor. If so, The CM should reduce the Injury Rank by one or more levels accordingly.

Movement: Characters can move short distances as part of their action in a single round. The Chill Master should determine what is feasible for the character to accomplish in two to three seconds and whether the terrain or type of action causes a negative modifier if the character moves and acts at the same time. For example, running while shooting a gun would apply a negative modifier to the Ranged Weapons score for the Attack check. Similarly, attacking a moving target warrants a negative modifier.

Size: The size of a target can provide a significant modifier depending on what the character attempts to do. Shooting a large target is much easier than a

small one, but grappling or restraining a large person or creature is more difficult.

Distance: Consider the type of weapon and whether the character benefits or not from the distance. Shooting firearms becomes easier as the character gets closer to her target and translates to a positive modifier, while using a weapon outside its intended range results in a negative modifier. The effective range of an attack depends primarily on the weapon used.

Distances fall into four broad categories: Close Melee, Extended Melee, Near Ranged, and Far Ranged.

Close Melee is within arm's reach. Any attack using a longer weapon, such as a sword or rifle, receives a negative modifier to use at such a short distance because bringing the weapon to bear is a challenge.

Extended Melee is still proximate but beyond a few feet. Firearms are highly effective at this range while unarmed attacks and short melee weapons are at a disadvantage, especially when attacking a character with a longer weapon.

Near Ranged is within fifteen yards and represents a neutral distance for most firearms, and a maximum effective distance for most thrown weapons. The character needs to close the distance before attacking with a melee weapon.

Far Ranged is outside of fifteen yards. Many weapons cannot be used at this range, but firearms and other ballistic weapons are still effective.

Reach: Characters fighting in melee range may apply positive modifiers if their weapon has superior reach, or negative modifiers if the weapon cannot easily be brought to bear. An unarmed character fighting against a character with a baseball bat might suffer a negative modifier because getting close enough

to attack requires being in range of the weapon. On the other hand, a character attempting to use a rifle against a character within arm's reach would have a negative modifier to an Attack check because of the difficulty in using the weapon in tight quarters.

COMBAT MANEUVERS

While it is impossible to list all possible actions during a conflict, the following are examples of actions that might occur during a fight. When a character describes her character's action, the Chill Master should determine the appropriate skill or specialization, assign an Injury Rank if the action qualifies as an attack, and apply any relevant modifiers to the target number.

TARGETED STRIKE/SHOT

The character strikes or shoots at a specific place on the target's body. The Chill Master should assign a negative modifier for the Attack check based on the situation and what area the player targets. The smaller the target area, the greater the penalty, though range, visibility, and any other factors the CM thinks are relevant could figure in. An envoy trying to shoot a zombie in the head with a pistol from across an empty, well-lit room might only take a -10 to the target number, while an envoy using a rifle to shoot a werewolf in the heart from the bottom of a hill with the sun in her eyes might take a -40. The player calling a targeted shot may increase or decrease the Injury Rank of the attack by one level and specify what part of the target the strike hits.

TACKLE/TAKEDOWN

If successful, the attack causes Injury like a normal unarmed attack, but the target and the attacker are knocked to the ground.



GRAPPLE

The character attempts to restrain the target. The player rolls an opposed CQC check against the target. If successful, the target cannot move away or act unhindered until the target wins a contested CQC check against the attacker to break free, or the attacker releases him. The restrained character receives a negative modifier to all physical actions while the character continues to hold her.

CHOKE

The character uses her hands or arm to block the target's airway, causing the loss of 10 STA each round the choke is maintained.

DISARM

Remove a weapon from a character's hand by rolling CQC or an appropriate specialization. The disarm may or may not cause Injury, depending on how the character is performing the technique. The Chill Master should determine the Injury Rank, if relevant, and apply modifiers based on distance and how the player seeks to disarm the other character.

THROW/KNOCKDOWN

The player rolls for a normal unarmed attack. If successful, the target is knocked off his feet in addition to any injury sustained.

COUNTERATTACK

The character takes a Defensive action with a -40 modifier, but the result of the check can also be used as an Attack check result against the attacking character.

RELOAD WEAPON

An untrained character may have great difficulty reloading a ranged weapon during the stress of combat, while a more skilled character would fall back on her training and reload the weapon automatically. The CM should call for a Ranged Weapons check to reload for an untrained character, while a trained character can reload and continue shooting in the same round.

SHOOTING FROM COVER

The character shoots while taking cover. She needs to shoot quickly and then move back behind the object protecting her. The character continues to enjoy the protection, but receives a negative modifier because she has less time to aim.

EXAMPLE OF PLAY

Stan successfully fended off the enlarged scorpion, but it is still alive and attacking the envoys.

Mick: Cat wakes up with Stan standing over her holding a chair like a club.

Monet: Can I roll Perception or something to have Amaya wake up?

Mick: Nope.

Mick turns a token light.

Mick: I'm gonna say that you sleep through the whole thing, unless something really disruptive happens.

Monet: Oh, well. Best of luck, guys!

Mick: For the characters facing the scorpion, tell me your current Stamina.

Jason: I'm still at maximum, so 65.

Carrie: Cat is also at maximum now that's she's slept, but she is still at Serious on the Injury Scale, so 50 minus the penalty comes out to 30 for initiative.

Mick: The wounded scorpion beats both of you, so it will act first. It pounces toward the bed and tries to land on Cat again.

Jason: Stan is going to jump in front of the thing and use the chair to fend it off.

Mick: Okay, to get between it and Cat you will need to roll a Reaction check. Carrie, is Cat also going to react or will she wait until the scorpion's action resolves?

Carrie: I'm going to wait so she can use one of her disciplines this round.

Jason: I hope Stan gets there in time. I just need a Low Success, right?

Mick: That's right. You only need to act at the same time to get between it and Cat.

Jason rolls an 88 and accordingly turns one of the tokens dark.

Jason: Botch!

Mick: Ouch. Stan can't act this turn. He tries to jump in front of the scorpion, but hits the side of the desk next to him and stumbles.

Carrie: Nice going, Kozy. Cat will just roll a Resistance check to avoid more Injury.

Mick: Okay, roll current Stamina while the scorpion attacks.

Carrie rolls a 35 against her modified Stamina of 30, but then checks one of her personal take-aways to increase the target number by 10 for a Low Success.

Mick: The creature only got a Low success. The Resistance check decreases the Injury Rank by one level, so take a Minor Injury.

The Minor and Serious boxes on Cat's Injury Scale are already marked, so Carrie just reduces Cat's Stamina by 10, putting it at 20.

Mick: The scorpion leaps on the bed, and its stinger hits Cat's arm as she rolls to the side. It will leap up and attack Stan as we start the next round.

Carrie: Cat is going to react. I want to grab my gun from under the pillow and shoot it before it hurts Stan.

Mick: Stan's Stamina is still higher than Cat's. Jason, is Stan going to react or wait?

Jason: I can delay and try to react if Cat fails, right?

Mick: Correct.

Jason: Then let's see how good of a shot Cat is.

Carrie: Famous last words.

Carrie rolls a Reaction check using her character's Reflexes (70) as the target number. She rolls a 30 (High Success).

Mick: A High Success on the Reaction check means that Cat can interrupt this thing and shoot before it gets to Stan. Roll Cat's Ranged Weapons or specialization.

Carrie: Any modifiers?

Mick: Yeah, take a -40 because of the scorpion's size and speed, and a +20 from being so close, so net of -20.

Carrie rolls an Attack check using her character's Pistol specialization (80) as the base target number. After factoring the two modifiers, her target number is 60 (80 - 40 + 20). She rolls an 11.

Carrie: Doubles!

Jason: Good doubles or bad doubles?

Carrie: 11. Way under my score. Not only did I get that little bugger, I get to flip that token you lost us.

Carrie turns a token light.

Mick: The handgun has an Injury Rank of Serious, so two levels up from that is Critical. Turns out this thing doesn't have a Critical Injury level, though, because it's so small. The crack of the gun deafens Stan, but he sees the scorpion explode in a burst of black shell and yellow ooze.

Monet: Does that wake me up?

Mick: Yes. Now roll a Surprise check.

Monet: Great. What's in *my* room?



CHAPTER FIVE: THE CHILL MASTER

The HQ is staffed, the envoys are ready, and now comes the fun part: running a game of **Chill**. While everyone at the table contributes to a fun session of **Chill**, the job of running falls primarily on the shoulders of the Chill Master. This chapter explains how to create a case for your players' envoys, how to create and maintain a tense atmosphere, and how to manage the non-player characters (NPCs) in your game.

WALKING ALONG THE DARK PATH

Horror is compelling. People crave the tension, the uncertainty, and the creeping thrill that crawls up your spine when you hear about people witnessing

terrible things. Theories abound as to why horror fascinates us, but no matter the reason, it does. Just because we don't fully understand the theory behind it, though, doesn't mean that we can't use it to our advantage. Applying the theories and ideas behind our emotional responses will help you hit the right notes with your **Chill** players to keep them coming back for more.

The nature of fear is that it's hard to get a clear look at it—the things we fear lose power when we face them in the light of day, but overcoming our emotions and shining lights into overwhelming darkness can be hard to do. Accordingly, we use stories as a way of painting pictures of our fears so that we can

safely look on them without flinching and survive the process.

Horror is therefore a mirror that we hold up to our fears; it reflects our collective cultural and personal terrors back to us in a distorted fashion. Stephen King refers to these subjects as “pressure points,” because we always elicit a reaction by putting the things that scare us on display. Some of these fears are long-standing ones, the unconscious fears in the back of our minds that jump out to startle us at the worst possible moment. The dark scares us because of the uncertainty of what it contains; isolation terrifies us because it makes us confront frightening situations without help; death overwhelms us because it is the end that no one fully understands, chasing us our entire lives.

These “pressure points” are not only personal, but cultural. They exist within and because of the cultural circumstances of an era, so that the things we collectively find scary shifts over time in response to external factors. For example, in the 1950s, the threat of global thermonuclear war was very real. When the US dropped two nuclear weapons on Japan at the end of World War II, the world suddenly understood that humanity had gained the ability to annihilate itself. Horror moved to reflect that impact, as horror stories turned towards nuclear and toxic run-off that created terrible creatures. Everyday animals turned into building-sized rampaging monsters that ate people and destroyed towns, leaving mankind helpless to defend itself.

Another example happened at the height of the US/USSR space race, when the Soviet Union launched Sputnik before any other nation managed to get satellites into orbit. Horror stories changed to prominently feature alien invaders coming Earth to destroy humanity. The stories allowed us to be scared but kept a certain distance between the stories’ subject matter and ourselves. They scared us both because they were scary stories and because they tapped into much more prosaic fears.

The power of the horror genre is the ability to indirectly discuss difficult and taboo subjects. We can talk about a horrible killer who can stalk our dreams and snuff us out before we wake. We can discuss what we create getting out of hand when we talk about building a monster that turns around and kills its creator. When we do that, we’re really talking about ourselves, and the ways we try to make sense of our world and our daily lives.

The blend of sympathy and exhilaration we experience through horror is one of the reasons it has persisted as a genre, almost since the idea of telling stories around a fire in the dark was invented. From

ghost stories and folklore came printed media, and from printed media came radio and film and television—each advance in media creating a stronger emotional connection to and payoff from the emotional roller-coaster that is horror.

Regardless of what subject is being represented, however, one of the most basic emotional components of the horror genre is a sense of powerlessness. When an envoy runs into a monster that is bigger, stronger, and faster than he is, all he can do is hold on and hope to survive. When the killer sneaks up behind someone in a horror film, we—the audience—relate to that character through the sense of powerlessness that comes with knowing death is close but not knowing when it is going to strike. We take a peculiar delight in vicariously experiencing moments of helplessness, just as when we watching characters miss an important piece of information that would have saved them. We witness their struggle and empathize with them, but when it’s all over we get to regain our sense of control, which feels like a victory in itself.

This cycle of emotion is a big reason for why we love horror so much: it’s cathartic. In this case it is less a purging of feelings, however, and more the practice of emotion and sympathy. We’re meant to feel for the victims. We understand their terror, get excited when a victim escapes, and cry out with every sudden, horrible death.

Horror doesn’t just invite us to feel for the victims, though; it lets us revel in the actions of the monster. The purview of “evil” is violence and impulsiveness mixed with the ability to transgress at will against all societal strictures, despite the fact that people who are “good” often wish it were possible to act out in the same fashion. While we empathize with the victim, we relate to the monster when the monster does something that we wish, however faintly, that we could do ourselves. To end the story with our worlds intact and no repercussions for that experience allows us a respite afterwards, wherein our darker impulses get a small amount of exercise in our imaginations and are then banished once again.

When playing a roleplaying game like **Chill**, however, the opportunity for emotional engagement is even stronger than in other types of media. Here the players are both actors and audience. They decide their actions but then react in turn, observing scenes their characters aren’t in and then taking their own turns in the spotlight in a scary story where bad things happen and script immunity isn’t a factor. It can be exhilarating and frightening and terrible, but at the end of it all, the Unknown is only a story we tell ourselves and each other about the things we can’t see in the dark.

HORROR AND TRUST

The pressure points we mentioned earlier are aptly named, because it doesn't take much pushing on them to get a reaction. Those points are another way of referring to sensitive topics, otherwise known as the places where fear and discomfort live. Pushing buttons is part of any horror story, and since **Chill** is a horror game, the way to have that sort of emotionally edgy fun is through the CM pushing those buttons in a safe way. If you aren't scared for your characters, it's not really a horror game, and thus the Chill Master's job is to bring out the things we fear and let us fight with them in a controlled, entertaining way. All of this, however, presumes that everyone involved with the game trusts everyone else not to take the scares too far. You can't get comfortable enough to deal with fear as entertainment if you don't trust the people with you to have your back; trust is therefore an underlying necessity for a horror roleplaying game. Make sure you create an environment in your game so that the players feel comfortable playing **Chill** with you and with each other.

Earning and maintaining the trust of your players is crucial in a horror game. The players want to know that they can trust you as the CM to push the kind of scares that they want to have. You need to know where everyone's personal thresholds are, so you can navigate them successfully and collaborate on a great horror story. That means talking to your players. Find out what they want to see in the game, find out how they want to be scared. Ask them what they don't want to see, and then listen to what they're telling you.

Once you've listened to your players, you should know how far you could push topics to give your players an emotional rush without getting past the point of fun. As a CM, you must respect your players' boundaries when it comes to their fears. The quickest way to ruin someone's good time and destroy the trust between players and CMs is to push buttons, or pressure points, that people don't want to have pushed. Horror is tricky to convince people to emotionally engage with at the best of times; a lack of trust destroys any investment in the story and atmosphere whatsoever.

For example, many people find spiders and insects gross or scary. There is a big difference, though, between someone who doesn't like spiders versus someone who suffers from arachnophobia. If a player says, "I'm afraid of spiders," then you might think having a bunch of spiders appear out of a huge crack in the wall and start crawling over the character is a great way to give them an emotional rush. The Chill Master must make sure that the player is really saying "I find spiders creepy," not "I am phobic about spiders

and having them featured in the game will ruin the evening for me."

Chill works best when the players and the CM talk ahead of time about what they are and aren't willing to handle in a horror game. If someone raises a problem after the fact, however, the most important step is to listen to them and do something to try to remedy the situation. It doesn't matter if you as the CM thought the session that just took place was the most amazing thing in the world. If someone's experience was unpleasant, you need to acknowledge that. You need to discuss how you can adjust the game to help with their feelings. That might mean putting away certain creatures of the Unknown, or avoiding situations that you didn't previously realize would cause a problem and not returning to them.

Here are some examples of potentially triggering topics, as well as some creatures and powers in **Chill** that use them:

- **Bugs:** Spiders, insects, worms, maggots, and other creepy-crawlies can make for nicely gross and atmospheric scenes, but they can also be triggering to people with phobias. If that's the case for someone in your group, avoid using the Swarm discipline (page 248). The West African Vampire might also be something to take out of rotation (page 279).
- **Children:** Many people, parents especially, feel uncomfortable with any suggestion of children coming to harm. On the one hand, then, a threat to a child can be an extremely powerful motivator for SAVE envoys. On the other, making good on that threat within the game can lead to players feeling disgusted and unhappy. If you're planning to use a monster like the Hag (page 266) or especially the Bloodybones (page 262), find out your players' levels of tolerance for violence against children. The Stone Baby (page 274) is another potentially triggering monster, particularly if you have mothers in your group.
- **Drugs/Abuse/Assault:** Not all of the horror in **Chill** comes from the Unknown. People are capable of doing some really despicable things to themselves and each other. Odds are someone in your group has some experience with abuse or domestic violence, whether firsthand or at a short distance. That doesn't mean these topics are automatically off-limits, but rather that the Chill Master needs to be sensitive to



the feelings of the players on the subject if you're using a plotline involving an addict or an abused spouse.

- **Mental Illness:** Horror has a complicated relationship with mental illness. Many genres of horror deal with the supernatural causing “madness” and people losing their ability to understand and cope with the world. Victorian sensibilities saw mental illness as punishment for a sinful lifestyle. Obviously this is false, but a stigma against mental illness remains prominent in our culture. If you're going to depict a character as having some Unknown-induced trauma, that's fine; in the real world, however, creatures of the Unknown don't exist and any supernaturally created “madness” is fictional. Any character, however, who suffers from a real mental illness needs to be treated sensitively and respectfully. It's a medical issue, not a moral or ethical failing.
- **Gore:** As the Style section indicates, gore isn't a simple decision (“should we include gore?”) as much as it is a spectrum (“how much gore?”). Figure out your players' tolerances for overt depiction of biological horror, and then stop just before hitting the point of discomfort. As the true masters of horror have made clear over the years, you can usually accomplish more in the way of tension with suggestion and nuance than you can with buckets of blood, anyway. A well-placed trickle is usually more than sufficient.

STYLE

The CM's first decision when building a case is the style of horror the game will use. Different styles of horror each have their own flavor, images, and themes that influence the setting of the game, the type of creatures that show up to bedevil the characters, what disciplines they use, and how the CM will use token turns. Your decisions should also be influenced heavily by what the players want to see in their game of **Chill**.

THE GOTHIC

The gothic, as a genre of fiction, picks up the threads of ancient revenge tragedies and morality plays and updates them to suit the current culture. It starts with Horace Walpole's *Castle of Otranto* (1764), wherein a massive iron helmet crushes the teenage heir to a crumbling noble house within the first five pages, and continues forward with such pieces as Ann Radcliffe's *The Mysteries of Udolpho* (1794), Matthew Gregory Lewis' *The Monk* (1796), Mary Shelley's *Frankenstein* (1818), and John William Polidori's *The Vampyre* (1819). After falling off in popularity but never entirely vanishing, it resurfaced throughout the nineteenth century with such writers as Edgar Allan Poe (“The Fall of the House of Usher,” 1839), Emily Brönte (*Wuthering Heights*, 1847), and Sheridan Le Fanu (*Carmilla*, 1872). It had a period of resurgence toward the end of the Victorian era, however, bringing us such classics as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Portrait of Dorian Gray* (1891), and Bram Stoker's *Dracula* (1897).

A defining feature of the gothic is a fascination with family and romantic relationships and all the

ways they can go wrong. *The Monk* is filled with all sorts of strange sexual exploits and crooked liaisons. *Frankenstein* is about the parent-child dynamic between the creator and the monster, and how that abandonment poisons everything else. *Wuthering Heights* focuses on intimacy, obsession, cruelty, and love both inside and outside of a family. *Dracula* deals with plenty of different relationships, from Dracula's imprisonment of his employee, Jonathan Harker, to the loss of Lucy Westerna to the blood and corruption of vampirism. Poe's stories feature madness, misinterpretation of relationships and intentions, and love lost too soon. Gothic stories are thus necessarily intimate and small scale, focusing on a few characters closely grouped together and something festering at the center of it all that threatens to destroy them forever. In a gothic **Chill** game, therefore, relationships drive the characters, and those relationships are the gateway for the Unknown.

Choosing the gothic means taking a monster and giving it a face and a name. Gothic monsters aren't necessarily sympathetic—modern portrayals of Count Dracula make the character more relatable and human than Stoker's novel ever did—but they have personality. There is, by necessity, an intimate connection with them. You can use mindless minions (animated corpses, puppet people and the like) in gothic stories, but *something* is behind them pulling the strings, and that something has taken a particular interest in someone, and knows them by name.

STORY SUGGESTION: COLD DARK EARTH

John Riggan is an escaped convict who holed up in his lover's house after breaking prison. He died of an infection shortly after arriving, and his lover drove him three states away and buried him in a pine forest so that no one would disturb Riggan after death, and perhaps he could find peace. Riggan's spirit won't rest quietly, though, and it's reanimated his body. Covered in loam and pine needles, Riggan is slowly coming back to his lover, killing anyone unfortunate enough to cross his path. (Use a zombie's traits for Riggan, but increase his EWS and add some disciplines of the Evil Way. Halt, Darken, and Master Element would be a good start.)

EXAMPLES OF GOTHIC IN MEDIA

Literature: *The Castle of Otranto* (Horace Walpole, 1764); *The Monk* (Matthew Lewis, 1796); *Christabel* (Samuel Coleridge, 1816); *Frankenstein* (Mary Shelley, 1818); *Dracula* (Bram Stoker, 1897); everything by Edgar Allen Poe (published from 1827–1849); *Carmilla* (Sheridan Le Fanu, 1872); *The Turn of the Screw* (Henry James, 1898); *The Hauling of Hill*

House (Shirley Jackson, 1959); *The Shining* (Stephen King, 1977); *The Drowning Girl: a Memoir* (Caitlin R. Kiernan, 2012)

Films: *Dracula* (Tod Browning, 1931); *Horror of Dracula* (Terence Fisher, 1958); *The Hound of the Baskervilles* (Terence Fisher, 1959); *What Ever Happened to Baby Jane?* (Robert Aldrich, 1962); *Rebecca* (Alfred Hitchcock, 1940); *Alien* (Ridley Scott, 1979); *Gothic* (Ken Russell, 1986); *The Lost Boys* (Joel Schumacher, 1987); *Dead Again* (Kenneth Branagh, 1991); *Sleepy Hollow* (Tim Burton, 1999); *Stir of Echoes* (David Koepp, 1999); *The Others* (Alejandro Amenábar, 2001); *The Orphanage* (J. A. Bayona, 2007); *The Awakening* (Nick Murphy, 2011); *The Woman in Black* (James Watkins, 2012); *Stoker* (Chan-wook Park, 2013); *Crimson Peak* (Guillermo del Toro, 2015)

Television: *Dark Shadows* (Dan Curtis, 1966–71); *American Gothic* (Shaun Cassidy, 1995–96); *Kingdom Hospital* (Stephen King, 2004); *Harper's Island* (Ari Schlossberg, 2009); *American Horror Story* seasons 1 and 2 (Brad Falchuk and Ryan Murphy, 2011–12)

PULP HORROR

The pulps were stories that were pushed out quickly and as cheaply as possible. They were designed mostly for cheap thrills, quick money, and light entertainment. Some of the more popular ones sold in the millions. Frequently written by some of the great writers of 1920s and 30s, the pulps are about action and daring-do in a hostile world. Evil is less personal and more global; it is an artifact of the environment.

Using a pulp style is less about the monsters (although there are definitely monsters) and more about where the encounters take place. Adventure and action are the goal, which means more crypts and fewer drawing rooms. Investigation is still important, but the investigation should always lead to some place that the envoys wouldn't normally go. This kind of style is better suited to a well-funded, combat-focused SAVE group. Pulp horror adventures start with some investigation, but it inevitably leads to action scenes and overarching plots with global consequences.

Pulp stories tend to feature a mastermind pulling the strings of lower-tier creatures. Not every case needs to feature or reference this mastermind, of course, but when something happens to the envoys personally, they should be able to guess who is responsible. Creatures suitable for pulp include more powerful, unique beings acting as masterminds—the Deceiver (page 280), Ganderewa (page 281), or the Greater Zombie Master (page 284). Smaller-scale creatures that use minions are also appropriate; any creature with the Animate Dead discipline (page 232) is a good candidate.

STORY SUGGESTION: SWEET LITTLE LIES

The Deceiver has taken an interest in the envoys and their HQ. It sees their HQ as a bastion of truth and wants nothing more than to see it burned to the ground and desecrated. To that end, it lures less intelligent creatures of the Unknown into the envoys' city, possibly even creating a Lesser Zombie Master (page 272), all in hopes of watching the characters rise high, become powerful, and fall to corruption.

EXAMPLES OF PULP HORROR IN MEDIA

Literature: *She: A History of Adventure* (H. Rider Haggard, 1886); *The King in Yellow* (Robert W. Chambers, 1895); *At the Mountains of Madness* (H. P. Lovecraft, 1931); *The Wolfen* (Whitley Streiber, 1978); *Shadow of a Broken Man* (George C. Chesbro, 1977); *It* (Stephen King, 1986); *Carrión Comfort* (Dan Simmons, 1989);

Films: *House on Haunted Hill* (Castle, 1959); *The Wicker Man* (Robin Hardy, 1973); *Live and Let Die* (Guy Hamilton, 1973); *Suspiria* (Dario Argento, 1977); *Aliens* (James Cameron, 1986); *Army of Darkness* (Sam Raimi, 1992); *From Dusk Till Dawn* (Rodriguez, 1996); *John Carpenter's Vampires* (John Carpenter, 1998); *The Mummy* (Stephen Sommers, 1999) *Hellboy* (Guillermo del Toro, 2004)

Television: *Kolchak the Night Stalker* (Jeffrey Grant Rice, 1974–75); *The X-Files* (Chris Carter, 1993–2002); *American Horror Story* seasons 3 and 4 (Brad Falchuk and Ryan Murphy, 2013–14); *Warehouse 13* (Jane Espenson and D. Brent Mote, 2009–14)

PSYCHOLOGICAL HORROR

Psychological horror focuses on hidden, internal terror that warps perceptions and leads to horrible outcomes. With many other horror styles, the creature has some physical manifestation that displays whatever horrible affliction lies on the inside. Evil in gothic stories is often misshapen, while gore wears its messy nature on its sleeve. In psychological horror, however, anyone can be evil—especially the ones you least suspect.

Psychological horror in **Chill** requires a sense of subtlety and some trust from the envoys. The Unknown isn't going to be big and flashy. Instead the monsters are quiet, subtle, and waiting to destroy everything the envoys hold to be true. Human-seeming creatures like vampires and werewolves can work for psychological horror, though they blur the line between the psychological and the gothic. Other options include any creature that can use the Eerie Rain discipline (page 238) to call down brain worms and make servants for itself. If you want to make your own creature of

the Unknown, consider Evil Way disciplines that play with reality. Disciplines like Confession (page 235), Confuse (page 235), and False Confession (page 239) are good for sowing discord among envoys as they reveal what should be hidden, or make the envoys question what they are experiencing. Ignore (page 240), Illusion (page 241), and Influence (page 241) are also disciplines that will have envoys wondering what is real and what isn't.

The other thing to keep in mind about psychological horror is that most of the time, the “monsters” are human beings. SAVE doesn't normally send envoys after human killers, but what if a killer was so bizarre and brutal that SAVE assumed it *had* to be a creature of the Unknown? What happens when the Unknown takes over an otherwise innocent person? What will the envoys do when they confront the killer and discover him to be a normal, mortal man? Do they hand him over to the authorities and risk him getting free or exposing SAVE? Do they gun him down and try to live with the guilt?

STORY SUGGESTION: THE PIT

The characters investigate a string of disappearances outside of a city. They find a man living at a farmhouse who keeps a pit in his basement. Something lives at the bottom of that pit, and whatever it is, it's hungry. The man has been feeding it for years. He's afraid if he stops, it'll climb out. He's probably right. For maximum effect, never show the creature at the bottom of the pit. Make the drama about the farmer and what lengths he'll go to in order to keep his secret and keep the creature fed.

EXAMPLES OF PSYCHOLOGICAL HORROR IN MEDIA

Literature: *We Have Always Lived in the Castle* (Shirley Jackson, 1962); *The Shining* (Stephen King, 1977); *The Dead Zone* (Stephen King, 1979); *The Cipher* (Kathe Koja, 1991); *The Ritual* (Adam Nevill, 2012)

Films: *Vertigo* (Alfred Hitchcock, 1958); *Psycho* (Alfred Hitchcock, 1960); *The Invasion of the Body Snatchers* (Philip Kaufman, 1978); *The Dead Zone* (David Cronenberg, 1983) *Misery* (Rob Reiner, 1990); *The Silence of the Lambs* (Jonathan Demme, 1991); *Se7en* (David Fincher, 1995); *The Haunting* (Jan de Bont, 1999); *Jacob's Ladder* (Adrian Lyne, 1999); *Session 9* (Brad Anderson, 2001); *Gothika* (Mathieu Kassovitz, 2003); *Shutter Island* (Martin Scorsese, 2010)

Television: *Alfred Hitchcock Presents* (Alfred Hitchcock, 1955–62); *The Twilight Zone* (Rod Serling, 1959–64); *Night Gallery* (Rod Serling, 1969–73); *Hannibal* (Bryan Fuller, 2013–15); *The Blacklist* (Jon Bokenkamp, 2013–15)

MONSTER HUNT

In a monster-hunt style game of **Chill**, the monster itself becomes the focus of the game. That creature can be one vicious monster or a horde of creatures ready to kill everything they come across. In either case, the envoys are the only people who can prevent the bloodshed.

If the monster is a solitary creature, it needs to be able to shrug off enough physical punishment that the envoys can't just gun it down. Fortunately, a number of Aspects for monsters (see page 252) are designed for exactly that purpose. The monster might also only be vulnerable to a specific kind of attack. If that's the case, however, you need to be careful that the envoys don't wind up dying in a futile attempt to kill the thing with normal bullets. Letting the characters find a carefully preserved manuscript, or even the remains of a previous, well-armed team, can serve as sufficient warning.

The second kind of monster, the horde, can work well with the weaker monsters listed in Chapter Six. Animated corpses (page 271) can be generated in sufficient number to be a threat on their own, though you do need to consider what's doing the animating. In zombie stories, of course, the creatures can reproduce by biting people. If the envoys have the chance to stop the problem before it becomes a society-wrecking catastrophe, then this is a viable use of the style. Infective lycanthropes (page 261) have similar potential and a similar problem: if the envoys fail, they've not only lost their lives but the world is also probably doomed, and that's a problem.

One solution is to make sure the envoys have a way to defeat the horde. Write an easy cure, a way to isolate the problem, a way to destroy every last creature in one go into the story, and make the conflict about getting to that solution rather than killing all of the creatures. Once the envoys discover the cure, they can stop certain disaster. Focusing on discovering a cure can also provide some much-needed spotlight time for more research-driven envoys.

EXAMPLES OF THE MONSTER HUNT IN MEDIA

Literature: *I am Legend and other Stories* (Richard Matheson, 1954); *Jaws* (Peter Benchley, 1974); *Cujo* (Stephen King, 1981); *World War Z: An Oral History of the Zombie War* (Max Brooks, 2006), *The Walking Dead* graphic novels (Robert Kirkman, 2003–15)

Films: *Creature from the Black Lagoon* (Jack Arnold, 1954); *Night of the Living Dead* (George A. Romero, 1968); *Jaws* (Steven Spielberg, 1975); *Dawn of the Dead* (George A. Romero, 1978); *The Thing* (John Carpenter, 1982); *Day of the Dead* (George A. Romero, 1985); *The Blob* (Chuck Russell, 1988); *Tremors* (Ron

Underwood, 1990); *Anaconda* (Luis Llosa, 1997); *Mimic* (Guillermo del Toro, 1997); *The Relic* (Peter Hyams, 1997); *Jeepers Creepers* (Victor Salva, 2001); *28 Days Later...* (Danny Boyle, 2002); *Dog Soldiers* (Neil Marshall, 2002); *Resident Evil* (Paul W. S. Anderson, 2002); *The Descent* (Neil Marshall, 2005); *The Wolfman* (Joe Johnston, 2010)

Television: *V: The Final Battle* (Kenneth Johnson, 1984) *Buffy the Vampire Slayer* (Joss Whedon, 1997–2003); *The Walking Dead* (Frank Darabont, 2010–2015); *The Strain* (Guillermo del Toro, 2014–15); *Helix* (Cameron Porsandeh, 2014–15);

DEVIL TALES

Devil tales are stories about demonic possession and mysterious evil figures corrupting the innocent. This can also be a touchy subject for some players. Make sure that you check in with them before designing a devil tale case so that you know this kind of game will be entertaining for them beforehand.

The primary theme of a devil tale is the battle between the forces of good and evil over the souls of individuals. Demonic forces try to prove to well-meaning priests and exorcists that their whole belief structure is wrong and that they are forsaken, or else the anointed must battle with the forces of hell and save innocent souls from unearned torment. There is often some sacrifice involved in these stories, with innocent people dying or sacrificing themselves to banish demonic forces once and for all. These types of stories mix the horror of possession and the psychological terror of some intelligent and malevolent creature bent on destroying the envoys' minds.

The other common theme in the devil tale is desecration. The monster finds something spiritually important to the protagonists and subverts, destroys, or defiles it. Again, while the servants (and, indeed, the existence) of Hell aren't something **Chill** is prepared to explore, a creature of the Unknown can push a lot of the same buttons.

Using the standard trappings of the devil tale raises theological questions that aren't discussed in **Chill**. This is why "demons" aren't included as monsters in Chapter Six; doing so would require a discussion of what exactly demons *are* in the world of **Chill**, and the fact is that no one knows. Some creatures of the Unknown have the power to possess people, however, and such creatures can hit a lot of the same notes. Spectral remnants (page 259) have this ability, for example. If you want to create a more traditional demonic figure, however, then the Possession discipline (page 244) is the place to start.



STORY SUGGESTION: DRINK WITH ME

Siris (page 283) arranges to get her ceremonial mug shipped to the home of a very rich antiquities collector, but instead of possessing him, the ancient ghost possesses his teenage son. Now the boy is exhibiting signs of possession: antisocial tendencies, violence, and mild supernatural phenomena. Siris doesn't normally think beyond possessing someone and killing their loved ones, but this time, she's trying to lure SAVE to the house so that she can possess an envoy.

EXAMPLES OF THE DEVIL TALE IN MEDIA

Literature: *Melmoth the Wanderer* (Charles Maturin, 1820); *Faust* (Johann Wolfgang von Goethe, 1808); “Where Are You Going, Where Have You Been” (Joyce Carol Oates, 1966); *Rosemary’s Baby* (Ira Levin, 1967); *The Stand* (Stephen King, 1978);

Films: *The Devil Rides Out* (Terence Fisher, 1968); *The Exorcist* (William Friedkin, 1973); *To the Devil a Daughter* (Peter Sykes, 1976); *The Omen* (Richard Donner, 1976); *Warlock* (Steve Miner, 1989); *Mister Frost* (Philip Setbon, 1990); *Bram Stoker’s Dracula* (Francis Ford Coppola, 1992); *The Prophecy* (Gregory Widen, 1995); *The Craft* (Andrew Fleming, 1996); *The Devil’s Advocate* (Taylor Hackford, 1997); *Fallen* (Gregory Hoblit, 1998); *Constantine* (Francis Lawrence, 2005); *Jennifer’s Body* (Karyn Kusama, 2009); *Deliver Us from Evil* (Scott Derrickson, 2014)

Television: *Friday the 13th, The Series* (Larry B. Williams and Frank Mancuso Jr., 1987–90); *Eastwick* (Maggie Friedman, 2009–10); *666 Park Avenue* (David Wilcox, 2012–12); *Sleepy Hollow* (Philip Iscove, 2013–2015)

GORE

Some cases are full of intrigue and mystery, some filled with adventure and excitement. Occasionally, though, a creature of the Unknown comes to town and just wants to leave a bloody mess. While very few players wish to wade through unending gore, sometimes an explosion of blood, guts, and violence is just the thing to challenge an envoy’s drive or reinforce a uncertain worldview, preferably by painting every available scene with blood until the envoys put a stop to it.

The gore style includes slasher movies, torture porn, *giallo*, exploitation films and more recent films like *Feast*. These stories aren’t usually complex. Sometimes they deal with good versus evil, but more frequently it’s just about killers and victims.

When choosing this style, you need a big, dangerous threat that is hunting people. “People,” in this case, could be the envoys, but you should probably include a lot of NPCs—gore stories have a high body count. The real focus of the case is going to be on the action. Individual lives become devalued and a

certain amount of desensitization is necessary to get through the story intact. Survivors should expect the Trauma to linger. In fact, in this genre of film, many of these stories don't *have* survivors but rather end with one lone character almost making it out only to be stabbed, trapped, or dragged back as the camera cuts away.

The creature stalks the envoys and associates, while the envoys are the people with the training and equipment to take it down. If the case takes place in a secluded setting, all the better. It should really just be the envoys, the killer, and a few victims. No help should come from the outside. The case should be terrifying and filled with the screams of the dying as they are cut in half.

Lycanthropes make good antagonists for gore stories, as do animated corpses and zombies. Bloodybones is another possibility, but as mentioned previously, be very, very careful when including violence against children in your **Chill** games.

EXAMPLES OF GORE IN MEDIA

Literature: *The Hellbound Heart* (Clive Barker, 1986); *American Psycho* (Bret Easton Ellis, 1991); *The Wasp Factory* (Iain Banks, 1998); *The Troop* (Nick Cutter, 2014)

STORY SUGGESTION: THE WAR NEVER ENDED

John Drayer was a special operative for the US government, doing some very unsavory things in the Middle East. He died in a household accident while between assignments, but his spirit lived on as a barrow-wight (page 257). Completely paranoid, the creature is convinced that he was assassinated and intends to torture and murder anyone who comes to his isolated cabin in an attempt to find out what really happened to him. His methods have become somewhat more brutal since his death, and he has a whole toolshed full of implements of pain.

Films: *Dawn of the Dead* (George A. Romero, 1978); *Friday the 13th* (Sean S. Cunningham, 1980); *The Evil Dead* (Sam Raimi, 1981); *A Nightmare on Elm Street* (Wes Craven, 1984); *Hellraiser* (Clive Barker, 1987); *From Hell* (The Hughes Brothers, 2001); *Saw* (James Wan, 2004); *Feast* (John Gulager, 2005); *Hostel* (Eli Roth, 2005)

Television: *Nip/Tuck* (2003–10); *Dexter* (James Manos Jr., 2006–13); *Hemlock Grove* (Brian McGreevy and Lee Shipman, 2013–15); *True Detective* (Nic Pizzolatto, 2014–15)



RUNNING CHILL

Running **Chill** requires a bit of work. Not only does the CM need to work out the story and the non-player characters, but she also has to try and build an atmosphere that will keep players engaged and in the moment in order to maintain emotional connection. The CM might not host the game, but she's still responsible for a lot of the logistics if she wants the game to pack a punch. Her actions influence whether or not the characters mesh, whether the needs and wants of the players are met, and making sure that everyone's having a good time. It's a tall order, but here are some suggestions that will help.

THE BARE NECESSITIES

Roleplaying games are social events. As with any other social event, there are strategies that will help games run smoothly and effectively.

- If you meet on a regular date and time, great! If you have to schedule your next session, though, do it at the beginning of the game when everyone is fresh and focused. It's usually easier to schedule a future date when everyone is there in person and can check a calendar than it is to compete for attention later.
- Show up on time and be prepared to play. With conflicting schedules and a limited amount of time available to people, the faster the game is ready to go, the more you can get done in game. By maximizing your time, everyone has more fun and the odds are better that you can get through everything you have planned for the session.
- Hash out dinner plans before the game, if possible, in order to limit the distractions involved. If you're fortunate enough to have a player willing to cook, make sure he's aware of any dietary restrictions. If everyone's going to kick in for takeout or delivery, tell everyone ahead of time so that people will bring cash.
- Fruits and nuts make better snacks than chips and carbs. Junk food tends to make people feel tired and sluggish after a few hours, while healthier foods keep people's energy levels on a more even keel.
- Talk about phone usage during the game. Some people love to use social media to talk about the game they are currently playing. Other people feel that this is annoying and disrespectful. Work out those details ahead of

time, so that everyone can talk about their preferences. Find a compromise should a conflict arise, but try to get that sorted out before you play so that everyone understands the expectations from the group. A decent rule of thumb: If your character is actively involved in a scene, put your phone away.

- At the beginning of every session, do a quick recap of what happened last time. Especially for an investigation-heavy game like **Chill**, it's important for the players to remember what they've already learned. Taking notes is therefore heavily encouraged.

GETTING STARTED

The CM has the task of guiding the players through character creation. She helps the players make characters that will fit the narrative and watches what characters the players make in order to sculpt the narrative to fit them in return. The CM should take notes about who the characters are, their backgrounds, and what skills and talents they possess.

WHO JOINS SAVE?

SAVE doesn't generally recruit—they can't just seek out the people they want to join the organization, show them proof of the Unknown, and sign them up. The kind of person that joins SAVE is someone who a) has had direct experience with the Unknown and b) feels, for whatever reason, that she needs to learn more.

It's fair to say that encountering the Unknown isn't exactly uncommon in the world of **Chill**. Most survivors of Unknown activities, however, either don't understand what happened to them, convince themselves it was something mundane, or are too terrified to delve any deeper. The envoys of SAVE are exceptional not necessarily because of their training or backgrounds, but simply because they are unwilling to "go back to sleep." The motivations for that unwillingness are many and varied (and are represented by the envoy's *drive*, as explained on page 53).

With all of that in mind, the players can create whatever kinds of characters they like. As long as the envoys know that the Unknown is real and are willing to fight against it, the rest is up to the players.

MAKING ENVOYS

Chill has three character-creation options as described in Chapter One: pre-generated characters, customized templates, and creating an envoy from scratch. Creating an envoy from scratch offers the most freedom, but it can also be the most confusing for a new player. **Chill**'s point-buy system isn't particularly

complex, but it can still be overwhelming to someone who is new to the game. In order to guide players through the process, the CM needs to have a firm grasp of the math and the options available for a wide variety of characters. If a player has an idea but doesn't know how to spend the points to get what they want, give them options. Be there to answer questions and provide some suggestions if a player is stuck and is looking for help.

One of the most useful things a CM can do during character creation is to remind the players that their starting CP has to be used for everything—attributes, skills, specializations, disciplines, and Edges. If a player spends a lot of points on attributes, you should remind them that there are still skills and the Art to purchase if desired. Talk about Edges and Drawbacks that could be interesting for what the player wants to create, and what they can do with those points. Be invested in ensuring the players get the characters that they want to play. The happier the players are with their characters, the more fun they're going to have.

Skills and specialties are other important places to pay attention. When building characters, you're going to see that each character is going to be really good at a few things and average to below-average at the rest of the skills. Note that the team's skill breakdown is a good indication of where they're going to be weak and where they're going to be the most effective. Attributes are the building blocks for the skills, but specializations give the bonuses that make skills more useful. Remember to point out the section at the end of Chapter One about how they can choose their own specializations to fit the character they want.

As an alternative idea, you could start the envoys at different experience levels if your players are amenable—one player might create a character with 90 CP, representing an older, more seasoned envoy, while the others create characters with the standard 80 CP, representing newer recruits. Mix up the starting CP and see what kind of group dynamics you can create.

ENVOY HISTORY, DRIVE, AND HQ

An envoy's history is a great place to find clues for events and situations that will terrify the character. The first connection created in a character history is the envoy's first encounter with the Unknown. Talk to the player about the envoy's feelings and reactions to that first memorable contact. Were any of the other players' characters involved? Are there any NPCs that joined SAVE alongside the character, or who might act as contacts or allies in the future? Did the creature the character encountered escape or flee (perhaps leading the player to take the Marked or Hunted Drawback)?

The approach to learning about character experiences with the Unknown also applies to the rest of their histories. Ask the players questions about their character backgrounds. Get them to elaborate on their characters' backstories so that you can create related future hooks for the campaign. You might wind up with several possible cases down the road, if the characters' histories have unresolved questions.

A character's history tells how an envoy got involved with SAVE. In order to create a really cohesive (even if not completely co-operative) group, however, the CM should encourage the players to link their origin stories together. Not only will it provide connections between characters from the beginning of the game, it will provide the players with roleplaying opportunities as well as providing the CM with the potential for productive emotional tension. Are there siblings on the team? One or the other encountering peril will spur a reaction from the other one, or else highlight the troubled emotional connection they have if it doesn't.

Relationships don't have to be familial, of course. People who were present during an encounter with the Unknown? Lovers? Rivals? Teacher and student? College friends? The envoys don't need to have connections to all the other characters, but each character should have a relationship with at least one other envoy. The rest of the relationships will work themselves out through play.

While the history of an envoy talks about her past, the envoy's drive is all about the present and her mission in SAVE. It's a personal look into why the character chooses to risk her life fighting the Unknown. For the CM, it's also a handy way to motivate the character into taking unwise risks (which, of course, is an entirely in-genre thing to do). A character who combats the Unknown out of religious faith approaches a fight from an entirely different perspective than one who views her career in SAVE as an extended cryptozoology study. Consider how a character might make use of her drive in play; likewise, be ready to suggest times when you might turn a token light in exchange for the character doing something risky.

The last part of character creation is detailing the HQ (page 141). When the players create the HQ, they are telling the CM how they want to experience SAVE. Is SAVE a hidebound conservative group determined to hold onto the past, or a loose collective of individuals more concerned with security than oversight? Every HQ has strengths and problems. Pay attention to those areas of concern in the HQ and think about how the Unknown could exploit them.

In addition, think about how you can use the HQ to raise tension during a case. Suppose the HQ is very hands-on and is prone to swooping in when a group of envoys shows the slightest sign of trouble. This is great if the characters need to call in the cavalry, but it can also make a bad situation worse if that cavalry acts before learning all the details.

The players will populate the HQ and the surrounding city with interesting people, places, and things. Be careful about having the Unknown target these things right off the bat. Instead, allow the players to make use of their contacts and advantages in order to make them an established part of the setting. Make the first few cases external to the HQ. Let the players establish their characters, get a couple of takeaways under their belts—and then bring the horror home. If you start off with the Unknown attacking the HQ, the players haven't had a chance to make it feel like "home" yet, and they won't care as much as they will after they've had time to get comfortable.

BUILDING A CASE

The characters are created, the HQ is setup, and now the envoys need things to do. This is where the real work of the Chill Master begins: now it's time to design a case. A "case" is an event or occurrence involving the Unknown that's drawn the attention of SAVE. The Society, in turn, has tasked the player's envoys with resolving the situation.

At its heart, **Chill** is an investigative game. While it's possible to improvise such a game from start to finish, it's much easier on you, the Chill Master, to design the foundation of the case ahead of time. With the right planning, you'll know what the envoys can discover during their investigation and you'll be able to keep the facts straight. Have a sense of what the people know, what's out there, and how they envoys can solve the case. If the CM has all that prepared, she'll be able to improvise when she needs to do so.

INSPIRATION

The idea behind a case has to come from somewhere. Where does a Chill Master find ideas for cases? This section discusses where to begin designing a case for your players.

A good starting point for inspiration is to take a look at the films and literature sections for the style that you've decided that you want to do. What kinds of stories are discussed there? What can be used to build a case? The basic plot or the location can provide the first building block for case creation. Once you have a starting point, the first thing to do is to put it in the context of SAVE. How did SAVE learn about

the inciting incident? How much does SAVE know? The Society doesn't normally send envoys in blind, but that doesn't mean the information they have is complete or even correct; a "simple haunting" might be the tip of a very ugly iceberg.

Alternatively, as mentioned in the character creation section, inspiration for a case may come from the envoys' histories. The more takeaways they have, the more options become available to create cases. Using histories as the inspiration for cases provides the game with recurring elements that make the surrounding setting seem more real and tie the characters together more closely. It provides a great opportunity for recurring NPCs and creatures of the Unknown that escaped or weren't quite as dead as the envoys hoped.

If nothing from the past gives you inspiration, then look at what each envoy specializes in for inspiration. Every player enjoys a little time in the spotlight, proving that their character is competent and an important contributor to the success of the team. An envoy who is an expert in cult practices could lead to a case about a cult that worships the Unknown. If there is lots of tracking expertise among the SAVE envoys, you can capitalize on that and play hide-and-seek with the envoys or dangle a missing person case in front of them. Using the characters' strengths as inspiration gives a very personalized feel to the game for the players, which increases their feelings of immersion and attachment to the game.

If nothing else strikes your fancy, you can always look through Chapter Six and find a monster to base the case around. You might take a sudden interest in animal ghosts (page 256), for example and create a case that comes from the description, the introduction to the character, or even the disciplines that it has. This could lead to a case during hunting season—sportsmen are turning up dead or just disappearing, while hunters report hearing the baying of hounds as the sun sets.

THE DEVIL OF YOUR DETAILS

The bulk of a CM's work is coming up with the details of a case. You don't need to work out everything before you play, but you must have the basic details of the initiating event and the creature(s) behind it worked out before play begins, so that the clues are in place for the players. The better the prep, the better experience for everyone at the table.

THE SITUATION

Once the CM has an inspiration, she needs to decide what the situation is: a few short, easily digestible sentences creating a sort of outline of the story. These

sentences should have all the details necessary to understand the case: what kind of creature of the Unknown is present, what the setting is (both locally and on a larger scale), and what the worst potential outcome would be. This is one of the reasons why choosing a style first is important, as the various styles lend themselves to different kinds of creatures. If you feature gore, you'll want something powerful, solitary, and deadly. It should be corporeal, though not necessarily easy to kill with conventional weapons. If you're doing a devil tale, however, then you may want an incorporeal creature that can possess others and make them do things that they would never do on their own.

The situation becomes a reference tool while creating the case. If the CM is feeling lost, she can go back to this initial preparation statement to get herself back on track.

Amber decides she's going to do a game of Chill. Her players are fans of monster movies and aren't squeamish about blood and guts, so she's looking at the gore and monster hunt styles to inform her game. After looking through the book, she decides wants to do a long campaign involving a group of Bogeys (page 263). She thinks about it and writes down her preparation statement: A group of Bogeys, running out of local food after a hard winter, has come down into outskirts of Stroudsburg. The creatures attack and slaughter people, making off with parts of their bodies to feed the colony. The worst outcome: the envoys get eaten too, while the bogeys become bolder about hunting in town.

THE TIMELINE

The CM now needs to figure out what will happen if the envoys don't interfere, including various events that will happen along the way. This is crafting a worst-case scenario timeline, the situation where the Unknown wins. In the process, the CM fleshes the case out with other necessary details, such as other locations, NPCs, and possible conflict situations.

The first thing to consider is the point of origin. The Unknown has broken through into our world and started to cause havoc. It might begin with a murder, abduction, or simply a sighting. It should have a date and time so you can relate it to other events. This event doesn't have to be what brought the case to SAVE's attention, but something on the timeline needs to do so. Be aware that whatever event the characters perceive as the "start" of the case is going to get the most direct scrutiny, so make sure to have plenty of leads and clues branching off from that point.

Amber writes down the following to describe the starting point:

March 31st, 2014: A set of bones, later identified by dental work as Steve Mason of Stroudsburg, PA, is found by Park Ranger Gord in Big Pocono State Park near Stroudsburg, PA. His body is picked clean as if by scavengers, but the bite marks aren't those of any known predator found in the area.

After the starting point, the CM should fill the rest of the timeline forward. Each event presents a conflict or deadline that should provide the envoys with a chance to affect the case's outcome. These won't be the only times that the envoys can effect change, but they are important moments that can have a dramatic effect on what happens, which is why they should be highlighted. Some CMs go so far as to use this for a rough session plan, with each major event after the envoys' involvement indicating the story goal for an evening's game. For this reason, the events should all, or at least mostly, happen while the envoys are in the vicinity. Putting events within the characters' reach keeps the players' focus on the events at hand. If too much happens that the envoys can't react to in order to forward the story, the players will feel left out and disengage.

The final event is the end of the case, the horrible situation that happens if the envoys fail and the creature of the Unknown gets what it wants. If all goes well, that event *should not* happen, but knowing what would happen both tells you the creature's goals and allows you to foreshadow dire circumstances for characters with appropriate Arts.

This method of planning has the benefit of showing you what you need and when. Necessary NPCs become self-evident and give you a chance to create them in advance in case you need them later. Important locations for the case should also become clear, so you should have a description of those places ready for when the envoys go to investigate. They might not visit all of them, but they should end up checking out at least one or two in the course of following the clues.

Amber has her starting point so she fills in the next few events.

April 11th, 2014: The envoys arrive in Stroudsburg, PA.

April 12th, 2014: Becky Lynch, 18, of Long View Drive goes missing after a party she hosted in Big Pocono State Park.



April 13th, 2014: Becky's body is discovered, with limbs and internal organs removed including the brain.

April 14th, 2014: Richard Fitzpatrick, a recreational hiker who lives on Fall Creek Terrace goes missing after not coming into work after going for a run in the woods

April 15th, 2014: Richard's body is discovered missing just his limbs by Fall Creek.

April 16th, 2014: Carey Price, of Fall Creek Terrace is found dead in his home with his limbs removed. Federal task force arrives in Stroudsburg. Increased police presence and scrutiny applied to all strangers.

April 17th, 2014: Frank Ursi, of Michael Lane. Found dead in his home with limbs removed. Vigilante "neighborhood watch" groups start patrolling the area. Dominic Beltran, a US Army vet, leads one such group. His followers are all armed, most are former soldiers.

April 18th, 2014: Sara Safavi, of Long View Drive. Found dead in her home with limbs removed. Beltran gets into a shouting match with local authorities and FBI investigators, whom he calls "useless" and "incompetent."

April 19th, 2014: Dominic and his people track the Bogeys back to the park. Gunfire ensues, but the Bogeys slaughter the group and drag their bodies into their lair.

April 20th, 2014: Satiated with their hunt and well-stocked for the time being, the Bogeys return to their lair with food to tide them over until local game can be had.

As Amber completes the timeline, she makes notes about the locations (crime scenes, the park, the Bogey's lair) and important NPCs (an FBI lead agent, Dominic Beltran) she'll need to detail. She also notes that the Bogeys are killing a lot of people, which while in keeping with the style she's using will also require her to come up with some consequences in order to maintain the players' suspension of disbelief.

Moving Backwards

With the future plotted out, it's time to take on the past. Figure out what came on before your starting point. What events lead up to it and what information might be found in the history of the case? Depending on the situation, you can go back for centuries to help establish patterns of behavior, revealing recurring creatures of the Unknown that have plagued the local SAVE chapter for years.

When creating these events, remember that anything integral to the investigation should be included in the Vital clues (page 210) so that the envoys will be able to use that information. If the information in the event is interesting and useful but not essential to solving the case, then it should be an Interest clue (page 211) or an Esoteric clue (page 211). The goal with moving backwards from the origin point is to give the CM a clear understanding of the events that lead to the starting point, and to create

some context for some of the clues that the players are going to receive.

Amber looks at her timeline and decides that she doesn't want to go back too far, as the Bogeys haven't been in the area long.

April 2013: Animal bones were found in a mountain range in Big Pocono State Park. They were picked clean with odd bite marks on them (Interest clue). Graduate students from the biology department of East Stroudsburg University took photographs and cases of the bites (Esoteric clue).

March 2012: Odd animal sightings near Fall Gap in Big Pocono State park. Lots of bigfoot watchers came out that year (Interest clue). Photographs available on the Internet (Interest clue).

SAVE LETTER

With the timeline completed, the CM should have a pretty good idea of what's going to go wrong. The next step is determining how SAVE becomes involved. What draws the attention of the organization; how were they informed that something strange was going on? How much does SAVE know about the situation and what is communicated to the envoys?

The timeline work is important because when all the strange events are lined up, the CM should find a few moments where SAVE could have noticed the situation. Below are a few possibilities for how SAVE might get involved in a case and what the Society's response is likely to be. Keep in mind, of course, that all of this should be filtered through the HQ in question. Different HQs respond in different ways: a highly militant HQ might bring out the guns at the first sign of threat, while an HQ that's badly understaffed might take a "watch and wait" approach.

Interviewing a Witness

Sometimes supernatural events have witnesses and word gets back to SAVE. Depending on the HQ, standard procedure might be to send a team (or just a single envoy) to interview the witness, perhaps using the Communicative or Protective School to check for lingering effects of the Evil Way. Depending on who the witness is and what trauma (if any) they suffered in their encounter with the Unknown, the envoys might look at medical records or police statements, if possible.

A witness unaffiliated with SAVE might wind up talking to the normal authorities for weeks or months before anyone who knows about the Society gets wind. As such, the envoys might come into the

investigation with a largely cold trail. If, however, the witness is a SAVE contact or envoy, he might call the Society up directly. This means that the clues are still fresh, but it also means that the Unknown is still active and possibly hostile.

Journalism or Social Media

Sometimes SAVE takes note of a news story, blog post, interview, or photograph posted on a "paranormal encounters" web site that seems to indicate the presence of the Unknown. Zealous HQs track down every possible lead, while more jaded (or understaffed) HQs don't bother unless they have strong reason to suspect it isn't just a hoax or misunderstanding. When SAVE does investigate such things, they have to be careful—they only have as much information as was reported, and that means they're usually missing valuable context. Envoys need to proceed carefully, research the history of the area to see if the incident in question is part of pattern, and interview the supposed witnesses without tipping their hands.

Hostile Action

Sometimes the Unknown isn't subtle and attacks an envoy directly and unequivocally. A vampire grabs a SAVE envoy off the street, for example, and she manages to deploy her knowledge of the Protective School to escape. An envoy's beloved dog is torn to pieces by something with a bear's face and a woman's voice. Maybe an envoy wakes to find "NOW IS THE RECKONING" written in blood on her door.

In such cases, the first question that SAVE has to answer (and thus a question the CM must consider) is: Did this actually have anything to do with SAVE? Did the Unknown choose this victim at random, or did the monster know exactly what it was doing? Characters with the Marked or Hunted Drawbacks, of course, can expect this kind of problem eventually, but SAVE has long suspected that practicing the Art or otherwise becoming involved with the Unknown can attract its attention. Most SAVE envoys are familiar with what happened in Dublin in 1989 and have at least some understanding of the infiltration that nearly destroyed the organization in the late 1990s/early 2000s. Direct, personal attacks from the Unknown send more experienced envoys into a panic. Some HQs go on lockdown to avoid spreading the problem or revealing other envoys, while others call in help from other cities. In either case, if the Unknown starts a fight, SAVE wants to be sure to finish it, preferably without losing personnel in the process.

Information from a Contact

Just because someone knows about the Unknown doesn't mean they rush out to join SAVE. Most people who run into supernatural evil don't have any desire to go off fighting it for days at a time. At the same time, though, once they know about it, they can't just forget it. A common middle ground is for such people to become contacts, people who know about SAVE and can get in touch with some of its members when necessary.

During HQ creation (page 141), it's not a bad idea for the players to name a couple of contacts. The CM can then use these people to kickstart cases: the contacts can hear about Unknown activities from other people, witness them firsthand, or Sense the Unknown (everyone is capable of doing so, but few people recognize the sensation).

Writing the Letter

When designing a SAVE letter, include the following:

- The names of the envoys assigned to the case.
- A basic summary of what SAVE knows (include at least one Vital clue here)
- Some suggestions of where to start the investigation
- Some possible monsters; if corpses are turning up drained of blood, the SAVE letter should obviously mention vampires
- Some assessment of the risk
- Description of how the characters are traveling, where they're staying, and, if applicable, how much time they have to solve the case

The envoys are part of an HQ in Scranton. They share cases in the area with HQs in Wilkes-Barre and other nearby cities, ultimately answering to the Continental HQ in New York City. Amber decides that Ranger Gord (who found the body of Steve Mason) tried to figure out what killed the unfortunate hiker; the official story was that he was killed by a bear, but Gord didn't believe that. He emailed pictures of the bite marks to a New York zoologist who happened to be a SAVE contact, and the New York HQ passed the mission back to Scranton. Amber writes up the letter and notes that the envoys have a good impression of the bites—they are primate-like, but have sharp, flesh-rending teeth (this is a Vital clue). She also includes the zoologist's name, figuring that the players may reach out to this NPC if they get more relevant information.

THE END GAME

Case setup is almost done. All that remains is deciding what will defeat or destroy the creatures of the Unknown. The timeline lets the CM decide what will happen if the envoys fail. Now the Chill Master determines what steps the envoys need to accomplish in order to foil the Unknown. When designing the end game, consider the best-case scenario for the envoys. What opportunities do the envoys have to achieve that end game?

Start with the creature. Most creatures of the Unknown have a weakness or a special method by which they can be destroyed. Some creatures can be killed by conventional means, of course, but most of the time, the Unknown requires more than bullets to banish it. Note or decide how the creature can be killed, and then make sure to include both the means to kill the creature and the means to learn about the weakness in the clues for the case.

Some creatures' weaknesses are extremely esoteric. A Bat Lord is vulnerable only to a mahogany stake. That means the envoys not only have to discover how to kill the creature, they have to procure a mahogany stake from somewhere. Something to watch out for in cases like this is the problem of the obviously important object. If you call the players' attention to an otherwise innocuous object early in the game, it may become obvious that it will hold some deeper significance later in the story. This might wind up robbing the story of some of its gravity if the players' thought process is "well, obviously that wagon-wheel chandelier is the ghosts' focus; it's the only thing in the whole house that Matt described in detail" vs. "the ghosts' focus has to be something antique—hey, isn't that chandelier fashioned out of an old wagon wheel?"

As CM, you have a few ways to avoid this problem.

Vary the Creatures and their Weaknesses

Don't follow a case with a singular, highly specific weakness with another similar case. Give the players something they can shoot, or banish with an exorcism or a ritual rather than an item. Let them discover a process rather than a trinket.

Vary the Goal

SAVE might know that a Bat Lord can be killed with a mahogany stake. If the envoys go into a mission knowing what they're fighting and equipped appropriately, the tone of the game and the nature of the investigation changes. The envoys aren't trying to learn *what* is killing people, they're trying to learn *where* it is, how to get to it, and how to avoid any traps or agents it has prepared. The Bat Lord is vulnerable to a mahogany stake, and the envoys have several. What if

the Bat Lord employs human thugs to steal the stakes? What if the Bat Lord decides to go to ground and wait for the envoys to leave or let their guard down? Going into a case blind presents one kind of challenge, but going into a case well-informed is something else entirely.

Keep the Level of Detail Consistent

Give enough detail when describing surroundings that the players can picture what their characters are seeing, but don't "zoom in" on specific things unless the players ask. If the players ask, be ready to give details on whatever they ask about, not just the important objects. This makes the players feel that anything in the story could potentially be important.

Guide with Clues

Vital clues should reveal the creature's weakness, but Interest and Esoteric clues can reveal it more quickly or point the characters in the right direction. If the characters find out how to kill the creature by investigating, they're doing exactly what they should be doing.

Amber looks over the Bogey write-up in Chapter Six. Bogeys are corporeal—the envoys can beat them with normal, physical attacks, but they return from the Unknown unless their bodies are left in direct sunlight. This is easy enough to arrange, but the players need to know about it first. Obviously, all of the attacks on people take place at night. That fact alone should clue the players in to the fact that Bogeys are nocturnal. Amber also makes a note that if a character shines a bright flashlight at a Bogey, it will squeal and run off.

Knowing that her players can be zealous at times, Amber figures they might try to collapse the caves in which the Bogeys live. This won't finish them off for good (they'll eventually tunnel out), but it effectively ends the threat. The envoys could, however, use explosives to expose the colony to sunlight, which would destroy them. Amber makes a note to include some reference to this tactic in a Prescient Dream, since one of the envoys knows that discipline.

The envoys can also lure the Bogeys with fresh meat, meaning that they could trap the colony in an exposed area. This will be harder to arrange, but it's a possibility.

CLUES

The CM has set the scene and described the main actors. Now you make sure that the envoys can get to the heart of the matter.

During their investigations, players make Information checks (described in Chapter Four; page 175) to find *clues*. Clues come in three types: Vital clues, Interest clues, and Esoteric clues. *Vital clues* are necessary to successfully complete the mission; they represent information the envoys *must* have (as such, they are available even on a botch). *Interest clues* give the envoys more information about the history of the case and give more details about the events leading up to it. These are the sorts of clues that the envoys discover with Low or High successes on Information checks. Finally, *Esoteric clues* are specific and difficult to discover but move the investigation forward substantially. This is the type of clue that breaks open a case and would be something to give on a Colossal success at the right time in the investigation.

Ultimately, the goal with these clues is to give them away. Don't hoard them. You want the envoys to get these clues; their discovery drives the investigation. When you give the envoys a clue, check it off your list. That way you have a sense of what they've already learned and how you might nudge their investigation if it stalls (see Guiding the Investigation, page 214).

VITAL CLUES

Vital clues are the bare minimum that the envoys need to follow the timeline from the SAVE letter to the end game. These clues should allow the envoys to discover upcoming events, as well as learn how to defeat the creatures of the Unknown. Vital clues are available on any Information check, even if the roll is a Failure or a Botch (though such a result also gives an Extraneous clue or a False Lead).

Vital clues should be focused on giving the envoys information to defeat the Unknown. The clue must either propel the investigation forward (leading to more clues), or give the envoys a necessary weapon against their enemy. The clue is a fact: *Bogeys fear sunlight. Vampires require blood to survive. The ghost of Mila Johnson smells of roses.* The players might not know the context for the fact, yet, or how to best employ it, but when several such clues come together, they should be able to figure out what to do.

This is easier if the Vital clues aren't associated with a particular person or location. If the players decide that they're going to the morgue rather than the cemetery to find a clue, then the clue needs to be adapted so that it can be found in the new location. You want to give the players the freedom to determine where they're going to go, even if the information that they

get is pre-planned. They *need* these clues, so don't be stingy with them.

In **Chill**, action, combat, and interaction are all vehicles to give the envoys the next clue. That doesn't mean that scenes with these elements can't be entertaining on their own, but there should always be a clue waiting at the end of the scene.

Amber plans out the Vital clues that will lead the players to uncover the Bogey's predations.

- Lack of wild game in the area after the harsh winter, sending forest animals into the town to forage/hunt (Vital because it will compel the players to check the forests, and get them thinking in terms of a hungry animal).
- Weird animal activity spotted by the rangers at Fall Gap (Vital for the same reasons).
- Bogey tracks at one of the bodies (this clue will allow the characters to figure out the size, weight, and gait of the creatures they're looking for).
- Deaths start closest to the lair, then move outward (envoys can guess the location of the lair from the pattern of deaths).
- Hunks of muscle are hacked away from the bodies, much like a butchered animal (this will tell the envoys that these people are being used for food).
- Bite marks on the body, like someone was snacking while butchering.
- All killings take place at night, away from light sources (Bogeys fear light).

INTEREST CLUES

Interest Clues flesh out the situation and provide the players with the history behind what's currently happening. They can also provide detail and greater context for the situation. Interest clues give the players a better understanding of the situation and can influence a player's decision making, but aren't necessary to complete the case. They are usually available on a High successes on an Information check, but can also be provided by the using Insight, the Information Source Edge, or the Prescient Dream discipline.

The Chill Master should have some Interest clues ready just in case, but she doesn't have to be beholden to the timeline as to when they're handed out. Interest clues are more specific than Vital clues: they can provide insight into the victims, or into the history of

the case's surrounding area. They can also plant seeds for future cases in the same area. Since they aren't necessary to solve the case, the CM has a little bit more room to improvise since a missed clue isn't going to stop the investigation cold. Keep in mind, though, that the players don't necessarily know what category a clue falls into, so it's important that any Interest clues you give out have *some* bearing on the current case.

Amber starts thinking about some Interest clues.

- The Bogeys' bodies need to be exposed to sunlight to truly die (Amber wavers on considering this a Vital clue, but decides that the envoys can successfully resolve the case without knowing it).
- Weird animal mutilations for the past three years in the area (Interest clue because it merely confirms what the Vital clues say).
- Bogeys live in a matriarchal colony and defend their queen viciously (this might be Esoteric, but because not knowing it is likely to get the characters killed if they invade the lair, Amber considers it Interest).
- Bigfoot sightings a few years ago brought out bigfoot hunters, but no missing persons were reported (game was plentiful at the time, which the characters can learn from Ranger Gord).
- Photographs from around that time of "Sasquatch" are available on bigfoot hunter sites (the pictures reveal short, blurry creatures in the trees; most commenters assume they're fake).

ESOTERIC CLUES

An Esoteric clue provides a significant leap forward for a case or interesting and highly specific information. They are only available to players who achieve a High or Colossal success on an Information check, use the Prescient Dream discipline, or use Insight. An Esoteric clue shouldn't explain everything, but it should provide the players with exactly what they need to know in order to keep the investigation on track. Esoteric clues are rare, so never use them to include information that the players absolutely *must* have. They're good clues to reveal after the characters have already figured out more or less what's happening and are seeking confirmation or a good push to finish the job.

Bogeys are pretty straightforward creatures. Amber thinks about her players and where they're

likely to look, however, and comes up with a few Esoteric clues just in case.

- **SAVE** archives in New York's "Treehouse" (page 134) contain a reference to a case in Edinburgh in the 1960s. This case involved a man whose house and farm had been invaded by creatures he called "Bogeys." The creatures grew bolder every night, carrying off his livestock, his pets, and finally his wife. **SAVE** killed them by burning the barn and leaving their corpses "to melt in the noonday sun." Amber will give this clue out on an Information check involving **SAVE**.
- Photographs and bite casts taken from animal remains during the same year as the "bigfoot sightings" are available at East Stroudsburg University. They indicate a creature with a large mouth, powerful jaws, human-like hands, and sharp teeth capable of rending flesh. The bones also show signs of having the meat stripped away by hand. Amber has this clue ready for a Colossal success on any Information check involving the bigfoot hunters or dead animals in the woods.
- A Bogey got separated from its pack and slipped into a tanning salon, chasing a stray cat. The bright lights disoriented it, and it hid in the ventilation system. The characters can find it and kill it, but unless they expose the body to sunlight, the body simply disappears. Amber toys with making this encounter a core part of the game, but decides to keep it as an Esoteric clue, ready if someone rolls a Colossal success while investigating the town or interviewing witnesses.

EXTRANEOUS CLUES AND FALSE LEADS

Sometimes envoys wind up with information that is false or misleading. These are Extraneous clues (clues that aren't necessarily untrue, but don't lead anywhere useful) and False leads (red herrings and facts that waste time or take the envoys into disproportionately dangerous territory). They can appear when the envoys Fail or Botch an Information check, or if someone (or something) is deliberately trying to sabotage the investigation. Getting a False lead or an Extraneous clue doesn't mean that the envoys won't get information, just that they have extra risks and data to sift through.

Extraneous clues are the clues that the CM gives the envoys when the players fail an Information

check. Extraneous clues should end up being inconvenient. They cause delays or create uncomfortable situations for the envoys. Extraneous clues might put the envoys in the middle of an interpersonal conflict or create a case of mistaken identity. If the creature of the Unknown is intelligent, then it discovers the envoys' investigation, escapes an ambush, or contaminates other clues. Failure doesn't end an investigation (remember, even on a Failure the characters gets any applicable Vital clues). Failure and the Extraneous clue provide unforeseen complications, not dead ends. The complications may not be immediate, but they should affect the envoys at some point during the case.

False leads are dangerous. They occur when a player rolls a Botch on an Information check. False leads give the envoys inaccurate information alongside Vital clues. The envoys might receive faulty information as to what kind of creature they're up against. They might badly misread a situation, mix up addresses for locations to investigate, or catch the attention of the local authorities in an inconvenient way.

Amber thinks about the Information checks the players are likely to make and designs a few Extraneous clues and False leads.

- If a player rolls a Botch on an Interview check with a local police officer, the officer takes an interest in the character. The character isn't a suspect—it's far too easy to establish that the character had nothing to do with the killings—but the police watch the envoys more carefully. This may apply penalties to certain types of checks or make it difficult for them to carry weapons unnoticed.
- A Botch while investigating the caverns can lead envoys down a hole that opens into a disused Bogey larder. Nothing remains there but bones, including some human remains. It won't tell the characters anything they can't find out from safer sources, but it's also a great place for an ambush.
- A Failure on an Information check while investigating the scene of one of the killings reveals that the victim was addicted to prescription pain medication. This has nothing to do with the investigation, but might set the characters off on a tangent.

LOCATIONS

Where things happen is an important part of horror. Locations provide a sense of terror and uncertainty. Think about the various sites that are iconic to horror

as a genre: haunted houses, dark woods, abandoned buildings, lonely highways. Part of the Chill Master's job is to choose appropriate locations in order give emotional intensity to the story, to help the setting come alive, and propel the players to interact with it. Locations are tools to help the CM provide an amazing experience with each scene.

The locations themselves should mostly come from the timeline and the Vital clues. Where can the envoys find these clues? What places are mentioned in the timeline? From there, the CM should consider places that the envoys might go for transitions and recovery periods. Where are the envoys staying? Where do people go to eat in the area? What kind of entertainment is nearby? Figuring out the answers to these questions will give you a list of locations that you'll have ready.

The CM should try to have a couple of descriptive phrases for each location the envoys are going to visit. She needs a few words to describe the scope of the location and a few words to describe the impact it has on the envoys when they enter.

The scope is really a description of the size and shape of the location. Is it tight and claustrophobic? Is it basically a giant concrete box? Is it a well-loved, cozy home? Is it a large expanse of dark, dense woods? Whenever those places get mentioned, especially if the players are worried that something awful is going to happen, tension rises as the players are waiting for something to jump out and strike at the envoys. Give the players a sense of what they're walking into so

they'll anticipate the sort of monsters that might lurk there and plan their actions accordingly. In horror, certain expectations exist when anyone mentions tight, enclosed places, for example.

The impact of a location should be more descriptive of what's going to hit the envoys senses. There should be at least two phrases that will give the players a sense of what their envoys are seeing, hearing, smelling, tasting or feeling. What are the envoys going to see? Does something draw their attention immediately? A clue written in blood along the wall? A set of pipes rattling at irregular intervals? Is someone running away? Do the envoys hear a low whirr of an air conditioning unit? Is there a distinctive smell in the air, like mold or blood? Perhaps a cold breeze blows through the area. You don't need to give more than a few sentences of description, but vivid, specific details help a location stick in the players' memories, which in turn will help them with the investigation.

These notes become reference points for descriptions. The CM should reference them, elaborating on them depending on how the players interact with the area. Someone with Keen Sense (Smell) (page 69), for example, will always want to know what scents are in the area, and the CM should prepare for that question.

As a CM, you don't need to prepare paragraphs of description to read aloud. A list of a few pertinent impressions is sufficient. It just needs to engage the players and set the proper mood.



NPCs

The most important NPC in your case is probably the creature of the Unknown, but victims, allies, SAVE contacts, innocent bystanders, witnesses, and dupes can have roles to play, too. When designing the timeline, take note of important NPCs just as you do locations. Jot them down—use names if you want, or just their functions within the story at first—and then fill in details later.

When deciding on NPCs, consider the following:

- Does the character need traits? Only NPCs who are going to act directly against or on behalf of the envoys should have numbers attached to them. Otherwise, a name, a few details for description, and some notes about their role in the story should suffice.
- When the NPC meets the envoys, what is his likely first reaction going to be? Many things can influence a first impression: an envoy's Personality score, Edges and Drawbacks, and how the player presents the character. All else being equal, however, have some idea in mind for how the NPC will respond to someone who comes in asking questions about something that scares him. That will give you a sense of how to play the character and establishes the NPC in the setting.
- How does the NPC respond to the Unknown? If the NPC is a SAVE contact, he probably already knows about it, at least to some extent. What if he's a local cop who doesn't enjoy having strangers in town conducting amateur investigations? How about a tabloid reporter who thinks the characters might generate some good pictures? Anyone might unravel in the face of the Unknown, or exhibit the same strength of character that the envoys did—and potentially want to join SAVE.

Traits and rules for NPCs as well as more information about how to use them in a case can be found in the next section.

Amber is creating some NPCs for the case. Most of the named characters are victims and won't show up until or unless they die, so she doesn't feel the need to record details about them other than their names and the dates that their bodies are found (she does note, however, that any of them might wind up requiring crime scenes and therefore clues, but she feels confident that she'll be able to improvise when necessary). The zoologist in

New York that SAVE has available for consultation is named Sanjay Partha; he doesn't need traits, as he's just there to provide information if the characters ask. Amber's most important NPCs are the two rangers who patrol the state park where the Bogeys live; she names them Ranger Edward Gord and Ranger Verna Pelly and writes up traits for them (see page 215).

GUIDING THE INVESTIGATION

The investigation is largely in the players' hands, but sometimes they miss a clue or the dice just aren't being cooperative and things stall out. You, as Chill Master, have the task of helping the investigation along without being obvious about it. Here are some things to consider.

PACING

Pacing is important in both an investigation and in horror. If things move too slowly, the game gets boring and any tension and mystery evaporates. If it moves too fast, the players feel like they're being led around and are more of an audience for the CM's story than participants in it.

A good rule of thumb: If the players are having fun, don't jump in. If you have NPC in the scene, use that NPC as necessary, but don't steal the players' thunder. If they get going and talk in character, take note of what they're saying—they're telling you about their investigation! If they make plans, you know where the characters are going next and you can mentally prepare for their arrival.

If things start to stall out or if the characters don't know what to do next, something needs to *happen*. This is why the timeline is important: you should know what the next event is. It's possible, of course, that the characters are investigating a lonely old house or some other type of case that doesn't have a list of escalating events. In that case, you need to improvise. Look over the creature of the Unknown and decide what it might do next. Take an NPC and have him do something stupid, gaining the Unknown's attention (perhaps turning a token light; see page 20).

CROSS-CUTTING

Popular player wisdom in roleplaying games is "never split the party," but splitting into teams is actually good for everyone. It lets the investigation progress more quickly. It allows two (or more) groups of envoys to get different clues, and then the group can share information and try and figure out what's really going on. And, of course, it lets the Unknown target a smaller and more vulnerable set of victims.

Beware, though, of using a split group as a way to punish the players. Scare the characters, certainly, but if the players get the sense that splitting up means deadly danger, they'll never do it again. Let them play to their strengths by splitting up; characters with strong scores in Interview can handle witnesses, while those with training in Investigation can handle crime scenes. When it comes time to do something really dangerous, the group *should* be together, but otherwise, let them cover more ground.

Splitting the group does require, however, that you develop the skill of cross-cutting between groups. You can't allow one group to get bored while the other group goes through multiple scenes. Any time a TV show would cut to commercial, change your focus. Recap what the players are doing often: "OK, Mike, you and Jess were going to have your characters scout around the house and look for signs of life, while Sarah and Rob were going to head back to the base and check the online archives?" This will help the players stay focused and it'll give you a running reminder of what clues you need to be ready to dole out.

If you see a player or group fading, switch focus back to them. If one group is about to start a fight, switch back to the non-combat group for a minute, inform the players that a fight is about to start, and then run the combat. Finally, don't feel compelled to constantly cut back to a player who doesn't know what to do. Give the player a suggestion, but if he doesn't take it, tell him to let you know if he thinks of something for his character to do and focus instead on the proactive people.

CASE BUILDING CHECKLIST

- Decide the point where the Unknown enters our world
- Build your timeline forward: what happens if the envoys don't interfere
- Build your timeline backwards: historical context for the present day
- Decide how SAVE becomes involved; write the letter for the envoys
- Decide on the end game; how do the envoys can defeat or drive off the Unknown
- Create the clues based on the timeline
- Create: locations based on the timeline, NPCs, clues, and the creature(s)

CLUE DISTRIBUTION

Don't hold clues back. You *want* the characters to find them. Think in terms of data—that's all clues really are. Vital clues are, collectively, the minimum amount of data necessary for the group of envoys to solve the case. Interest clues are there for greater context and detail. Keep the players challenged by making them work for clues, but reward them with information for their efforts so that they feel accomplished.

The best barometer a CM can use for how quickly to hand out clues is how engaged the players seem to be with the situation. If the players are having a fun time interacting with an environment, you don't need to rush them. Have them do interesting things and figure out what they want out of the scene. Give them to space to be entertained while you give them the clues they've found. If they seem like they're ignoring something crucial, find a way to repeat it. If the players seem listless or bored and the action in a scene is dragging, then give them another clue, call for a Perception check (always a good way to make players sit up and take notice, even if there's nothing there), or wrap up the scene.

SUPPORTING CHARACTERS-NPCs

Any character not controlled by a player is an NPC—a non-player character. NPCs include creatures of the Unknown, their victims, witnesses, bystanders, police, cultists, dupes, and even animals. Creatures of the Unknown are discussed in detail in Chapter Six. This section details more mundane NPCs.

Most NPCs don't need traits at all. While it is possible to create a full character sheet for an NPC, this takes a lot of time and is not usually necessary. In **Chill**, NPCs use a simplified sheet to make the CM's life easier. The Chill Master only makes checks for NPCs in in two situations: when they're directly acting against the envoys, and when they're acting on behalf of the envoys.

NPC SHEET BREAKDOWN

An NPC sheet has some similarity to the more detailed PC character sheet. Rather than the standard six attributes and three derived traits, NPCs only have the three derived traits of Stamina (STA), Reflexes (REF), and Willpower (WPR).

When creating an NPC, the CM shouldn't worry about a set amount of points. If an NPC would have a high attribute, give that trait somewhere between 60 and 65. An average attribute would be somewhere around 50 to 55, and a low attribute would be somewhere between 40 and 45. Those are similar

to the values that envoys would have in those derived attributes.

STA: Roll this trait when a NPC would use AGL, STR, STA, or any of the skills based on those attributes. NPCs lose STA and suffer Injuries just like PCs do, but the CM can also turn a token light and decide that an NPC suffers an Injury of her choice.

WPR: Roll this trait when an NPC would use FOC, PSY, WPR, or any of the skills based on those attributes. NPCs can make Resolve checks and suffer Trauma like PCs do, but the CM can also turn a token light and decide the result of a Resolve check for an NPC.

REF: Roll this trait when an NPC would use DEX, PCN, REF, or any of the skills based on those attributes. NPCs can also make Reaction checks, or the CM can turn a token light and decide the result of a Reaction check for an NPC.

NPCs can have specializations, which work just like envoys' specializations do. They have the same levels: Beginner (+15 to the attribute's score), Expert (+30), and Master (+50). An NPC shouldn't have more than two or three specializations. Don't worry about simulating everything that an NPC can do. Just note the specializations that the NPC is likely to use during the case, if any.

The last thing on the sheet is a drive. Drive explains the NPC's motivation during the case. When creating the drive, the CM should write a short phrase that describes the NPC's goal. During play, it can inform the CM's decisions on the NPC's actions. The drive doesn't have to be specific to solving the case; it can be political or personal as well. It can even be *I want to get home in one piece*.

That's all it takes to make an NPC: three attributes, one or two specializations, and a drive. Write them down and you'll have all the mechanical support the NPC should need.

Amber decides that for her case, she only needs traits for Ranger Edward Gord and Ranger Verna Pelly. Amber prints two NPC sheets and fills out the attributes. Ranger Gord gets STA 60, WPR 42, REF 50 and Ranger Pelly gets STA 55, WPR 50, REF 63.

For specializations, Amber gives them both Rifle at Expert (80 for Gord, 93 for Pelly). She gives Gord a Tracking specialization at Expert (80) and Pelly a specialization in Stealth (Beginner; 70).

Finally, she gives them both a drive. Gord gets a drive of *I want to be a hero*. Pelly gets a drive of *I never want to see dead people again*.

NPC ARCHETYPES

These templates can provide the Chill Master with additional NPCs in a pinch or act as the basis for designing NPCs for a case. Feel free to change any of the traits or details as necessary.

BANK TELLER

STA: 43	WPR: 58	REF: 43
Specializations: Academics (B58), Computer (B73), Finance (M108)		
Drive: I wish something interesting would happen		

BARTENDER

STA: 45	WPR: 54	REF: 50
Specializations: Empathy (E84), Handgun (B65), Traumatized (B69)		
Drive: I just serve the drinks here		

CAT BURGLAR

STA: 43	WPR: 52	REF: 58
Specializations: Larceny (E88), Surveillance (M102)		
Drive: I just need one big score		

CONSPIRACY THEORIST

STA: 44	WPR: 48	REF: 53
Specializations: Internet (E78), Occult (B63)		
Drive: I want the world to make sense		

COUNTER CLERK

STA: 40	WPR: 40	REF: 40
Specializations: None		
Drive: Just get out of my store		

HUNTER

STA: 50	WPR: 47	REF: 57
Specializations: Rifle or Bow (E87), Stealth (E80)		
Drive: I'm the best hunter in the area		

LIBRARIAN

STA: 38	WPR: 60	REF: 43
Specializations: Computer (E90), Journalism (E90), Occult (B75)		
Drive: I want to learn something new		

POLICE OFFICER**STA:** 55 **WPR:** 52 **REF:** 55**Specializations:** Handgun (E70), Law (B67), Unarmed Combat (B70)**Drive:** I want to come out in one piece**REPAIR TECHNICIAN****STA:** 46 **WPR:** 53 **REF:** 44**Specializations:** Repair (M94)**Drive:** I'm going to start my own company someday**SECURITY GUARD****STA:** 52 **WPR:** 40 **REF:** 48**Specializations:** Blunt Weapons (B67), Pistol (B63)**Drive:** I want to be a hero**SOLDIER****STA:** 57 **WPR:** 55 **REF:** 50**Specializations:** [Any firearm specialization] (E80), Intimidation (B70), Unarmed Combat (E87)**Drive:** I have to follow orders**STREET TOUGH****STA:** 58 **WPR:** 38 **REF:** 48**Specializations:** Intimidation (B53), Knife Fighting (B73)**Drive:** I want a better life**NPC CHECKS**

The CM shouldn't make a lot of checks for NPCs, as the game should focus on the envoys. At times, however, the CM needs to make a check for an NPC regardless. These rolls take place when the NPC is acting on behalf of the envoys, and when they're directly opposing the envoys.

An NPC might act on an envoy's behalf if the NPC has knowledge or skill that the PC doesn't. The better way to resolve this is to make sure that the group has all of the skills necessary to complete the case, but it may happen that an NPC can get someplace that a PC cannot. In such a case, you might consider having a player make the roll; in effect, the player is using the NPC as "tool" to achieve what the envoy cannot. In that way the player still has control and agency in the scene; you can even let the player turn tokens dark to boost the NPC's roll (normally, this would require you to turn tokens light, but if the player makes the roll and gets the benefit of the roll, it makes more sense for the player to turn the tokens).

On the other hand, NPCs can act against envoys in any number of situations. Most of the time, the CM can apply a negative modifier to the player's roll to indicate resistance, rather than rolling for the NPC. If the NPC is dedicated to stopping the envoy, however (maybe the NPC is a cop kicking in a door that the PC is trying to brace, or maybe both characters are lawyers arguing a point before a judge), it may make more sense to engage in an S/O check. As usual, the higher result wins. A tie might result in neither party gaining ground; when in doubt, ties go to the player.

NPCs in combat are treated very much like PCs—they take Injuries and have a STA rating that becomes depleted as they suffer damage. For that reason, if the envoys get into a fight with NPCs, don't feel the need to have the NPCs fight to the death or even to severe injury. Most people give up and run when someone gets stabbed or blood starts flowing. Remember, the Injury system in **Chill** is unforgiving. A fight between people should be won or lost quickly, and no fight is uncomplicated.

RECURRING NPCS

Recurring characters provide the CM an opportunity to breathe life into the world and create a supporting cast of characters to provide drama and emotional depth. When the characters in the background become more than just random names and plot points, the world seems a little more real and the players become more deeply immersed in the game.

When the envoys want to go back to someone that they've talked to in previous cases, the CM needs to give some sort of thought to what those NPCs have done in the intervening time. The game world should continue changing beyond the envoys' presence, just as in real life. In particular, think about what happened the last time the envoys interacted with the NPC and what that interaction might have meant—was someone Injured? Traumatized? Did the NPC lose a loved one? Did the envoys save the character's life? Has the NPC joined SAVE or pushed the memory as far from her mind as she can?

Don't be afraid to have NPCs, even beloved ones, meet terrible fates at the hands of the Unknown, *especially* if the PCs drag them back into the action. Don't use the family and loved ones of envoys as cannon fodder—that tactic just leads to the envoys never trusting or opening up to anyone—but at the same time, one of the themes of **Chill** is that the envoys fight the Unknown despite knowing the risks. If the envoys pull people they know into that fight, they must be prepared to accept the consequences. The Unknown kills people without care or remorse and the survivors have to live with that.



ANIMALS

Animals are another type of NPC. They have the same basic traits as human NPCs and are handled similarly. Animals don't necessarily need a drive, however; for the most part, animal drives are very basic. They want to be safe and well-fed, meaning that they flee from threats, eat when possible, and defend themselves as necessary. Of course, when the Unknown becomes involved, even a normally docile or friendly animal can be dangerous.

Animals smaller than human beings might have fewer Injuries available. Any Injury higher than an animal's maximum Injury rank is considered Lethal. A small dog, for example, might only have Minor, Serious, and Lethal Injury boxes; if it suffers a Major or Critical Injury, it dies.

This section provides traits for a few different types of animals. The animals described are the sort that envoys might wind up fighting, should a creature of the Unknown force the unfortunate animal to attack. Unless otherwise noted, the animals have the usual complement of Injury boxes.

BAT (INSECTIVORE)

STA: 40	WPR: 50	REF: 60
Specializations: Flight (M90)		
Injury: Minor, Lethal		

BEAR

STA: 80	WPR: 50	REF: 40
Specializations: Bite/Claw (E110), Climbing (E110), Tracking (E80)		

CAT

STA: 50	WPR: 60	REF: 45
Specializations: Climbing (E80)		
Injury: Minor, Serious, Lethal		

GUARD DOG

STA: 65	WPR: 40	REF: 55
Specializations: Bite (B80), Sprinting (B80), Tracking (E70)		

HORSE

STA: 75	WPR: 50	REF: 50
Specializations: Long Distance (B90)		

WOLF

STA: 70	WPR: 60	REF: 50
Specializations: Bite (E100), Long Distance (E100), Tracking (E100)		

THE DARKEST ONES

The Unknown, full of dark, mysterious, and dangerous creatures, is always the primary antagonist in **Chill**. These creatures are werewolves, vampires, ghosts, and other things that go bump in the night. They range from devilishly cunning and subtle to unthinking creatures that act in predictable but dangerous ways, which in some ways is better. When the Unknown is intelligent, malevolent, and aware of SAVE, that's when the envoys are really in trouble.

Every creature of the Unknown is unique. While SAVE has a basic understanding of certain types of creatures and their weaknesses, no two creatures are the same. As Chill Master, it's up to you to distinguish *this* creature, even if the envoys recognize a general type. Does the creature have a favorite victim? A certain type of method in the way it works? Is there a pattern that only it follows?

For this reason, creature templates aren't fixed. Some elements to the templates should remain consistent, like the methods by which the creatures can be killed, but some variation is recommended. The creatures of the Unknown are unpredictable and don't follow patterns as often as SAVE would like. The CM should play with the numbers and create the monsters that she wants to create.

To make up a creature, the CM should go through the discipline list and use what would be appropriate for that creature. Consider whether the creature is a solitary predator that depends on personal power to survive, or if it's one of many smaller creatures that work together to achieve a common goal. Such goals are pretty simple, for the most part. Most creatures of the Unknown just want to cause as much destruction as possible—after all, the Unknown feeds on misery and pain.

Some creatures, though, were once human, and so their motives are almost understandable. A ghost might want to protect something important to it, while an animated corpse might try to stumble back to its house and go to sleep. Some creatures have particular individuals or groups that they want to destroy. The scariest creatures of the Unknown don't have anything resembling human understanding. Their methods and their goals may seem incomprehensible, but always work towards some malevolent goal.

DANCING DOWN THE EVIL WAY

Before you use a creature of the Unknown, take some time to read over its Evil Way disciplines and aspects. Using these two elements effectively allows the CM to provide an appropriately horrific atmosphere. Each discipline has multiple uses and can be applied

creatively and judiciously to terrify the envoys. Aspects provide a lot of innate power to the creatures and can serve to even the odds when one creature takes on multiple envoys.

Much like anything involving horror, surprise and uncertainty provide some of the entertainment in the game. Using the same disciplines too often make things dull and predictable. Vary your choice of disciplines, consider *how* the creatures use the powers, and describe these foul powers in terms of what envoys perceive. Don't tell a player that a ghost is using the Halt discipline. Instead, describe how the envoy's muscles lock up, starting with her legs, and how she can't even blink while the power is in effect. A different monster using that discipline might render the envoy numb, unable to feel her own body, or leave her feeling like she's been covered in ice. The mechanical effect is the same, but the details let you vary how each monster employs the Evil Way.

For the Chill Master's purposes, Evil Way disciplines fall into three categories: combat disciplines, affective disciplines, and atmospheric disciplines. Some disciplines can fit into more than one category. Age (page 231) is an affective discipline if a weaker creature uses that power, but it can bestow fifty years of age at once if a powerful creature of the Unknown uses it in combat.

Combat disciplines are the most obvious—they're the disciplines used in a fight. They also happen to be the fewest in number. Most of the fang, claw, muscle and horrific death effects are covered in the Aspects section (page 252). Some disciplines are incredibly useful in combat. Wound (page 251) is the most basic combat discipline—similar to a gunshot, but much more terrifying since the target has no way to know the attack is coming. Gnarl (page 239) and Shatter (page 246) are excellent powers for dealing with the weapons envoys might have brought in. Shriek (page 246) drains envoys of their WPR and causes them to eventually flee in terror. Finally, the Chill discipline (page 235) is the ultimate in mutually assured destruction. It is such a unique and feared discipline that it shouldn't just have a physical impact on the envoys, but an emotional one as well.

Affective disciplines can hurt the envoys, but they're far subtler than combat disciplines. These affect the envoy's senses as well as their surroundings. Master Element (page 242) turns weather and natural phenomena against the envoys. Couple it with Eerie Rain (page 238) and the CM can create a dangerous, atmospheric encounter with a creature of the Unknown. If an encounter happens in a public place, then using the Mute (page 243) and Ignore (page 240) disciplines can leave the envoys without the

ability to call for help. While none of these have an immediate, damaging impact on the envoys, they are all very useful and powerful disciplines.

Finally, atmospheric disciplines present a plethora of opportunities for a creative CM. Most atmospheric disciplines don't have a cost associated with them because they don't have an effect that will hurt or inconvenience the envoys, but that doesn't mean they aren't useful. Change Temperature (page 234) is good for foreshadowing the appearance of something dangerous. The temperature could drop drastically for a ghost, or suddenly rise before a djinn appears. Inhabit (page 242) is a wonderful scare if the envoys are in a location with reflective surfaces. Write (page 251) is another great discipline to create moments of horror in the game. Having taunting messages or clues appear where the envoys feel safe challenges that sense of security.

Creative discipline use is important to keep the players surprised. If the CM falls back to using the same disciplines again and again, the game will begin to feel routine. The last thing a CM wants to hear is a player saying, "Oh, that creature has discipline x." Out-of-character recognition is a good sign that a certain discipline shouldn't be used, or at least used in that manner. With the wide variety of disciplines available plus the ability to create your own, there should be more than enough options for a CM to keep their players guessing and the envoys terrified.

USING THE SYSTEM

The most important guideline in any roleplaying game is that the rules are there to support the story—if they aren't doing that, the CM should trust her judgment over the printed rules. With that said, the rules *are* there for a reason. Understanding how they work and why they work the way they do will help you to make the most of them, including changing or ignoring them when necessary.

TURNING TOKENS

The tokens provide a physical representation of the balance between SAVE and the Unknown. The game normally starts with two tokens turned dark—at the beginning, the Unknown is largely unaware of the envoys, and the envoys are fresh, energetic, and ready to begin their investigation. Those conditions will change.

Part of the CM's role is to put the envoys into situations that will make them want to turn tokens dark in order to succeed, meaning that the Unknown notices them and grows in power. Then during the end game, the Unknown expends its energy dealing

with the envoys (the CM uses the dark tokens to activate disciplines of the Evil Way) and the envoys find the courage to dispel the evil (the players, in turn, use the light tokens to help their characters win the day).

TURNING A TOKEN LIGHT

The CM can make use of a wide variety of bonuses and effects by turning tokens light. Some of them are more effective than others; a judicious CM will find the way to get the most out of turning her tokens.

Add 10 to the Target Number of a Character under Her Control

This is the most straightforward way to use a token. It is most useful if the Chill Master has a lot of dark tokens to use during a fight scene. Adding 10 can turn a clear Failure on the part of your NPC into a success, which might have the effect of damaging or hindering the envoys, but it also gives the players some light tokens to use, so save it for when the effect will be greatest. Remember that you can turn multiple tokens to gain a greater bonus to a target number.

Activate Disciplines of the Evil Way

Many disciplines of the Evil Way require the CM to turn a token light in order to use them. Plan ahead—when designing the case, think about the scenes in which the Unknown is likely to be active and using disciplines. Keep an eye on the tokens going into those scenes. If all the tokens are light-side-up, try to give the characters something else to do first that might convince them to turn tokens. Resolve checks are a good impetus for the players to turn tokens dark and avoid or mitigate Trauma. Remember that you add a dark token, when the Unknown becomes aware of the envoys' presence and is ready to engage them, but that only happens once per case.

Inconvenience the Characters in Minor But Important Ways

Turning tokens to inconvenience the characters is one of the most important features in **Chill**, because it lets you replicate some of the most familiar conventions of horror stories. Horror stories thrive on isolation as circumstances cut people off from safety and support. Sometimes players help the process along by splitting the group or having envoys follow their drives into danger, but the CM can also turn tokens light and help things along. This is probably the most open-ended, singularly effective use for tokens that the CM has at her disposal. Remember, you aren't trying to "beat" the players. You're just making the story more intense.

Separate the Group: When the envoys are investigating a house, for example, turn a token to temporarily split the team. If a pair of envoys stumbles onto a creature, the rest of the envoys can rush to save them—they haven't been permanently split up, just separated for a moment.

When splitting the group, the CM needs to have a reasonable explanation. Don't just turn a token and say "you're separated." One character takes a left in a dark house, another takes a right. One character sees something that interests her and the others don't hear her wandering off.

The envoys should always have a way to get back together as a group. They might suffer a delay in doing so just long enough for the creature's plan to come to fruition, of course, but that's fine. Separating the envoys isn't an attempt to kill them, just a way to heighten the tension and disrupt the envoys' plans a bit.

NOTE: *Never* turn a token light to *force* a player to do something with her character. If the players make a point of saying "no one go off alone," keep in close contact, and describe moving slowly through an unfamiliar area, do not use a token turn to separate them. You might work to separate them in other ways—Perception checks to keep from being lost in the dark, for example—but the tokens are not there to invalidate player choices or tactics.

Interfere With Equipment: Relying on equipment is chancy. Sometimes it freezes up, breaks, or just stops working (of course, sometimes the Unknown interferes, but that's an Evil Way discipline). Turning a token to interfere with equipment can mean any number of things. The flashlight's battery dies. Cell phone reception cuts out (for best effect, it should happen in the middle of a call). An envoy drops a bottle of holy water and it spills—now the characters only have one bottle remaining (again, don't use this to *invalidate* the players' plan. The idea is to pare down extra resources and make things tense). A gun jams or runs out of bullets; this doesn't make the gun useless, but it forces the envoy to use an action reloading and allow a creature or enemy to escape. It should not be used to leave an envoy helpless in the face of an attack.

Leave Holes in Their Information: The CM can turn a token light and omit part of a clue from an Information check. Use this tactic very sparingly; remember, you *want* the players to get clues and progress through the story. If, however, the players manage to get hold of a piece of information a little too early by a quirk of the dice or an especially incisive question, they might jump ahead too quickly, missing

some fun and interesting scenes. In that case, turn a token light and have an NPC forget (or deliberately omit) a detail, only to and reveal the detail later. This tactic can only be used with Interest or Esoteric clues. Never use this tactic to obscure a Vital clue.

Cause a Negative Reaction: The envoys are going to be undertaking some shady and slightly illegal activities from time to time. This will range from assault—some creatures are hard to differentiate from humans—to breaking and entering, or even arson. The Unknown takes advantage of whatever camouflage it can get, forcing envoys to sometimes engage in activities that might look like terrorism or deliberate violence to those unfamiliar with the Unknown. The CM can turn a token light to have someone notice the envoys in the midst of questionable activities or simply react poorly to the envoys' questions, bringing them unwanted and complicating attention and delay.

The negative reaction the envoys provoke should be based on something they have done, not just who they are. It should be based on the type of questions they're asking or actions they're taking: for example, breaking into someone's house or attacking a creature of the Unknown in broad daylight with witnesses, or being caught with illegal weaponry. This is a good option for the CM to invoke if the players aren't sufficiently planning for contingencies or thinking their actions through.

NOTE: Depending on the charges, being arrested might put an end to an envoy's career in SAVE. Different countries have different legal systems, but SAVE HQs universally advise envoys never to come to the government's attention if they can help it; SAVE's legal resources are limited and already strained. For that reason, the threat of arrest is probably better off never actually coming to pass. If the players insist on violent, obvious, illegal activity, however, sooner or later they're going to face the consequences.

Use an NPC in a Detrimental Manner

Bringing supporting characters into dangerous situations is a risk for the envoys. An NPC might be useful, but might also unravel in the face of the Unknown. You can use traits to determine this, making Resolve checks for NPCs, but you can also turn a token light and declare that a supporting character panics, runs, screams, vomits, shoots at a strange noise, or otherwise endangers the envoys. You can also use this tactic in a fight to have an NPC suffer an Injury (up to and including Lethal) or falls under the sway of an Evil Way discipline. NPCs are tools, and you can use them as you see fit by turning a token.



NOTE: If everyone the envoys contact winds up insane or dead, the players will stop talking to NPCs at all. Worse, they may see them as cannon fodder and become callous and mercenary. Use NPCs to demonstrate the severity of a situation, to heighten tension, and to demonstrate what might happen to the characters if they aren't careful.

RESOLVE CHECKS

Resolve checks are one of the primary methods in **Chill** for the CM to underline the horror of the setting. They fuel both the Trauma system and keep tokens turning over the course of a session. The three types of Resolve check do the same thing mechanically, but they measure different things and vary greatly in presentation; that's why three different types of Edges exist to deal with each type of check. It's up to the CM to differentiate between them using description and timing, which is why it's so important to understand the differences.

Terror checks are based around the possibility of death or destruction. In **Chill**, this threat typically comes from the creatures of the Unknown. The CM should focus on what makes those creatures different enough to cause a reaction in the envoys. Monstrous creatures lend themselves easily to this kind of description; a werewolf changes from human into animal, a ghost flies out a wall with a shriek, an animated corpse lurches forward, bones visible through rotting flesh. The creatures that appear human are more difficult to judge when to call for a Terror check, but not impossible. Look for moments when envoys will be surprised by the subtle tells of the creature and realize it is not human. A possessed person might speak with a blend of her voice and the intruder's. A vampire might look perfectly human, but for pale eyes and unnatural fangs that glint in the beam of their flashlight. Let the

threat to the envoy come from, and mix with, the otherworldly nature of the Unknown. Terror checks can also come from mundane sources of threat, of course, but it's in keeping with the feel of **Chill** for those threats to have lower Trauma Ranks. An envoy might be afraid when someone shoots at her (as well she should!), but she's seen worse.

Horror checks focus on abuses of humanity and often come from situations that people create, rather than creatures. Horror checks need to be handled with care; because they deal with the kinds of trauma that real people suffer, they need to be presented sensitively and with respect for players' comfort levels. Watching or hearing someone being burned inside a building can trigger a Horror check. Torture, abuse, or other traumatic things can trigger a horror check.

Revulsion checks are the blood-and-guts moments. While all Resolve check descriptions should focus heavily on describing what the envoys sense, for Revulsion checks the CM should focus on pushing senses other than sight in the description: the smell of blood mixed with mold and rot, watching as a creature of the Unknown rips someone apart, the sound of bones cracking. Discovering a dead body can lead to a Revulsion check, as can certain Evil Way disciplines (notably Swarm; page 248). Revulsion checks are the most visceral of all the checks, and the CM can have a lot of fun describing all the horrible things that the envoys see. Remember to stop, though, if players become actually revolted—no one wants to get sick at the gaming table.

Regardless of how good the descriptions are, the CM should never overload the players with Resolve check after Resolve check. A well-placed check drives up the tension, but if used too frequently they slow the pace of the game and bog down the players with Trauma. Also, keep in mind that some creatures have

disciplines that call for Resolve checks, so there are times when you'll have to call for a check in addition to any you add to the game. Pay attention to the Trauma Scale chart on page 183 to help you gauge the Trauma rank for a Resolve check; if you're going to set that rank higher than Minor, make sure that the players have some light tokens they can turn to mitigate the effect of a failed roll.

COMBAT

The goal of SAVE is to protect people against a largely unseen threat, and sometimes that requires violence. The creatures of the Unknown don't go peacefully into the night. The envoys can mitigate the threat—if they've pursued the right leads and found the right clues, they might be able to banish the Unknown with no bloodshed. Sometimes, though, saving lives requires kicking down the door and shooting a bunch of zombies. The CM's job is to make sure that combat feels important and deadly, reinforcing that the stakes are high and the Unknown is worth fighting, but still have success be achievable, even if there's a high cost attached.

DEADLY DANCE

Combat in **Chill** is lethal. The tone of combat in **Chill** isn't over-the-top action. Instead, the combat system mimics the more deadly, bloody feel of horror movies. SAVE envoys are capable of fighting effectively, given training and courage, but it doesn't take much for a creature of the Unknown to kill even a physically fit, combat-capable person. A defensive roll can help, but it only reduces the damage that the envoy receives. If the envoy sustains a Critical Injury, a Low Success on their defensive roll will only drop it to a Major Injury, which is still incredibly debilitating.

The creatures of the Unknown are far more powerful than the average envoy. An animated corpse, one of the weaker creatures (page 271), can seriously hurt a couple of envoys in close quarters combat before it is rendered immobile. The envoys are going to need to be smart and work as a team if they want to survive. That means research, planning, and bringing the right weapons to deal with the creatures. The more the players skimp on preparation, the more deadly the combat is going to be for their envoys.

Research happens over the course of the case. Planning out the case should provide the envoys with an idea of what they are up against, presuming they find the Vital clues they need. That could lead them to doing *more* research and discovering the creature's weaknesses. The CM should reward that kind of caution, but at the same time, keep an eye on the

timeline. More preparation means the characters have a better chance of surviving a confrontation, but sometimes (often, even) the envoys' personal safety isn't the highest concern.

Once the players feel that their envoys have gathered enough information, they should come up with a plan for dealing with the creature. The Chill Master should let the players decide their plan of action and see where it works and where it might fail. Look for places that rely on perfect timing, or areas where the envoys are guessing or betting that something will go their way. Those are the times that the CM can turn a token light and have the odds turn against the envoys (but, again, use this to raise the stakes, not win the fight for the Unknown).

If the players tend to skip research and planning and move directly onto combat, the CM can remind the players what a horrible idea that is by letting the combat system work. Once characters start becoming Injured and taking penalties, and then resultantly see that Injuries take time and effort to heal, the players should become more circumspect. If the CM feels generous, she can unleash the worst that the Unknown has to offer on an NPC first, with the implication that the envoys need to make a hasty retreat.

INJURY RANK

For every event, attack, accident, or environmental factor that could do damage, the CM assigns an Injury Rank to help determine how much Injury a player might have to mark on her character's Injury Scale. Injury Ranks correspond to one of the top five levels on the Injury Scale (Minor, Serious, Major, Critical, or Lethal) and indicates the severity of the damage.

The CM assigns the Injury Rank by determining the source of the injury and accounting for the circumstances in the game world, along with the needs of the story. When the Injury results from a willful attack by another character, an Attack check (see page 178) can increase the Injury Rank.

Once the CM determines the final Injury Rank, players can reduce the damage to their characters with a Resistance check using Current Stamina (see page 179). Players do not roll a Resistance check for Catastrophic Injuries (see page 179).

Different types of danger create different types of wounds; the CM applies Injury Rank based on the specifics of the situation.

Weapons

Weapons in **Chill** fall into four broad categories: Personal, Melee, Ballistic, and Heavy. Each category starts with a default Injury Rank for attacks using weapons of that type. Distance from a target,

advantageous position, special types of weapons, and environmental considerations can all prompt the CM to adjust the Injury Rank for a weapon prior to the Attack check (see page 178).

Personal Weapons: Personal weapons include a character's hands, feet, teeth, elbows, knees, or any other method the player can think to use the envoy's body to attack a target. Personal weapons default to Superficial Injury Rank.

Melee Weapons: Melee weapons, such as knives, sticks, whips, spears, and any other object the character can hold in her hand, default to Minor Injury Rank. Thrown weapons are included in this category.

Ballistic Weapons: Ballistic Weapons include all small caliber firearms (handguns, rifles, and shotguns) as well as bows, compound bows, and crossbows. Any device with a trigger or mechanism that fires a projectile faster than a normal person can throw it belongs here, excepting the large caliber and explosive weapons discussed below. Ballistic weapons default to Serious Injury Rank and cause Catastrophic Injury (see page 179).

Heavy Weapons: Fragmentation grenades, rocket launchers, large caliber firearms (military grade machine guns, high caliber rifles, etc.) and similar types of ordnance default to Major Injury Rank and also cause Catastrophic Injury (see page 179).

Other Weapons: Less lethal devices such as stun guns and Tasers, flammable items such as Molotov cocktails, and specialty weapons such as bolos or stun grenades do not fit neatly into the categories above. The CM should apply the guidelines for persistent and escalating injury when determining the effects and Injury caused by other kinds of weapons.

Injury Rank Guidelines

When a situation arises where a character could suffer Injury, consider what each Injury Rank represents and what type of wound the source of Injury would cause. The CM can use the guidelines below as a starting point to determine Injury Rank.

Melee Attacks: The weapon type serves as a starting point for the Injury Rank of intentional attacks. The CM should also consider relative position of advantage and distance. A character kicking at another character's leg while they are both standing would probably start with the default Superficial Injury Rank for

a personal weapon. If a character stomps down onto a prone character, the CM should increase the base Injury Rank to Minor or even Serious. An attacker stabbing someone whom she already successfully grabbed from behind may start with a Serious Injury Rank, instead of the normal Minor for melee weapons.

Facing a pair of zombies, a group of envoys pinned one of the reanimated corpses under a fallen bookshelf. The trapped creature cannot free itself and one of the players declares her character is going to stomp down onto the zombie's head. Normally, a kick would default to Superficial Injury, but because of the character's position of advantage, the Chill Master determines the base Injury Rank is Serious.

Ballistic Weapons: Consider proximity and special types of equipment when adjusting the default Injury Rank for ballistic weapons. Certain types of ammunition cause more damage to soft targets, while others are designed to penetrate obstacles and armor. An envoy shooting a corporeal creature at close range with a firearm loaded with hollowpoint bullets might start with a Major Injury Rank. On the other hand, the CM may determine that the same attack made through a barrier, such as shatter-resistant glass or a thick wooden door, defaults to a Minor Injury Rank because the bullet flattens when it hits the wood.

Animals and Beasts: An animal or creature attacking an envoy can cause various levels of Injury depending on its size, natural weaponry, and position. A small dog biting at the character's leg could cause Minor Injury, while a great cat swatting with a paw might inflict Serious Injury. A large dog going for a prone character's throat could cause Major Injury. If the beast is a creature of the Unknown, the default Injury Rank can be bolstered with an Attack check (see page 178).

Explosions: Consider the power of the explosion itself, the character's distance from the blast epicenter, whether any walls or obstructions between the explosion and the character provide cover, and whether or not shrapnel or flying debris increases the likelihood of injury. The CM may set the Injury Rank to Minor for a character crouched behind a car while a pipe bomb explodes a short distance away, but set the Injury Rank to Serious or Major for another character who is farther away, but without cover from the blast.

Poison/Venom: Use the persistent and/or escalating Injury rules for serious poisons or venom and

determine the maximum harm the toxin could inflict, along with how quickly it acts in the character's body. Consider the substance or animal delivering the toxin, how the character became exposed, and whether medicine or the Art could treat the infection. A bite from a mundane brown recluse spider may not escalate and may only result in Minor Injury, whereas a spider touched by the Unknown could inject venom that causes an escalating Injury, threatening the character's life.

Falling/Impact: Envoys sometimes eschew safety in the interest of discovering and destroying Unknown threats. Characters who leap before they look or forget to buckle up might meet their end on the concrete rather than under a monster's claws. Injury Rank should reflect distance fallen, speed of the vehicle, and time to react. An envoy standing in the road when clipped by a slow moving car might receive a Minor

or Serious Injury. Falling three or four stories would probably warrant Major or Critical Injury.

Fire/Corrosives: Acid, fire, and other substances that damage flesh on contact create painful scars for those who survive. The CM can determine an appropriate Injury Rank by considering the source and intensity of the flame, type of corrosive agent, and whether the character can easily avoid further contact with the damage source. For example, a character intentionally set on fire may suffer escalating Injury until an ally smothers the flames or douses him. Fire and corrosive damage usually causes Catastrophic Injury.

EXAMPLE INJURY RANKINGS

Injury Rank*	Examples
Superficial	Personal weapon attacks
Minor	Personal weapon attacks against prone targets; small caliber weapons at range; small dog bites; brown recluse spider bite; exposure to small bomb from behind cover
Serious	Attacking an grappled person from behind; getting swiped by a slow-moving car; small caliber weapons at close range; being clawed by a large animal (bear, great cat)
Major	Falling two stories; in the vicinity of an explosion without cover; shotgun or semi-automatic ranged weapon fire without cover; trained dog attacking vulnerable body locations
Critical	Falling multiple stories; being hit by a car at normal speed
Lethal	Grenade damage at close range
Catastrophic	Fire and corrosive damage

* Add +1 Injury Rank to any damage caused directly by a creature of the Unknown.

ELECTRONIC CONTROL DEVICES

Over the last few years, manufacturers have made significant advances in electronic control devices, typically called stun guns or Tasers. The ability to control a physical target without causing significant harm appeals to many SAVE envoys, particularly because the devices do not have the same legal restrictions as firearms in many countries.

When pressed against a target with the trigger down, a stun gun sends electric current into the target's body. The target feels intense but focused pain at the point where the stun gun's two metal prongs touch the skin, normally causing her to recoil. While effective, stun guns do not shoot anything and require being close enough to touch the target.

Tasers shoot two metal probes connected to the device with thin metal wires. The electric current travels through the wires and then arcs between the two probes (assuming they both struck a conductive target). If both probes strike a person or animal, the target experiences intense pain and often cannot move as the brain is overloaded with electric signals. The normal effective range of a Taser is between 5 and 25 feet.

Stun guns and Taser-style weapons do not cause unconsciousness or lasting injury. If a character uses an electronic weapon during a game, the player rolls an Attack check (see page 178). Regardless of the effective Injury level after the attack is resolved, the target loses Stamina equal to the Injury Penalty but does not mark the Injury Scale. Additionally, the target cannot move or take action so long as the device stuns her.

Targets in vulnerable positions when struck with an electronic control device can suffer significant incidental damage. A running target might strike her head when falling onto concrete; any flammable liquid on her clothing may ignite when the electric current passes through her.

Persistent and Escalating Injury

Some physical trauma damages the body in a singular way, such as breaking a bone, suffering a concussion, or spraining an ankle. Other hazards, such as poison, disease, or drugs persist in the character's body over time and drain Stamina until someone appropriately treats the malady. Escalating injury such as continued contact with fire or corrosives, deadly poisons, or prolonged exposure to cold increases the Injury Rank over time. Injury can be both escalating and

persistent, draining Stamina while gradually inflicting higher levels of Injury.

Persistent Injury: Persistent Injury causes sustained loss of Stamina until the character's wound is bandaged (for blood loss), the drug is metabolized (such as for a sedative or non-lethal toxin), the antidote or cure is received (to counteract poison), or a fellow envoy attuned to the Restorative Art provides help. The type and strength of the persistent Injury determines how much Stamina the character loses at a time, how often the character loses Stamina (each round, scene, or transition), and what conditions must be met to cure or remove the persistent Injury. The CM may also apply negative modifiers to any appropriate traits while the character suffers the ill effects.

A possessed nurse injects an envoy with a powerful sedative. The injection itself does not require marking an Injury box, but the CM directs the player to lose 5 Stamina each round. The character attempts to leave the hospital before passing out, but he only gets as far as the elevator. When the envoy awakens, the CM tells the player to apply a -10 modifier to all checks during the scene to represent the character being groggy from the drug.

Note that characters with the Major or Critical Injury box marked suffer from continuous Stamina loss, either whenever they exert themselves (Major Injury) or during each round (Critical Injury). The persistent Stamina loss built into those two Injury levels simulates blood loss, pain, and lack of blood flow to vital organs.

Escalating Injury: So long as the character remains exposed to the source of an escalating Injury, the severity of the damage continues to increase. The CM sets the starting Injury Rank and decides the amount of time before the hazard causes another, more significant Injury. The CM should also consider conditions for the escalating Injury to end. A character engulfed in flame might suffer Minor Injury the first round, but if the fire is not extinguished it will cause Serious Injury the second round, Major Injury the third round, and so on. Characters exposed to below-freezing temperatures without appropriate clothing or supplies might mark escalating Injury each scene or after each transition.

A creature of the Unknown spreads pestilence and infects an envoy with a deadly illness. The CM determines the disease does not simply sap the character's Stamina, but causes severe internal damage the longer it goes untreated. The player

marks a Minor Injury when infected, and the CM directs her to suffer an escalating Injury after the end of each scene. The CM decides the escalation could cause Lethal Injury, but ceases as soon as the character receives comprehensive aid (see page 181) or treatment via the Art.

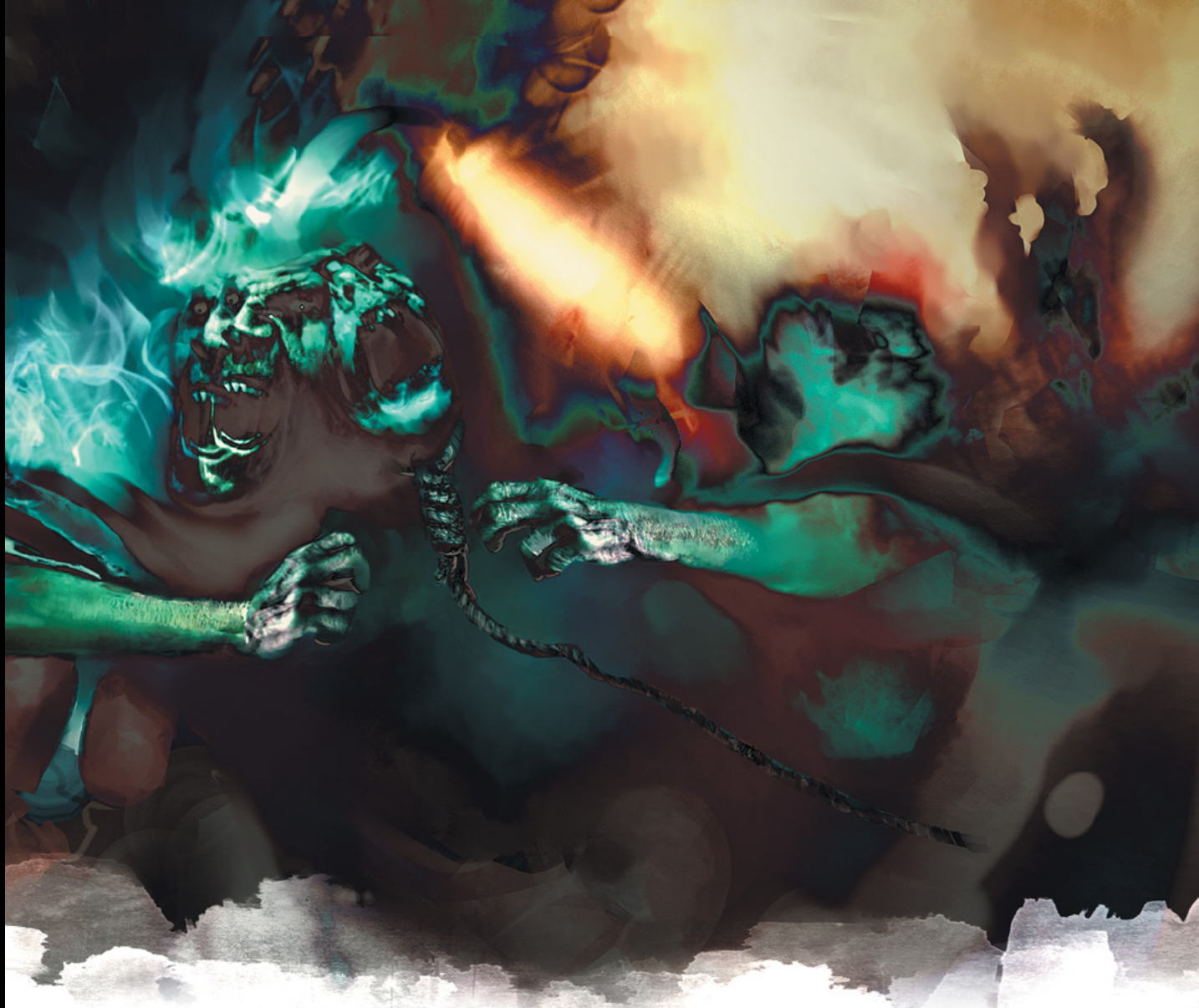
TRAUMA RANK

When characters witness an atrocity, stumble across the grotesque, or genuinely fear for their lives, the CM sets a Trauma Rank for the experience. Trauma Rank corresponds to one of the top four levels on the Trauma Scale (Minor, Serious, Major, or Traumatized) and indicates the likely impact of the event on the characters' psyches. Like Injury Rank, no absolute standard dictates the Trauma Rank for each circumstance. The CM assigns a Trauma Rank using the descriptions of the Trauma levels and examples below (see page 183). Players then roll a Resolve check (see page 185) to diminish the Trauma level for their characters.

ESCAPE ROUTES

The envoys can do everything right, and still have everything go wrong in combat because of a few bad rolls. With opportunities to run, the envoys can learn from their mistakes and come back better prepared to deal with the creature of the Unknown that almost killed them. If the envoys build an exit strategy into their plan, let them run. They've spent resources and attention on this escape route. This is clever thinking on their part, and so it should be rewarded with a clean getaway. The CM should also take this opportunity to provide them with a clue or two on the way out to help them with research and planning for the next encounter. Perhaps they manage to learn the creature's name, so they can do more specific research? Maybe they end up rescuing someone who can help and getting away with only a few cuts and bruises. Whatever the extra benefit is, it should help push the case forward.

If the CM provides an escape, on the other hand, it should come with some kind of cost. The envoys have to leave an NPC behind, for example. The creature of the Unknown gains possession of the artifact that the envoys were hoping to keep safe. If the characters wander into a bad situation blind, it's better to give them an escape option and let them come back later, armed and prepared...but knowing that the Unknown recognizes them now.



CHAPTER SIX: CREATURES OF THE UNKNOWN

In the day-to-day war against the Unknown that SAVE quietly and diligently fights, the enemy is usually a creature of the Unknown—a monster, ghost or other inhuman being that practices the Evil Way naturally (or unnaturally, as it were) and is hostile to mankind.

Unlike characters, creatures aren't built with Character Points, nor do they have the usual attributes or skills. Instead, creatures have the following traits:

- Evil Way Score (EWS)
- Reflexes (REF)
- Stamina (STA)
- Injury

- Aspects
- Evil Way Disciplines (EWDs)

EWS: This measures a creature's general potency and effectiveness, ranging from 50 to 125. It's used to activate all Evil Way disciplines that require rolls, and can be rolled in place of any attribute or skill that the creature doesn't possess. In particular, EWS is used whenever a creature needs to roll to interact socially with characters, and measures the creature's strength of will. It acts as a replacement for WPR.

The EWS indicates how powerful, intelligent and autonomous the creature is. Creatures on the high end of the scale rarely serve other creatures, and are

often capable of brilliant evil schemes and terrifying, adaptable competence. Creatures on the low end don't think much for themselves, act on instinct or on orders from more powerful creatures, and are only capable of a few specialized powers.

SAVE doesn't use numerical scores to describe creatures, of course, but it does distinguish between less and more powerful creatures in terms of a threat level gauge. The five widely accepted threat levels are:

- **Common:** EWS 50–65. The closest SAVE gets to everyday, run-of-the-mill creatures. Envoys should still be cautious, but standard procedures exist to deal with Common creatures, like mindless zombies and mild hauntings.
- **Notable:** EWS 66–80. Slightly more powerful creatures that can do some real damage. They don't usually stray beyond a single *modus operandi*.
- **Potent:** EWS 81–95. Creatures that pose a serious threat and can adapt to circumstances, such as werewolves or spectres. This is the lowest threat level at which creatures show intelligence comparable to humans.
- **Deadly:** EWS 96–110. Creatures that require extensive preparation, research and care to approach. They can plan ahead and terrorize people in significant ways, for long periods of time, or in great numbers.
- **Legendary:** EWS 111–125. Even SAVE veterans are hesitant to take on a Legendary creature. These threats are often unique beings or peerless monsters that have been around for decades or centuries, scheming in the shadows and using their overwhelming power to bring humanity to heel.

REF: The REF trait works for creatures the way it does for characters, except that instead of being derived from other attributes, it's just an assigned value. Creatures also use their REF score in place of Ranged Weapons for attacks at a distance, whether they're physical, astral, or any other kind of attack the creature can make based on its aspects.

STA: Creatures have maximum and current STA values just like characters do, and these generally function the same way. Some aspects can change how creatures lose or gain STA. Creatures also use this trait in place of the CQC and Movement skills, including defensive actions. Depending on its aspects and disciplines, a creature may have more available modes of movement than characters do, such as flight.

Injury: Most creatures have the same Injury Scale that characters do. Some creatures have fewer boxes or take Injuries differently, depending on their aspects. Creatures never suffer from Trauma or Shock.

Aspects: These characteristics differentiate creatures from others of their monstrous brethren. Aspects change the way the basic rules interact with the creatures, or give the creatures special abilities that don't require disciplines to use. See Aspects (page 252).

EWDs: These powers are similar to disciplines of the Art. Creatures use the Evil Way to affect themselves, victims, or the world around them in various and usually dangerous ways. A creature can have any number of disciplines, but generally speaking, the higher a creature's EWS is, the more disciplines it's likely to have. See Disciplines of the Evil Way (page 230).

Creatures have these traits in place of character traits to remind both the CM and the players that these antagonists are *inhuman*. The CM has no need to track WPR for a creature because the creature is never terrified and never experiences revulsion—the CM never needs to roll Resolve checks for creatures. While this is a disadvantage for humanity, the bright side is that a creature also can't experience the hope that lets a SAVE envoy power through injury and remain resolute in the face of death. Creatures use their EWS score to persuade, intimidate, and deceive characters because the Evil Way is the only context they have for interacting with the Known world.

Likewise, a creature has no need of skills; the vampire that schemes to bleed a village dry and force its inhabitants into slavery never needs to see if it can repair the neighbor's broken-down pickup truck. It's there to be a threat and a mystery for the characters to unravel. If a vampire needs to repair something in order for its scheme to advance, the CM can simply state that it has done so, or else turn a token light to make the vampire's successful repair an immediate setback for the characters.

The separation of EWS from physical traits allows the existence of creatures that are highly dangerous masterminds but not necessarily powerhouses; perhaps the vampire who controls the emotions of its victims and lures them to their deaths actually goes down fairly easily if an envoy can struggle through its mind games and get in a good hit. This setup also allows the existence of minions and one-trick ponies that are physically strong or tough and difficult to kill if fought head-on, but can be outwitted by clever envoys.

THE EVIL WAY

Before SAVE was founded, most people didn't bother putting words to the evil they experienced when the Unknown came to call. They might have called the monster that lived in the woods a "werewolf," but to them it was a killer and a horror, not something to be studied. They didn't liken its ability to change shape to a poltergeist's penchant for throwing possessions around a room—these were just the results of some malevolent thing looking to sate its dreadful hunger or exact its terrible revenge.

SAVE, however, knew that it would have little success defending humanity unless it could make the Unknown more Known, like a child facing his fear by opening his closet door to see for himself what's inside. Putting a name to something immediately makes it easier to handle. No longer an unreal part of the vast unknowable universe, it's now a concrete entity that can be dealt with on terms people can understand.

Once the Art was discovered, it became possible to contrast the powers wielded by the forces of the Unknown with the powers available to human beings. Since SAVE had never then—and has never now—seen a creature of the Unknown use its power for the good of humanity, scholars separated these powers into the Art and the Evil Way. Some rookie envoys express concern that the word "evil" puts an undeserved stigma on the Unknown's source of power, potentially shutting down valuable avenues of study, but those who have been in the business for any length of time assure them that it is indeed well-deserved and accurate. No sympathetic monsters conspire to protect humanity. SAVE wages a secret war against an invasion powered by the Evil Way. Records show that it *is* possible for humans to learn its Disciplines, but in every recorded case, SAVE lost those envoys to a downward spiral of obsession and darkness—even envoys who began with the best of intentions. No one is known to have practiced the Evil Way and stayed recognizably human for long.

While the Art and the Evil Way both represent supernatural powers, they are quite distinct. Some SAVE mentors and trainers like to speak of them as though they were a coin with two sides. Much like the tokens that players and the CM use to tip the scales in favor of the protagonists or antagonists in turn, and like the Struggle that every envoy carries inside her, power that draws on the Unknown can manifest as a constructive force or a destructive force, and the line between the two is clear. A SAVE envoy with the proper training would never mistake one for the other.

CLASSIFICATION

Over the years, SAVE scholars, archivists, and librarians have come up with various ways to classify creatures of the Unknown. Most envoys see this as a necessity because it helps field agents identify what they're up against and find its weaknesses. Some local or regional offices have their own homegrown taxonomies, but three major classification systems are accepted by most SAVE offices around the world.

The first is the five-tier threat level gauge, mentioned above. In the old days, central offices would regularly distribute threat level notifications for places that were populous or at high risk, using previous experience or educated guesses to indicate how dangerous they expected a creature to be. Threat levels would be revised periodically based on the results of cases that had gone exceptionally well—or catastrophically awry. Even today, these threat levels are used to give a heads-up to envoys about what to expect, though coordinators warn that caution is always advised no matter what. Too many envoys have embarked on cases involving monsters considered Common, only to be caught off-guard and never heard from again.

Another common classification is the Garrett System, developed by SAVE trainer and librarian Ruby Garrett in the London Regional HQ. Garrett was known for taking her rookies out into the field for on-the-job training and showing little sympathy for those who failed to follow instructions and suffered as a result, though those close to her knew how much these mistakes haunted her behind closed doors. She published her classification system piecemeal as reports came in from all over the world, detailing new and ever-stranger beings. The system is based on characteristics and aspects, grouping the creatures by what they are on a fundamental level. In the field, the Garrett System is commonly abbreviated to include only the broadest or most prevalent categories: Ghosts, Vampires, Lycanthropes, Undead, Monsters, Unique Beings, and Servitors.

The full Garrett System, used in various catalogs and databases kept by SAVE offices, breaks these categories down into smaller subgroups based on differing traits. It differentiates between Corporeal and Incorporeal Beings at its top level. Incorporeal Beings are broken down first into Spirits, then into Ghosts and Animistic Spirits. The latter describes spirits that were never living humans, including creatures that are brought into being by events or group thought patterns. Ghosts can (but don't have to) fall into one of four categories: Hauntings, which focus on places or objects; Revenants, which have no specific target and

are usually driven by hatred or vengeance; Projections, which are static visions or retellings of a past event; and Spectres, which haunt individuals.

Vampires, decoupled from Undead due to their cultural significance and high numbers, are generally named for the region they come from or for the first of their specific kind discovered. Lycanthropes come in varieties based on their origins. Monsters generally defy category—Garrett herself hated the word “monster,” but kept the category to describe “creatures of the Unknown with corporeal forms, biological hungers, and atavistic outlooks.” More information about the most widely-used categories can be found under Creatures, on page 255.

The third widely-recognized—if no longer widely-used—classification system for the Unknown is the one developed by Michael O’Boylan, great-grandson of Charles, in his publication *SAVE Manual 2B: Devices of the Enemy*, which was re-distributed by Desmond Kearney after the original was lost in the Dublin fire. This system is based on observations of the capabilities of Unknown creatures. Most modern SAVE offices don’t bother trying to classify the Evil Way disciplines this way anymore, since with each new case, envoys report new powers that don’t seem to conform to the system. But some envoys still find it somewhat useful, at least to get an idea of what a monster might do. O’Boylan separated the Evil Way disciplines into six Schools, much like the Art: Communicative, Distortive, Elemental, Mental, Psychokinetic and Sensory.

Other less well-known systems have been used by SAVE envoys over time. One FBI medical examiner put out a pamphlet detailing symptoms, causes of death and types of evidence found at scenes of Unknown activity for his regional SAVE office to aid in investigation, classifying creatures by the kinds of carnage and suffering they leave behind. One of Nejem’s colleagues has drawn up an Unknown Atlas, classifying creatures by where they can be found in the world and listing the kinds of creatures common to each area. Most SAVE trainers today, however, warn their rookies against too much reliance on taxonomies, maps, and categories. It’s convenient to have a database that provides information on how to exorcise a poltergeist, but consistency is the hobgoblin of small minds, as experienced envoys caution. More succinctly, expecting consistency from the Unknown is often a fatal error.

DISCIPLINES OF THE EVIL WAY

Before a creature of the Unknown can jump in and start making life hell for characters, it must first become aware of the characters’ presence and then ready itself to bring its awful powers to bear. When this happens, the CM must *add a dark token* and declare that the Unknown has become active. The CM will only add a token for the Unknown once per case. For the rest of the scene, all creatures of the Unknown are free to use disciplines, interact with characters, and wreak as much havoc as they like.

EWDs follow a few general rules. Any exceptions to the following rules are called out in the individual discipline’s description.

- Using a discipline takes an action.
- A discipline immediately ends when the creature that used it is destroyed.
- A creature can voluntarily end a discipline it activated whenever it wants.

EWDs can have the following traits:

- Cost
- Roll
- Range
- Area
- Effect
- EWS scale

Every EWD has a range and an effect. Other traits may or may not be applicable in every case.

Cost: EWDs that have minor effects or only affect the creature itself cost nothing to use. Once the Unknown has become active in a scene, the CM can use the power on the creature’s behalf at will, though some can only be used once per scene. Other EWDs require turning one or more tokens light to use; these are powers that affect characters, the situation, or the environment. The CM can always choose to add a light token rather than turn tokens light to activate EWDs (but remember that the maximum number of tokens in any case is equal to twice the number of players, including the CM).

Roll: Some EWDs require the CM to roll a specific check against the creature’s EWS, usually opposed by a character’s STA or WPR. For disciplines that affect areas or multiple targets at once, the CM rolls against EWS once and applies the result to each target’s opposed roll.

Range: EWDs function at one of five ranges.

Self: Affects only the creature. If the EWD affects an area, this range signifies that the area is centered on the creature.

Touch: Creature must physically touch its target; if the target is unwilling, this requires a successful Attack check, which deals no damage. An incorporeal creature is considered to be “touching” a target if they spatially overlap.

Sight: Can affect any target in the creature’s line of sight. In most cases, if the creature is blinded or otherwise can’t see its target, it can still use the EWD with a range of Touch instead. Area effects with a range of Sight become single-target if used this way, unless the discipline indicates otherwise.

Short Range: Target cannot be farther away from the creature than Short Range.

Unlimited: EWD can affect any target anywhere.

Area: EWDs with an area affect all targets within the given area instead of just one. An area of “Short Range” extends that far in radius from the center. An area of “Region” affects an entire region of a particular size, given in the text.

Effect: What the discipline actually does.

EWS scale: Some EWDs have variable traits or effects depending on the threat level of the creature. A discipline that scales this way will list its variable effects at the end of the text. A creature can choose to use a power as though it had a lower EWS than it does unless otherwise specified.

TRAUMA AND THE EVIL WAY

Many uses of the Evil Way can, at the CM’s discretion, result in a Resolve check for the victim and any witnesses. Most of the time this requires a Horror check, but Terror or Revulsion aren’t out of the question, depending on the circumstances and the discipline being used.

The Trauma rank for witnessing a discipline of the Evil Way should normally be less than for experiencing it directly. Take into account the victim’s state of mind and familiarity with the Unknown. A seasoned SAVE envoy might see a ghost use the Apparition discipline and not need to make a Resolve check at all, but if that envoy’s young partner witnesses the same display, the CM might require a check and set the Trauma rank at Serious.

Uses of the Evil Way that play on an envoy’s history (recreating past defeats or terrifying experiences) or Drawbacks (especially Phobia) might have a higher Trauma rank or carry a negative modifier.

AGE

“The moment Sakura’s dice came up snake eyes, her skin began to wrinkle and her breath to come in wheezing gasps. She aged forty years in the blink of an eye. I shudder to remember the grin on her opponent’s face. I’m ashamed to admit, I ran and left her there.”

Cost: Turn 3 tokens **Roll:** S/O, EWS vs. current WPR

Range: Varies

Area: N/A

Effect: The creature ages its victim unnaturally quickly, either accelerating the process or outright stealing the years all at once. Some SAVE envoys believe that creatures who demonstrate this power use the years as currency in their midnight dealings, but no true evidence exists.

Every creature has one unique method of affecting its victim. Some creatures require that a deal or exchange be made, while others might need to win a game of chance against the target. Some must touch the victim in a characteristic way, such as a kiss or a handshake. Regardless of the method, all aging ends when the creature is destroyed, and the effects reverse immediately...but nothing stops a victim from dying of old age in the meantime!

For every ten years a character ages prior to reaching age 50, she reduces AGL, DEX and STR by 5 (this then affects STA and REF, as well as the skills and specializations based upon these attributes). For every ten years a character ages *after* 50, she reduces the AGL, DEX, and STR by 10, and FOC by 5 (with resulting loss to WPR and associated skills and specializations). No score can be reduced below 15.

If a character ages at least ten years at once, this discipline prompts a Terror Resolve check of Serious Trauma rank.

Common	Victim ages five years per recovery period that passes, <i>or</i> the creature ages the victim five years all at once, at the end of the scene.
Notable	Five years per transition period, <i>or</i> 10 years all at once.
Potent	Ten years per transition period, <i>or</i> 15 years all at once.
Deadly	Five years per scene, <i>or</i> 20 years all at once.
Legendary	Five years per scene <i>and</i> per transition period, <i>or</i> 30 years all at once.

ALERT

"No matter how many times I tried to stake out the beast's lair, it never came home while I was there, not once! I think it must have known I was coming somehow, even with everything I did to confuse my scent."

Cost: None	Roll: None
Range: Sight	Area: N/A

Effect: The creature marks its target with a signature alert that only it can sense. Whenever the target comes within a particular distance of the creature, it experiences the alert, which manifests differently for each creature. For some it may be a sound or a scent, while for others it is just a feeling or an involuntary twitch. Many creatures' alerts can be fooled by one specific thing, which might be one of the creature's Special Weaknesses (see page 252) or might be something else unique, such as rock music, the smell of rotten eggs or dressing entirely in white with no skin showing.

Common	Creature knows when marked target comes within a mile; alert lasts until the next sunrise.
Notable & Potent	As above, plus creature can sense target's general direction; alert lasts until one recovery period has passed.
Deadly & Legendary	As above, plus creature's sense for target increases the closer the target comes; alert is indefinite.

ANIMATE DEAD

"I thought I'd reached the height of my terror, passing through an abandoned cemetery in the Czech countryside in the middle of the night. It wasn't until a hand thrust itself from under the earth and grabbed me by the ankle that I knew I'd been wrong."

Cost: Turn 2 Tokens	Roll: None
Range: Short Range	Area: N/A

Effect: The creature animates corpses—human or otherwise—within range, and can mentally give orders to these animated dead without speaking so long as the corpse (or its resting place) is in sight. Animated corpses (see page 271) can understand and execute simple commands such as "Attack that person" or "open that door," but they have no knowledge of names or locations beyond their immediate vicinity. Disembodied parts can move around in

ways that make sense for their shape; for instance, a hand may crawl over the ground with its fingers, while a head may roll across a table. If a corpse is not given a command, it simply stands in place. This discipline lasts until the next sunrise or until the creature that used it is destroyed; once it ends, the corpses fall where they are.

Common	Up to five individual dead body parts can be animated.
Notable	One corpse can be animated.
Potent	Up to five corpses.
Deadly	Up to ten corpses.
Legendary	All corpses in range, or one corpse as a zombie (page 271)

APPARITION

"I knew she was there in the house, but it didn't really hit me until she flickered into being, right there in the living room. She told me to get out, that I was to blame and I didn't deserve to live there anymore. Then she vanished in a burst of flames without heat. Maybe she was right, after all."

Cost: None	Roll: None
Range: Self	Area: N/A

Effect: A normally incorporeal creature can manifest visibly and speak to anyone nearby. It can only do this once per scene, but once manifested, it can stay that way for the rest of the scene unless banished or repelled by the Art. While manifested, the creature can use minor special effects such as setting itself on false fire, speaking in multiple voices at once, or seeming to glow from within.

APPEAR DEAD (OTHER)

"You see, now, why you should never bury a colleague until at least a day has passed since his death? Do pay attention, LaTouche: it could be you on the wrong end of a shovelful of dirt next time. Good thing I got here when I did, eh?"

Cost: Turn 1 Token **Roll:** S/O,EWS vs. current STA

Range: Touch

Area: N/A

Effect: Victims of this discipline fall into an impenetrable sleep and sometimes even appear to be completely dead to all observers. If the creature ties, the victim instantly falls deeply asleep and cannot be woken until the discipline ends. If it wins, the sleep is accompanied by the perfect semblance of death. Even a thorough medical examination won't reveal the truth, although if the victim takes a Serious Injury (such as under the knife during a premature autopsy!) the discipline ends immediately. Otherwise, it lasts until the next sunrise. The victim remains unconscious for the duration.

APPEAR DEAD (SELF)

"It's certain, the Baron is dead," said Thomas, drawing the sheet over the once-noble face of the evil man. How often, in the nightmare hours that followed would that statement return to haunt us!"

Cost: None

Roll: None

Range: Self

Area: N/A

Effect: As Appear Dead (Other), but the creature itself is the one who appears dead. A creature can use this discipline once per scene, either stilling itself while already at rest, or appearing to die when attacked (this doesn't take an action). The creature remains dimly aware of its surroundings while feigning death, taking a -15 penalty to all scores if it makes any passive rolls, and can revive anytime it likes. Some purely sensory actions can be taken while appearing dead. For example, it can sense its surroundings with an EWS check, or use the Ride Senses discipline (see page 245).

BLACKOUT

"The neighbors called it an outage and said the power grid was down. When I pointed out that our smartphones and cars weren't working either, they shrugged and blamed the weather or the government. But I knew better. Somewhere out there, in the pitch-black city, it was waiting."

Cost: Turn 2 Tokens

Roll: None

Range: Self

Area: Varies

Effect: The creature causes all electronics in the area to short out and cease functioning. No device that contains electronics functions as long as the creature remains inside the area. The blackout lasts until the next sunrise or until the creature is destroyed, whichever comes first.

Common

Area encompasses up to one building or equivalent.

Notable

One city block or equivalent area.

Potent & Deadly

One-mile radius.

Legendary

An entire small town or equivalent area.

BLUNDER

"Even in the midst of chaos, while the rest of us stumbled over our own feet and dropped our weapons at exactly the wrong time, Hayat stood tall. 'They won't stop us so easily!' she shouted, taking up her rifle. In that moment, I would have followed her directly into Hell."

Cost: Turn 1 Token

Roll: None

Range: Self

Area: Short Range

Effect: The creature becomes the center of an area in which everyone else becomes clumsy and butterfingers due to a distortion of space or perceptions. All physical actions suffer a -50 modifier. All general checks for physical actions automatically fail. Other creatures are not affected.

Common

The discipline lasts one round.

Notable & Potent

Lasts for three rounds.

Deadly

Lasts for the scene.

Legendary

Lasts for the scene and the creature gains another option; it may target a single victim. If successful, that victim becomes the center of the area instead of the creature.

CHANGE FORM

"We thought we had it cornered. We were fools. Just as I dropped the match onto the gasoline-soaked carpet, it dissipated into a fine mist and vanished into the vent! Where it is now, God only knows."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: N/A

Effect: The creature transforms from its natural form into another. This new form could be that of another creature, an animal, an object or something even stranger. The creature retains full consciousness and its mental and sensory abilities when it transforms. It replaces its physical attack and movement options (including its STA rating) with those of its new form, and may gain new sensory options (such as transforming into a cat and gaining excellent night vision). The creature retains its own survivability, Special Weakness, and Bane aspects, and takes on any aspects its new form should possess; for instance, if the Deceiver took the form of a gamin, it would remain Invulnerable and keep its weakness to sunlight, and would also gain Supernatural Speed (page 253). The transformation lasts for the scene.

Common	Creature has one alternate form.
Notable & Potent	Up to three distinct alternate forms.
Deadly & Legendary	May transform into any form it likes.

CHANGE TEMPERATURE

"I'll never forget the July morning in Cairo, when Michael, Betsy, and I awoke to frost on the inside of the window. It was then that we knew Bataphut had followed us from Memphis."

Cost: None	Roll: None
Range: Self	Area: Short Range

Effect: SAVE journals and manuals are scattered with stories of ghosts that cause a chill in the room when they appear, or certain demons noted to make envoys sweat in the middle of winter. These creatures used the Change Temperature discipline. The creature raises or lowers the temperature in the area by a maximum of 20 degrees for the scene.

CHANGE WEATHER

"All those old stories about Count Dracula's castle looming always under a lightning-streaked sky with black roiling clouds and thunderclaps as loud as doom? Those were told for a reason. This vampire was no Dracula, but in all the long months that we hunted him, we didn't once see the sun for all the rain."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: Varies

Effect: This discipline allows the creature to change the weather to its liking within the area, calling storms or bringing droughts. It can cause significant changes, able to either intensify or reduce one type of weather at a time. Examples include rain and thunderstorms, winds, snow and/or ice, thick fog or mist, hailstorms, humidity, and drastic temperature changes in either direction (by up to 50 degrees). Most creatures can only affect one type of weather, though some Legendary creatures may have power over a few.

Common	Altered weather may encompass up to an area equivalent to a city block; lasts for a scene.
Notable & Potent	Area up to one mile in radius; lasts until one recovery period has passed.
Deadly & Legendary	Up to an area equivalent to a large town; lasts indefinitely.

CHILL

"My God, my God. I never expected to survive the night, yet here I am. We must have driven the monster to the very edge of desperation, the very cusp of death. Shall I take pride in the victory, Pyrrhic though it is? Abigail won't speak to me, Gabriel can barely walk, and I...well, I doubt I'll sleep easy anytime soon. But at least it's gone. At least it's gone."

Cost: Turn All Tokens
Light

Roll: EWS

Range: Sight

Area: Unlimited

Effect: Of all the powers in the Unknown's arsenal, none is so rare and yet so feared by SAVE as this. It's a last resort, an act of pure spite on the part of a creature that has no hope of overcoming its enemies. It makes a physical attack using its EWS against every target in its line of sight in all directions, whether it can actually see each individual target or not. The base Injury Rank and effects depend on its EWS. Immediately after the power's use, the creature is flung back into the Unknown, vanishing from the world but not destroyed. SAVE has records of creatures that used this discipline and returned years later to seek revenge.

A blinded creature can still use this discipline at range as normal.

Common	Minor Injury, prompts Terror Resolve check with Minor Trauma rank.
Notable	Minor Injury, prompts Terror Resolve check with Serious Trauma rank.
Potent	Serious Injury, prompts Terror Resolve check with Major Trauma rank.
Deadly & Legendary	Major Injury, prompts Terror Resolve check with Major Trauma rank.

CONFESSION

"You swore you'd never tell anyone, you swore it! How could you? You've betrayed us. Betrayed our sacred trust. Now we've got the police breathing down our necks and nobody at HQ trusts us anymore, all because you couldn't resist a pretty face. No, don't say anything. We're done here."

Cost: Turn 1 Token **Roll:** S/O, EWS vs. current WPR

Range: Sight

Area: N/A

Effect: The creature forces or persuades its target to either speak aloud or write down a confession about a "sin" she has committed. The creature can choose a specific act that it knows about; if it doesn't, the target

confesses to the most recent one. For the purposes of this power, a "sin" could include illegal actions, acts of violence or cruelty, or anything that the target feels guilty about, or considers "bad" or "wrong." If the creature ties, the character confesses to the act but isn't required to say or write anything more. If it wins, the character must both confess and provide any and all relevant details about the situation. This discipline may cause a Horror Resolve check for the target, at the CM's discretion.

CONFUSE

"What, I'm just supposed to arrest her on your say-so? I don't care what you found in her basement, that sounds like baloney to me. I already ran the background check and all those fake ID charges were just misfiled. Don't think I can't see what's going on here. You got some kind of grudge! Well, tough cookies. Bring me all the severed fingers you want, not a single one of my uniforms is setting foot in her house."

Cost: Turn 1 Token **Roll:** S/O, EWS vs. current WPR

Range: Sight

Area: N/A

Effect: The creature muddles the mind of its victim, keeping him from noticing or putting together any evidence against it. If the creature ties, the target is only mildly confused and takes a -15 to all PCN- and FOC-based skills and specializations when rolling about something related to the creature for the scene. If it wins, the target instead automatically fails any roll using a PCN- or FOC-based score that directly or indirectly involves the creature until the next sunrise.

NPCs targeted by this discipline cannot answer questions about the creature or remember as anything other than mundane and benign. If the creature wins, it need not stay in the vicinity of the target for the confusion to persist. Affected targets feel that they are right and the world is wrong, no matter how many unavoidable facts are presented to them, and believe any number of illogical things in order to reconcile inconsistencies or blatantly conflicting evidence.

CORPOREAL MANIFESTATION

"I thought you said this thing was a ghost!" I shouted, swinging the vase wildly at it. 'It is a ghost!' Melissa replied, lining up a shot with her bow from behind me. 'Then why,' I said, sweating with the effort of driving the creature back, 'is it trying to take off my head?'"

Cost: Turn 1 Token	Roll: None
Range: Self	Area: N/A

Effect: This discipline allows a creature with the Incorporeal aspect to craft a physical body for itself for the scene. It retains access to all of its usual disciplines and attacks unless they specifically can't be used while corporeal (such as the Possession EWD, page 244). Using this discipline grants the creature the usual complement of Injury boxes, and Injury penalties and STA loss affect it normally unless it has appropriate aspects. If a creature using this discipline suffers a Lethal Injury, its corporeal form dissipates and it is banished to the Unknown until the next sunrise. The body it creates can look like almost anything, ranging from its own living body (if it's a ghost) to a grotesque conglomeration of body parts and ectoplasm. It cannot, however, replicate another specific person or creature.

CREATE FEAST

"Are you hungry, little girl? Oh, I bet you are. You've been out here all alone for so long, haven't you? What a darling child you are. Don't worry. From now on, everything will be all right. Just come inside, come inside and eat your fill. There's plenty to go around."

Cost: None	Roll: None
Range: Sight	Area: N/A

Effect: The creature lures its victims into a false sense of security or friendship by offering a generous banquet of food and drink that it creates out of nothing. The feast can be composed of any type of victuals the creature desires, and is in all ways real. The creature cannot create poisoned food, though it could use this discipline and administered a poison normally.

CURSE

"He keeps begging off dinner and shutting himself up in his room, not speaking to anyone, refusing to leave the house. It's just gotten worse and worse. The doctor couldn't find anything wrong with him. Finally we got desperate and called you...no offense. They say you're a psychic or something. Can you help him?"

Cost: Turn 3 Tokens	Roll: S/O, EWS vs. current WPR
Range: Sight	Area: N/A

Effect: The most common manifestation of this discipline is what many cultures call the Evil Eye, whereby the creature stares balefully at its victim until the Curse has taken hold. A creature can inflict such a Curse in one of many ways—a profane incantation, a gesture, or even a dance may be the key. Regardless, the effect is the same: the victim loses the will to live and slowly wastes away.

If the creature ties, the victim loses 5 WPR and STA per scene and per transition period that passes. If it wins, the amount is 10 from one trait and 5 from the other (the player can choose each time the loss happens) instead. For the duration, the victim cannot regain WPR or STA by any means. If the victim drops to STA and WPR 0 while Cursed, she becomes comatose and marks an Injury every day. Marking these Injuries doesn't result in further STA loss, of course.

Common, Notable & Potent	Lasts until a recovery period has passed, but can be cured early by the Invigorate discipline of the Art.
Deadly & Legendary	Lasts indefinitely and cannot be cured by Invigorate; only the creature's destruction can cure it, though the Mental Shield discipline of the Art can temporarily halt its progress as usual.

DARKEN

"At first we thought it was just the flashlight's battery dying. But when we couldn't even light matches down in that dank and labyrinthine cellar, we knew something was wrong. We could hear the thing stalking us in the dark, letting us know that we were on its turf and at its mercy."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: Short Range

Effect: The creature becomes the center of an area in which no light can exist. This discipline must be activated in an enclosed space. It cannot prevent sunlight from intruding into its darkness, but any light other than sunlight brought into the area is immediately extinguished, though its source remains (for instance, a torch still burns, but it provides no illumination while this discipline is active).

DEADLY DREAMS

"I was on watch when his screams shattered the quiet. I rushed into his room and tried to shake him awake, but I couldn't stop the bloody gashes that sliced into him out of nowhere. When he finally woke up, he was babbling something about claws and fire. After that night, he was never the same."

Cost: Turn 2 Tokens	Roll: S/O, EWS vs. current WPR
Range: Unlimited	Area: N/A

Effect: The creature can send a potentially lethal nightmare to a sleeping target from any distance, as long as it has seen him in person before. If the creature ties, the victim gains no WPR from sleep, loses 5 STA and makes a Terror Resolve check (Serious Trauma rank) immediately upon waking. If it wins, the same happens except that instead of losing 5 STA, the discipline is treated as an Attack check, with the creature's threat level determining the base Injury Rank. This damage is considered Catastrophic (the player cannot make a Resistance check).

A victim can be woken during the nightmare to prevent damage, but this requires the character waking him to win at a specific and opposed Prowess or Communication check against the creature's EWS. Even if the target is successfully woken, he still suffers the effects of a tie.

Common	Minor Injury
Notable & Potent	Serious Injury
Deadly & Legendary	Major Injury

DETACHABLE PARTS

"I woke in the middle of the night to the feeling of something crawling over my body, under the covers. It was bad enough when I thought it was an enormous spider...but it wasn't. It was a hand. A hand!"

Cost: Turn 1 Token	Roll: None
Range: Self	Area: N/A

Effect: This horrifying discipline has sent more than one SAVE envoy running for the door. The creature can detach parts of its body, letting them act independently. Detached parts have their own STA totals but otherwise use the creature's scores and abilities (where it makes sense; a hand can't use disciplines that require eye contact, for instance).

If a part is reduced to 0 STA, it falls limp and becomes unable to move or act until the creature retrieves and reincorporates it. Parts that normally wouldn't have any means of locomotion on their own can slide along or climb surfaces and objects, such as an eyeball rolling up a wall. Detached sensory organs transmit everything they sense back to the creature as though it were there.

Common	Detached parts can stray out to Short Range from the creature before they become inert.
Notable & Potent	They can stray out to one mile.
Deadly & Legendary	They can stray to any distance without becoming inert.

DREAMSEND

"I felt a shudder overtake me from head to toe, watching the face appear in the shadows of the alley just as it had in my dream the night before. Had I dreamed it into being? Or was it always meant to be here, whether I came or not?"

Cost: Turn 1 Token	Roll: S/O, EWS vs. current WPR
Range: Unlimited	Area: N/A

Effect: The creature sends a nightmare that presages doom to a sleeping target from any distance, as long as it has seen him in person before. If the creature ties, the victim doesn't regain WPR from sleeping; if the events foreshadowed in the dream come to pass, the envoy must make a Terror Resolve check of Minor Trauma rank when they play out. If it wins, the Resolve check has a Serious Trauma rank instead, and the victim makes this check both when he wakes from the dream *and* when its foretold events happen.

EERIE RAIN

"We got the call from HQ at six AM. The coordinator told us to turn on the news. It really is something else, the way TV anchors just keep on reading in that calm tone they've got no matter what—whether it's homicide, kidnapping, or roaches raining out of the sky like the apocalypse come to call."

Cost: None	Roll: None
Range: Self	Area: Region

Effect: The creature becomes the center of an area one mile in radius, in which something strange or unsettling rains out of the sky. Examples noted in SAVE manuals include toads, blood, eyeballs, cockroaches and even brain worms (see page 268). The Eerie Rain cannot deal direct damage. Most creatures can only create one kind of Eerie Rain.

ERASE MEMORY

"As soon as Rory started talking to the Halls, a shiver of dread ran through me. They were cheerful and dry-eyed. They didn't even remember that their son existed, much less that he'd been missing for twelve hours. We had to find him, and fast."

Cost: Turn 1 or 2 Tokens	Roll: S/O, EWS vs. current WPR
Range: Varies	Area: Varies

Effect: The creature chooses one specific person, creature, event, object or location and removes any trace of it from the target's memory. If the creature ties, the target can vaguely remember the subject but details are hazy. If it wins, the target remembers nothing at all about the subject. A target's memory returns early if he is confronted with the subject itself and successfully coaxed with a general Communication check.

Common	Affects one target in sight; lasts for the scene.
Notable	One target in sight; lasts until a transition period has passed.
Potent	One target in sight; lasts until the next sunrise.
Deadly	All targets in sight; lasts until the next sunrise.
Legendary	All targets in an area centered on itself, with a radius up to the equivalent of a large town; lasts indefinitely. This version of the discipline requires the CM to turn an additional token.

EXPLOIT

"'I'm not afraid of you,' I said, sitting up straight. 'My colleagues will be here any minute to back me up.' But the vampire only smiled, unconcerned with my empty reassurances as it looked into my eyes. My own thoughts had betrayed my lies. It knew I was completely alone."

Cost: Turn 1 Token	Roll: S/O, EWS vs. current WPR
Range: Sight	Area: N/A

Effect: The creature can see inside the hearts and minds of its human prey, reading the target's emotions and surface thoughts. If the creature ties, it can read its victim for one round, picking up both emotions in the moment and one immediate thought. It learns one mental or social Drawback the character has and can work to exploit it. If the creature wins, it can continue to read its victim for as long as it concentrates and takes no other actions, reading her shifting emotions and thoughts over the course of the scene. It learns *all* of the target's mental and social Drawbacks immediately, and the target takes a –30 penalty to all scores when trying to deceive or surprise the creature.

EYES OF MINION

"For the briefest of moments, an inexplicable intelligence flashed through the eyes of the mindless corpse. I thought it was watching me, gauging me, and in a panic I emptied my clip into its head. Later, when the Zombie Master proved that it knew every detail about that night, I began to understand."

Cost: None	Roll: None
Range: Unlimited	Area: N/A

Effect: The creature concentrates and takes no other actions while it eavesdrops through the senses of a minion.

Common, Notable & Potent	One minion at a time.
Deadly & Legendary	All minions at once.

FALSE CONFESSION

"Brian, snap out of it! What are you saying?" I shouted at him, but he just went on telling the police officer about how he'd been the one to scrawl those runes in blood on the walls and drag those poor people down there. They cuffed him and took him away, leaving the rest of us to continue the case on our own."

Cost: Turn 2 Tokens **Roll:** S/O, EWS vs. current WPR

Range: Sight

Area: N/A

Effect: The victim's memories rewrite themselves such that he believes he has performed an action of the creature's choice and feels obliged to confess to it. If the creature ties, the character confesses to the act but cannot provide any details; the rewritten memories are incomplete. If it wins, the character must both confess and provide any and all relevant details about the situation, bolstered by false memories. The discipline only lasts until the next sunrise, but the consequences of the confession itself cannot be so easily undone.

FLESHCRAWL

"There was nothing more we could do. LaTouche's body slowly changed into a hideous creature. We didn't want the agony to continue, so we killed him...no, it."

Cost: Turn 3 Tokens **Roll:** S/O, EWS vs. current STA

Range: Sight

Area: N/A

Effect: The victim gradually transforms into a monster. If the creature ties, the victim gains one creature aspect, which manifests as some manner of obvious physical mutation (as Sculpt, page 245). If it wins, the victim slowly changes form into any type of creature with a lower EWS than the one who used the discipline, or develops a collection of severe mutations as above. The CM can redistribute the target's attribute scores as she sees fit, meaning that the target can grow stronger and faster, but loses the capacity for easy communication. The Mental Shield discipline of the Art can temporarily halt the progress (for one scene), but cannot reverse it. Reversing the effect requires killing the creature using the discipline.

Common	Gradual change over three recovery periods
Notable	Transformation happens during the next recovery period
Potent	Transformation happens during the next transition period

Deadly

Transformation begins immediately and is complete at the end of the scene

Legendary

Transformation happens in a single round

GNARL

"We all watched in horror as the monster clenched its fist and Hayat's rifle twisted in on itself, wrapping around her hand uselessly. Undeterred, she rushed forward and began to beat the creature senseless with the ruined hunk of junk. Seeing that snapped me out of my fearful daze."

Cost: Turn 1 Token

Roll: None

Range: Sight

Area: N/A

Effect: The creature twists, bends, and ruins one manmade object in sight, rendering it useless for its intended purpose. Targeted objects must be no larger than a piece of common furniture, but can be made of any material. Smaller parts of larger objects can be targeted, such as the axle of a car.

HALT

"Take this as an object lesson, ladies and gentlemen. Never rush ahead on your own when there's the slightest possibility that the Unknown lurks about. Now, help me get LaTouche out of the way."

Cost: Turn 1 Token

Roll: S/O, EWS vs. current STA

Range: Sight

Area: N/A

Effect: The victim is frozen in place and cannot move, take any actions or reactions, or use the Art. The specific effect depends on the creature: some turn their victims to ice, stone or other material, while others may use intense fear or a hypnotizing stare to lock up the victim's muscles, or trap victims in a nearby surface. Any damage sustained by the Halted victim is applied all at once when the discipline ends.

Common	Lasts one round
Notable	Lasts two rounds
Potent	Lasts three rounds
Deadly	Lasts for the scene
Legendary	Lasts until the next sunrise

HAYWIRE

"I came awake in the passenger seat with a start when the radio suddenly burst into static and started flipping through stations like crazy. We knew something was up when Tereza pulled over and turned the car off, but the radio kept at it. The noise still rang out behind us as we got out and ran, but the street-lights flickered, following us. There was no escape this time."

Cost: Turn 1 Token	Roll: None
Range: Sight	Area: Short Range

Effect: The creature creates an area centered at a point it can see, which can be a character. Technology in the area goes berserk, either one or a few devices at a time, or all at once, creature's choice. Lights flicker or turn on, radios and televisions display static or flip through stations rapidly, anything that can make noise will, and anything that uses signals sends garbled, random messages or emits high-pitched whines. Haywire can't accomplish anything complicated or precise, but it can cause plenty of chaos. Some creatures with low EWS scores can only affect one kind of technology; for instance, weak ghosts may only be able to make lights flicker or cause radio static.

Any specific effects of this discipline are at the CM's discretion. It lasts for the scene, however, and the creature can still use it normally even if it can't see.

HUNTER'S MARK

"I'm so tired. I've been running for...I don't even know how long it's been, anymore. I can't keep track of the days. It's after me. It's always after me. So tired."

Cost: Turn 2 Tokens	Roll: None
Range: Sight	Area: N/A

Effect: Like Alert (page 232), the creature uses this discipline to mark its target; this can be done as a reaction. From then on, it knows its victim's general location relative to its own and gains a +20 to its scores when tracking down her precise location, no matter how far away she is. Once in between each recovery period while the creature is actively hunting her, the victim sees some strange sign of pursuit—a vision, the reflection of the creature in a mirror or window, a shadow in the corner, etc.—and must make a terror Resolve check of Serious Trauma rank.

Every creature with this discipline has one unique way that its mark can be removed, which usually takes the form of a ritual involving one of its Special Weaknesses (see page 253), another rare material, or activity of some kind.

Common	Lasts until the next sunrise
Notable & Potent	Lasts until one recovery period has passed
Deadly & Legendary	Lasts indefinitely

IGNORE

"Help! Please, help! Why won't anyone help me? Don't you hear me? Don't you see it, chasing me? It's right there! Please...please, someone, listen! Open your eyes!"

Cost: Turn 3 Tokens	Roll: None or S/O, EWS vs. PSY
Range: Self	Area: N/A

Effect: Everyone present ignores the creature. Actions that have obvious consequences, such as those interacting with the scenery or injuring someone, are assumed to be caused by a random passerby or otherwise rationalized. If a character successfully Senses the Unknown in the creature's presence, she notices it, but all uses of Sensing the Unknown automatically attract the creature's attention. Anyone the creature deliberately interacts with can notice it normally; accidentally bumping into people doesn't attract their attention, but attacking or speaking directly to someone would. This effect lasts until the next sunrise.

Common & Notable	As above
Potent	As above and the discipline also affects all other creatures within Short Range; all Ignored creatures are aware of each other.
Deadly & Legendary	As above. If the creature wins at a specific and opposed EWS vs. PSY check while interacting with a human character, that character is Ignored as well, and interacting deliberately with people can't overcome the effect. However, all Ignored characters and creatures notice each other, so the affected character could cleverly force the creature to interact with someone else to find help.

ILLUSION

"They bore me to the ground with their vicious talons and massive wings. I could hear their piercing calls and feel the pain of their attacks keenly. By the time we all realized they were just an illusion, the real monster was long gone."

Cost: Turn Token	Roll: None
Range: Sight	Area: Short Range

Effect: The creature creates an illusion that affects all human characters in an area centered on a point the creature can see, which can be a character. The illusion can affect any number of senses the creature desires. When the characters first experience the illusion, it prompts a Resolve check of Minor Trauma rank from everyone of a type appropriate to the particular illusion. After that, each affected character makes a general PCN check to disbelieve it each round until he succeeds; each character gains +5 for every character present who has already disbelieved it. While a character believes the illusion, he must act as though it were real.

INFEST

"I was paralyzed with fear while Monica stood before the creature, cursing it. That is, until she began to gasp and choke. Grasping her neck, Monica fell forward, attempting to release the objects lodged in her throat. As she did so, worms and maggots spilled from her mouth to the floor."

Cost: Turn 2 Tokens	Roll: S/O, EWS vs. current STA
Range: Sight	Area: N/A

Effect: The creature generates swarms of tiny parasites or insects inside its victim's body of a type appropriate to the creature. If the creature ties, the victim loses 5 STA and the swarms vacate her body after one round. If it wins, the victim loses 10 STA instead, and the swarms remain within her for the rest of the scene unless she manages to expel them earlier. Each round, she cannot move or take any actions or reactions except trying to cough up the invaders. This requires a Specific STA check each round on the character's turn.

INFEST RESULTS

Botch	Victim loses 10 STA and takes a Minor Injury; the swarms remain
Failure	Victim loses 10 STA; the swarms remain
Low Success	Victim expels all swarms, but loses 10 STA
High Success	Victim expels all swarms, but loses 5 STA
Colossal Success	Victim immediately expels all remaining swarms

INFLUENCE

"After a week of this nonsense, we finally had to tie Thomas to a chair and drill him about his recent late-night trips alone. I couldn't believe what I was hearing. He spoke of the Baron like a lover or beloved mentor. 'Thomas,' I said, 'he's the enemy!' It's a good thing BB's so good at knots, otherwise I think Thomas would have hit me!"

Cost: Turn 2 Tokens	Roll: S/O, EWS vs. current WPR
Range: Sight	Area: N/A

Effect: The creature influences the target's mind, such that he performs tasks for it willingly. The creature and target must make eye or skin contact. If the creature ties, it can force the victim to perform one action that doesn't directly harm anyone (like "give me your necklace" or "purchase this coffin"). The target doesn't see this as betrayal or imposition; she performs the action without thinking about it. If the creature wins, it can force its victim to perform one task commensurate with its EWS (see below), and may continue to give telepathic commands henceforth from any distance. The CM turns a token light for each task, unless the task is simple and harmless (as with a tie). The duration depends on EWS and assumes that the target has not come into direct contact with the creature again; if he does, the duration resets.

The Mental Shield discipline of the Art can free an Influenced victim, but the discipline only fades for the rest of the scene. When the scene ends, the Influence reasserts itself (though the character can use the Mental Shield discipline again). The victim usually refuses to cooperate with such attempts, seeking to escape or thwart anyone who tries to use Mental Shield to his benefit. Would-be rescuers may need to restrain or trick the victim to get the job done.

Common	Victim feels respect or sympathy for the creature and will perform simple and harmless tasks; lasts until the next sunrise.
Notable	Duration is the same, but victim becomes obsessed with the creature in a way appropriate to the creature and its interactions with him (love, lust, fascination, loyalty, friendship, etc.). He'll significantly help the creature and may even seek it out when no command has been given, but won't directly harm anyone on its behalf or put his friends or innocents in danger.
Potent	Victim considers the creature his master. He'll follow it around and do anything for it short of harming others directly. If forced to act against the creature, he must make a horror Resolve check of Serious Trauma rank. Lasts until two recovery periods have passed.
Deadly	As above, but the victim will do anything at all for the creature and the creature can share his senses. Lasts until three recovery periods have passed.
Legendary	As above, but the duration is indefinite.

INHABIT

"I saw the monster behind me in the mirror, staring at me, but it was nowhere in the room. It laughed at me, this unconcerned giggle that still haunts my nightmares sometimes. I picked up a chair and smashed the mirror into a thousand pieces, but the laugh just kept going and going..."

Cost: None	Roll: None
Range: Touch	Area: N/A

Effect: The creature physically inhabits an object or structure, making its visage visible in the surface as a reflection, or in the natural texture of the object, such as seeing a face take shape in the grill and headlights of a car. It can stay within the object for as long as it likes. If the object is destroyed, the creature is unharmed and may return to its usual form or transfer to another nearby object (including the wreckage of the first one). While inhabiting an object, the creature retains full use of its disciplines, senses and traits, but cannot perform physical tasks.

LURE

"I dimly heard Kiki shouting behind me, but her words were drowned out by the song floating over the moor. It was so beautiful, so enchanting, that I had to see where it came from. I would have walked right into the beast's lair and let it swallow me whole, had the others not tackled me to the ground and made me see reason."

Cost: Turn 1 Token	Roll: S/O, EWS vs. current WPR
Range: Self	Area: Region

Effect: The creature produces a sound, scent, lights or other kind of lure that calls anyone within a mile toward it as long as they are capable of sensing it. If the creature ties, the target is distracted and feels a vague pull, taking a -15 penalty to all PCN and Investigation target numbers while in the area and moving toward the creature until interrupted by another character or jarring stimulus. If it wins, the victim takes a -30 penalty instead and moves toward the source of the lure by any means necessary, regardless of interruptions. Once she arrives, she remains in a trance-like state, unable to take any actions or reactions except to move toward the creature until the lure ends.

An affected character can be freed from the effect by taking any Injury, or by being unable to sense the lure for five consecutive rounds in combat or one full minute otherwise.

MASTER ELEMENT

"It began as a faint rumbling, but before we could escape it had escalated into a full-blown earthquake. The last thing I remember is Antoine scrabbling desperately to avoid tumbling into a great crack that had opened in the ground, before I stumbled into the path of a falling lamppost and knew nothing more."

Cost: Turn Tokens (see below)	Roll: None
Range: Self	Area: Region

Effect: The creature becomes the center of an area up to one mile in radius in which it can intensify and control one element, such as calling down lightning, causing earthquakes, superheating metal in the area, fanning flames and smoke, bringing cold and frost, or controlling waves and tides. Most creatures only ever control one element, though a few powerful creatures may control several.

Each token turned in the scene intensifies the element's effects; these can be turned all at once or one at a time. One token causes serious inconveniences, such as setting a room on fire, knocking characters over, hampering visibility, limiting or eliminating character

mobility, destroying scenery, etc. At this stage, characters must make general AGL checks each round or sacrifice their actions for the round. Two tokens also causes the element to make an attack against the characters each round using the creature's EWS, causing Minor Injury; characters can avoid these attacks with successful defensive actions, like dropping all metal objects, finding shelter, stop-drop-and-rolling, etc. These can be made with any appropriate skill or specialization, determined by the CM, but must be made each round to continue avoiding damage. Three tokens upgrades the Injury Rank to Serious, four upgrades it to Major, and five upgrades it to Critical.

Common	The creature can turn one token in a scene for Master Element.
Notable	Maximum of two tokens.
Potent	Maximum of three tokens.
Deadly	Maximum of four tokens.
Legendary	Maximum of five tokens.

MIMIC

"I heard Hayat calling my name and immediately ran to meet her. When I arrived, though, she was nowhere to be found. By the time I got back, Naim was already dead."

Cost: None	Roll: None
Range: Self	Area: N/A

Effect: The creature can perfectly mimic any sound or voice that it has heard before.

MUTE

"I saw a broken window in the cellar and muddy footprints, and I knew the creature had entered the house. Immediately, I opened my mouth to yell a warning to the others, but my voice was silent. All I could hear was a faint growling from across the room. I couldn't even scream for help!"

Cost: Turn 1 Token	Roll: S/O, EWS vs. current STA
Range: Varies	Area: Varies

Effect: If the creature ties, its victim can only speak in a whisper for the rest of the scene and takes a -15 penalty to scores that require speech, such as Communication and Interview. If it wins, the victim can't make any vocal sounds at all.

Common & Notable	One target in sight, lasts for the scene
Potent	One target in sight, lasts until the next sunrise
Deadly	All targets in sight, lasts until after a recovery period
Legendary	All targets in an area centered on itself, with a radius up to the equivalent of a large town; lasts indefinitely

OPERATE

"As we pored over the records in Mr. Calhoun's dusty old office, the forgotten typewriter in the corner began to type a message, over and over again, onto a yellowed sheet of paper. It said, 'Sins of the father, sins of the father, sins of the father...'"

Cost: Turn 1 Token	Roll: None
Range: Unlimited	Area: N/A

Effect: So long as the creature has interacted personally with the target before, it can operate any electric device or appliance in the target's vicinity from any distance. Devices can be operated in any way that they normally could, or can be used to create minor supernatural effects, such as speaking through a phone without calling, broadcasting itself onto a television set, or changing the color of a lamp's light.

The target can make an S/O Fieldcraft check opposed by the creature's EWS to stop it from performing one task with the device, such as typing out an email or playing loud music. The discipline lasts for the scene. The creature can only operate one device at a time.

PESTILENCE

"What the creature sprayed at Rivers was vile, smelling of decay and excrement. Days later, as we were fighting to keep his fever down, we remembered that spray and took note for other envoys to avoid it at all costs."

Cost: Turn 2 Tokens **Roll:** S/O, EWS vs. current STA
Range: Varies **Area:** N/A

Effect: The creature infects its victim with a dreadful disease. The method of infection varies from creature to creature; some breathe on their victims, while others deliver the infection via spray or excretion, and still others spread it by touch. No method can affect a target at farther than Short Range. If the creature ties, the target feels ill for the rest of the scene. This causes an immediate Minor Injury, but no further issues (the target can make a Resistance check against this Injury).

If the creature wins, the target contracts a disease that lasts for an amount of time depending on the creature's EWS. The ill character suffers an escalating Injury (see page 176), in which the character suffers a Minor Injury at the end of the scene in which he became infected, and adds one Injury at the end of every subsequent scene. The victim can attempt to mitigate this damage with a Resistance check.

This disease is contagious—every time another character comes into direct, physical contact with the victim, that character must succeed on a general STA check or contract the same disease. Comprehensive care (page 181) can slow the progression of this disease, reducing the Injury Rank of the disease to Minor during the scene in which it is administered, but the character needs constant care to avoid worsening. The disease can only be cured prior to running its course by killing the creature. The Mental Shield and Sphere of Protection disciplines of the Art have no effect on the disease once it has been contracted. The Invigorate discipline halts the progress of the disease for one scene.

Common & Notable	Lasts until one recovery period has passed
Potent & Deadly	Lasts until two recovery periods have passed
Legendary	Lasts until three recovery periods have passed

POSSESSION

"We sat down to dinner that night feeling more relaxed than we had in weeks. We thought we'd destroyed the spirit, until Forrest rose from his seat and began to sing in an eerie, hollow voice, in a language I had never heard. Then he threw the dishes down, shattering them, screaming that death had come for us all."

Cost: Turn 3 Tokens **Roll:** S/O, EWS vs. current WPR
Range: Sight **Area:** N/A

Effect: Only creatures with the Incorporeal aspect can use this discipline. The creature enters the target and overpowers her will, taking over her voice and actions for a time. It can't directly harm its victim, but it can use its victim's body to do anything else the body is capable of. The CM must roll a S/O check using the creature's EWS vs. PSY to act normally enough to assuage suspicions in those who know the victim. The creature can cause strange supernatural effects in the target, such as unearthly glowing, impossible contortions, etc., but these effects are never harmful.

Common	Lasts one round.
Notable	Lasts three rounds.
Potent	Lasts five rounds.
Deadly	Lasts one scene.
Legendary	Lasts until the next sunrise.

QUIET

"Suddenly my own heavy breathing in my ears went silent, Chandra's footsteps on the dry autumn leaves made no sound and the entire forest's nocturnal chorus stilled. She turned to shout something, but I heard nothing. As unsettling as the quiet was, I knew it was only the prelude to something worse."

Cost: Turn 1 Token **Roll:** None
Range: Self **Area:** Varies

Effect: The creature imposes complete silence on an area with itself at the center. The effect lasts for the scene. All PCN checks based on hearing automatically fail.

Common, Notable & Potent	The area's radius extends out to Short Range.
Deadly	The area has up to a one-mile radius.
Legendary	The area has up to a five-mile radius.

RIDE SENSES

"When we arrived at the creature's lair, we saw a replica of our map scrawled across a chalkboard, down to the nicknames Skye had given to the key points. The creature itself was nowhere to be seen. How did it know?"

Cost: Turn 2 Tokens **Roll:** S/O, EWS vs. current WPR

Range: Unlimited

Area: N/A

Effect: The creature links itself to the senses of one target it has personally interacted with before. For the duration, it shares all of the sensory perceptions of the target for a given sense (or senses, depending on EWS). The creature cannot take any other actions while doing so, except for the Appear Dead (Self) discipline. If the creature ties, it rides the target's senses for one scene. If it wins, it does so until the next recovery period.

A character who Senses the Unknown while the creature is riding the senses of anyone nearby has a +10 modifier and notices the discipline on a success, but this immediately attracts the creature's attention.

Common	One sense
Notable	Two senses
Potent	Three senses
Deadly	Four senses
Legendary	As above, and the creature can switch targets any time its current target interacts directly with someone else

SCULPT

"We thought we were safe enough on the roof. Surely, we'd bought ourselves enough time for the chopper to pick us up! But peering over the edge, we saw the creature below contort its body and a pair of scaly wings erupt from its shoulders. I reloaded and hoped I didn't miss this time."

Cost: Turn 1 Token

Roll: None

Range: Self

Area: N/A

Effect: The creature mutates itself to sculpt various physical changes into its body. This could include growing natural weapons like claws or tusks, growing or shrinking in size, gaining abilities such as flight or invisibility due to wings or supernatural camouflage, toughening itself with scales or thick hide, etc. The creature can gain a variety of benefits, including new aspects, or a +10 to REF or maximum STA. Creatures with a high enough EWS to gain multiple benefits at once can mix and match aspects and score bonuses, as well as stacking bonuses on the same score. All benefits always manifest as an obvious physical change. Many creatures are limited to one set of sculpted benefits, but some may be able to change them each time. Some aspects may not make sense as mutations; the CM should use her best judgment. All mutations last for the scene.

Common	One benefit
Notable	Maximum two benefits
Potent	Maximum three benefits
Deadly	Maximum four benefits
Legendary	Maximum five benefits

SECLUSION

"The signpost welcoming us into town had chipped, faded paint. Later that night, we tried to drive back out onto the highway to find a restaurant, but we never reached the main road. No matter how far we traveled, we always ended up passing that signpost again and heading back into town. I grew to hate and dread that signpost."

Cost: Turn 3 Tokens	Roll: None
Range: Self	Area: Varies

Effect: SAVE has no definitive answers about how exactly this discipline works. Some theorize that the creature detaches a location and plunges it into the Unknown itself, or wraps it in a shroud of void that separates it from the Known world. Whatever the case, a location of a size depending on the creature’s EWS is isolated from the rest of the world. Anyone inside is trapped, unable to leave or see anything outside other than featureless void, thick fog, or impenetrable darkness. Any attempts to contact others outside the location fail: sound is muted, signal is dead or too filled with static to work, or messages become garbled and senseless. Observers from outside see nothing out of the ordinary, but if they enter, they too become trapped. The creature is also trapped unless it ends the discipline early.

Every creature’s Seclusion has a secret key that can end the effect early if a trapped character can discover and perform it. The key might involve one of the creature’s Special Weaknesses (see page 253) or might be something else unique. Examples include playing a particular tune on a piano, destroying a specific object, or turning on all the lights in a house in a particular order. Creatures with higher EWS generally have more complex or difficult keys, while those with lower EWS generally have simpler ones. Destroying the creature *usually* ends the effect, but not always.

Common	Maximum area encompasses one building or equivalent; lasts until the next sunrise
Notable & Potent	Maximum area encompasses a one-mile radius; lasts until one recovery period has passed
Deadly & Legendary	Maximum area encompasses up to a large town or equivalent; lasts indefinitely

SHATTER

"We had only barely managed to fight off the zombies when the cemetery caretaker slammed his hand down onto the floor. The wooden planks shuddered and disintegrated to sawdust beneath our feet, revealing a horde of restless dead in the cellar. How we got out of there alive, I'm still not certain."

Cost: Turn 1 Token	Roll: None
Range: Touch	Area: Special

Effect: The creature destroys an object or surface with a touch. Objects up to the size of a person can be wholly destroyed with one touch. Larger objects can have parts destroyed of up to that size. Structures and surfaces can have areas destroyed of up to two square meters of material, which collapse or implode. Destroyed objects can melt, shatter, disintegrate, or crumble depending on the creature and the object. If the creature touches a surface or large object, the destroyed area can be up to Short Range from the creature’s touch.

SHRIEK

"It was more than a sound. It was a bone-deep alarm, cutting to the core of me and chilling the blood in my veins. I saw Geneviève trembling, could hear the clattering of Tyler’s pistol as he dropped it. ‘Pull it together!’ I chided them, though I knew my own voice was shaky too."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: Short Range

Effect: The creature unleashes an awful noise that resounds throughout the area—a shriek, a growl, a wail, etc. Upon hearing it, each character in the area must make a Terror Resolve check, with the Trauma rank based on the creature’s threat level. Each subsequent time in the scene that a character hears it, he gains a cumulative +5 bonus on this check.

Common & Notable	Minor Trauma
Potent & Deadly	Serious Trauma
Legendary	Major Trauma

SLAM

"The door to the cellar slammed shut, trapping us beneath the burning house. It was a simple wooden door with no lock. Yet, if the door jamb had not finally given way to our repeated blows, the conflagration would have consumed us and that wretched door."

Cost: Turn 1 Token	Roll: None
Range: Sight	Area: N/A

Effect: A door, window, gate or other portal slams shut and cannot be opened for the rest of the scene, except by the creature itself. However, the structure around the portal can be destroyed to allow passage.

SLEEP

"The last conscious thought that went through my mind before we all succumbed to sweet, dreadful lethargy was: if the monster didn't want us dead, what did it want?"

Cost: Turn 2 Tokens	Roll: S/O, EWS vs. current WPR
Range: Self	Area: Varies

Effect: Everyone within the area feels an uncontrollable urge to sleep. If the creature ties, the target becomes drowsy and slow, halving all scores for the rest of the scene. If it wins, she falls into a deep sleep and do not wake until the next sunrise. Targets don't regain WPR while sleeping. The discipline affects everyone within range (based on threat level), but the creature can choose to leave any characters it chooses unaffected.

Common	Near Range
Notable	Line of sight
Potent	Small structure
Deadly	Large structure
Legendary	Small town (turn one addition token)

SLOW

"I was mere steps away from the open door when the spidery beast fired its webbing, covering me in it like an odious burial shroud. If Hayat hadn't been there to tear me free of it before the beast caught up, I'd have gone the way of so many insignificant flies."

Cost: Turn 1 Token	Roll: S/O, EWS vs. current STA
Range: Sight	Area: N/A

Effect: The creature slows a target down using a method such as webbing, a paralytic agent, gluey slime, slowing time, etc. If the creature ties, the character halves his Movement skill and must choose between moving or taking an action each round in combat. If it wins, the same happens plus the character cannot make Reaction checks.

Other characters can help free the target with specific and opposed checks, depending on the method; for instance, it may take a Prowess check to free someone from sticky webbing, or first aid to purge a paralytic from someone's system. These are always opposed by the creature's EWS and take one action plus one per EWS threat level (2 total actions for Common, 3 for Notable, etc.).

Common	Lasts one round
Notable	Lasts two rounds
Potent	Lasts three rounds
Deadly	Lasts for the scene
Legendary	Lasts until the next sunrise

SPOOK

"Seeing the rabbit, for the first time in my life I realized the horror of its menacing claws and enlarged teeth. I ran, but at every backward glance its glowing eyes pursued me."

Cost: Turn 1 Token	Roll: S/O, EWS vs. current WPR
Range: Sight	Area: N/A

Effect: The creature sows terror of something mundane and harmless in its victim, such as rabbits, televisions, or decks of cards. Whenever the target sees the object of its fear, she must make a terror Resolve check of Serious Trauma rank. This discipline can't be used to sow fear of something that would already prompt a check. If the creature ties, the character makes one check the first time they encounter the object of fear and the discipline ends. If it wins, the duration depends on the creature's EWS.

Common	Lasts one scene
Notable & Potent	Lasts until one recovery period has passed
Deadly & Legendary	Lasts indefinitely

STEAL FORM

"We'd always sung along to that song on road trips when we were kids. My brother loved that song. So I looked at him in surprise when it came on in the car and he turned the radio off with a snarl. That's when I saw the alien shine flicker across his eyes, and I knew it wasn't my brother at all. Just something that had stolen his face."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: N/A

Effect: The creature can change its appearance as a reaction to take on the form of a specific human, allowing it to impersonate people. The creature must have seen the target in person or in a photograph before. Each creature with this discipline has a particular vulnerability that causes the disguise to malfunction somehow if the creature comes into contact with it, thus alerting witnesses that something isn't right. This vulnerability could be one of the creature's Special Weaknesses (see page 253) or something else unique, such as water, a certain song, salt, the scent of roses, and so forth. SAVE tries to keep records on the vulnerabilities it comes across when investigating these shapeshifters, but the variations are much too numerous to be accurately cataloged. This discipline lasts until the next sunrise.

STIFLE

"Seeing the creature behind him, we shouted to Jean-Pierre not to go near the edge of the rooftop. We screamed at the top of our lungs, but it did no good. It pushed him over the edge despite our warnings."

Cost: Turn 1 Token	Roll: EWS vs. current STA
Range: Sight	Area: N/A

Effect: The creature robs its victim of its senses. If the creature ties, the target's sense becomes muted—vision clouds, fingers numb—and he takes a –15 penalty to all scores that would benefit from the sense. If it wins, the target is completely bereft of the sense and automatically fails PCN checks based on it.

Common	Lasts one round; affects one sense
Notable	Three rounds; up to two senses
Potent	One scene; up to three senses
Deadly	Until a transition period passes; up to four senses
Legendary	Until a recovery period passes; up to all five senses

SWARM

"The first roach was joined by another, then another, until Garnier's table seemed to boil under a clicking sea of dark wings."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: Short Range

Effect: A swarm of insects, rodents or other small animals fills the area. Characters in the area take a –20 penalty to Reaction and Resolve checks.

TELEPORT

"I thought it was only a story, a stupid urban legend. Who'd ever think that would actually work? I dared her to say it, I didn't know. Bloody Mary, Bloody Mary..."

Cost: Turn 1 Token	Roll: None
Range: Self	Area: N/A

Effect: The creature vanishes and reappears elsewhere on its next turn, depending on its EWS. However, some creatures have exceptions to the distance limitations: if particular unique circumstances are met in a location, the creature can teleport there regardless of distance. Example circumstances include saying the creature's name three times in a mirror, sacrificing a specific kind of animal under a full moon, or playing a specific song backwards at the right time. Only Potent, Deadly, or Legendary creatures have these exceptions, and any given creature usually only has one.

Common & Notable	Can teleport up to 10 yards and can only carry objects or small animals
Potent	Can teleport up to a mile away and can carry up to one person or creature
Deadly & Legendary	Can teleport up to 100 miles away and can carry up to two people or creatures, if it could normally lift them

TERRORIZE

"The thing stretched out a skeletal finger, trembling with rage, and spoke a word that sounded like the end of the world before it vanished. After that, we couldn't convince Lise that there was nothing following her. She jumped at shadows and wouldn't come into the basement with us. We had to leave before she ran off and got herself killed."

Cost: Turn 1 Token	Roll: EWS vs. current WPR
Range: Sight	Area: N/A

Effect: The creature makes eye or skin contact with its victim and instills a primal terror. If the creature ties, the victim takes a –20 penalty to her next Resolve check. If it wins, she takes a –20 penalty to *all* Resolve checks she makes for the duration of the discipline, can't turn tokens dark to reduce Trauma from Resolve checks, and is considered overwhelmed (page 183) at WPR 20 rather than 0.

Common	Lasts one round
Notable	Lasts three rounds
Potent	Lasts five rounds
Deadly	Lasts for the scene
Legendary	Lasts until the next sunrise

THROW VOICE

"Over here! No, over here! Come on, come on, keep up!" These were the ghost's words as we followed the sound of its voice back and forth, the entire length and breadth of the theater, like cats chasing a laser pointer. It made fools of us all. We never found it."

Cost: None	Roll: None
Range: Sight	Area: N/A

Effect: The creature makes its voice come from anywhere it likes. It can choose a target as its mouthpiece, such as an object, another creature, or a character, or the voice can simply be disembodied.

TORTURE

"I heard Nicole's screams all the way from the garage. When I got there, panting for breath, she was writhing on the floor, her left arm and all the fingers on her left hand jutting out from her body at bizarre angles. As I ran toward her, I saw the shape grinning at her from the windowsill."

Cost: Turn 2 Tokens	Roll: EWS vs. current STA
Range: Sight	Area: N/A

Effect: The unfortunate victim suffers the effects of some specific torture that the creature devises, such as burning, broken bones, starvation, feeling stretched as though on a rack, etc. If the creature ties, the character falls prone and the creature rolls its EWS once as an attack causing Superficial Injury. If it wins, the same happens except that the damage and duration vary depending on the creature's EWS. If a character drops to STA or WPR 0, or takes a Critical Injury due to Torture, she also makes a Resolve check of Serious Trauma rank. Characters can make Resistance checks to mitigate Injury from Torture. If the discipline is interrupted with a Mental Shield or Sphere of Protection, the effects end immediately.

Common	Minor Injury for two rounds
Notable	Minor for two rounds, then Serious for one
Potent	Minor for two rounds, then Serious for two
Deadly	Minor for two rounds, then Serious for two, then Major for one
Legendary	Minor for two rounds, then Serious for two, then Major for one, then Critical for one

TOUCH OF DEATH

"In my vanity, I had interpreted Gwendolyn's enthusiastic kissing of my cheek upon my departure as a sign of budding affection. As the wounds appeared days later, I knew I had played the fool and that I must return immediately to bid Gwendolyn a final farewell."

Cost: Turn 2 Tokens	Roll: S/O; EWS vs. current STA
Range: Touch	Area: N/A

Effect: After making physical contact with its victim, the creature inflicts delayed damage that only appears some time later, making the creature seem innocuous at the time. A kiss is common, but any kind of physical contact will do. If the creature ties, the wounds appear after the next transition period. If it wins, they appear after the next recovery period. This damage is considered Catastrophic.

Common	Touch causes Minor Injury
Notable	Serious Injury
Potent & Deadly	Major Injury
Legendary	Critical Injury

UNKNOWN LIGHT

"I'd only taken a few steps into the dark warehouse before my flashlight flickered and went out. Damn cheap batteries! I smacked it against my palm a few times, hoping it might flare back to working order, but no such luck. I was about to turn back when a voice whispered, 'Allow me.' The light did return then, but it was a sickly green, and illuminated a face out my nightmares."

Cost: None	Roll: None
Range: Touch	Area: N/A

Effect: The creature touches a light source and makes it illuminate with an eerie or unsettling kind of light, even if the source is turned off or unlit (such as a flashlight without batteries, a lamp without a bulb, or a torch with no fire). The nature of the unsettling light varies by creature. Some creatures can make this light appear out of thin air, such as with floating orbs or a sourceless ambient illumination.

UNSEEN HAND

"Without warning, the drawer next to the sink flew open and a butcher knife careened through the air toward me! I managed to dive under the table, but soon the table was spinning and dancing around the room like some ungodly, oversized toy."

Cost: Turn 2 Tokens	Roll: None
Range: Sight	Area: N/A

Effect: The creature can lift, move and throw unanchored objects in sight without touching them, regardless of the object's size or weight. It can't move people this way, but it could for instance lift a car with people inside it. If it uses Unseen Hand to throw an object as a weapon, the attack uses its EWS score and the Injury Rank should be determined by the CM depending on the object; for instance, a tennis ball would be Superficial, while heavy furniture would be Serious, and a car would be Major. This discipline lasts for the scene.

WHISPER

"Shut up, shut up, shut up!" Rebecca shouted suddenly, clapping her hands over her ears. "I'm not listening, do you hear me? No matter what you say, I'm not giving up! God, why won't it stop?" The rest of us could only watch in horror. We heard nothing."

Cost: Turn 1 Token	Roll: None
Range: Unlimited	Area: N/A

Effect: As long as the creature has seen a character in person before, it can send thoughts, words, and images directly into his mind from any distance for the rest of the scene. The target knows that these thoughts are not his own, but he cannot shut them out. This discipline can also manifest as a disembodied voice or whisper that only the target can hear.



WOUND

"I thought myself safe, with the gruesome false grandmother trapped underneath the overturned bookshelf. I fired once, twice, three times, hitting her squarely each time, but she only laughed. 'What are you?' I shouted. By way of response, she lifted her bony finger and pointed at me. I'd never known pain like that before."

Cost: Turn 2 Tokens	Roll: EWS
Range: Sight	Area: N/A

Effect: The creature makes a physical attack using its EWS instead of its STA score against any target it can see. How its damage manifests depends on the creature, but almost every victim of this agonizing discipline ends up with grisly scars if she takes any injuries from it. This discipline inflicts Catastrophic damage.

Common & Notable	Attack's Injury Rank is Minor
Potent & Deadly	Attack's Injury Rank is Serious
Legendary	Attack's Injury Rank is Major

WRITE

"I'd forgotten about the odors and the strange sounds I had heard in the German forest, until late that night. A noise woke me. I lit the lamp by the bed, and stifled a scream as I saw the blood-red letters dripping a simple message on the inside of the bedroom door: 'You are mine.'"

Cost: None	Roll: None
Range: Unlimited	Area: N/A

Effect: As long as the creature has seen the target before, it can write a message on any surface in the target's vicinity from any distance. The message is written in some way appropriate to the creature, such as in blood, in sudden condensation on a mirror, or scratched into the surface. This can also be used to display symbols or simple line drawings.

Common & Notable	Message is visible to everyone present and lasts for the scene
Potent, Deadly & Legendary	Creature may instead choose to have message appear only to designated target or targets; may choose to make the message permanent or have it vanish as soon as the target has seen it

ASPECTS

Creature aspects fall into four categories. **Survivability aspects** affect how a creature takes damage (or doesn't), how difficult or easy it is to kill, and how well it can heal its wounds. **Combat aspects** affect the types of attacks a creature can make, how well it defends itself against various threats, and what kinds of other combat actions it can take. **Movement aspects** deal with how the creature moves and travels. **Special aspects** are abilities that don't fit into the other categories, but are more intrinsic to a creature than a discipline.

SURVIVABILITY ASPECTS

Bloodless: Creature doesn't continue to lose STA each action or round if its Major or Critical Injury box, respectively, is checked.

Expendable: Creature has fewer than the usual complement of Injury boxes. This may be due to small size or simple fragility.

Incorporeal: Creature doesn't take Injury from physical attacks and can't interact physically with the world without using disciplines of the Evil Way. Certain uses of the Art can allow an envoy to deal damage to an incorporeal creature (see page 158). Creatures that don't have this aspect have physical bodies and can interact bodily with the Known world.

Invulnerable: Creature takes no Injury from any source except an appropriate Special Weakness.

Native Environment: Hazards from one type of environment don't affect the creature. Examples include underwater (the creature can breathe normally and isn't slowed or affected by pressure), fire (the creature can breathe easily in heavy smoke and is immune to damage from flames or effects of intense heat), etc.

Regeneration: Creature heals one Superficial or Minor Injury per round, one Serious or Major Injury every three rounds, and one Critical Injury during every transition period. Can be halted with an appropriate Special Weakness.

Reincarnate: Even if the creature dies, it comes back to life after a certain period of time, depending on its EWS. It may reconstitute from its remains or simply come into being anew in the place it last was before its destruction.

Common	At least one week, but it could be months or years
Notable	One recovery period
Potent	One transition period
Deadly	One scene
Legendary	Five rounds in combat (or ten seconds). Can be prevented with an appropriate Special Weakness; this could involve using the Weakness as a weapon to kill it, trapping it in its Weakness, etc.

Resilient: Creature automatically makes a Resistance check when Injured.

Special Weakness: A particular substance, action or object that can harm a creature in a specific way. The Weakness' specific effect varies from creature to creature; some kill it outright, some have a higher Injury Rank than usual or apply another temporary aspect (such as Corporeal), and some simply make it possible to harm a creature at all. Examples include sunlight, dousing it in water, Targeted Shots/Strikes to the head, silver, salt, etc.

Sturdy: Creature cannot be knocked down or tackled.

Sustenance: Creature must periodically perform a specific action, consume something specific (such as human blood or electricity), or spend time in a particular kind of place. If the creature goes one interval without its Sustenance, it suffers persistent and escalating Injury until it can indulge, at which point the interval resets. Interval and Injury rate vary from creature to creature.

Tough: Creature downgrades all Injuries it takes by one step. Superficial Injuries simply don't affect it.

Unfeeling: Creature doesn't suffer Injury penalties.

Unkillable: Creature can't take Lethal Injuries except with an appropriate Special Weakness.

Unliving: Creature doesn't need to breathe and can never drown or suffer from suffocation, strangulation, etc.

Vigor: Creature regains 5 STA per round.

COMBAT ASPECTS

Bane: A particular substance, action or object that the creature cannot approach. The presence of the Bane forces the creature back to Extended Melee range.



if the creature is of threat level Potent or higher; to Short Range if it's Notable; and to flee the area if it's Common. The creature cannot come closer unless the Bane is destroyed. Creatures of threat level Potent or higher may be able to make a S/O check of EWS vs. the WPR of the Bane's wielder, or a General EWS check if the Bane isn't being held, in order to ignore a particular Bane for one round in combat (or one minute otherwise). Creatures with multiple Banes may be able to roll to avoid one but not the other, so that one is more effective against that creature than others. It's possible for a creature to have a Bane that is also a Special Weakness. Example Banes include garlic, religious symbols, salt, running water, etc.

Deadly Attack: Creature's default Injury Rank is higher than normal. Without this aspect, a creature inflicts Superficial Injury with personal weapons (page 190). The exact form of the attack varies; a vampire with superhuman strength might inflict Serious Injury with a punch, while a creature that spews acid might cause Major Injury.

Discipline Master: Creature can make an attack and use an Evil Way discipline as part of the same action.

Enervating Touch: Creature's successful attacks impose a non-cumulative -15 penalty to REF for the scene.

Parasitic: Creature can feed on people to regain STA. This requires grappling or otherwise immobilizing

the opponent first. Any Injury caused this way provides an amount of STA to the creature equal to the penalty associated with that Injury level. This can take the form of sucking blood, devouring flesh, absorbing fear, or any other creature-appropriate parasitic behavior.

Specialization: Creature gains a bonus to target numbers relevant to a particular area of strength. For instance, a "Deceptive" specialization grants the bonus for hiding its Unknown nature, while a "Perceptive" specialization grants it for finding or noticing something, and a "Fast" specialty grants it in chases or for fleeing. A creature could also have a specialization in a weapon or particular type of attack, such as "Swords" or "Bite Attacks." The bonus to the target number varies from creature to creature.

Spectral Attack: This aspect is only available to creatures with the Incorporeal aspect. The CM rolls the creature's EWS for the attack. The target can make a Resistance check using WPR. The attack inflicts Injury and STA loss normally (base Injury Rank of Minor). The creature must be within Close Melee or Extended Melee range to use this attack.

Supernatural Speed: Creature can take two actions per round.

Venomous: Creature's blood or other secretion is a poison (see page 224).

MOVEMENT ASPECTS

Burrow: Creature can burrow underground like a mole or a worm.

Flight: Creature can naturally fly, whether because it has wings, is lighter than air, or can levitate by magic.

Fluidity: The creature can squeeze through spaces much smaller than its size should allow, such as underneath doors, through the bars of a jail cell, or down a chimney. Each creature does this in a unique way, such as temporarily becoming boneless, melting into a goo, contorting impossibly, etc.

OTHER ASPECTS

Lair: Creature has a den, nest, sanctum, abode, etc.—a specific place it calls home. The Lair can use a number of EWDs appropriate to the creature's EWS against any intruders; Common Lairs might have just one, while Potent ones might have three or four, and Legendary ones could have an unlimited number. The CM pays the usual cost of the discipline to activate it for the Lair instead of the creature, and still must add a light token when the Unknown (the Lair itself) becomes active in the scene.

A Lair may only use EWDs that make sense, such as Darken, Lure, Slam, Shatter, Haywire, etc. EWDs that center on or emit from the creature must do so from a specific location inside the Lair instead; for instance, Shriek could emanate from a painting or a television set. EWDs with a range of Touch can't be given to a Lair, nor can any direct attacks such as Wound or **Chill**. However, EWDs like Deadly Dream or Dreamsend can be linked to the Abode so that characters who sleep there are subject to them. The creature doesn't need to know an EWD for its Lair to have it, but the powers of an Abode should make sense given the creature's lore. Whenever the creature is inside the Lair, it gains +15 to all rolls.

Cloaked: Creature can hide from Sensing the Unknown (see page 60) if the CM turns a token light. The CM doesn't have to tell the players whether the token is being turned because the creature is hiding or because there's nothing to sense. Most creatures with this aspect cannot Cloak if any Special Weaknesses come into play.

Invisible: Creature is naturally invisible. It cannot be sensed through sight, though envoys can detect it by Sensing the Unknown.

Master: Creature can create minions, either out of other, less powerful creatures or out of humans. Each creature creates its minions in a different way. Some creatures can only create minions on a specific day of the year, while others must kill their victims in a particular way.

Minion: Creature is a minion for another, more powerful creature. If its master dies or is destroyed, it suffers a -20 to all target numbers and normally tries to escape the area, though some loyal minions fight their master's killers to the death.

Shapeshifter: Creature has two equally natural forms that it can shift between as an action without using a discipline or turning a token. Some creatures may have limitations or triggers on their ability to shapeshift. Lycanthropes are the most common example.

Telltale: Creature's presence is presaged by some signature effect that follows it around wherever it goes, announcing its approach or passage even when it remains unseen. It takes a -15 penalty to all rolls for stealth. Examples include a particular scent, a disembodied whisper or ambient shadow, a minor chill in the air, a foul wind, etc.



CREATURES OF THE UNKNOWN

The creatures in this section are grouped into categories based on the Garrett Classification; not all SAVE HQs use this system, but it's widespread enough to serve as a baseline. Each of the creature write-ups explains how the creature preys humanity, its methodology, its aspects and disciplines, and how SAVE envoys can banish or destroy it. As Chapter Five explains, however, every creature is different. Even two creatures that share the same taxonomy (two North American vampires, for instance) should have different names, personalities, and methodologies.

Treating each individual creature as its own entity—similar to others of its type, but with some variance in the details—avoids two common potential problems with horror games. First, using creatures straight out of the book means that any player who has read this section knows how to destroy the creature in question. Note that the players *are* allowed, even encouraged, to read the whole book. The CM

and the players aren't competing; they're collaborating on a horror story. If a player wants to see what creatures are represented in **Chill**, there's nothing wrong with that, but it does then become important for the CM to avoid a "cookie cutter" approach to monsters.

Second, and more important, the CM needs to remember that the Unknown is not a collection of statistics and traits. The Unknown, as the name implies, should be unpredictable and inconsistent. SAVE knows a few facts, some things that are generally regarded as true—or at least, things that are true often enough to be useful. Experienced envoys caution the newer ones against regarding the data in a SAVE archive or database as gospel. Vampires fear sunlight...except the ones that don't. Werewolves can only change shape under the full moon...except, apparently, the most dangerous ones (see page 261). Ghosts retain most of their living memories...but some things that aren't and never were human take the form of departed people.

Many of the creatures below list their methods of destruction, and some of them are fairly esoteric. But as Chill Master, you are allowed—encouraged, even—to keep the theme and intent of the creature’s weakness in mind, but vary the specifics. When you are constructing your timeline and clues (as explained in Chapter Five), you need to make sure that the envoys have enough data available to discover those weaknesses, but it should never be as simple as “call SAVE and ask how to kill a Bat Lord.”

GHOSTS

The Garrett System defines ghosts as the incorporeal remains of a deceased being, and further classifies a ghost by how it died, what it was before death, and its goals or drives after death. SAVE cautions its envoys against becoming too sympathetic towards ghosts. Having empathy for a ghost is easy; most of them are shades of people who died violently or suddenly, and some of them have impulses and goals that are understandable, even laudable. Envoys must remember, though, that ghosts are not people. They can never return to life. They are creatures of the Unknown, and the best-case scenario is that they pass peacefully on to whatever awaits them. Until they are banished, they are dangerous; many an envoy has met his end after trying to “help” a spirit without proper care for his own safety.

Banishing the Unknown: Ghosts are usually stuck, unable to let go of some facet of their lives. It might be that the ghost’s death was so traumatic that it remains stuck in that moment, or the ghost might have died with an obsession, an unfulfilled goal, or an unsated desire. Banishing a ghost often requires helping the creature come to terms with that goal or express it in some way. Many ghosts fixate on a particular object, in which case destroying the object banishes the ghost. Some ghosts fixate instead on a person, and while killing the person banishes the ghost, SAVE doesn’t consider this an acceptable option. Finally, some ghosts can be banished simply by finding and burning or otherwise destroying their remains.

ANIMAL GHOSTS

They used to do dog fights next door, down in the guy’s basement. Police came one day, took out probably 10 or 20 live dogs and a whole bunch of dead ones. I guess they missed some, though, because the dude who lived there got mauled to death while he was out on bail. Middle of the night, whole neighborhood was silent. All you could hear was the howls.

—Timothy Sowell, excerpt from
SAVE investigation interview

EWS: 60–95
(Common – Potent)

REF: 60–80

STA: 50–70

Injury: N/A

Disciplines: Apparition, Throw Voice

Aspects: Incorporeal, Spectral Attack

Animal ghosts are rare creatures born from the life force of an animal that was killed in a particularly cruel or unjust way. SAVE is uncertain what actually causes animal ghosts to form, since if all abused or mistreated animals became animal ghosts, the creatures would overrun the world. Whatever the cause, becoming a ghost instills intelligence and evil will in the animal, making them formidable foes.

Animal ghosts usually attack humans with the intent to kill. They are completely immune to physical attack; the only way to destroy the creature is to find its physical remains and burn them. While the remains are burning, the creature is immobilized and incapable of stopping its own demise. The creature is smart enough to realize if envoys are attempting to gather its remains, though, and will attack with vigor to save its existence.



BARROW-WIGHT

It nearly ran us off the road. We were driving down by the old barracks and it just appeared in the middle of the road. Rosie slammed on the brakes and swerved to miss it barely, keeping us from going into the ditch. I still don't know if what I saw was real, but Rosie says she saw the same thing. It was a man, or at least it used to be. His face was black and bloated, and he wore the torn remnants of a soldier's uniform. He had a gun in his hand pointed at the car, but as Rosie stepped out to get a better look, it just disappeared.

—Elise Carter, excerpt from *SAVE* investigation interview

EWS: 100 (Deadly) **REF:** 60 **STA:** 50

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal (when using Corporeal Manifestation only)

Disciplines: Corporeal Manifestation, Change Weather (rain), Pestilence, Summon Remnant (Unique), Wound

Aspects: Incorporeal, Master, Special Weakness (Non-Combatant), Specialization (Weapon +30)

Barrow-wights are the ghostly remains of soldiers who died, but not in battle. They might have been executed as deserters, or died of exposure or illness without ever seeing combat. They haunt their greatest battlefield and wait, incorporeal, until some unwitting victim happens by. At this point, they manifest and attack, using whatever kind of weapon is appropriate to their particular era. They seem to follow some code of military honor that prevents them from attacking certain individuals. The barrow-wight wants to die in combat and continues attacking until killed. This is the only way to dispel such spirits.

Special Weakness (Non-Combatant): If the barrow-wight is confronted with a non-combatant, it vanishes and refuses to fight. Different barrow-wights follow different codes. Some refuse to attack the sick and elderly, while others refuse to attack women and children. The barrow-wight will not fight someone it has deemed a non-combatant under any circumstances, though it seems to have no problem fighting in front of him.

UNIQUE DISCIPLINE: SUMMON REMNANT

Cost: Turn 1 Token/Remnant Summoned

Roll: None

Range: Self

Area: N/A

Effect: The barrow-wight can summon soldiers to fight for it at any time by standing still for one round. Afterward, a number of remnants appear equal to the number of tokens turned, completely under the control of the barrow-wight. (See page 259 for Spectral Remnant information).



DOLL MASTER

Those little dolls were everywhere in the house when we went in to collect the body. They were the porcelain type with lidless eyes, staring around the room. I think I grabbed over a dozen of them off the floor around her, and saw at least a dozen more on the shelves. It was so weird. I didn't know she was a collector. And all that blood around her, on them, everywhere. It still gives me the creeps even thinking about it.

—Laura Wheeler, *SAVE* envoy debriefing

EWS: 75
(Notable)

REF: 60

STA: 65

Injury: N/A

Disciplines: Hunter's Mark, Multiple Inhabit (Unique), Slam

Aspects: Deadly Attack (Minor Injury; dolls only), Incorporeal, Invulnerable (dolls only), Special Weakness (salt), Unliving (dolls only)

The accepted definition of a doll master is the ghost of a crazed murderer who seeks to continue killing, though one envoy's account claims the ghost was of a young child who died under tragic circumstances. Whatever a doll master was before death, as a ghost it is a remorseless murderer. Doll masters prefer to possess physical bodies, specifically dolls, and use them

to kill people. A single ghost may inhabit up to 10 dolls of varying sizes at a time.

A doll master can be destroyed by placing a doll of any type into the ghost's grave, though one SAVE team reported that banishing a particularly powerful doll master required placing dolls on the graves of people it had killed in life.

GHOSTS (COMMON)

When we moved into the house, Whitney told me it made her feel uncomfortable. She was terrified to stay there alone at night. At first, I suspected it was nerves and getting used to a new place, but strange things started happening. I'd come downstairs at night and all the cabinet doors would be open. I'm certain Whitney didn't do it, but I'd go through and close them all. When we'd wake up in the morning, all the cups would be on the counter. Whitney didn't need convincing, but I saw the thing in the upstairs hallway, the half-formed visage of a little girl just outside the guest room. We moved out that night. The house is still vacant if you want to go over there. We've had a hell of a time trying to sell it.

—Jeffrey Clarence, excerpt from
SAVE investigation interview

EWS: 55–85
(Common – Potent) **REF:** 40–65 **STA:** 40–55

Injury: N/A

Disciplines: (Choose 4–6) Apparition, Blackout, **Chill**, Darken, Haywire, Lure, Shriek, Slam, Quiet, Unknown Light, Unseen Hand, Wound, Write

Aspects: Incorporeal, Spectral Attack

A ghost is the remaining life force of a dead being. The common ghost is the weakest form of ghost. Most ghosts haunt a person, place, or object they were strongly tied to in life. If something disrupts the ghost's existence, such as someone moving into the home it haunts, or stealing the item it is bound to, it becomes violent. Otherwise ghosts try to interact with humans by appearing to them using Apparition, or using the Write discipline. This only leads to terrified recipients of unwanted attention from the ghost. Ghosts bound to people feel they must accomplish some goal associated with that person. Once the goal is completed, the ghost is released to the other realm—assuming the goal is specific, discrete, and possible to complete.

UNIQUE DISCIPLINE: MULTIPLE INHABIT

Cost: Turn 2 Tokens

Roll: None

Range: Self

Area: N/A

Effect: The doll master can possess the bodies of up to 10 dolls. It inhabits all the dolls at once and can coordinate their actions into simple plans and actions. The dolls can be children's dolls, toy soldiers, or even wooden or stone statues, but must be humanoid in shape and no larger than man-sized.

Animated dolls grow teeth and can open their mouths, though they cannot speak. Dolls make physical attacks and use the doll master's traits. Inhabited dolls are invulnerable to all attacks unless the characters put salt in their mouths, which forces the Doll Master to leave the dolls. When this happens, the doll master generally uses Hunter's Mark on the envoy who forced it out.

POLTERGEISTS

Dr. Williams,

The Hayes family has reached out to me with their story, and I'd like for you to assist them in your professional capacity as an exorcist. They say that at first, they thought it was the old house they moved into, one of those old Victorian numbers with a long history. It started with creaking stairs and drafty windows, but soon cabinets were slamming open and shut and the baby's crib kept moving around the place. When it started up in the new house, they couldn't believe they had found two haunted houses in a row. It wasn't until they moved into the newly built property that they came to realize that whatever is plaguing them is not going away so easily.

—letter from SAVE envoy Janice
Burke to Anya Williams, Ph.D.

EWS: 65–115
(Common – Legendary) **REF:** 40–70 **STA:** 30–50

Injury: N/A

Disciplines: (choose 3–5) Appear Dead (Other), Change Temperature, Change Weather (various), **Chill**, Corporeal Manifestation, Darken, Blackout, Haywire, Lure, Operate, Slam, Swarm, Unseen Hand, Wound, Write

Aspects: Incorporeal, Spectral Attack

“Poltergeist” is German for “noisy ghost” or “racketing ghost,” and the creature is not known for subtlety. Poltergeists throw objects, slam doors, alter temperature and weather, and play merry hell with electronics. A poltergeist is the ghost of someone who died before fulfilling a promise to a child or teenager. The ghost feels guilty for its oversight, and tries to make

up for it by attaching itself to a family with a child or teenager and attempting to fulfill its promise to this adopted child. Poltergeists are themselves very child-like and primitive, seeking attention and recognition for what it believes to be doing a good act. This only leads to terrifying hauntings as it disrupts the household it has invaded.

Envoys must discover who the ghost was in life and what promises it has left undone, and either fulfill those promises or present evidence that the child to whom the poltergeist owes its promise had no need of the ghost's assistance. This has to be handled delicately, though—if the poltergeist feels insulted, unappreciated, or slighted, it may lash out violently before disappearing or find another child to “protect.”

Smothering Ghosts

A smothering ghost is a poltergeist that has gone insane with its inability to protect its adopted child. They are bent on killing everyone in the child's family as well as the child, though it saves her for last. Only Deadly and Legendary poltergeists can become smothering ghosts, and they always have the Wound discipline. Otherwise, they have the same abilities and scores as other poltergeists.

SPECTRAL REMNANTS

They say the Grand Majestic Theater is haunted. I didn't believe them at first, the place runs productions three weekends a month on a regular schedule. You'd think that if the place was haunted, more people would be talking about it, the patrons would stop going or something. But every practice, dress rehearsal, and play we put on has led to one actor or another getting hurt. Not just stubbed toes or broken ankles, either. Serious stuff—concussions, broken arms, stuff like that. We started assigning back-up understudies to actors as a matter of course, but I still didn't believe. Now I do, but it's too late. Justin's death and the way we found him, all strung up in the lights like that....

—Marianne Alexander, Production Manager
at the Grand Majestic, SAVE Interview

EWS: 80–100	REF: 80	STA: 60–80
(Notable – Deadly)		

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal (when using Corporeal Manifestation)

Disciplines: (Choose 3–5) Apparition, Blunder, Control Weather (wind), Corporeal Manifestation, Inhabit, Possession, Quiet, Shriek, Unknown Light

Aspects: Incorporeal, Spectral Attack, Specialization (various +20)

“Spectral remnant” is a term used to describe a broad base of ghosts. The main commonality between these apparitions is that they were all hopeless failures in life and have come back to lash out against their frustrations in death. SAVE has identified over one hundred unique versions of the spectral remnant, based on failures of various vocations. They range from soldiers who died cowardly deaths in battle, family patriarchs who believed their family could not make do without them, failed politicians and religious leaders, one-hit-wonders and other dissatisfied artists, and so on. Each of these remnants haunts a location that embodies its greatest failure, or the location in which it died. These ghosts have a vendetta against the living and attack anyone they perceive as a threat to their success, which is just about anyone who happens by its location.

All spectral remnants have a unique way to banish them, based on how they failed in life. Sometimes banishing a remnant requires showing it that it *was* a failure and that the ghost must admit defeat and move on. Soldier remnants might pass on if white feathers—a symbol for surrender—are placed in their hands or on their graves. Sometimes a spectral remnant moves on if it is allowed one moment of



glory—a musician might just want to play an original piece before an audience.

UNINVITED GUEST

We arrived on scene at 0600 hours on June 10th, 2014. The house was encased in ice. We had to chisel out the front door to even get it open. We searched the house completely and found 2 females and 3 males, all DOA. The coroner report indicates acute severe hypothermia and heart failure as the cause of death. It took all day for the house to thaw out enough for the forensic team to remove the bodies.

—Excerpt from a police report filed by Officer Jackson Stiles

EWS: 85 (Potent)	REF: 70	STA: 40
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal (when using Corporeal Manifestation)		
Disciplines: Corporeal Manifestation, Master Element (frost), Quiet		
Aspects: Incorporeal		

The uninvited guest is the remains of a person who died alone in the cold. Its last thoughts were of the lack of hospitality and kindness it was shown. As a creature of the Unknown, it displays a vicious vengeful streak.

Using Corporeal Manifestation, the uninvited guest appears as an old indigent man or woman and approaches a home in the evening, close to dinner time. It begs to be let in and asks for food and shelter for the night. If the ghost is refused entrance, it leaves without argument. Later that night, the creature returns and uses its Master Element discipline to decrease the temperature around the house to below freezing levels, creating ice in and around the house and killing the inhabitants via hypothermia. It then leaves, looking for a new home. Those who allow the ghost in deal with a rude and grumpy houseguest for the night, but are spared the fate of death as the ghost vanishes in the middle of the night.

The uninvited guest cannot be killed through conventional means. If its corporeal body is destroyed, it simply reappears at its grave the next nightfall. The only way to destroy the ghost is to invite it into a home and give it full hospitality—a good meal, a warm bed, and fresh clothes. After dinner, the ghost must be given a spot close to a fire and given full respect despite its rudeness. The act of good hospitality destroys it completely.



LYCANTHROPES

The Garrett System defines lycanthropes as any living creature that can change from human to animal form. This definition is extremely broad, but until the early 80s was the only thing SAVE had to go by. Then, the “Polish incident” (page 261) drew SAVE’s attention to the various types of lycanthropes and their differences, which led, in turn, to the Lykos Project. The project has seen many setbacks, including the belief that “the Den” had been overrun during the communications blackouts in the early 2000s. Despite this, it continues functioning under the auspices of Dr. Anders.

The Lykos Project defines lycanthropes on how they achieve their animal form. Some forms of lycanthropy are infectious, while others are inherited through familial lines. Some lycanthropes even deliberately develop their shapeshifting powers, though this typically comes at the cost of their humanity.

Banishing the Unknown: Some lycanthropes are vulnerable to mundane forms of damage. The most dangerous—infectives—are one example. Despite the extreme danger they pose to the Known world, they are mercifully no harder to kill than normal animals. Other lycanthropes require more exotic methods. The best-known method, disseminated into common knowledge via the 1941 film *The Wolf Man*, is with a silver weapon. The plant aconitum, known popularly as wolfsbane, is effective as a poison against some kinds of lycanthropes (it is also highly toxic to normal human beings, however). The Lykos Project is currently exploring the notion that different “breeds” of

lycanthrope are vulnerable to different substances, but experimentation is, of course, difficult.

ASTRAL

When I was a young girl growing up on the reservation, my father would tell me stories about ancient times and spirit animals that guided and protected members of our tribe. He spoke of Shamans who could not only speak to spirit animals, but also become them. I have never questioned my father's wisdom, so when I first encountered the spirit wolf, I thought I was being called by my ancestral heritage. I was so naïve. The creature was truly evil and wanted nothing more than to kill my family and me. At least my father was right about one thing, I found the Shaman responsible for sending the creature and I killed him. I just hope that's the end of it.

—Excerpt from the journal of Allison Wallace

EWS: 90 (Potent) **REF:** 80 **STA:** 60

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Astral Transformation (Unique), Corporeal Manifestation (special; see below), Exploit, Ride Senses, Terrorize, Whisper

Aspects: Cloaked, Deadly Attack (Serious; Corporeal Manifestation only), Discipline Master, Incorporeal (in animal form), Regeneration (animal form), Supernatural Speed

UNIQUE DISCIPLINE: ASTRAL TRANSFORMATION

Cost: Turn 1 Token

Roll: None

Range: Self

Area: N/A

Effect: The creature is able to separate its psyche from its body. It must meditate for one hour to take effect, but then its psyche appears as an incorporeal animal form, most often as a wolf. While the psyche is separated, the creature's body is barely alive and incapable of movement or thought. If the body is damaged, the psyche does not feel it; if the body dies, the psyche continues on in astral form until destroyed. The body awakens one minute after the psyche returns to it. If the psyche is destroyed while separated from the body, the body dies as well.

The astral projection is incorporeal and cannot interact with the physical world unless it uses the Corporeal Manifestation discipline, though it still may use Evil Way disciplines.

Astral lycanthropes are normal humans who can project their psyche out of their body in an animal

form. This type of lycanthrope is not a true shape-shifter, since the creature's body remains behind in human form while its psyche roams the world as an incorporeal animal. Astral Lycanthropy is thought to have originated as a ritualistic or shamanistic practice, though some teach themselves through lucid dreaming.

Most Astral Lycanthropes are not dangerous to the general population, but a few have bought into the lycanthropic tradition and use the Corporeal Manifestation discipline to kill and eat victims. When in animal form, the lycanthrope is as vulnerable as a normal animal of its kind. Unlike most users of the Corporeal Manifestation discipline, if the astral lycanthrope's animal form suffers a Lethal Injury, the creature dies. It retains its human intellect.

INFECTIVE

Eduardo was bitten on the 3rd of June. We didn't know at the time what kind of creature we were fighting; only that it was a creature of the Unknown. We killed it, but then Eduardo got very sick for a day or so and I thought he was going to die. Then on the third day he got better, like nothing had happened at all; even the bite wound was healed. I could tell he was different somehow, and I regret not calling it in immediately. If anyone finds this, know that I tried my best to deal with Eduardo, but now you have to deal with both of us. He bit me too, and I know I've only got a little more time before the infection takes hold.

—Note found scrawled on a piece of paper in Setuba, Portugal

EWS: 75 (Notable)

REF: 80

STA: 80

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Hunter's Mark

Aspects: Deadly Attack (Serious; creature form only), Regeneration (creature form only), Shapeshifter, Sturdy (creature form only), Supernatural Speed (creature form only), Vigor (creature form only)

Infective Lycanthropes pass their disease by bite or scratch, and as such are considered one of the most dangerous creatures SAVE has encountered. Any Injury above Superficial from an infective lycanthrope results in infection, and the sound of another infective's howl or snarl triggers the impulse to change. An infected envoy can resist this impulse if the player makes a general WPR check (–20 for every marked Injury box from an infective lycanthrope). Successfully resisting this impulse, though, doesn't

mean the character isn't infected, it simply means he resists becoming part of the pack for the moment. The envoy is still a creature of the Unknown and will, eventually, succumb to his new urges. It's only a matter of time. As such, SAVE policy is to terminate infected envoys immediately.

Shapeshifter: Each infective lycanthrope can turn into a single animal type, usually a wolf-like creature. The creature form is not a normal animal, however. Instead, the animal is much larger than normal and hideously malformed. These lycanthropes can take this form whenever they desire.

INHERENT

Duane's report indicated that Larry came to his house covered in blood, at 3:00 AM, on the second night of the full moon. The poor guy had been trying his hardest to keep his problem in check, but each month was more difficult. Now it was out of hand and he'd killed someone. SAVE had been watching Larry's little community for years for just this kind of thing, but no one knew that Duane and Larry were cousins. Duane's a good guy and I'm glad he called it in. I'm not sure what they're going to do with him, but based on the "watch and see method" from prior years, I think Duane will be allowed to move into the community as well. I'd like to formally request a team to look into this more deeply.

—Peter Finch, SAVE envoy report

EWS: 85 (Potent)	REF: 90	STA: 100
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Alert, Terrorize		
Aspects: Deadly Attack (Serious; animal form only), Regeneration (animal form only), Shapeshifter (only on the full moon), Special Weakness (silver), Sturdy (animal form only), Supernatural Reflexes (animal form only), Terrible Might (creature form only), Tough, Unkillable		

The inherent lycanthrope is probably the most common type of shape-changer. As the name implies, lycanthropy is inherited from either the mother or the father, or in many cases both. The inherent lycanthrope cannot pass on its condition to others through bite or wound.

Inherent lycanthropes can shift into only one animal form, but many different types of animal shapes have been recorded. Usually, lycanthropes take the form of local predators—wolves, bears, jaguars, leopards, and foxes have all been recorded. SAVE even has unconfirmed reports of lions, tigers, and even

sharks. They often live in small communities and have a very strong community bond, sometimes working in packs. Inherent lycanthropes are most dangerous while in animal form, as they have no control over their actions and have an insatiable hunger for flesh and meat.

Shapeshifter: Inherent Lycanthropes change into a specific animal form and look no different from a slightly larger-than-average specimen of that animal. The change occurs as the full moon rises and ends the next dawn. The lycanthrope cannot change shape at any other time, and most of them do not remember the actions of their animal form while in human form. While in animal form, the lycanthrope is completely feral and hungry. It seeks out any meat it can find, preferring to kill and eat fresh prey. Most inherent don't target humans specifically but don't avoid eating them, either.

Special Weakness (silver): Damage from weapons forged or coated in silver cannot be healed via Regeneration, though such wounds do heal naturally over time. These wounds may heal, but leave terrible scars on the lycanthrope's body. A Lethal Injury dealt with a silver weapon kills an inherent lycanthrope.

MONSTERS

Monster is a catch-all term to designate creatures of the Unknown that do not fit into other categories. Most creatures in this category are corporeal, although a recent revision of the Garrett System includes incorporeal creatures that were never human and are therefore not considered ghosts. This category does not differentiate monsters that were once human and have turned to the Unknown and creatures born of the Unknown, though most monsters fall into the latter category. Monsters range from nearly human to animalistic creatures, and beyond.

Banishing the Unknown: Most monsters are corporeal and are vulnerable to mundane weapons, although many of them require specific circumstances or applications of Special Weaknesses to make them vulnerable or reveal their presences. Some monsters have more esoteric weaknesses—specific ceremonies, materials, or preparations that must be undertaken before they can be slain.

BLOODYBONES

Sharon kept telling me she thought something was living under the stairs. She wanted me to look, but I could never even bring myself to humor her and ease her worries. Maybe I knew deep down what we'd find. I know you don't believe me—I didn't kill

those children. I have no idea how they even got into the house. All those bones under the stairs. All that blood. Even now it makes me sick to think about it.

—Jonathan Jones, *SAVE* prison interview

EWS: 85 (Potent)	REF: 90	STA: 60
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Hunter’s Mark, Lure, Mute, Shriek, Terrorize		
Aspects: Fluidity, Sustenance, Supernatural Speed		

Bloodybones is a monster that looks like a short, hunched-over man with blood running down his face. Most bloodybones are found residing near lakes, but some take up residence in crawlspaces or in the dead space under stairs in dense urban areas. A bloodybones feasts on the flesh of the living, preferring the meal to be alive and screaming as it eats. The creature’s choice of meal is children, as young as possible. Any living flesh will do to satiate its hunger, but only children under the age of 10 years old give it true satisfaction.

For this reason, bloodybones are attracted to areas where children are often left unsupervised. The creature selects a single child to follow, using the Hunter’s Mark discipline to facilitate this hunt. It then uses its other disciplines to terrify the child, tricking her into using the creature’s lair as a hiding place. Once there, the child is trapped and the bloodybones feasts at its leisure.



Bloodybones are agile creatures, but ultimately are just as fragile as human beings. They are vulnerable to mundane weapons and Injury. The real problem is finding the creature’s hiding place, since it rarely leaves unless it is hunting a new meal.

Sustenance: The bloodybones must eat a child of 10 years old or younger once a month or suffer escalating Injury.

BOGEY

I thought for sure the cave-in was going to kill us, but we found a ventilation shaft and spent all night huddled under it calling for help. No one was sure if there was another tunnel leading out, so I sent a small team to go check and report back. They were afraid to go, something about goblins. I made them anyway. Later we sent three people to find the initial group. By the time the relief team sent ropes down to pull us out, it was just Juan and me.

—Marco Rivera, excerpt from *SAVE* investigation interview

EWS: 80 (Notable)	REF: 65	STA: 75
Injury: Minor –10, Serious –20, Major –30, Critical –50		
Disciplines: Confuse, Darken, Haywire, Throw Voice, Unknown Light, Unseen Hand		
Aspects: Invisible, Regeneration (darkness only), Reincarnate, Special Weakness (bright light), Specialty (Strong +20)		

Bogeys are small, goblin-like creatures that live in caves and other dark places. They hunt in small groups of 5–15, but can reproduce quickly, causing their numbers to grow at an alarming rate. Each family unit is comprised of a matriarch and several soldiers. The soldiers breed, bring food back to the family, and protect the family from outside threats.

Bogeys walk on their hind legs, but sport over-long, thin, hairy forelimbs. They have squashed faces reminiscent of monkeys and mouths filled with sharp, jagged teeth. The bogey’s eyes are adapted to see in low light or even total darkness, and bright lights cause them physical discomfort.

Bogeys aren’t quite as intelligent as human beings, but can communicate with each other with grunts and chirps. They rarely leave their chosen home except to hunt, but fiercely defend it if anyone intrudes. They grow more hostile than normal if the matriarch is threatened in any way, some going so far as to take suicidal actions to protect her. Bogeys are strict carnivores and eat whatever meat they can find, including humans.

Reincarnate: Bogeys suffer STA loss and Injuries as normal, but unless the body is exposed to sunlight after death, their bodies disintegrate within a few hours. The bogey’s body reforms—hungry and infuriated—at the matriarch’s feet.

Special Weakness (bright light): If the bogey is exposed to bright light, halve all target numbers for it. Bogeys exposed to sunlight lose 5 STA for each round of exposure. If it reaches 0 STA while in sunlight, it marks one Injury per round until it dies from exposure. Exposure to sunlight is the only way to truly kill a bogey.

COPYCAT

I saw it, the black bear that had been terrorizing the town for nearly a year. I know it was him because he had that ugly red scar on his chest and only had one eye. The forest rangers lied to us to tell us they had captured and put the animal down. Now Julie’s dead and we’re all holed up in our houses again.

—Mariah Griffin, *SAVE* excerpt from
SAVE investigation interview

EWS: 100 (Deadly)	REF: 85	STA: 55
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Darken, Influence, Teleport, Throw Voice		
Aspects: Shapeshifter, Special Weakness (burning effigy), Supernatural Speed, Sustenance		

Copycats are creatures of the Unknown that thrive on dread and the fear of something lurking in the darkness. In its true form, the creature is a small featureless humanoid. It has no hair, nose, ears, or eyes, but it is fully capable of sensing the world around it. Copycats are drawn to places where the populace is gripped with fear. This could be a settlement afraid of a pack of wolves, a city plagued by a serial killer, or an area terrorized by a creature of the Unknown. The creature thrives on the fear of dread caused by the thing and can continue to gain sustenance on the uncertainty that comes after a serial killer has been captured, or a creature has been killed. As fears begin to fade, the creature loses its sustenance and must do something to regain strength. It is at this point the creature takes action on its own, shapeshifting into whatever was causing the fear in the first place, and reenacting deeds attributed to the original killer.

Copycats rarely show themselves until after an initial threat is gone and people begin to believe they are safe again. If a serial killer or creature leaves an area, or takes too long to strike again, a copycat may come out of hiding to kindle fear. Copycats are lazy,

however, and if one must spend too much of its own effort to keep fears alive, the creature moves on to find a new area instead.

Shapeshift: The copycat takes its name from its unique ability to shapeshift into any kind of creature, be it animal, monster or human. The creature’s shape-shifting ability is limited to known terrors, something that has caused fear and dread in a populace that the copycat has fed from. A copycat does not gain any special powers from its shapeshifting, no matter what kind of creature it copies. Instead, it pairs its own Evil Way disciplines with its assumed visage to instill fear.

Special Weakness (burning effigy): A copycat is not particularly difficult to kill once caught; it is fully corporeal and vulnerable to mundane weapons. Pinning one down long enough to kill, however, is quite a challenge. By taking on the form of a monster or killer, the copycat binds its fate to the thing in question. An effigy or representation with a tangible connection to its ability to cause fear—a newspaper clipping, a bunch of flowers from a memorial to its victim, a police sketch—can summon the copycat. If an envoy finds such a representation and burns it, the copycat teleports to the site immediately to attempt to put out the fire, buying the envoys enough time to kill the creature. If the fire goes out, though, the copycat teleports away and immediately leaves the area, severing its connection with its current form.





DIGITAL ENTITY

I haven't taken pen to paper in a long time, but I'm pretty sure my computer is possessed. At first I just assumed it was glitches in the system, little power surges here and there. Then as I was accessing my bank account, the screen flickered a few times and then all my money was gone. I couldn't figure out what I had done. When I called the bank, they told me they didn't have any record of an account in my name. I tried turning the computer off, but it turned back on again and started streaming a video of my front door. Now I'm afraid to leave the house.

—From the diary of Heather Sullivan

EWS: 85
(Potent)

REF: 75

STA: 60

Injury: N/A

Disciplines: Blackout, Haywire, Inhabit, Operate, Unseen Hand, Write

Aspects: Incorporeal, Spectral Attack

The digital entity was once classified as mechanical entity, but with the dawn of the digital age, SAVE has had to establish new guidelines on how to deal with this creature. SAVE has determined that the digital entity is a spirit of sorts, an incorporeal creature that might have once been living, though SAVE is uncertain about its origins. The creature is evil and highly intelligent. Previous reports indicated the creature inhabited a machine and tried to kill people in ways that made it look like an accidental death. The creature seemed content to inhabit a single machine, only revealing its true nature if discovered or threatened. More recent reports show such creatures not only attempting to kill people, but purposefully ruining lives by accessing and changing data in computers,

emptying bank accounts, and downloading illicit material onto desktops.

Previously, SAVE believed the creature was unable to leave its inhabited machine, or could only do so under very specific circumstances. With the advent of large amounts of data transfer through cellular phones and the Internet, this theory now seems inaccurate. The digital entity can use any form of networking, from broadband to the latest generation mobile wireless connections, to move from one machine to another. It prefers to stay in a single location, but relentlessly uses its mobility to pursue a human it wishes to kill.

Killing a digital entity is simple in concept, yet deceptively difficult in execution. Destroying the machine it currently inhabits also destroys the entity, but this requires preventing it from transferring itself to another device. The Protective and Kinetic Schools of the Art have proven useful in this endeavor.

DJINNI

Chris was my best friend. When he told me he had come into a great windfall, I was happy for him. He started pulling in money, influence at work and even a little bit of local fame. He wouldn't tell me what was going on, though. We never used to keep secrets from each other, and I was offended. The more he gained, the further he pushed me away. Then everything fell apart around him. He killed his wife and children, he even killed his longtime friend Sterling before the cops found him ranting and raving about something in a bottle. They locked him up and he hung himself. When I was going through his things, I found this beautiful ornate bottle. I had never seen it before, and I knew that it was the windfall Chris had talked about. I knew I could use it responsibly.

—excerpt from confession of Clover Hancock

EWS: 65–115

(Notable – Legendary)

REF: 60–80

STA: 60–100

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal (when using Corporeal Manifestation only)

Disciplines: Corporeal Manifestation, Influence, Lure, Steal Form; (Choose 5 according to EWS score; see description) Animate Dead, Change Weather (lightning, rain, wind), **Chill**, Create Feast, Curse, Darken, Eerie Rain, Erase Memory, Fleshcrawl, Haywire, Quiet, Shriek, Swarm, Teleport, Wound

Aspects: Regeneration, Incorporeal (true form only), Invulnerable, Native Environment (fire), Special Weakness (true name), Tough, Unliving

The djinni (plural, djinn) is a powerful creature of the Unknown. The origins of the djinn are lost to SAVE; they are described in the Quran as possessing free will, much like human beings, and thus being capable of both good and evil. SAVE has never encountered a “good” djinni, however. The djinn don’t die, grow old, or forget, and to all available evidence, they share a blistering hatred for humanity.

In its natural form, a djinni is incorporeal and appears as a pillar of colored smoke or fog. It uses the Steal Form and Corporeal Manifestation disciplines to take on the visage of a person. Usually, they attempt to look like someone familiar to whomever it is they are dealing with.

Djinn live in bottles unless impersonating someone. While locked in its bottle, a djinni uses the Influence discipline to attempt to get a human to let them out. When it is released, it pretends to befriend the human, using its disciplines for its new victim until it can gain her trust. Then it destroys her slowly, driving her mad and eventually killing her and everyone around her.

The type of djinni partially dictates what kind of disciplines it knows. More powerful djinn have more wide-reaching disciplines. Only Potent djinn and above can have Erase Memory, Change Weather and Haywire. Only Deadly djinn and above can have Eerie Rain, Fleshcrawl, Shriek, and Swarm. Only Legendary djinn can have **Chill** and Teleport.

Lair: The term “lair” for a djinni bottle is a bit of a misnomer, as the bottle is actually a part of the djinni. The djinni’s bottle cannot be damaged or destroyed. The bottle acts as both a home and a prison for the creature, as once properly stoppered, it cannot leave the bottle unless unstopped by human hands. While within the bottle, it can use Lure to bring a new subject toward the bottle, but cannot use any other disciplines.

Djinn cannot be killed at all and appear immortal by human standards. A djinni regenerates any lost Stamina within 24 hours while within its bottle. If it is reduced to 0 Stamina, it must go into its bottle. Otherwise, it does not take Injuries or suffer Injury penalties, nor can it ever die. The only way to really defeat a Djinni is to trap it in its bottle, then put it somewhere no one can ever find it.

Special Weakness (true name): If a person knows a djinni’s true name, she can command the creature to enter its bottle. Djinn are very protective of their true names and only diligent research or a very clever trick can reveal this information to envoys. Once in its bottle, envoys can trap the djinni by stoppering it with the appropriate material. The material needed depends on the specific type of djinni based on power.

Notable	Onyx
Potent	Sapphire
Deadly	Ruby
Legendary	Diamond

HAG

Johnny is my new friend. He came from Mrs. Velaski’s house. She’s his grandma. Mom lets Johnny spend the night sometimes, and that’s fun because we get to hunt for lightning bugs in the backyard. Sometimes Johnny tells me to do things that I think might be bad, but I tell him no. He wants me to go with him to Mrs. Velaski’s house, but I’m afraid of her. She has a big dog that barks and growls when we walk past, and she’s always yelling at us to get away from her house.

—Samantha “Sammy” Rae, excerpt from SAVE investigation interview

EWS: 120 (Legendary)	REF: 55	STA: 40
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Create Feast, Exploit, Halt, Mute, Wound; (Choose One) Erase Memory, Ignore, Seclusion, Torture		
Aspects: Discipline Master, Invulnerable, Master, Special Weakness (new life, water)		





Most cultures have a story about an evil old woman that preys on children. From the Russian tales of Baba Yaga to tales of haggard witches, to the more recent phenomenon of the “mean old neighbor lady,” the hag is a widespread terror. SAVE is unsure if the hag was once a human woman, or if it is a creature of the Unknown preying on fears of women and the elderly. In either case, the hag is a very dangerous monster.

Different hags have different methods and goals. The mean old neighbor lady, for instance, always lives in a large old house with a cellar, a low fence, and a well-kept lawn near a playground or school, and she always has a large dog. The creature looks like a normal old woman. She acts mean towards children, often yelling at them to stop loitering or to get away from her property.

The creature generally targets a single child who might be passing the house alone and lures him into her house with offers of fresh baked treats and the desire to visit with someone nice. She explains that she is actually really nice, but doesn’t have any family to visit her. Once inside, the mean old neighbor lady traps the child in her cellar and uses the Erase Memory discipline to make the entire community forget about his existence, including his parents. She then spends months breaking the child by starvation, threats, and other insidious methods of torture. Once his will is broken, the mean old neighbor lady waits until the

equinox (mid-March or mid-September) to make the child into a gamin minion. The mean old neighbor lady then sends her gamin out to invade people’s homes and play games of “murder.” If she thinks that SAVE envoys might be investigating her, she also sends her gamin to other innocent old women’s homes to hang out in their cellars to spread confusion.

Other versions of the hag behave differently. One might use the Seclusion discipline to trap teens trespassing on her land, while another chooses a young mother and uses the Ignore discipline to render her incapable of touching or caring for her baby. Regardless of her methods, the hag is cruel, and despises children and younger women particularly.

Special Weakness (life): Hags are vulnerable to a particular symbolic representation of new life. The mean old neighbor lady, for example, suffers Serious Injury when struck with an egg. Other hags may be vulnerable to fresh herbs, spring flowers, or the blood of baby animals. If reduced to STA 0 or a marked Lethal box from such an attack, the hag is immobilized and appears dead. It revives with the next sunset, however.

Special Weakness (water): Regardless of their specific proclivities and powers, hags are vulnerable to water. If a hag is doused in water (enough to soak her, about a bucketful) she slowly melts into a foul, smelly puddle, screaming all the while.

SERVITORS

Servitors are creatures of the Unknown, or in some cases hapless humans, under the command of a more powerful creature. The Garrett System classifies anything that works for a creature of the Unknown as a Servitor, even if that thing or person has not willingly turned to the Unknown. Servitors are almost always found in the presence of their controller. While some of these creatures also fall under other classifications, such as ghost, undead, or even monster, they are classified as Servitors due to their status another creature’s minion to indicate that envoys should seek out the masters when they find such creatures.

In some cases, powerful creatures can use Evil Way disciplines to turn even SAVE envoys into their unwilling minions. In other cases, the Servitors simply function as a way for creatures to exert greater control over others, such as with brain worms. Some Evil Way disciplines may cause a character to work for a creature for a short amount of time. Though the character is technically classified as a Servitor, she is likely to be returned from the Unknown with little lasting effect after the discipline wears off.

Banishing the Unknown: Many servitors are vulnerable to mundane weapons; most, in fact, are weak enough that envoys don’t fear them as much as what commands them. Vanquishing the master is a good method for destroying or at least weakening a servitor, but SAVE cautions envoys that some servitors simply wander away when the master dies. Creatures of the Unknown, however, don’t just peacefully sidle off to die—they hunt for new victims.

BRAIN WORMS

When it started raining, I thought it was weird. I mean I've seen creatures create rainstorms before, but usually they include clouds and thunder. It's usually more dramatic. Then I saw what was really falling from the sky. I've never been so scared and disgusted in my life. I'm just glad we were able to run for cover before any of those things got on us. Sayed wasn't so lucky.

— Eshal Hassan, SAVE envoy report, Dhaka, Bangladesh

EWS: 10 (Common)	REF: 5	STA: 5
Injury: Lethal		
Disciplines: None		
Aspects: Corporeal, Expendable, Minion		

Brain worms are a result of the Evil Way discipline, Eerie Rain (page 238). They look much like normal

caterpillars with short, segmented bodies and come in a variety of colors and patterns. A creature using the Eerie Rain discipline can call brain worms out of thin air and make them rain down upon unwary victims. The creature may choose whether or not it wants brain worms as a result of the use of the discipline.

The brain worm attempts to enter a character’s ear and burrow into her brain. A brain worm takes between one and four rounds to crawl into a character’s ear, depending on where it starts. Envoys caught in a “rain” of brain worms can shield their heads with a Specific REF check.

BRAIN WORM RESULTS

Botch	A brain worm falls on the character’s face and burrows into her ear automatically
Failure	A brain worm will reach the character’s ear in two rounds
Low Success	A brain worm will reach the character’s ear in three rounds
High Success	A brain worm will reach the character’s ear in four rounds
Colossal Success	No brain worms land on the character

A character may spend her entire action in a round brushing the small creatures off herself or another character. Once brushed off, the worms are no threat and the envoys can crush them easily. If a worm enters a character’s ear, it takes 2 minutes to crawl its way into the character’s brain. This process is extremely painful and revolting, and requires a Revulsion Resolve check (Major Trauma rank).

Once the worm reaches a victim’s brain, the victim loses deals 5 STA each round. A character brought to zero STA while the brain worm is in her brain must make a General check against current WPR. Failure means that the creature controlling the brain worm automatically succeeds in use of the Influence discipline without the CM having to turn any tokens light. It can give telepathic commands as long as the brain worm remains. If the character succeeds on the Willpower check, the worm continues to try and take control of the character’s brain; the player must make the Revulsion Resolve check and the WPR check again after each transition.

Removing a worm from a character’s brain is difficult. Digging it out is impractical (few envoys are qualified to perform brain surgery, even if they somehow acquired the materials). An electric current apply to the character is enough to dislodge the creature, though this requires inflicting a Serious Injury



to the patient. Certain poisons can also kill the creature, whereupon the envoy's body absorbs it, but these poisons invariably sicken the envoy at least temporarily.

The CM can turn a token light to rule that an NPC caught in a rain of brain worms is automatically infected.

CURSED DOLL

This old Steiff original bear has been part of the family for years. I remember Scott carrying it around the yard, his mom so angry about getting it dirty. I'm surprised his mom kept it after he died, but now she's gone too and so is every one of the Wards on this side of the family. It was the only thing I wanted from their house. For some reason it felt wrong to let it out of the family. I was planning to give it to Scott's cousin Daria.

—Nathan Ward, excerpt from SAVE investigation interview

EWS: 65
(Common)

REF: 65

STA: 70

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Appear Dead (Other), Ignore, Influence, Mimic, Mute, Spook, Terrorize, Torture

Aspects: Bloodless, Minion, Resilient, Unfeeling, Unliving

The cursed doll is a creature created by a practitioner of the Art who has turned to the Evil Way. Each cursed doll is created with a target in mind and is set to terrorize and kill the person, his family, and his entire bloodline as far distant as second and third cousins. Anyone with a blood relation to the victim is open game for the cursed doll's ire.

Cursed dolls appear as any normal stuffed animal or porcelain doll, but are fully mobile and aware of their surroundings. Often the creature is delivered into the home of its victim, and from there slowly drives the family members crazy with terror until it eventually kills them in the night. It then uses its Influence discipline to convince grieving family members to take it into their home, where it starts the process over again. Cursed dolls are very patient creatures, taking years to cause one slow, terrorizing death after another until the entire household is gone, and then starting over on a new part of the family.

To make the doll, the creator must inscribe the name of the family, his own name, and an inscription for the curse onto a piece of paper, and place it inside the doll. If this paper is excised and burned, the cursed doll is immediately destroyed and the curse is ended.

GAMIN

I can't explain why we let her stay at the house. When I think back on it, I don't ever remember seeing her around the neighborhood, or know where she came from. I mean, she just looked so helpless and afraid, and Yvette acted so well around her. I know we've got some bad parents around the neighborhood, so I just thought for once I could do someone some good. Then Lamar had the accident in the garage, and I swear I saw her go in there just before the car started up. Hell, I don't even remember her name, so why do I feel like I need to go home and make sure she's okay?

—Andrea Williams, excerpt from
SAVE investigation interview

EWS: 90 (Potent)	REF: 85	STA: 80
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Influence, Quiet, Steal Form		
Aspects: Minion, Supernatural Speed		

Gamins are created as a result of a hag breaking the will of a child she has kidnapped. These creatures appear as a child between 4–10 years old, sallow and thin. They can use the Steal Form discipline to appear as specific neighborhood children in order to gain access to family homes.



Gamins follow the orders of their masters, but are often given free rein to play out in the neighborhood. The creatures seek to play like other normal children, but their idea of a fun game is to play “murder,” in which they kill the families of their playmates and then the children as well.

They often operate in groups of up to 10 within one neighborhood, though each seeks to attach itself to a different family. They influence other neighborhood children to be their friends and to play “murder” with them, committing crimes and then hiding it from the adults. The creatures then infiltrate the household of one of the playmates, using Influence to convince the adults that it is a mistreated child with need of love and care. Once established, it kills the family members one by one and finally kills the playmate, then seeks out a new victim.

PUPPET PEOPLE

Jasmine and I had just got back from date night. When we came through the door, we saw these comically tiny people in the living room, standing just on the other side of the couch, like we couldn't see them. I asked her if she put them there, and she told me that I was the girl who collected dolls, and they had to be mine. We didn't even have time to consider it. One of them called “Get'em” in a high-pitched, screechy voice and they both lunged forward. I would have laughed, but they got Jasmine on the ground and one of them just kept slamming Jasmine's head into the ground, screaming “Bang!” I ran. I'm so ashamed of myself now, but you weren't there. You didn't see how terrifying those little things were.

—Vanessa Parks, excerpt from SAVE
investigation interview

EWS: 50 (Common)	REF: 45	STA: 90
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: None		
Aspects: Bloodless, Deadly Attack (Minor Injury), Minion, Special Weakness (fire), Unfeeling, Unkillable, Unliving		

Puppet people gladly serve any creature of the Unknown that has the ability to use the Evil Way. The creatures appear to be puppets made of wood and yarn. They always work in pairs and are too ignorant to do much more than act as hired thugs for their masters.

Once their master has assigned a victim, puppet people enter the victim's home while she is out to

ambush her when she returns. Usually one to four pairs of puppet people take part in the ambush. Puppet people cannot sneak up on or surprise their would-be victims, as they have no sense of how to hide. Instead, they simply attack on sight, their battle cries shrill and piercing. Each member of the pair has a designated attack tactic; one attempts to hold the victim while the other tries to bash her head in with its small fists or hard head. They are too stupid to change these tactics once one of the team is dead, but killing them proves to be rather difficult.

Special Weakness (fire): Puppet people take damage normally, but are immune to Injury Penalties and Critical Injury unless attacked with fire. If its Stamina is reduced to 0, the puppet person falls unconscious and appears dead, but regenerates all its STA in one-minute rounds. If the puppet person is set on fire during this time, it burns up and dies. If it is set on fire before it falls unconscious, it attempts to either put out the fire with a water source, or if a water source is unavailable, it tries to use the fire on its body to set every nearby flammable object alight to go out in a blaze of glory.

THE UNDEAD

Undead refers to any animated body of a dead creature or person. Unlike ghosts, these creatures are corporeal and rarely have a consciousness related to their previous lives. Vampires, while technically undead, fall under their own classification (see page 276).

The popularity of zombie-related media means that almost all SAVE envoys are familiar with the concept of an infectious animated corpse hungry for human flesh, which can be put down with a single bullet to the head. Unfortunately, this depiction is rarely accurate—SAVE has *never* encountered an undead creature capable of spreading its condition like a disease, and notes that while some creatures are vulnerable to head trauma, just as many are not. Also, popular portrayals of the undead generally paint them as mindless and easily fooled. True zombies, however, are sometimes just as intelligent as living people, and much harder to put down.

Banishing the Unknown: The undead can prove tiring to destroy. A bullet in the head *does* work sometimes (though, again, envoys are cautioned against relying on media for their monster-killing strategies), but sometimes the animated corpse shambles on. Some undead creatures must be dismembered and burned. Others become inert if exposed to sunlight or touched by a still-living family member. Finally, some zombies—generally the more powerful ones that retain their intellect—have more esoteric weaknesses. A mouthful of salt, a length of black silk thread,

or being stabbed with a silver needle are all recorded methods of destroying a zombie.

ANIMATED CORPSES

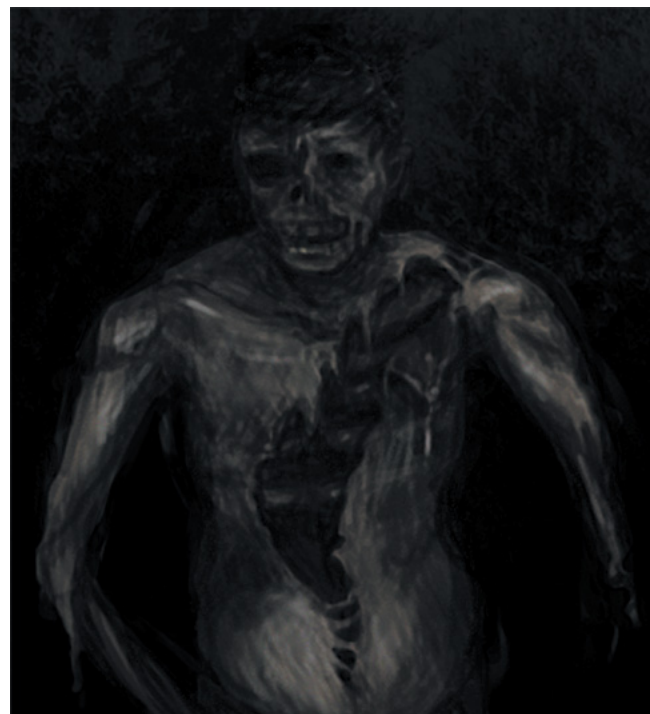
He just stood up off the slab, and then so did that Jane Doe and Mrs. Jackson. I couldn't believe what I was seeing, but when they all turned to me and started moving forward, I ran. I didn't look back, so I have no idea what they are doing now or if they are even still in there.

—Dr. Rebecca Orth, excerpt from
SAVE investigation interview

EWS: 50 (Common)	REF: 50	STA: 55
Injury: Lethal		
Disciplines: None		
Aspects: Deadly Attack (Minor Injury), Expendable, Invulnerable, Minion, Special Weakness (head), Unfeeling, Unliving		

Animated corpses are created using the Evil Way discipline, Animate Dead (page 232). They are mindless servants that must take direction from their creators. The creatures can only perform simple tasks (usually “kill”).

Special Weakness (head): A bullet through the head destroys the corpse. Otherwise the creature is completely immune to damage and continues to fight regardless of its STA. If pieces of the corpse’s body are torn off, they continue to act independently until the corpse they belong to is destroyed.



LESSER ZOMBIE MASTER

When we got to the thing's lair, there were just all these dead bodies piled up everywhere. It was gross, Jean couldn't even enter the room. I poked at a few, and then the whole thing turned south. Bodies started moving on their own and one of them grabbed my walking stick. Jean started screaming at us to get out, I guess he had a better vantage near the door. Flies were buzzing everywhere and I couldn't move for all the rats. The whole mass was heaving up and down as I backed away. I don't think three people is going to cut this one, boss. This thing was major bad business.

—Joanne Wilson, *SAVE* envoy report

EWS: 100 (Deadly)	REF: 15	STA: 120
Injury: N/A		
Disciplines: Animate Dead, Change Form (fly), Exploit (only in lair), Pestilence (touch), Whisper (only in lair)		
Aspects: Bloodless, Cloaked (in Lair only), Lair (Swarm, Infest), Master, Special Weakness (head & hands), Telltale (flies), Unfeeling, Unkillable, Unliving, Vigor		

The lesser zombie master is the corpse of a person who in life sought out the Unknown and the power of Evil Way disciplines. He made a deal with a powerful creature of the Unknown, more than likely the Deceiver, to gain power beyond his imagination. What the Deceiver fails to mention, of course, is that the petitioner must die to receive the power. Once he performs whatever evil deed the Deceiver requests of him, the Deceiver then arranges for his murder. The petitioner is decapitated and his hands removed. Afterwards, he is reanimated and given access to the Evil Way.

The creature awakens in a morgue or mortuary and animates all the other corpses in the facility, leading them to its new stronghold. It hides itself away, not wanting to expose its headless, handless self to the world. Instead, it lords over its animated corpses alone in its lair, sending them to terrorize the local city along with swarms of biting flies.

Lesser zombie masters are bitter, relentless murderers who revile their own fate. They seek to rule over the living, but at the same time, their perceptions and understanding of the world are severely limited. For the most part, a lesser zombie master is reduced to killing people (using its undead minions) and adding their corpses to its “army.” Sooner or later, though, someone notices (often *SAVE*, as the organization actively pays attention to reports of above-average

biting insect activity for exactly this reason), and then the lesser zombie master must either flee or face destruction.

Lair: A lesser zombie master takes up residence in some abandoned area, safe from prying eyes. It may make a home in a non-functioning sewer connection, or the burned-out husk of an old factory. The abode uses the Swarm discipline to summon swarms of rats and biting flies if anyone attempts to enter it, and the Infest discipline to punish anyone brave enough to press on. The lesser zombie master can only use its Whisper and Exploit disciplines while in its lair, and does so to try to turn intruders away.

Special Weakness (head & hands): The Lesser Zombie Master suffers Stamina loss normally, but does not suffer Injury penalties. If it is reduced to zero STA, it falls over dramatically and plays dead until its attackers go away, and then rebuilds its undead “empire.” The only way to completely destroy a lesser zombie master is to find its head and hands, return them to the body, and burn them together. Once a lesser zombie master’s head or hands come into contact with its body, it becomes completely immobilized. Doing so, however, does not prevent it from using its Animate Dead discipline, so anyone attempting to destroy the creature probably has to contend with a horde of undead minions.



MUMMY

Dr. Croupe was so excited to work on the Memphis specimen with the British Museum. They wanted x-rays and carbon dating for a new exhibit. We were itching to try out the new MRI machine on it. She couldn't believe that they had so much material with him: they had intact canopic jars, bound scroll-cases, jewelry, nearly everything from the burial chamber. Mr. Jones, the curator, told us to make sure it all stayed together, but we didn't really know what he meant. The day after Dr. Croupe sent it all off to the Oxford lab, we found her dead in the lab, strangled to death, and the mummy was missing.

*—Dr. Walter Milton, excerpt from
SAVE investigation interview*

EWS: 80 (Notable)	REF: 30	STA: 105
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Appear Dead (Self), Animate Dead, Change Temperature, Change Weather (fog, sand-storm), Teleport (tomb only), Wound		
Aspects: Discipline Master, Lair (Darken, Halt, Swarm), Resilient, Special Weakness (scroll), Supernatural Speed, Unfeeling, Unkillable, Unliving		

Mummies are the intelligent, undead remains of important dignitaries of ancient cultures. The most common types of mummies come from Egypt and South America. During the embalming procedure, a creature of the Unknown imbued the person with disciplines of the Evil Way, creating an undead mummy. The mummy is a slow creature that attacks with its bare hands and attempts to strangle its victims. Despite its slow speed, it can use its Evil Way disciplines while making physical attacks, making it a formidable opponent.

Mummies tend to stay near their place of burial, protecting the site and possessions, but are sometimes removed and brought to museums or private collections by unwitting anthropologists. The creature tends to spend several years dormant, or at least unmoving, and only comes to life if it feels threatened or if any of the items it identifies as having belonged to it in life are removed from the vicinity. Sometimes more powerful creatures of the Unknown arrange for greedy or curious people to take these items, in an attempt to rouse a mummy deliberately.

Special Weakness (incantation): Mummies suffers STA loss and Injury normally. If reduced to zero STA, the mummy automatically Teleports to its tomb, where it instantly recovers all Stamina and heals any Injuries. SAVE reports indicate that each mummy is created with an incantation with the power to destroy it. Finding this incantation is difficult; some are written on scrolls buried with the mummy, while others are carved into the walls of the mummy's tomb. SAVE has a report of a mummy with the incantation tattooed directly onto its skin. If this incantation is read at sunrise at the place of the mummy's creation, the mummy is destroyed forever. Reading the scroll is difficult; most of the languages are long dead. Fortunately, the reader doesn't have to understand what she is saying, so a phonetic translation works as well (finding the scroll and someone to provide the transcription can be challenge, however). The reading requires two minutes; once anyone starts reading the scroll, the mummy uses its Teleport discipline to go to the scroll to try to kill the reader and prevent its destruction.



STONE BABY

I don't ever want to see something like this again, but I'm afraid with the mother still on the loose we're just going to be following a trail of bodies. By the time we got into the house, the place reeked. The woman's body was the worst; she must have been dead for months. We found her stuffed into the closet. Then the baby was just...I can't believe anyone could do that to an infant. The wounds on her chest and stomach looked like she had been attacked by an animal.

—Peagan Xu, SAVE envoy report

EWS: 95 (Potent) **REF:** 60 **STA:** 30

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Animate Dead

Aspects: Bloodless, Unliving

The stone baby is a terrifying creature of the Unknown with a simple, yet ghastly driving urge: it simply wants to be born. It is the undead remains of a child whose mother died in childbirth or while still pregnant. The creature itself is a nearly immobile, fragile thing made of rock and calcified flesh. It animates the body of its mother, and the two go in search of a baby for it to inhabit, in hopes of finally being allowed the life it never had. The stone baby cannot, however, possess a baby (or at least, SAVE has no records of a stone baby able to do so), and so its tragic quest is ultimately horrific and pointless.

The baby's "mother" is relentless in its search, breaking into nurseries, following mothers with strollers, and lurking outside day care centers. If the stone baby is not discovered and destroyed, its mother eventually grabs a child and runs with it, bringing it back to her undead "child." The unfortunate kidnapped children are never seen again.

While the mothers are animated corpses, they are not immune to decay. Eventually the mother decays to the point that it can no longer pass for human. When it finally rots and falls apart, the stone baby becomes inert. At that point, the creature is usually harmless—unless it finds itself close enough to another dead woman's body that it can use its Animate Dead discipline to find a new "mother." The mother has the same traits as an animated corpse.

The stone baby is deceptive and cunning, but ultimately weak. It relies on its Evil Way disciplines to function and cannot do any real harm on its own. Killing the creature only requires crushing its mummified corpse.

TRUNDLER

It's funny how a moment of anger can lead to so many regrets. I watched Edward leave the bar that night and I was so angry I didn't care. I watched him stalk off past the road and to the woods. I saw the lights through the window near my bar seat. I ordered another beer as I watched him start slowly into the woods, and you know what I thought? I thought that it would be good for him to get lost in there, maybe never come back. And he didn't. We searched all through the swampy area the next day for his body, and finally found him floating face down in a stretch of water. I can't help thinking about those lights. Why did he follow them?

—Mary O'Connor, excerpt from
SAVE investigation interview

EWS: 85 (Potent) **REF:** 60 **STA:** 80

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Darken, Influence, Lure

Aspects: Bloodless, Deadly Attack (Serious Injury), Reincarnate, Supernatural Speed, Unfeeling, Unliving

Trundlers are creatures arisen from mass graves. The Unknown breathes life into the corpses of the victims and creates the creature. It is composed of the body parts of the corpses, legs and arms fused together in a fashion that forces the creature to trundle along awkwardly. Hanging from one of its arms is a lantern fashioned from skulls fused together. SAVE believes the glowing light is what remains of the trundler's soul, or the souls of all the victims from the mass grave.



A trundler starts with a single mission: find the murderer (or murderers) who created it and kill them. It does so by lurking near its obscene birthplace and using its Lure discipline to draw people toward it. It kills by leading victims toward dangerous bogs, drop-offs, swamps full of alligators, or similar dangerous terrain. It is also capable of setting traps, and, if all else fails, killing with its (multiple) bare hands.

At first, the trundler doesn't harm people other than its target. It simply leaves them lost in the woods. If the trundler is unable to find its murderer within a few days, it quickly becomes frantic, killing anyone it comes across in hopes that one of its victims will fulfill its goal. A trundler might find and kill its target, or it may find its murderer is already dead, or out of reach. Neither eases its suffering, and over time the creature simply becomes more bloodthirsty.

Reincarnate: A trundler can be damaged and killed just like any normal creature, but it arises again from its original grave the next nightfall. The only way to permanently destroy a trundler is to find the grave from which it arose and give the victims a proper burial. Once all the victims are buried or cremated, the trundler cannot arise from the grave after destruction.

ZOMBIE

I thought it was one of those fun runs at first. You know, the ones where people dress up like zombies and race for some benefit or another. The make-up looked good, really good, too good. It was almost too late when I realized that the bones protruding from their arms were real. They were way faster than movies make them out to be, and smarter. I guess they weren't after me though, because when I turned the corner, they just kept on down the street past me. I came here right afterwards.

—Police report filed by Jessica Williams

EWS: 50
(Common)

REF: 40

STA: 80

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: None

Aspects: Bloodless, Minion, Special Weakness (salt, ocean), Unfeeling, Unkillable, Unliving, Vigor

Zombies are the corpses animated to serve some master creature of the Unknown. More intelligent than animated corpses, zombie can be found independent of a master, long after their master no longer has use for them. They can accomplish complex tasks that require them to travel long distances from their master. When left to their own devices, zombies sometimes become inert, but more often they attack, kill, and even eat human victims. Some zombies seek out more powerful creatures of the Unknown and fall into servitude.

Special Weakness (salt, ocean): Zombies suffer STA loss normally, but do not suffer Injury Penalties or Lethal Injury. Destroying a zombie isn't as simple as shooting it in the head. True zombies must be rendered powerless using salt, iron, or some other protective substance. One common method is to fill its mouth with salt and sew its mouth shut (or wire its jaws shut), or to turn the zombie to face an ocean or sea. These acts destroy the zombie completely regardless of its STA.





VAMPIRES

The Garrett System defines vampires as undead, once-human creatures that feed on the blood, flesh, or even the breath of the living. Groupings of vampires are loosely based on region; not all vampires present the same capabilities or methodology, yet the ones found in specific geographical regions seem to be similar. Some SAVE accounts conflict about the unlife or the once-human nature of the creatures. At least one account describes the vampire in question as a living person infected by the Unknown and developing an insatiable desire for human blood.

Many vampires are capable of infecting others. Sometimes this creates another vampire with the same capabilities as the original, while others create minions or sub-vampires, less powerful and more animalistic than their masters. Some vampires seem to arise spontaneously, the result of an extremely evil, greedy, callous person dying with a curse on his lips.

Banishing the Unknown: Like zombies, vampires have become such a recognizable cultural icon that even lay people have an idea of how to destroy them—sunlight, fire, or a stake through the heart are common methods. Of course, they don't always work. Some vampires have no particular vulnerability to sunlight, while others merely lose some of their powers during the day. Some react no differently to a stake through the heart than to any other wound. When fighting a vampire, research is key—because once an envoy has tipped her hand, she is very likely to end up as the vampire's next meal.

CARPATHIAN VAMPIRE

My husband started acting weird only months after we moved to Bucharest. I thought it was the change of atmosphere and the job. Coming from the Netherlands, the whole place was just so different than anything he was used to. He grew despondent and lethargic. But then there was this woman he started seeing at night. I don't think he realized

I knew. I wanted to tell him off, or leave him, but he just kept getting sicker looking, and I felt like I couldn't blame him. When I told him I quit my job and we were moving back home, he started screaming and crying. It was the most active I had seen him in months and it broke my heart. In the end, he came with me. Within a month he was better. We don't talk about our time in Bucharest.

—Sara Jansen-de Vries, excerpt from
SAVE investigation interview

EWS: 75 (Notable)	REF: 70	STA: 90
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Change Form (mist), Change Weather (fog), Erase Memory, Sleep, Swarm (rats and bats), Unknown Light		
Aspects: Bane (crosses, garlic, wolfsbane), Deadly Attack (Serious Injury), Parasitic, Special Weakness (mirrors, running water, sunlight, wood), Specialization (weapon +20), Supernatural Speed, Sustenance, Unliving		

The Carpathian vampire is apparently the most common or at least the best-known of the vampires. During the day it appears corpse-like and must sleep in a place devoid of any sunlight in a bed of soil from its homeland, usually its own grave dirt. At night, the vampire animates and appears as a normal human, except for elongated canines. Carpathian vampires usually select one or two human victims from which to take blood and return to them nightly, rather than killing them outright in one feeding.

Carpathian vampires are extremely strong and can easily wield melee weapons to make attacks. Its most dangerous attack, though, is its bite. If a victim dies either from the vampire's bite or before healing Injuries inflicted by the vampire's bite, he rises as a vampire in three nights.

Special Weakness (wood): Carpathian vampires suffer STA loss normally, but do not suffer Injury penalties or Lethal Injury. If reduced to zero STA, the vampire immediately uses Change Form to turn into mist and flees. It then regenerates all Stamina and heals any Injuries over the next 24 hours. If an envoy pierces a Carpathian vampire's heart with a wooden stake, it is immobilized and cannot move. At that point, the vampire can be killed by cutting off its head and stuffing garlic in its mouth, burning it to ash, placing a Communion wafer in its mouth, or submerging it in running water (reports vary, and it may be that different "lineages" of vampires have different methods of destruction or that Carpathian vampires are simply highly vulnerable).

Special Weakness (sunlight): A Carpathian vampire dies if it is exposed to sunlight for at least one minute. Unless it is immobilized, it turns into mist and flees.

Special Weakness (mirrors): Carpathian vampires do not cast a reflection in mirrors and cannot be photographed. They become very angry when in the presence of a mirror and often attempt to break them.

Special Weakness (running water): Carpathian vampires cannot cross running water under their own power, such as using a foot bridge or stepping stones. They can ride in vehicles over running water with no difficulty.

Sustenance: Carpathian vampires must drink the blood of a living human or animal every night in order to survive. They need only inflict a Minor Injury with their bite in order to be satisfied. Every night that goes by without feeding inflicts an Injury (beginning with Minor and escalating every day at sunrise). If the vampire reaches Lethal Injury from starvation, it becomes inert and will not revive unless human blood is spilled on its mouth.

EAST ASIAN VAMPIRE

I was shopping down in Chinatown in San Francisco when I first noticed her. I think I'm more sensitive to the Unknown than others, and I could tell right away that there was something about her. I would have never guessed vampire if Yong hadn't been around. She was working at a novelty shop in the middle of the day, in plain view. I thought for certain she had some kind of ghost haunting her or something. But, when Yong led me into her shop at night we found all these weird jars. He told me to smash them, but before we could start she came in. She had Yong enthralled within moments, and all I could was run. I haven't seen either of them since then.

—Jared Fisher, SAVE envoy report



EWS: 95
(Potent)

REF: 70

STA: 80

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Age, Animate Dead, Create Feast, Change Form (rat, songbird, firefly, or driven rain), Dreamsend, Erase Memory, Halt, Influence, Sleep

Aspects: Bane (incense smoke), Conditional Regeneration, Parasitic, Sustenance, Unfeeling, Unkillable, Unliving

East Asian vampires originate specifically from the Yellow River Valley in China, though they can now be found anywhere as they follow Chinese immigrants. These highly adaptable vampires seem to enjoy mingling with humans, and are often found living disguised as a businesswoman or service provider. SAVE suspects this is because the vampires have a much higher requirement for blood than other vampires and like to be close to a source.

The bite of an East Asian vampire is just like that of his Carpathian cousin, except that a victim killed by the bite does not become a vampire unless the East Asian vampire wills it. To do so, the victim must be cremated and its ashes placed into a burial urn. The new vampire appears the next night. They usually divide their ashes among many burial urns for protection.

Unkillable: East Asian vampires suffer Stamina loss normally, but do not suffer Injury penalties or Lethal Injury. If reduced to zero STA, the East Asian vampire immediately uses Change Form to turn into rain and returns to an urn, where it heals completely within one hour.

East Asian vampires must spend one hour a day within one of its burial urns containing some of its ashes or else it dies. Smashing all the vampire's urns so that it cannot rest destroys the creature. While the vampire is within one of its urns, it is completely vulnerable. If the urn is submerged in salt water for at least a minute, the vampire is destroyed.

Sustenance: The East Asian vampire must drink the blood of a human every day. It must consume at least 20 STA (a Serious Injury) worth of blood every day. If it goes more than 24 hours without feeding, its body disintegrates into ash and it is destroyed.

NORTH AMERICAN VAMPIRE

I never missed a Van Helsing concert when they were active in the 80s. Even with all the weird deaths and disappearances surrounding his concerts, I never suspected Jackson Jammer. That is, not until I ran into one of his creations, Stefan. He was a lovely young boy of about 16 with long braided hair, smooth dark skin, and a voice like a nightingale. I realized that I kept losing moments of time around Stefan, especially when he sang for me. It could have just as easily been me as it was Laura, but I don't think he thought of me that way. But she died the same way all those people did back when Jackson was playing. It's terrible to admit, but even though he's gone, I still miss Stefan's songs.

—Lorraine Price, note from envoy personnel file

EWS: 80 (Notable)	REF: 70	STA: 80
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Change Form (fog), Influence, Slow, Stifle, Time Stop (Unique)		
Aspects: Bane (garlic, mint, religious symbols), Parasitic, Special Weakness (salt, sunlight, wood), Supernatural Speed, Sustenance, Unfeeling, Unkillable, Unliving		

Jackson Jammer was the first noticed and reported North American vampire, and he wasn't recognized until the early 1980s. Jackson was thought to be a unique vampire, but he was just the most recognizable as the lead guitarist for a famous band, Van Helsing. In truth, Jammer (born Jackson de la Croix) was merely the most recognizable of a species of vampire hailing from the bayou regions of the United State of America. The creatures originated in Haiti, but the few such vampires relocated to the United States South before the Civil War, and have stayed in North America since.



North American vampires are drawn to music, though most are not as overt as Jammer. All share in his ability to stop time to drain the blood of victims, and often prefer to do so while they have a rapt audience during a musical performance. These vampires are specifically created by others of their kind. Anyone can become a North American vampire, but only if the vampire marks the corpse for the Unknown at the time of the person's death. The only way to prevent the change is to turn the victim's coffin 360 degrees three times before burial (cremating the body works, as well).

Special Weakness (stake): North American vampires suffer STA loss normally, but do not suffer Injury penalties or Lethal Injury. If reduced to zero STA, the vampire immediately uses Change Form to turn into mist and flees. It then regenerates all lost STA and heals all Injuries over the next 24 hours. The only way to kill a North American vampire is to

UNIQUE DISCIPLINE: TIME STOP

Cost: Turn 3 Tokens	Roll: S/O; EWS vs. current WPR
Range: Short Range	Area: Short Range

Effect: Time stops for everyone except the vampire. If the vampire ties the S/O check, the victim is aware of what is happening but cannot move or react. If the vampire wins, the victim is unaware that any time has passed and the vampire can feed on the victim at will. The only thing the vampire can do during the time stop is feed. The Time Stop lasts for a few minutes of game time. Anyone entering the discipline's area must immediately check to avoid its effects. Anyone who knows that the user of this discipline is a vampire is unaffected by its use. SAVE has also heard reports that wearing certain charms — called *gris-gris* — can protect people from the vampire's Time Stop.

drive a wooden stake through its heart (immobilizing it), place it in a wooden coffin, and spin the coffin 360 degrees. If any of these requirements are not met, the vampire awakens as soon as the stake is removed from its body.

Special Weakness (salt): A line of salt across a door, window or other passage for entry and exit keeps the North American vampire from crossing the passage. If the line of salt is broken or interrupted, the vampire may pass through.

Special Weakness (sunlight): The North American vampire does not take damage from sunlight, but cannot use any of its Evil Way disciplines during the day.

Sustenance: North American vampires must drink the blood of a living human at least once a week to survive. Failure to do so causes an escalating Injury each week. When the Lethal Injury box is marked, the vampire becomes inert and can be easily dispatched.

WEST AFRICAN VAMPIRE

We were told it was a vampire and we thought we were prepared. When we attacked, it tried to run. I should have known then that it wasn't any kind of vampire I'd ever heard of. I wasn't close enough to see it all clearly, but Bakari was chasing after it as we kept shooting. Then suddenly it erupted. That's the best way to describe it. The body fell, but all these bugs came swarming out and turned on Bakari. He was covered in them and screaming, and I was too shocked to move. By the time I got over my shock, Bakari was gone, and so was the creature.

—Halima Anuwe, *SAVE* envoy report

EWS: 100 (Deadly)	REF: 80	STA: 100
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Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Curse, Darken, Gnarl, Halt, Influence, Sleep, Swarm, Unseen Hand

Aspects: Bloodless, Deadly Attack (Major Injury; only on sleeping targets), Invulnerable, Parasitic, Special Weakness (rice, coarse salt), Supernatural Speed, Sustenance, Telltale (insects), Unliving

West African vampires are insidious creatures who take control of a human host in order to hide within a community. While this type of vampire originated in West Africa (where it is known as the *adze*), some reports have indicated migration into the Caribbean and North America.

The true form of the vampire is a swarm of tiny, flying, biting insects. While these insects resemble flies



or mosquitoes, they are in fact creatures born completely of the Unknown. The creature is able to enter a person's home through any crack or crevice, where it then feeds by burrowing into the flesh and draining the blood of its victim—this is an Attack check inflicting Major Injury, and since it can only be used on sleeping targets the damage is considered Catastrophic (if used on an NPC, the CM can turn a token light to have the infestation succeed automatically).

Once inside its victim, the vampire must remain for three days to completely drain him, using its Influence discipline to make the victim unaware of the tiny biting insects inside his body. Others can see the victim wasting away, so the vampire usually forces the victim to stay confined to his room or otherwise out of sight while the infestation takes place.

After three days, the vampire takes complete control over the host victim's body, who dies from the process. Often the vampire takes over the person's life, using its disciplines to cause bad luck and misfortune to everyone around it. The vampire then feeds from family members of its victim, first rendering them helpless with the Sleep discipline and then using the host body to cut or bite them open. The host body is susceptible to decay and damage, meaning the vampire must find a new host once it becomes recognizably dead. Usually this happens in a week or so, less in very hot climates.

The West African vampire can leave the host body at will and move about as a swarm of insects whenever it wants. It is vulnerable outside a body, however;

if it fails to return to its body before sunrise, it dies. Because of this, the creature is very protective of its body and hides it carefully whenever it leaves it.

Invulnerable: The West African vampire is completely immune to attacks and damage while in its true form. While inhabiting its host body, the vampire is vulnerable to attacks, though if it takes a Lethal Injury, the vampire bursts forth from the body in a spray of blood and bugs. The loss of a host body in such a way is dangerous for the vampire, since it must lose its pursuers and find a new body before sunrise. It attempts to flee direct attacks, using its disciplines to subdue attackers.

Special Weakness (coarse salt): A West African vampire has no way of knowing what happens to its host body while it is away. If that body can be discovered and rubbed with coarse salt, the vampire is destroyed forever upon returning to the body.

Sustenance: The vampire must feed on human blood once per night or it suffers a Minor Injury. Every night that goes by without feeding increases the Injury by one step (so the second night with no blood, it suffers a Serious Injury, and so on). It doesn't need to consume much blood—inflicting a Minor Injury is enough.

UNIQUE BEINGS

The “unique beings” classification is reserved for powerful, one-of-a-kind creatures of the Unknown. Each of the following creatures falls into an already previously described category, but are so much more powerful than anything within those categories that they deserve their own entry. Chill Masters should be careful about introducing these creatures into their campaigns. Most of these creatures are very difficult to destroy for good, and are a challenge for even the most experienced of SAVE envoys. Consider using these creatures as long-term antagonists in campaigns where characters can attempt to kill them as a grand finale after several cases involving the creature.

THE DECEIVER

I don't know what's real anymore. I can't trust my own eyes, and I certainly don't trust anyone here. We were on a routine investigation, looking into some reports about a zombie. I was interviewing a witness who gave me a really good description of what we were looking for. When I told my fellow envoys, they blew me off. But he told me that would happen, told me that SAVE is a pawn of the Unknown and that they would do everything they could to keep the truth from me. So, I started looking into it. No wonder different headquarters are so fractious. Burning my own headquarters was only the first step. I'm going to expose you all.

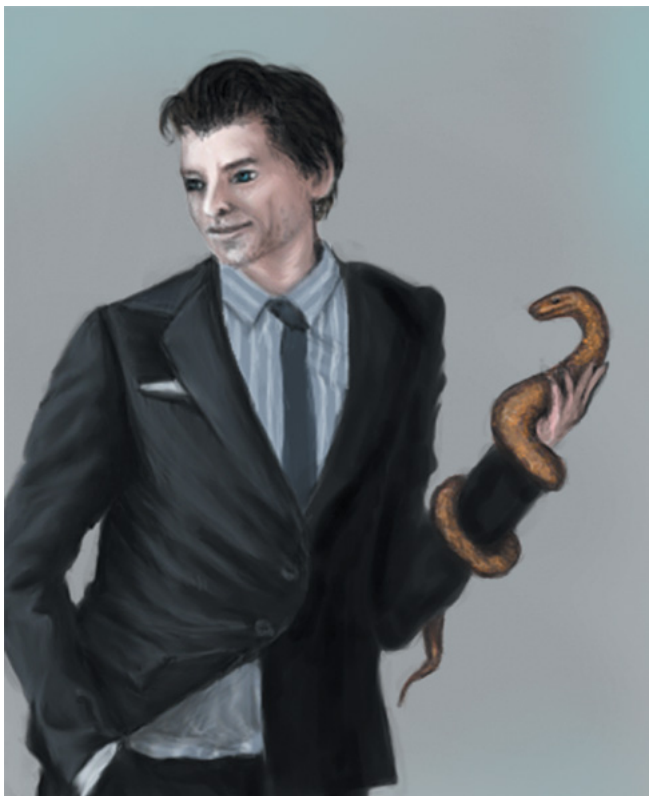
—Mary Stephens, SAVE envoy, in a phone message to her former colleague

EWS: 125 (Legendary)	REF: 80	STA: 85
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Change Form (any), Chill , Confession, Darken, Deceive (Unique), Erase Memory, Fleshcrawl, Gnarl, Illusion, Mimic, Steal Form, Stifle, Throw Voice, Unknown Light		
Aspects: Cloaked, Discipline Master, Master, Reincarnate, Special Weakness (sunlight), Supernatural Speed, Unkillable		

The Deceiver is the most clever, powerful creature of the Unknown recorded by SAVE. Its ultimate goal in the world is to distort the truth and spread lies to humanity, encouraging them to commit increasingly evil acts. The origins of the Deceiver are unclear, but some believe it has been around since the dawn of civilization. SAVE classifies this creature as unique, but researchers in the organization stress that *any* information about the Deceiver needs to be taken with a grain of salt.

Early reports on the Deceiver's true form described it as a serpent-headed humanoid, but this has been called into question in recent years. It can appear as any animal or human form it chooses, including specific people. The best descriptions now describe that no matter the form, the Deceiver has pale blue eyes and pitch-black hair. Skin tone, height, shape and other features may change as it chooses, but these two colorings seem to be consistent. The snake-headed form might be just another disguise.

As the creature's sole purpose is to drive men to evil, it often uses its disciplines to this purpose, employing its Deceive discipline whenever it deems necessary to change the tide of human relations. The



Deceiver is capable of granting Unknown powers to human beings, cursing them to become monsters such as lesser zombie masters, or rising from their own deaths as vampires. How it does this is unclear, but the prevailing wisdom is that the Deceiver cannot *force* a human being into service of the Unknown. Someone who comes to the creature's attention, then, might be forced to choose between death and life as a creature of the Unknown—but, cold comfort as it is, she always has that choice.

Invulnerable: The Deceiver does not take damage from any kind of attack unless it is in its true form. To make the Deceiver to take on its true form, it must be forced to stand for one hour in direct sunlight in front of a place dedicated to the truth, such as a courthouse or university. After it takes on its true form, it can be harmed as a normal corporeal creature, and cannot change form for one hour.

UNIQUE DISCIPLINE: DECEIVE

Cost: Turn 1 Token **Roll:** S/O; EWS vs. current WPR

Range: Sight **Area:** N/A

Effect: The Deceiver causes one character to believe any one, single lie. The lie must be expressed in one or two simple sentences, and at least part of what is said must be true. If the player rolls a higher result than the CM, than the creature fails to convince its victim of the lie. If the player's result ties the CM's, the character believes the lie for a full day. If the player rolls a lesser result, the character believes the lie for a year. If the CM rolls a Colossal success for the Deceiver and beats the player's success level, the victim believes the lie for the rest of her life or until the Deceiver is destroyed.

GANDAREWA

You remember that oil spill back in 2010? I know it made the news, and I'm not saying the spill was weird. It's what happened afterward. I was working cleanup near the Mississippi coast when I saw this great big thing come out of the water. It was covered in oil, and I thought it was a man at first, but it was too big to be a man. Then there were definitely men, dozens of them, all coming out of the water after it. It jumped away. Not like hop, hop, hop, more like one giant leap and then the thing was just gone. Those things following it? I didn't stick around to find out what they were.

—Melissa Sandiford, excerpt from
SAVE investigation interview

EWS: 125
(Legendary)

REF: 90

STA: 125

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Change Form (amphibian), Change Weather (fog), **Chill**, Gnarl, Corporeal, Master Element (water), Sleep, Teleport, Unknown Light

Aspects: Invulnerable, Master, Native Environment (Deep Ocean), Special Weakness (coral), Supernatural Speed

Gandarewa is a large toad-like humanoid creature. The creature is 6 to 8 feet tall with razor sharp teeth and claws, and webbing between all its digits. The Gandarewa is a lone creature, reportedly the last of an ancient race of creatures who lived beneath the waves in the Atlantic Ocean.

It prefers to spend most of its time in deep water, though it has been spotted in swamps, tidal marshes, and bayous. Some reports have seen it on land, but never more than a mile away from a body of water connected to the ocean. The creature is always accompanied by at least five (and often more) salt-water crocodiles, zombies, or other servitors. All of the Gandarewa's minions have webbing between their fingers and toes.

Gandarewa aggressively defends its territory—but its "territory" is the entire ocean. It sinks ships, destroys oil platforms, and sends its minions on land to drag people down into the water. SAVE doesn't see reports of the creature often, but when it does surface, the best SAVE can do is usually deal with the creature's minions. SAVE is neither sufficiently equipped nor foolish enough to follow Gandarewa into the deeps.



Special Weakness (coral): The Gandarewa is completely immune to Injury unless attacked with a coral tipped weapon.

PIED PIPER

I followed them as far as I could, but then they went up the hill in the park and they left me there. I couldn't get the wheelchair up the hill. I tried. I just kept trying until the music was gone, and then I sat there crying. I hope he comes back.

—Jennifer Taft, excerpt from SAVE investigation interview

EWS: 115 (Legendary)	REF: 85	STA: 60
Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal		
Disciplines: Confuse, Deadly Dreams, Influence, Lure (children only), Ride Senses, Seclusion		
Aspects: Cloaked, Enervating Touch, Invisible (special), Special Weakness (reed pipe, closed structures), Telltale (piping music)		

Stories from town to town attribute unsolved deaths and missing children to the Pied Piper, though the tale originates in Germany. The Pied Piper looks like a tall stately man in brightly colored garb, carrying a pipe or some other musical instrument. That is, he looks that way to children. He is invisible to anyone over the age of 16.

The Pied Piper is a creature of the Unknown who steals children away. He rarely stays in one spot for long and so uses mortal minions to undertake his task. He enters a town, creates a few minions to help him procure children, and then he leaves. He returns later to kill his minions, but usually only after setting up new minions in a new location. SAVE analysts believe he is incapable of having more than a few minions at one time, and his nomadic nature causes him to kill off previous minions to deal with this limitation. Reports indicate that he is prone to working alone in one place while his newest minions are setting themselves up in a different location.

Though the Pied Piper is invisible to adults, he is vulnerable to mundane attack. Those who know to listen for his telltale music can attempt to attack him, and unconfirmed reports say that envoys attuned to the Incorporeal School of the Art can see his shadow. The Pied Piper is nomadic and can be difficult to find, but killing his minions before he is done with them is a sure way to get him to show up.

The Pied Piper cannot enter closed structures—buildings, caves, cars, anything with a roof and walls. Children in such structures are immune to his music. He can use his other disciplines on adults at the normal ranges, however. The Pied Piper chooses adults as his minions, usually caregivers or doctors with access to children. He uses his Influence discipline to muddle his victims' minds and force them to bring children outside.



Once the Piper spies a child outside, he uses the Lure discipline and forces the child to follow his music. He can use this discipline on multiple targets at once, and sometimes winds up with a small crowd of children following the music. Once the children have been led into a copse of trees, the Piper activates the Seclusion discipline, and leaves the children there to die, trapped in nowhere. The Seclusion discipline can be disrupted by raising a Sphere of Protection on the site, or if the Piper is made visible while within 100 yards of it.

Special Weakness (reed pipe): The Pied Piper is especially drawn to reed pipes and cannot help picking one up and playing it if presented with one. When he interacts with the pipes, he becomes visible. He will play the pipes for at least one round of action if attacked, or longer if no immediate threats are present.

Telltale (piping music): Though the Pied Piper is invisible to adults, he has a telltale piping music that follows him wherever he goes. Children hear it as a fanciful tune making the man seem merry and friendly. Adults hear it as a slow sonorous dirge barely drifting along the wind.

SIRIS

Jonathan bought the mug at an estate sale. He was so proud of himself for getting a good deal on something dating back to the Uruk period in ancient Mesopotamia. Then Madison thought it would be funny drink out of it. Jonathan was furious, but when she turned on him, no one knew what to do. Now she's acting really funny, not like herself at all, and bad things keep happening to anyone that gets near her. I haven't seen Jonathan in a week and I'm worried.

—Mark Lawrence, excerpt from
SAVE investigation interview

EWS: 115

(Legendary)

REF: 95

STA: 85

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Age, Blunder, Corporeal Manifestation, Influence, Possession, Quiet, Wound

Aspects: Incorporeal, Invulnerable, Master, Reincarnate, Special Weakness (mug), Spectral Attack

Siris is the oldest and most powerful ghost on record. SAVE believes Siris was once a spectral remnant from Mesopotamia who has learned how to bind herself to a specific object—an ancient clay beer mug—instead of a location. Her exact origins are unknown, though she has come to embody a Mesopotamian mythological creature: the demon goddess of beer. Beyond that,

her power has grown to a point where she no longer follows the simple drive to kill. Instead, she takes joy in possessing anyone who is unfortunate enough to drink from her beer mug, and then uses them to torture and kill everyone they are close to. She then leaves her victims alone and broken from killing all their loved ones.

Siris has better control over her possessed victims than other ghosts, but they still act and move in an alien manner. Some have described the jerky fast motions of her possession as almost birdlike in appearance, with victims perching instead of sitting and moving their heads at odd angles when responding to stimuli. Siris has the ability to command and control simple ghosts, and uses them as her minions to wreak as much havoc as possible in the life of her unfortunate victims.

Siris is immune to most attacks, even astral attacks that would normally affect ghosts. Destroying her requires forcing or coaxing her into using Corporeal Manifestation. Whether mundane weapons would affect her at this point, or whether some more esoteric method of destroying her would be required is unknown. SAVE is aware of Siris, but has yet to uncover who she was in life and how she might be dispatched. This information might, indeed, be lost to time.

Reincarnate: Siris' mug is made of clay and easily broken. While this might induce Siris into a rage, destroying the mug doesn't destroy the ghost. The mug reforms, slowly, over the course of a year, and reappears within 10 miles of its destruction. Siris prefers to have the mug reappear in an attic or basement, the better to coax someone into drinking from it.

Special Weakness (mug): Like other spectral remnants, Siris can only be killed if she has manifested through the use of the Corporeal Manifestation discipline. Unlike most ghosts, she is self-aware enough to know this and refuses to manifest. If an envoy destroys the beer mug she is bound to, she flies into such a rage that she loses control over herself. She leaves any possessed body she might be inhabiting and immediately manifests in an attempt to gain revenge on her attacker. She isn't likely to remain corporeal for long, however—she is far too powerful and intelligent to let her rage overcome her judgment for more than a few rounds.



GREATER ZOMBIE MASTER

Two years ago, I was doing scouting work in Indonesia. I ran across this village where I swear everyone and everything was some kind of animated corpse. I was too afraid to go in too deep, but it looked to me like the whole place was turned, not a normal living person in sight. I've never heard of anything like that, but when I called it in, SAVE took me very seriously. I was pulled out within a few hours, and I heard they sent in a large strike team. I still don't know what I saw that day.

—Erick Raney, SAVE envoy

EWS: 125
(Legendary) **REF:** 30 **STA:** 120

Injury: Superficial, Minor –10, Serious –20, Major –30, Critical –50, Lethal

Disciplines: Animate Dead, Change Form (reptile, insect, human), **Chill**, Dreamsend, Erase Memory, Eyes of Minion, Illusion, Influence, Slow, Swarm, Telepathy, Teleport

Aspects: Bloodless, Invisible, Invulnerable, Master, Resilient, Unfeeling, Unliving, Vigor

The greater zombie master was created in the same way as any other lesser zombie master, but when the greater zombie master awoke in its dead state, instead of cursing its fate, it embraced it. The greater zombie master is not content to have dominion only over the dead, but wishes to make all of humanity bow down to its terrible might.

Little is known about the workings and origin of the greater zombie master. The greater zombie master keeps itself well hidden by appearing as a normal human and inserting itself into society.

What is known is that the greater zombie master is capable of great deception and goes to great lengths to achieve its goals. It starts small, using its disciplines to work its way into a place of power on a local level, then slowly builds a power base. From there, it rigs elections, replaces government officials, and eventually places itself at the top of a power structure. As far as SAVE knows, it has only ever tried this in small countries. By the time SAVE is alerted to the greater zombie master's activities, it is usually in control of an entire government with every position of power occupied by its minions.

With the world becoming more connected and the Internet providing instant visibility almost everywhere, the greater zombie master has to change its tactics. It has not attempted a coup in nearly two decades, and some optimistic SAVE envoys feel that it may have been destroyed. More realistic envoys, however, believe that the creature is biding its time, building up to something terrible. Research was underway into determining who the greater zombie master was in life, and thus a way to defeat it—but that research was being conducted at the Charleston HQ. In 2006, that office was overrun and destroyed. Very few SAVE personnel outside the office knew about the research, and the remnants were gathered and sent to Gordon Pym in New York.



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