



READ
THIS
FIRST!

CHILL[®] INTRODUCTORY INSERT

Good evening. You're about to enter the horror—the world of the blood-thirsty night-prowling werewolf—a world of those things best not dreamt of. Chill is a horror role-playing game of adventure into the Unknown, and your first adventure is about to begin.

WHO CAN PLAY?

Anyone who likes being scared can enjoy Chill. However, it is recommended that players be at least 12 years old. Chill can be played by a group of two to nine players, but a group of four or five players usually works best.

If there is someone in your group who has never played a role-playing game before, continue reading below. If everyone has played at least one kind of role-playing game before, skip down to the section entitled **What's In Chill?** Feel free to skim through any text after this section that is familiar to everyone.

WHAT IS A ROLE-PLAYING GAME?

Remember when you used to play "make-believe" as a child? In the world of your imagination, you became other people—doing what they did, feeling what they felt. When other kids joined in, problems sometimes came up. There were no rules, and there was no referee to make sure everyone had a good time.

Playing a role-playing game is a more adult way to play "make believe." In your imagination you act and feel just like the character you pretend to be. The rules of the game, some dice, and a referee help decide whether your character succeeds in what he is trying to do.

A role-playing game is one of continual interaction between the referee and the players. The referee, based on the information provided in the adventure (known in Chill as a **scenario** or **mission**), tells the players what their characters can see, hear, and sense.

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Then, the players tell him what actions they want their characters to take. After this, the referee and/or the players roll dice to see if those actions are successful.

WHAT'S IN CHILL?

As you step into the realm of horror, let's take a look at what you'll carry with you:

This 32-page **Introductory Insert** contains seven pages of introductory rules, and a 25-page introductory scenario entitled **Caulfield Place: Rest In Peace**. You'll be playing this scenario in a few minutes, so don't let any players look through it. Seeing it ahead of time might spoil the fun. For now, you need the eight character cards (found on pages 9 - 12). Feel free to photocopy these pages, or cut the character cards out along the dotted black lines.

The 256-page **CHILL hardcover book** contains lots of information for use in later games. These rules are broken up into sections, and should be thoroughly read before starting a Chill campaign.

You need two **ten-sided dice** to play Chill. These can be found at any hobby store near you, and are explained next.

You also need a sheet of scratch paper and a pencil for each player.

USING THE DICE

Once you have two different-colored ten-sided dice, continue reading.

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

First, roll one of the dice. The number that comes up on top is the number rolled. If the number rolled is "0," it is read as "10." Next, roll two of the dice together and add the results, remembering that any 0 counts as 10. During the game, rolls like this are called rolls of **D10**. The capital letter D stands for die or dice, and the 10 means that ten-sided dice are used. Often, the abbreviation D10 will have a number in front of it. This means to roll that number of dice. If the number in front is a "2," roll the two ten-sided dice simultaneously and add the results together. If the number in front is a "4," roll the two ten-sided dice twice, and add the results of all four dice.

In Chill, the dice are often used to roll a **percent** or **D%**; that is, numbers between 1 and 100, using 2D10. When a percent is rolled, the dice are read differently. One die is always used to represent **tens**, and another die is always used to represent **ones**. The final result is read as a two-digit number. When rolling a percent, a "0" is read as a "0," not as a "10;" however, two "0s" are read as "100."

Sometimes, the abbreviation used won't be D10, but **D5**. In this case, roll 1D10 and use the following chart to determine what your actual roll is:

Roll	Result
1 or 2	1
3 or 4	2
5 or 6	3
7 or 8	4
9 or 10	5

Whenever you begin a Chill scenario, the players should decide which die will be used as the tens die throughout the game, and which will be used as the ones die. Let's say you decide to make a red die the tens die and a white die the ones die. A roll of "5" on the red die and "6" on the white die would then be read as "56." A roll of "0" on the red die and "5" on the white die would be read as "05," or just "5." A roll of "0" on the red die and "0" on the white die would be read as "100."

THE CHILL MASTER

One player in the group gets to play a very important role in the game. This player is called the **Chill Master**, or **CM**. The CM does not pretend to be a character in the same way the other players do. Instead, the CM gets to play all the creatures and people that the players' characters meet during the game. The CM is also like a referee: he applies

the rules of the game, and helps the players through the scenario. The CM makes sure that the game is run fairly and is enjoyable.

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

Now that you have chosen your CM, make sure he is holding this booklet. The CM can begin learning to be a CM right now by reading the rest of these instructions aloud.

By the way, from now on, when the instructions talk about the **players** of the game, they'll be talking about everyone but the Chill Master.

THE CHARACTERS

The characters that the players pretend to be, or "role-play," during a Chill scenario typically belong to a secret organization that is dedicated to protecting the world from horrible, evil creatures. This organization is named *Societas Argenti Viae Eternitata*, which is Latin for "The Eternal Society of the Silver Way." The society is usually called **SAVE** (the abbreviation of its Latin name), or sometimes

All members of SAVE share one great secret: many of the things the civilized world regards as mere myths or legends—things like vampires, spirits, and werewolves—*really do exist*. These creatures dwell in another dimension or world which SAVE calls **the Unknown**. The goal of SAVE is to learn all it can about the Unknown, and to stop these creatures when they enter our world.

THE CHARACTER CARDS

Now, it's time for the players to pick the characters they want to role-play during their first SAVE mission. Place the character cards where everyone can see them, and let each player pick one character. Each player will pretend to be the character described on his card. If more than one player wants the same character, have each of those players roll one ten-sided die. The player with the highest die roll gets first choice of characters.

Now, have the players turn their character cards over. This side of the card lists all the important terms and numbers needed to role-play this character. We'll cover all these basic terms and numbers one at a time.

Basic abilities are those natural abilities that every character and creature in the world of Chill possesses. Next to each basic ability is a number that tells the player how good the character is in that basic ability. The numbers themselves are called **Ability Scores**.

Let's quickly run through these abilities: **Agility (AGL)** is the character's ability to control his whole body, and to move quickly; **Dexterity (DEX)** is the character's hand-eye coordination; **Luck (LCK)** is just that—the random element in life; **Perception (PCN)** is the character's ability to notice clues and other important things; **Personality (PER)** is how well the character gets along with others; **Stamina (STA)** is how much physical damage a character can take; **Strength (STR)** refers

THESE CHARACTER CARDS ARE SIMPLIFIED VERSIONS OF THE TEMPLATES FOUND ON P. 49-58 OF THE CHILL HARDCOVER BOOK, AND ARE FOR USE WITH THE INTRODUCTORY SCENARIO ONLY!

HAVE EACH PLAYER LOOK AT THE FRONT OF HIS CHARACTER CARD. THIS SIDE OF THE CARD GIVES AN ILLUSTRATION OF THE CHARACTER, HIS NAME, OCCUPATION, AND BACKGROUND INFORMATION. (ALLOW THE PLAYERS A FEW MINUTES TO FAMILIARIZE THEMSELVES WITH THEIR CHARACTERS, AND THEN CONTINUE READING.)

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to the character's muscle power; and **Willpower (WPR)** is the character's courage and determination.

Below these basic abilities on the character card, there are three special scores, as well as a list of items the character is carrying for this mission. **Unskilled Melee** is the score a character uses when he has to fight something hand-to-hand and doesn't have any other way to fight. The character uses his **Sensing the Unknown Score** to tell when some evil thing from the Unknown, such as an animated corpse, is lurking nearby. **Initiative** is the score a player uses to help determine when he will perform an action. Don't worry about this score for now: it will be explained later.

Each character also has several **skills**. Skills help characters do special things during a game. For example, a character with the Martial Arts Skill makes a terrific hand-to-hand fighter, while a character with the Medicine Skill can help that martial artist recover after he tries to karate chop a vampire!

The **base score** of a skill is determined by the basic ability or abilities that the skill is based on. (For example, the Revolver Skill is based solely on the character's Dexterity Score, while the Filching Skill is based on the average of the character's Dexterity, Luck, and Perception Scores.) Note that each skill has an **S**, **T**, or **M** next to it. These letters mean that the character is either a **Student**, **Teacher**, or **Master** in that skill, and denotes the character's level of expertise.

Depending on which level of expertise the character is at in a skill, a number is added to the skill's base score to determine the character's actual **Skill Score**. In addition to this, skills that are based on a weapon have a Strike Rank listed next to the Skill Score. A **Strike Rank (SR)** helps determine how much damage is done to whatever the character is aiming at.

Speaking of damage, that's what the rest of these terms are all about. Both characters and creatures take damage in at least one of three ways: their Willpower Score is reduced, their Stamina Score is reduced, and/or they receive a **wound**.

A player keeps track of the damage by recording his character's **Current Willpower**, **Current Stamina**, and/or the number of **Wound Boxes** the character lost. Once a character's Current Willpower Score reaches 0, he can do nothing but follow simple orders; his courage is at an all-time low. Once a character's Current Stamina Score reaches 0, he falls unconscious; he's physically unable to continue. And, once a character's Wound Boxes are all marked off, he's dead.

Don't worry about trying to remember all this right now. As you play through your first SAVE mission, all these terms will become more and more familiar.

PLAYING CHILL

We're almost ready to start your first SAVE mission, but before we do, let's use an example of how the game works. Here's what you might hear if you stood beside a table while a group of people were playing Chill:

CM: Okay, Lou, your character's standing just outside the gate of the cemetery. Jackie and Jill, your characters are right alongside Lou's. It's about half past midnight. The moon is full, but its light is weak through the thick, grey fog. You know the *thing* you were chasing is somewhere on the other side of the gate.

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

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

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

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

CM: Let's have everyone roll a percent. (Each of the players rolls D%). Too bad, Lou! You and Jackie both rolled higher than your characters' Perception Scores. Jill, you rolled

lower than your character's Perception Score, so your character hears a low growling coming from just behind the tombstone that's about 10 feet off to your right. What do you want to do?

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

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

GENERAL CHECKS

In our example, the players each rolled a percent, trying to roll less than or equal to one of their characters' Basic Ability Scores—in this case, Perception. Because Lou and Jackie rolled higher than their characters' Perception Scores, their characters failed to hear the wolf. Because Jill rolled less than or equal to her character's Perception Score, her character heard the wolf before it moved to attack.

Rolling a percent and comparing it to an Ability Score (or in some cases a Skill Score) is called making a **General Check**. A General Check is used if there is a chance that the character might fail at what he is attempting to do. It is always up to the CM to decide if the action being attempted is difficult enough to warrant a dice roll. (For example, if a character is trying to see something five feet away on a sunny day, as long as he's not blind and the sun isn't shining in his eyes, there should be no problem.)

Usually, the name of the Ability Score or Skill Score is mentioned when a General Check is required. Using our previous example, Jill made a General Perception Check. The General Check is one of the two basic procedures used over and over in a Chill game, and is used during any "hit-or-miss" type of situation.

IN ALL CASES, IF THE
PLAYER ROLLS HIGHER
THAN THE ABILITY OR SKILL
SCORE, HE AUTOMATICALLY
FAILS HIS ATTEMPTED AC-
TION!

SPECIFIC CHECKS

The second basic procedure used in the game is called a **Specific Check**. Specific Checks are used when a character is trying to perform an action that could have several different outcomes, or different degrees of success. Instead of a character either hearing the wolf or not, the player needs to find a very specific result, such as how much damage a gunshot does to a creature. This procedure is similar to a General Check:

Step 1. The player decides to have his character attempt to do something a little out of the ordinary. The CM decides that there is a chance that the action might fail.

Step 2. The CM determines which basic ability or skill the action will test. He then applies any modifiers that might make the attempted action easier or harder than usual. This (possibly adjusted) Ability or Skill Score is the **Target Number (Target# or T#)** for the action.

Step 3. The player rolls a percent, and compares the number rolled to the Target#. If the number rolled is higher than the Target#, the character automatically fails at whatever he is attempting to do. If the number rolled is equal to or less than the Target#, the character's action is successful, and the CM should continue with Step 4.

Step 4. The CM determines the degree of success of the action according to the following guidelines, and tells the player the result for that action.

Step 5. If the character was attempting to affect someone or something besides himself, the CM uses the result of the action to determine the degree of what is done to the character's target.

RESULTS OF SPECIFIC CHECKS

Here's where Specific Checks become a bit difficult. The specific result of a character's

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action is determined by (among other things) comparing the Target# to the number rolled. There are four types of successful results: **L**, a low result; **M**, a medium result; **H**, a high result; and **C**, a colossal result.

If the number rolled lies within 10% of the Target# or equals the Target#, the result is an L. Look at the tens digit of the Target#. If this digit is a "5," any number rolled within 5 of the Target# (including the T#) yields an L result. If this digit is a "3," any number rolled within 3 of the Target# yields an L result, and so on. Remember: this does not include any number that is higher than the Target#, because any roll higher than the T# is an unsuccessful action.

If the number rolled lies between 1 and the number that equals 10% of the T#, the result is a C. Again, look at the tens digit of the T#. If the digit is a "5," any number rolled between 1 and 5 yields a C result. If the digit is an "8," any number rolled between 1 and 8 yields a C result, and so on.

If the number rolled is not already a C or an L result, it is either an M result or an H result. To determine if the number rolled yields an M or an H result, first divide the Target# in half. **Always round fractions down!** If the number rolled was not already an L result and is greater than half the T#, the result is an M. If the number rolled was not already a C result and is less than or equal to half the T#, the result is an H.

The following chart summarizes results of Specific Checks:

L = T# through (T# - tens digit) + 1
M = tens digit through (T# + 2) + 1
H = T# + 2 through tens digit + 1
C = 1 through tens digit

All this sounds complicated, but it really isn't. Let's use our previous example, where Lou's, Jackie's, and Jill's characters are inside the cemetery. All of them can see from the way the wolf is staring at them that he's about to attack!

Step 1. Jackie decides that her character, Dr. Tom Simpson, is going to attempt to use his rifle to shoot the wolf. The CM is sure there's a chance Dr. Tom could miss.

Step 2. The CM knows that to fire a rifle, Jackie should roll against Tom's Rifle Skill Score, which is 40. Because Dr. Tom has Student Level in the Rifle Skill, 15 is added to his Base Skill Score, which gives Dr. Tom a Skill Score of 55 (40 + 15 = 55). Jackie's Target# is 55.

Step 3. Jackie rolls D% and gets a "43." The number she rolled is less than her T#, so Dr. Tom's action is successful!

Step 4. Using the tens digit of the Target#, in this case a 5, the CM and/or Jackie discover that her result is not an "L" because 43 is not within 10% of the T#. Therefore, because the number rolled is definitely greater than half the T# (27 after rounding down), the result is an M.

YOU WILL NEED THE STRIKE RANK INFORMATION AND TABLE ON P. 100-101 OF THE CHILL HARDCOVER BOOK WHEN YOU REACH STEP 5 OF THIS EXAMPLE.

Step 5. Because Dr. Tom was trying to damage the wolf, the CM needs to determine how much damage was caused by Jackie's M result. Looking at Dr. Tom's character card, the CM sees that the rifle's Strike Rank (SR) is 8. According to the information on Strike Ranks,

any M result increases the Strike Rank of the weapon by one. Thus, Jackie's result of M, increases the SR from 8 to 9.

Looking at the SR Table, the CM sees that a SR of 9 causes the wolf to lose 6D10 Stamina. Jackie rolls 6D10 (2D10 three times), and adds the numbers together. This number is the amount of Stamina the wolf loses. Jackie rolls a total of "26." The wolf's original Stamina Score was 75. This score minus Jackie's roll of 26 gives the wolf a Current Stamina Score of 49 (75 - 26 = 49). On his scratch paper, the CM would record 49 as the wolf's Current Stamina Score.

In addition to the wolf's Stamina Loss, Jackie must roll to determine how severely Dr. Tom wounded the wolf, or how many Wound Boxes it will lose. Looking at the Strike Rank Table, the CM sees that a SR of 9 causes 3D10 wounds to the wolf. Jackie rolls a total of "14" so the CM marks off 14 of the wolf's original 35 Wound Boxes.

Specific Checks are used to find the result of almost every major action in the game. The CHILL hardcover book explains more fully how to resolve the many different types of combat and their results. But, during the SAVE mission the players are about to undertake, the new CM need only concentrate on learning the two basic procedures: General Checks and Specific Checks. By doing this, the rest will come easily.

TIME

When characters do anything that requires careful measurement of time (like combat), the CM must keep track of **game time**, the time that passes for the characters in the game, by using a precise unit called the **round**. The CM must use rounds when the characters are fighting and/or fleeing.

A round of game time equals five seconds of time for the characters. During a round, each character gets to perform an action, or in certain cases, some actions. No matter how many characters there are, everyone may act during each round. Thus, each character can do things which take up to five seconds.

Now, if this game were absolutely realistic, everyone would act simultaneously, but then resolving these actions would become too confusing. So, for the sake of the CM's sanity, the players use their characters' **Initiative Scores** (found on the front of each character card) to determine which character will perform his action first. At the beginning of each round, each player rolls 1D10 and adds the number rolled to their character's Initiative Score. This is the character's **Initiative** for the round. The character with the highest Initiative acts first, and so on down the line. If two players have the same Initiative, the player with the highest Agility Score acts before the other.

THE ART

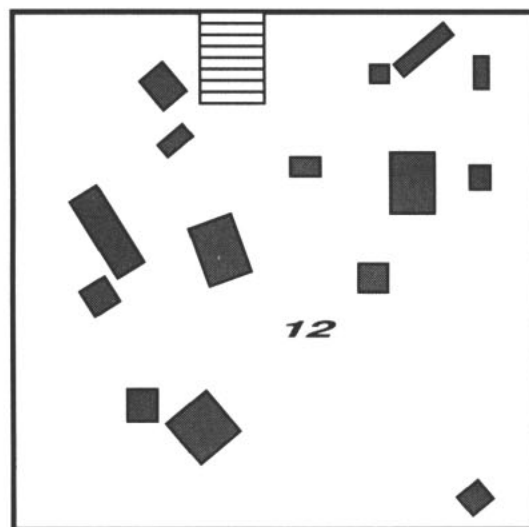
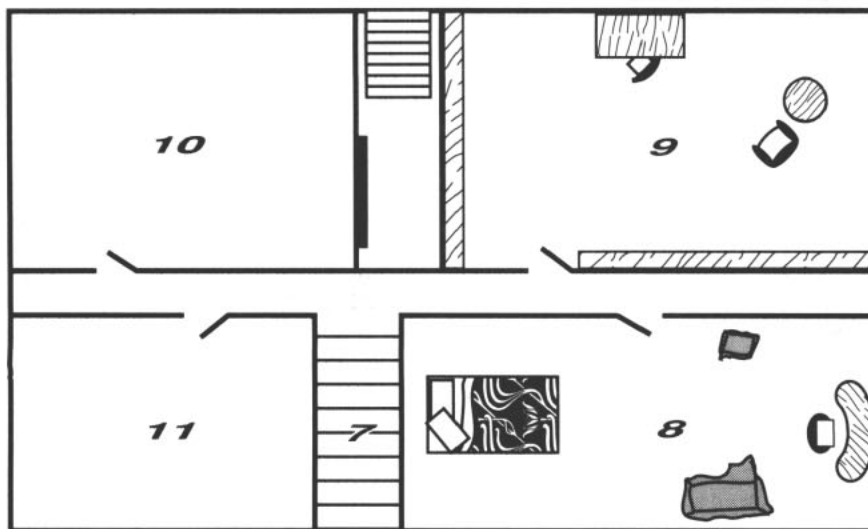
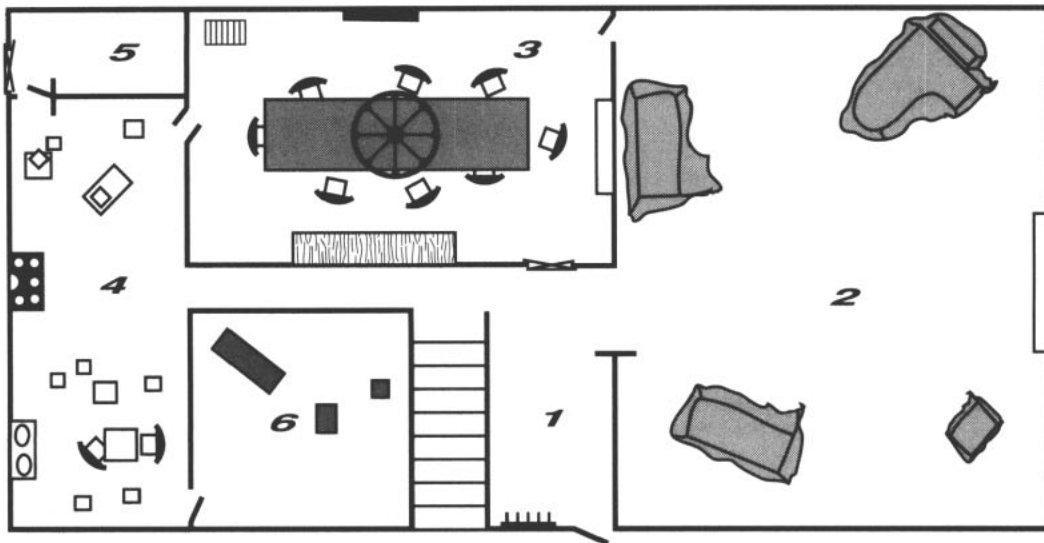
The Art is the ability to perceive or use the energies of the Unknown world. As you've been told, all characters can sense the Unknown. Creatures from the Unknown can also draw on the energies from their world to cause special effects during a mission. The form of the Art used by creatures is called **the Evil Way**. The different effects of the Evil Way

and all other forms of the Art are called **disciplines**. Most characters have one or more disciplines, but to keep things simple during the introductory scenario, disciplines are not used by the characters.

STEP INTO TERROR. . .

You're about to begin your first Chill scenario. Make sure everyone has a sheet of scratch paper and a pencil handy. Also, be sure each player has his character card. Now turn to page 13, and begin your first SAVE mission **Caulfield Place: Rest In Peace**.

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CAUFIELD PLACE
• FLOOR PLAN •



NICOLE FRIEDMAN
DILETTANTE

• **BACKGROUND** •
AMERICAN (ISRAELI)

Nicole was raised on a West Coast country estate, and was educated at the best schools in the U.S. She is somewhat flighty, having attended six colleges at which she excelled only in modeling and aerobics.

On two occasions, Nicole has had brushes with the Unknown: once in Cairo and once in Rome. When SAVE contacted her regarding these incidents, she decided to join SAVE because it "sounded like fun." She has been involved in several missions.



BASIL "BB" BOTTOMLEY
BOUNTY HUNTER

• **BACKGROUND** •
AUSTRALIAN

Originally born in Tennant Creek, Australia, "BB" now earns a modest living, based out of Los Angeles, as a bounty hunter for bail bondsmen. Despite the dangerous situations he often faces, BB prefers not to use firearms. Instead, he relies on his bola to bring down fleeing criminals.

An occasional brush with more heavily muscled fugitives led a surprised BB to the discovery of his talent in the Art. Following that, a contract to return an errant doll master brought him in contact with SAVE.



DR. THOMAS SIMPSON
M.D.

• **BACKGROUND** •
AMERICAN (AFRICAN)

Dr. Simpson is a top medical man originally from Chicago. He has studied in the U.S., France, and Austria.

Dr. Simpson's relatively small size led to an early interest in boxing, and he has maintained his skill in the sport. He always carries a flask of brandy in his bag—an elixir of all purpose.

Most recently, he studied psychiatry in Vienna and set up practice there. An interest in rural patients, who claimed to be harassed by "evil spirits," led to his involvement with SAVE.





DET. HECTOR GONZALEZ
FEDERAL POLICE

• **BACKGROUND** •
AMERICAN (MEXICAN)

Hector was born in Morelia, just west of Mexico City. Overcoming considerable bureaucratic obstacles, he has recently become a U.S. federal police officer.

Assigned to Coahuila on the U.S. border, Hector recently investigated several tourist disappearances. He uncovered conclusive evidence, but couldn't turn it over to his superiors because the culprit is a creature of the Unknown. During his investigation, however, he came in contact with SAVE, and the perpetrator has been appropriately "prosecuted."

BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 59	English/M	53	103	
DEX: 45	Stealth/S	57	72	
LCK: 41	Survival/T	48	78	
PCN: 56	Automatic Pistol/S	45	60	(7)
PER: 38	Bola/S	55	70	(4)
STA: 73				
STR: 63				
WPR: 50				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

30

SENSING THE UNKNOWN

11

INITIATIVE


5 + 1D10

EQUIPMENT

.22 pistol, bola

WOUNDS															
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BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 39	English/M	54	104	
DEX: 49	Driving/S	52	67	
LCK: 72	Swimming/S	Cur. STA	" + 15	
PCN: 56	Antique Pistol/S	49	64	(5)
PER: 62	Rapier/S	50	65	(5)
STA: 33				
STR: 61				
WPR: 53				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

25

SENSING THE UNKNOWN

11

INITIATIVE

3 + 1D10

EQUIPMENT

rapier, antique pistol

WOUNDS															
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BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 56	Spanish/M	55	105	
DEX: 75	English/T	55	85	
LCK: 61	Investigation/M	57	107	
PCN: 63	Automatic Pistol/T	75	105	(7)
PER: 37	Dagger/S	62	77	(4)
STA: 49				
STR: 48				
WPR: 47				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

26

SENSING THE UNKNOWN

12

INITIATIVE

5 + 1D10

EQUIPMENT

.45 pistol, dagger,

.45 caliber silver bullets

WOUNDS															
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BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 43	English/M	57	107	
DEX: 40	Medicine/M	47	97	
LCK: 26	Boxing/T	59	89	(2)
PCN: 60	Rifle/S	40	55	(6)
PER: 51				
STA: 26				
STR: 75				
WPR: 54				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

29

SENSING THE UNKNOWN

12

INITIATIVE

4 + 1D10

EQUIPMENT

.22 rifle, medical bag

WOUNDS															
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BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 50	Korean/M	69	119	
DEX: 44	English/S	69	84	
LCK: 44	Physics/M	69	119	
PCN: 69	Automatic Pistol/S	44	59	(7)
PER: 39	Martial Arts/T	54	84	(4)
STA: 45				
STR: 54				
WPR: 70				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

26

SENSING THE UNKNOWN

















































13

INITIATIVE

5 + 1D10

EQUIPMENT

automatic pistol,
flashlight

WOUNDS															
															
															
															

BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 69	English/T	59	89	
DEX: 51	Lockpicking/T	58	88	
LCK: 48	Acrobatics/S	56	71	
PCN: 66	Martial Arts/S	58	73	(3)
PER: 37				
STA: 35				
STR: 61				
WPR: 53				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

32

SENSING THE UNKNOWN

















































13

INITIATIVE


6 + 1D10

EQUIPMENT

nail file, flashlight

WOUNDS															
															
															
															

BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 63	Rumanian/M	66	116	
DEX: 30	English/S	66	81	
LCK: 60	Familiarity			
PCN: 61	(Transylvania)/S	64	79	
PER: 24	Knife/S	49	64	(4)
STA: 60				
STR: 35				
WPR: 72				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

24

SENSING THE UNKNOWN

















































12

INITIATIVE


6 + 1D10

EQUIPMENT

knife, flashlight,
holy water

WOUNDS															
															
															
															

BASIC ABILITIES	SKILLS/LEVEL	BASE	SCORE	
AGL: 46	English/M	55	105	
DEX: 24	Investigation/T	54	84	
LCK: 53	Journalism/M	62	112	
PCN: 52	Photography/S	38	53	
PER: 76	Short bow/S	29	44	(4)
STA: 60				
STR: 35				
WPR: 59				

CURRENT	CURRENT
	
STAMINA	WILLPOWER

UNSKILLED MELEE

20

SENSING THE UNKNOWN

















































10

INITIATIVE

4 + 1D10

EQUIPMENT

35mm camera w/film,
short bow

WOUNDS															
															
															
															



BARONESS
ILSE DUMITRACHE
MYSTIC



JENNIFER JOYCE
REPORTER

• **BACKGROUND** •

RUMANIAN

The Baroness hails from Bucharest, but she has traveled extensively in Transylvania. When a bout with polio left young Ilse bedridden for several years, she had a nanny who loved to relate bedtime tales of horror. Consequently, Ilse developed an interest in the folktales of Dracula. Recently, she realized that her nanny's tales all have a basis in the Unknown.

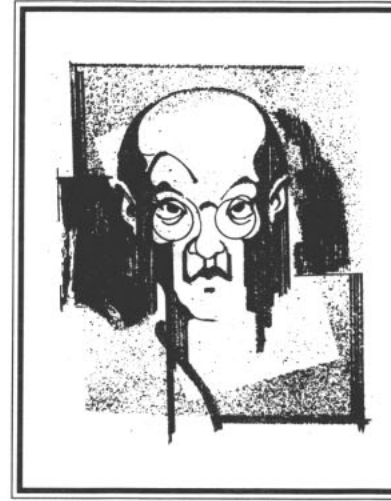
During her travels and studies, Ilse met another researcher of vampiric folklore with whom she became friends. When the Baroness discovered her friend's body drained of blood, she also discovered that the friend had been a SAVE envoy. Ilse soon became an envoy herself.

• **BACKGROUND** •

AMERICAN (IRISH)

Jenny is a well-known investigative reporter with the *Chicago Daily Examiner*. Her recent exposé of electronic mail fraud was syndicated nationally. She's not above using underhanded tactics to scoop the competition.

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 (hag) case. Soon after, they were both recruited by SAVE.



DR. JONG KOO KIM
SCIENTIST

• **BACKGROUND** •

ASIAN (KOREAN)

Jong was first in his class in high school, graduated *summa cum laude* from Harvard University, and now has a physics research grant at Harvard. When a graduate student came to him with a series of anomalous readings from what should have been a standard experiment, Dr. Kim first suspected a prank. However, careful monitoring (to rule out human intervention) and extensive, precise measurements have convinced him that Unknown forces are involved. His discreet inquiries looking for similar results have brought him to SAVE, with whom he has begun an effort to quantify these forces.

• **BACKGROUND** •

CANADIAN

Geneviève, a dark, striking woman from Quebec, is fearless, cunning, and shrewd. Not belonging to the wealthiest of families and needing to support herself, she soon learned that her natural agility and sharp senses enabled her to slip in and out of spots most others found impassable, making her the perfect cat-burglar.

One night, while preying on well-to-do tourists in Montreal, Geneviève tried to double-cross a manitou. After her narrow escape, she joined SAVE. She now uses her talents to a better, more interesting, end.



GENEVIÈVE ASHFORD
THIEF



CAULFIELD PLACE:

R.I.P.

INTRODUCTION

This special scenario is designed to guide you, the new CM, step by step through your first Chill mission. Both you and the players will learn to play Chill in the best way possible: by actually playing!

This is a special two-part scenario that gives the characters less options than most SAVE missions would. This is not meant to

DO NOT ATTEMPT TO PLAY/RUN THIS CHILL SCENARIO UNTIL YOU HAVE READ AND FOLLOWED THE DIRECTIONS IN THE *READ THIS FIRST*. ONLY THE CM SHOULD SEE THE REST OF THIS BOOKLET! ANYONE ELSE WHO READS PAST THIS SENTENCE CAN EASILY BE TURNED INTO DOGMEAT.

make the game any more or less fun; it is simply meant to help new players learn the basics of Chill. Regardless of whether you plan to run

this scenario in one or two parts, it is recommended that you read through it first in order to avoid any delays during game play.

If you are an experienced CM, you may wish to run this scenario as liberally as you would any other. In this case, feel free to ignore directions which limit the players in any way (for example, "The characters must all stay together."). If you choose to run the scenario in this manner, make sure you have *thoroughly* read it before beginning play, so you can allow the characters to go anywhere in the house at any time during the mission. You may also want to let the characters use some of their skills that are not mentioned in the scenario. Different skills and how to use them can be found on p. 9-27 of the CHILL hardcover book.

At this point, each player should have a pencil, some scratch paper, a character card, and access to two different-colored ten-sided dice (2D10). Declare one of the dice as the tens die before play begins. Before reading any further, turn to p. 31 of

this insert and cut the four Player Aids out along the dotted lines. These are clues the characters may discover during the scenario. Guard these closely! No one else should see them until the appropriate time.

PLAYING THE SCENARIO

Look at the maps of the three floors of the house on p. 8. During game play, the characters will be exploring these numbered rooms. Each time the players tell you that their characters are ready to move into a room, only let them see the part of the map which corresponds to the room they wish to enter, and any room they have already explored. Then, find the numbered encounter description that corresponds to the room. Always read paragraphs of *italicized text* out loud to the players. This text typically describes what the characters can see in the room. Always read "normal text" silently to yourself, and follow any instructions you find therein.

Sometimes, the characters may move back through a room they have already visited. You do not have to read all of the italicized text to the players again, although you may if they want you to. Sometimes, you may want to give the characters a chance to go back and search a room they have already passed through. When this is the case, simply read the instructions and use your common sense. For example, if the characters fight and destroy an animated corpse in the kitchen, the destroyed corpse will not attack them again when they return to

THE PLAYERS SHOULD LIGHTLY PENCIL IN THEIR CHARACTERS' LOCATIONS ON THE MAP, TO HELP THE PLAYERS BETTER VISUALIZE THE SITUATIONS THEIR CHARACTERS ARE IN. WHEN A CHARACTER MOVES, ERASE THE MARK WHERE HE PREVIOUSLY STOOD, AND LIGHTLY MARK HIS NEXT LOCATION.

.

the kitchen, and the room will show signs of the previous fight.

PLAYERS' BACKGROUND

Your first look at Caulfield Place makes you wonder what all the hype is about. The two-story house that stands before you looks typical of the 19th Century: it's old, it's dilapidated, and it's haunted—or so they say. No problem for eager SAVE candidates such as yourselves, you think.

Your confidence begins to wane, however, when an unusually icy autumn breeze strikes you from all sides, making your eyes water and your teeth chatter uncontrollably. You wonder if you are shivering because of this fierce breeze, or because of something else . . . something you can't see or hear, but only sense.

Four days ago, Dr. Martin Bentley, SAVE's most distinguished envoy in the Western United States, sent word that he needed your help in investigating strange occurrences at Caulfield Place. Having lived in the southwestern half of Colorado all his life, Dr. Bentley has been hearing about the goings-on at Caulfield Place ever since he can remember.

The house was built in 1843 by a man named Jacob Caulfield. Jake had traveled with John C. Fremont on one of his five expeditions to survey the Colorado territory, which was still part of Mexico at the time. Unlike his fellow surveyors, Caulfield did not merely wish to explore the territory: he wished to find a place to dig a coal mine. Separating himself from his group, Caulfield settled down northwest of what later became Dolores, Colorado. Jake used his small fortune to hire local Mexican farmers to dig his first coal mine, built Caulfield Place on the hill overlooking the mine, and soon married Martha Simpson, a distant cousin.

By 1846, Jake Caulfield's successful mine had inspired other would-be miners to flock to the area. Hungry settlers traveled great distances to get the piece of America they felt they deserved. These miners formed what they called 'Colton Corner,' a small town which traders and trappers visited frequently. When western Colorado was ceded to the U.S. in 1848, Colton Corner became a real town, with Caulfield Place

majestically overlooking it all.

On September 13, 1848, tragedy struck this small mining town. A cave-in at the Caulfield Mine sent tons of dirt pouring down upon the heads of ten workers, two foremen, and Jake Caulfield. No bodies were ever recovered; the death toll was determined by the number of mine workers who didn't return home that evening. Jake's widow, Martha, remained in Caulfield Place until her death seven months later. She died a recluse, without ever mentioning the events of that fateful day.

It didn't take long for Colton Corner to become a "ghost town." No one would say what made them leave, but, ever since that time, any curious visitor who has dared set foot inside Caulfield Place has never been the same. At least that's what Dr. Bentley told you. He also told you that Caulfield Place is said to be "a wooden mystery where death dwells in a hundred horrid forms."

As you gaze up at this eerie edifice, you wonder if all this might not be true. For only last night you dreamed of young, soot-covered mine workers. You remember their expressions were hopeless and hungry, but they slowly became curious, almost happy. And then—yes—happy, because they were watching something. Watching something spin round and round, faster and faster, until their eyes suddenly stopped following this thing and became wide with fear . . . a fear which gripped even you as you awoke screaming and crying in terror.

You shiver yet again remembering your dream. You shiver because this house **makes** you shiver. Or perhaps you shiver because you recall the ominous words of Dr. Bentley in his letter to you:

"You must investigate Caulfield Place, find the cause of a century's worth of terrifying tales, and, destroy that cause. If there is indeed a ghost inhabiting Caulfield Place, it may be associated with some particular item or place. Destruction of that item or place often drives away the ghost.

"A difficult mission such as this will determine if you are worthy of being members of SAVE.

"Good Luck," his letter ended. You pray that luck is on your side, as you take your first step toward this ominous fortress.

CM'S BACKGROUND

During the scenario, the characters will discover clues that reveal the truth about the accident at the Caulfield Mine. At the end of the first half of the scenario, you and the players will have the option of stopping play for the time being and continuing the scenario at a later time, or taking a break so that you, the CM, can learn the *real* story behind the mystery of Caulfield Place. Don't worry about all this now: the players can decide if their characters have been scared enough when you've finished the first half of the scenario!

PART ONE

OUTSIDE CAULFIELD PLACE

Begin play now by reading the following to the players:

With the crescent-shaped moon now straight above you, your shadows point directly toward the front entrance of this eerie edifice. Clouds move rapidly across the sky, sporadically throwing shadows on the house and yard. Do you want to: 1) go inside, or 2) look around outside first?

Unless you are an experienced CM and have read through this scenario carefully, do not let the characters split up. The characters must all stay together.

If all of the players want their characters to go inside, go to **Encounter 1: The Vestibule**.

If all of the players want their characters to look around outside, allow their characters to position themselves anywhere around the house. Now read the following:

Sturdy wooden boards cover all of the house's windows and a door on the east side. Any attempt to enter Caulfield Place by any means other than through the front door would take a lot of time and effort, neither of which you can afford to waste.

Let the characters move around the yard as they wish, but they are just wasting their time. There is nothing else to find outside. If the players do not soon decide to have

their characters go inside Caulfield Place, read the following:

A thorough search around the house reveals nothing unusual. Are you ready to go inside now?

When the players agree that their characters are ready to go inside, have them decide in what order their characters will enter Caulfield Place. Explain that this is important so that you know where everyone is standing and who will open the door. Tell the players that the house is totally dark inside, so they might want to have a character with a flashlight go first. Once everyone is ready, continue with **Encounter 1: The Vestibule**.

ENCOUNTER 1: The Vestibule

The slightest bit of pressure upon the rusty doorknob causes the door to open inward. A high-pitched creaking sound echoes forward, penetrating every dim corridor of Caulfield Place. But when this creaking reverberates back at you, it is with a deeper and more sinister tone.

Inside, the bare, wooden floor of this entry hall is covered with a thick coat of dust. The only piece of furniture here is an old-fashioned coat rack, which stands to your immediate left. Also, to your left rises a staircase, and to your right stands a grime-covered wall. An open doorway lies just north of this wall, and a boarded-up doorway stands in front of you at the far end of the vestibule.

Now, would everyone roll a percent? When I ask you, let me know if you rolled higher than your character's Perception Score, or equal to or less than the Perception Score.

This dice roll is called a **General Perception Check**. If all the players fail the check (roll higher than their Target#), simply tell them "too bad": nothing happened. Go to **Encounter 2: The Living Room**.

If any player rolls a successful Perception Check (less than or equal to the Target#), read the following:

Great! Those of you who rolled less than or equal to your character's Perception Score have just passed your first General Perception Check. Because of this, your character(s) notice(s) footprints in the dust on the floor—footprints made by someone or

.

something wearing a man's shoes. The prints are covered with a thin layer of dust, and were definitely not made by anyone in your group. The prints start in the middle of the vestibule, go around the corner, and suddenly vanish in mid-step in front of the staircase.

Does the group want to: **1)** search this entry hall more carefully, or **2)** go through the open doorway in the east wall?

If the characters wish to search this room more carefully, allow them to do this; however, there is nothing left to find in the vestibule.

Once the group chooses to go through the open doorway, go to **Encounter 2: The Living Room**.

An experienced CM may allow the characters free access to the house, but try to persuade the players to keep their characters downstairs at first. (You may tell the PCs, "You should probably explore the downstairs first; you don't want things sneaking upstairs behind you, do you?")

If you are a new CM and the players insist that their characters are going upstairs, take a short break and go to **Intermission**.

ENCOUNTER 2: **The Living Room**

After walking through the doorway and wiping the stringy cobwebs off your faces, you see various pieces of sheet-covered furniture spread throughout the room. From the layout, this room was meant for entertaining guests. A spacious brick fireplace is built into the middle of the east wall, and two large bay windows on each side of it must have provided a magnificent view once. You see nothing out of them now; only faint streams of moonlight filter through the dirt-encrusted glass and the wood boards nailed up outside.

Now have the players position their characters within the room wherever they like, and continue with the following:

*Suddenly, you are shaken from the tip of your toes to the roots of your hair, as the first two bars of Beethoven's 5th Symphony crash throughout the room. The music seems to be coming from a covered grand piano in the northeast corner. Do you want to: **1)** get a closer look at the piano, or **2)** go through the door in the northwest corner of the room?*

If the characters wish to go through the door and leave the room now, go to **Encounter 3: The Dining Room**.

If the characters choose to move closer to the piano, the music will continue until a character lifts the sheet off of the keys. If the sheet is dropped back onto the keys, the music will start up again from the beginning. This will repeat until a character leaves the sheet off of the piano keys, or until the group leaves the room. Once the characters have stopped the piano-playing, continue with the following:

*Something very strange is going on here. Would you like to: **1)** go through the door across from the piano, **2)** search this room more carefully, or **3)** try to sense the presence of the Unknown?*

If the characters decide to exit through the door in the west wall, go to **Encounter 3: The Dining Room**.

If the characters choose to search the room more carefully, they won't find anything more than dirt and dust on their hands. Go to **Encounter 3: The Dining Room**.

If the players want their characters to try to sense the Unknown, have each player roll a General Check against his character's Sensing the Unknown Score. Those who roll higher than this Target# fail the check. Those who roll less than or equal to their Target# pass the check.

If all the players fail the check, tell them that their characters fail to sense the Unknown. Even though they can be sure that the Unknown has something to do with the mysterious piano-playing, they sense nothing more. If the characters decide to leave the room through the door in the northwest corner, continue with **Encounter 3: The Dining Room**.

If any players pass the Sensing the Unknown Check, read the following:

As you begin to concentrate, drawing this special power from deep within yourself, a cold shiver of fear runs through you. The Unknown is all around you! As far as you can sense, the entire area gives off a strong and ancient evil. Worse yet, a creature from the Unknown stands very, very near you—maybe through the doorway to the left.

You know that further attempts to use this

power in the house will be of no use. The whole area is so filled with the Unknown that your sensing power will become dull and confused.

It's time to move ahead. After all, **SAVE** does want you to investigate the house!

Now go to **Encounter 3: The Dining Room**.

ENCOUNTER 3: **The Dining Room**

Once you open the unlocked door, you see a large, rectangular table with eight matching chairs in the center of this room. Other pieces of bare furniture rest against the dingy walls. A dusty chandelier, made out of a wooden wagon wheel with kerosene lamps on it, hangs from the ceiling above the table. As you move into the room, you notice that other items also bear the likenesses of wagon wheels. One chest in particular catches your eye: a red wagon wheel is tooled into its black leather top, and wheel-like handles hang from its side.

Do you want to: **1)** search this room more carefully, including looking in the chest, or **2)** go through the doors in the west wall?

If the group chooses to exit through the east doorway, go to **Encounter 4: The Kitchen**.

If the group decides to stay and search this room, find out which character is going to open the chest and where everyone is standing in the room, then read the following:

The rusty latch opens with no resistance. As you throw back the lid of the antique trunk, a thick cloud of foul-smelling dust billows forth,

causing you to step back for a moment. The air clears, and, looking into the chest, you see a framed portrait of a proud, haughty-faced man with long, black, shoulder-length hair. The expression on his face is one of crazed, evil-looking laughter. Even as you gaze into his wild, dark eyes, you hear peals of evil laughter coming from the painting itself!

Now, CM, give your players the most evil laugh you can!

The character who opened the trunk and anyone standing near him may be pretty shaken up by this laughing portrait, so each of these players must make a **Fear Check** to see how their characters react. This is a Specific Check that the players will roll over and over during this mission.

Beginning with the player to your left, have each player whose character is near the chest tell you his character's Willpower Score, then subtract 25 (the ghost's Fear Modifier) from that number. The number you come up with is the player's Target#:

IF THE PLAYER ROLLS HIGHER THAN HIS TARGET# (FAILS HIS ROLL), HAVE HIM ROLL **2D10** AND ADD THE NUMBERS TOGETHER. THE NUMBER ROLLED IS THE AMOUNT OF **WILLPOWER** HIS CHARACTER LOSES. HAVE THE PLAYER SUBTRACT THIS NUMBER FROM HIS CHARACTER'S (CURRENT) **WILLPOWER SCORE** AND RECORD THE NEW NUMBER ON HIS SCRATCH PAPER AS HIS CHARACTER'S **CURRENT WILLPOWER SCORE**. ONCE THE PLAYER HAS FINISHED THIS, HAVE HIM ROLL **1D10**. IF THE NUMBER ROLLED IS BETWEEN **1** AND **5**, THE CHARACTER FLEES IN PANIC FOR **1** ROUND (**5** SECONDS). IF THE NUMBER ROLLED IS BETWEEN **6** AND **10**, THE CHARACTER FLEES FOR **2** ROUNDS. THESE CHARACTERS WILL RUN BACK THE WAY THEY CAME, STRAIGHT OUT THE FRONT DOOR, IF NECESSARY!

IF THE PLAYER ROLLS LESS THAN OR EQUAL TO HIS TARGET#, DETERMINE THE RESULT OF THE **SPECIFIC CHECK** ACCORDING TO THE GUIDELINES ON P. 6. IF THE ROLL IS AN **L** RESULT, THE PLAYER CHOOSES TO EITHER HAVE HIS CHARACTER LOSE **1D10** **CURRENT WILLPOWER** OR FLEE FOR **1D5** ROUNDS. HAVE THE PLAYER RECORD ANY DAMAGE AS DESCRIBED PREVIOUSLY.

IF THE RESULT IS A **C**, THE CHARACTER SUFFERS NO ADVERSE EFFECTS FROM THE **FEAR CHECK**; HE STANDS WHERE HE IS AND SCOFFS AT HIS FLEEING OR FRIGHTENED FRIENDS!

IF THE RESULT IS AN **M**, THE PLAYER CHOOSES TO EITHER HAVE HIS CHARACTER LOSE **1D5** **CURRENT WILLPOWER** OR FLEE FOR **1D5** ROUNDS.

IF THE RESULT IS AN **H**, THE PLAYER CHOOSES TO HAVE HIS CHARACTER LOSE **1** OR **2** **CURRENT WILLPOWER** OR FLEE FOR **1** OR **2** ROUNDS. (IF NECESSARY, REFER BACK TO **USING THE DICE**.)

TO SUMMARIZE:

FAILURE—CHARACTER LOSES **2D10 WPR** AND FLEES FOR **1** OR **2** ROUNDS.

L RESULT—CHARACTER LOSES **1D10 WPR** OR FLEES FOR **1D5** ROUNDS.

M RESULT—CHARACTER LOSES **1D5 WPR** OR FLEES FOR **1D5** ROUND.

H RESULT—CHARACTER LOSES **1** OR **2 WPR** OR FLEES FOR **1** OR **2** ROUNDS.

C RESULT—CHARACTER SUFFERS NO ADVERSE EFFECT FROM THE **FEAR CHECK**.

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the number he must roll less than or equal to (rolling D%) to pass the Fear Check.

Once these players have finished making Fear Checks for their characters, read the following to any players whose characters are still in the room:

The unearthly laughter continues for about half a minute, then suddenly stops. Do you want to: 1) continue searching this room, or 2) go through the doorway in the west wall?

At this time, allow any fleeing characters to rejoin the other characters.

If the characters decide to exit this room, go to **Encounter 4: The Kitchen**.

If the characters wish to continue searching this room, have each player indicate where his character is looking. If any characters search along the north wall, have these players make a General Perception Check. Remember: a roll higher than the character's Perception Score is considered unsuccessful. In this case, tell the player his character notices nothing out of the ordinary, and go to **Encounter 4: The Kitchen**.

If any player rolls less than or equal to his character's Perception Score (and is therefore successful), read the following:

A painting of a covered wagon hangs crooked on the left side of the boarded-up window along this wall. Once you look behind the dusty frame, you see a small, steel wall safe. Do you want to: 1) pick the lock, or 2) open the safe some other way?

If the characters wish to open the safe in some manner other than by picking its lock, continue with the next paragraph. If a character wishes to use his Lockpicking Skill, skip down to **Picking the Lock**.

Anyone may try to open the safe by hacking at the lock with any hand-held, heavy object, or by trying to shoot the lock off. The safe is corroded enough (the metal is only an eighth-of-an-inch thick) for the lock to be shot, sawed, or knocked off with ease. Have the player tell you how his character will open the safe, and then have the player make a General Check against his character's Dexterity Score (if he is trying to knock the lock off) or against his character's Skill Score (if he is trying to shoot the lock off).

If the player rolls higher than this Target#,

his character fails to open the safe; another character may now attempt to gain access. If the player rolls less than or equal to his Target#, his character is successful and the safe is opened.

PICKING THE LOCK

If a character has the Lockpicking Skill, he may now attempt to open the safe. Have the player tell you his character's Lockpicking Skill Score, and have him roll a General Check against it. If the player rolls higher than the Skill Score, he fails to pick the lock. One of the previously described methods may then be tried to open the safe. If the player rolls less than or equal to the Lockpicking Skill Score, his character has picked the lock and may now open the safe.

If no character manages to open the safe, go to **Encounter 4: The Kitchen**.

If the safe is opened, read the following:
Inside the safe you find various personal papers, most important of which is this.

Place **Player Aid #1** on the table so that everyone can see it. Give the players as much time as they need to examine and discuss this item. It is Jake Caulfield's original rough map for the construction of Caulfield Place, and shows a staircase connecting the underground mine and the house. This will become important soon!

Once the players are done studying the map, have them decide in what order their characters will go through the swinging doors in the west wall. Now go to **Encounter 4: The Kitchen**.

BEFORE GIVING PLAYER AID
#1 TO THE PLAYERS, MAKE
SURE THAT NO ONE SEES THE
OTHER SIDE OF THE PAPER.

ENCOUNTER 4: The Kitchen

This is obviously the kitchen: through all the dust you see an old washbasin, a wood-burning stove, a square table that seats two people, and various boxes spread throughout the room. Your eyes are also drawn to a door in the north wall to your right. Do you want to: 1) search the kitchen, or 2) see what's behind the door?

If the players decide to have their characters see what's behind the door, go

to **Encounter 5: The Pantry**.

If the characters are going to search the kitchen first, allow them to do so. (They may also notice a door in the east wall which leads to **Encounter 6: The Storage Room**, but don't let them go there yet!) The only thing of importance in the kitchen is a secret door that is hidden under the table. Under this secret door is a staircase leading down to what normally would be the cellar, but in the case of Caulfield Place, it is the secondary mine!

Once any players indicate that their characters are nearing the table, have them roll a General Perception Check. If every player rolls higher than his character's Perception Score, tell the players there is nothing unusual here. If the characters wish to see what's behind the door in the north wall, go to **Encounter 5: The Pantry**; if the characters want to go through the door in the east wall, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If any player rolls less than or equal to his character's Perception Score, read the following:

Upon closer examination, you see that some floorboards under the kitchen table are loose. Do you want to: 1) go through the door in the north wall, 2) go through the door in the east wall, or 3) see what's under the floor boards?

If the characters decide to go back and see what's behind the door in the north wall, go to **Encounter 5: The Pantry**. If the characters want to see what's behind the door in the east wall, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If the characters wish to remove the kitchen floorboards and see what's underneath, go immediately to **Encounter 5: The Pantry** and skip down to the section entitled **Coming Out of the Closet** as soon as a character begins to remove the floorboards. (Confused? Don't be. You'll understand soon.)

SEARCHING THE KITCHEN

If the characters went straight to Encounter 5 before searching the kitchen, remind the players what objects are in this

room, and then have them roll a General Perception Check (described previously). If all of the players fail this check, continue with the next paragraph. If any player rolls less than or equal to his character's Perception Score, read the first sentence in the previous italicized section, beginning with "*Upon closer examination. . .*" Then skip down to the section called **Continuing the Search**.

You don't see anything else unusual about this room. Do you want to: 1) see what's behind the door in the southeast corner of the kitchen, 2) go down the hall and up the stairs, or 3) go down the main hall and outside, and end the scenario for now?

If the characters wish to see what's behind the southeast door, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If the characters want to go down the hall and up the stairs, let the group take a break, and read the section called **Intermission** before continuing play with **Encounter 7: Upstairs**.

If the characters want to leave the house and end the scenario for the time being, go to **Endgame** on page 30.

CONTINUING THE SEARCH

Allow the characters to finish removing the floorboards under the kitchen table. Once they have done this, read the following:

As you set the last removable floorboard aside, you peer down the hole into utter darkness. Even a flashlight doesn't help much—its beam shows only a shaft of airborne dust and dirt. Once you shine the light against the wall nearest you though, you see a primitive set of stairs leading straight down. Do you want to: 1) go down these stairs, or 2) see what's behind the door in the southeast corner of the kitchen?

If the characters wish to see what's behind the southeast door, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If the characters opt to see what's down the stairs, allow whoever wants to go down to do so. Have the players decide which character goes first. Once the first person has taken a few steps, read the following:

Before you can take your next step down

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this rickety old staircase, you realize that your leading foot is sunk past the heel in dirt! A bump against your ankle causes you to turn part way around. A glint of steel near your foot catches your eye!

Maneuvering carefully, you reach down and pull a rusty sledgehammer from the sea of dirt below. You wonder why your fingers stick to the ancient block of metal, and you also grasp what feels like a rope. Do you want to: **1)** bring this hammer up with you and carry it with you for the rest of this mission, or **2)** drop the hammer and leave?

No matter what the character decides to do, nothing else can be found down here except dirt and fallen timber supports.

Read the following once everyone has returned to the kitchen:

There is nothing else of interest in this room. Do you want to: **1)** see what's behind the door in the southeast corner of the kitchen, **2)** go down the hall and up the stairs, or **3)** go down the hall and out of the house, ending the scenario for now?

If the characters wish to see what's behind the southeast door, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If the characters want to go down the hall and up the stairs, let the group take a break, and read the section called **Intermission** before starting the players with **Encounter 7: Upstairs**.

If the characters want to leave the house and end the scenario for the time being, go to **Endgame** on p. 30.

ENCOUNTER 5: **The Pantry**

Okay, CM: there's an animated corpse in the pantry that will jump out at the characters as soon as they open the door in the north wall of the kitchen (**Boo!**, following), or as soon as they attempt to look under the kitchen floorboards (**Coming Out of the Closet**, following).

Boo!

If a character is about to open the door in the north wall, read the following:

As you turn the rusty doorknob and begin to pull the door open, a six-foot tall animated corpse pushes the door into you! Maggots are squirming their way out of its eye sockets

and mouth. Its torn and ragged clothes are covered with cobwebs and filth!

COMING OUT OF THE CLOSET

If a character is prying the floorboards up from the kitchen floor, read the following:

Suddenly, the door in the north wall opens with a terrifying CREAK! A six-foot tall animated corpse is coming right toward you! Maggots are squirming their way out of its eye sockets, and its clothes are covered with cobwebs and filth!

No matter where the characters are standing, have all the players (starting to your left) make a Fear Check. This time, however, those players whose characters lost Willpower in the dining room should tell you their characters' Current Willpower Score. Temporarily subtract 20 (the corpse's Fear modifier) from each character's (Current) Willpower Score to determine each player's Target#. Find the results using the guidelines on page 6 and the Fear Check guidelines on page 17.

Apply the results of these checks immediately, with the players adjusting their characters' Current Willpower as needed. However, the character who was removing the floorboards or who opened the door cannot flee from the room if his player's Fear Check yielded any adverse result. Instead, he must simply crouch or stand there, cowering in fear. (Make sure you keep track of where each character is standing or has gone.)

If any characters passed the Fear Check and chose not to flee, read the following:

Okay. Those of you who aren't running scared because of this sudden attack might be surprised by the corpse's sudden action. Please roll a General Perception Check.

Those who roll higher than their character's Perception Score are surprised and unable to do anything for 5 seconds (1 round). Those who pass the check are not surprised. This **Surprise Check** is required whenever the characters may be startled by the appearance or actions of a creature.

The corpse is that of a man who attempted to discover the secret of Caulfield Place many years ago. It is being animated by the ghost of Jake Caulfield, using the Evil Way Discipline Animation of the Dead. Jake's

ghost does not want the group to discover what is under the kitchen floor, so he has ordered the corpse to attack the characters.

You are about to conduct your first fight, a fight between the animated corpse and the characters. Unless a character puts a bullet through the corpse's forehead (in which case it is dead), it can never be wounded. The corpse can lose Stamina, and you must keep track of its Current Stamina, but you will not have to cross off Wound Boxes for it.

How you should proceed now depends on the outcome of the Fear and Surprise Checks. If all the characters are either fleeing because of failed Fear Checks, or surprised because of failed Surprise Checks, go to **A. All Characters Unable to Act**. If any character can act during this round, go to **B. Some Characters Able to Act**.

A. All Characters Unable to Act

Oops! Looks like the characters are in trouble! Everyone is either running scared or surprised! The corpse is going to try to punch the character closest to it!

The corpse has an Agility Score of 30. Roll a Specific Check for the corpse against this Target#. If the corpse missed the character completely, tell the player his character has been very lucky; the corpse's arm swings wildly over his head! Then continue with **B. Some Characters Able to Act**.

If the roll is 30 or less, the animated corpse has succeeded in his action. Now determine the result of your roll according to the guidelines on pages 5 & 6. Once you have determined the type of result, use the following to find out what happened:

L Result—The corpse hits the character in the shoulder; the character loses 1 point of Current Stamina.

M Result—The corpse hits the character in the stomach; the character loses 1 or 2 points of Current Stamina.

H Result—The corpse hits the character in the chest with the full force of its body; the player rolls 1D5. The number rolled is the amount of Current Stamina the character loses.

C Result—The corpse hits the character in the jaw with the full force of its body; the player rolls 2D10. The total of the dice is the amount of Current Stamina the character

loses. In addition, the character receives 1 or 2 wounds.

Tell the players what has happened, and apply any result at once. The player whose character is being attacked should subtract any Stamina loss from his character's Stamina Score and record the difference as his character's Current Stamina Score. If the character received a wound, have the player mark off the appropriate number of Wound Boxes.

The corpse is now either right in front of the character or close behind him. Make sure the players know where the corpse is now standing, then go to **B. Some Characters Able to Act**, but skip the first italicized paragraph.

B. Some Characters Able to Act

Those of you who aren't running scared or surprised are able to do something right away. Those of you who failed the check cannot act for one round. I'm going to start keeping track of time in rounds now. The first round has just begun. The corpse is reaching forward to grab the character closest to it. It wants to slug the character!

Any character that can still act will get to do so before the corpse. After all, the corpse is dead! You may now roll 1D10 and add it to your character's Initiative Score. The total is your Initiative for this round.

Once everyone knows his character's Initiative, write these numbers on your scratch paper, from highest to lowest. The character with the highest Initiative goes first, and so on down the line, until all the characters that can act have done so. Be sure to resolve all of one character's actions before the next character takes his turn.

1. The Characters Attack

Now it's time for the characters to get in on the action! The players may choose to have their characters run up and fight the corpse hand-to-hand, or fight the corpse using a skill and/or weapon. (If a character wishes to use a gun, make sure you ask the player where his character wants to hit the corpse.) Some characters may even want to run away. In this case, they will retrace their steps and get all the way outside the house this round.

Any hand-to-hand attack made against the corpse is a Specific Check using the

character's Unskilled Melee Score (or Boxing or Martial Artist Skill Score) as his Target#. Any attack with a weapon is also a Specific Check and is resolved in the same manner. If the character rolls higher than the Target#, he misses the corpse completely. If the character rolls less than or equal to the T#, use the information on Strike Ranks and the SR Table on p. 100-101 of the CHILL hardcover book to determine the amount of Current Stamina the corpse loses.

The corpse begins with a Stamina of 75. Each time the corpse takes damage from a character, keep track of the amount of Current Stamina the corpse loses. Do this by subtracting the amount of lost Stamina from 75 the first time it is damaged, and then from the corpse's Current Stamina Score each time after that. Remember: the corpse takes no wounds, but it is dead once a character puts a bullet through its forehead. The player *must* declare that his character is trying to hit the corpse in the head, and *must* receive either an H or a C result in order to kill it.

Once the corpse's Current Stamina Score reaches zero (0), it is unconscious. Tell the players that the corpse falls down and just lies there. Now roll 1D10: the number rolled is the number of rounds the corpse will lay there before it begins attacking again! During this time, assume that the characters are resting from their fight. (If they wish to try and leave, the corpse will rise and immediately begin attacking again.) When the corpse does begin attacking again, its Current Stamina will again be up to 69. Don't tell this to the players until it happens; let it come as a surprise!

2. The Corpse Attacks

Once all the characters have acted during this round, the corpse (if it still can) will attempt to punch the closest character. Refer back to **A. All Characters Unable to Act**, but skip the first italicized paragraph.

Combat continues round by round (Initiative, action, result, and damage) until either all the characters are knocked unconscious, the corpse is knocked unconscious, or the corpse is dead. The corpse will always act last (having the lowest Initiative Score). Always keep track of where the corpse and the characters are

standing, and remember: a character is unconscious when his Current Stamina Score reaches zero (0), and is dead when his Wound Boxes are all marked off.

If all the characters are unconscious before the corpse is destroyed, go to **Endgame**.

If the characters destroy the corpse, those who are still conscious can wake up the unconscious characters, and the group can continue the scenario. Tell the players:

Congratulations! You have just won your first combat against a creature from the Unknown! Now you may: 1) continue searching the kitchen, or 2) go through the far door in the east wall.

If the characters wish to continue searching the kitchen, go back to **Encounter 4: The Kitchen**. If the characters have yet to begin searching the kitchen, go to the section called **Searching the Kitchen**. If the characters were in the middle of lifting up the kitchen floorboards, go to the section called **Continuing the Search**.

If the characters want to go through the door in the southeast corner of the kitchen, go to **Encounter 6: The Storage Room**, and have the players position their characters.

If the characters have already explored the storage room and don't want to continue searching the kitchen, the players may want their characters to go down the main hall and up the stairs. In this case, let the group take a break, and read the section called **Intermission** before continuing play with **Encounter 7: Upstairs**. If the players want their characters to leave the house and end the scenario for the time being, go to **Endgame**.

ENCOUNTER 6:

The Storage Room

Other than an enormous amount of cobwebs and dust, only a few empty boxes are in this room. Do you want to: 1) go down the hall and up the stairs, or 2) go down the hall and out of the house, ending the scenario for now?

Depending on when the characters entered this room, they may wish to return to the kitchen.

If the characters failed to notice the

floorboards under the kitchen table, they may wish to examine the door in the north kitchen wall if they have not already done so; go to **Encounter 5: The Pantry**.

If the characters have already discovered the floorboards but chose to examine the storage room first, go immediately to **Encounter 5: The Pantry**. (Confused? Don't be. You'll understand soon.)

If the characters want to go down the hall and up the stairs, let the group take a break, and read the section called **Intermission** before starting the players with **Encounter 7: Upstairs**.

If the characters want to leave the house and end the scenario for the time being, go to **Endgame**.

INTERMISSION

Okay, CM, here's the story. Jake Caulfield was never a nice guy. He grossly underpaid the Mexican farmers he hired to work his mine, and spent all the money on himself, his wife, and his home. Jake's knowledge of the English language made it easy to manipulate his underlings, making them work in the worst possible conditions, and paying them barely enough to support their families. These workers gave everything they could for Jake and his mine—sometimes even their lives. Still, Jake's thirst for power and riches was not satisfied.

In January of 1848, an old friend of Jake's, who was now out in California, wrote to Jake and told him of the discovery of gold at Sutter's Mill. A couple of letters and two months later, Jake had caught "gold fever." Jake wrote to officials at the First Bank of The California Republic in order to find a way to finance his move to the gold country. The bank officials suggested that if there were an *accident* at the Caulfield Mine that somehow made it "unprofitable," they could pay him \$100 for

his property.

It didn't take long for Jake to enact his evil plan. First, he closed off the secondary mine which ran under and up to Caulfield Place, telling his workers, "The sedimentary deposits in this track are insufficient for our needs. Once the main mine has been fully excavated, we can branch off: there'll be more tunnels with more coal . . . and more money." The workers may not have understood much of what Caulfield said, but *money* they knew.

By Wednesday, September 13th, Jake and Martha had gathered up the few belongings they needed, and were ready to make their move. As soon as it turned dark, Jake Caulfield descended the secret staircase (from **Encounter 4: The Kitchen**), crept down the secondary mine, and used a sledgehammer to level the main mine's primary supports, located just east of the secondary entrance. Jake quickly exited the way he came, dropped the sledgehammer, and scampered up the rickety stairs. Every worker in the main

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mine was buried alive.

Unknown to Jake Caulfield, his two foremen were standing in the closed-off mine, taking an unauthorized break. When they heard someone coming from the far end of this mine which they were led to believe had no exit, they at first thought it was a demon. They quickly fled back down the secondary mine, and crouched in the main mine near the outside entrance. When the demon did not approach them, they opened their eyes and saw the shadow of a man turning the corner away from them. Seconds later, the same shadow fled back the way it came, and the two men heard the ominous rumblings of a cave-in. In order to save their lives and banish this shadow of darkness, they followed it down the closed-off mine. After seeing the sledgehammer and the hidden stairs, they knew what had happened. They picked up the sledgehammer and a pickaxe that was left behind before the mine was closed, and followed Jake up the stairs.

After quickly searching the house, the two men found Jake and Martha Caulfield in their covered wagon not far down the road. Realizing that Jake was abandoning the mine after deliberately murdering his workers, the two foremen knew that he must pay for his horrible crimes. They tied Jake to a wagon wheel, and proceeded to beat this evil man to death. Martha was forced to stand and watch, helpless. The foremen then carried Jake's body back into Caulfield Place, down the hall, and into the kitchen. They untied the body, and threw it down the hole in the kitchen floor. Then, so that the body could never be found, they leveled the supports for this secondary mine, forever burying the already dead Jake Caulfield. The two men were never seen in Colton Corner again.

Due to the nature of his death and his evil personality, Jake Caulfield did not go where most people go when they die. Jake became a ghost who practices the Evil Way. The ghost has remained in this house since Jake's death. At first, he haunted Martha relentlessly, instructing her to dispose of the covered wagon, throw the tools and rope down the hidden staircase, and fashion a chandelier out of the wagon wheel he was

murdered on. Soon, Martha felt so guilty for watching Jake die that she believed she too was evil. When she died, she joined Jake as a ghost of the Evil Way. Together, the ghosts of Jake and Martha Caulfield have been haunting their home for well over a century. In order to destroy these ghosts, the characters must cut down the chandelier from above the dining room table and somehow destroy it. This can be done by breaking it into at least two pieces, burning it, etc.

So far, the characters should have received several clues: the wheel they dreamed about in the beginning of the scenario; the wagon wheels and map found in the dining room (Encounter 3: The Dining Room); and the hidden stairs and tools found under the kitchen floor (Encounter 4: The Kitchen). During Encounter 9: The Library, the group will find an old letter which is addressed to Jake Caulfield from the First Bank of The California Republic (Player Aid #2), and the letter Jake received from his friend about gold in California (Player Aid #3). If, during Encounter 10: A Guest Room, the characters discover the second hidden staircase which leads up to the attic, they will go to Encounter 12: The Attic, where they will find some pages from the diary of Martha Caulfield (Player Aid #4) that explain all about the night Jake died and how the characters can resolve the scenario.

With these main clues in mind, you should be able to run the encounters in the second half of this scenario in any order the players choose. If you do not feel confident enough for

this, go ahead and run the encounters in numerical order. Only an experienced CM should allow the group to split up; running two encounters at one time can be extremely confusing!

IF YOU ARE BEGINNING THE SECOND-HALF OF THE SCENARIO AFTER HAVING IT SET ASIDE, IT IS RECOMMENDED THAT YOU REVIEW GENERAL SURPRISE CHECKS, SPECIFIC FEAR CHECKS, AND COMBAT AS DESCRIBED IN PART ONE, ON PAGES 20, 17 AND 21 & 22, RESPECTIVELY.

WHEN THE PLAYERS ARE READY, BEGIN PLAY WITH ENCOUNTER 7: UPSTAIRS.

PART TWO

ENCOUNTER 7: **The Stairs**

I need to know in what order your characters are going up the stairs. There is really only room for one character on a single step, so take a minute and decide who's going first, who's going second, and so on.

Once the players decide the order in which their characters will go upstairs, read the following:

Everybody ready? Okay, you head carefully up the stairs. Now, will the character in the lead please roll a General Perception Check?

If the player rolls less than or equal to his character's Perception Score, continue with the following paragraph. If the player fails the check, skip to **Trouble**, following.

Suddenly, as you raise your foot to climb the next step, you see the wood of the step begin to twist and move. A human hand, formed of wood, seems to reach out of the step and close in what would have been a tight grip on your leg had you not stopped in time!

Have the player whose character is in the lead make a Surprise Check, then skip down to the paragraph that begins with "If the leading character. . . ."

TROUBLE

While in midstep, you hear loud groaning and creaking from the stair above the one your leading foot is on. Before you can break stride, a large hand forms out of the wood and grasps your calf in a vice-like grip. The party member right behind you barrels into you, and you both fall forward.

Have both of the players make a General Surprise Check, and then have the player whose character is leading make a Specific Fear Check. Temporarily subtract 25 (the ghost's Fear modifier) from the character's Current Willpower to get the Target#.

If the character in the lead is trapped by the wooden hand, it takes him and at least

one other character a half minute of pulling at the wooden hand to free the character's leg. The hand remains in place once the leg is freed, and doesn't attack again. If a character wishes to shoot at the hand or chop it off, the hand will let go of the character's leg before any such action can be taken.

If the leading character is not caught by the hand, it simply remains sticking out of the step, motionless. It doesn't grab at any other character.

The ghost of Jake Caulfield created the wooden hand, using the Evil Way Discipline called Gnarl. This discipline allows creatures to bend and shape wood.

Caulfield Place can be a dangerous place, can't it? Nothing to do now but press ahead. Once you reach the top of the landing, you see that a long hallway stretches from the west side of the house to the east. Down each part of the hall, there is a closed door in the north wall, and a closed door in the south wall. Which way do you want to go?

Once the players agree on the direction their characters should go and approach a door, refer to the appropriate encounter.

ENCOUNTER 8:

The Master Bedroom

Behind this unlocked door, you see that a large bed rests against the west wall, and a vanity stands across from it against the east wall. Chairs and other furnishings covered with dusty sheets are spread around the room. From the size of this room and its contents, you deduce that this must have been the master bedroom. Do you want to: 1) search this room, or 2) leave the room?

If the characters choose to leave, go to the appropriate encounter.

If the characters decide to search the master bedroom, read the following:

As you search the room, you hear a faint dripping sound. Quickly looking about, you notice a thick, red liquid dripping onto the center of the floor. It drips from the ceiling, where, even as you look, you see the letter "L" scrawled in blood, and another letter beginning to form beside it! Now, does the group want to: 1) flee from the room, or 2) wait and see if more letters appear on the ceiling?

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The ghost of Martha Caulfield is causing the writing; she is invisibly present in the room and using the Evil Way Discipline called Write. This discipline causes letters which appear to be blood to materialize on a surface, and then slowly drip off.

Have the players tell you what their characters will do. If the characters wish to leave the room, allow them to do so. Whenever the group returns to the master bedroom, the writing on the ceiling begins to form all over again.

If the characters stay to see if more letters appear, read the following:

More letters slowly form; even as the first letter begins to fall apart, its red liquid dripping to the floor below. The letters take about one second each to form. Finally you see that the message being written on the ceiling is "LEAVE NOW OR DIE." As the last letter drips away, you notice that the pool of blood-red fluid on the floor also disappears. Do you want to: 1) explore more deeply into the house, or 2) leave the house now, ending the scenario without solving the mystery of Caulfield Place?

If the characters decide to continue, go to the appropriate encounter.

If the characters choose to leave the house, go to **Endgame**.

ENCOUNTER 9: **The Library**

Once you have prepared yourselves to expect the worst in this room, you discover that the door is locked. Do you want to: 1) move on to another room, or 2) find a way to open the door?

If the group decides to try another room, go to the appropriate encounter.

If the group wishes to open the door, let the characters decide who will attempt to open it and how they will do so. If someone wishes to shoot or hack the doorknob off, or attempt to knock the door down using physical force, before the character can follow through on the action, the door will suddenly swing wide open with a high-pitched creak.

If a character has the Lockpicking Skill, let him be the first to attempt to open the door. Once he is in position, read the following:

Before you can reach forward to pick the

lock, the doorknob begins to turn, and the door quickly swings inward with a loud CREAK!

Your characters may have been surprised by this sudden motion. Please roll a Surprise Check against your character's Perception score.

If a player fails the Surprise Check, his character can't do anything for five seconds. If a player passes the Surprise Check, his character may act normally.

The invisible ghost of Jake Caulfield has opened the door and is now standing behind it. He will leave the room as soon as the characters enter. Ask the players:

Do you want to: 1) go explore some other room, or 2) enter this room?

If the group decides to move on to another room, go to the appropriate encounter.

If the group wishes to enter this room, read the following:

From the number of empty bookshelves along the south and west walls of this room, you see that this was once the library. You wonder if these shelves were ever filled with books. There are two chairs in this room: one sits behind the large mahogany desk, and one beside a small table. As you move further into the room, you see a seemingly ancient piece of paper on the desk.

Once the characters decide to approach this item, give **Player Aid #2** to them, but make sure no one sees the other side! Tell the group that the paper is very old and should be touched as little as possible, then place it on the table where everyone can see it.

Allow the group to study this letter for as long as they need. It is a letter from the First Bank of The California Republic, recapping their agreement with Jake Caulfield.

Once the characters are done reading Player Aid #2, have every player make a General Perception Check. If every player fails this check, skip the next two paragraphs. If any player passes this check, read the following:

As you continue to glance about the room, you notice a crumpled up piece of paper under the small table.

Once a player says his character is picking up the paper, flip Player Aid #2 over and place it back on the table. This letter is also

very old, so the characters should be very gentle with it. It's a letter from Jake's friend in California, telling Jake about the discovery of gold.

Now read the following:

There is nothing else of interest in this room. Do you want to: 1) go to another room, or 2) leave the house now, before learning the mystery of Caulfield Place?

If the group decides to go to another room, go to the appropriate encounter.

If the characters choose to leave the house, go to **Endgame**.

ENCOUNTER 10: **A Guest Room**

As you turn the rusty knob, the door opens inward. Aside from dust and cobwebs, there is nothing in this room. Do you want to: 1) exit this room and explore another one, or 2) examine this room more thoroughly?

If the characters leave this room, allow them to go to any other room they want.

If the characters wish to make sure there is nothing else in this room, have every player roll a Perception Check. If all the characters fail this check and need to explore any other room, tell them they don't notice anything, and let them move on. If any character passes the Perception Check, read the following:

You notice that this room is just about five feet too short; if it matched the room next to it, it would be five feet longer toward the east end. What do you want to do?

If the players suggest any action that involves inspecting or searching the east wall of this room, tell them:

A good move. All it takes is one good shove, and you find that a section of the wall actually swings open, revealing a narrow staircase beyond, leading up. Do you want to: 1) go up these stairs, 2) check out another room, or 3) leave the house, ending the scenario?

If the characters wish to go up these stairs, go to **Encounter 12: The Attic**.

If the characters wish to explore any other room, go to the appropriate encounter.

If the characters want to give up now, go to **Endgame**.

ENCOUNTER 11: **A Guest Room**

Ask the players the order that their characters are in when entering this room, and then read the following:

When you first enter this dark, barren room, you can't see anything. But, as your eyes adjust to the dimness, five human skeletons come charging at you! Each is wielding a blood-stained axe, and is making the most horrible clattering sound you've ever heard!

Now have all the players make a Fear Check. If there are more characters than there are skeletons, subtract 15 from each player's Current Willpower to get the Target#. If there are more skeletons than there are characters, temporarily subtract 25 (the skeletons' Fear modifier). Apply the results of these checks immediately.

If any players passed the Fear Check and/or chose not to have their characters flee, read the following:

Okay. Those of you who aren't scared by this sudden attack might be surprised by the skeletons' sudden actions. Please roll a Surprise Check, which is a General Check against your character's Perception Score.

If any players fail this Surprise Check, their characters cannot act for five seconds.

The skeletons are NOT real. The ghost of Jake Caulfield is using the Evil Way Discipline called Hallucinate to create these illusionary skeletons. Jake's ghost wants to scare the group away because they are now very close to discovering the mystery of Caulfield Place.

Now, ask any players whose characters are still in this room:

Do you want to: 1) get out of this room as quickly as you can, or 2) stay and fight the skeletons?

If the characters wish to leave the room and enter another one, go to the appropriate encounter.

If the players want their characters to fight the skeletons, have the players roll for Initiative and prepare for combat. As soon as a character is about to hit or shoot a skeleton, read the following:

Before you can strike this wailing mass of bones, every skeleton vanishes into thin air! Perhaps they were a figment of your imagination. Now will everyone still in the

.

room please make another Surprise Check.

If the players need reminding, tell them that this is a General Check against a character's Perception Score. Those who roll higher than this score are surprised and are unable to move for five seconds. Those who roll less than or equal to this score are not surprised.

Now read the following to those players whose characters are still in the room:

The skeletons haven't returned, and a thorough search of the room yields nothing. Do you want to: 1) go search another room, or 2) leave the house, ending the scenario?

At this point, allow any characters who fled to rejoin the group.

If the characters wish to explore any other room, go to the appropriate encounter.

If the characters want to give up, go to **Endgame**.

ENCOUNTER 12: **The Attic**

Ask the players the order that their characters are in when climbing the stairway, then read the following:

The narrow stairway barely gives you room to walk, but you emerge from it unscathed, into the attic of Caulfield Place. As you look around, you see only a few boxes spread haphazardly throughout the dim, dusty area. Do you want to: 1) leave the house, ending the scenario, or 2) search the entire attic, including looking in the boxes?

If the characters wish to leave the house, go to **Endgame**.

If the characters want to search the attic, as soon as a character says he is looking in one of the boxes, read the following:

This box is filled with old, decaying books. The cover of the book on top reads, "Martha Simpson Caulfield." The words are handwritten in a feminine script.

Now, find **Player Aid #4**, the last entries in Martha Caulfield's diary. While the players read this item, prepare yourself for the characters' last fight, and for the players to deduce what their characters need to do to resolve this scenario.

The invisible ghosts of Jake and Martha Caulfield are in the northwest corner of the attic. They know that the diary explains that the only way to destroy them is to cut down the wagon wheel chandelier that

hangs in the dining room and destroy it. The ghosts will attempt to prohibit their destruction at whatever cost.

As soon as the players have read through Player Aid #4 once, read the following:

As you stand studying this diary, you suddenly hear a rasping voice nearby say, "You will NOT leave this house alive!" You look up to see two pale blue lights glowing near the stairs. As you watch, the lights grow larger and larger, the intensity forcing you to tightly close your eyes.

When you sense that the light has faded, you open your eyes to see two pale-white human forms, a man and a woman, hovering mere feet in front of you! While the woman appears fairly normal, you notice that the man has deep, bloody gashes on his face and chest. Now, will everyone roll another Fear Check?

To determine each player's Target#, temporarily subtract 25 (the ghosts' Fear modifier) from his character's Current Willpower. Players who do not receive a C result from this Specific Fear Check do not get to choose between running and losing Willpower. Instead, their characters will cower in fear for the number of rounds specified by the result, and they will lose Willpower normally.

Now read the following:

The male ghost speaks again, saying, "We have been keeping a close eye on you, and you've been most impressive. But we cannot allow you to get in our way, now can we? But do excuse me; we've not been introduced. I, as you surely know by now, am Jake Caulfield, and this lovely creature is my wife, Martha. Now, I'm afraid you really must be going, or should I say staying with us? It all depends upon one's point of view."

At this point, Caulfield breaks into an insane laugh which lasts for several seconds, then abruptly stops. The ghosts begin to glide toward you.

What do you want to do? You can try to shoot at the ghosts, hit them in hand-to-hand combat, or do something else. They are moving forward. Do you want to: 1) run away as fast as possible, leave the house, and end the scenario, or 2) take some other actions?

If the characters run away and end the

scenario, go to **Endgame**.

If the characters want to "take other actions," ask them what specific actions they want to take.

As soon as a player declares that his character will fight the ghosts, have everyone roll for Initiative. To determine Jake and Martha Caulfield's Initiative, roll 1D10 and add 1 to it. The ghosts will both have the same Initiative, but Jake will act before Martha. If any character has a higher Initiative than the ghosts, go to **1. The Characters Attack**. If the Caulfields have the highest Initiative, go to **2. The Caulfields Attack**.

It will take any character who wishes to run downstairs at least 2 rounds to get to the dining room, 1 round to cut down the chandelier, and 2 more rounds to somehow destroy it.

If no one wants to attack the ghosts, and everyone wishes to head downstairs, the ghosts of Jake and Martha will automatically have the highest Initiative and start to attack the characters closest to them. Have the players roll for Initiative. Those characters whom the Caulfields do not attack right away may leave once it is their turn to act. Go to **2. The Caulfields Attack**.

1. THE CHARACTERS ATTACK

Temporarily subtract 25 from each character's Current Willpower to determine the player's Target#. Combat should be run the same way it was during **Encounter 5: The Pantry**; however, ignore all results of the characters' attacks.

If a gunshot hits one of the Caulfields, tell the player whose character fired the shot:

Well, your shot certainly hit the target, but it doesn't seem to have done anything at all. In fact, the bullet passed right through without doing any damage!

If a hand-to-hand attack hits one of the Caulfields, tell the player whose character made the attack that his fist (or whatever he is using) passed right through the body, doing no damage at all.

Once it is time for the ghosts to attack, continue with **2. The Caulfields Attack**.

2. THE CAULFIELDS ATTACK

Each ghost will attack the character closest to it using a special Evil Way

Discipline called Chill. To determine the Target#, subtract the character's Current Willpower from 135 (the ghost's Evil Way Score). Next, roll a Specific Check and apply the following appropriate result:

Failure—Ghost's attack has no effect.

L result—Character receives 1D5 wounds, loses 1D10 Current Willpower, AND is frozen in place for 1 round.

M result—Character receives 1D10 wounds, loses 2D10 Current Willpower, AND is frozen in place for 1D5 rounds.

H result—Character receives 2D10 wounds, loses 3D10 Current Willpower, AND is frozen in place for 1D10 rounds.

C result—Character receives 3D10 wounds, loses 4D10 Current Willpower, AND falls unconscious for D% rounds.

Combat continues round by round (Initiative, action, result, damage) until either all the characters are knocked out or killed, or until the characters cut down the wagon wheel chandelier in the dining room. Each round, Jake and Martha will attack using their Chill Discipline.

As soon as the wagon wheel chandelier is cut down, read the following:

You see the ghostly forms of Jake and Martha Caulfield begin to twist and moan. They stop attacking you, and grasp themselves as if in great pain.

The ghosts of Jake and Martha Caulfield will continue to writhe in pain until the wheel is broken into at least two pieces, is burned, or is destroyed in some other way. If the characters do not somehow destroy the wheel, read the following:

The ghostly forms of Jake and Martha continue to twist in rage and pain. After a minute has gone by, they become silent and slowly fade from view. Is there anything else you want to do before leaving Caulfield Place?

If, at this point, the characters don't think to demolish the wheel in some way, read the following paragraph, then explain to the players what their characters forgot to do.

You leave Caulfield Place with a sense of accomplishment, a feeling of pride in a job well done. It is only after you have returned

to your homes and spent a peaceful week catching up on work there that you hear from Dr. Martin Bentley: your attempt to stop the haunting of Caulfield Place has failed. This ends your first Chill mission. Better luck next time!

If the characters both cut down the wagon wheel chandelier and destroy it, read the following:

The Caulfields continue to twist in rage and pain. They fall soundlessly to the floor of the attic, appear to crumble into dust, and then vanish without a trace.

Congratulations on successfully completing your first Chill mission!

If the characters are all knocked out or killed by the ghosts, go to **Endgame**.

ENDGAME

- If the players decide to stop play before their characters have finished the scenario, ending the mission for the time being, read the following paragraph. When you play again, be sure to read the section called **Intermission** before beginning **Part Two** with **Encounter 7: Upstairs**.

You have successfully explored part of Caulfield Place. Still, you haven't solved the mystery of the house, nor have you driven off whatever evil lurks here. Let's continue this mission soon!

- If, at any time, the players decide to have their characters "give up," leave the house, and end the scenario, read the following:

It's too bad you didn't have the courage to continue. Now SAVE will have to find some more experienced envoys to solve the mystery of Caulfield Place. I hope you enjoyed your first Chill scenario!

- If, at any time, the characters all fall unconscious, the ghost of Jake Caulfield will "finish them off" before they wake up, and the scenario is over. If all the characters die (their Wound Boxes are all marked off), the scenario is also over. Read the following:

What a pity! It seems you have joined the ranks of those whose lives have been lost trying to figure out the mystery of Caulfield Place. This certainly ends your first SAVE mission. Better luck next time!

AWARDING CHARACTER

INSIGHT POINTS (CIPS)

Normally, each character who successfully completed this mission would be awarded a set total of **Character Insight points (CIPS)**. These CIPs would be used later to make these characters more powerful and better at investigating and fighting the creatures from the Unknown. However, since these characters are designed solely for use with this introductory scenario, the players may simply "upgrade" these characters to those found on the templates on p. 49-58 of the CHILL hardcover book, or design their own characters according to the guidelines on p. 43-86 of the CHILL hardcover book.



First Bank of the California Republic

April 8, 1848
Mr. Jake Caulfield
Caulfield Place
Colton Corner Colorado

Dear Mr. Caulfield:

We thank you for your letter agreeing to let us serve you. We eagerly await news from you regarding our transaction, and will forward you your \$1000 as soon as you have completed your half of the bargain.

Sincerely,



David W. Marshall

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Thursday, January 28th

Jake,

I know you haven't heard from me since I cheated you in that poker game, but boy have I got news for you!

Gold, Jake! Gold in California! Old Sutter's men found it a fortnight ago when they were building him a lumber mill. Word's spread like wildfire cross the territory, and I'm lookin to get my fair share before the whole world finds out.

That's why I'm writing you. Whyn't you come out here and will be partners? If you write back, I'll know that's a definite Si. If not, so's much for trying to make up for the past.

Your friend,

Spike

Friday, September 13th.

Jake assures me that everything is in order. We finished loading the wagon at noon and are to leave for California as soon as he knocks the supports out in the main mine. He has promised that no one will be hurt, but I am afraid. Deathly afraid.

Friday, October 31st.

I cannot keep this horror inside me any longer. Jake is dead. I saw him die. I watched while those men—those beasts he called his "senseless, righthand men"—tied him to that wagon wheel and beat him until he could not scream, could not moan, did not breathe. They carried his limp body back into the house while I sat, unable to do anything but stare forward into the black night.

Hours later when I finally brought myself to reenter the house, the murder weapons and pieces of rope lay beside it, all covered with Jake's blood. The floorboards were scattered around the room, and down that dark hole I had never before dared approach, I saw only dirt. Dirt piled halfway up the staircase. I knew what had happened. Those beasts had buried Jake—dead or alive, I am not sure—in the mine as he must have done to their friends.

Yet Jake is not dead. He has appeared before me, no matter where I am, every night for the last five. It is Jake, but it is not. He calls my name, but it is not the same voice I knew before. It is a sinister, painfilled voice. And again I am afraid. Afraid for my soul.

Tuesday, December 8th.

Jake's ghost is right. I am as much to blame for his death as those men. When I go, I will stay here with him. I have hung the wheel from the ceiling in the dining room where the old lamp hung as Jake instructed. Only its destruction will stop us from being together forever, here in our true home.