



## QUICKSTART

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**GOOD FENCES MAKE  
GOOD NEIGHBORS**

**CHILL PLAYTEST PACKET: GOOD FENCES MAKE GOOD NEIGHBORS**

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# INTRODUCTION

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Welcome to the **CHILL 3<sup>RD</sup> EDITION** quickstart! This mission is designed for five players of any level of experience with roleplaying games, and showcases the rules and setting for **CHILL 3<sup>RD</sup> EDITION**.

## WHAT KIND OF GAME?

(If you're familiar with roleplaying games, skip to *What Do You Need to Play?* on page 5.)

A roleplaying game is a game in which the players take on the roles of characters, and experience the events of the game through those characters' perspectives. The term "roleplaying game" is used to refer to games played around a table (these are also called "tabletop" or "pen and paper" roleplaying games), as well as various video games and live-action games. **CHILL** is a tabletop game.

The players in **CHILL** each control one character. This character is called a "PC" (for "player character"). We've included five characters for players to choose from; this scenario works with as few as two players, but it's going to be more of a challenge!

One of the players in **CHILL** acts as a facilitator or moderator; the title of this player is "Chill Master" or "CM" for short. The CM isn't competing with the other players, but she does control the antagonists, as well as any supporting characters (they are called "NPCs" or "non-player characters").

When playing **CHILL**, the CM will describe a situation, and ask the players what their characters want to do. A character isn't limited in her actions, but it's considered good form to stick within the boundaries of the genre. We'll discuss the mood and style of **CHILL** a bit more in the following section. When your character takes an action, you simply tell the CM what you want the character to do: "I want BB to throw his bola at the monster" or "Jenny asks the man walking his dog if he saw anything strange yesterday."

Sometimes, the CM will ask you to roll dice to determine whether a character's action is successful. The section entitled "Mechanics" explains how the dice work and what the numbers on the character sheets mean.



Part of the fun of roleplaying is getting into the mindset of the character you're controlling. Each character sheet provides a few hints for how to portray that character. If you're not sure how a character would react to a given situation, you can consult that section. Also, you can also just make it up! Anything not stated on the character sheet is entirely up to you (and really, if you want to change something that *is* on the sheet, we don't mind. Just let your CM know).

### EXAMPLE OF PLAY

Below is a short example of how **CHILL** might look in play. In this example, Matt is acting as the Chill Master (CM), Sarah is playing BB Bottomley, and Michelle is playing Jennifer Joyce. Jennifer and BB are talking to a little girl, the sister of the boy kidnapped by creatures of the Unknown.

**CM:** You see Bella, Reuben's sister, stretched out on her floor, coloring a picture. Her dog is laying next to her, but it stands up and growls at you when you walk in.

**Sarah:** I'll crouch down and offer my hand to the dog. *(speaking as BB)* "Crikey, does he bite?"

**CM:** *(speaking as Bella)* "Oh, no. She's a friendly dog. She just doesn't know you."

**Sarah:** "Oh, that's good." I'll pet the dog, if she'll let me.

**Michelle:** I'll look at the drawings. What's she coloring?

**CM:** Seems to be a picture of her and her brother on a swingset.

**Michelle:** We saw a swingset outside, didn't we? Might need to have a look there, just in case. *(speaking as Jennifer)* "Hey, Bella. I know you've already talked to the police about this, but do you remember anything from ... the other night?"

**CM:** She seems tentative. Give me an Interview check.

**Michelle:** Can I use Interrogation? That's higher.

**CM:** You can, but you'll take a -10 to your target number because you're not used to doing this with kids.

**Michelle:** That's still 85, I can live with that. *(rolls)* Wow! Got an 11.

**CM:** Great! That's a Colossal success, so you turn a token light. Bella sits up and pulls her dog close to her....

### WHAT DO YOU NEED TO PLAY?

In order to use this packet, you will need:

- Paper and pencils.
- At least two ten-sided dice, available at any hobby and game store or online. It's better if each player has their own set, but one set for the table works.
- Printouts of the five character sheets, and at least one copy of the mission letter.
- A set of tokens with distinguishable sides (quarters work just fine). You need one token for each player, including the CM, plus one. So, if all five characters are in use, you'll start with seven tokens, but you'll need a total of nine, because two more get added in play. If you're using coins, decide which facing (heads or tails) counts as "light" and "dark" — what this means is described under Mechanics.

### SAVE AND THE UNKNOWN

The characters in **CHILL** are members of an organization called *Societas Argenti Viae Eternitata* — the Eternal Society of the Silver Way (or SAVE, for short). SAVE is a global organization divided into regional headquarters, which are largely autonomous. SAVE keeps its headquarters separate to avoid infiltration from the *Unknown*. SAVE, in turn, works to protect humanity from the forces of the Unknown.

What is the Unknown? SAVE isn't entirely sure. They know that creatures of the Unknown resemble beings from folklore and legend — ghosts, vampires, werewolves, and stranger things still lurk in the shadows and prey upon humanity's fear, misery, and sometimes their flesh and blood. SAVE feels that going public about the Unknown might lead to widespread panic, or, possibly, apathy and disbelief followed by quiet reprisals against the organization. And so rather than try and educate the world, they work secretly to protect it.

Members of SAVE are called *envoys*. Envoys receive activation notices when SAVE requires them to undertake an investigation. Some SAVE regional headquarters are well-equipped, well-organized, and well-staffed. Others, perhaps due to attrition, paranoia, or simply a relative lack of Unknown activity in the area, are not. The local SAVE presence is more the latter type. Cleveland has as much Unknown activity as any other city of comparable size, but for whatever reason, SAVE has only minimal representation here.



# MECHANICS

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In **CHILL**, you'll roll dice to determine the success or failure of your character's actions within the investigation of the Unknown.

Before you roll this dice, the CM will tell you a *target number* (abbreviated as T#). The T# is usually equal to one of the traits on your character sheet. You roll two ten-sided dice, reading one as the "tens" die and the other as the "ones" die (this is why we recommend two dice of different colors).

## GENERAL AND SPECIFIC CHECKS

A roll in **CHILL** is called a *check*. Checks can be either *general* or *specific*.

A *general check* is a task that the character either succeeds on or she doesn't. If there isn't a lot of middle ground, it's a general check. A general check succeeds if the roll is *equal to or lower than* the T#.

Basil "BB" Bottomley attempts to kick in a door. The CM determines this is a general Strength check; either BB succeeds or he doesn't. BB's Strength score is 70, so the player needs to roll 70 or less to succeed.

A *specific check* has more variation, and is the more common type of check made in **CHILL**. A specific check has five possible results, depending on what

the player rolls. From most to least successful, these results are:

- **Colossal Success:** The player rolls doubles and the roll is a success. This indicates that the action succeeds completely, the player gets to turn a token light (see below), and the CM can grant some other bonus if she wishes.
- **High Success:** The player rolls less than half her target number. This indicates that the action succeeds completely.
- **Low Success:** The player rolls less than or equal to her target number, but more than half the target number. The action succeeds, but often with some limitation or complication.
- **Failure:** The player rolls higher than her target number. The action fails.
- **Botch:** The player rolls higher than her target number *and* rolls doubles. The action fails and the CM turns a token dark. The CM also has the option of introducing some major complication or problem as a result of the failure.

Note that a roll of 01 is always a success, no matter what the T#. Similarly, a roll of 00 is always a failure,



but if the T# is higher than 100 this roll is *not* counted as a botch.

Rory Calhoun is attempting to fix the engine on a car that the envoys have found so that they can get away from the creature out for their blood. The CM calls for a specific check against Rory's Mechanics specialization. His T# is 70. The player rolls the dice....

**If the player rolls a 22, the result is a Colossal**

**Success:** Rory fixes the car with time to spare, and the player turns a token light.

**If the player rolls a 15, the result is a High**

**Success:** Rory fixes the car and the characters can get in and escape before the creature finds them, though it might be able to track them.

**If the player rolls a 43, the result is a Low**

**Success:** Rory gets the car fixed *just* as the creature finds them. The envoys can probably still escape, but doing so will take some effort and probably some more dice rolls.

**If the player rolls a 78, the result is a Failure:**

Rory can't fix the car in the time allotted. The characters need to make other arrangements.

**If the player rolls a 66, the result is a Botch:**

Rory can't fix the car. The CM turns a token dark, and may, if she chooses, decide that the car is irreparable with the tools at hand, that the monster finds the envoys at an inopportune time, or some other complication.

## TOKENS

The tokens allow the players (including the CM) to swing the odds in their favor or to activate their characters' special abilities. The CM also adds tokens to the track when the Unknown becomes active, or when a creature of the Unknown uses a particularly potent supernatural power. At the start of the game, the number of tokens equals the number of players, including the CM, plus one (so if all five characters are in use, you'll start with seven tokens). Keep a couple of extra tokens on hand; we'll tell you in the text when to add them.

Players can turn a token dark in order to:

- Add 10 to their T#, before or after a roll.
- Save the life of a character, but doing so requires turning all currently light tokens dark.
- Must turn a token dark on a botch, or when the CM rolls a colossal success.
- Reduce the Trauma rank of a Resolve check by one.
- Activate a discipline of the Art.
- Automatically succeed on a Sensing the Unknown roll. The CM may immediately turn it back if there's nothing to sense or if the Unknown in the area is deliberately hiding itself, too weak to detect, or there's some other mitigating factor.

The CM can turn a token light in order to:

- Add 10 to a T# for an NPC's roll.
- Impose an in-genre, temporary setback on the characters (lack of cell-phone signal, power outage, car trouble, bad weather, lost luggage). This must be an event out of the characters' control (that is, no "character fell asleep" or "character dropped weapon"). Some suggestions for when to do this are provided in the text.
- Some Disciplines of the Evil Way require turning one or more tokens light.
- Must turn a token on a botch, or when a player rolls a colossal success.



# THOMAS SIMPSON

CURRENT STAMINA

CURRENT WILLPOWER

## ATTRIBUTES

AGILITY **AGL** 45  
 STRENGTH **STR** 70  
 STAMINA **STA** 58  
 FOCUS **FOC** 50  
 WILLPOWER **WPR** 50  
 DEXTERITY **DEX** 40  
 PERCEPTION **PCN** 60  
 REFLEXES **REF** 50  
 SENSING THE UNKNOWN **STU** 12

## SKILLS

Movement 45  
 Prowess 70  
 Close Quarters Combat 58  
 Research 50  
 Fieldcraft 20  
 Investigation 25  
 Ranged Weapons 25

## SPECIALIZATIONS

> Boxing E 88  
 > Forensics E 80  
 > Shotgun E 55

## DAMAGE

**INJURY**  
 Superficial (-5 STA)  
 Minor  
 Serious  
 Critical (-50 penalty)  
 Lethal

**TRAUMA**  
 Distressed (-5 WPR)  
 Mild  
 Severe  
 Traumatized (-50 penalty)

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

## THE ART

Restoration  
 » healing

## EDGES AND DRAWBACKS

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

**DRIVE**   
**HISTORY**

## DRIVES AND HISTORY

Heal Victims of the Unknown

**Thomas Simpson**  
**Description:** 45 years, 6'0", 225 lbs., black hair, brown eyes.  
**History:** Dr. Simpson is a top medical man, originally from Chicago. He has studied in the US, France, and Austria, specializing in rural populations and charity work. His investigation of a hemorrhagic fever in rural Bosnia whose survivors claimed to be harassed by "evil spirits" led to his involvement with SAVE. Dr. Simpson had an early interest in the pugilistic arts (boxing) and has maintained his skill in the sport. He always carries a flask, though what's in the flask varies depending on the mission.

## BACKGROUND





## UNDERSTANDING THE CHARACTER SHEET

Here are quick descriptions of the sections of the character sheet, and what they mean to the players:

**Background:** This is a brief description of the character's past and how she became involved with SAVE. Any details not included here are yours to create.

**Drive:** Drive is the reason that the envoy fights the Unknown. Once per session, the envoy can call upon her Drive to help her through a difficult challenge. The player marks the right-hand box, and can do anything she could normally do by turning a token dark. If the player thinks the Drive should get the character into trouble, though, she can tell the CM that, and the CM will instruct her to mark the left-hand box. He will then turn a token light, and make that character's life more difficult somehow in the current scene.

**History:** The envoy's history catalogs her experiences with the Unknown or other significant events or facts. The player and the CM can use the boxes bordering this trait much like single-use token turns.

**Attributes:** The nine traits that measure the character's basic capabilities. They are:

- *Agility (AGL):* Overall body grace and coordination.
- *Strength (STR):* The character's physical power.
- *Stamina (STA):* A measure of the character's physical endurance. It has two ratings: a maximum (which does not change) and a current rating (which fluctuates as the character suffers damage or exertion). It is derived from the average the character's AGL and STR.
- *Focus (FOC):* Memory and concentration.
- *Personality (PSY):* The character's ability to make an impression on others.
- *Willpower (WPR):* A measure of the character's mental fortitude. Like Stamina, it has a maximum and current rating. It is derived from the character's FOC and PSY.
- *Dexterity (DEX):* Hand-eye coordination and manual nimbleness.
- *Perception (PCN):* The character's physical senses.
- *Reflexes (REF):* The character's ability to react to stimuli. It is derived from the character's DEX and PCN.

**Skills:** SAVE envoys have ratings in six skills, and can be *trained* or *untrained* in each of them. Trained skills have higher ratings (equal to the controlling attribute). Characters can also have Specialties in their trained skills, which increases their ratings. The skills are:

- *Movement:* Based on AGL. Running, climbing, or sneaking around.
- *Prowess:* Feats of strength and physical skill, like breaking down a door or lifting a heavy object. Based on STR.
- *Close Quarters Combat:* Fighting with hand weapons or unarmed. Based on STA.
- *Research:* Gaining information from text or academic sources. Based on FOC.
- *Communication:* Establishing a rapport or getting information from people. Based on PSY.
- *Interview:* Gaining information by talking to people and reading their reactions. Based on WPR.
- *Fieldcraft:* Repair, lockpicking, and mechanical aptitude. Based on DEX.
- *Investigation:* Finding information based on physical clues. Based on PCN.

**Injury:** Measures how badly hurt a character is; the numbers next to the boxes are penalties that apply to all of the players' rolls if that box is marked.

**Trauma:** Measures the character's mental and psychological harm. Characters suffer Trauma after unsuccessful Resolve checks.

**Edges:** These are special traits that give the character bonuses under certain conditions.

**Drawbacks:** The inverse of Edges, Drawbacks are areas in which the character is weak.

**The Art:** Supernatural powers that SAVE teaches apt envoys. Every character except Maria has some skill in the Art; their Disciplines are described on their character sheets. All characters have the following ability:

- *Sensing the Unknown (STU):* The character's ability to sense otherworldly phenomena.



# COMBAT

Combat in **CHILL** works in a series of *rounds*, each of which lasts approximately two seconds. Combat is quick and deadly — a person with some skill with a weapon can quickly incapacitate or kill an unskilled opponent.

## ACTION ORDER

Characters act in *descending* order of *current* Stamina. This means that as characters become injured or fatigued, they also become slower. Maria always adds 15 to her effective STA for purposes of action order, due to her Decisive Edge.

## INJURY

Any time a character suffers damages, either as the result of an intentional attack or some environmental concern (falling out of a window, for instance), the character runs the risk of injury. Every character has five Injury boxes, labeled Minor, Serious, Major, Critical, and Lethal. If a character suffers a Lethal Injury, she dies (unless the player turns all available light tokens dark). In addition, characters can suffer Superficial Injury, which does not have a corresponding box.

Injuries impose penalties on the traits to the left of the Injury boxes. These traits are: AGL, STR, STA, Movement, Prowess, Close Quarters Combat, and any Specializations of those skills. The character only takes the highest applicable penalty; the penalties are not cumulative.



## SUPERFICIAL INJURY

Superficial Injuries represent bruises and scrapes. They don't impose a penalty; whenever a character suffers such an Injury, she simply loses 5 STA.

## MINOR INJURY

Minor Injury represents sprains, knocked-out teeth, broken fingers, minor concussion, and other injuries that won't cripple a person, but require time to heal and can reduce effectiveness. When a character sustains a Minor Injury, she loses 10 STA and suffers a -10 modifier to target numbers involving applicable traits.

## SERIOUS INJURY

Serious Injury indicates broken limbs or extremities, torn muscles, lacerations, or other physical trauma that can significantly impact effectiveness and require extended time to fully heal. When a character sustains a Serious Injury, the player lowers STA by 20 and suffers a -20 modifier to target numbers involving applicable traits.

## MAJOR INJURY

Major Injury includes severe physical damage that can cause long-term disability if not treated, such as massive head trauma, compound fractures, fractures of the head/neck/spine, and internal injuries. When a character sustains a Major Injury, the player reduces STA by 30 and receives a -30 modifier to target numbers involving associated traits.

Until the character receives medical aid and is stabilized, the player must spend 5 Stamina whenever the character moves or exerts herself.

## CRITICAL INJURY

Critical Injury results in the character's death if aid is not quickly rendered. Marking this box represents wounds resulting in severe blood loss, massive physical trauma, or deadly internal damage. The player lowers STA by 50 and applies a -50 modifier to target numbers of checks based on physical traits.

The character continues to lose 5 STA each round until the character is stabilized. If the character becomes Exhausted (STA 0) while Critically injured, she dies unless she receives first aid or comprehensive aid before the end of the scene.

## LETHAL INJURY

Lethal Injury, the final rank on the Injury Scale, indicates the character is dead. Accordingly, no additional penalty is associated with this Injury level. When the Injury box is marked, the envoy succumbs to her wounds unless the player turns all available tokens dark. At least one token must be turned for the envoy to avoid death; takeaway and drive boxes cannot substitute for a token in this situation. If the player saves the character in this way, the player sets the character's STA to zero and then marks the Critical Injury box (if it isn't already marked).

## ATTACK CHECK

When one character attempts to intentionally harm another character, the attacking player rolls an Attack check. The trait or specialization used for the check depends on the type of attack. Shooting a gun requires rolling Ranged Weapons, melee attacks use Close Quarter Combat, and throwing a weapon or object uses Prowess. If the character has a specialization in an appropriate type of attack, that specialization is used instead. The CM determines the starting Injury Rank (see below), the player rolls the Attack check.

### ATTACK CHECK RESULTS

<b>Botch</b>	The attack does not damage the target (player turns a token dark)
<b>Failure</b>	The attack does not damage the target
<b>Low Success</b>	Successful attack causing damage equal to the Injury Rank
<b>High Success</b>	Successful attack, increasing Injury Rank one level
<b>Colossal Success</b>	Successful attack, increasing Injury Rank two levels (player turns a token light)

## SURPRISE AND REACTION CHECKS

Both Surprise and Reaction checks give characters an opportunity to react to unforeseen events. The CM can request a Surprise check to determine if the character can respond when caught off guard. Players can request a Reaction check when they want their characters to interrupt or respond to something happening near them.

### SURPRISE CHECK

When a character is surprised, whether she is ambushed by a sudden threat or by a change in the environment, she may become momentarily stunned. In that event, the CM calls for a Surprise check. The player rolls a General check using the character's Reflexes. If successful, the character can act during the current round. If the roll fails, the character is too surprised to do anything for one round.

### REACTION CHECK

A player requests a Reaction check to afford her character the chance to interrupt an event or action. Characters cannot react to something they do not see or are otherwise unable to sense. Reactions always resolve in a single round and provide opportunity to shoot a monster before it escapes, stop a cultist from stabbing an innocent sacrifice, or jump in front of a bullet for a fellow envoy. Reaction requires a Specific Reflexes check.

#### REACTION CHECK RESULT

<b>Botch</b>	The character cannot react or take any other action this round (turn a token dark).
<b>Failure</b>	The character cannot react; any action taken during the current round uses half the normal score.
<b>Low Success</b>	The character acts simultaneously with the inciting action (see Simultaneous Action).
<b>High Success</b>	As per the Low success, or the character may act first and interrupt the inciting action. If the inciting action is still possible, it resolves after the reacting character's action is complete.
<b>Colossal Success</b>	As per the High success (turn a token light).

### SIMULTANEOUS ACTION

When two characters act simultaneously and their actions oppose one another, the CM calls for each player to roll the appropriate trait as a Specific/Opposed check. If one player rolls a higher success level, that character's action succeeds while the other character's action fails. If the both players roll the same success level, neither character is successful.

### DEFENSIVE ACTION

A defensive action is a specific type of simultaneous action. An envoy who sees someone draw a gun might dive for a cover. A character attacked by a rabid dog could push her rifle sideways into the beast's mouth to keep it at bay. Anytime a player wishes to engage in a defensive action, she must either have a higher initiative and have delayed her character's action, or she must roll a successful Reaction check.

Defensive actions use an attribute, skill, or specialization appropriate for whatever means the character is using to defend herself. The player rolls a Specific/Opposed check against the attacking player. If the result matches or exceeds the attacker's success level, the defending character successfully avoids or prevents the attack. Even if the defensive result is lower than the Attack check result, the Injury Rank of the attack is reduced by one level for each level of success on the defender's roll.

### TRAUMA

Perpetual exposure to violence and horror causes psychological damage and scarring in even the strongest, most emotionally stable person. SAVE envoys face supernatural threats that strain the boundaries of the Known world; even stress from mundane emergencies, however, can take a toll on CHILL characters.

Psychological damage is not as apparent as a physical injury, but it is often just as harmful. During play, Willpower loss represents temporary mental and emotional strain. A deeper, more significant toll on characters' sanity happens through witnessing and confronting evil — the job of a SAVE envoy. CMs determine the Trauma Rank of a situation while players catalogue this trauma on their characters' sheets using the Trauma Scale. In *Good Fences Make Good Neighbors*, the text will tell the CM when to call for a Resolve check and what the Trauma Rank should be.

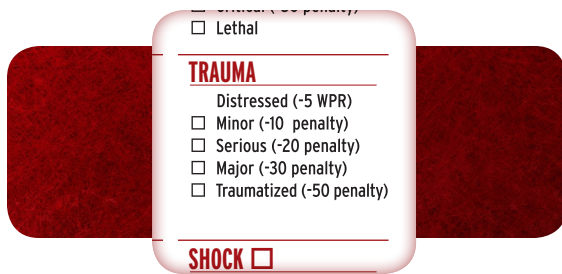
### TRAUMA SCALE

Players record their characters' mental strain and psychological damage by depleting their character's Willpower and marking boxes on the Trauma Scale located on each character sheet. The Trauma Scale includes five degrees of Trauma: Distressed, Minor, Serious, Major, and Traumatized.

Each Trauma level corresponds with a Willpower penalty; the last four levels have a Trauma box. No level corresponding to Lethal appears on the Trauma



Scale. Envoys will never become removed from play by the mental strain of fighting the Unknown.



The Willpower penalty signals the player to reduce WPR by the penalty amount. Reducing WPR represents the temporary strain of mental exertions from employing the Art as well as witnessing disturbing situations.

Marking Trauma boxes on the Trauma Scale represents the character internalizing the atrocity, horrors, and malevolence of the Unknown, resulting in psychological damage that may persist for some time after the conclusion of the case. Marked Trauma boxes require the player to apply a Trauma penalty as a negative modifier to checks using the character's psychological traits: Focus, Personality, Willpower, Research, Communication, Interview, and associated specializations.

## MARKING THE TRAUMA SCALE

When a character suffers Trauma, the player reduces the character's Willpower by an amount equal to the Willpower penalty of the Trauma inflicted. The player then marks the appropriate Trauma box (except for Distressed) on the Trauma Scale, as well as all lesser Trauma boxes. The character only loses Willpower equal to the highest Willpower penalty when marking a Trauma box. Characters typically mark the Trauma Scale after a Resolve check (see below), although some Evil Way Disciplines cause Trauma in other ways.

## TRAUMA PENALTY MODIFIER

Any checks rolled using a psychological trait (Focus, Personality, Willpower, Research, Communication, Interview, and their associated specialties) receive a negative modifier equal to the penalty of the highest Trauma level marked. Only the highest Trauma penalty is used; the penalties are not cumulative. Trauma penalties do not impact disciplines of the Art. Characters suffer the penalty from Trauma until they

are able to integrate their experiences and overcome the negative effects.

## TRAUMA LEVELS

**Distressed:** Distress indicates momentary mental strain that does not leave a lasting impact on the envoy. This first level on the Trauma Scale does not have a corresponding Trauma box and thus does not indicate a lasting penalty to the associated traits. Each time an envoy experiences Distress, her player reduces WPR by 5.

**Minor Trauma:** Minor Trauma represents moderate stress and dissonance that unsettles the character and may lead to slight shifts in personality and manner. The player marks the Minor Trauma box, reduces the character's WPR by 10, and applies a -10 penalty to all rolls using the associated traits.

**Serious Trauma:** Serious Trauma indicates a significant psychological strain caused by the envoy's experience. The player marks the Serious Trauma box, reduces the character's WPR by 20, and applies a -20 penalty to all rolls using the associated traits.

**Major Trauma:** Major Trauma marks a profound crack in the envoy's psyche or sense of self. The terror, horror, and revulsion they experienced become embedded, requiring time and the help of others in order to integrate it productively into their understanding of the world. The player marks the Major Trauma box, reduces the character's WPR by 30, and applies a -30 penalty to all rolls using the associated traits.

**Traumatized:** An envoy may confront circumstances or evil so pronounced and unforgettable that the character is unable to cope with the experience. While an investigator can continue to function and complete his mission even under those circumstances, the impact of such existential trauma will seriously reduce the envoy's abilities. When Traumatized, the player marks the Traumatized box on the Trauma Scale, reduces the character's WPR by 50, and applies a -50 penalty to all rolls using the associated traits.

## TRAUMA TYPES

A variety of scary stressors and nightmarish experiences await envoys during a case, but each potentially awful event falls into one of three categories: terror, horror, or revulsion. The three types of trauma interact with the Trauma Scale in the same way. Edges and Drawbacks can impact the target numbers and Trauma Ranks for Resolve checks based on the type of Trauma, however.

### TERROR

An envoy experiences Terror when she confronts the reality of being killed or destroyed, especially from an Unknown threat. When someone or something attempts to maim or kill the character, or when an envoy is seriously hurt and faces the possibility of permanent disability or death, the CM sets an appropriate Trauma rank and calls for a Terror Resolve check.

### HORROR

Horror erodes the character's understanding of the world or her faith in humanity. When a creature surprises the character or the envoy witnesses something she believed impossible, the CM sets a Trauma rank for a Horror Resolve check.

### REVULSION

Disgusting or overwhelming sensory stimuli, usually involving death, decay, and/or carrion, prompts a Revulsion Resolve check. The character might see, smell, touch, and/or hear the source of revulsion. Seeing a victim's flesh peel off her body, examining a corpse which bursts open to reveal insects, or realizing the food the character is chewing is actually rotting flesh would all require a Resolve check from revulsion.

## RESOLVE CHECKS

When the characters confront a beast rushing in for the kill, an apparition wearing the face of dead loved one, or the stench of a walking corpse as it shambles toward them, the Chill Master calls for a Resolve check. The CM determines the Trauma Rank and Resolve type (Terror, Horror, or Revulsion), and then each player rolls a specific check using her character's Current Willpower.

## RESOLVE CHECK RESULTS

<b>Botch</b>	Trauma Rank increases by one (player turns a token dark)
<b>Failure</b>	Trauma suffered equals Trauma Rank. The character is unable to act this round.
<b>Low Success</b>	Trauma Rank decreases by one
<b>High Success</b>	Trauma Rank decreases by two
<b>Colossal Success</b>	The character suffers no Trauma (player turns a token light)

When a player fails a Resolve check, the negative stimulus overcomes the character and she cannot act for a few seconds. A violent assault may cause the character to look for an avenue of escape; a sudden change in the character's reality could cause her to hesitate; or an overwhelmingly grotesque sight might cause her to retch uncontrollably.

After rolling the Resolve check, a player may turn one or more tokens dark to lower the Trauma level suffered by her character, reducing the Trauma suffered one level for each token turned. The player can also mark the light box of a personal takeaway to reduce the Trauma level by one. The lowered Trauma level only applies to the player's character, not the group as a whole. Other players may also turn as many tokens or use as many takeaways as they wish.

## RESOLVE AND OVERWHELMED CHARACTERS

An envoy who is exposed to devastating horror or pushes herself too far becomes vulnerable to the lasting effects of trauma. An Overwhelmed character (a character with no remaining Willpower) who fails a Resolve check also marks the next open Trauma box on her Trauma Scale, regardless of the Trauma level just inflicted. The new Trauma does not cause a new loss of Willpower (traits can never fall below zero). Players of Overwhelmed characters can still roll Resolve checks. Certain Edges can provide a chance of success, along with turning tokens or using takeaways.





# THE ART

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Four the characters in this scenario can use disciplines of the Art. In terms of **CHILL** mechanics, the first power an envoy learns from a School of the Art is called an *attunement*. Each attunement requires the player to turn a token, but she does not roll a check. Each School of the Art has a different attunement.

Once attuned, the envoy can learn *disciplines*, which are sophisticated and powerful extensions of the practitioner's connection to that School of the Art. Attuning to an Art provides a safer, more consistent path to develop expertise in disciplines.

Each character's attunements and disciplines are described on the following pages.





## BB BOTTOMLEY

BB has training the Restorative school of the Art. This gives him an attunement and a single discipline.

BB's attunement is called *Invigorate*. At any time, the play can turn a token dark, and BB immediately regains 10 WPR and 10 STA. He cannot use this attunement on others, however.

His discipline is called *Feat of Strength*. Activating Feat of Strength does not require an action, but instead supplements an action involving physical strength. BB lifts, throws, strikes, or performs some movement, adding the power of the Art to his physical strength. The activation benefits one Prowess or Close Quarters Combat action during the current round, although the player may activate the discipline multiple rounds in a row. BB cannot extend the benefits of this discipline to anyone else.

Add +30 to the T# for the check. The envoy's body becomes stronger, but performing an action with the additional strength could result in the envoy damaging his body. For example, BB may be strong enough to kick down a reinforced door, but the force of the blow could hurt the character's leg. Similarly, he could try to flip a car onto its side, but the weight and strain on the character's muscle and joints would result in Injury. The CM should decide if the character's action will cause Injury, and if so, set an Injury Rank of Minor or Serious. The player can decide whether to commit to the action after learning the Injury Result BB will suffer.

## RORY CALHOUN

Rory has attunements for the Kinetic and Protective schools of the Art, but he only has a discipline in the Protective school.

His first attunement, for the Kinetic school, is called *Schematic*. The player may turn a token dark while her character touches any human-made object or structure in order to intuit the composition, function, and design of the object. The attuned envoy also senses the object's connection to anything Unknown. The CM should provide information about the object as if the character rolled a High success for Sense the Unknown focused on the item. Schematic provides no information about anything not explicitly a part of the object. An envoy using this ability on a vault would know what the vault is made of and how the locking mechanism works, but would gain no knowledge of the contents.

Touching a part of a building provides the character with knowledge of the materials used during construction, along with a mental blueprint. The envoy does not learn anything about what is inside the building, but she could find hidden rooms or a wall safe. Using this power on a device or machine allows the attuned envoy to understand how the item works and whether or not it is broken. If the envoy attempts to repair a device or machine after using Schematic, the player adds 30 to the target number.

His Protective attunement is called *Disrupt*. The player turns a token dark to activate Disrupt on a person or object she can see or touch, interrupting any Art or Evil Way for a few seconds. Someone under the effects of an Evil Way discipline is temporarily freed, while an object imbued with Unknown energy becomes momentarily inert.

Disrupt does not permanently cancel a discipline; the attunement halts the Unknown energy for a few seconds (one round), but the discipline then resumes without the creature or character needing to reactivate the power. An entity using the Evil Way feels the brief static caused by Disrupt and can sense which envoy is responsible.

Rory's discipline is called *Line of Defense*. Rory can draw a line across any threshold to stop creatures from crossing. No creature of the Unknown, corporeal or incorporeal, can pass through the threshold or enter the warded area. Evil Way disciplines cannot directly break the Line of Defense. Anything that scatters or otherwise disfigures the line, circle, or sigil ends the power of the discipline. Line of Defense always dissipates at sundown and sunset, but can be reactivated immediately after. A Line of Defense also falls if the envoy who created it dies.

The line seals a natural entry point and extends to any connecting walls. A Line of Defense drawn in a doorway would extend to the wall connected to the door and prevent a creature from walking across the doorway or bursting through the adjacent wall. The line would not stop a creature from entering a window on the second floor or breaking in through the back door of the building.

An envoy can draw the line between any two proximate objects, such as between two trees, to form a small barrier. The line must have a starting point and end point; anything which damages or disrupts the line while the envoy spreads the natural material cancels the discipline. The player rolls the Activation check on the round the character finishes drawing the line.



## JENNIFER JOYCE

Jennifer has training in the Communicative school of the Art. Her attunement is called *Follow the Strings*. She can use Follow the Strings to intuit what motivates the target's current actions, and to know if a creature of the Unknown used the Evil Way to control, manipulate, or confuse the person in question.

Once the character learns the target's motivations, the player may turn a token dark and learn the target's intent. The CM relays this with a short statement; she should not provide too much information. For example, "she wants to leave" or "he needs his next fix" are sufficient.

Follow the Strings also functions as a High Success level for a Sense the Unknown check, specific to the person the character focuses on. If the person is presently under the influence of a discipline of the Evil Way affecting her behavior or thoughts, the envoy realizes this (though not which specific discipline or anything about its user).

Jennifer's disciplines are *Telepathic Empathy* and *Telepathic Sending*.

Using Telepathic Empathy, Jennifer can sense and interpret the emotions of another person or animal. Jennifer focuses on one person or animal, spends a few moments interacting with the target, and the player rolls the Activation check. For the remainder of the scene, the character feels the emotional state of the target and gains +30 to all Interview and Communication checks involving that person. Using Telepathic Empathy on an animal allows the envoy to gauge the creature's response to anyone nearby, predict if it will attack, and generally know what the animal wants. At the CM's discretion, the envoy could approach and relax an otherwise frightened or hostile animal.

With Telepathic Sending, Jennifer can send a mental message to a target with at least human-level intelligence. The messages sent do not compel the subject to act. Language is not a barrier to telepathic communication; the target "hears" the message in her native tongue. If the subject knows the sender, she will recognize her as the source of the message. Jennifer uses one action to activate the discipline and can send brief messages to a single subject within line of sight for the remainder of the scene. The envoy may only send telepathic messages to one subject at a time and must activate the discipline again to connect with a different target.

## THOMAS SIMPSON

Thomas has training the Restorative school of the Art. This gives him an attunement and a single discipline.

Thomas' attunement is called *Invigorate*. At any time, the play can turn a token dark, and BB immediately regains 10 WPR and 10 STA. He cannot use this attunement on others, however.

His discipline is called *Heal*. Thomas can extend the physical energy of the Art from his own body into a patient, rapidly accelerating the subject's natural healing. The discipline allows the patient to knit bone, mend skin, and even return from death's door. She will bear the scars, however, because the rejuvenating effects of Heal work in concert with the target's own healing abilities to recover. Thomas may not Heal himself, however.

Channeling the Restorative Art to heal requires the practitioner to touch the patient. If the healer spends an entire scene or recovery focusing on the discipline, the player rolls the Activation check and can clear marked Injury based on the discipline level. The healer can also accelerate the process, spending just one round to activate the discipline, but the patient loses Stamina equal to the amount of Willpower depleted for the Activation check.

After the discipline is activated, the subject clears the most severe Injury box marked, so long as the character did not suffer Lethal Injury. Once Heal is used to treat an Injury, the discipline cannot benefit that character again unless she suffers a new Injury and the player marks another Injury box during the case. Conventional medical treatment, however, could reduce the character's Injury after the attuned envoy's healing.

## SENSE THE UNKNOWN

The first attunement each and every envoy of SAVE develops is not linked to a specific School of the Art and does not require studious effort, just a willingness to face a difficult truth. Players can have their character attempt to Sense the Unknown during a case by rolling a check with the character's Sense Unknown score, by turning a token dark, or marking an arcane takeaway. Regardless of which method a player uses, each character can only Sense the Unknown once per scene. This is because Sensing the Unknown requires paying attention to the Unknown energies in the area; it takes a sustained effort on the envoy's part, not a simple glance.

When a player decides to roll a Sense Unknown check, the CM provides a modifier between 0 and +50 based on the strength, proximity, and recentness of any Unknown activity in the area. An area with no recent Unknown activity at all would not provide a modifier. Sensing Unknown in a room a powerful creature of the Unknown just left or where an entity is actively using an Evil Way discipline could warrant up to a +50 modifier.

## SENSE THE UNKNOWN RESULTS

**Botch:** The character cannot sense the Unknown and loses 10 Willpower (player turns a token dark).

**Failure:** The character is unable to detect the Unknown this scene.

**Low Success:** The character can detect if the Unknown is present, along with a basic sense of its strength or proximity, and stays aware of changes to manifestations of the Unknown during the scene. She does not gain information about the source or nature of the Unknown energy.

**High Success:** The character not only becomes aware as per the Low Success, but can also feel which people, items, or specific locations are near where the Unknown is most concentrated. The envoy does not detect the nature of the Unknown presence and is unable to determine if the nexus of Unknown energies is a creature of the Unknown or merely the target or nexus of an entity.

**Colossal Success:** The character gains all of the information from the Low and High Success, but also intuits something about the nature of the Unknown. An envoy near the nest of a primal, Unknown beast may fleetingly feel the thrill of the hunt, while a character sensing in a haunted hotel might hear the *ding* of a service bell and momentarily see the hotel as it was when the spirit was alive.

The character of a player who rolls a Colossal Success immediately attracts the attention of any nearby creatures of the Unknown and will likely become a target, if the fiend is looking for a victim.

Players may turn a token dark or mark an arcane takeaway instead of rolling a Sense Unknown check to automatically succeed as if they rolled a Low Success.





# GOOD FENCES MAKE GOOD NEIGHBORS

## ATTENTION PLAYERS

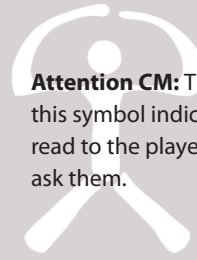
The remainder of this packet describes the mission that the envoys will experience. If you are not planning to act as Chill Master for this game, we recommend that you stop reading now. You'll have more fun if you don't know what's coming!

Every neighborhood has a house, one kids bike past furiously as if their lives depended on it. That house that never turns on the porch light on Halloween night, but it doesn't matter because the kids wouldn't approach it anyway. The house is old, run down, and the lawn and the garden are unkempt, but the city doesn't seem to crack down on it. Maybe they've tried and failed, or maybe the city officials, lifelong residents of the town, remember that house and give it a wide berth.

The Unknown lurks in the untamed wilds, the biggest cities, and the sleepy, boring suburbs as well. SAVE might never know the inhuman creatures stalk the cul-de-sacs and well-tended parks of the American Midwest, until those creatures do something terrible.

Today that happened.





**Attention CM:** Throughout this text, you will see this symbol indicating a section that you should read to the players, or a question you should ask them.

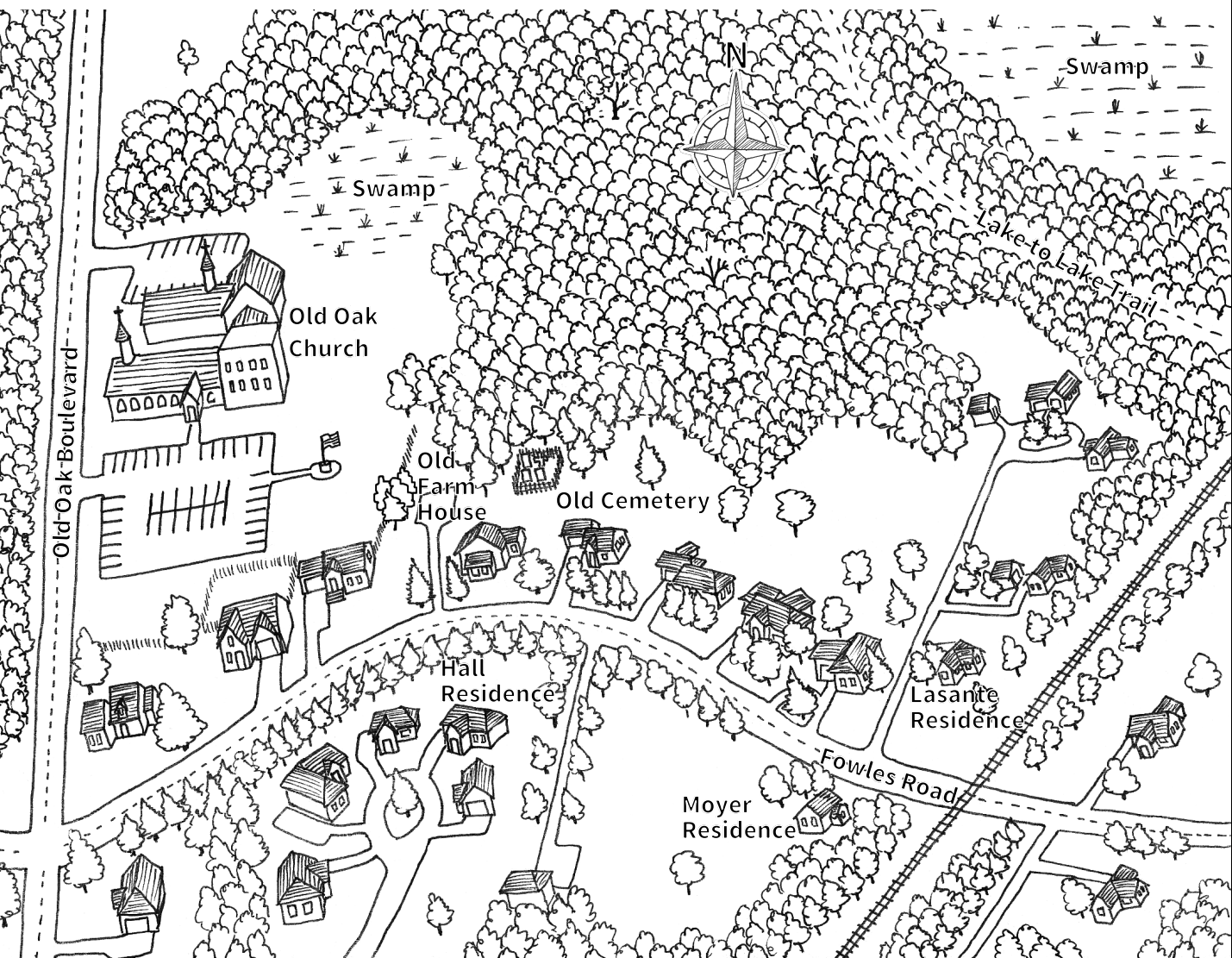
## THE SITUATION

A creature of the Unknown called a Mean Old Neighbor Lady has stolen a young boy from his home. She plans to turn him into a servitor, but she can only do so on the night of the summer solstice — one night after the arrival of envoys. The envoys can find the Mean Old Neighbor Lady's house with some investigation, but they need to move quickly. Once she figures out that she's being investigated, she'll dispose of the boy to protect herself.

## THE OLD FARM HOUSE

Middleburg Heights is a small city on the southwest side of Cleveland, with a population just under 16,000. It was mostly farmland until the 1960s, when better highway access brought a boom in business and population. Some of the old farmhouses still stand, however, and have been renovated over the years. The old farm house on Fowles Road is one such structure, and it holds a terrible secret.

The inhabitants of that house are long gone, killed and stuffed in the crawlspace in the cellar by the Mean Old Neighbor Lady and its servants. The farm house sits on a busy street on an acre and a half plot. An old cemetery, holding the graves of some of the original inhabitants of the area (dating back to the 1850s) sits north of the house, and although neighbors live to the east and west, no one has any particular interest in the old farm house. The Mean Old Neighbor Lady





has therefore been able to live in peace, quietly preparing for the day when she can create a new minion.

Three creatures of the Unknown live in the old farm house: The Mean Old Neighbor Lady (it doesn't have a name of its own, but the gamin calls it "Gramma"); a gamin (all that remains of an unfortunate girl named Marie Lasante); and a huge black dog (the gamin calls it "Bête"). As the case begins, a nine-year-old boy named Reuben Hall is being held prisoner in the basement.

The Mean Old Neighbor Lady doesn't leave the house, except to chase away visitors and intruders. The gamin stays indoors during the day, wandering the woods or swamps to the north at night. It may sneak into the neighborhood to the south to peep in windows. Bête, likewise, stays indoors while the sun is up, and hunts for meat (deer, raccoons, and unlucky pets) at night.

South of the old farm house, across Fowles Road, is a sub-development called Old Oak Run. It consists of three cul-de-sacs connecting to a central road; about 20 homes in total. The people in this neighborhood know each other. The children play together, everyone trick-or-treats come Halloween, and many of the families know one another through church, work, or other social venues. None of them know the inhabitants of the houses on the north side of Fowles, however, and as such, the Mean Old Neighbor Lady has never aroused suspicion.

The Mean Old Neighbor Lady noticed Reuben and his family when they were walking home from the nearby movie theater, and set her sights on him as a new minion. She sent her gamin to abduct him, and the gamin crept into the neighborhood, opened his window, and woke him. The gamin used its supernatural powers (described later) to blanket the house in silence and to influence Reuben's mind and force him to follow it to the old farm house. They walked across Fowles Road, into the house, and down the stairs, and the Mean Old Neighbor Lady imprisoned him in the crawlspace.

The next morning, Reuben's parents (Noah and Janet Hall) woke up and, when Reuben didn't come to breakfast, realized he was gone. They called the police, and the detective on the case, Don Hagen, noticed something "off" about the scene (that is, he Sensed the Unknown). Hagen, while not a SAVE envoy, is aware of the organization and often acts as a contact and informant. He contacted SAVE, and

the local headquarters quickly put a team together, briefed them, and got them on planes to Cleveland (except for Rory Calhoun, who is local).

From the time the mission starts, the envoys have about 30 hours to investigate the kidnapping, find the old farm house, defeat the Mean Old Neighbor Lady, and rescue Reuben. If they do nothing, Reuben is turned into a gamin and irrevocably becomes a creature of the Unknown.

## TIMELINE

**1855:** Old farmhouse built by Givler Family

**1963:** Most of the land belonging to the Givler Family sold to pay debts; Myron Givler sells the house to Lawrence Brint and moves away.

**1973:** Mean Old Neighbor Lady arrives, kills Lawrence and Amy Brint and puts their bodies in the crawlspace.

**June 1974:** Mean Old Neighbor Lady abducts Marie Lasante and turns her into a gamin.

**2010:** Hall family moves to Middleburg Heights.

**June 18, 2015:** Hall family walks to movie theater; Bella Hall sees Bête on the way back. The gamin opens the chicken coop at the Moyer home and smashes the eggs.

**June 19, 2015:** Gamin abducts Reuben Hall from his home.

**June 20, 2015:** Noah Hall calls the police; Detective Don Hagen contacts SAVE. SAVE envoys arrive in Middleburg Heights that afternoon. At sunset, the Mean Old Neighbor Lady uses her Erase Memory power, and everyone involved in the investigation except for the PCs forgets that Reuben ever existed.

**June 21, 2015:** At sunset, the Mean Old Neighbor Lady enters the basement and begins the ritual to turn Reuben into a gamin. If she is not stopped, at sunrise the ritual is complete, and Reuben is lost.

# THE INVESTIGATION

The envoys' investigation begins when they receive the mission activation letter, but they don't really have time to do research before they have to get to their local airports and fly out (in case anyone asks, BB flies from Los Angeles, Thomas and Jennifer fly from Chicago, and Maria flies from New York). The regional coordinator does not meet the envoys personally, but puts Rory in charge of coordinating things.

## MEETING DETECTIVE HAGEN

Ask Rory's player where he set up the meeting between the envoys and Detective Hagen. The locale isn't really important, but the decision sets the tone of the meeting and perhaps the whole investigation. If Rory arranges for everyone to meet at a bar, it sends a different message than if he reserves a quiet study room in the local library.

Detective Hagen joins you. He is a muscular, heavy-set man in his late 40s, with brown hair greying at the temples and a day's worth of stubble. He looks as though he hasn't slept, and fiddles with his wedding ring as he sits down.

"Hi, everybody," he says. "I don't have long, so we need to make this quick."

He pulls out a picture of a smiling nine-year-old boy in a baseball uniform, holding a mitt.

"This is Reuben Hall. He disappeared from his bedroom yesterday. As you probably know, most of the time kidnappings are custody issues — someone breaking into a house to snatch a kid is actually really rare. Almost unheard of. But that's what we have, here, and the first 48 hours are really the best chance we have of finding him. After that..."

He trails off, shaking his head grimly.

Don explains to the characters the facts of the case as he knows them, and then answers any questions they might have. When you're portraying Don, keep in mind that he is a police officer, and his first

priority is to get Reuben home safe. He is aware of the Unknown, and knows that the police are not equipped to deal with threats of an otherworldly nature. He is willing to offer whatever assistance he can to the envoys, but he is not willing to put officers in the path of the Unknown (see his background under "NPCs" for the details).

Don tells the characters the following:

- Reuben Hall (9) lives in a house in Middleburg Heights with his father, Noah (40); mother, Janet (39); and little sister, Bella (5).
- Reuben went to bed the night of Friday, June 19, about 10PM. His parents noticed he was missing at approximately 10:30AM on Saturday, June 20.
- There was no sign of violence or struggle in the room.
- All of the Halls' extended family has been contacted and accounted for; none of them have seen Reuben.
- There are no known offenders living in the immediate area that might have taken Reuben.
- Reuben has a number of friends in the neighborhood, but none of them know where he is, nor have they received messages online or via phone from Reuben since the evening of the 19<sup>th</sup>.
- When he entered Reuben's bedroom, Hagen felt "something wrong. A weird cold feeling up my spine." The characters recognize this feeling as the Unknown.
- Hagen is in charge of the investigation. He has the Halls making lists of everyone who has been in their house over the past few years, mostly to keep them occupied.

Give the players a chance to ask questions as their characters. Don is able to provide the answers to the following questions:

- **Have there been any similar disappearances in the area?** None that Don



knows of, but he can get access to case records for the PCs (see “Local History”).

- **Was the window damaged?** The window wasn’t damaged, but had not, to the Halls’ knowledge, ever been opened before (the house has central air, so there’s never a need to open bedroom windows). The window would have required some effort and strength to open, but no one in the house heard anything. If the players ask about the window or the windowsill, have them make a general Perception check. If the check succeeds, the character notices tiny marks on the exterior of the windowpane. The photos Don has aren’t clear enough to get a good sense of what they are, but it should give the characters a place to start when they investigate the house (under “Hall Residence”).
- **Does Reuben have any known affinity for the Art?** No, but this information is difficult to verify.

After the PCs have finished talking to Don, he asks them their next course of action. If the players can’t think of anything, he suggests investigating the house, but cautions them against conducting interviews with the parents unless they have a solid reason to do so and can manage the interview in a relaxed and empathic manner; the Halls are terrified and grief-stricken at the loss of their son.

The next few scenes can be used in any order, and detail the most likely courses of investigation that the characters might take. The characters may even wish to split up in order to cover multiple angles simultaneously. The “Acting as Chill Master” section talks about running an investigative game and what to do if the players do something unexpected.

### SUNSET ON JUNE 20TH

When the sun sets on June 20<sup>th</sup> (the day the characters get involved with investigation), the Mean Old Neighbor Lady uses one of her supernatural powers to make the town forget about Reuben Hall entirely. When this happens, add a light token to the table. This process takes place overnight — the police, his family, and everyone else involved in the investigation loses track of Reuben. If the characters speak with Don

or Reuben’s parents the next morning, they have no idea who the characters are talking about.

Of course, pictures of Reuben, the belongings in his room and the police case file all still exist — the Mean Old Neighbor Lady isn’t strong enough to make those things simply vanish. Reuben’s family removes all of these items, packs them in boxes, and puts them in the garage, all while in a sleepwalker-like daze. Don collects all of the case information and puts it in a “dead letter” file. If the characters mention Reuben Hall to any of these people, they are met with blank stares and confusion.

Jennifer, using her Follow the Strings attunement, can verify that this behavior was caused by a Discipline of the Evil Way. Likewise, Rory can use his Protective School to grant an affected character a few seconds of lucidity. The character remembers Reuben and has enough time to answer a question or two before the power takes hold again.

When the characters first encounter this response, have the players roll make a horror Resolve check. This is a specific check against their current Willpower. Jennifer receives a +15 to her T# for her Hopeful Edge, while Thomas receives a -15 for his Naïve Drawback. The base Trauma Rank is Minor.

Once the memory of Reuben has been “erased,” the characters can’t gain information from interviewing his family. They can gain information from search the area outside his window, researching local history, or investigation the surrounding area, however.

### HALL RESIDENCE

An obvious place to start is the scene of the crime. Don has taken pains to keep the press away from the house. The usual alerts have gone out, but because of the involvement of the Unknown, Don is attempting to contain the situation because he isn’t sure what greater exposure would mean for Reuben. When the characters arrive, they see several cars parked on the street, but no obvious police presence. A uniformed police officer greets them when they come into the house, however. Don tells the other officers that they envoys are “consultants,” and leaves it at that. If the players want to come up with more elaborate backstories (maybe Jennifer is acting in her capacity as a reporter), let them.

Noah and Janet Hall are at the kitchen table. Bella is in her room coloring. Don introduces the



characters to the Halls, and remains nearby in case the PCs have any questions he can answer.

## NOAH AND JANET HALL

Read the following to the players:

Noah and Janet Hall sit at their kitchen table, staring into cups of coffee long gone cold. Each of them has a legal pad, covered with names of contractors, friends, dates of deliveries and service calls, and many other little details that, in the end, probably mean nothing. Janet holds an action figure in her hand like a talisman, and Noah looks up at you with eyes weary and ragged from crying.

Talking to the Halls is delicate. They are both highly sensitive, and neither has slept or eaten since Reuben went missing. Any suggestion that Reuben is dead, or that they are in some way to blame for what happened, will cause Janet to leave the table and Noah to become angry and confrontational.

Roleplay the conversation between the Halls and the PCs, but also have the player of whichever envoy is taking the lead in the conversation make an Interview check (Jennifer Joyce uses Interrogation instead). This is a specific check:

**BOTCH:** The Halls don't remember anything significant about the night Reuben vanished, and feel awkward talking to the PCs. They refuse to answer any questions (though the PCs can relay questions through Don), and talking to Bella suffers a -10 the character's T#.

**FAILURE:** The Halls remember that Lady, their dog, was in Bella's room in the morning after Reuben disappeared (she usually sleeps in Reuben's room).

**LOW SUCCESS:** The Halls tell the PCs that Lady was Bella's room in the morning, and that she hasn't left Bella's side since.

**HIGH SUCCESS:** The Halls tell the PCs that Lady was Bella's room in the morning, and that she hasn't left Bella's side since. They also mention that Bella was terrified a couple of nights ago coming home from the movies; she thought she saw something scary but hasn't been able to say what it was.

**COLOSSAL SUCCESS:** Everything under High success, and Janet Hall mentions that she heard the Moyers, a family down the road, had some of their chickens stolen a couple of nights ago (see "Surrounding Area").

## BELLA HALL

Bella Hall is in her room, stretched out on the floor, drawing pictures with crayons. When the characters enter, Lady (a cocker spaniel mix) stands up and growls at them, but calms down as long as the envoys don't do anything threatening.

Bella is processing what is happening to her family as best she can. She is willing to answer questions for the characters, but if they are pushy or abrasive, she starts to cry and runs to find her mother. If this happens, the envoys are ejected from the house.

Talking with Bella requires a specific Interview check (Jennifer can use Interrogation, but suffers a -10 to her T# because she isn't used to interviewing children; Maria can use Children).

**BOTCH:** Bella tells the characters that she saw a monster by the big pine tree the other night when her family was coming home from the movies (true; she saw Bête hiding under the tree). She says the monster looked like a "big snake person," which isn't true; she's mixing in things she's dreamed and seen in movies.

**FAILURE:** Bella tells the characters that she saw a monster by the big pine tree the other night when her family was coming from the movies, but can't provide any details about it.

**LOW SUCCESS:** Bella tells the characters about the monster by the pine tree, and says it looked like a "big, bad, black wolf."

**HIGH SUCCESS:** Bella tells the characters about the monster by the pine tree, and says it looked like a "big, bad, black wolf." She says that Lady was in her room in the morning when Reuben went away.

**COLOSSAL SUCCESS:** Bella tells the characters about the monster by the pine tree, and says it looked like a "big, bad, black wolf." She says that Lady was in her room in the morning when Reuben went away, and Lady doesn't ever leave her alone because she's protecting Bella.



### TELEPATHIC EMPATHY

Jennifer Joyce can use her Telepathic Empathy discipline to read the surface thoughts of anyone she can see. For the most part, that merely confirms what the witness is saying (the people to whom the envoys are speaking want to find Reuben, too), but the discipline also works on animals. If Jennifer's player thinks to use the discipline on Lady, have her make a specific Telepathic Empathy check, and then subtract WPR depending on her result. If the discipline succeeds, Jennifer reads the dog's thoughts, and experiences fear, loss, love, protection (for Bella), the scent of earth, pine needles, chickens, broken eggs, and another dog. This other dog terrifies Lady.

### REUBEN'S ROOM

Reuben's room looks much like the envoys would expect a nine-year-old boy's room to look: it's messy, but not filthy, and shows no overt signs of a struggle. Searching the room requires a specific Investigation check (Thomas can use Forensics). Sensing the Unknown here carries a +20 modifier.

**Botch:** The envoy finds no sign of a struggle, and the window was opened from the outside. The envoy also finds the severed arm of a plastic action figure near the windowsill (this is a red herring; Reuben did it himself with a pair of scissors a month ago, which Bella can tell the envoys if they ask her).

**Failure:** The envoy finds no sign of struggle, and the window was opened from the outside.

**Low Success:** The envoy finds no sign of struggle, and the window was opened from the outside. The character also finds Reuben's fingerprints on the windowsill, indicating that he climbed out of his own accord.

**High Success:** Same as Low Success. Also, paint chips from the windowpane indicate that it hasn't been opened before, and it requires a great deal of effort to move, even for an adult character. It also makes a loud grating sound when opened or closed.

**Colossal Success:** Same as High Success. Also the envoy finds tiny grooves on the window (which the envoys might have seen in the photographs earlier). When looking for clues "Outside Reuben's Window," add 10 to this envoy's T#.

### OUTSIDE REUBEN'S WINDOW

Reuben's room is on the first floor of the house, and the window is only a few feet off the ground. Reuben, or someone his size, would have been at the right height to open the window, although again, the window was stuck firmly enough that he could not have done so. The surrounding area is hemmed in by pine trees, and the backyard contains a small swingset. Sensing the Unknown outside Reuben's window or near the swingset carries a +20 to the T#. If Rory uses his Schematic attunement on the window or the swingset, he finds that both have been touched by the Unknown recently.

Checking the area around the window requires a specific Investigation check (if BB makes this check, the player adds 15 to his T# because of his Body of Knowledge Edge).

**Botch:** The character finds tiny grooves on the window and windowsill, apparently fingernail marks. However, the shape and spacing of the marks indicate that the fingernails come to sharp, needle-like points, and that the hands are small, like a child's.

**Failure:** As above. Also, the character finds a footprint on the swing, as though someone was standing, barefoot, on it and holding onto the ropes. Based on the size of the print, the person was a child about Reuben's age. The character also realizes that, given the height that the subject would have by standing on the swing, he would be able to see straight into Reuben's window.

**Low Success:** As above. Also, the envoy finds a shoe print under a pine tree a little ways north of the swingset. Analysis confirms it is Reuben's shoe; if the characters walk in that direction, the trail leads them to Fowles Road, facing the old farm house.

**High Success:** As above. Also, the envoys note from the depth of the shoe print that Reuben was not being dragged, nor was he running. He appears to have been willingly accompanying his "captor."

**Colossal Success:** As above. Also, the footprint on the swingset is callused and worn, well beyond what is typical for child. Thomas would figure the foot for belonging to a 30-year-old, except for the size (this is because it belongs to the gamin, but don't tell the players that).



## LOCAL HISTORY

The envoys can research the history of the city and the houses in the area. Doing so requires a trip to the local library or the local historical society (both of which are quite close to Reuben's house), and a few hours' research time. Have the players make specific Research checks (Jennifer can use Journalism; Rory can use Computer). Jennifer can use her Information Source Edge to increase her success level by one. If this results in a Colossal success, do not turn a token light, only provide the appropriate information.

**BOTCH:** Middleburg Heights officially became a village in 1928 and a city in 1950. Several of the homes in the city, however, date back to the mid-19<sup>th</sup> century. Two notable disappearances have occurred in the city's history: A young girl named Marie Lasante (she disappeared from her house in 1974 at the age of 9), and young man named Marvin Stead (he disappeared from Baldwin Wallace college one spring afternoon; this is a red herring. Marvin didn't actually disappear, he just left for the weekend without telling anyone and the article that the characters find was never corrected or updated. Don, however, has heard the story and can set them straight, as can Rory if the player makes a general Focus check).

**FAILURE:** As above (minus the red herring). Also the characters also discover Marie Lasante's address. The Lasante Residence is marked on the map, and what the characters can find there is addressed under "Surrounding Area."

**LOW SUCCESS:** As above. Also the characters discover that the oldest house within a few miles of Reuben's home is a farmhouse on Fowles Road, about 100 yards north of the Hall's. It was built in 1855 by a family named Givler, and was a working farm until the mid-1960s.

**HIGH SUCCESS:** As above. Also the characters discover that the old farm house has a family cemetery next to it. This land is owned by the city and is public land, meaning the characters can investigate the house from the cemetery without risking legal entanglement.

**COLOSSAL SUCCESS:** As above. Also the characters learn that the farmhouse was purchased in 1963 by a middle-aged couple named Lawrence and Amy Brint. They also learn that it has not had water, gas, or electricity active since 1974.

## MARIE LASANTE'S DISAPPEARANCE

If the characters delve deeper into Marie Lasante's disappearance, the players make another specific Research check (Jennifer's Info Source can apply here if she hasn't already used it, and if the characters contact Don, he can act as an Info Source, increasing the success level by one).

**BOTCH:** All the characters can find is a missing persons report from 1974. The report is dated June 20, 1974. No investigation, apparently, was ever conducted, and no follow-up over the years ever took place.

**FAILURE:** As above, but the character also finds an article from the city's newspaper (which folded in 1998, if the characters are interested) saying that Marie Lasante's mother (Anne Lasante) was committed to a psychiatric institution in 1976. She died in 1990.

**LOW SUCCESS:** As above. Also the characters find a poster tucked in an archive with a picture of Marie. The poster indicates she was last seen in her yard catching fireflies. In addition, if Don is involved in this portion of the investigation, he informs the characters that Anne Lasante was arrested after trying to break into the police department at night, claiming the police were "covering up her daughter's disappearance."

**HIGH SUCCESS:** As above. Also the character also turns up a letter written by Marie's mother to the newspaper (the letter is included at the end of this packet; you can print it out and give it to the characters).

**COLOSSAL SUCCESS:** As above. Also Don finds the case file in storage at the police department. He tells the characters that the girl was reported missing, but then the investigation was apparently shelved a few days later. The girl was never found, but no follow-up was ever performed. It looks as though the police department — indeed, the whole town — forgot that Marie Lasante ever existed.



## OCCULT RESEARCH

The envoys might try and look into SAVE archives or conduct other occult research to figure out what might have happened to Reuben. They don't have a great deal of data to work with, but they can hit the books and see what they can discover. In addition, Rory's father, Michael Calhoun, is a former SAVE envoy, and can be used as an Information Source. Doing research into supernatural creatures that abduct children comes back with a huge list of potential monsters, from vampires to fairies leaving changeling children and all manner of other horrors. Refining the search, though, by adding in specific factors (suburban setting, the time of year, or anything else the players can think of that the CM feels is reasonable) allows a specific Research check.

**BOTCH:** The summer solstice is June 21st — tomorrow night. Solstices and equinoxes have a great deal of occult significance; rituals both harmful and benevolent often take place on these days. In particular, SAVE has records that indicate that when creatures of the Unknown turn people into servitors, that ritual must take place on a solstice. The characters also learn that once such a ritual has been completed, it cannot be reversed — the victim is forever a creature of the Unknown.

**FAILURE:** As above. Also, the envoys learn that monsters turning children from suburbs or developed areas into servitors are fairly rare; missing children draw notice, after all. Such creatures generally have a way to cover their tracks, either by leaving the community after the crime, or by establishing a place in the area to hide. Such creatures often lurk in old buildings, places that are fixtures in the community.

**Low Success:** As above. Also, the characters learn that stories about the evil old woman who lives in her secluded old house have been around ever since people first started living in villages. Such creatures — sometimes called “witches,” sometimes just called “Mean Old Neighbor Ladies” — keep out of sight and work patiently, but defend their homes violently if necessary.

**High Success:** As above. Also, many such creatures are vulnerable to very simple objects — salt, iron, water, and other staples of pre-modern life.

**Colossal Success:** As above. Also the characters find a SAVE report from 1974. An envoy named Michael Calhoun (Rory's father) investigated the disappearance of Marie Lasante. He was chosen to look into it because he was local, but the investigation never got anywhere and Calhoun never filed a report. (This is because he fell victim to the Mean Old Neighbor Lady's Erase Memory discipline.) If Rory asks his father about it, he has a moment of lucidity and remembers that he made himself a note to bring water along on that investigation. He cannot recall why, however.

## MICHAEL CALHOUN

Rory must be present to get any information out of his father; Michael Calhoun suffers from dementia and doesn't deal well with new people. If Rory (or another envoy with Rory present) asks him about the situation, have Rory's player make a specific Interview check, but increase the success level by one. If this results in a Colossal success, do not turn a token light (since the Colossal success didn't result from a die roll), only provide the appropriate information.





## SURROUNDING AREA

If the envoys check Reuben's neighborhood, they find no evidence of foul play or Unknown activity. If the check with the neighbors of the old farm house, they find that neither set of neighbors knows who lives in that house; they just know her as "the old lady with the dog." Her dog, apparently, has been known to keep the neighbors up at night barking, but the police never do anything about it. If the characters ask Don, he confirms that multiple reports about the dog have been filed, but no one ever responds to knocks during the day and the police and animal control have never actually seen the dog.

### MOYER RESIDENCE

The house east of Reuben's neighborhood (labeled "Moyer Residence" on the map) has a chicken coop in the backyard. On the morning of the 19<sup>th</sup> (the day before Reuben vanished), the Moyer family discovered the chicken coop had been opened, the chickens chased off (some of them have since been recovered, others have been killed by predators), and all of the eggs smashed. If the characters interview the Moyers, none of them heard anything, and no footprints can be found. Sensing the Unknown around the chicken coop carries a +20 modifier.

### LASANTE RESIDENCE

The only person presently living in this house is Louis Lasante, Marie Lasante's uncle. He is in his early 80s, and like most people, has no memory of his niece. He is willing to talk with the characters if they are polite, but he doesn't have much information to give them, and if they press him on the subject of Marie he becomes frustrated and asks them to leave. Jennifer's Communicative School training reveals that he is indeed under the influence of a Discipline of the Evil Way (which, given that it has been over four decades, should give the envoys pause). If Rory uses his Protective School training to give Louis a moment of reprieve from the Discipline, he remembers Marie, and can tell the envoys that everyone was frantically searching for her, but then just ... forgot. He bursts into tears in guilt and grief, but the feeling fades in a few seconds (if the envoys have not yet confronted the effects of the Erase Memory power, have the players make a Resolve Check now).

Louis agrees to let the characters search the grounds; he owns the land north of the house stretching back to the tree line. If the characters visit this house at dusk, they can see fireflies blinking, grimly reminding them of Marie Lasante's last moments of freedom.

If the characters search the yard, they can see the old farm house and the adjacent cemetery due west of the Lasante's land. If they Sense the Unknown, apply a +10 modifier to the roll.

## OLD FARM HOUSE EXTERIOR

The old farm house sits on Fowles Road, and seems innocuous enough from the street. Sensing the Unknown while standing nearby, however (by the pine trees near the driveway, in the cemetery, etc.) carries a +40 modifier — the Mean Old Neighbor Lady and her minions are nearby. If a character Senses the Unknown anywhere on the Mean Old Neighbor Lady's property and rolls a Colossal success (remember, that means the player rolls doubles and succeeds) the Mean Old Neighbor Lady senses the characters and is aware that they are on her land. Add a light token to the table, and assume that the gamin and Bête immediately begin hunting the characters down.

If the characters enter the woods just west of the cemetery (after dark), or attempt to enter the house itself, proceed to the next section ("Confrontation"). If they observe the house from the cemetery, the driveway, the street, or the land east of the cemetery, they can learn a few things before they proceed.

### THE WOODS BEFORE DARK

If the characters check the woods north or west of the cemetery before dark, they might be able to find the gamin's "tree house." Have each player make a general Perception check. Success means that the character notices a flat board stuck in the branches of a tree, some 20 feet above the ground.

Climbing up the tree is difficult (general Movement check, impose a -20 to the T#; Maria uses Climbing). Only one character can attempt the climb at a time. If a character brings rope, the penalty is negated. If a character successfully climbs the tree, she sees that the board has been nailed to the branches. A claw hammer, stained with blood, sits on the board. Numerous animals — birds, squirrels, snakes, toads, mice — have been nailed to the trunk of the tree, as well as to the board. The character feels an immediate



wave of nausea. This requires a revulsion Resolve check (the player rolls current WPR; Jennifer suffers a -30 to this roll). The base Trauma rank is Distressed.

The character can also see footprint on the board. A general Focus check (Thomas and BB add 15 because of their Background Edges) reveals that these footprints match the one left on the swing outside Reuben's house. Sensing the Unknown here carries a +40 modifier.

### THE BIG PINES

Two giant pine trees, nearly 30 feet high, border the end of the driveway, blocking the house from view from the road. Bête likes to hide under them and watch the road, and sometimes breaks cover at night to chase down possums, skunks, rabbits, and wandering dogs and cats. If the characters investigate the pines, have the players make specific Investigation checks (Thomas can use Forensics. If BB makes the check, add 15 to his T# for his Background).

**BOTCH:** The characters find tufts of black fur in the branches. The fur is coarse, much like that of a large dog.

**FAILURE:** As above. Also, the characters find the bones of small animals at the base of the tree. Thomas or BB can identify them as animal bones.

**LOW SUCCESS:** As above. Also, the characters guess that, based on broken branches and the height of some of the fur tufts, that the dog is about the size of a mastiff or Great Dane.

**HIGH SUCCESS:** As above. Also, the characters note that, in one tree, a robin's nest has been pulled down and ripped apart, the eggs crushed.

**COLOSSAL SUCCESS:** As above. Also, the characters also note that the tree branches are dying from the bottom up — the Unknown's influence on the pines.

### THE HOUSE

Observing the house yields some information, but the characters have to be careful not to get too close, especially at night (unless they plan to sneak in and confront the Mean Old Neighbor Lady, of course). The players make specific Investigation checks (BB adds 15 for his Background).

**BOTCH:** The characters see three points of entrance: The front door (south side of the house), the side door (west side of the house), and the back door (north side of the house). They all seem to be about equally accessible.

**FAILURE:** As above, but the character realizes that the back door provides the best option for entering the house stealthily — no one will see them from the street, and the trees screen off the neighbors' visibility.

**LOW SUCCESS:** As above. In addition, the characters note that the external electric and water meters have black garbage bags over them, and a cardboard placard with the words "NO TRESPASSING" painted on it has been nailed to the wall there.

**HIGH SUCCESS:** As above, plus the characters note that an external water faucet has been covered with a black bag. If they look closely, they see broken glass scattered on the ground around it.

**COLOSSAL SUCCESS:** As above, and the characters see a flash of movement in one of the basement windows, followed by a loud barking from inside the house.





# CONFRONTING THE UNKNOWN

When the characters intrude upon the Mean Old Neighbor Lady's property, whether to investigate the woods, the cemetery, or the house itself, they move from investigation to confrontation. This section might begin when the characters feel they have enough information — they might know what the creature is, how it operates, and if they've paid close attention, maybe even how to hurt it. On the other hand, they might stumble into this section if they find a lead to the old farm house and don't check it out before investigating. Either way, they can come out of this situation successfully and save Reuben, but forewarned is, as always, forearmed.

The first time the Unknown (in the personage of the gamin, the black dog, or the Mean Old Neighbor Lady) becomes aware of the characters' presence, add a dark token to the board. This signifies that the Unknown is present and active — and a threat to the envoys.

## BATTLE

No matter where it happens, the creatures fight the same way. The gamin uses its hammer to beat the characters. It activates the Quiet discipline on the first round of combat to prevent the characters from coordinating; the unintended benefit for the envoys is that they can use firearms without alerting the neighbors.

The Mean Old Neighbor Lady isn't much of a fighter. She stands back and lets her minions do her fighting for her, but she uses her Wound discipline every other round (if there are enough dark tokens on the board for her to do so). She never makes Reaction checks (she's impervious to physical damage), but if an envoy produces an egg or water, she shrieks in horror and uses Wound on that envoy, trying to kill her.

The black dog isn't subtle. It leaps on the nearest combatant and bites at her until she stops moving. If a character harms the gamin or the Mean Old Neighbor Lady, it switches to that envoy (note that Bête is aware that its mistress isn't vulnerable to most



attacks, so it won't try to protect her from anything other than eggs or water).

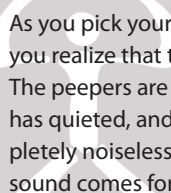
Regardless of the particulars of the battle, when it starts, all players a terror Resolve check. Rory suffers a -30 to this check for his Cowardly Drawback. The base Trauma rank is Minor. If the characters get into multiple fights, they *don't* have to make this check multiple times.

Remember that characters act in descending order of current STA, and that Maria adds 15 to her effective STA for this purpose.

## THE WOODS AFTER DARK

If the characters enter the woods west of the cemetery after dark, the gamin is already there, hunting. The gamin is in its tree house. If the characters have been up to the tree house, the gamin realizes that its space has been violated and is out for blood. If not, it is merely waiting in the tree house for someone to catch its eye.

If any of the characters Sense the Unknown, apply a +40 modifier to the T# (the gamin doesn't have a way to hide from this ability). If the roll succeeds, the character senses the gamin and can point out the creature to the others. If not, or if no one Senses the Unknown, the gamin waits until the characters are below it.



As you pick your way through the darkened woods, you realize that the night sounds have vanished. The peepers are silent, the traffic from the road has quieted, and even your own footfalls are completely noiseless. You clear your throat, but no sound comes forth.

Turn a token light (the cost of the gamin using its Quiet Discipline) and ask what the characters do. They only have a few seconds before the gamin attacks. The gamin drops from the tree and lands in the midst of the characters, completely silently, and lashes out with the hammer. Have each player make a Reaction check, while you make a specific check against the gamin's STA rating. If your result is higher than a character's, that character is surprised and cannot take an action during the first round of combat. If a character's result is higher than yours, the character can act normally. (See "Combat" for the appropriate systems.)

The gamin attacks the most dangerous-looking character it can reach (probably BB or Thomas, but if someone else is carrying a firearm, it attacks that envoy instead). It lashes out with its hammer. The gamin is vulnerable to physical attacks, and doesn't want to die. If an envoy manages to cause a Serious wound, the gamin flees. It will flee after three rounds, or if it kills or incapacitates an envoy.

If the gamin runs, the characters can attempt to catch it. Roll a specific check against the gamin's current STA (which means if the characters have injured it, it runs slower), and have the players of any characters chasing the gamin make specific Movement checks. If any player rolls a successful result equal to or higher than the gamin's, the character catches up with the creature and can initiate combat again.

If the characters manage to capture the gamin (perhaps by handcuffing or tying it up), it drops the Quiet discipline and screams for help. The black dog arrives in 10 seconds, charging at the characters, fangs bared and slaving. It fights to the death, unless the characters release the gamin, in which case both of them flee back to the house.

If anyone is hurt, either Thomas or Maria can perform first aid using the Emergency Medic Edge. Maria can heal a Minor Injury, or stabilize an envoy who has suffered a Major or Critical Injury (so they no longer take a STA penalty) for one scene. Thomas can downgrade an envoy's highest Injury boxed (Major to Serious, Serious to Minor), or can stabilize an envoy with a Critical Injury.

## ENTERING THE HOUSE

Entering the house might be quiet, stealthy affair, or it might involve kicking in the door on the run, depending on how the characters approach. If they enter the house during the day, they don't have to worry about the gamin attacking them, but that means that all three creatures and inside. If they enter the house at night and dodge the gamin (by approaching from the front or not going through the woods), only Bête and the Mean Old Neighbor Lady are inside...but any ruckus brings the gamin running as reinforcements.

Entering the house from any door requires the character to pick the lock, or smash in the door.

- **Picking the Lock:** The player makes a general Fieldcraft check (Rory uses Larceny). Success opens the door. The front

door carries a -10 penalty as that door hasn't been used in years, and the lock's tumblers are rusty.

- **Smashing the Door:** BB can kick open any door by using his Feat of Strength Discipline. This requires a general check using the Discipline score, and costs 1d10 Willpower.

Obviously, smashing in the door brings all of the creatures running, and the Mean Old Neighbor Lady and her minions fight to the death.

## KITCHEN

Entering the side door leads into the kitchen.

This kitchen hasn't been used to cook in many years. A thick layer of dust and grime covers every surface. An old refrigerator stands in one corner, rusted and useless. The faucet has been wrenched away from the sink, and the stove is a haven for decades of spider webs. Something skitters behind the cabinets, and hopefully it's just mice. A doorway on your right leads to another room, probably the dining room. A door at the back of the kitchen leads ... where?

The door at the back of the kitchen leads to the basement, but the door is locked (the characters can pick the lock, however). When the characters open the basement door, *turn a token light*. The door hinges squeal loudly when opened, however, alerting Bête and, shortly thereafter, the Mean Old Neighbor Lady.

## MAIN ROOM

This room is accessible from the front door. If the characters enter through this door, *turn a token light*. The door opens with a loud *crack*, alerting the Mean Old Neighbor Lady and Bête (and, if this happens during the day, the gamin).

**If the characters enter from the kitchen, read the following:**

You enter a dining room. The table is long, and in contrast to the kitchen, beautifully cleaned and polished. The chairs sit spaced at precise intervals around the table, and a china cabinet at the end of the room sits filled with plates and service. A doorway opens to a staircase in the far corner, and on your left you see an archway leading to a main room.

The main room is, much like the kitchen, covered in dust. A couch sits along the exterior wall, covered in black dog fur.

**[If during the day, add:]**

An immense black dog sprawls across the couch, snoring lightly. A bone — probably a human femur — sits on the floor. The teeth marks on it leave no question about the fate of the owner.

Walking to the staircase requires the characters to roll Movement. As long as no one fails or botches, the dog stays asleep. If anyone does, however, Bête wakes and attacks.

## UPSTAIRS

The staircase is steep, and covered in a shag carpet that might once have been red or yellow. Now it's a dingy grey. You pick your way carefully upstairs, trying not to make too much noise.

The top of the stairs holds a narrow hallway, and three doors. One door is shut; the other two are open, and lead to furnished bedrooms, overgrown with decades of dust and mold.

The last door, of course, is locked. If the characters pick the lock, they find a room with a wood floor, empty except for a rocking chair perched in front of a window facing Fowles Road. If the characters enter during the day, the Mean Old Neighbor Lady is in the chair, silently staring out at the road. If the characters pick the lock and open the door quietly (general Dexterity check from the character opening the door), they hear her singing:

“Tomorrow, my love, tomorrow the sun, the sun sets on you, never to rise, tomorrow, my gamin, tomorrow, my love, tomorrow, you give me your eyes.”

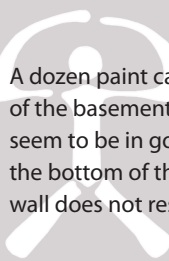




When she finishes this song, *turn a token light*. One of the characters' cell phones chimes, and the Mean Old Neighbor Lady whirls on them, screams, and attacks. Bête arrives the next round, and the gamin the round after that.

## BASEMENT

The basement is accessible from the back door, and from the kitchen.



A dozen paint cans sit on the landing at the top of the basement steps. The steps are wooden, but seem to be in good repair. You can see nothing at the bottom of the stairs, and the light switch on the wall does not respond.

The characters need to have some way to navigate in the dark, of course. If they arrive after dark and manage to get in the back door, they can safely use flashlights (the gamin is outside, the Mean Old Neighbor Lady is in the main room, and Bête is with her).

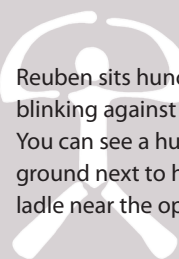
If they arrive during the day, the gamin is downstairs taunting Reuben. When it hears the door open, it hides, waits for the characters to get downstairs, then uses Quiet and attacks. Bête arrives the next round, and the Mean Old Neighbor Lady arrives the round after that.

## FINDING REUBEN

The basement seems bigger than it is, mostly because of the lack of light. Reuben is tucked into the crawl-space. If a character calls his name, he answers, but this alerts the monsters.

Reuben is locked behind a wooden panel, affixed to the wall with a padlock. The characters can pick the lock (general Fieldcraft or Larceny check), or pull it off the wall (general Prowess check with a -20 modifier, or BB can use his Feat of Strength discipline and do it automatically).

**When the characters find Reuben, read the following:**



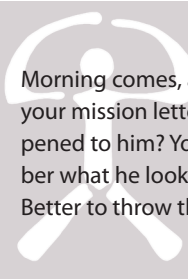
Reuben sits hunched up against the wall, pale, blinking against your flashlight and half in shock. You can see a human skull poking up from the ground next to him, and a bucket of water with a ladle near the opening.

Have each player that sees this make a horror Resolve. Jennifer gets a +15 from her Hopeful Edge, and Thomas takes a -15 from his Naïve Drawback. The base Trauma Rank is Minor.

Reuben is highly traumatized, but alive. The characters can get him up the stairs and out the back door, but the creatures should attack the characters as soon as they get outside, if they haven't already been defeated (the gamin starts by using its Quiet Discipline, which terrifies Reuben so much he passes out). The bucket of water can be used to destroy the Mean Old Neighbor Lady, should the characters think of it.

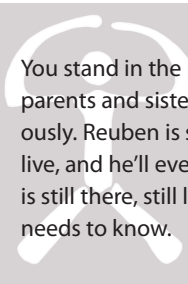
# AFTERMATH

**If the characters fail to rescue Reuben before the morning of June 22<sup>nd</sup>,** he is turned into a gamin. The effects of the Erase Memory Discipline catch up with the envoys.



Morning comes, and you find yourself staring at your mission letter. Reuben Hall? Whatever happened to him? You have no idea. You can't remember what he looks like, or what you're doing here. Better to throw this letter away and go home.

**If the characters rescue Reuben, but failed to destroy the Mean Old Neighbor Lady, read the following:**



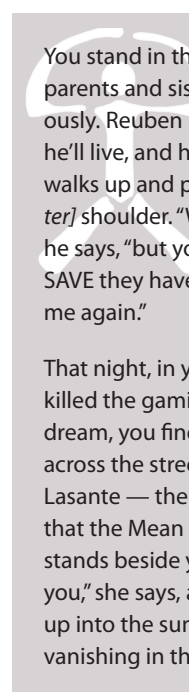
You stand in the hospital waiting room. Reuben's parents and sister stand by his bed, talking, joyously. Reuben is scared and traumatized, but he'll live, and he'll eventually recover. But that monster is still there, still lurking in her old house. SAVE needs to know.

If the players want to hunt down the Mean Old Neighbor Lady, and you feel comfortable running that scene, feel free! If they've destroyed her minions, she'll be much more vulnerable — but still very difficult to destroy if the characters don't know how.

Maybe another visit to Rory's father is necessary, or maybe the characters need to take their investigation in a new direction.

You know how the game works — try it out!

**If the characters rescued Reuben and destroyed the creatures, read the following:**



You stand in the hospital waiting room. Reuben's parents and sister stand by his bed, talking, joyously. Reuben is scared and traumatized, but he'll live, and he'll eventually recover. Don Hagen walks up and puts a hand on your *[pick a character]* shoulder. "Well, this is going to take some spin," he says, "but you let me worry about that. And tell SAVE they have my thanks. I'll be here if they need me again."

That night, in your (indicate the character who killed the gamin, or spoke with Louis Lasante) dream, you find yourself standing on the sidewalk, across the street from the old farmhouse. Marie Lasante — the real Marie, not the horrible creature that the Mean Old Neighbor Lady made of her — stands beside you, holding a jar of fireflies. "Thank you," she says, and opens the jar. The fireflies swirl up into the summer air, and Marie is gone, happily vanishing in the twinkling lights, finally free.

The characters have completed a successful mission for SAVE. Maybe they can take over the Cleveland region headquarters and give it some direction. Or, would they rather go back to their lives in different cities (and let the players create their own local envoys, using the **CHILL 3<sup>RD</sup> EDITION** rules)? It's up to you and your players!



# ACTING AS CHILL MASTER

Being the Chill Master can seem a little daunting at first, especially if you haven't had much experience running roleplaying games. This mission allows the players a great deal of leeway in how they approach the investigation — suppose they decide to do something that we don't cover? What do you do then?

The answer is, you don't panic. If you've read this packet, you know what information is out there. The trick about investigative roleplaying games is that the characters have to find the information, otherwise the game stalls (this is why even on a botched Investigation roll, characters always get some useful and true information — they just might get a red herring or a dead end as well). So if the players go “off the map,” as it were, and try to approach the investigation from a direction you didn't expect, let them! Have them roll Investigation, Research, or Interview as appropriate (but make sure to check if anyone's Specialties apply), and give them the information they need.

You can also steer them back on track gently if they go too far afield. Simply ask them a question that presents two options: “Do you want to go talk to the Halls, or did you want to check the neighborhood and see if there's anything strange?” Encourage the players to talk about their plans, so that you can refer back to them this way. That way it doesn't come across as you guiding the action, but rather you clarifying what the players have already said.

The other thing to consider is that **CHILL** is a horror game. That means that when you're the Chill Master, you're setting the mood of a horror film or novel. We've provided what we hope are some evocative, moody descriptions and illustrations, so use them! When you're reading the text we've presented to the players, don't just read off the page. Try and read it ahead of time so you've got a sense of what you're saying, and then just refer to it as necessary. It will make your delivery seem more natural, and keep your players engaged.

## NPCs

The supporting cast of *Good Fences Make Good Neighbors* is divided up into two categories: the people trying to get Reuben Hall home safe, and the creatures that hold him captive.

### ALLIES

#### DON HAGEN

Don Hagen has been on the police force for fifteen years, and for the most part, it's been routine police work. In Middleburg Heights, that's burglary, minor vandalism, domestic disturbances, and sometimes assault. But a year ago, he and two officers investigated a report of a disturbance in an abandoned apartment. When they went in, the lights went out, and Don saw a spectral woman flow into one of the officers. The officer drew his gun and murdered his partner, and then turned the gun on himself. Don didn't mention the “ghost” he saw, but got drunk at a bar a few weeks later and wound up telling the story to a stranger. That stranger turned out to be Jean Bermsol, the SAVE regional coordinator in Cleveland.

Don considered joining SAVE as an envoy, but isn't sure that he has the time to commit (his schedule

is unforgiving). The other, deeper reason he chooses to remain a contact, rather than an envoy, is that he doesn't want to be put in a position where he might be used as a weapon to hurt another person.

#### NOAH & JANET HALL

Noah and Janet Hall moved into the house in Middleburg Heights three years ago, just after it was built. Janet is a software engineer, and Noah is a banker. They are caring, patient people, and never considered that they might be vulnerable to an attack like this.

#### BELLA HALL

Bella is a typical five-year-old girl. She loves her dog, Lady, and is excited to be starting kindergarten in fall. During this story, she is quietly trying to process the idea that someone “stole” Reuben — she's heard horror stories on the playground about strangers and kidnappers. Sometimes Bella has dreams that seem to come true; it's up to the CM if she has some budding talent in the Art or if she's just lucky and perceptive.

## ENEMIES

### THE MEAN OLD NEIGHBOR LADY

She isn't human. Was she ever? Was she one of the old inhabitants of the town, growing bitter as it became a city over the decades? Or is she a creature of the Unknown that assumed a disguise in order to infiltrate humanity? Impossible to say. One thing for certain: She hates her neighbors, and wishes them all dead.

Evil Way Score	REF	STA
120	55	40

**Injury:** Superficial, Minor -10, Serious -20, Major -30, Critical -50, Lethal

### DISCIPLINES

**Erase Memory:** Once the Mean Old Neighbor Lady has kidnapped a child, she uses her influence to remove that child from the memory of everyone in the community, even the child's parents. Add a light token to the table. The morning after she begins the Discipline, the child is gone from the memories of everyone in town, and the inhabitants unconsciously put physical evidence of the child into storage.

**Wound:** The Mean Old Neighbor Lady can attack any target she can see with a flick of her wrist. The attack manifests as a sharp blow to the chest, often accompanied by broken ribs or internal injury. Turn two tokens light, and then roll against the Mean Old Neighbor Lady's Evil Way score for the attack. This Discipline causes the same damage as a gunshot (Serious Injury at base).



### ASPECTS

**Invulnerable:** She is immune to most attacks.

**Special Weakness — Eggs:** Eggs inflict Injury (base Injury Rank is Serious) to the Mean Old Neighbor Lady. However, if she “dies” because of these injuries, she merely enters a period of stasis, and recovers, fully healed, at the next sunset.

**Special Weakness — Water:** If the Mean Old Neighbor Lady is doused in water (enough to soak her; about a bucketful) she slowly melts into a foul, smelly puddle, screaming all the while. If Bête is nearby, it sits and howls along with her, melting beside its master. The gamin is unaffected, however.



### THE GAMIN & BÊTE

The gamin is all that remains of Marie Lasante. It is capable of assuming Marie's form in order to hide or manipulate people, but as a creature of the Unknown, it is evil and irredeemable. It enjoys killing everything from small animals to adult humans, and is looking forward to Reuben becoming a playmate.

#### GAMIN

Evil Way Score	REF	STA
90	85	80

**Injury:** Superficial, Minor -10, Serious -20, Major -30, Critical -50, Lethal

#### DISCIPLINES

**Change Self:** The gamin can become human-looking, resembling Marie Lasante, a fresh-faced nine-year-old girl. Turn a token light. This power lasts until the gamin turns it off. If Rory touches it and uses his Disrupt attunement, the power is canceled.

**Influence:** The gamin can make other people sympathetic to it. This power does not work on anyone who has seen the gamin attack another person, which means it probably won't use this discipline on the envoys. Just in case, though, in order to use it, turn two tokens light. Roll a specific check against the gamin's Evil Way score, while the target player rolls current WPR. If the gamin wins, the character finds herself sympathetic to the creature and will not attack it until the gamin takes hostile action against a person (Rory can interrupt this Discipline using the Disrupt attunement, and Jennifer can detect it by using the Follow the Strings attunement).

**Quiet:** The gamin can create a patch of pure silence. Nothing from within the affected area is audible at all. Turn a token light. The power lasts until the gamin cancels it or leaves the area. The discipline affects an area 5 meters in diameter.

#### ASPECTS

**Supernatural Speed:** The gamin can take two actions per round.

### BÊTE

Evil Way Score	REF	STA
80	85	90

**Injury:** Superficial, Minor -10, Serious -20, Major -30, Critical -50, Lethal

#### DISCIPLINES

None.

#### ASPECTS

**Fangs:** Bête inflicts Serious Injury with its teeth.

**Supernatural Speed:** The dog can take two actions per round.





More...

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## Envoy Activation Notice

tags: InboxSAVE

**J** **Jean Bermsol**, SAVE Regional Coordinator, Cleveland (13 minutes ago)

to: Bottomley, B.; Calhoun, R.; Gallegos, M.; Joyce, J.; Simpson, T.

Dear Envoys,

Apologies about the short notice, and also about the need to fly four of you in from other cities. Suffice to say that the Cleveland SAVE chapter is understaffed at the moment, and we don't have anyone (except for Mr. Calhoun) suitable for this mission. It's an important one, though.

All we know at this point is local police officer named Detective Don Hagen contacted us this morning regarding the disappearance of a young boy in Middleburg Heights. He feels that there may be Unknown involvement. We have arranged flights for you all into Cleveland Hopkins Airport, and we have put Mr. Calhoun in contact with Detective Hagen to arrange a meeting and share more information.

We are sorry about the haphazard nature of this mission; hopefully it can be resolved successfully.

Thank you,

Jean Bermsol



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To Whom It May Concern:

My name is Anne Lasante. I am writing because my daughter, Marie Lasante, has disappeared. At first the police were very helpful, but now they don't even believe I even have a daughter. I can't get anyone to believe me - not my friends, not my family, not my daughter's teachers or her friends' parents. I feel like I am losing my mind. I don't know where else to go, so I am writing in hopes that this letter can be published and someone out there can help me.

I have had terrible, terrible dreams. I believe my daughter is in danger. I keep thinking that she is dying of thirst, and in my dreams I am trying to bring her a huge bucket of water. I don't know why, but I just know she needs it. In my dreams I can never find it.

Please print my letter. Please help me. Please help me get Marie home.

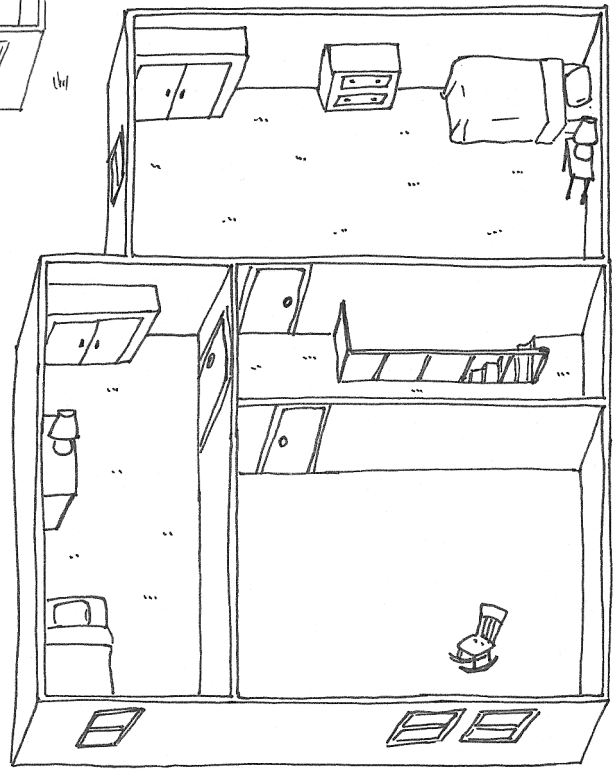
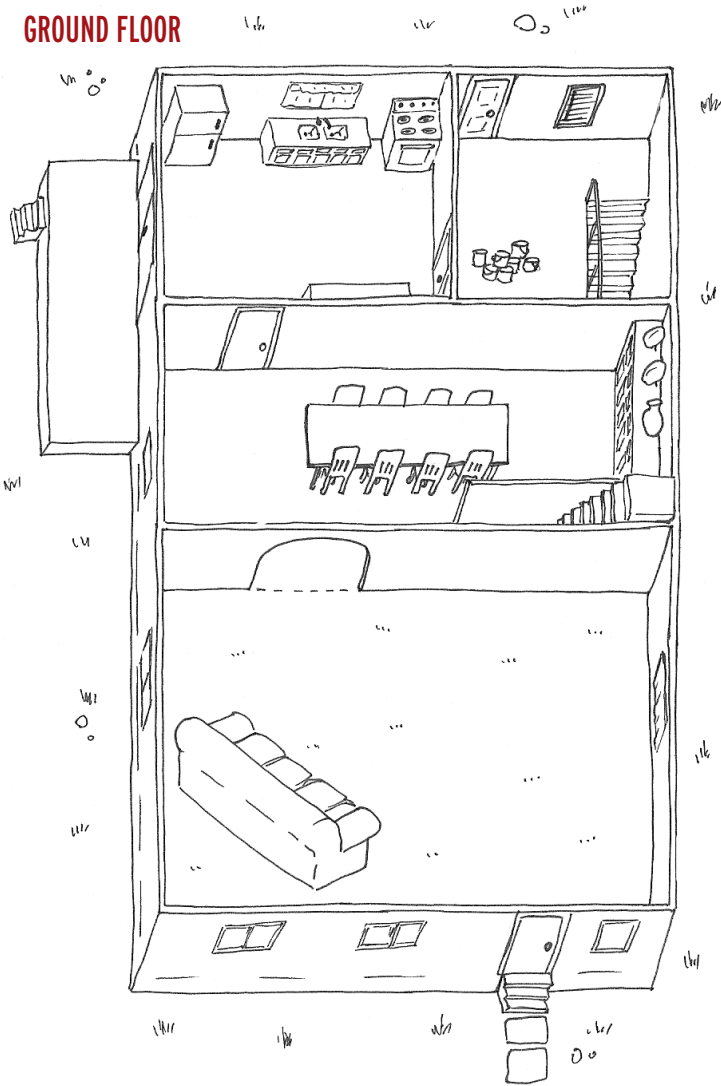
Yours in desperation,

Anne Lasante

June 21, 1974

# MEAN OLD NEIGHBOR LADY'S HOUSE

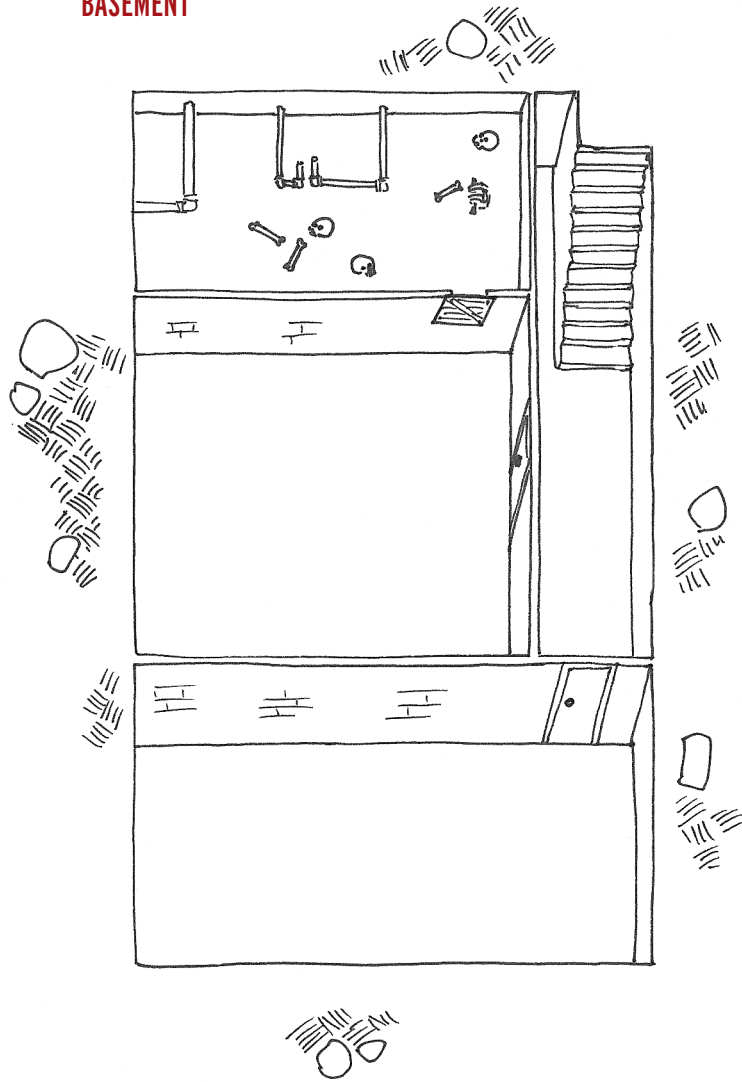
## GROUND FLOOR



## UPSTAIRS



BASEMENT



# BASIL "BB" BOTTOMLEY

CURRENT STAMINA

CURRENT WILLPOWER

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

## THE ART

Restorative  
» **Feat of Strength E 85**

## EDGES AND DRAWBACKS

Background (Bounty Hunter, 2 CP)  
Hopeful (1 CP)

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

### Basil "BB" Bottomley

**Description:** 30 years, 6'0", 185 lbs., brown hair, brown eyes.

**History:** Originally born in Tennant Creek, Australia, "BB" now earns a modest living as a bounty hunter for bail bondsmen. Based out of Los Angeles, his line of work puts him into contact with society's roughest elements but he manages to maintain an upbeat approach to life. BB prefers not to use firearms, feeling that they needlessly escalate tense situations. Instead, he relies on his unusual skill with the bola to bring down fleeing criminals.

A brush with fugitives more heavily muscled than himself led a surprised BB to the discovery of his talent in The Art. Following that, a contract to return an escaped murderer—who it turned out was being possessed by a ghost—brought him into contact with SAVE.





# JENNIFER JOYCE

CURRENT STAMINA

CURRENT WILLPOWER

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

## THE ART

### Communicative

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

## EDGES AND DRAWBACKS

Hopeful (1 CP), Information Source (newspaper archives; 1 CP)

Weak Stomach (2 CP)

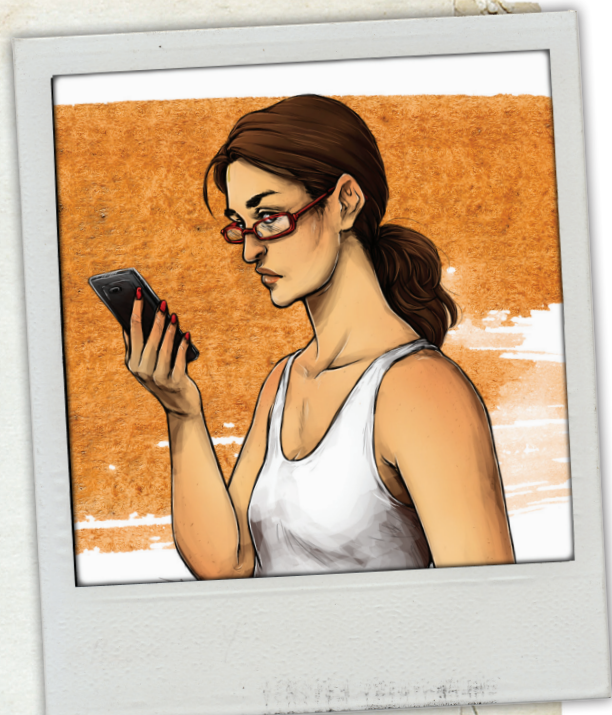
<b>DRIVE</b> <input type="checkbox"/>	Journalistic Curiosity	<input type="checkbox"/>
<b>HISTORY</b> <input type="checkbox"/>	Interviewed a possessed colleague (P)	<input type="checkbox"/>
<input type="checkbox"/>		<input type="checkbox"/>
<input type="checkbox"/>		<input type="checkbox"/>

### Jennifer Joyce

**Description:** 28 years, 5'5", 122 lbs., red hair, green eyes.

**History:** Jenny is a well-known investigative reporter with the **Chicago Daily Examiner**. She's not above using her Disciplines to scoop the competition. Her editors don't know her methods, but know that they work, so she receives a great deal of latitude in her assignments.

Jenny speaks assertively and emphasizes her points by stabbing at the air with her ever-present cigarette, which she always seems to be holding or lighting but never smoking. She worked with Chicago Chief of Detectives Sanders on the "Woodstock case." Soon after, they were both recruited by SAVE.



# MARIA GALLEGOS

CURRENT STAMINA

CURRENT WILLPOWER

## ATTRIBUTES

AGILITY	<b>AGL</b>	80
STRENGTH	<b>STR</b>	30
STAMINA	<b>STA</b>	55
FOCUS	<b>FOC</b>	45
PERSONALITY	<b>PSY</b>	75
WILLPOWER	<b>WPR</b>	60
DEXTERITY	<b>DEX</b>	50
PERCEPTION	<b>PCN</b>	65
REFLEXES	<b>REF</b>	55
SENSING THE UNKNOWN	<b>STU</b>	13

## SKILLS

Movement	80
Prowess	30
Close Quarters Combat	55
Research	23
Communication	75
Interview	30
Fieldcraft	25
Investigation	33
Ranged Weapons	28

## SPECIALIZATIONS

- > Climbing B 95
- > Unarmed Combat E 85
- > Children E 60
- > Outdoors E 63

## DAMAGE

### INJURY

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

### TRAUMA

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

### SHOCK

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

## EDGES AND DRAWBACKS

- Decisive (1 CP)
- Emergency Medic (1 CP)

### DRIVE

Protecting her Family

### HISTORY

Witnessed the manananggal feeding (A)

- 
- 

- 
- 

### Maria Gallegos

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

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

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





# RORY CALHOUN

CURRENT STAMINA

CURRENT WILLPOWER

## ATTRIBUTES

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

## SKILLS

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

## SPECIALIZATIONS

> Computer E 95  
 > Mechanics B 70, Larceny B 70

## DAMAGE

### INJURY

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

### TRAUMA

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

### SHOCK

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

## THE ART

Kinetic  
 Protective  
 » Line of Defense B 65

## EDGES AND DRAWBACKS

Information Source (Father, 1 CP)  
 Cowardly (3 CP)

<b>DRIVE</b>	<input type="checkbox"/>	Make His Father Proud	<input type="checkbox"/>
<b>HISTORY</b>	<input type="checkbox"/>	Read his father's old case histories (A)	<input type="checkbox"/>
	<input type="checkbox"/>	_____	<input type="checkbox"/>
	<input type="checkbox"/>	_____	<input type="checkbox"/>

### Rory Calhoun

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

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

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





# THOMAS SIMPSON

CURRENT STAMINA

CURRENT WILLPOWER

## ATTRIBUTES

AGILITY	<b>AGL</b>	45
STRENGTH	<b>STR</b>	70
STAMINA	<b>STA</b>	58
FOCUS	<b>FOC</b>	50
PERSONALITY	<b>PSY</b>	50
WILLPOWER	<b>WPR</b>	50
DEXTERITY	<b>DEX</b>	40
PERCEPTION	<b>PCN</b>	60
REFLEXES	<b>REF</b>	50
SENSING THE UNKNOWN	<b>STU</b>	12

## SKILLS

Movement	45
Prowess	70
Close Quarters Combat	58
Research	50
Communication	50
Interview	25
Fieldcraft	20
Investigation	25
Ranged Weapons	25

## SPECIALIZATIONS

- > Boxing E 88
- > Forensics E 80
- > Shotgun E 55

## DAMAGE

### INJURY

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

### TRAUMA

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

### SHOCK

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

## THE ART

Restorative  
» Heal E 85

## EDGES AND DRAWBACKS

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

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

### Thomas Simpson

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

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

