

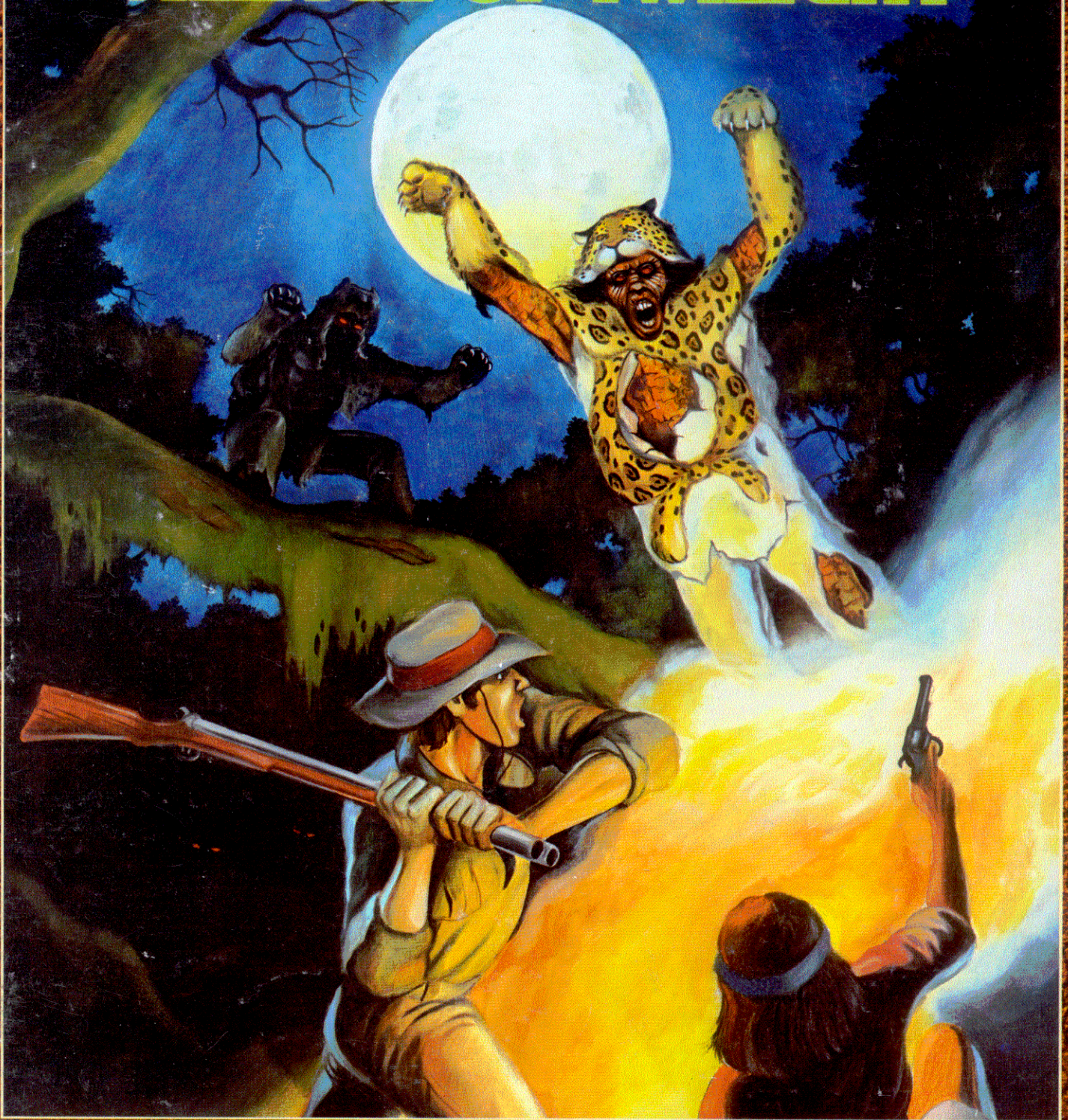
ANOTHER

ADVENTURE

2002

# CHILL

## VILLAGE OF TWILIGHT

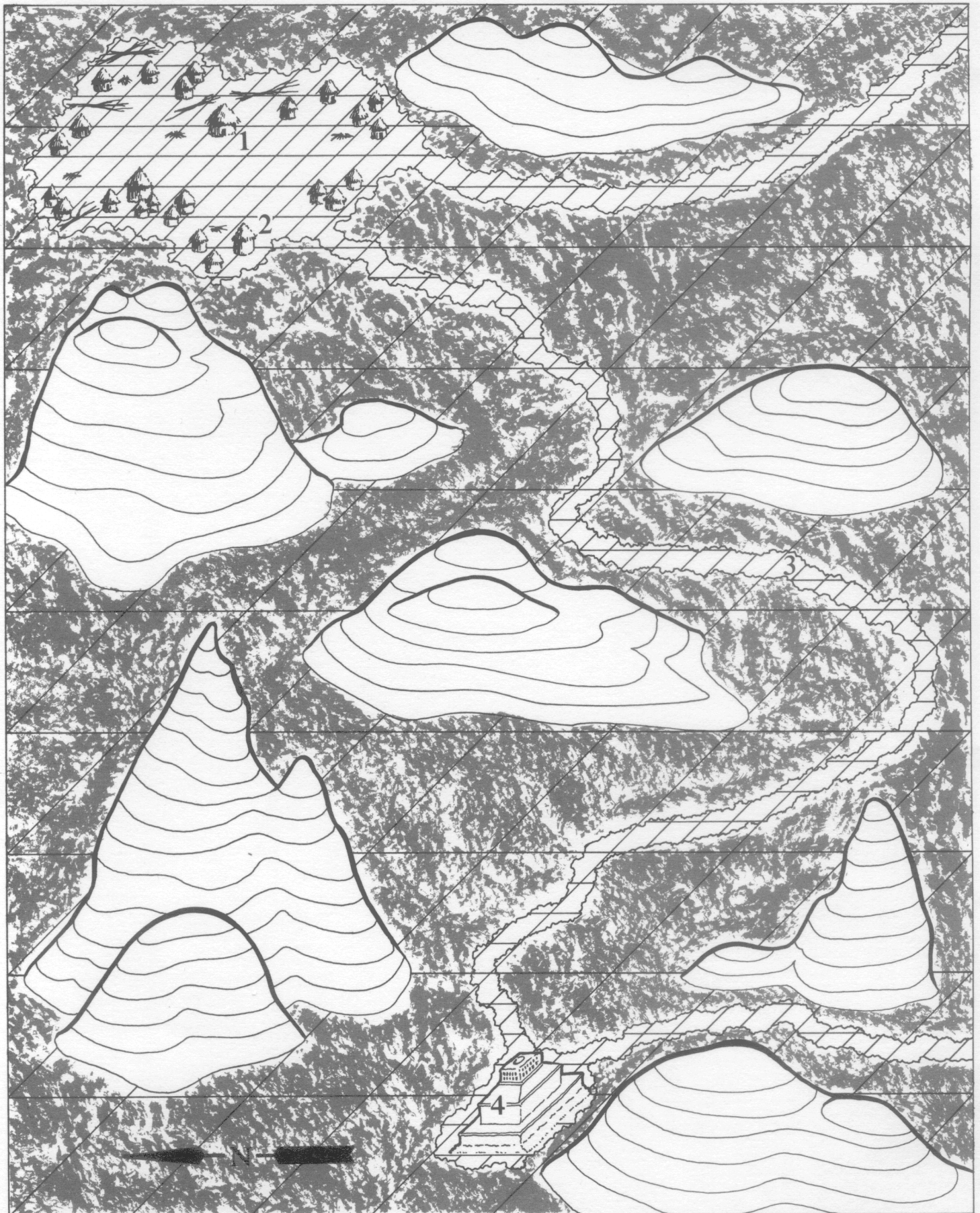


By Gali Sanchez and Carl Smith

**Pacesetter**



# MACATEC VILLAGE



large spaces are 120 feet

small spaces are 30 feet

# CHILL™

## VILLAGE OF TWILIGHT



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# I. INTRODUCTION

Night is falling on the Mexican jungle. The birds hush; the cries of the monkeys still. Deep in a tangle of vines and branches, something begins to stir, begins to walk the jungle, where it rules the living and the dead.

It moves unseen, as silently as death. It always watches—the paths of the jungles, the villages in the dark clearings.

It is always hungry—with a hunger too violent, too unspeakable to remain satisfied.

And it is always waiting. Behind the dense growth of the rain forest. On the banks of the darkest streams and rivers. And always in the Village of Twilight.

Welcome to "Village of Twilight," the first terrifying CHILL™ adventure scenario. If you wish to play in this scenario, read no further; if you plan to be the CHILL Master and guide your players into horror, you may continue. If you dare.

## USING THIS SCENARIO

This introduction provides you with all the background you need to prepare for the adventure and assure that the players will have a frightfully good time:

1. *The Story.* This section gives you a brief outline of the adventure plot, so that you'll be able to run the scenario with skill and confidence.

2. *Skills.* This section lists those character skills that will be most useful in the scenario, and introduces any new skills. You will learn what information players can uncover by using their characters' research skills.

3. *Dreams.* This section gives an account of dreams that come to a character who uses the Clairvoyant/Prescient Dream discipline of the Art. Do not give the information in these dreams to anyone who does not use this discipline.

4. *Supporting Cast.* This section lists and describes the animals, NPCs, and creatures the characters may meet in the adventure. It also gives



you advice on how to role-play NPCs and intelligent creatures.

5. *Running "Village of Twilight."* This section gives you advice on how to make the adventure even more fun and frightening for your players.

6. *Beginning the Adventure.* This section tells you how to prepare your players for the adventure as play begins.

## 1. THE PLOT

In 1959, a S.A.V.E. expedition headed by Dr. Jose Sotero Guevara discovered a "tribe" of werejaguars in the jungles surrounding Chilpancingo, Mexico. Of the initial party of seven, Guevara alone returned to tell of the discovery. He now teaches Anthropology at the University of Mexico in Mexico City, a tired man who has aged impossibly over the last few years.

S.A.V.E. followed up the Guevara expedition with a second venture in 1962. The second expedition found nothing: the mysterious tribe had vanished, leaving very little behind

them. Local Indians were not sure where the tribe had gone, but believed them to be relocated somewhere in the jungles of southeast Mexico, near the site of what was ancient Olmec Indian territory.

The werejaguars, however, will not be the main enemy of the characters who undertake this adventure. Behind these creatures—indeed, controlling them—is the hideous Lord of Twilight.

The Lord of Twilight is an onaqui, a creature who has lived for thousands of years in the general area of southern Mexico. During this time the onaqui has drawn large bands of other creatures to its support—the werejaguars are but a few of its followers.

The Lord of Twilight lives in a ruined city on an island formed by a fork in the Rio Chalco river, deep within the rain forests of southeast Mexico. The S.A.V.E. envoys will eventually discover that it is up to them to find and, if possible, destroy the monstrous creature.

This mission will take the party to the states of Veracruz and Tabasco in southeast Mexico. There, at the jungle's edge, they must abandon their vehicles and go on foot into the rain forest.

Within the jungle live two tribes of Indians: the Omechel and the Macatec. The tribes are at war with each other, and both have been victims of werejaguar attacks. The party will travel through an Omechel and a Macatec village, gradually acquiring clues that will lead them into the heart of the jungle—to the Village of Twilight where the onaqui dwells.

## 2. SKILLS

The following skills will be especially useful to the characters in "Village of Twilight":

All combat skills  
Anthropology/Archaeology  
History  
Language, Contemporary (Chol)  
Language, Contemporary (Nahuatl)  
Language, Contemporary (Spanish)  
Language, Ancient



Legend/Lore  
Medicine  
Outdoor Survival  
Tracking

### New Skill

**Machete:** *Base*  $(STR + AGL) \div 2$ . *General or specific checks.* All armed combat results apply normally when a character uses a machete as a melee weapon.

However, the machete has another use: to help clear a footpath through rough terrain. The character should make a general check once per day. Failure means that the character must continue to travel as through rough terrain (quadrupling normal travel time: see p. 29, Campaign Book). Success means the character may travel as through heavy terrain (tripling normal travel time: see p. 29, Campaign Book).

Using the machete does not speed up travel in any terrain more passable than rough terrain. Nor can a machete clear the way for wheeled vehicles.

### Research Skill Information

Since the characters will travel into an unexplored, unknown area, they will have *no immediate knowledge* of their surroundings. In the briefing at the University of Mexico, Dr. Guevara will offer the characters free access to the library, where they can uncover a few pieces of helpful information by using certain research skills. The following keys present each helpful research skill, and the information that can be uncovered by using it.

### Anthropology/Archaeology

**L = Limited success.** The character using the skill discovers that the people in the rain forest have ties to far older Indian civilizations. Several forms of the Mayan language (for example, Nahuatl and Chol) are spoken in this area.

**M = Moderate success.** The character using the skill discovers the information in the "L" result above, and also learns that some of the Mayan dialects are not easily under-

stood by those who speak other forms of the language.

**H = High success.** The character using the skill discovers the information in the "L" and "M" results, plus the fact that although many of the Indians in the area speak Mayan dialects, their people were never really a part of the Mayan empire.

**C = Complete success.** The character using the skill discovers the information in the three results above, plus one important sidelight of the Indian cultures in the area: the Indians use jade weapons, but only for religious or ceremonial purposes. In combat they use obsidian weapons.

### Geography

**L = Limited success.** The character using the skill discovers that the area the party plans to explore is covered with some of the thickest and most dangerous tropical forest in the entire Western Hemisphere.

**M = Moderate success.** The character using the skill discovers the information contained in the "L" result and the following: the jungle area does contain some small mountains and foothills.

**H = High success.** The character using the skill discovers the information contained in the "L" and "M" results, and also that the unexplored Rio Chalco river flows through the jungle.

**C = Complete success.** The character using the skill discovers the information contained in the other three results, plus the fact that the rain forest is known for its large number of deadly poisonous snakes.

### History

**L = Limited success.** The character using the skill discovers that the adventure area was the birthplace of the Olmec civilization—the first great Indian culture. The Olmecs vanished mysteriously centuries ago.

**M = Moderate success.** The character using the skill discovers the information contained in "L," and also some interesting later history: the Mayan empire bordered this jungle, and the Mayans, too, vanished mysteriously.

**H = High success.** The character

using this skill discovers the information contained in the "L" and "M" results, and learns that the Spanish and Mexican governments have historically left this place alone.

**C = Complete success.** The character using this skill discovers the information contained in the three results above, and also learns of the fate of Father Esteban, the author of the old document Guevara sent the party: it seems that Father Esteban returned to Spain, where he died in a madhouse in 1552, claiming that a bat-winged jaguar pursued him constantly.

### 3. DREAMS

Player characters who have the Clairvoyant/Prescient Dream discipline of the Art may try to use it during the adventure. For each successful use of the discipline, you should read one dream to the character. Read Dream #1 only if the discipline is used successfully before the party reaches the Macatec village. Begin with Dream #2 if the party has passed through the Macatec village and met the ghoul high priest, but has not yet explored the temple atop the pyramid in the Village of Twilight. Otherwise, read Dream #3.

#### Dream # 1

You stand in twilight outside a small hut. The place is still, almost silent: the noises of the jungle have mysteriously faded and died, until the only sound you hear is the dull beating of a distant heart.

Two green eyes flame within the darkness of the hut's doorway. They give off a cold, unearthly light. Suddenly, the beating of the heart ceases; in complete silence, the eyes flare a bright and piercing red.

#### Dream #2

Your ankles sink into the warm, soggy ground. The whine of mosquitoes fills your ears as you try to see something, anything, through a thick and merciless fog.

Suddenly the fog parts: the steps of a pyramid lie in front of you. A large temple building sits atop the ancient structure. It seems to beckon you.



### Dream #3

The dagger fits comfortably in your hand; its blade is terribly sharp, and something tells you that you were born to hold it.

You slash with the weapon lightly, easily though the air, and a surge of power, almost like an electrical current, courses up your arm.

## 4. THE SUPPORTING CAST

### Animals

#### Fer-de-lance

STR	2 (30)	PCN	4 (60)
DEX	NA	STA	2 (30)
AGL	4 (60)	EWS	NA
WPR	1 (15)	FEAR	4
PER	NA	ATT	1/45%*

*\*bite injects Strength 9 poison*

**Movement:** L 90' A NA W NA

**IPs:** 50

The fer-de-lance is an extremely deadly tropical snake. It is 6-7 feet long, red to reddish brown, and striped with darker bands.

The snake can be seen on occasion in the daytime, but prefers to roam and hunt at night. It attacks with no warning, and is absolutely unafraid of man.

#### Alligator

STR	5 (75)	PCN	3 (45)
DEX	NA	STA	5 (75)
AGL	4 (60)	EWS	NA
WPR	2 (30)	FEAR	4
PER	NA	ATT	1/68%

**Movement:** L 60' A NA W 90'

**IPs:** 50

The alligator is a large, powerful reptile that makes its home in rivers and swamps. It can grow to a length of almost 20 feet, and is valued for its leathery skin.

As a rule, the alligator is not a man-eater, although there are quite a few documented cases of alligator

attacks. When the beast attacks, it is deadly: it is very agile in the water, and its strong jaws can easily crush an unlucky victim.

### NPCs

#### Domingo Cruz, Guide

STR	52	PER	56
DEX	50	PCN	64
AGL	54	STA	60
WPR	30		

Skills	Rank	%
Cont. Language, English	Teacher	77*
Cont. Language, Nahuatl	Teacher	77
Cont. Language, Mayan	Teacher	77

Cruz is a very bright and knowledgeable guide for the player characters through the rain forest in southern Mexico. As is obvious from his skills, Domingo is fluent in quite a few languages, and will be necessary on many occasions when the party needs a translator. He also carries a machete, which he can use as a weapon in unskilled melee.

Of course, Cruz is far from perfect: he tends to be forgetful and a little disorganized, and he is not a brave man at all. Still, he is an excellent choice for a guide on short notice, and though he has a tendency to run away from a fight, he is very trustworthy in any other situation.

Whether Cruz has English skill depends on the circumstances: if no member of the party speaks Spanish, he has the skill; if one or more members of the party speak Spanish, Cruz does not speak English.

#### Chumo, Macatec Messenger

STR	55	PER	56
DEX	50	PCN	64
AGL	50	STA	48
WPR	57		

Skills	Rank	%
Shortbow	Master	105
Machete	Teacher	83
Cont. Lang--Spanish	Student	76

Chumo is a young Macatec Indian who may help guide the characters on the last leg of their journey to the

Village of Twilight. He is the only member of his village who speaks Spanish, and since Cruz does not know Chol, the language of the Macatec villagers, Chumo will be very helpful.

Chumo is a loyal and very thoughtful young man. A few years ago, he spent some time in Mexico City, so he knows a bit about the world outside the jungle. He sees the strengths and weaknesses of both cultures in which he has lived, and he is searching for a way of life that will include the best of both cultures.

Chumo carries a machete, a bow, and a quiver containing 14 obsidian-pointed arrows. If called upon to protect his people or companions, he is a brave and clever fighter.

### Creatures

#### Werejaguar

STR	4 (60)	PCN	6 (90)
DEX	NA	STA	4 (60)
AGL	7 (105)	EWS	NA
WPR	3 (45)	FEAR	7
PER	NA	ATT	3/83%

**Movement:** L 225' A NA W 60'

**Disciplines:** NA

**Manipulation:** NA

**IPs:** 700

The werejaguar is yellowish-tan, with jet black spots all over its body. Its facial and body features are cat-like, yet it frequently walks on its hind legs like a human. All in all, it is a blend of a human and a great cat.

The werejaguar is similar to the werewolf only in its strange blend of human and animal characteristics. The werejaguar is really not a shape-changing creature, but a bizarre form of animated dead.

Some of the ancient Indian cultures in Mexico practiced a form of human sacrifice in which the hearts were taken from the sacrificial victims; the hearts were then offered to the deity for whom the ceremony was performed. The bodies were discarded.

That is where the onaqu stepped





## Onaqui

STR	6 (90)	PCN	6 (90)
DEX	NA	STA	7 (105)
AGL	6 (90)	EWS	100
WPR	95	ATT	5/90%
PER	NA	FEAR	8

**Movement:** L 225' A 100' W 60'

**Disciplines:** Create Werejaguar (unique), *Haywire*, *Invisibility*, *Swarm*, *Total Illusion*, *Wave of Fog*.

**Manipulation:** NA

**IPs:** 1140

The onaqui is a large and highly powerful creature. It stands over 8 feet tall, has the torso of a man, the limbs of a jaguar, and the face and wings of a large bat. It moves in complete silence, except for the low drumming sound of its heartbeat.

This creature has dwelt in the jungles of southern Mexico for centuries; the Indians, understandably frightened by its hideous appearance and great power, either fled from the area in which it was seen, or tried to appease it through human sacrifices. These

sacrifices involved offerings of human hearts. For the onaqui must have human hearts in order to survive. In fact, if the onaqui goes for a week without acquiring a human heart, it is forced back into the Unknown for 1d10 years.

In later times, when the sacrifices became less and less common, the onaqui was forced to rely on the werejaguars, its strangely transformed minions, to bring it the hearts that it needed. On rare occasions, it hunted its prey itself.

When the onaqui's horrible needs have been freshly satisfied, it is surprisingly a less dangerous creature: its heartbeat is loud and booming, so its enemies can hear it coming and try to avoid it. As the creature's need grows, the heartbeat fades to a soft murmur; then its approach cannot be detected, and it is doubly dangerous.

The onaqui may very well have appeared in the Known World at many times and in many places; however, this expedition has the chance to make the first documented sighting of the creature. Such a sighting may be at a terrific cost.

The onaqui can make 5 melee attacks in a round: it does so by raising all four limbs into the air and balancing itself by flapping its enormous batlike wings. From this position, the onaqui may bite once and attack once with each paw during a round. As if this were not dangerous enough, the creature is also able to use Evil Way disciplines to confuse or frighten its opponents.

Jade weapons cause ordinary wound damage to the onaqui. The creature can be killed by a called shot wound in the chest with a jade weapon. Normal (or obsidian) weapons cause stamina loss, but not wounds. When the creature is destroyed, it turns into a hideous gray mist, then vanishes.

## 5. RUNNING THE ADVENTURE

Now that you're armed with all the information in the CM section, you'll need to keep a few things in mind that will make this adventure even more fun for your players. Being a good CM is not only knowing the story,



in; this evil creature took the bodies, animated them, and transformed them into werejaguars. The process by which the werejaguars "came to life" is mysterious, but is different from the Evil Way discipline *Animate Dead*: Unlike the animated dead or the zombie, the werejaguar has a very high Perception score.

The werejaguar is a deadly fighter, able to claw with each forepaw and bite in a single round. All of these attacks are treated as armed attacks.

The werejaguar suffers Stamina loss when struck in combat, but does not suffer wound damage from normal weapons. Unlike the werewolf, the werejaguar regenerates Stamina at a normal rate. Obsidian weapons, however, inflict normal wounds, and a called shot to the chest of the jaguar while using an obsidian weapon kills the creature instantly.

When a werejaguar is destroyed, it changes into a human corpse, the heart of which has been torn from the chest. Then the corpse transforms into a skeleton before dissolving into the air.



characters and creatures that make up an adventure: it's also knowing what to do with all this information—how to make the adventure come to life for the players, how to keep them interested, and how to frighten them as they play.

First of all, it's good to be prepared. The material provided in the introduction is just an outline: to get a good idea of the richness of the adventure to the Village of Twilight, it would be best to read through the entire adventure before you sit down with your players to play the scenario. That way, you'll be able to create suspense and chilling suggestions at the right moment, making sure that when the characters encounter the nasty creatures they're bound to meet, the encounter will be even more frightening to the players.

Suspense is one of the most important factors in a CHILL™ game, so be sure not to give away the mystery of the scenario to your players! Let them discover on their own that neither of the Indian tribes in the jungle will plan to harm them unless their characters harm the Indians first, that the jaguar zombies the characters encounter before they reach the Macatec village are not werejaguars, and that the werejaguars themselves are controlled by an even more powerful creature. To make sure that you don't give too much away, always keep in mind that the *boxed* text is to be read to the players: *the rest of the text is for your eyes only*, although the players may gather some of the information contained there by doing the right things and asking the right questions. Your part of the text will tell you when the players have earned some of this unboxed information.

As you progress through the adventure, each encounter is designed to help you guide your players quickly and smoothly. Many of these encounters provide background information right at the start: this is to give you a general idea of what could or should happen, although your players definitely do not have to stick to the "game plan" in the text: when they make an unusual choice of action, you'll have enough background information to

be able to use your experience and imagination in deciding what would probably happen, given the circumstances and the characters' actions.

Be sure you keep track of all hostile animals and creatures the characters drive off or destroy. You'll want to award IPs to the characters when they complete the scenario, and keeping track of the enemies is important to figure out how many IPs the party deserves.

Most importantly, it's up to you as CM to be a fine actor. You play all the "supporting cast": the NPCs, the creatures, even the animals the characters might meet. That is why the introduction provides you with a capsule description of all the beings the characters encounter in the adventure: it's up to you to take it from there. For example, the chief villain in the scenario, the Lord of Twilight, should be played with great intelligence and cunning, while the snakes and alligators have the simple reactions of animals. The werejaguars are crafty, but keep in mind that they are controlled by the Lord of Twilight, and as a result have no regard for their own safety.

The NPCs in the scenario can be fun if you use your imagination and acting ability to create a believable personality from the guidelines you've been given. For example, don't be afraid to be humorous when you play Domingo Cruz: frightening stories are even more frightening when there's a break in the tension once in a while, and humor often provides that break.

Finally, remember the first rule in Part VII of the CHILL Campaign Book: the CM's real job is to make sure all of the players have FUN. Whether or not the characters succeed in their adventure, if you and the players have a good time, nobody loses.

## 6. BEGINNING THE ADVENTURE

First of all, ask your players whether they want to use the player characters provided in the adventure scenario or their own characters. Remove the pages of player character cards in the

center of this booklet, and allow each player to choose which (if any) character he or she wants to play.

If your players want to play one of their own characters, you might want to read them the list of skills that will be useful in the scenario, so if they want to spend any IPs they have remaining from previous adventures on a skill, they'll know which ones will be particularly helpful.

When the players have chosen their characters, you are ready to begin the adventure. Start with the following briefing. Notice that the passage that follows is boxed: remember, that means you read it to the players.

You have been called together at the S.A.V.E. headquarters nearest your community, where you receive a packet of information in a large manila envelope.

Inside the envelope are several documents: a brief note from a Doctor Jose S. Guevara at the University of Mexico, part of a report filed with S.A.V.E. Central Archives concerning Guevara's expedition to southern Mexico in 1959, and copy of what appears to be a rather old journal entry or letter.

In addition to these materials, you find a plane ticket for each of you on a direct flight to Mexico City.

Now cut out the last page of this scenario and hand it to the players. After they have read it (and discussed it, if they wish), begin "A Trip to Tabasco" on the next page.

## II. A TRIP TO TABASCO

After arriving in Mexico City, the characters are called upon to attend a briefing in the office of Dr. Jose S. Guevara on the University of Mexico campus.

The characters are ushered into the office by a Spanish speaking secretary, who asks them to please be seated.

The most striking feature of this room is the large library of books on the shelves of the west wall. Titles in Spanish, English, French, and some other languages reveal the professor's wide knowledge of Mexican Anthropology.

A few Indian artifacts from past civilizations are scattered through the rows of books and on the desk in front of you.

Four opened volumes on the desk deal with the Olmec Indians, one book is a travel guide to Southeastern Mexico, and on the cover of one book is a drawing of a stick figure holding an arc over his head.

On the eastern wall, by a door, hang a number of photographs depicting various ruins in the Mexican countryside.

Suddenly the door opens and in walks a neatly dressed man. He is short and slightly overweight. He extends a hand to all of you and greets everyone softly.

"Buenos dias. Please be seated. My name is Jose Guevara."

Guevara motions for the characters to be seated. He will continue, in a very business-like manner:

"Thank you for arriving so quickly. I presume you have read the account I filed with S.A.V.E. Central Archives in 1959? We seek your aid because it seems as though the nightmare is not over: I have heard rumors that something similar is going on in the Mexican states of Tabasco and Veracruz to the south-east. I don't wish to speculate, but the proof of such beings tied to the ancient historical findings would

be invaluable both to me and to the people of Mexico.

Would that I could join you on this important mission! But since those horrifying days in Chilpancingo, my health has failed rapidly. My heart would never survive another trip into those forbidden jungles."

The report Guevara mailed to the characters relates all that he knows of the werejaguars and his own experience. He will explain to the characters that S.A.V.E. will provide them with the standard equipment for the expedition, including a short-wave two-way radio (and an operator/contact in Mexico City), the standard equipment pack, tents, a supply of snakebite anti-venom, and two jeeps to transport the characters and their equipment to Tabasco. The radio weighs over 80 pounds, and whoever carries it will have to set it down when doing things that require a great deal of Agility (such as melee combat). S.A.V.E. is glad to supply any weapon in which a character has a skill. A translator-guide named Domingo Cruz will be expecting the characters at the Hotel Las Brisas in Veracruz. Cruz speaks Spanish, Nahuatl, and six Maya dialects. Cruz is the best that could be found under the circumstances: according to Guevara, finding a translator that speaks so many Indian dialects, and then expecting English on top of the native Spanish would be asking too much. (Remember, however, to give Cruz the optional English skill if no player character speaks Spanish!) Cruz is not a member of S.A.V.E. but has been told to wear an indalo pin on his straw hat.

The party is to leave the Hotel Maria del Carmen at 7:00 the next morning on the drive to Veracruz. They are to spend the night in Veracruz and meet Cruz in the Hotel Las Brisas parking lot.

### THE NEXT MORNING

The Mexico City sky seems gray and polluted, making forecasts of the day's weather almost impossible. After eating a hearty breakfast

in the hotel restaurant, you make your way to the underground parking garage of the hotel to find your jeeps.

You fight the heavy traffic of Mexico City and head east toward the twin volcanos near the city of Puebla.

Leaving the huge capital city behind, the jeeps begin to climb mountain ridges. The sun begins to show itself and the day turns warm and pleasant.

The party travels toward Puebla, where the road begins to descend into warmer, more tropical areas. After an easy drive the characters reach the major port city of Veracruz. The party will have to stop 1d10 times to ask directions to the Hotel Las Brisas. There is a seven percent chance that any Mexican stopped and asked will speak English. Otherwise all directions must be asked for and given in Spanish.

No matter how many times the characters stop for directions, the last stop takes place two blocks from the hotel. The person stopped to give the party directions is Domingo Cruz.

Cruz readily recognizes the party but decides to have a little fun. He has pinned his indalo to the underside of his hat brim, away from the view of the characters. He says he will gladly lead the characters to the Hotel in exchange for five dollars, American. If and when the characters agree that this man should lead them to the hotel, Cruz climbs on the jeep and asks for the money up front. Cruz is willing to haggle or negotiate some settlement to his advantage.

After arrangements are made, Domingo leads the characters to their intended destination. When the jeep pulls into the parking lot, Cruz asks, "Maybe I can keep an eye on your vehicles?"

Whatever the party decides, Domingo now laughs and introduces himself. "As was agreed, we meet in the parking lot," he states. Domingo will also volunteer all of the money back for his "service."

Cruz explains to the party that the rest of the trip consists of a short drive



southward down a coastal highway, a short jaunt on back roads, and then leaving the vehicles at Chomil, a small town in the state of Tabasco. Most of the area is dense rain forest. Few people live in the remote countryside; virtually all of the people are Indian, few of whom speak Spanish. It is a forgotten land that gave birth to the Olmecs—the tribe that spawned the later and better known Mayas to the south, and the Toltecs and Aztecs to the north and west. But when the Aztecs, Toltecs, and Mayas flourished, this area of Mexico was left alone. The Mayas did move toward this area, but they suddenly left their cities and religious centers for no known reason. Today there is still no clue as to why the Maya fled to the jungle. Others simply avoided this area altogether. The Aztecs, Toltecs, the Spaniards, and even the modern Mexican Government have never seen a reason to disturb the quiet Indian villages hidden in this lush rain forest.

As for the rumors of werejaguars and the like, Cruz believes only that the Indians have very old and absurd superstitions.

Otherwise, he looks forward to the trip, as the tropical forest is isolated from civilization and different from anyplace else in Mexico.

## LEAVING THE KNOWN WORLD BEHIND

One of the first things you notice as you look around the streets of Veracruz is that the people dress noticeably different from those in Mexico City: the men wear white "pajama style" tops and pants, straw hats and sandals, brightly colored kerchiefs. The women wear light blouses and long white skirts; some wrap multicolored "rebozos" or shawls around their heads or over their shoulder to carry young babies on their backs while they walk.

Less and less of the people you meet speak Spanish—more and more speak Nahuatl, or strange Indian languages you have never heard before. As you leave the city

in your jeeps, you find yourself travelling into a country within a country, a world removed from the "modern" world you know.

The party drives on highway until around noon, when they arrive at the town of La Chalita. Here they will turn southwest on rough dirt roads.

After three bumpy hours on the back roads, the characters arrive at the small town of Chomil.

The town is dirt poor. The only nondwelling is the cantina. There is no motel, restaurant, telephone, television, radio, electricity, or running water.

Cruz hops out of the jeep and begins to speak to a local in Nahuatl. Anyone in the party who speaks Nahuatl will know that Domingo is negotiating to have the jeeps kept while the characters go into the surrounding jungle on foot.

The only person in this town who speaks Spanish is the bartender in the one and only cantina. The rest of the townspeople speak a form of Nahuatl and a few Spanish words. Any attempted communication in Spanish with the locals requires a modifier of -50 to the specific skill check for Contemporary Language, Spanish.

Despite the language problems, the villagers are very friendly, almost naive and childlike. They will invite the party into the cantina for a not so very cold drink or two.

This is the last night the characters can spend with a road back to civilization. They may spend the night as they please: resting in camp for tomorrow's journey, socializing in the cantina, or exploring the area and talking to the citizens of this outpost town. (Villagers have no information, and react as standard NPCs.)

During the night any character who is on watch (or awake for any other reason) will hear the sounds of the jungle. The noises will always sound threatening, but the party will never be in danger. Roll 1d10 once for midnight and once again for about 3:00 a.m. The resulting noises are listed below:

- 1= No noise.
- 2= No noise.

3= No noise.

4= A monkey chatters and screams.

5= A deep grunting noise, like that of a large boar, rises from the dark just beyond the edge of the campfire light.

6= A parrot squawks loudly and the flutter of racing wings shoots over the campsite.

7= The vines and bushes rustle loudly, as though something awkward is staggering through them.

8= An object, such as a coconut, tree limb, or a vine, falls bouncing several times against other limbs and vines before it hits the ground with a thud.

9= A large, catlike creature snarls loudly, somewhere close to where the party is sleeping.

10= A large catlike creature snarls as it attacks something deeper in the jungle. The entire jungle seems to awaken as parrots and monkeys scream, birds fill the air and the branches, and leaves rustle everywhere.

No matter how far and long the characters look to find the origin of these noises, they don't find the animals. This table can and should be used more often than twice a night if you feel that the atmosphere created is scaring your players. Roll on this table every night that the characters spend in the jungle from this point forward in the adventure.

## EXPLORATION BEGINS

The characters are awakened at sunrise and given a breakfast of "menudo," a Mexican tripe soup loaded with hot spices. After they finish, or turn it down, the march begins.

Domingo Cruz explains to the party that he expects a journey of about three days on foot, depending on the density of the rain forest and the weather, before they can contact any of the nomadic Indians that might lead them to their goal.

After the party has been walking for a while, read the following passage:

After you have been in the rain forest for a while, the sights become

more and more the same. The vines and undergrowth tangle the forest floor in all directions. The noises are the same: the same squawks, the same chattering, the same silences. The trees overhead are so thick that it is hard to know whether the day is bright and sunny, or overcast and gray.

From time to time, birds such as bright green conures or spectacular quetzals flash through the low branches. Above the dodging birds, monkeys screech and quarrel at you as you trudge through the forest. But you spend a lot of time standing, waiting for someone to clear the way in front of you.

Let the characters decide what time they wish to camp for the night. Remind them that it gets dark sooner in the rain forest because of the thick wilderness.

Between natural clearings and using their machetes, the party will be able to find a place to camp when they decide to call it a day. Pitching tents and mosquito netting is a simple task after the day's trek through the jungle.

## A RUDE AWAKENING

Let the characters sleep normally as they did in the village and roll twice for nighttime noises. But this time, before the characters wake up in the morning, choose one player character randomly, and read the following to him or her in private:

You awake and feel a weight on your chest that in your waking confusion does not seem as though it should be there.

As you start to look down to see what is in your sleeping bag with you, you feel the thing jerk, as if snapping to attention.

In the bottom line of your vision you see something against the glow of the campfire. It looks as though a hand or limb is raised inside your sleeping bag, absolutely still. After a few seconds, you feel it slowly settle, as though someone were coiling a rope on

your chest. You are afraid to speak. Slowly, dryly, something flutters on your chest.

What do you do?

The weight on the character's chest is a Fer-de-Lance, a highly poisonous pit viper found in this region.

### Fer-de-lance

STR	2 (30)	PCN	4 (60)
DEX	NA	STA	2 (30)
AGL	4 (60)	EWS	NA
WPR	1 (15)	FEAR	4
PER	NA	ATT	1/45%*

*\*bite injects Strength 9 poison*

**Movement:** L 90' A NA W NA'

**IPs:** 50

As is the case for all snakes, this cold-blooded creature needs to find warmth to maintain its own body temperature. A human body in the night is the perfect place to coil up and keep warm.

If the character attempts to move, yell, speak, or make any motion, the snake makes one automatic bite. If the character tries to scramble out of the sleeping bag, he or she can do so in one round, but a fer-de-lance, which can bite twice in a single round, would strike the character twice automatically before he or she escapes.

The best action for the character to take is no action at all: he or she should wait for the others to wake up and help. If the character does stay still in the sleeping bag, read the following, again in private, to him or her:

As long as you remain motionless, the snake does too. It is dark, and you have no idea what time it is. You might have to stay still for six hours without falling asleep or moving a muscle. Perhaps even your heartbeat would be enough sound, enough movement, to send the snake into a vicious attack.

The snake may be facing your legs; it may be facing your throat. Darkness lies all around you. Only a few feet away, you hear your companions snoring peacefully.

The sun rises in an hour, and the other characters awaken. When they get up they will see that one of them is clearly awake, but not moving. If the character beneath the coiled snake says anything or calls out, he or she will be bitten.

Players who state that their characters are looking for something wrong, and then make a successful general Perception check, will notice the slight hump above the character's chest in the sleeping bag. There is no possible way to determine what is in the sleeping bag on the character's chest except by a lucky guess.

If the character's companions attempt to uncover or remove the snake, the fer-de-lance will attack one of them instead of the character on whom it rests.

If nothing is done, the snake will eventually leave at about 9:00 a.m., when the sunlight becomes more attractive than the warm dark recesses of a sleeping bag.

## I KNOW A PLACE...

After the ordeal with the snake, the party is free to continue. Domingo states that today is the last day to be spent in familiar territory. He knows a place where the group can stay tonight if they make reasonable time. He calls the place Cueva de Domingo, or simply Domingo's Cave. Of course, he is quick to point out the fact that he named the cave after himself. Cruz laughs as he admits the find doesn't rank with Columbus discovering America, or Balboa discovering the Pacific Ocean. He is content, however, to have left his name in history, even if the history is his own. He spent many a night there in the past and is excited at the thought of returning after several years.

"The last time I was there, I left two litres of 'vino.' By now it should be very, very good!" Domingo exclaims from time to time.

The day's travel seems the same as the day before. It almost seems as though the party is going in circles. Read the following:



By 5:00 p.m. you climb up the side of a jungle-covered gorge. After hacking a few times with his machete, Domingo asks you to backtrack and try again. He seems confused.

Again, you plunge into the vine-infested gorge. Domingo ahead of you. Again he halts, turns, and asks you to backtrack.

The third time, in the midst of branches and undergrowth, the guide shouts with joy.

Before you is an oval opening into the mountainside. The entrance is short but very wide, bordered on all sides by ferns, vines, and fallen tree trunks.

Inside you find that the cave is cool and damp. Domingo starts up a fire, which illuminates the walls. An inscription on one wall reads in Spanish: "Mr. Domingo Cruz, July 20, 1960. Private property, no trespassing." Cruz shrugs and says, "Of course, I would not know if anyone was in my cave while I was away."

With a smile, he goes to the side of the cave and moves some rocks to uncover four bottles of wine. As he promised, the wine is here and still very good.

The party is free to do as they please for the rest of the evening. At about midnight a great flapping awakens the characters. The noise seems to emanate from the back of the unexplored cave.

In 1d10 rounds the room where the characters are located fills with 30 swirling bats. If the characters stay low, the bats probably will not attack (05% chance per character, per round).

Characters who try to stand up increase their chances of being attacked (20% chance per standing character, per round). Only one bat per round may bump into and attack a character.

The bats are Central American Vampire Bats, somewhat common in this area.

### Bat

STR	1 (15)	PCN	1 (15)
DEX	NA	STA	1 (15)
AGL	3 (45)	EWS	NA
WPR	1 (15)	FEAR	4
PER	NA	ATT	1/30%*

\*see text below

**Movement:** L 5' A 100' W NA

The bats' intentions are not to attack the party, but rather to go out and attack animals in the area. These creatures swirl about like this every night before feeding and will become confused by a character suddenly standing in their midst.

The bite of these bats causes at most a light wound, but the animals can suck blood, as the characters discover if they are bitten. After a successful attack by one of these bats, roll a general Agility check to see if the animal can drink the blood of the character.

After it makes a successful Agility check, the bat must cling to the defender for 1 minute (12 rounds) to drain one STA point of blood; if the bat is struck during this time, there is no additional STA loss from the blood drain. As explained in the *Horrors from the Unknown* booklet, there is a chance of a character's contracting a disease from a bat bite. If this happens, check PART IV of the *Adventures into the Unknown* Campaign Booklet to determine the results of disease.

The bats continue to swirl around the room in a clockwise motion for 2d10 rounds, until they leave through the cave opening. The creatures will return, one at a time, at about 5:00 a.m. They will not attack the party members upon returning. The last straggler will return just before sunrise.

### A POOR MAN'S BURIAL

Domingo apologizes for the troubles of the night before and tries to make amends by cooking breakfast.

Hoping that he is back in the good

graces of the company, Cruz reminds everyone that within an hour or so of travel, they will be in territory known only to the local Indians.

The morning passes much the same as the other days have: no clues, information, or anything else that caused S.A.V.E. to send the characters here. About mid-afternoon in the game day, read the following passage:

As you hack your way through the thick tropical forest, Domingo, who is in front of the party, lets out a shriek and jumps back trembling.

As you work your way forward to see what the disturbance is about, your eyes focus on a moldy tattered shirt, torn in several spots. Then you realize that the thing inside the shirt is a badly decomposed human corpse. The straw hat is knocked back as though it hangs from the back of the dead man's head. The skull, whitening beneath the scraps of rotten flesh, maintains a mocking grin.

Anyone who tries to search the dead man for clues as to who he was or how he met his end succeeds only in scattering away various bugs and other carrion eaters that thrive in the jungle.

There is no way to tell how long this man has been dead or exactly what killed him. The body seems intact, and even to a character with medical skills, there are no signs of wounds or broken bones.

This is simply a poor Indian who became ill and died in the jungle. There is no identification on the body, and only a silver ring crudely shaped into what appears to be the form of a bat.

Cruz has yet to regain his wits and begins to cry, repeating in Spanish that he doesn't want to die like that. A drink and a change of scenery will cause the man to regain his composure.

The party may continue on their journey; they have no problem finding a place to camp tonight.

## A WORRIED PEOPLE

The next day brings another almost full day of travel. Near the end of the game day, read the following:

Late in the afternoon the thick, humid smell of the jungle is cut by the odor of burning wood. A cloud of smoke floats in the air ahead. Domingo motions for you to be still, and everyone listens intently.

Off in the distance the laughter of small children rises, along with the occasional yap of a dog. From a slightly different direction, but still ahead, the sound of a sledgehammer rings.

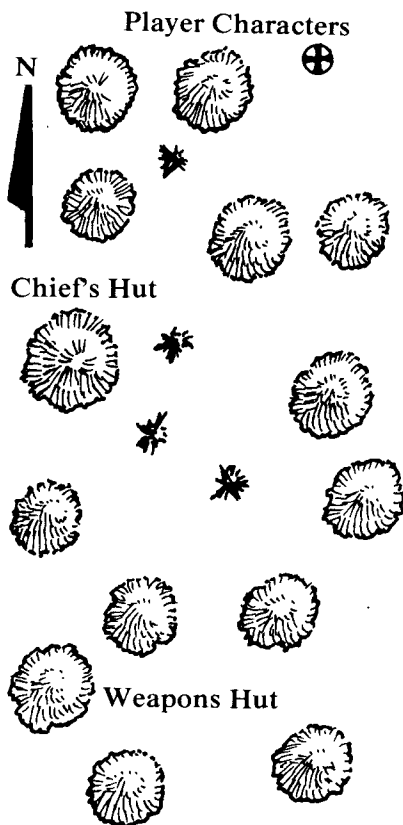
The party is close to the unmapped village of Chocoloco, a settlement of Nahuatl-speaking Indians. Not a soul in the village can speak Spanish, which means that all communication must be made through a translator. Domingo is totally fluent in the language and his translations are fully accurate.

The Indians of Chocoloco are directly descended from the Olmecs. They have wandered through the rain forest for centuries trying to avoid "civilization." In the process, these Omechel Indians, as they call themselves, stumbled onto an ancient enemy.

Various members of the Omechel have been attacked and carried off by the Macatec, a Chol-speaking clan to the south. The Omechels and Macatec have been at odds for long centuries, and now a group of Macatec has settled near the outskirts of Omechel territory. The Macatec presence is the only probable explanation for the missing members of the Omechel clan.

From the time that the Macatec were spotted to the south, the Omechel have been on guard. While they are not hostile to strangers, they are extremely reserved and are not about to show any signs of friendship.

The party cannot avoid the Omechel village, unless they turn around, go back to Chomil, and give up the mission. Whether they move toward Chocoloco or try to sneak around the town, read the following:



As you hack through the undergrowth with your machetes, the sounds get closer.

Suddenly, eight Indians drop down from the trees above. Their machetes are drawn.

One of the Indians shouts at you in a harsh language, and Cruz tells you to stop. Domingo begins a conversation in a language that sounds much like that spoken back in Chomil. Afterwards, Cruz tells you to throw down your weapons, follow the Indians, and don't make any trouble.

The Indians intend to keep the party under some sort of "house arrest"; they have never seen outsiders, and don't know whether to trust these strange people.

Each Indian is a standard NPC—all ability scores are 50; each has Teacher rank Machete skill (80 skill score).

The Omechels are prepared to fight to the death against any attack, for they are protecting their wives and children. If the party causes any com-

motion, reinforcements of 20 more men will come from the village in 1d10 rounds. Gunfire will cause the Indians to retreat into the jungle, and characters who fire at the Indians will find the village abandoned if they enter it.

Those who decide to go along with the Indians' wishes will be moved some 50 feet to the right onto a well-used path, then led directly into the village. Their weapons and radio will be taken. Read the following passage if the characters choose to follow the Indians.

As they pick up your weapons and radio, the Indians do not speak, and actually look quite nervous. Then one of the men leads the party and one man walks behind each of you.

Close by you hear a yell; the leader of the Indians whistles a bird call back. The exchange of noises creates a ruckus in what obviously must be a village in front of you.

Soon the trees spread into an opening that contains 14 circular stucco huts, each with a thatched roof. A number of small open fires burn in the center area of the village.

As you enter the village, a group of men, women and children gather around, staring, laughing, and pointing.

All Omechel men are normal NPCs with Basic Ability scores of 50 and Teacher rank Machete skill (80 skill score). There are 28 men in the village. Boys have Basic Ability scores of 40 and Student rank Machete skill (55 skill scores). There are 12 boys in the village. The 32 women have scores similar to the men but do not fight with machetes. Instead they fight with clubs as in unskilled melee combat.

The party is led to the northernmost hut, from which a man emerges. He is not dressed any differently from the other villagers, but he mutters some commands and asks a question of the Indian who led the party to this village. The party's weapons and radio are taken to the hut marked on



the village map.

The old man, one of the village elders, immediately recognizes Cruz as the translator and asks some questions. Cruz will in turn ask the questions of the player characters and repeat their answers to the village elder. The questions are:

1. Where do you come from?
2. What do you want here?
3. Do you speak Chol?

If the party tells the truth, their answer to the first question is impossible for the Indian to understand. He and all of the others look at the party as though they are quite puzzled and disturbed by any explanation that resembles the truth.

In regard to the second question, the Indians appear very intent if the party talks about werejaguars. If the party says they are searching for the werejaguars, the elder will want to know why or to what ends. If the intent is only to obtain information, the Indians look very disturbed. On the other hand, if the intent is to destroy the creatures, the Omechel nod approvingly.

If nobody speaks Chol, the captors again nod approvingly.

If any character in the party speaks Chol, the Indians show outrage and approach the Chol speaker in a hostile fashion. Cruz does not speak Chol.

The Chol speaker, if there is any, is separated from the rest of the party, tied up, and thrown into a nearby hut. If the character is not released by the party within 24 hours, he or she is tied to a tree close to the village and left to starve, be eaten by bugs, or both.

The characters are watched all of the time, everywhere they go. They are not allowed to leave the village unless accompanied by a native. They cannot enter any of the buildings. The characters are free to eat their own food and speak with each other. Any who try to escape through the jungle will be caught; if the party tries to escape back to Chomil, they must abandon their mission. In fact, the only hope for escape is to follow the trail south: if the party can avoid the Indians until after the rainstorm,

they are safe. As mentioned before, gunfire causes the Indians to retreat and hide in the jungle.

After 72 hours have passed, the village elder calls the characters to a council of elders. Again, the characters are asked the same questions as before. If the answers are the same, the head of the council allows each member of the party to ask questions (through Cruz) about werejaguars.

Unfortunately for the party, the information that the Indians have is not very accurate. The information provided below is an account of everything these Indians know (or think they know) that may be of use to the party. The Indians answer questions based only on this information. If the answer to a character's question is not contained in the text below, the council answers only, "I don't know."

### The Omechel's Account

It was in the beginning of time, before the corn of the north, or the many colored birds to the south, that the great ones came together and created man.

In order for man to live, he needed a balance to keep the universe from tipping and spilling all it contains. The earth is balanced by the stars; for the sun there is the moon, for light there is darkness. Everything has a purpose and an opposite.

When the great ones created man, they needed to find a balance. They thought long on the problem, and the universe began to tip. The stars started to move in the sky, the waters began to rise from the rivers, the earth began to rumble and shake.

The great ones had to make up their minds quickly, for the universe was about to spill its contents. But the great ones could not decide whether to make another man-creature of a strange language, or a giant evil cat. They argued and fought until the universe was about to tip over when they realized that a compromise must take place in order to save their creations.

The compromise was a great evil creature to balance the goodness of the Omechel. The creature would

appear as the Omechel by day, and the great ocelotl by night.

As the Omechel is intelligent, the ocelotl is not. The evil creatures seek to destroy the Omechel, not realizing that the universe tips every time the creature kills one of ours. Sometimes the rain pours, sometimes the earth moves, sometimes the sun loses its light. But the universe goes out of balance until a great one restores it to its proper order.

The Omechel must always beware, for the ocelotl strikes at any moment. Again, in our time, the ocelotl lurks among us. We know that the creatures prowl nearby. They have taken 11 of our own in the last 30 days. We fear for the balance of the universe.

They camp in a small village 5 days to the south of here. We keep guards posted so that they will not take us by surprise. If you wish to travel south and destroy these creatures, perhaps you can keep the universe from tipping over. Machetes are strong, but the shiny earth is stronger.

You from the strange far places should stay and study these things.

Surely when you return to wherever you came from, you will be looked up as great wisemen.

A character who has Legend/Lore skill may learn the following from this account:

**L** = The Omechel have indeed seen werejaguars.

**M** = Information in the "L" result, and the following: the 11 Omechel who are missing were indeed taken by werejaguars.

**H** = Information in the "L" and "M" results, plus the fact that the werejaguars do live to the south.

**C** = Information in all three results, plus the fact that the "shiny earth" supposedly deadly to the creatures is obsidian.

### SPOTS BEFORE YOUR EYES

After the session with the council, the characters are free to leave the village. The Omechel show the party a path leading south to the territory of the Macatec. The characters' weapons

are returned in good condition.

When the party decides to move on southward, they pick up a trail leading out of the village. The result is that travel moves along at normal walking rate, no longer subject to the delays caused by hacking through the underbrush with machetes and walking in single file. Characters may move comfortably along the path two abreast; the width of the path also allows them room for any necessary combat.

After you have been out of the village for three hours, you hear a distant rumble of thunder begin. A storm is headed your way. The air feels heavy and the once noisy rain forest is now silent.

Domingo mutters to himself and then says that despite the oncoming storm, the party should press on. "You remember how the Omechel mistrusted us? I'm not sure I want to be around for them to blame this one on us. Just keep on moving!"

Suddenly the rain rushes toward you like a moving waterfall. The entire party is soaked in the chilly downpour.

Domingo yells back to you, "Come on, let's keep moving!"

The storm continues for about two hours, after which the air feels clean and fresh. The sun breaks through and the clouds disappear.

The path is wet and slippery, but it has been used enough so that it is not muddy. If any characters step off to the side of the path, they will quickly sink past their knees in mud and weeds.

The players can decide when they want the characters to set up camp. Roll for nighttime jungle noises at least four times through this night.

The next morning the characters may start as before. The morning looks promising and the air is clear from the previous day's rain storm.

After the party has travelled for about an hour, read the following:

It is about midmorning. You walk along the path, which appears to be less and less worn as you travel

southward.

Suddenly, about 15 yards into the jungle undergrowth on the right, you see a patch of yellow and black dart among the green leaves.

Then the leaves part. Five human forms, clad in loosely fitting jaguar skins, stagger from the bushes and walk slowly toward you, their hands extended outward.

These creatures are animated dead zombies dressed in jaguar skins, not the werejaguars the characters are looking for. If the characters believe that the animated dead zombies are werejaguars, do not tell them otherwise!

#### Zombies (5)

STR	5 (75)	PCN	1 (15)
DEX	2 (30)	STA	5 (75)
AGL	2 (30)	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/53%

**Movement:** L 45' A NA W 10'

**IPS:** 500 each

As the zombies approach the characters, read the following:

The creatures stumble toward you, roaring in a dry, breathless rasp.

Their hands or claws grope through the air, as if something terrible is just beyond their reach. Occasionally, one clawed arm reaches back to one side, then swipes wildly as if it were trying to rake the thick jungle air.

The blurred eyes of the creatures look beyond you, staring into the dark heart of the jungle.

If the players indicate that they believe the creatures are zombies, they make fear checks against a zombie's fear column. If they do not recognize that the creatures are zombies, they check on column 7 as though the creatures were werejaguars.

Characters who fail their fear check flee back up the path. Domingo Cruz automatically fails his fear check and takes off running down the path, screaming in Spanish until he regains his wits in the next round.

Meanwhile, the jaguar zombies attack, using the jaguar claws affixed to the ends of their hands. The zombies fight as in armed melee.

The jaguar zombies continue to fight until they kill or chase away the party, or are themselves destroyed.

These undead creatures are being controlled by a "high priest" who is nearby but hidden from sight. There is no chance to spot the "priest" because he is in fact the ghoul described in encounter area 4 of the Macatec Village map. If the party member who is carrying the radio sets it down to join the combat, the ghoul will immediately destroy the machine by using the *Lightning Call* discipline to burn its tubes and wiring beyond repair. After 3 minutes of *Animation of the Dead*, he will *Teleport* back to his dwelling. A character who successfully senses Unknown, then makes a general Perception check, sees a flash of red eyes before the ghoul *Teleports*.

Even though Cruz will be able to join into the battle after one round, he stands back and watches from a safe distance. Should the characters perish in this encounter, Cruz will escape back to civilization and warn S.A.V.E. about the vicious werejaguars that "he fended off at the sad loss of all his comrades."

If the party destroys the jaguar zombies, and later confronts Cruz for his lack of bravery, he says his actions were a "strategic move": "If the werejaguars had captured you, you would have needed somebody who knows how to get out of here to go for help and to warn Dr. Guevara."

The jaguar zombies themselves lie still and rotting in the jungle. They carry nothing valuable or helpful to the party. The creatures are simply Indian corpses that somehow moved to attack.

# III. INTO THE LAND OF THE MACATEC=

## Background

The next morning, the party comes to the edge of the Macatec territory. The Macatec Indians are the "Chol Speakers" that the Omechel spoke of in the last Indian village. But these Indians are not nearly the evil creatures that the Omechel made them out to be. In fact, they are far more outgoing and friendly to the party than the Omechel.

Domingo Cruz does not speak Chol. Therefore he cannot understand any of the conversations of the Macatec and, of course, cannot converse with any of them. Probably, no player character will understand the language, either.

Only one Indian in the village, "Chumo," can speak even a little Spanish. He is the only means of translation for the party, and his translations are not always accurate. Because of the Macatec custom that all business with outsiders takes place through the consent of the village elders, Chumo will not immediately volunteer to step forward and translate for the party.

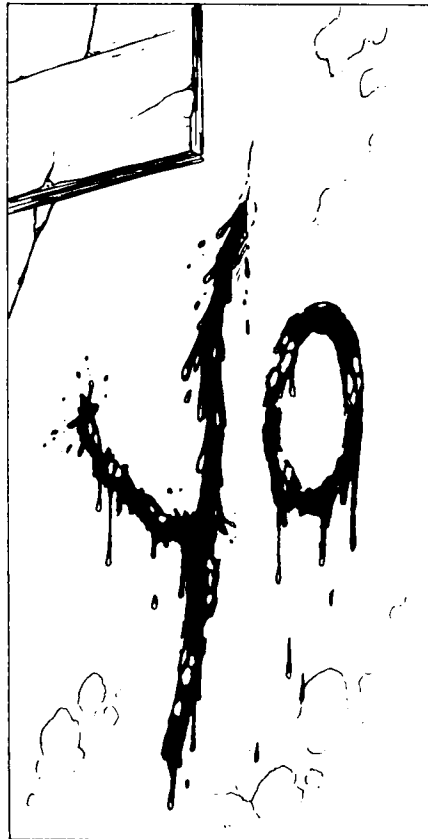
The party's communication problems are even worse than they realize. If their radio was not destroyed in the struggle with the zombies, they will discover that the tropical downpour did the job anyway: the radio is waterlogged and rotted past use. On the first occasion when they try to use the radio after they enter the Macatec village, let them try, but tell them that the machine is completely dead. It is past repair, even for a character highly skilled in Mechanics.

The village is made up of the same stucco, thatched roof dwellings that the characters have seen before.

Macatec dress is basically the same as that of other Indians in the area, but without hats or sandals. Weaponry consists of machetes, bows, daggers, clubs, and slings.

The biggest difference between these Indians and all of the others that the characters might have met is that the Macatec have learned the art of shrinking severed human heads.

This ritual is done only to known enemies (such as the Omechels to the



north). Otherwise the Macatec are extremely friendly, trusting, and helpful to strangers.

These Indians are at war with the Omechel; they have killed many a wandering Indian from the north and put his head on display. The Macatecs have lost a large number of their people to the Omechel, and to the real werejaguars. The Macatecs are not sure why the Omechel have attacked them, but it is clear that if they do not defend themselves, the Omechel will slaughter them. Nor do the Macatecs know where the werejaguars come from. They believe the creatures dwell somewhere in the southern sacred lands, but they are not sure.

Another twist to the strange life in the village is the high priest of the Macatecs. It was the custom of the old Indian priests to mutilate their own bodies. These men were totally repulsive by western standards: ears, eyes, noses, limbs, and skin were burned, stretched, pounded, and scarred. Hair was never washed, except with blood, which was left to cake and mat in uncombed tangles.

The history of these hideous priests has led to an unfortunate situation: a ghoul has been able to establish itself as the "high priest" of the Macatec Indians. When the creature appeared in the village, his physical appearance led the innocent Indians to believe that it was one of the priests spoken of in their history. Now he remains nearby, serving the Lord of Twilight and keeping alive the war between the Omechel and the Macatec.

The ghoul dwells in a temple built atop a small pyramid ruin close to the Macatec village. From this place he goes about his treachery, unnoticed by the villagers. The ghoul kills, captures, and eats human victims, then takes whatever remains are left to the border between the Omechel and the Macatec. Since the body parts appear from the south on the border, the Omechel assume that the Macatec are responsible for the deaths of their relatives (the shrunken heads taken by the Macatec do little to change the minds of the Omechel!).

On the other hand, the Macatecs believe that the body parts are some hideous sign placed at the border by the Omechel to keep out trespassers.

Meanwhile, the werejaguars are free to roam the rain forest, claiming victims while each side blames the other for the deaths.

Because the ghoul is considered a "holy man," he cannot be visited, except by invitation. Every day at sunup a villager goes out to the temple to deliver candles. The same villager returns around noon with any messages or proclamations by the "high priest." The villagers will only refer to their "high priest" when the messenger returns or goes out to the temple. The Indians speak of him only as "high priest" because they have no idea that the ghoul is not human.

Allow the characters to do their own detective work. Give them only the clues provided in this adventure scenario and let them draw their own conclusions, whether they are right or wrong.

Remember that the Macatec Indians want to be helpful and friendly to the characters. Their problem is they





### BASIC ABILITIES

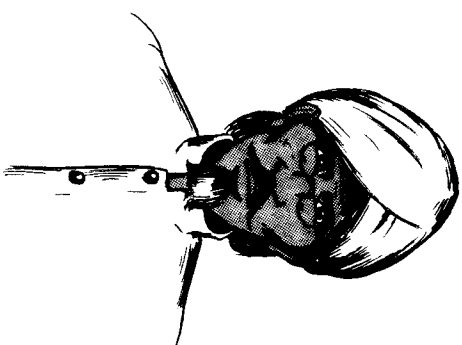
Strength	56	Perception	62
Dexterity	54	Willpower	52
Agility	56	Luck	50
Personality	50	Stamina	54

Unskilled	Sense	
Melee	56	Unknown 12

### SKILLS

Name	Rank	Score
Anthropology/		
Archaeology	Master	112
Art Criticism	Teacher	87
Martial Arts	Teacher	85
Legend/Lore	Student	72

Jacques LeChance



### BASIC ABILITIES

Strength	50	Perception	68
Dexterity	48	Willpower	52
Agility	56	Luck	50
Personality	54	Stamina	60

Unskilled	Sense	
Melee	53	Unknown 13

### SKILLS

Name	Rank	Score
Medicine		
Dagger/Knife	Master	111
Legend/Lore	Teacher	68
	Student	75

### DISCIPLINES

Name	Base Chance
Restore Stamina	59

Dr. Pandit Ray



### BASIC ABILITIES

Strength	52	Perception	60
Dexterity	60	Willpower	54
Agility	48	Luck	50
Personality	56	Stamina	52

Unskilled	Sense	
Melee	50	Unknown 12

### SKILLS

Name	Rank	Score
Thrown Weapon:		
Dagger/Knife	Master	115
Mechanics	Teacher	90
Machete	Student	65

### DISCIPLINES

Name	Base Chance
Sense Emotions	58

Linda Cloud



### BASIC ABILITIES

Strength	48	Perception	62
Dexterity	58	Willpower	54
Agility	50	Luck	60
Personality	56	Stamina	58

Unskilled	Sense	
Melee	49	Unknown 12

### SKILLS

Name	Rank	Score
Photography		
Geography	Master	115
Rifle/Shotgun	Teacher	88

### DISCIPLINES

Name	Base Chance
Restore Willpower	55

Ruth McTavish

<div data-bbox="69 1679 100 1874">Dr. Pandit Ray</div> <div data-bbox="127 1628 158 1874">Nationality: Indian</div> <div data-bbox="186 1104 389 1874"> <div data-bbox="186 1735 212 1874">WOUNDS</div> <div data-bbox="243 1104 389 1874"> <div>Scratch ( ) ( )</div> <div>Light ( ) ( )</div> <div>Medium ( ) ( )</div> <div>Heavy ( ) ( )</div> <div>Critical ( ) ( )</div> </div> <div data-bbox="186 1104 389 1366">PERSONAL DATA</div> <div data-bbox="243 1104 389 1366"> <div>Age: 34</div> <div>Ht: 5'10"</div> <div>Wt: 160</div> <div>Hair: Black</div> <div>Eyes: Brown</div> </div> </div> <div data-bbox="420 1104 620 1874"> <p>Dr. Pandit Ray was born in Madras, India. He studied in British private schools, attended college at Cambridge University, and received his medical degree from Stanford University. He is now regarded as one of the world's most promising heart specialists.</p> <p>Despite Ray's "modern scientific" education, he has searched unsuccessfully for the fabled Indian creature, the Rakshasa. This quest brought him into contact with S.A.V.E..</p> </div>	<div data-bbox="69 691 100 933">Jacques LeChance</div> <div data-bbox="127 681 158 933">Nationality: French</div> <div data-bbox="186 163 389 933"> <div data-bbox="186 798 212 933">WOUNDS</div> <div data-bbox="243 163 389 933"> <div>Scratch ( ) ( )</div> <div>Light ( ) ( )</div> <div>Medium ( ) ( )</div> <div>Heavy ( ) ( )</div> <div>Critical ( ) ( )</div> </div> <div data-bbox="186 163 389 425">PERSONAL DATA</div> <div data-bbox="243 163 389 425"> <div>Age: 32</div> <div>Ht: 5'11"</div> <div>Wt: 175</div> <div>Hair: Brown</div> <div>Eyes: Blue</div> </div> </div> <div data-bbox="420 163 620 933"> <p>Jacques LeChance was born in Chartres, France, in the shadow of the great cathedral that sparked his early interest in history. He studied Archaeology at the Sorbonne, and still maintains contact with many artists and sculptors in Paris.</p> <p>LeChance's hobby is big game hunting, but he is an archaeologist by profession. On a recent dig in Algeria, he uncovered a mystical talisman that brought him to the attention of S.A.V.E..</p> </div>
<div data-bbox="766 1679 797 1874">Ruth McTavish</div> <div data-bbox="766 1453 797 1608">Weapon: rifle</div> <div data-bbox="825 1588 856 1874">Nationality: Canadian</div> <div data-bbox="883 1104 1087 1874"> <div data-bbox="883 1735 910 1874">WOUNDS</div> <div data-bbox="940 1104 1087 1874"> <div>Scratch ( ) ( )</div> <div>Light ( ) ( )</div> <div>Medium ( ) ( )</div> <div>Heavy ( ) ( )</div> <div>Critical ( ) ( )</div> </div> <div data-bbox="883 1104 1087 1366">PERSONAL DATA</div> <div data-bbox="940 1104 1087 1366"> <div>Age: 24</div> <div>Ht: 5'3"</div> <div>Wt: 106</div> <div>Hair: Red</div> <div>Eyes: Green</div> </div> </div> <div data-bbox="1118 1104 1349 1874"> <p>One might say that Ruth McTavish has "family ties" to the S.A.V.E. organization. Her grandfather, Angus McTavish, was a S.A.V.E. envoy, and accompanied author Michael O'Boylan in an unsuccessful search for the Loch Ness Monster.</p> <p>Ruth was born in Toronto, Canada, and attended the university there, majoring in Film. She is now considered one of the world's most promising new film directors; her most recent work was nominated for a Canadian Film Institute Award.</p> </div>	<div data-bbox="766 772 797 933">Linda Cloud</div> <div data-bbox="825 641 856 933">Nationality: American</div> <div data-bbox="883 163 1087 933"> <div data-bbox="883 798 910 933">WOUNDS</div> <div data-bbox="940 163 1087 933"> <div>Scratch ( ) ( )</div> <div>Light ( ) ( )</div> <div>Medium ( ) ( )</div> <div>Heavy ( ) ( )</div> <div>Critical ( ) ( )</div> </div> <div data-bbox="883 163 1087 425">PERSONAL DATA</div> <div data-bbox="940 163 1087 425"> <div>Age: 26</div> <div>Ht: 5'6"</div> <div>Wt: 118</div> <div>Hair: Black</div> <div>Eyes: Brown</div> </div> </div> <div data-bbox="1118 163 1349 933"> <p>Linda Cloud was born in central Wisconsin, the last of nine children in a Winnebago Sioux family. In her teens, she worked as an entertainer in Wisconsin Dells; part of her act displayed her great ability as a knife thrower.</p> <p>Linda received her broadcaster's license at 22, and works as a radio announcer in Milwaukee. She first came in contact with S.A.V.E. following her accidental discovery of the Wisconsin Dells Ghost.</p> </div>



### BASIC ABILITIES

Strength	58	Perception	52
Dexterity	50	Willpower	50
Agility	60	Luck	56
Personality	48	Stamina	60
Unskilled	Sense		
Melee	59	Unknown	10

SKILLS	Rank	Score
<i>Name</i>		
Wrestling	Master	114
English	Master	104
Spanish	Teacher	79
History	Student	64

## Hank Katayama



### BASIC ABILITIES

Strength	54	Perception	54
Dexterity	72	Willpower	60
Agility	50	Luck	60
Personality	60	Stamina	56
Unskilled	Sense		
Melee	52	Unknown	10

SKILLS	Rank	Score
<i>Name</i>		
Thrown Weapon:		
Dagger/Knife	Teacher	102
Pistol	Teacher	102
Language, Ancient	Student	72
Tracking	Student	72

## Jefferson Turner



### BASIC ABILITIES

Strength	46	Perception	68
Dexterity	52	Willpower	60
Agility	52	Luck	50
Personality	56	Stamina	54
Unskilled	Sense		
Melee	49	Unknown	13

SKILLS	Rank	Score
<i>Name</i>		
Legend/Lore	Master	119
English	Teacher	94
Machete	Teacher	79

DISCIPLINES	Base Chance
<i>Name</i>	

Sphere of Protection 59

## Ramona Ramirez



### BASIC ABILITIES

Strength	60	Perception	54
Dexterity	64	Willpower	50
Agility	54	Luck	50
Personality	56	Stamina	52
Unskilled	Sense		
Melee	57	Unknown	10

SKILLS	Rank	Score
<i>Name</i>		
Club	Teacher	87
Geography/		
Cartography	Teacher	82
Investigation	Teacher	82
Revolver	Teacher	94

## Pamela Boyer



Jefferson Turner      *Weapon:* pistol, knife

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	( )	( )	Age:	31
Light	( )	( )	Ht:	6'1"
Medium	( )	( )	Wt:	180
Heavy	( )	( )	Hair:	Brown
Critical	( )	( )	Eyes:	Brown

Jefferson Turner was born in Oldham County, Kentucky, the heir to several large thoroughbred horse farms. He studied Latin and Greek at Vanderbilt University, but left college after two years to play professional baseball.

Turner pitched for the St. Louis Cardinals only two seasons, then retired to live on his family wealth and pursue his interests as a world traveler and adventurer. He documented the presence of several ghosts in the ancient ruins of Pompeii, and was contacted by S.A.V.E. for his work.

Hank Katayama

Nationality: Japanese American

WOUNDS

PERSONAL DATA

Scratch	( )	( )	Age:	26
Light	( )	( )	Ht:	5'6"
Medium	( )	( )	Wt:	136
Heavy	( )	( )	Hair:	Black
Critical	( )	( )	Eyes:	Brown

Hank Katayama was born in Osaka, Japan. He came to the United States as a teenager, and lived in Los Angeles, where he began to learn both English and Spanish.

Hank's main form of expression at this time was wrestling; in high school he was the California State Champion. 136 pound Division. By his senior year, he was fluent in English, and accepted a wrestling scholarship to Iowa State. At the University he received a degree in Comparative Literature, specializing in Latin American poetry.

Pamela Boyer      *Weapon:* revolver

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	( )	( )	Age:	26
Light	( )	( )	Ht:	5'5"
Medium	( )	( )	Wt:	120
Heavy	( )	( )	Hair:	Blonde
Critical	( )	( )	Eyes:	Blue

Pamela Boyer was born in Paramus, New Jersey. She graduated from the New Jersey State Police Academy, and quickly became a highly promising detective in the Homicide Division of the Newark Police Department. Lieutenant Boyer conducted a brilliant investigation of a series of murders in northern New Jersey, but could not turn over her information to the proper authorities, because the killer was a creature from the Unknown who had been dead for over a century!

The results of this investigation brought Boyer in contact with S.A.V.E.

Ramona Ramirez      *Weapon:* machete

Nationality: American

WOUNDS

PERSONAL DATA

Scratch	( )	( )	Age:	42
Light	( )	( )	Ht:	5'10"
Medium	( )	( )	Wt:	140
Heavy	( )	( )	Hair:	Black
Critical	( )	( )	Eyes:	Brown

Ramona Ramirez was born in Ponce, Puerto Rico, and now lives on her large farm just outside the town.

Ramona was educated at the University of Miami, and still has strong ties to the school, serving as a University Consultant in Caribbean Culture. When not at home or at the university, she is in touch with her long-time friends and associations in Puerto Rico, Haiti, and the Cuban community in South Florida.

don't know everything that is going on under their noses, and they probably cannot communicate verbally with the party.

## STRANGE EVENTS

The ghoulish high priest has been following events closely since the party left the Omechel village (remember: the creature was behind the zombie attack!). When the party crosses into Macatec territory, the ghoulish uses some of its Evil Way disciplines to create fear and havoc among the characters. The first discipline use takes place soon after the party crosses into Macatec territory.

As the characters travel toward the village, read the following:

The path that you have been following narrows until you must walk in single file. The path has been used, although not heavily.

Up ahead, great rays of tropical sun shine through the heavy branches.

As you approach the light, it becomes apparent that some form of clearing lies ahead. Soon, the trees part, allowing the direct sunlight to shower you in tropical warmth.

Facing you in the middle of the large clearing is a 25 foot tall stone. Carvings decorate the side of the stone that faces you. The ground around the carving is bare, and very well trodden. Southward, directly behind the large stone, is a wooden frame—some sort of a gateway to the continuing trail south.

Read the following to those players whose characters want to study the stone carving and try to decipher its contents:

Close inspection shows a village layout of some sort. Twelve heads lie strewn about the huts. A series of Mayan style numbers go up either side of the carving. At the top of the carving, as if fluttering overhead, is a giant bat-like creature. The figures are portrayed in the typical abstract fashion of Indian

art, so that it is difficult to know exactly what the figures represent or mean.

As you gaze at the carving, you notice that at one point to the left of the village scene, a droplet of blood has formed.

Suddenly, the blood spurts forth and spills down the stone to form the letter "Y." Now the blood spills from all over the carving and spells out "You are dead" in English.

Except for the message, there is nothing unusual to be seen or heard around the area.

The ghoulish has sent the party a message by use of the Evil Way discipline *Write* in the hopes of scaring the characters away.

Even those characters skilled in Anthropology/Archaeology or Ancient Languages cannot decipher any real information from this carving except that its symbols and numbers are definitely not Nahuatl. The carving seems more Mayan than anything else, but even Cruz is not able to identify or make sense of it. Let the players make what they want of the information.

If the characters decide to continue southward, read the following:

As you walk away from the stone carving, you approach the frame gateway to the continuing trail southward. The frame is made of two straight tree trunks supporting a third.

Dangling from the crossbeam on the gateway are five small objects. From a short distance the objects appear as small coconuts dangling from hairlike shrouds. As you walk up to the hanging objects, you see that a swarm of flies crawls across the surface of each of them. The flies take wing, startled by your approach.

Now you can see the hanging objects: each has a very small nose and a hollow mouth frozen in a permanent "O" shape. There are no eyeballs where the eye sockets are located.

The things dangling from the gateway are shrunken Omechel heads.

The heads and the stone carvings are the Macatecs' warning to the Omechel Indians of what will occur if they trespass into Macatec territory.

Characters who continue along the trail find that it is now wide enough to move three abreast. Any character who has Tracking skill and makes any successful check recognizes that the path is used frequently and has been travelled within the last hour. The character cannot determine the number or type of man, animal, or creature that used the path.

## MORE STRANGE EVENTS

At various points during the day's travel, the ghoulish uses more Evil Way disciplines to try to scare away the characters. When you as the CM feel that your players would most enjoy and be frightened by one of the following events, read one of the descriptions below to them. Make sure that you use all of the passages before the party reaches the Macatec village.

### Quiet

As you walk along the wide path Domingo turns his head back toward the rest of the party, opens his mouth to say something, then stops with a look of shock on his face. Again, slowly, he tries to mutter something but no noise can be heard.

A look of terror comes over Domingo: he grabs at his throat as though he were trying to pull some sound out of his mouth.

The entire jungle lies in silence. You cannot hear your own footsteps or the sound of a machete striking a tree trunk.

It is as though all of you have lost your hearing.

The ghoulish keeps this discipline use going for two minutes: during this time the characters cannot hear anything, including the sound of their own heartbeats. Do not allow the players to communicate with each other unless they use sign language. The only talking that should take place should be between you and the players. Continue describing the jungle as follows:

Suddenly, a large parrot takes off from a nearby branch, passes over your heads, and flies off, but you don't hear so much as a flutter.

Off to the right, the underbrush parts. A deer bursts from the bushes, bounds toward you, and then, as though surprised to see you, scampers down the path in front of you and back into the underbrush.

When the deer hits the first bush, the whole jungle bursts into noise. After the time of perfect silence, the noises are almost deafening.

When the discipline use ends, the characters can talk freely.

### Blur Vision

The scenery around the trail looks hazy in the bright sunlight. For a brief moment, the forest seems to spin, but the feeling soon passes.

Suddenly, strange things begin to happen. The leaves and foliage seem to go out of focus for a second or two, then begin to melt. The tall tree trunks begin to buckle and bend.

It becomes very difficult to move. The whole world blurs. The ground rises and swallows your ankles. Every step you take seems to cause your feet to sink deeper, as though you are in quicksand.

The only thing that will soften the effect of this discipline is using Raise Perception (see *Blur Vision*, page 7 of the *CHILL™ Horrors from the Unknown* booklet).

Otherwise, have the players roll a general Agility check with a -25 modifier. Characters who fail the check fall into the "melting ground." Keep rolling until every character falls down. After the last character has fallen, the discipline ceases, and everything returns to the way it was before the discipline went into effect.

### Limbs in the Jungle Trees

Very shortly after the encounters with the familiar Evil Way disciplines, the

characters encounter a pile of human limbs and heads left in a fearsome display by the ghoul high priest.

What is about to happen to the characters will be a first for S.A.V.E. envoys. No member of S.A.V.E. has ever witnessed the Evil Way discipline *Deadly Remains*.

#### *Deadly Remains*

**Type:** DIS      **Column:** 1  
**Cost:** 1 wpr/min      **Range:** Sight  
**EWS:** 85      **Area:** Body parts

The user of this discipline may animate up to ten body parts.

The discipline works much in the same way as *Animate Dead*. The body parts move in whatever manner suits them best. An arm would move in snake fashion, as would a leg. But a head would shift side to side, rocking slowly in a specific direction.

The limbs may carry on unarmed combat. A hand can grab, gouge, or even punch. A foot can kick or trip. A head can bite or butt.

Some body parts can participate in armed combat. A hand can wield a weapon (the major problem is hitting the target any higher than the knees if an arm attacks from the ground). Missile weapons cannot be used by the body parts in this discipline.

The limbs take Stamina loss and wounds just as a normal animal, and regenerate Stamina as normal.

In order for the discipline use to succeed, each body part must come from a different corpse.

After you are familiar with the discipline, read the following description to the players:

Up ahead, on the right side of the path, something glitters briefly. A closer look reveals that the sun has reflected off a bright machete blade that lies on the ground.

A closer look at the machete shows that a hand is clasped onto the hilt of the weapon, and a motionless arm leads back into a large clump of yellow-green ferns.

Characters who move closer to inspect the machete are in for a surprise: wait until they get up close to the blade, then read the following:

Before you can react, the arm tenses before your eyes, and swings the blade toward the closest character.

At the same time, the ferns around the path rustle and part. Grasping human hands, legs, and even a head grope their way toward you.

The party is being attacked by five animated arms, four animated feet, and a human head, all brought here by the ghoul to greet strangers.

#### *Deadly Remains*

STR	2 (30)	PCN	NA
DEX	2 (30)*	STA	10
AGL	1 (15)	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/18%

**Movement:** L 15' A NA W 5'  
**Manipulation:** Hands only. Hands are the only remains that have DEX scores (see stats above\*).

IPs: 0

Only one arm carries a machete. All the legs kick, and the arms try to grab characters and pull them to the ground, where the characters can be kicked, strangled, and bitten by the other animated parts.

Characters should roll immediate fear and surprise checks. The limbs move far too slowly to keep pace with running characters, who will soon outdistance the animations and avoid the danger.

This brings us to the subject of Domingo Cruz: again, Cruz automatically fails his fear check and races forward, screaming, "Me persiguen! Me persiguen!" ("They're after me, they're after me!") He must either be overtaken and tackled by another party member, or the party will find him a half hour down the path, trembling in a clump of bushes.

Again, the ghoul is watching from his place of hiding. Should a character Sense Unknown, then make a successful general Perception check to discover the location of the ghoul, that character will see a brief flash of glowing red eyes before the ghoul *Teleports* back to his dwelling.



## STRANGE FRIENDS

The party should camp one more time before they reach the Macatec village. Roll for nighttime noises six times during the night.

The ghoul returns to his temple in order to regroup, and to restore the Willpower he spent in the use of the Evil Way disciplines.

The next morning starts normally. At about midmorning read the following:

It is about 11:00 a.m. and you can detect the faint odor of smoke in the air.

The players may remember their characters' experience approaching the Omechel village. Give your players time to decide what actions they wish their characters to take, then continue reading:

Off in the distance you can hear the sounds of children playing.

Again, give the characters the chance to take some sort of action, then continue reading:

Ahead of you, smoke rises into the sky. The trees seem to be cleared away and you can barely make out parts of what appear to be thatched roofs.

A number of things are now happening at once. Read through the following text so that you are aware of everything that affects play.

First of all, the characters are being watched from behind by a group of 10 Macatec Indians. If any player states that his or her character is looking back or keeping a rear guard, the player should roll a general Perception check. If the roll is successful, the character notices the Indians watching the party.

Read the following in private to the player or players whose character noticed the Indians:

About 150 feet behind you are about 10 Indians. They are standing still and watching you intently.

They can plainly see that you have spotted them, but they make no attempt to hide. Instead, they point at you and appear to be chuckling with each other.

These are Macatec Indians; they have the same basic statistics as the Omechel Indians the party encountered earlier—50 for all Basic Abilities, Teacher rank Machete skill (80 skill score). These Indians are village guards, interested only in keeping an eye on the party to make certain that no harm will come to their people. If the character who has spotted the village guards points them out to his party, the Indians raise their machetes, make eating motions to the characters, and then point to the village.

Characters who accept the invitation to eat will be led into the village by the guards.

Meanwhile, a messenger from the high priest's temple has just arrived in the village, causing a drum to start beating. The drum is designed to be heard throughout the Macatec territory so that all of the villagers will know when a message has arrived from the high priest. Read the following to the players:

In the village you can hear some people yelling. The yells are followed by a great deal of commotion and noise. A large drum begins to rumble—a noise so loud, it seems as though it could be heard back in Veracruz.

The characters may likely get the wrong impression as to what the drum, noise, and excitement are all about: don't say or do anything to change their minds. The message from the high priest is simply that he wants to be left alone while he performs a "skin ritual."

Regardless of whether the party sights the village guards, the messenger arrives in the village, and the drumming and noise begin. The Indians keeping a watchful eye on the party can be spotted before or after the drumming begins, depending on what the characters do.

If the party decides to attack the

village rather than enter it peacefully, the 10 guards watching the characters call a warning to the villagers and then attack the characters from behind. As was the case with the Omechel, the Macatec will fight to the death, but will scatter into the jungle if a character fires a weapon. Gunfire will also cause the villagers to abandon their village until the characters leave the area.

All Macatec men (except Chumo: see below) are normal NPCs with Basic Ability scores of 50 and Teacher rank Machete skill (80 skill scores). There are 30 men in the village. Boys have Basic Ability scores of 40 and Student rank Machete skill (55 skill scores). There are 10 boys in the village. The 34 women have scores similar to the men but do not fight with machetes. Instead they fight with clubs as in unskilled melee combat.

Again, as with the Omechel Indians, all of these people are prepared to fight to the death in defense of their homes and families. The only difference between these Indians and the Omechel is that any surviving Macatecs will shrink the heads of the dead player characters and hang the heads on display.

The characters do not have to fight: they can walk into the village unharmed and unopposed. The village guards follow behind and let the characters walk unguarded.

If the characters enter into the village peacefully, read the following to the players:

The drumming stops as the rain forest opens into a large clearing. Spread about the opening are groups of small stucco huts, arranged in no particular order. Each hut has a thatched roof similar to those back in the Omechel village.

All about you, women and children smile and point. The men of the village hang back, calmly minding their own business.

A group of four young women come forward and guide you to one of the burning fires, where



some sort of meat is roasting on a spit. Smiling, the women offer you food.

On the south edge of the village, some sort of meeting or speech is taking place around a large drum. Except for an occasional glance back to you, the people do not seem concerned by your presence.

The meat which is offered is roast iguana. It is quite tasty, and only Domingo knows what the "dish" is. He knows better than to volunteer the name until after the meal is over. "Anyway," he reasons, "my companions wouldn't believe me."

Remember that the Macatecs are genuinely friendly, unless the characters choose to act in a hostile manner. The offerings of food are sincere and they wish to treat their guests as kindly as is possible.

The Indians are not surprised to see people different from themselves, for the high priest's messenger travelled once to the outside world, and has told them of his adventures.

The messenger from the high priest's temple is Chumo, the only Macatec villager who speaks any Spanish. He has the responsibility to relay all messages and orders back and forth between the high priest's temple and the village for next three days.

#### Chumo, Macatec Messenger

<b>STR</b>	55	<b>PER</b>	56
<b>DEX</b>	50	<b>PCN</b>	64
<b>AGL</b>	50	<b>STA</b>	48
<b>WPR</b>	57		

<b>Skills</b>	<b>Rank</b>	<b>%</b>
Shortbow	Master	105
Machete	Teacher	83
Cont. Lang--Spanish	Student	76

Chumo left the village and found his way to the outside world when he was 15 years old. He went to Veracruz and later to Mexico City in search of work as a laborer. It is during this time that Chumo picked up his Spanish skill.

But the difference in cultures was too great for the young man. With a

little money left, he made his way back to his village.

After returning, he told the village people what he had seen of the world beyond the Macatec borders. He spoke some of the strange words that he learned and told them about tall buildings, cars, airplanes, and other wonders.

Strangely, Chumo mistrusts the high priest and his motives. But Chumo is bound to his heritage and does not openly challenge the will of his elders.

Now Chumo finds himself looking over at the strangers, while at the same time he recounts the words of the high priest to his people.

"Perhaps it is time for me to search my inner self, and find some answers," Chumo thinks. He has many questions that are not clearly answered by the people of his village.

The Macatecs extend all possible courtesies during the characters' stay. A hut (#1 on the Macatec Village Map) will be cleared out for the party to use. Meals are available as long as

the characters remember to show up when asked. The villagers will even offer the characters obsidian weapons.

The party is free to come and go as they choose. All of the huts in the village are common dwellings of the Macatecs, except for #2 on the map. If the characters enter this hut, read the following to them:

Through the doorway of this hut, you see dancing shadows and small flickering flames that sway to an unheard music in the air.

The air itself is filled with a ripe odor that steals your breath, cramps your stomach, and even blurs your vision.

As you walk through the doorway, you see that the entire hut is filled with small candles set on leaning, slanted shelves.

Above you, hanging in bunches from the ceiling, are almost 40 shrunken human heads.

Chumo stays in the general vicinity of the party whenever he is in the village and not running messages between the high priest's temple and the Macatec settlement. Soon after the characters are settled in the Macatec village, read the following:

You notice that the same Indian, a young man perhaps in his early twenties, seems to be watching you every time you turn around. He follows you around the camp and always seems to be working near you.

Chumo is curious about the party, but he refuses to break the tribal custom that all communication with outsiders take place only by permission of the elders. He moves away from any character who tries to contact him, even running into the jungle if necessary.

If the party stays longer than 24 hours in the village, Chumo seeks permission from the village elders to speak directly to the characters. The elders grant permission: they would be interested in talking to the characters, too.

Chumo struggles with his Spanish.

As you play the role of Chumo, try to reflect the struggle with your own speech. For example, Chumo introduces himself to the party by saying in Spanish, "Good morning. Me Chumo, Macatec. You are who?"

Chumo will not speak disrespectfully of anyone or anything concerning his people. This includes the high priest in the temple about three hours out of the village. Chumo does not volunteer any information about the high priest unless one of the player characters asks him why he runs in and out of town, or what the messages are that he delivers during the day.

If the party is clever enough to figure out that a high priest dwells in a nearby temple, and they wish to speak with him, Chumo consults with the ghoul and then unknowingly leads the party to the temple through a series of ambushes.

Chumo knows and will explain that the werejaguars exist: the creatures are fearsome and have killed many villagers. Between the werejaguars and the Olmechel Indians to the north, life is difficult for his people.

### AN INVITATION

On the very next day, the high priest extends an invitation to the characters to come and discuss the werejaguars that interest them so. The message claims that the high priest can "show you what you seek."

When the party is ready to go to the Temple, Chumo comes forward to guide the characters and translate for the party and the high priest.

Whether or not the party and Chumo have met to this point, Chumo now speaks with the members of the S.A.V.E. expedition. He tells them how he came to speak Spanish, and when alone with them, expresses some of the doubts that he has about his culture as well as the culture of the outside world.

After the party has travelled for an hour or so, they reach area 3 on the map. Now read the following:

Directly above you some branches shake and tear. Tensed and set to pounce upon you are two creatures

similar in appearance to the jaguar things you met earlier on this expedition!

These creatures are yellowish-tan, with spots that appear almost jet black all over their bodies. Their facial and body features are cat-like, yet their stance seems human. They wear torn and dirty pants that have frayed at the ends.

These are the real things! They have been waiting in ambush for the party. Crouched in the cool branches of the trees, one of the werejaguars began to doze; it was taken by surprise when the characters approached, and slipped from one branch to another. The creature has recovered, and both are now ready for combat.

### Werejaguars

<b>STR</b>	4 (60)	<b>PCN</b>	6 (90)
<b>DEX</b>	NA	<b>STA</b>	4 (60)
<b>AGL</b>	7 (105)	<b>EWS</b>	NA
<b>WPR</b>	3 (45)	<b>FEAR</b>	7
<b>PER</b>	NA	<b>ATT</b>	3/83%

**Movement:** 225' A NA W 60'

**Disciplines:** NA

**Manipulation:** NA

**IPs:** 700

The player characters must roll fear checks, but surprise is no longer possible since the creatures gave away the ambush by making the noise. You roll fear checks for Chumo and Cruz, if they are along.

After you have obtained all of the necessary results, read the following:

The creatures jump down from their perch and land gracefully on their back two feet. One of them snarls angrily.

These creatures move much more quickly than the last ones you encountered.

Roll for initiative and begin the combat. If Chumo passes his fear check, he will fight bravely, immediately



drawing his bow and using the obsidian-tipped arrows.

The werejaguars are minions of the Lord of Twilight; they fight to the death because they are directed to do so. They pursue any fleeing characters until they kill all the party or are themselves destroyed.

The body of a destroyed werejaguar changes before the characters' eyes into a human corpse; its chest is ripped open and its heart is missing. A second change then takes place: the human corpse turns into a skeleton, collapses into a mound of dust, and disappears.

## THE TEMPLE OF THE HIGH PRIEST

If the party defeats the werejaguars, and is still able to continue traveling, the remainder of the trip to the high priest's temple (area 4 on the map) should take them about an hour and a half. There are no further traps or obstacles set to slow down the characters. The ghoul expected the ambush to work.

If Chumo is with the party, read the following to the players:

After you have been walking along for about an hour, Chumo turns and speaks.

"We get close now to Temple of high priest. Maybe we go a half hour more and get there."

He continues slowly, "When we are close, I tell you. We must be careful to not offend him the high priest. He is very very strong man."

Chumo knows more about the high priest, which he will offer to any characters who ask. If players ask anything about the high priest not contained in the following material, Chumo will simply answer "I don't know":

### Chumo's Information

The high priest is very powerful. He is one of the old style priests who lives in the village history.

Many years ago the Macatecs

were members of the Mayan nation. They lived in great cities that rose higher than the jungle trees, with stairways that led to the heavens themselves. The Macatec people thirsted for truth; science and art were their great tools.

Then came the deities from the North. They brought human priests with them, who scared the people by their very appearance, but the deities themselves were even more horrible to the sight. They descended upon the temples, thirsting for the truth, and telling our people that the truth is always held in the heart. The priests demanded sacrifices of the hearts of our people. They told us that the sacrificed victims would live forever in the protection of twilight. Many of our people fled the cities in fear of the new beliefs. Others stayed behind until every last one gave himself in sacrifice. The cities of the ancient people are now buried and hidden throughout Mexico.

This is the story as the elders of the village have told me. I do not know if it is true or not. I have been unsure of our ways since I have returned from Veracruz. But the high priest is here, and he is exactly as the histories say.

The high priest is exactly as the elders describe such a person, but he does not ask for our people in sacrifice.

A character who uses Legend/Lore skill may discover the following from Chumo's account:

**L** = This is the actual account of why the ancient Indian civilizations vanished!

**M** = The information in the "L" result, plus the fact that Chumo speaks of the Aztec-like priests, who smeared blood and dirt on their bodies and offered human sacrifices.

**H** = The information in the "L" and "M" results, plus the fact that the sacrifices involved removal of the heart.

**C** = The information from the previous three results, plus the fact that the "deities" Chumo speaks of were actually creatures from the Unknown—and were not the werejaguars!

## The High Priest

Whether or not the characters ask questions, after a few minutes of game time elapse, read the following:

Chumo looks ahead at the trail and suddenly says, "We have arrived. Wait for me here."

He sprints out of sight without waiting for a response from you.

The ghoul high priest is shocked by the arrival of the party: he expected them to fall victim to the ambush of werejaguars.

The ghoul orders Chumo to return to the waiting characters with an invitation to meet at the temple. Chumo is to wait away from the temple.

When Chumo returns to the party, read the following:

After a half hour has passed, Chumo sprints back through a stand of trees. He catches his breath, then says, "The high priest will see you. He has told me to take you to the foot of the temple and to wait for you back in the jungle."  
"Follow me."

A 10 minute walk brings the party to the temple clearing. Read the following:

The trees stop short of a small ravine. At the bottom of the ravine is what looks like a mound of mossy earth. But a corner of terrace structured pyramid juts through one side of the mound, giving away the structure's hiding place.

The mound itself is only 30 feet high, and a set of ancient stone steps leads to the top where a small temple sits.

The temple has a very squared appearance. Two stone pillars guard a dark, wide opening in the temple side.

After the party makes its way down the hillside and up the pyramid, they can enter through the pitch black entrance way.

Read the following:

Inside the temple, the air feels hot and dry from the many burning candles that cover the walls. The room itself measures about 25 feet

by 25 feet. The ceiling is 15 feet above the floor.

A figure crouches on the other side of the temple room. His face is pale and his nose and lips are badly scarred. One eye appears to be missing from its socket, but it is hard to tell since the shadows cast by the candlelight dance on his face. His hair is uncombed and caked with some type of dirt or mud.

The scarred mouth of the crouched figure opens, and it speaks in English. "Hello. Welcome to the outpost of the Village of Twilight. It is my duty to bring you into twilight."

Because of the long presence of the Evil Way in this temple, all of the characters receive a 20% bonus to their base chance to Sense Unknown in this room.

The ghoul is desperate. He did not expect the characters to survive, and does not know what to do. He knows that the Lord of Twilight will destroy him for failing to protect the source of victims.

If the characters act first and attack they automatically gain the first initiative. If the party does not yet attack, read the following:

Suddenly the priest's eyes glow green for a split second. Then the eyes burn red and he screams in a hoarse voice, "You are going with me into Twilight!"

#### Ghoul (The "High Priest")

STR	5 (75)	PCN	4 (60)
DEX	5 (75)	STA	4 (60)
AGL	5 (75)	EWS	105
WPR	2 (30)	FEAR	6
PER	1 (15)	ATT	3/75%

**Movement:** L 225' A NA W NA  
**Disciplines:** *Animate Dead, Blur Vision, Deadly Remains, Lightning Call, Quiet, Teleport.*

**IPs:** 735

When the ghoul is destroyed, his body shrinks and evaporates in a stinking mist.

Inside the temple are a number of old Indian artifacts (mostly small statues of jaguars), a map, and a journal in Spanish.

The map shows a trail continuing south from the Macatec village, past the temple where the party is standing, and into another village further south.

The journal was apparently written by an adventurer in the late 19th Century. According to the journal, the southernmost village is called the Village of Twilight, and the writer apparently was searching for something called an "onaqui." The adventurer felt as though this thing was the key to the "cathumans," and was going on to investigate. There is no way of telling from the journal whether he lived to see the Village of Twilight.

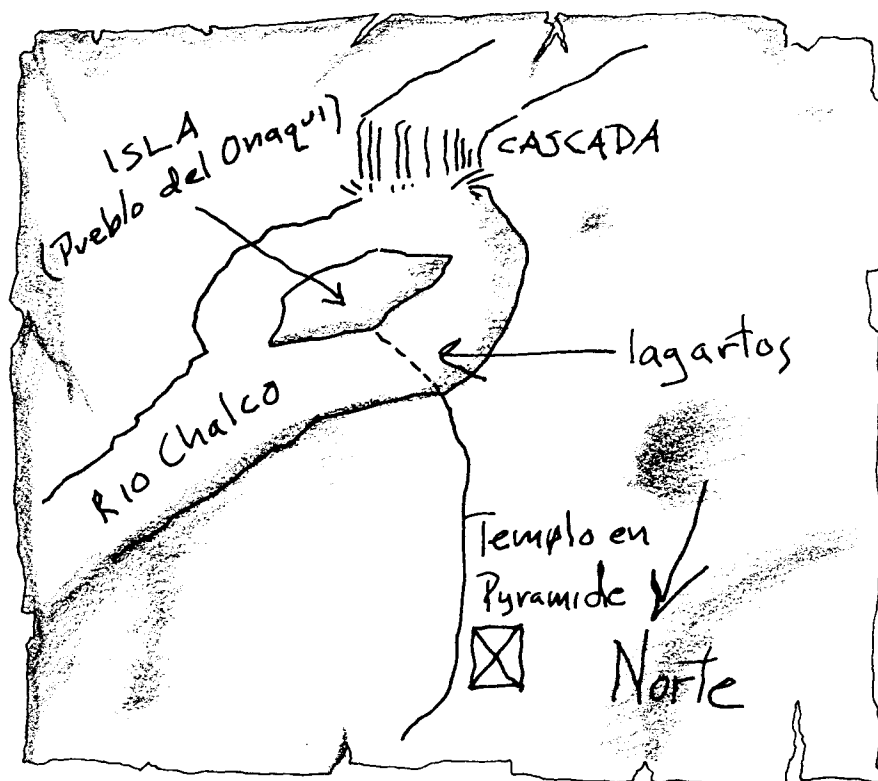
A character using Graphology skill (see p. 24, Campaign Book) can discover that the journal is a genuine 19th century document, written by a 30-year-old man who, though usually quite brave, was under great stress at the time of the writing.

The final entry in the journal reads as follows. Read it to any players whose characters have Spanish skill:

I never thought to have come this far: the perils of the natural life in the jungle have been one thing, but far more dangerous, far more tiring have been the perils of unnatural life, the deadly, lifeless things that keep approaching, with no regard for their own safety.

Once the daylight seemed to stop them: at least when the faint rays of sun scattered through the jungle leaves, I did not see them around. But now... now as I come closer and closer to the unhallowed place in which the onaqui waits, the cathumans have redoubled their fierce and animal courage.

I must continue, even into this great heart of evil. I hope that someday this journal may be found. But I cannot imagine the future: I am too tired to think of anything but the Village.



# IV. THE VILLAGE OF TWILIGHT

After the encounter at the Temple, the party is likely to continue to the Village of Twilight. All encounters described in this section appear on the Map of the Village of Twilight.

Based on the time that the party would have left the Macatec Village, the travel time to the high priest's temple, the encounter with the ghoul, and the travel time to the lost Village of Twilight, the characters should arrive at the city just before dusk.

If Chumo is present when the ghoul is destroyed, he realizes the evil nature of the "high priest" and volunteers his services as a guide, or simply another armed character to help the party. He carries a machete, and a bow with 14 obsidian arrows.

Chumo will explain that the area near the Rio Chalco, or Chalco river, had long been forbidden area for the Macatecs for supposedly religious reasons. Now that he is aware how the ghoul has deceived his people, Chumo feels the need to go and investigate the area. If the werejaguars dwell near the Rio Chalco, Chumo is more than willing to go there and risk his own life to protect the Macatec villagers.

The characters travel through the rain forest and arrive close to the north bank of the Rio Chalco. Read the following:

Ahead of you the trees seem to stop altogether. As you approach, the trees give way to very large ferns and cattails.

Mosquitos seem to find every exposed piece of skin on you. They fly around your ears so that you can never quite see them, but always hear their high pitched whines.

The ground underneath your feet begins to ooze slightly. Still ahead of you is a large cloud of mist or fog that seems to muffle the sounds of the jungle, except for the occasional mosquito by your ear.

Above the mist, perhaps some 100 yards or more in front of you, more jungle trees appear like a hedge growing out of the cloud. Towering over the distant trees is the upper half of a pyramid; a small thatched hut sits at its top.

The entire area has grown completely quiet. Even your own footsteps seem somehow muffled.

Now the party has reached encounter area 1 on the Village of Twilight map. They cannot see directly across the river because a constant fog hovers over the water to help conceal the Lord of Twilight.

On the other side of the river is the Village of Twilight.

From this point forward, the players have a number of ways to explore the village. The choices always belong to the players. Be sure to read through the rest of the adventure scenario so that you are not caught unprepared for any choices the players might make. Being prepared is especially important, because the characters can choose where they wish to investigate first, and may not proceed in the order the encounters are presented in the text. When the characters approach a numbered encounter area, simply go to that number in the following text, and proceed according to the directions found there.

The encounters are designed so that the characters can go through the village in just about any manner and still obtain desired results. But it is absolutely essential that you be prepared for what happens to the characters depending upon what they decide to do.

## 1. THE NORTH BANK

When the characters reach area #1 on the map, read the following:

The ground now turns to a slimy yellowish mud, then ends at the bank of a river. Off to the south, you hear the distant roar of a waterfall.

Because of the height of the fog and the angle of your view, you can no longer see the towering pyramid across the river from you.

A loud splash sounds from your right. Over in the direction from where the sound came from, what appeared to be two logs lying on the beach suddenly drag themselves quickly into the river. Then

upstream, several more of the beasts slide into the water.

Chumo warns you, "The rivers all through this forest are filled with alligators." Suddenly, he points to four dugout canoes that lie on the river bank. Each canoe will seat two people.

The ghoul had used these canoes when, with the help of the werejaguars, he had ferried victims for the Lord of Twilight across the Rio Chalco. A werejaguar sat in each canoe, making the victim himself do the rowing.

Any characters who have had Prescient Dream #2 may recall the sight of the pyramid, a thatched hut at the top, rising above the fog and trees.

## 2. EL RIO CHALCO

The Lord of Twilight takes a hideous pleasure in distorting the way things appear, so that characters think some course of action is necessary when they would be far safer to take no action at all. Such is the case in this encounter.

The dugout canoes Chumo has shown the characters are the safest way to cross the alligator-infested water. However, each canoe is triggered to set off the Evil Way discipline *Swarm* (See description on page 16 of *Horrors from the Unknown*) if and when the characters climb aboard.

When the characters board the canoes, read the following:

The canoes slip silently into the water and glide easily through the thick fog.

You can only see some five feet into the cloud; Chumo warns you to go slowly in case a sudden change of direction is required.

At this time the discipline begins. Randomly select one character in each canoe. Tell these characters that they notice a spider crawling along the canoe. After one round, take the same characters into a separate room or private place where the other players won't hear you, and read the following:

You notice several more large black spiders scrambling up from the side of the canoe and running around the bow.

The bodies of the spiders are about an inch long.

Let the players return to the place where the other players are waiting and allow them the chance to decide a course of action, if they choose.

When they have decided a course of action, go to the next round. Each character who decides at any time to escape the spiders by jumping into the water will be forced to deal with the alligators in the river. Each swimming character will be attacked by one alligator before he or she crosses the river.

#### Alligator

STR	5 (75)	PCN	3 (45)
DEX	NA	STA	5 (75)
AGL	4 (60)	EWS	NA
WPR	2 (30)	FEAR	4
PER	NA	ATT	1/68%

**Movement:** L 60' A NA W 90'

**IPs:** 50

Read the following to those players whose characters choose to remain on board:

By now you realize that the entire front end of the canoe is crawling with these black spiders. They actually seem to be coming out of the water, crawling up the side of the vessel, and collecting into a giant mass in the front of the canoe. By now there are hundreds of these things crawling over each other.

Again, let the characters choose a course of action. The spiders are harmless but look big and scary. Once the characters have decided what they want to accomplish, go to the next round and read the following:

Without warning, and as if on some command from inside the



ball of spiders, the creatures break and approach you.

They run up your arms and trunk and scurry across your face. They are all over you. It makes no difference how many you swat and kill, more of them run over you.

After one round of crawling over the characters, those spiders that have not been killed crawl and leap back into the water. Any character who stands up in the boat in an attempt to shake the spiders off must make an Agility check with a -40 modifier, or fall into the water. Within 1d10 minutes, the boats are empty of spiders.

The river takes 8 minutes to cross if the characters are cautious, 6 minutes if they row at top speed.

In the final round before the canoe hits the other side of the river, read the following to the players:

Suddenly the fog lifts. The far bank is directly in front of you. The canoe slides onto the shore, running aground on the beach. Tropical rain forest rises around you.

The background noise of a waterfall seems louder. But there are no animal noises.

Again, you catch sight of the tall pyramid towering darkly over all of the rain forest.

A wide, well-used trail beckons you forward.

The party has reached the island where the Village of Twilight is located. Any character who uses Tracking skill notices that the beach and trail are covered with jaguar tracks; these particular jaguars, however, seem to walk on only two feet.

### 3. THE TRAIL

The trail on which the characters walk is a path used by the werejaguars that live on this island. It leads directly to the front of the tall pyramid in the Village of Twilight.

The party should choose to take the path, because the dense foliage and tropical growth off the path are just too thick to allow passage. Those characters who decide not to use the path have a 70% chance per minute of attracting 2 werejaguars with the noise they make trying to hack through the jungle. If the characters choose to take the path, read the following:

The trail allows for four people to walk abreast without any difficulty. The tracks that covered the beach are even more dense here.

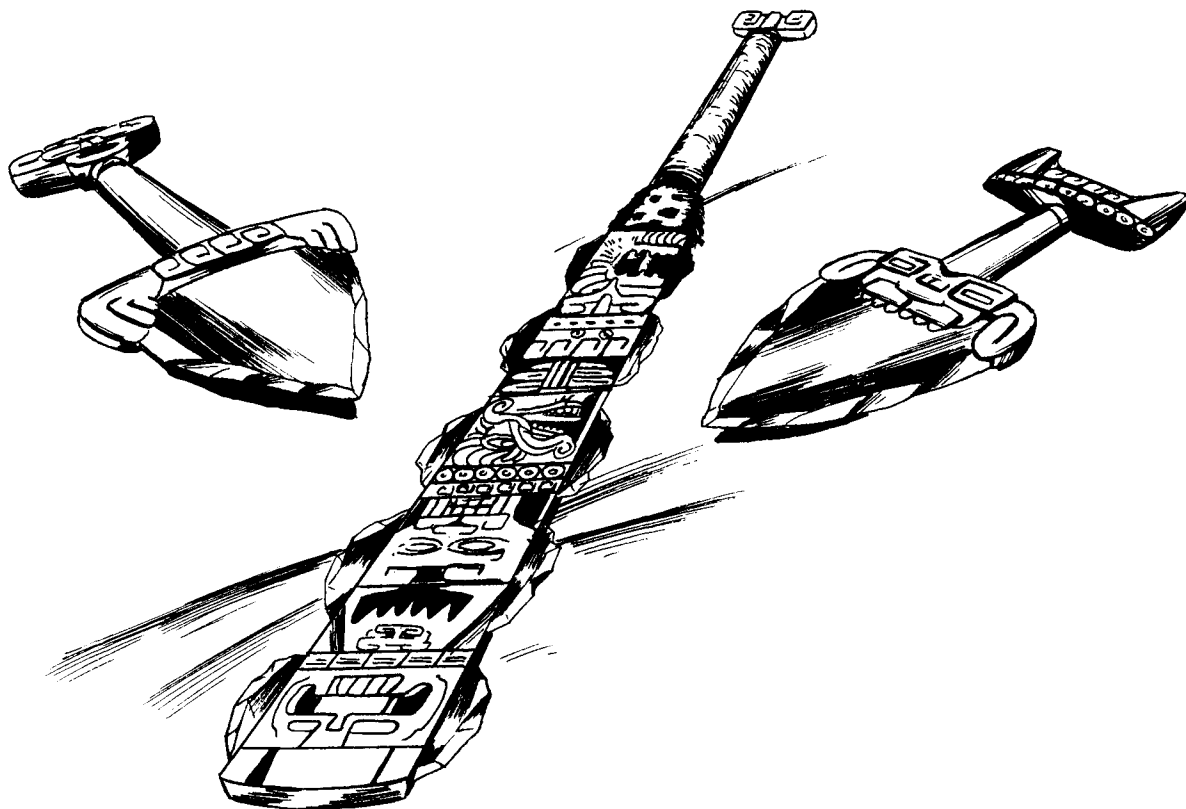
Occasionally you hear something rustle off to your left, but by the time you turn to see what caused the noise, it is either gone or too well hidden to spot.

Off to the side of the path on your right are two green daggers, slightly damaged at the hilt.

These are jade daggers. The party may pick them up, if they choose.

After the party has travelled for several more rounds, read the following:

The trail leads into a clearing. Directly in front of you stands the pyramid that you saw from across the river. A long row of steep steps leads to the stucco hut at the top.



A temple-like structure faces the pyramid, and four small tiered structures sit between the two temples, two on each side.

This appears to be an ancient Mayan ruin. One would expect that such a city would be long abandoned. But fires have recently burned near the small tiered pyramids, and tracks of the were-jaguars are everywhere.

#### 4. THE SACRIFICIAL PYRAMID

##### Background

The characters have already seen the pyramid from a distance. It would most likely be the place to explore first, especially if any party member had a Prescient Dream about this place.

The dream was trying to lead the character(s) concerned to the single best clue how to kill the Lord of Twilight. Inside the stucco hut atop the pyramid are two conflicting messages.

The first message is a mural that faces the characters on the far inside wall of the stucco hut. The old painting depicts some ancient, perhaps Mayan, warrior threatening a gigantic creature. In the warrior's hand is a green weapon. The weapon is actually a jade dagger. Jade is the only thing that can kill the Lord of Twilight. He must be stabbed in the chest by a sharp jade object. The only clue to the nature of the weapon in the warrior's hand is the color green. Do not give any other clues to the players when they arrive inside the temple: let them figure out the message of the painting themselves.

The other clue in the temple is a false clue. On a stone slab in the middle of the temple rests a beautiful macahuitl (mah-kah-WEE-tul), a form of Mexican Indian sword. It has a hand grip hilt and a broad paddle-like flat blade of wood. In the edges of the wood are set small, razor-sharp pieces of black obsidian. The weapon is an extremely powerful hacking tool. There are carvings on the wooden blade of jaguar faces, werejaguars, and bats.

The weapon rests on a woven cotton shroud. Two jade daggers point toward the Macahuitl.

The Macahuitl is useless against the Lord of Twilight, although its obsidian edges will hack right through werejaguar flesh. But the manner in which the artifact is displayed might lead to the belief that it is a more powerful weapon than it really is. There is nothing else unusual about this weapon.

##### The Encounter

Read the following to players whose characters choose to explore the pyramid temple:

You climb unsteadily: the steps are only about six inches wide and fashioned from uneven rock. Your feet don't quite fit on a step and sometimes the ruts cause your foot to twist uncomfortably.

About halfway up the pyramid, another jade dagger lies on a step.

From the top, you can see that the city is located on a small island.



A waterfall cascades at the southern tip of the island. A dense cloud of fog hovers over the water. Beyond the fog, the jungle spreads, unbroken in every direction.

When the first character enters the temple, 1-5 (1d10÷2, round up) werejaguars come out of the jungle and wait at the foot of the steps. They will wait until all of the characters have entered the temple, or if a few stay outside, they approach as the party begins its descent. Read the following to the players when the characters are inside the temple, and the werejaguars wait for them down below:

Inside the stucco hut the single room is essentially bare. However, in the center of the room is a six foot wide stone slab.

A beautiful, freshly woven cotton shroud is draped over the slab. Two jade daggers point to the center of the shroud, where a magnificent macahuil sword rests. Its obsidian blades are razor sharp, the weapon is finely balanced, and the wooden hilt is carved in a manner that would rival craftsmen anywhere in the world

Allow the characters a few moments to decide what they want to do with the weapon, or what powers it might possess. Then continue reading:

On the far wall from the entrance is a mural painting like those commonly found in ancient Mayan ruins. It looks exactly like this:

Show the players whose characters are in the temple the artwork on the back outside cover of this adventure scenario. Let them look at it for as long as they like. Once the character leaves, do not show the painting to the player unless his character returns first to the temple.

## 5. THE WEREJAGUARS

When the characters decide to leave the temple and continue exploring the village, the werejaguars are wait-

ing for them at the foot of the pyramid steps. This encounter takes place only after the characters enter the hut atop the pyramid. Read the following to the players and fill in the appropriate number of werejaguars in the parentheses from your die roll (1d10÷2).

As you go back outside to make your way down the steps, you see below you (fill in the number) werejaguars in a semicircle at the bottom of the steps.

They snarl angrily as you come into view and begin to make their way up the steps toward you.

If the party descends to meet the creatures, the werejaguars go back down to the ground and wait for the characters.

If the party stays up on the pyramid, the werejaguars will make their way up the side of the pyramid and attack.

### Werejaguars (1-5)

STR	4 (60)	PCN	6 (90)
DEX	NA	STA	4 (60)
AGL	7 (105)	EWS	NA
WPR	3 (45)	FEAR	7
PER	NA	ATT	3/83%

**Movement:** L 225' A NA W 60'

**Disciplines:** NA

**Manipulation:** NA

**IPs:** 700 each

All of the werejaguars fight to the death: they are minions of the Lord of Twilight and are protecting their own home.

The bodies of destroyed werejaguars change as did those on the trail to the temple of the High Priest. There is never any evidence left that a creature from the Unknown exists when it dies.

If the characters choose to explore the grounds for a little while before going on to the other temple, they will find campfires that are burning out, and broken pottery in places.

Any character who has Archae-

ology/Anthropology skill quickly realizes that the party stands on a gold mine of both knowledge and wealth. Excavating the place would unearth countless ancient treasures. But all that can be readily seen on the surface are pottery shards, chipped obsidian, and occasional broken jade knife blades.

## 6. THE TEMPLE OF THE LORD OF TWILIGHT

On the opposite side from the tall pyramid is an old temple where the Lord of Twilight awaits the characters.

The creature is invisible and waits inside the temple to one side. When the party enters the temple, they hear only the creature's beating heart, but it echoes throughout the temple chamber. As the party moves inside the chamber, the Lord of Twilight moves behind them, blocking the only exit while maintaining his invisibility. He will then use his Evil Way discipline *Total Illusion* to cast an illusion of himself directly in front of the party. Fear and surprise checks are required at that point. Those who turn and run stumble directly into the real Lord of Twilight standing in the doorway behind them! He appears in front of the characters as they race directly toward the entranceway. Again, fear and surprise checks must be rolled for the characters who are trying to escape. The Lord of Twilight then attempts to destroy the party.

As the characters approach the temple, read the following:

This temple structure has four columns that stand guard over a dark entrance. Above the entranceway is another opening.

There is something very inviting about this particular building, and yet very threatening at the same time. The structure somehow seems more still and silent than the rest of the buildings. An eerie chill seems to rise from within the temple.

Characters who decide to climb to the top opening and enter through there find that the opening serves as some sort of a window. They are forced to

jump down to the same spot they would have entered upon had they entered through the front.

Once the characters are inside, read the following:

The air inside is warm, damp, and foul, as if the interior of the temple is covered with decay. The room is pitch black, requiring some form of artificial light.

Allow the characters the chance to use torches, flashlights, or other light sources. The temple is really an underground chamber that measures some 200 feet by 200 feet. The entrance is in the center of the west wall.

Continue reading:

Light sources show that the temple has an underground room that extends beyond your light. The interior is empty except for scattered bones. There are no paintings, carvings, or anything else that would normally be found in such a place.

Slowly you become aware of a sound, a continuous, low pounding, like a great heartbeat. The noise echoes all over the room and seems to have no particular origin.

By now, the Lord of Twilight has blocked the doorway and begins to use his Evil Way discipline. *Total Illusion*. Read the following:

Suddenly, in a flash, a large creature appears some 30 feet before you. Flapping its large bat wings to hold itself upright, it towers above you to a height of 8 feet. Its batlike face stares angrily at you, as its jaguar paws swipe the air. The trunk of the creature appears to be human.

Now make all fear and surprise checks. Anyone who moves within 15 feet of the illusion makes it disappear. As the next round begins, read the following to those who turn to flee:

As you race toward the only exit, you see the light of twilight from the outside. As you approach the portal and are about to slip through

to safety, the creature appears directly in front of you and blocks your exit.

The real Lord of Twilight is standing in the only exit from the temple. The fleeing characters must roll fear and surprise checks again, checking in the same column, because this is actually the first time they have seen the creature.

The illusion at the other end of the temple ceases immediately when the Lord of Twilight appears by the exit. Players whose characters passed their first fear and surprise checks must still check again when the Lord of Twilight appears by the exit.

Combat begins at the doorway to the temple.

#### Lord of Twilight (Onaqui)

STR	6 (90)	PCN	6 (90)
DEX	NA	STA	7 (105)
AGL	6 (90)	EWS	100
WPR	95	ATT	5/90%
PER	NA	FEAR	8

**Movement:** L 225' A 100' W 60'

**Disciplines:** Create Werejaguar (unique), *Haywire*, *Invisibility*, *Swarm*, *Total Illusion*, *Wave of Fog*.

**Manipulation:** NA

**IPs:** 1140

The Lord of Twilight suffers Stamina loss from both armed and unarmed melee. He suffers wounds only from jade weapons. The Lord of Twilight is killed instantly if stabbed in the chest by a jade weapon.

If the Lord of Twilight is killed, the creature's body will change slowly into a foul-smelling cloud that rises to the sky and fades. No sign of the creature remains.

If the creature senses a great loss of Stamina, without the use of jade by party members, the Lord of Twilight flies away and restores itself, then returns in search of the party. As long as the creature is alive, it will pursue and attempt to destroy any surviving

characters before they get out of the jungle and inform S.A.V.E.

If the creature defeats the party, but some characters manage to escape, the Lord of Twilight pursues the survivors wherever they go, seeking another chance to kill them.

The moment that the Lord of Twilight is killed, all werejaguars are banished to the Unknown. There are 11 werejaguars in all, *but the party receives IPs only for those they faced directly and destroyed*.

#### THE FRUITS OF SUCCESS

If the party destroys the Lord of Twilight, they may return by the same path that brought them to the creature's village.

If word is passed on to anybody outside the tropical forest about the lost Village of Twilight, the story will spread quickly through the entire Mexican archaeological and anthropological communities, and the Mexican government claims the property as a historical preserve. Any artifacts found in the city are not allowed out of Mexico.

Any survivors of the ordeal who try to tell or explain what occurred on the expedition to anyone except Guevara or another S.A.V.E. member will be branded a lunatic. The same holds true if the Lord of Twilight is proposed as the reason the Mayas suddenly deserted their great cities and centers. The characters will be scoffed at and ridiculed.

The characters have no real evidence to explain anything unusual that went on in the rain forest during the expedition.

Dr. Guevara will be most interested in reports, however, and will believe the character's accounts. Guevara will be pleased with the characters' efforts and thank them for solving the mystery, even though nobody except S.A.V.E. envoys will ever know.

Finally, the characters are awarded the proper number of IPs for any hostile animals and creatures they may have destroyed or driven away in the adventure.

Fellow Envoys:

As you can see, this report was filed with S.A.V.E. some time ago. A follow-up expedition was organized immediately. But the "tribe" was gone

For a while these concerns were set aside, as other more pressing duties involved the organization. However, I now understand through sources that these creatures have been sighted again in the States of Tabasco and Veracruz. I don't wish to speculate, but the proof of such beings tied to the ancient historical findings would be invaluable to both me and the people of Mexico, not to mention the obvious importance to our own organization.

In light of this, I ask for your services. Within this

envelope you will find my report, a copy of a letter written in 1548 from one Father Esteban, a Jesuit missionary, to King Carlos I of Spain, and a plane ticket for each of you to Mexico City, where you will meet with me for further briefing before you begin your expedition.

Yours,  
*Jose S. Guevara*  
Professor Jose S. Guevara  
Department of Anthropology  
University of Mexico

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Submitted to S.A.V.E. Central Archives: Oct. 14, 1959

In the early spring of 1959, I led a group of four highly gifted members of S.A.V.E. into the surrounding forests of Chilpancingo, a town located between Mexico City and Acapulco. We intended to investigate rumors of a group of creatures portrayed in only the oldest of Indian legends. These things were part man and part jaguar; supposedly, they camped together almost as a band of gypsies in the forest. Local Indians called them "ocelotl," the Nahuatl word for "jaguar."

Our first hard evidence that the Unknown was indeed at work in Chilpancingo was that Pablo and Cipriano, rest their souls, kept telling me how strongly they could feel the Evil Way around us. Both men were blessed with that ability. After interviewing over a hundred local Indians, we went out in search of the jaguar-men. Three nights into our journey, while we were camped in the jungle, we were ambushed in our sleep. I could not see what it was that attacked me, for the jungle blocked out the light of the moon and the stars.

We were herded together in the dark. I was surprised that our attackers needed no torch or lantern to see us. They were as quiet as cats, and for good reason, I found out with the morning light. These creatures were cats, or at least part cat. Though they appeared almost totally jaguar, there was something human in the creatures—something, strangely enough, too terrifying to be animal.

The creatures communicated through snarls and growls, but seemed to be able to understand what the members of my expedition were saying.

I immediately remembered the ancient Olmec Indian depictions of "werejaguars." At first as a professor, I was

amazed and pleased with my discovery. But my dear friends Pablo and Cipriano warned me that they had never felt such a strong presence of the Evil Way as was emanated by these creatures.

Later that morning, the creatures approached and took us into a thatched roof hut with a stone slab in the middle. Some of them snarled while others crouched around us. Our wait within the hut seemed like hours, although I cannot be sure how long it lasted. Then there was growling and commotion outside. Before I could even shout, Roberto was thrown on his back, held by his arms and legs, as a hideously dressed priest, human but strangely inhuman, stepped into the hut, slashed open Roberto's chest with a jade knife, and pulled out his still beating heart. Roberto screamed and passed out. The jaguar-men swayed, as though hypnotized, in the dimness of the hut. Within seconds my companion bled to death. The others followed: it was my turn next. But the hideous ceremony stopped. The creatures looked up to the ceiling as if in search of something. Then, without warning, they scattered, allowing me to escape.

I remember as I was running wildly through the forest that I could hear the sound of my heart beating so loud that it was almost deafening. That is the last I remember, until I awoke in the University Hospital here in Mexico City.

Certainly the events of the last several months burden my thoughts and concerns. It is, however, my firm belief that the presence of these creatures is another serious invasion of our world by the forces of the Unknown, and as such, is worthy the attention of the Organization.

Sincerely,  
*Jose S. Guevara*  
Jose S. Guevara

## To His Most Regal Majesty, the Emperor Don Carlos, our Most Magnificent King:

May this most celebrated and promising time of year, as once again the Spring renews our hopes in this life and in the Life to Come, return great happiness and wealth to Your Gracious Majesty, by Divine Right ruler of Castile, Aragon, Navarre, Valencia, and of our new-found and prosperous New Spain.

Good fortune to you upon this, the first day of April in the Year of Our Lord fifteen hundred and forty eight, the fourteenth year of the just and kindly rule of His Holiness, Paul III.

Seven months ago, Your Majesty, inspired as I was by the hope that my humble services might bring the peoples of this new and unsettled country from the Darkness of Superstition and Disbelief into the sweet and assuring Light of the Faith, it was my privilege to travel with Captain Gabriel Rivera to Chilpancingo, at the very Borders of those lands Your Majesty rules with infinite Justice and Mercy.

During our travels south toward Chilpancingo, we heard many tales of those people who dwell in the area—those they call Maya, and the forefathers of those Maya, the ancient and now-vanished Olmec peoples. It was not until we had moved further south, to the edge of a vast and terrible rain forest, that we heard of others, mentioned only in whispers by the Maya as Those Who Came Before.

As we arrived at each village or small temple outpost, it became more and more clear that the Indians had been forewarned of our coming. The dwellings were abandoned, the buildings and temples stripped of their gold and ornament in each settlement—all except for a small shrine in each village, all the same in appearance, all strangely untouched.

As to the outlandish and cruel nature of these shrines, I tremble to offend Your Majesty's Decency and Faith: it might interest you to know that they were nothing like those to the North in the country of the Aztec, nor like those of the neighboring Mayan. Indeed, each shrine contained a dark and bloody altar, which would seem to be made of black glass, were it not for the fact that the glass would not crack or break easily beneath our righteous weapons. Carved on the side of the altar were strange images of the jaguar—the huge cat of this region not unlike the lion or leopard in Africa. Yet these cruel beasts walked upright as men in the altar carvings, and they raised their claws to the sky as though they plotted to rip the clouds from the heavens. The rest of the shrine was carved in harsh images of long, tangling vines and of batwings, but these seemed only decorations to bring further to life the likenesses of these horrific creatures.

I need not reassure Your Majesty that we were quick to destroy these horrid monuments, though indeed we marvelled at why the villagers had left them unharmed. That is, we wondered until we pressed further into the rain forest, still intent on extending the Rule and Majesty of Your Highness, and the Spiritual Wisdom of His Holiness Paul III.

As we pressed further into the unknown territory, we were met by a band of the jungle Indians, who now greeted us as they had fled our sight in the villages on the borders of the rain forest. Now eagerness had overtaken their fears, for they had heard (perhaps in the same manner they learned of our approach) of our destruction of these vile altars.

Where before these people refused to cast aside their Superstitious ways, at times even fighting against us when we destroyed their temples and places of worship, they now offered aid. One of them, an older man and probably a village elder, said that destroying the small jaguar shrines was "a great blessing to his people, to rid the world of the Unnamed One." When we asked the nature of this strange being that the Indian peoples so seemed to fear, the old man would say no more.

So it came to pass that we joined hands with the native peoples, or rather they joined hands with us: a large, terrible temple deep in the rain forest was overtaken and cleansed, and I set about to bring the Indians to the true Faith the very night following.

In the company of Captain Rivera and five guards, I approached the village near the temple: I remember puzzling at the strange, unearthly silence. We found the site abandoned—the empty huts the only trace that people had once dwelt there.

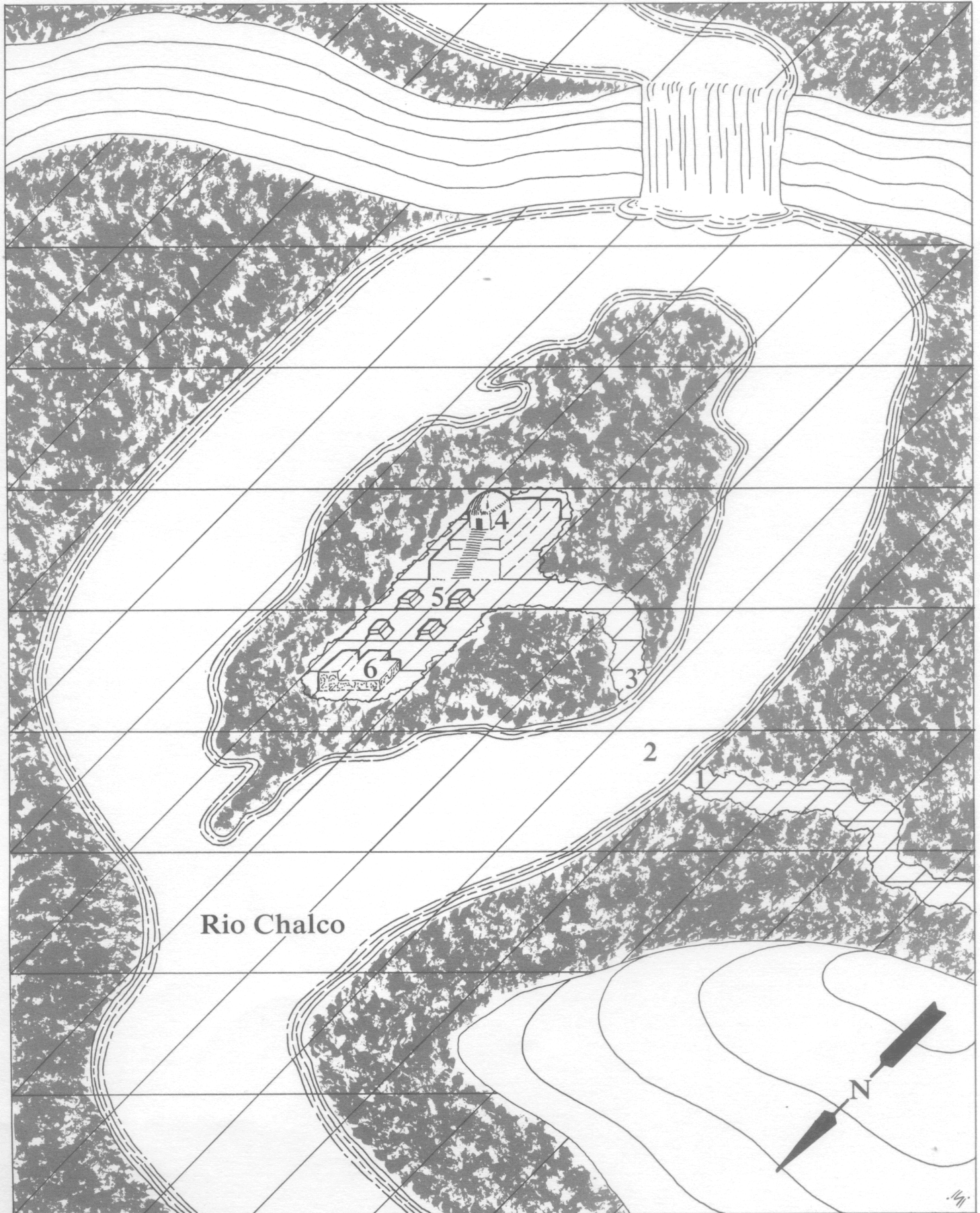
Upon return to our own camp, we found the same fate had befallen Captain Rivera's company. In fright we fled the jungle, losing all of the guards to animals, dangers, and a strange ambush by men dressed as jaguars. Captain Rivera himself died only this morning, a week after our return from the great darkness, of some strange and wasting disease.

There are more things—darker things—I cannot entrust to a letter. Things for Your Majesty's ear only. I depart for the homeland within the month. Upon arrival, I most humbly request an Audience in Your Noble Presence.

Yr. Most Humble Servant,

Padre Esteban Lopez de Ojeda S.J. †

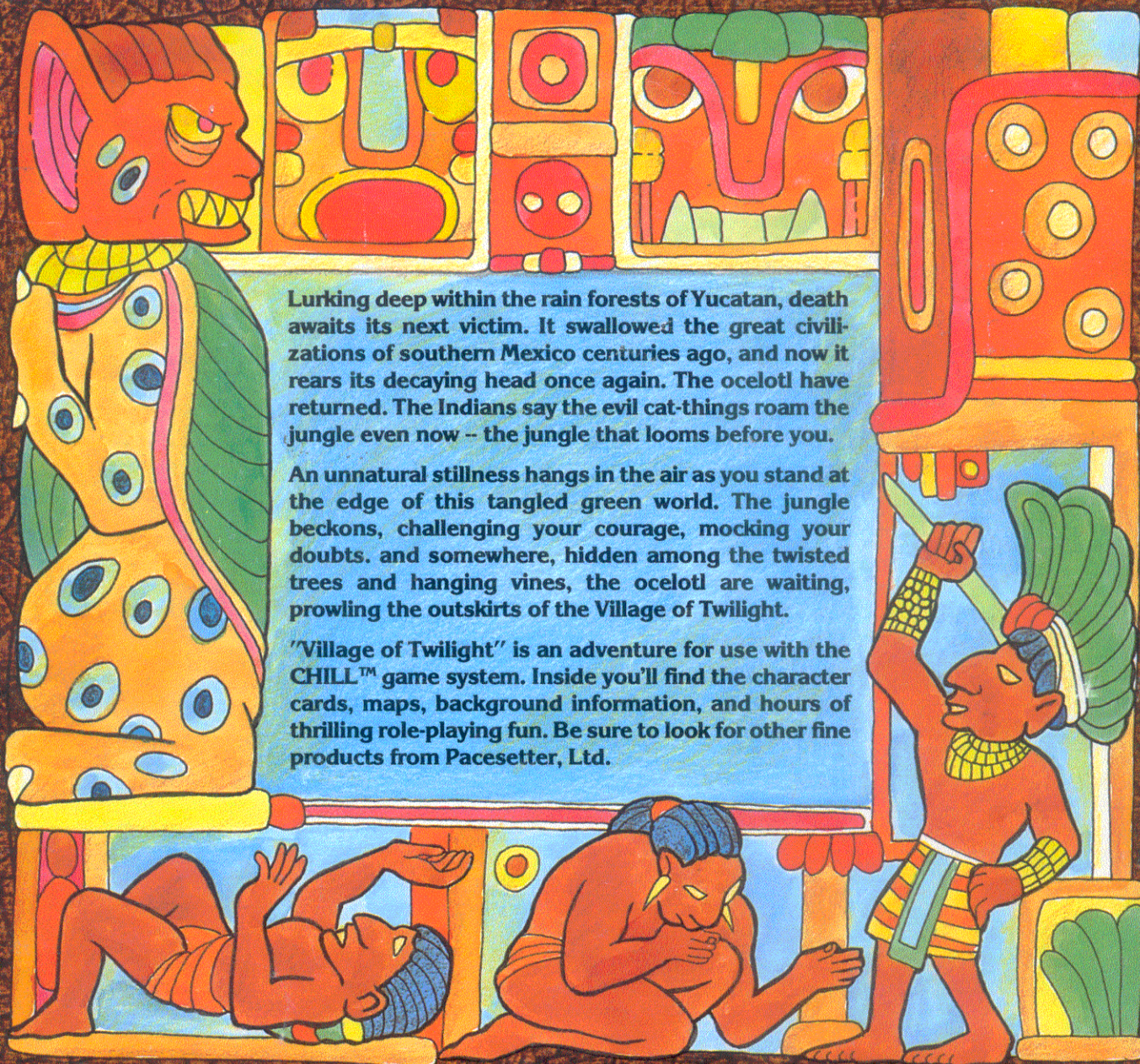
# VILLAGE OF TWILIGHT



large spaces are 120 feet

small spaces are 30 feet





Lurking deep within the rain forests of Yucatan, death awaits its next victim. It swallowed the great civilizations of southern Mexico centuries ago, and now it rears its decaying head once again. The ocelotl have returned. The Indians say the evil cat-things roam the jungle even now -- the jungle that looms before you.

An unnatural stillness hangs in the air as you stand at the edge of this tangled green world. The jungle beckons, challenging your courage, mocking your doubts, and somewhere, hidden among the twisted trees and hanging vines, the ocelotl are waiting, prowling the outskirts of the Village of Twilight.

"Village of Twilight" is an adventure for use with the CHILL™ game system. Inside you'll find the character cards, maps, background information, and hours of thrilling role-playing fun. Be sure to look for other fine products from Pacesetter, Ltd.

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