

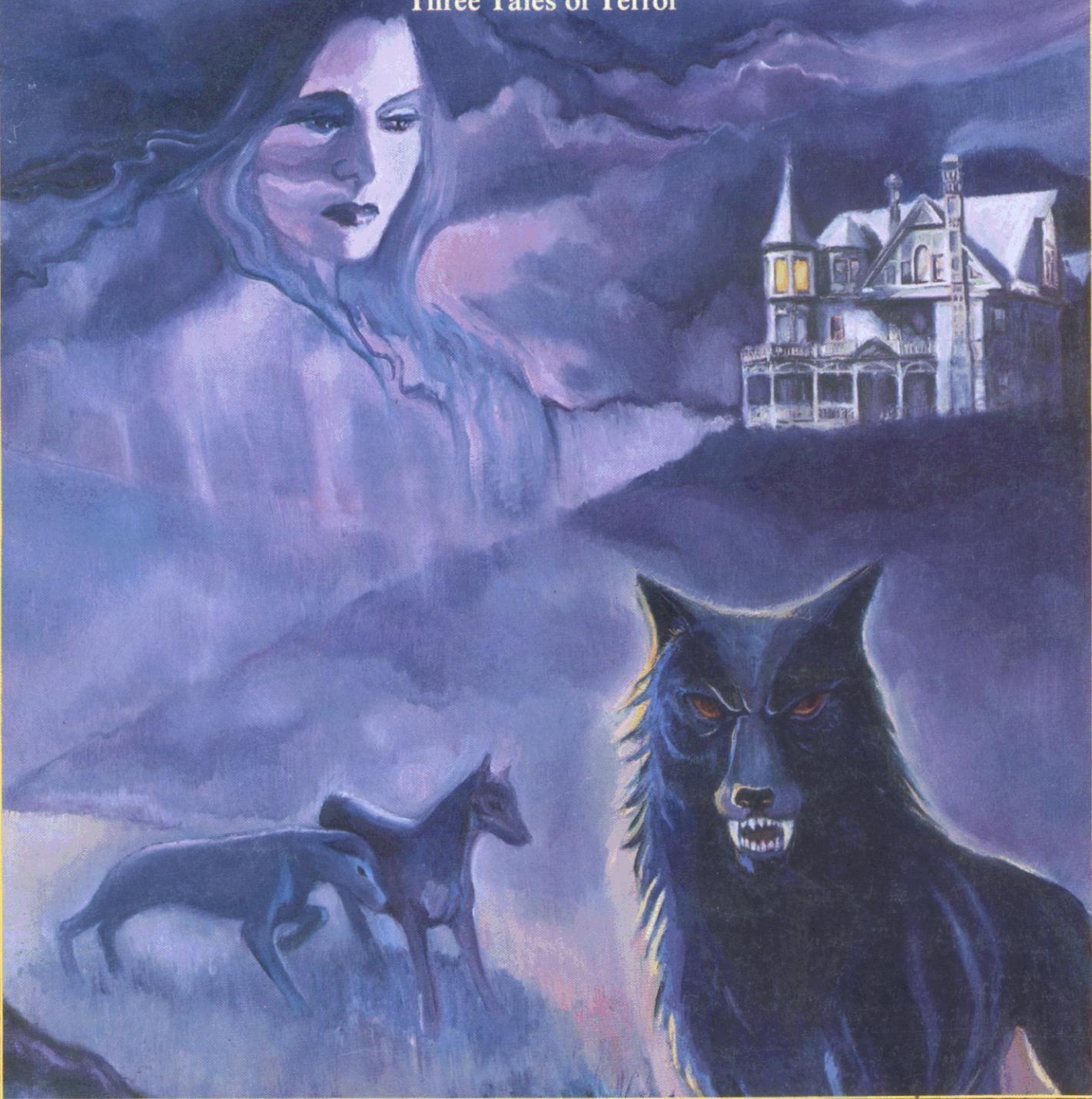
ANOTHER

ADVENTURE

CHILL

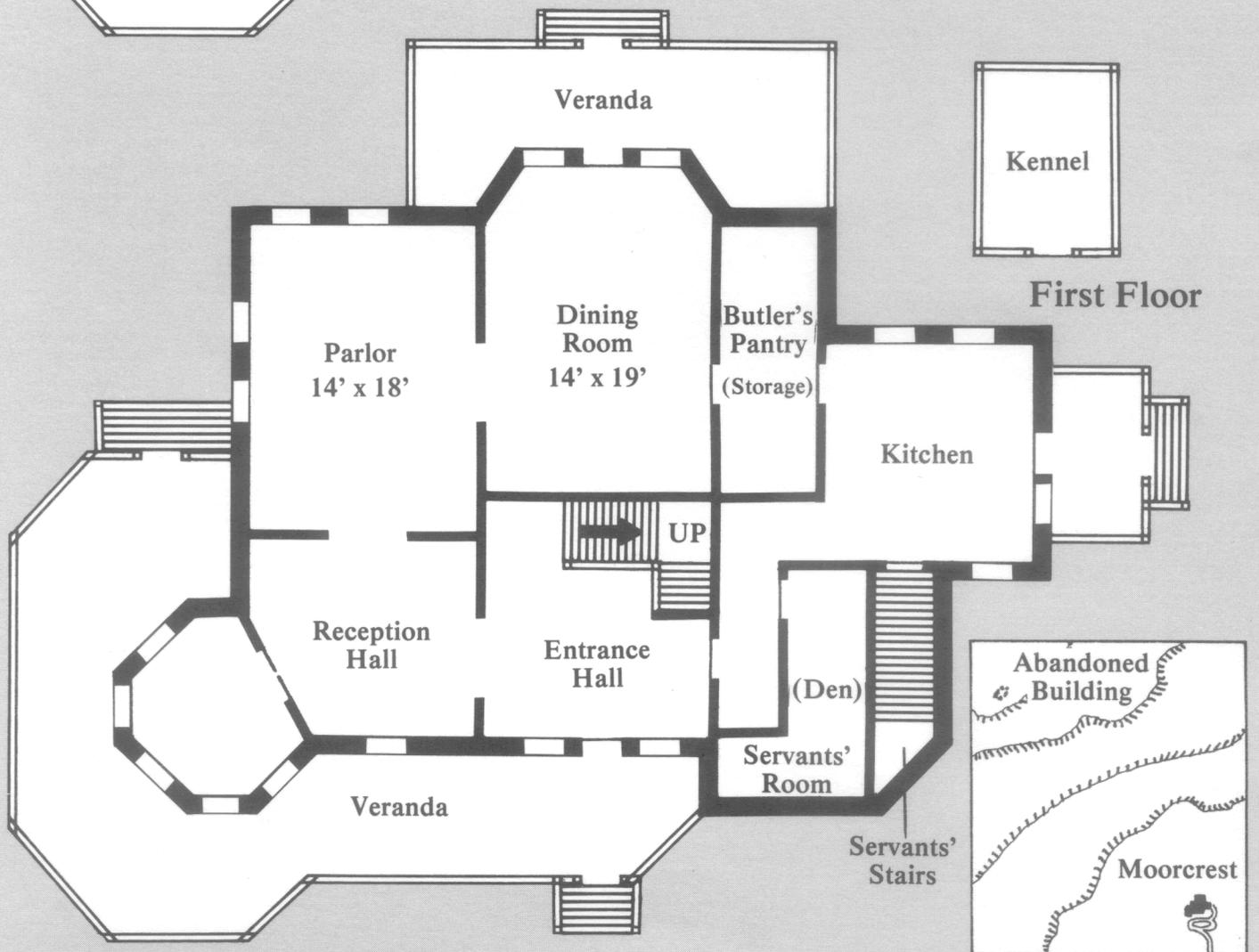
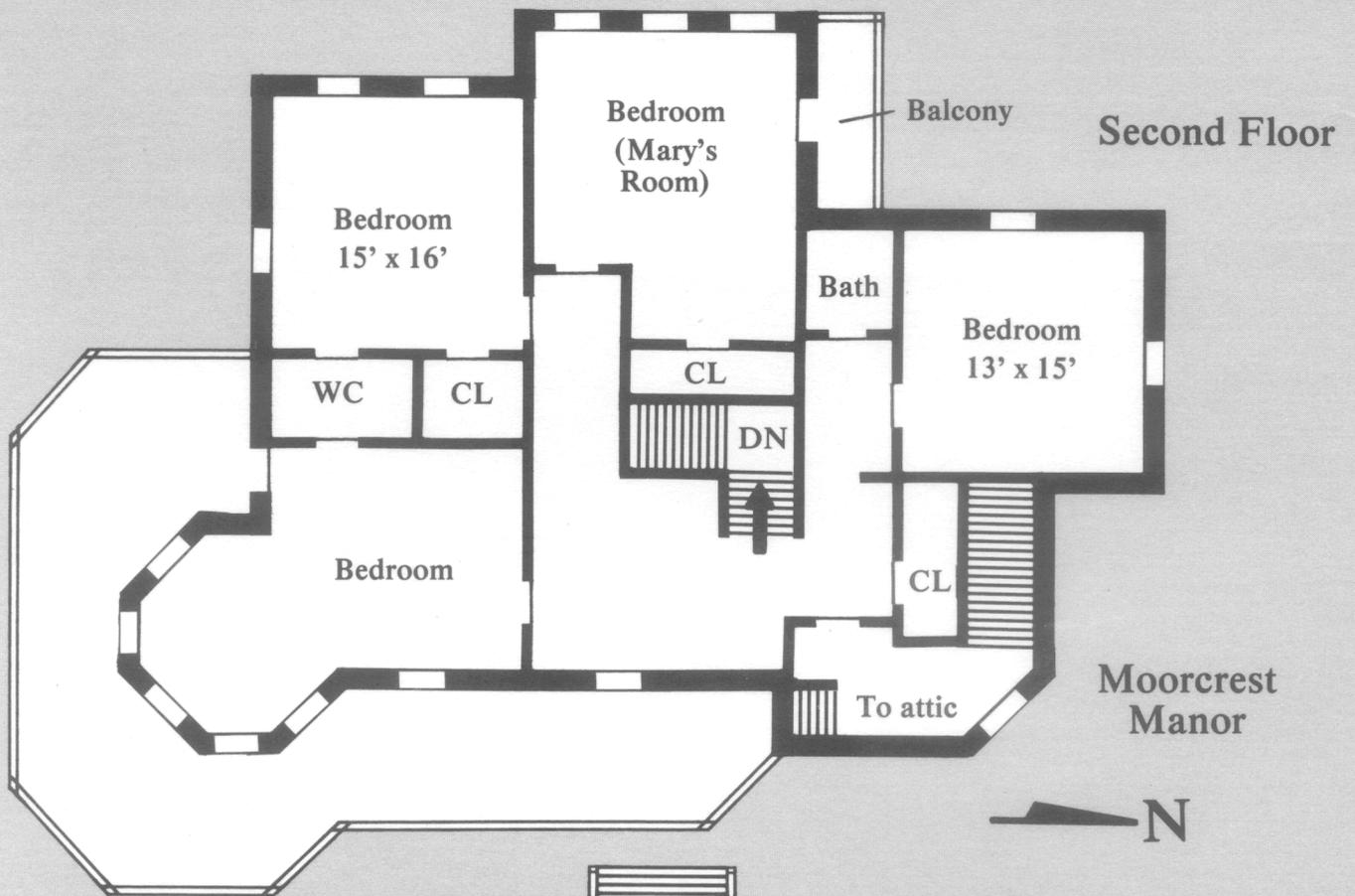
HAUNTER OF THE MOOR

Three Tales of Terror



By Gali Sanchez





CHILL™

HAUNTER OF THE MOOR



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Introduction:

HAUNTER OF THE MOOR

From the personal notes of an envoy, in the year 1988...

20 October

It is gone now—the Haunter of the Moor. Three times my fellow envoys came here, to this estate called Moorcrest Manor. Their visits spanned a century of terror, and each time, they battled Evil. But each time that Evil was different, renewed, sharing only one common thread with its predecessor. That thread was Moorcrest Manor.

I often think about the men and women who dared to face such horrors. Some envoys, it is said, never left here. And as I look at the manor's crumbling foundation, its concrete fingers groping out of the earthen mound, grasping at forces unseen, I wonder, too, if the estate is not still yearning, somehow beckoning, still calling to the horrors Unknown.

W.T. Barrett, envoy

Welcome to Moorcrest, The Haunter of the Moor. Three adventures await you, all set upon the English moorlands. If you wish to play an envoy in these adventures, read no further. If you wish to be the guide through this gallery of horrors—the CHILL™ Master—then you may continue reading, provided you are certain you can face what lies beyond.

Using this Booklet

This introduction provides all the information you need to prepare for play and assure everyone has a frightfully good time.

1. A Look at the Haunter: how to prepare for all three adventures, and a description of what each one includes.

2. Skills: how to prepare the S.A.V.E. envoys with their choice of skills for all three stories.

3. Dreams: how to best handle dreams (and nightmares).

4. NPCs: standard statistics.

5. Ready, Set, Scare: special notes on how to prepare, how to start, and how to keep the adventure going at its best.

1. A Look at the Haunter

Haunter of the Moor features three separate adventures: “A Three Dog Night,” set in 1894; “Bad Moon Rising,” set in 1940; and “The Revenge,” set in 1982. All three adventures take place at or near Moorcrest Manor, an isolated estate in Devon, England. (You’ll find a map of the house on the inside front cover.) The adventures span nearly a century of terror, but you can play them in any order; each is a different story and can stand completely on its own.

“A Three Dog Night” is a tale of a Victorian woman plagued by a strange howling on the moor. The source of that sound is a barghest—a hellish ghosthound. The barghest kills the woman shortly after the PCs arrive, leaving the envoys to seek out and destroy the beast alone. It won’t be easy; the barghest is teamed up with a ravenlike lackey, who conjures up confusing (and terrifying) diversions.

“Bad Moon Rising,” the second adventure, describes what happens when a German immigrant brings a family werewolf curse to England during WWII. The German is the prey, not the beast, but with 12 werewolf victims found near the immigrant’s moorland property, it may take the PCs a while to discover who’s who. Much of this adventure takes place in Exeter, a city roughly an hour from Moorcrest.

“The Revenge,” the last story, centers on a powerful ghost—the ghost of the woman killed in the first adventure. Posing as a contemporary woman, the creature lures the envoys to Moorcrest Manor to investigate a haunting.

What the envoys don’t know is that their hostess is the Evil force, and not the victim of that force as she claims. The creature intends to seek revenge for her death in 1894.

A 32-page adventure trilogy like this one has some exciting advantages. For instance, with most players you can successfully complete an entire adventure, from start to finish, in one gaming session. As the CM, you won’t have to keep piles of notes about what everyone was doing the last time you played. And when someone’s missing from your weekly gaming group, it won’t matter; you can play an entire adventure while that player is absent, and start a new one when he or she returns.

Because the adventures in this booklet occur decades apart, some differences exist between *Haunter of the Moor* and the regular CHILL adventure format. First, it would be impossible to make a complete list of skills that a PC could use in all three adventures. Therefore, each adventure has its own list of recommended skills. You’ll find these on page 16, next to the pre-generated characters.

The second difference affects the PCs even more: no single envoy could take part in both the first and last adventures; these stories take place nearly a century apart. In fact, you really should use a different PC in each adventure. Multiple characters and time periods do not lend themselves easily to campaign play, but if you wish to use two or all three of the adventures in your campaign, you can make minor adjustments in the text without a great deal of trouble.

Players with veteran CHILL characters should compare their PCs’ skills with the list on page 16. In this way, they can choose which adventures they’d like their existing characters to experience.

Format

In each of the three adventures, you’ll find the following sections:

"To the Envoys" entitles a small introductory section. Read this text to the players before the adventure begins. Along with the Player Aids in the center of the booklet, this section includes all the information an envoy needs to know before getting down to work.

"Behind the Scenes" explains the story behind the adventure—in particular, what the Evil is, and what its objectives are. This section often tells which events have led to the adventure itself.

"The Adventure" summarizes events the PCs will experience. Of course, players are not entirely predictable, and in play the actual adventure may vary from the story line given. Don't be afraid make minor changes if you keep the objectives of the starring creature in mind.

"The Creature" explains the villain from the Unknown. You'll learn how to play the creature, what powers the creature has, how it reacts and interacts, and how it can be destroyed. In the first two adventures, the descriptions have been drawn from the CHILL game supplement *THINGS*.

"The Encounters" constitute the meat of each adventure—what the characters see, hear, and sense. In most encounters you'll find...



Players' Text—text that's set off with symbols like those shown here. Read this text aloud to the players.



All other text is meant for you, the CM. Reveal the information there only if the PCs themselves would discover it.

Pregenerated Characters

Pages 17 and 18 of this booklet feature eight pregenerated characters. These ready-made PCs are "generic," so they can be used in any time period. With a few adjustments and changes, these envoys can even be recycled from one adventure to another, provided the players treat them as new characters



without the experiences of their former "selves."

None of the pregenerated PCs includes a roster of skills. Players should choose 12 units of skill for each PC, with the units defined as follows:

- A Student level skill = 1 unit
- A Teacher level skill = 2 units
- A Master level skill = 3 units

For example, a PC might select four skills at Master level, using all of the 12 allotted units. Or, a PC might instead choose a dozen different skills, all at Student level. Nearly any combination is acceptable.

Some restrictions do apply, however:

- At least six units must be applied to Combat skills.

- The Art counts as a skill. Any player character may select it, provided the character has the proper Ability scores for its use. A discipline counts as one level. PCs must have all three disciplines from one form of the Art before they can acquire another form.

- Professional skills, Common skills, and disciplines of the Art all count as noncombat skills.

The skills list on page 16 is meant to offer guidelines for choosing skills, not hard and fast rules. Players may select other skills if they wish. In fact, as CM you may wish to recommend a skill or two yourself after reading through the adventures, especially if you adjust the scenarios for your campaign.

3. Dreams

Dreams (and nightmares) play an important part in these adventures, especially "A Three Dog Night." In real life, dreams are private. They should be equally private during play. If a PC is dreaming in an adventure, take the player of that character aside in order to describe the dream. If the character screams or cries out in his sleep, then you may describe that—and only that—to the other players. It's up to the player of the dreaming character to recount the dream to his fellow "envoys."

4. NPCs

Unless otherwise noted, all NPCs in this booklet are standard, with Ability

scores of 50.

5. Ready, Set, Scare

Running a CHILL game can be very different from running other role-playing games. In CHILL, you must truly become a storyteller, weaving an adventure for and by the other players. Being a storyteller is much more than memorizing information. It's knowing how to use that information to create a fresh, and frightening, adventure.

The most important step is preparation. You cannot run these adventures well unless you prepare for them. That's not as hard as it sounds; it's actually fun. First, you should read through the entire adventure that you plan to play. Get an idea of what the envoys from S.A.V.E. will or may encounter. That way, you will have full control of the atmosphere, and be able to build suspense.

Feel free to make some small changes as required by the needs of your players. If the players are having difficulty finding clues or information, insert whatever help you feel is necessary. NPCs might provide extra information, for example. Likewise, if players are progressing much too quickly, you may "slow down" the clues a little bit. For example, certain NPCs may be of less assistance. As a CM, your first responsibility is to see that the players have FUN. And they won't have fun if the adventure is too difficult or too easy.

Setting Up

After you have read through the entire adventure, learning about the creatures from the Unknown and the other NPCs, you're ready to start play. Each adventure is designed for 3-8 players, though 3-5 are the ideal numbers. Eight eager and suitable PCs are located on the cards in the center of this book, on pages 17 and 18.

Get your players together, and ask them if they want to use the character cards or play characters of their own. If they wish to use the cards, carefully bend back the staples from the center of the book, and lift out the entire center sheet (you'll need pages 15 and 16 later). Then bend the staples back and cut out the cards they prefer.

If the players want to use their own characters, you might wish to read them the list of skills that will be useful in the chosen adventure. This way, if they have any spare IPs to spend, they'll know how to spend them.

To start an adventure, brief the PCs, reading the text marked "To the Envoys." If a Player Aid is indicated, give the appropriate page to the players. Player Aids are located on pages 15 and 16.

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Adventure One:

A THREE DOG NIGHT

TO THE ENVOYS...

The year is 1894. A cold October wind sweeps down across the desolate moorlands, enveloping Moorcrest Manor. Miss Anne Boulton, a cousin of S.A.V.E.'s famous envoy Lord Boulton, looks from her veranda across the barren, undulating plain. Not a soul meets her gaze—only the bronze, withering bracken on the heath, the gray, jagged granite on the rise, the lonely calls of starlings in the sky. She waits for the envoys to come. Her servants have left her. The Unknown has only just arrived.

Miss Boulton has contacted S.A.V.E. because a strange force has invaded Moorcrest, plaguing her with nightmares and ghostly howls on the moor. Your party has been sent to investigate. If an evil does lurk there, you must destroy it...before it destroys Miss Boulton...and before it destroys you.

The enclosed letter (see Player Aid 1) describes your mission in full.

STOP! The following text is intended for the CM's eyes only.

BEHIND THE SCENES

A barghest (a hellish ghost-hound) has taken up residence near the Moorcrest Manor, setting its sights on Miss Boulton. At present, the hound is merely "toying" with the young woman—stalking her psychologically. A barghest, it is said, enjoys a kill most when the veins of its prey brim with terror.

The barghest does not terrorize Miss Boulton by itself, however. A corbie (a large, ravenlike creature) has also settled near Moorcrest. This particular creature enjoys close ties with the barghest, aiding the hound in its hunt.

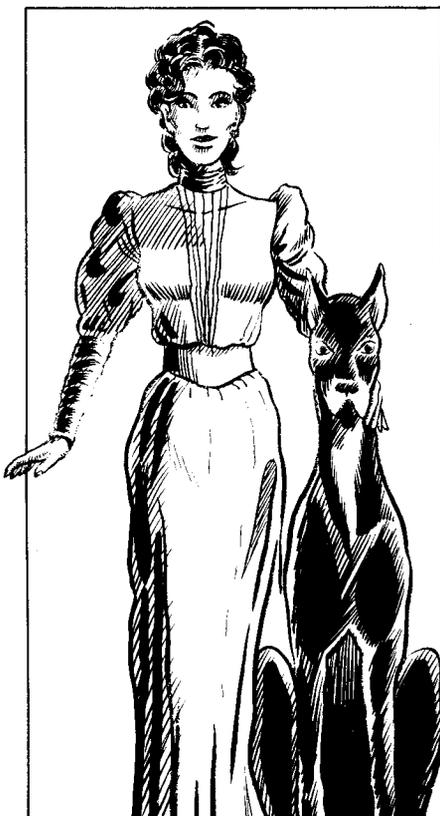
THE ADVENTURE

After a less than smooth journey by carriage, the envoys arrive at Moor-

crest Manor. Miss Boulton's three Dobermans (known as Thuringer Pinschers or "Dobermann's dogs" at this time) offer a snarling welcome. Boulton apologizes for their behavior, and secures them in the kennel.

The young woman proceeds to describe the events that have tormented her: nightmares about wolves, a strange howling on the moor, and a friekish attack on one of her dogs. Later that evening, Anne is separated from the player characters and killed by the barghest.

From this point forward in the adventure, both the barghest and the



corbie view the player characters as fresh prey. They begin to toy with the envoys, leading them to their deaths.

While hunting the PCs, the creatures create scenarios to make Boulton's dogs seem like the enemy. (In truth, the

Dobermans are a threat to the barghest, not the envoys.) The barghest "transmits" nightmares to the envoys in which the dogs are murderous beasts. And the corbie uses ventriloquism to make the PCs think one of the dogs can speak. Furthermore, on one evening, the corbie darkens an envoy's room and creates the sound of a mad, snarling dog within.

After the barghest and the corbie have their "fun," the barghest moves in for the kill. The corbie assists by creating a decoy vision of a hell-hound, distracting the PCs from their real enemy. The bird also uses ventriloquism to draw the envoys apart—leading some after phantom voices, and others after equally false targets. If the corbie succeeds in separating the characters, the barghest can attack each victim with little opposition.

The creatures hope to repeat the strategy above until they have killed the entire party. If it becomes impossible to separate the PCs, however, the barghest attacks while all are present.

THE CREATURES

BARGHEST (GHOST)

STR	120	PCN	75
DEX	NA	STA	120
AGL	70	EWS	100
WPR	40	FEAR	8
PER	NA	ATT	1/95%

Movement: L 225' A NA W 15'

Class: Special

Type: Independent/Servitor

Disciplines: *Dreamsend, Shriek, Hound, Manifestation* (as ghost)

Manipulation: None

IPs: 800

Parts of England have long had legends of horrid, ghostly hounds; the barghest is the source of many of these legends. As many a S.A.V.E. envoy has learned to his regret, these hideous ghost-dogs prowl the wilds of the English farm-



lands, moors, and forests, seeking both food and “sport” as they hunt their favorite prey: a terrified human.

The barghest is the ghost of a mastiff hound. It uses its *Manifestation* discipline whenever it pleases, taking the corporeal form of either a huge hound or bear. The barghest’s eyes and gaping mouth glow fiery red as it pursues its prey.

The barghest attacks by leaping upon its victims to knock them down, or by biting. But more frightening is the way the hound “toys” with its prey. Once it selects a human victim, usually a strong man in his mid-twenties, the barghest uses its *Dreamsend* discipline to create nightmares about dogs. Night after night, the victim dreams of being pursued and torn apart by packs of hounds, or by one large hound. Or, if the victim himself owns dogs, in his dream they become silent, strangely evil, and begin to stalk him, their jaws dripping. Once the dreams put the victim in the proper mood of terror, the barghest tries to attack in a situation that leads to a lengthy chase before the final kill—outdoors, and (of course) at night.

Oddly, the barghest fears real dogs, and flees from any within its sight. Dogs are not afraid of a barghest, and are not checked for animal reactions in its presence.

The barghest is held *at bay* (so to speak) by a freshly cut sprig of dogwood (no more than 3 days old), just as a vampire is turned aside by garlic. In addition, the creature cannot follow its prey across running water until 24 hours after the prey crosses the water.

A barghest is destroyed forever only if a dogwood stake is thrust through its belly or chest while the creature is in physical form. All other attacks inflict

normal damage on the corporeal barghest, but the creature cannot be killed by them; any such attack that should result in its death simply causes it to become incorporeal. The creature then tries to use the *Hound* discipline on its foe before going off to regain lost Stamina (*Hound* allows the creature to know a foe’s whereabouts in the future). The barghest can *Manifest* itself again, completely healed, in 1d10 hours.

CORBIE

STR	45	PCN	90
DEX	NA	STA	45
AGL	60	EWS	85
WPR	45	FEAR	3
PER	NA	ATT	1/53%

Movement: L 10’ A 225’ W NA

Class: Corporeal

Type: Independent/Servitor

Disciplines: *Blur Vision, Quiet, Darken, Ghostly Lights, Throw Voice*

Manipulation: Yes

IPs: 850

Corbies are carrion-eating birds, about the size of a vulture (wingspan 6’-8’). They are drawn to places where violence, death, and disaster seem ready to happen. As a result, they are especially fond of battlefields. Their usual goal is to spread fear and panic, and to do all they can to increase the chances of death for the humans involved in a potentially violent situation. On occasion, however, they also act as spies or messengers for more powerful creatures.

Corbies look something like huge ravens. Their feathers and beaks are black, their heads are bald, and they



have a white stripe marking around their throats.

The creatures usually appear in groups of two or four. Some people claim to have seen larger flocks of up to ten. These reports aren’t very reliable, however, because such sightings often take place at the scene of great disasters or battles, when there is naturally a great deal of confusion, fatigue, and tension.

Corbies are capable of human speech. A favorite corbie trick is to use the *Throw Voice* discipline to make a human believe a dead companion is calling, or to imitate a child’s cry for help from deep within a foggy, dangerous swamp. On other occasions, corbies have been known to tell people about the strange creatures and situations in the Unknown, for the sheer delight of scaring them even more. They generally tell the truth, but you can’t believe *everything* they say.

If forced into physical combat, corbies attack by pecking with their beaks, inflicting full armed combat damage. However, they themselves take normal armed and unarmed combat damage, so they try to avoid any situation that puts them in physical danger. They prefer to keep a safe distance from characters, using their Evil Way disciplines to increase the chance that someone *else* will die.

DOGWOOD

To kill a barghest, a character must plunge a dogwood stake through the creature’s chest or belly while the creature is in corporeal form. The moor is a barren place with few trees. Fortunately, however, Anne Boulton has planted several dogwood trees just behind Moorcrest Manor (a happy coincidence).

A QUESTION OF DREAMS

Player characters may have two types of dreams in this adventure, other than those stemming from normal sleep. The first kind of dream takes place if an envoy uses Clairvoyant/Prescient Dream, a form of the Art. The second type of dream—or nightmare, rather—results from the barghest’s use of

Dreamsend, an Evil Way discipline.

Clairvoyant/Prescient Dream

A character only has time for one use of Clairvoyant/Prescient Dream in this adventure. Describe the resulting dream as follows:

You are in a wasteland cloaked in fog. A bird cries out, unseen, and you trudge forward in pursuit. Your shotgun is loaded and ready, drawn to your chest. You could raise and fire at a moment's notice, and you feel completely in command.

Breaking through the blanket of mist, a shadowy figure swoops down from overhead. "Wrong again!" it shouts.

You raise your shotgun to blast the creature when, in a flash, the bird swoops down and wrenches the weapon from your arms. The bird flies away, holding not a gun, but a stout tree branch with one end sharp and pointed. The branch is barking like a dog. You grope for the missing rifle, and in the corner of your eye, a huge black hound bounds out of the mist. With one leap it lunges into your chest, snapping at your throat.

You awaken from the dream in a cold sweat.

Dreamsend

During this adventure, the barghest uses *Dreamsend* to create nightmares for the PCs. *Dreamsend* is a new Evil Way discipline described in *CHILL THINGS*. For the convenience of those who don't have that accessory, however, the discipline is summarized below.

Type: SUB Col: Will
Cost: 5 Wpr/Use Range: 1000'
EWS: 85 Area: 1 person

Dreamsend allows the user to "transmit" any dream lasting 1-100 minutes to any sleeping character. Upon awakening, the victim remembers the dream vividly, including emotions such as terror or fear.

Any character subject to *Dreamsend* cannot regenerate or heal during the entire sleeping period in which the dream occurs—no matter how short the

dream itself may be. In fact, the character actually loses a number of Willpower points while dreaming, corresponding to the specific success of the user: S = 1d10 points, L = 2d10 points, M = 2d10x2 points, and H = 3d10x2 points.

In this adventure, the barghest always obtains a "C" result: the character loses 3d10x2 points of Willpower, and awakens screaming or upset. Furthermore, the character cannot tell the dream from reality for 1d10 rounds after waking; in effect, the character continues to "dream" while awake, believing the dream has come true.

In "A Three Dog Night," the barghest selects a character and begins to send him or her one dream each night. The dreams begin on the first evening, after the barghest has killed Anne Boulton.

To handle the dreams, select one player character randomly from the party. Then take the player of that character aside when the character is asleep. Read the envoy one dream each night, in the sequence listed below.

Only three dreams are described here. If the characters are still alive on the fourth night, you can create more dreams of your own, using the first three as a guideline. If the first victim of *Dreamsend* dies, select another character and continue the sequence. The dreams last until the barghest is killed.

Dream One: The First Night

You walk into the parlor at Moorcrest and find the room littered with human limbs. Three Dobermans stand beside the mutilated bodies of your fellow S.A.V.E. members, lapping blood from the floor. Quickly they turn and see you. In unison, the dogs spring forward, snapping at your throat, spewing drool and blood.

You wake up screaming.

Dream Two: The Second Night

You are racing through a house, pursued from room to room by a snarling dog. You can hear its angry, guttural growl, but cannot see the beast.

Finally, the invisible horror corners you in an upstairs bedroom. As you stand frozen, the dog takes shape. It is

Shadow, Anne Boulton's blind Doberman. But in the sockets where no eyes should rest, two red coals are burning, giving him sight. The dog speaks:

"For this moment, I am only a dream. But reality shall come soon enough."

The dog's eyes fade, leaving two hollow sockets, and then the beast disappears.

You awaken from your dream in tears.

Dream Three: The Third Night

You are running through a fog. Behind, in the distance, the baying of a dog can be heard. The hound is chasing you.

The land is rugged, studded with rocks and small boulders.

At this point in the dream, the player should make a general Agility check, reflecting the character's subconscious will to keep his or her footing. Call for one Agility check each round. After the first unsuccessful check, read the following to the dreamer:

You stumble on a rock and fall face first into mud. The dog is closing in.

Struggling to rise again, you turn just in time to see the sleek shape of a black dog bounding forward, snarling and frothing at the mouth. Its red eyes brighten, and it lunges at your throat.

You wake up screaming.

A THREE DOG NIGHT—ENCOUNTERS

1. The Welcoming Committee



To some, the road to Moorcrest might hardly be called a road: it winds through damp, hidden valleys like a narrow path, rising now and again to reveal the bracken-covered moor above. A dense fog sets in as you journey, clinging about the coach.

A few stone cottages lined the road near the beginning of your trip. Now, two hours later, you see nothing but land. The road ascends a slope, escaping the fog. Moorcrest comes into view.

As the coach nears the house, two large black dogs come bounding down the hill. The pair barks and growls angrily, snapping at the carriage wheels.

A third dog barks and whines in front of the house, not moving from its spot.

○ ○ ○

The horses hesitate and refuse to proceed. Miss Boulton appears on the veranda and summons the dogs by name: “Fritz! Manfred! Come!” The dogs romp dutifully to their mistress and recline at her side.

Anne Boulton is a beautiful young Englishwoman. Her brown/black hair falls in waves about her shoulders, framing her large green eyes. Her skin is a bit darker than the porcelain tone of some British women, but her cheeks show the radiant English blush that only a cool, moist climate can bring.

Anne introduces herself graciously, but her dogs do not follow in kind. They growl at the PCs despite her protests, and Miss Boulton puts them in a kennel behind the house. They continue to bark.

Once inside, Boulton offers the envoys an afternoon tea. She apologizes for the lack of servants, saying both her butler and maid have gone. They were unnerved by the strange incidents of late.

When the party is settled and served, Anne tells them of her ordeal. “It began several weeks ago,” she says, “when I started to suffer horrible nightmares. I still have these dreams every night. Sometimes I dream of a wolf attacking me on the moor, or of my own dogs tearing me to shreds. Of course I know my dogs to be loyal friends; they were a gift from a friend in Germany—Dobermann’s dogs, they’re called. But still, I used to keep them in the house at night. And now I keep them in the kennel.

“Then, just a week or so ago, the howling began. Every night I’ve heard a mournful cry from a wolf or some kind of hound, rising on the moor. It happens right after I wake up from the nightmare. My dogs start barking furiously—in a strange, savage way. I can hear them leaping against the kennel, trying to get out. One night, my largest dog, Shadow, broke the latch on the gate and escaped. I found him the next morning on the moor. The poor fellow had no eyes left!—only empty sockets, as if something had gouged them out.

2. The Full Moon

The following encounter occurs shortly before dinner on the first day. The sun

has already set.

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The full moon looms larger than normal, glowing softly in the mist and fog. Somewhere deep in the moor, a long, painful howl arises, harmonizing with the wind. The Dobermans start barking from the kennel. A terrible urgency lies in their voices, as if they cannot bear the sound of the howl and must be rid of its source.

○ ○ ○

If the player characters choose to go out and investigate, Anne remains at Moorcrest, cautioning them to take care on the rugged landscape. If an envoy remains behind in the house with Anne, she later excuses herself to be alone for a moment.

3. In Search of the Howler

Read this encounter to any player characters who go in search of the howling creature. If the PCs choose not to go outside, proceed to encounter 4, “Boulton’s Scream.”

● ● ●

Once outside, you hear the full intensity of the dogs barking in the kennel. The source of their fury is self-evident. Before you stands a giant, luminous green man, perhaps 50 strides away. The creature turns immediately, trailing whisps of green air behind it. The Dobermans continue to bark. Then without warning, the creature disappears.

○ ○ ○

The player characters have not witnessed a creature at all. By leaving the house, they triggered a trap prepared by the corbie. The trap included the discipline *Ghostly Lights*, which created the luminous green man. The bird set the trap to divert the envoys’ attention from Anne’s impending murder.

The player characters can try to harm the green man, but they won’t be successful.

4. Boulton’s Scream

● ● ●

The bloodcurdling scream of a woman cuts through the night air and rolls

across the moor as though it might be heard in London. But nothing escapes the confines of this wasteland.

○ ○ ○

Should the player characters ask, the scream originates from the back of the house, away from the side with the driveway.

The barghest has killed Miss Anne Boulton. After excusing herself in encounter 2, she stepped outside for a moment. The barghest tore out her throat and dragged her body to a nearby clump of brambles.

The player characters, of course, have no way of knowing exactly what has happened to their hostess. They can only discover she is missing, and guess that it was she who screamed. They can search for her body, but will not find it until the following morning.

During the night, the dogs continue to bark wildly. After the PCs leave the dogs alone, the Dobermans leap against the kennel gate until it gives way. Then they chase out in search of their mistress, the blind dog following closely behind the other two.

When the dogs break loose, tell the player characters they hear a loud “snap,” and that the Dobermans’ barking ceases. If a PC looks out toward the kennel, have that player make a general Perception check. If successful, the character notices the kennel is empty, and that its gate hangs open.

Remember that tonight one character becomes the victim of the barghest’s *Dreams* discipline. Refer to page 7 for an explanation.

5. Finding the Body

If the PCs search for Anne’s body following the scream, they don’t discover it until daybreak. Otherwise, they find the corpse anytime they search during daylight hours. Read the text below aloud when the envoys find the body:

● ● ●

A craggy area spotted with mud and brambles lies not far from the Boulton property. In darkness, the area is treacherous to negotiate. And in a fog such as the one that cloaked it last night, it’s impossible. No matter how hard

you would have searched, you could not have covered the area.

Now, in the light of day, you spot the Dobermans gathered there. They stand in a semicircle, whimpering. As you approach, the object of their attention becomes clear. Lying on the ground is the dead Anne Boulton. Her throat has been torn out, but the blood, now smeared across her chest and shoulders, has long ceased to flow from the wound. The dogs lick at their mistress's face, but her expression of horror never changes. The Dobermans growl at you defensively, then continue to whimper.

○ ○ ○

The envoys can discover a number of clues in this encounter, helping them determine their enemy. The first clues are uncovered by a specific Perception check. Additional clues can be discovered with Tracking skill.

If a character passes a specific Perception check, use the following results key to relate what he or she discovers. The results are cumulative; characters learn all the information listed prior to and including the result they actually achieve.

L = Limited success. The character notices many animal tracks around the corpse.

M = Moderate success. The character notices the tracks belong to a dog.

H = High success. The character notices there are four sets of tracks.

C = Complete success. The character determines that one set of tracks was left by an animal perhaps twice as large as the other three.

A character who uses Tracking skill obtains the following information according to the results of a specific skill check. Again, the results are cumulative (see above).

L = Limited success. Three sets of tracks lie near the body, clearly left by the Dobermans.

M = Moderate success. A fourth set of tracks resembles that of a very large dog or wolf, nearly twice as large as the other three animals.

H = High success. All four animals came from the area of the house.

C = Complete success. The tracks of the largest animal lead out of the brambles, and then disappear suddenly.



The player characters have no way of knowing for certain that the larger tracks belong to a barghest. In their imaginations, they may have stumbled upon a werewolf, or perhaps some other creature entirely. Be sure not to reveal information to the players that their characters would not have.

6. In the Dark of Night

This encounter begins when the player characters bed down for the night after discovering Boulton's body. Randomly pick a room where two or more characters lie asleep. Then read the following to one of the characters:

● ● ●

In the middle of an otherwise peaceful sleep, you become aware of another presence. Something has entered your room. Your eyes seem open, but they see nothing. The room is completely black.

You still feel the pillow beneath your head, and the covers over your body. But you can't see your own hand in front of your face. Perhaps you are blind. But certainly, you must be awake.

Though sight fails you, your hearing does not. The angry growl of a dog rises from the right side of your bed. The moment you stir, the growl intensifies, daring you to move further.

○ ○ ○

Other player characters in the room automatically awaken upon hearing the snarl.

Unbeknownst to the envoys, no dog is in the room—only the sound of one. The corbie has landed on the window sill just outside the room. With *Throw Voice*, the corbie has created the snarling creature.

The bird changes the location of the snarling to make the PCs believe the “dog” is moving about the room, or getting ready to pounce. The corbie may even create a second or third snarling dog—placing them by the door if a character tries to escape. The bird's intention is to have fun scaring the player characters, making them afraid to get out of bed to fight a mad dog they cannot see.

The characters can see nothing because the corbie is using *Darkness* to

rid the room of all light. In effect, the characters suffer blindness. Characters must pass general Agility checks each round to move in the room without falling over an object.

If a character reaches for a gun (or other weapon), the corbie projects the dog's growl from the location of another player character. This way, if the character with a gun fires in the direction of the "dog," he fires at the other PC. The gunman hits the unsuspecting PC for normal damage with any successful combat result.

The corbie leaves the window sill as soon as any of the following occurs: the creature runs out of Willpower, the player characters kill each other, the characters escape from the room, or the characters throw up a Sphere of Protection.

7. Calling the Dogs

This encounter occurs in the afternoon following the fake dog attack above. The corbie has returned, perching this time at the kennel.



The sun is setting rapidly, though the afternoon seems scarcely begun. Winter is coming to the moor; the wind rises, bringing a piercing chill.

Against the rustle of leaves swirling about the house, the wind carries a mournful sound. It is the voice of Anne Boulton, crying softly, "Here, Shadow . . . Come here, boy. . . Come on. . . Shadow. . . Good boy. . ."

Shadow, Fritz, and Manfred have all returned to the kennel. They bark excitedly, responding to the voice of their mistress.



If the characters are away from the house, the voice seems to come from the manor itself. If the player characters are within sight of the kennel, or inside Moorcrest, they can determine that the voice emanates from the kennel.

If the PCs are within sight of the kennel or get to the kennel within 3d10 rounds, go to encounter 8, "A Flock of Ravens."

8. A Flock of Ravens



The Dobermans continue to bark inside the kennel. They circle the pen, snarling defensively at everything and anything imagined. Despite their frenzy, however, they show no interest in escaping. The kennel door hangs open.

Roosting on top of the kennel fence are eight large birds—members of the crow family. One particularly enormous crow sits on the gate, while the others sit upon the actual fence. All seem undaunted by the fierce antics of the dogs beneath them.



The large bird sitting on the gate is the corbie. If the characters approach, the corbie realizes it may be in danger. The creature uses its Evil Way discipline *Throw Voice* on Shadow, the blind Doberman, to draw attention away from itself. Read the following to the player characters who are present at the kennel:



Once again, a voice calls from the kennel. It is not the lovely voice of Anne Boulton, however. It is a rasping, beastly voice, and it seems to come from the blind Doberman.

"So you think I am blind? I have no eyes, indeed. Yet I see you fine. And I see you dead. Aye, our mistress is gone, but we shall eat well, my two friends and I."

The dog emits an angry snarl, and the ravens hastily take to flight. The dog's voice cries, "Now prepare to die!"



The corbie is making an escape. The player characters can attack the creature on the fence, but in flight, it will be out of range too quickly.

The player characters may be fooled by the corbie's ventriloquism and attack the poor, blind dog instead. If this is the case, the dog is caught quite by surprise, since it cannot comprehend what is happening. The dog is too blind to defend itself effectively. Of course, harming the Doberman would be most unfortunate for all concerned, excluding the corbie and the barghest.

A CALL TO THE MOOR

Encounters 9 through 13 describe the hunt and attack of the barghest on the player characters. Both the barghest and the corbie (if not yet destroyed) plan to do all within their powers to separate one envoy from the rest of the group, and kill him. That victim is referred to as the *target*. As soon as one target has been killed, the creatures pick another, repeating the process until all of the characters are dead.

The barghest's first choice of a target is always the *dreamer*—the victim of *Dreamsend*. If it is too difficult to attack the dreamer, however, the barghest may choose an easier target. If necessary, the creature attacks its victim in the presence of other characters. Remember that once the original dreamer has died, another character begins to have nightmares, too, becoming the new "ideal" target.

Encounters 9 through 11 describe the barghest's hunt, as aided by the corbie. In most playing situations, these encounters should run simultaneously. But they may also occur in sequence—even out of order—if the characters' actions demand it. Be sure you read these encounters thoroughly before play, so you can handle them to the barghest's advantage.

IMPORTANT: When the player characters are separated, you should separate the players as well. No player should hear or experience what his or her character does not.

9. Little Green Dog

In this encounter, the corbie uses *Ghostly Lights* to draw some of the envoys away from Moorcrest. Ideally, the target character remains behind. Read the following to the appropriate player characters:



A luminous green wolf appears on the veranda, its emerald eyes burning. Almost nonchalantly, the creature trots down the front steps of the veranda and continues on toward the road. The beast keeps a steady pace, as if headed toward town. It does not look back.



The idea here is to get the player characters—preferably not all of them—to chase after the wolflike apparition as long as possible. If the characters do not follow one another closely, they may lose each other in the mist. . . , or one may stumble suddenly into a rocky crevice (CM’s discretion).

The barghest’s goal is to attack a character who is separated from the group. If the ideal situation occurs, the victim stays behind at Moorcrest, separating himself on his own. The barghest’s first choice of a target, remember, is always the “dreamer.”

If the characters are not separating at all, go to encounter 11. Otherwise, read the encounter below.

10. “Help Me. . .”

In this encounter, the corbie uses *Throw Voice* to make the barghest’s target think a fellow envoy is calling for help. The target should be alone, or with only one other person if possible. The target should not be able to see the envoy whose voice is imitated. The corbie tries to lure the target character in the direction of the voice.

Do not merely tell the target that he or she hears the fellow envoy calling; the “envoy” himself must call. Send a note to the player of the envoy whose voice is imitated. The note should read as follows:

Do not let anyone see the contents of this note. A creature from the Unknown is throwing its voice to imitate the sound of your own. Even though you are not where the voice originates, the imitation is absolutely perfect. Read the text below as if your character is calling _____ [fill in the target’s name]. Your character shouts convincingly:

“Hey, _____ [insert the target’s name], I’m down here! Come quickly! Wow! Hurry up before it’s too late!”

If the other PCs ask your character what’s going on, tell them your character doesn’t know, and, only if they ask, that your character didn’t call anybody.

11. I’m Over Here!

This encounter represents the corbie’s most desperate attempt to separate one (or more, if unavoidable) player character from the rest of the group. The bird uses itself as bait, taunting the PC into following. If possible, the corbie tries to get only the barghest’s ideal target (the dreamer) alone on the moor.

Read the following to the character chosen to be separated from the rest of the group:

● ● ●

Perhaps it is an omen of death. You catch a glimpse of four ravens circling above you, riding some unfelt current.

One of the birds calls out softly, so that you alone can hear. “It is me that you want. It has been me all along. And you’ve been too stupid to figure it out.”

With that pronouncement, the huge black bird turns, driving its wings to fly out over the moorland.

○ ○ ○

For two rounds, the corbie is at “extreme” range for firearms (1800 feet for automatic weapons); then it passes completely out of range. The bird holds its flight just barely out of range, however, because it hopes to tempt its audience deeper and deeper into the moorland.

12. A Sandwich

In some instances, the corbie might lure a small group of characters to the heath, but the barghest may be unable to make a frontal attack. If this occurs, the barghest may close ranks from behind, attacking a straggler at the rear. Use the encounter below if such an attack works to the creature’s advantage.

● ● ●

The long bay of a canine sounds in the distance. The noise comes from somewhere between you and the house. Again the animal howls, only this time, the sound seems a bit closer.

Sure enough, a third howl proves the creature is closing in. But no ordinary canine could be approaching. The howls are too resounding, too deep, too long....The creature must be enormous.

○ ○ ○

The howls are made by the actual barghest. In just 3d10 rounds, the creature will be so close that the target character or group of player characters should expect to see their enemy at any moment. But they won’t see a thing. Tell the player characters that the baying has turned to growling. They can hear it plainly, but they still cannot see the creature. Go to the encounter below, “The Barghest’s Attack.”

13. The Barghest’s Attack

Use this encounter whenever the barghest is ready to attack. (Be sure you’ve read the barghest description at the beginning of this story, which explains how to handle the creature in combat.) Envoys standing near but not at the attack site hear a lonely howl; the barghest is announcing its plans to strike.

● ● ●

Judging by the canine’s snarling and growling, the creature must be just ahead, behind a clump of reeds fringing a bog pool. But you cannot be certain. The snarling stops, leaving absolute silence.

Your own heartbeat grows progressively louder, until it is the only living sound you can hear. The wind has died, but the cold is not diminished. The enemy must be about you somewhere. But where? Neither sight nor sound gives a clue.

○ ○ ○

The barghest is toying with its prey. It is indeed directly behind the clump of reeds described above. But the creature has yet to materialize, and is therefore invisible to the character(s).

If a PC fires at the unseen barghest, he or she can hit the beast. But unfortunately, the barghest does not sustain any type of damage until it materializes. Roll dice and react as though the creature might be hit. But do not record any damage.

If the character (or characters) chooses to initiate combat, wait until the first combat round has ended, and then read the following:

● ● ●

Suddenly the silence is broken. Ex-

ploding through the reeds is the biggest, jet black dog you have ever seen. Its glowing red mouth is drawn wide, exposing sharp white teeth frothing with drool. Its eyes burn like red fires. The sound of its snarl hits your stomach with the force of a boxer's punch, and the ground begins to shake as the 12-foot hound races toward you.

○ ○ ○

All PCs present must make a fear check.

The first and only choice of the barghest is the target character. The giant

hound does not even acknowledge the presence of another character, even if the creature sustains wound damage from the PC. The barghest bites and mauls the target character to death, or it will "die" trying. (Well, you can't really kill what's already dead, but you get the picture....)

If the barghest is successful with its attack, it violently shakes the corpse of its victim, then throws it aside and howls at the moon. After paying homage to some unseen master in the sky, the creature bounds back toward the clump of reeds from which it first ap-

peared, vanishing in mid air. It waits for another night to attack again.

A True Pair

Although the corbie and the barghest work in tandem, the corbie only stays around as long as the barghest is prowling. If the ghost-dog is destroyed, the corbie simply flies off to create havoc elsewhere.

On the other hand, if the corbie dies before the barghest is destroyed, the barghest continues its hunt.



Adventure Two:

BAD MOON RISING

TO THE ENVOYS...

In 1940, World War II is running at full tilt from the British perspective. The Germans are rolling forward, and the Allies are rolling backward. More and more, the talk in Britain concerns the eventual invasion. What most Englishmen do not know, however, is that their country has already been invaded—not by the Germans, but by the Unknown.

A series of killings have taken place in the county of Devon, near an isolated estate called Moorcrest. Twelve victims have lost their lives in this vicinity, their throats savagely torn out. Nobody knows for certain why.

The local populace believes the Germans are behind these killings. After all, Nazis often practice the sickiest side of psychological warfare. With this in mind, British intelligence—known as “MI-5”—is investigating. With a somewhat more open mind, S.A.V.E. is investigating, too.

Your party has been summoned to looked into the murders at Moorcrest. The attached letter (see Player Aid 1) explains your situation in full.

Good luck.

BEHIND THE SCENES

A bizarre German curse, centuries old, has found its way to Moorcrest Manor. Herr Wolfgang Metzger, a German who has lived in England for two years as a resident alien, is being pursued by a loup garou, perhaps the most dangerous of werewolves. It is a family curse; Metzger left Germany to escape what his ancestors could not. But the curse has followed him. And as part of that curse, 12 innocent victims, all local townspeople from Exeter, have died. Their murders are a signal to Metzger that his own death is soon to come.

Because many people—including

British intelligence—believe Germans are responsible for the killings, Metzger has become a prime suspect. The fact that 12 bodies were discovered near Moorcrest, miles from the victims’ homes, does nothing to help Metzger’s case.

THE ADVENTURE

Arthur Thorpe, a S.A.V.E. member who holds a high position in Scotland Yard, has arranged a “cover” for the player characters. He has provided badges and documents identifying them as members of Scotland Yard. Furthermore, Thorpe has arranged for the envoys to meet with the local police constable, Mr. Winthrop, in order to obtain information on the case.

The adventure begins when the PCs arrive in Exeter, checking into the hotel room that Thorpe has reserved. While checking in, they receive a note from an unidentified source, asking the envoys to go to the morgue for a meeting. This source turns out to be none other than Constable Winthrop. The purpose of his note is to invite the PCs to view the body of the latest murder victim.

Upon leaving the morgue, the PCs encounter Abdul Jamal Mohammid, another member of S.A.V.E. Mohammid is posing as a cabbie. This thoughtful Arab tries to warn the PCs they could better spend their time with an MI-5 (British intelligence) man named Banks. But before Mohammid can tell the PCs his full story, he is killed by the loup garou. The werewolf takes the S.A.V.E. member’s indalo pendent and cigarette case, and teleports back (in human form) in time to catch the PCs in the hotel lobby.

The loup garou, wearing Abdul’s silver indalo, then takes the PCs aside. Explaining that evil is watching, the humanized werewolf warns the envoys to watch out for an Arab. The loup garou also arranges to meet the PCs at Moorcrest the following night, and

hands them two objects—a silver cigarette case and garlic—telling the PCs to bring these items to the moor. He warns the PCs not to open the cigarette case in the lobby; it contains silver bullets.

The PCs later meet Banks of MI-5, who invites them to help question Metzger. During the interrogation, Metzger is acutely nervous. He knows the werewolf is responsible for the murders. But he believes that if he tells anyone his story, British intelligence might either lock him away as a lunatic, or try him as a Nazi.

Banks later invites the PCs to maintain surveillance on the German’s house. The British intelligence force has set up base in an abandoned building near Moorcrest. Unbeknownst to them, the werewolf’s lair is beneath the building’s floor. With a bit of luck and ingenuity, the envoys may discover the source of the murders, and eliminate the loup garou.

If the lair is not discovered and properly dealt with, the PCs may die in this adventure. That, at least, is the loup garou’s hope.

THE LOUP GAROU

STR	6(90)	PCN	6(90)
DEX	2(30)*	STA	5(75)
AGL	6(90)	EWS	120
WPR	4(60)	FEAR	8
PER	7(105)	ATT	3/90%

** In human form; NA in wolf form*

Movement: L 405’ W NA A NA
Class: Corporeal
Type: Independent
Disciplines: Change Self, *Teleport*
IPs: 480

The loup garou is a type of werewolf found only in large cities. These creatures resemble the loup du mal (described in *Horrors from the Unknown*)

more closely than any other kind of werewolf: they are exceptionally beautiful in human form; they can change to wolf form more often than the common werewolf; and they can use Evil Way disciplines. There, however, the resemblance ends, for the loup garou is a highly unusual creature.

The loup garou has lived beside man from generation to generation, perhaps because its special form of lycanthropy is inherited. Since the condition runs in the family, the loup garou hunts in packs of 1d10: female and young loup garou have the same statistics as adult males when in wolf form. In this adventure, the loup garou is the sole remaining member of its pack.

Loup garous usually keep two dwellings: one is a house or apartment, where it lives and receives guests while in its human form; the other is a lair in an abandoned building or perhaps in the sewers or subway tunnels beneath the streets. In the lair, the creature changes to its horrifying wolfish form. In this adventure, the loup garou's city dwelling is not described.

Within the creature's lair are hidden



a group of wolf pelts—at least one for each member of the pack. These skins are quite normal pelts—those that might be used to make a coat or a living room rug, for example. They are, however, the key to the creature's mystery, and finally, the key to its destruction.

When the loup garou chooses to feed on human flesh—which must be at least once a month, and can be at any time except that of a full or new moon—the creature must enter its lair and wrap itself in one of the hidden wolfskins. The creature then uses its automatic and unique version of *Change Self* to cause a great, searing heat (said to be quite painful to the creature), which fuses the pelts to its body and changes it to wolf form. Now, in “wolf's clothing,” the beast can take up the hunt. Note that loup garous hunt in packs, so if more than one is present, they all change at once.

The loup garou does not suffer wound damage, but *can* suffer Stamina loss. When it has less than half its original Stamina, the creature uses *Teleport* to return at once to the lair, where it recovers Stamina at 1d10 points per round—the standard rate for werewolves.

Unlike several of the other forms of werewolf, the loup garou is absolutely unharmed by silver. The creature is strangely proud of this invulnerability; it often wears silver jewelry while in human form as a kind of wordless boasting.

To destroy a loup garou, a character must locate the creature's lair while the creature is in human form, and sprinkle salt on the inside of its skins. When the creature puts on a skin to begin its transformation into wolf form, the searing pain of its *Change Self* discipline does not cease, and the creature dies in agony, vanishing at death, and leaving only a pelt behind.

The loup garou may make a general Perception check with a -60 modifier to discover whether the inside of its wolfskin has been laced with salt. If it discovers such foul play, it must find a new wolf skin before it can transform for the hunt.

NPCS

As usual, the NPCs in this adventure are standard, with Ability scores of 50.

Banks, the British intelligence man, has Revolver skill at Expert level, with a score of 105.

BAD MOON RISING— THE ENCOUNTERS

1. The Local Constable (day 1)



The car comes to a halt in front of your hotel in Exeter. The driver is happy to help everyone with their luggage.

Inside the hotel lobby, the desk clerk says, “Good afternoon. Your rooms have been held for you. Here are the keys, if you will please sign the register. And by the way, I have a message for you.”



The desk clerk hands the PCs an envelope from the mail box that corresponds to the envoys' room. When the characters open the message, it reads as follows:



Gentlemen: I look forward to our meeting. Take a taxi and come to 2700 Nelson Street. Go through the front door and proceed directly downstairs, where I'll be waiting. Be there at 5:00 p.m. Please don't be late; it may cost me my head.



The message bears no signature. Should the envoys ask any local NPC about the address, the NPC has a 50% chance of recognizing the address as that of the city morgue.

Other than the mysterious note, the PCs should find the hotel to their liking.

2. The Deceased (day 1)

Taxis frequently pass the hotel by day, and the envoys should rarely have difficulty hailing one. (By night, however, few cars are traveling—this is wartime, remember.) The ride to the mortuary lasts about half an hour.

Upon arriving, the PCs see two signs hanging on the brick building before them. The first reads “County Coroner” and the other “Closed.”

Player Aid 1

Fellow Envoy:

You have been selected to take part in one of the most difficult investigations ever attempted by S.A.V.E. Twelve people have been murdered in county of the Devon, England, their jugular veins rudely severed. Of course, a war is going on, and the Germans may stop at nothing to break the spirit of the English people. We at S.A.V.E. suspect, however, that the enemy is not a German--nor any other human specimen.

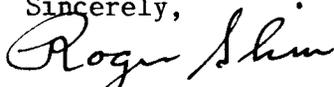
All 12 bodies were discovered in the vicinity of Moorcrest Manor, an isolated moorland estate. The manor is currently owned by a German immigrant (a legal resident alien) named Wolfgang Metzger. With that kind of heritage, the Nazis may actually be involved.

You may be thinking this is a job for MI-5, our fellows in British intelligence. It is indeed such a job--and they are investigating aggressively. But we have dealt with the Unknown many times, and 12 victims, all with their throats torn out, are certainly worth a look from S.A.V.E. My own guess is, whatever you find will make the Nazis look tame by comparison.

Meddling in MI-5's business is a dangerous prospect; you may find yourselves suspected of treason, spying, or worse. Without a proper cover, you would be unable to even examine the Moorcrest property, much less the 12 corpses, without great difficulty. That is why a fellow envoy (unnamed for his own protection) in Scotland Yard has provided false Scotland Yard identification for your use. Everything you need (excluding weaponry) is waiting for you in Exeter, where your hotel room has been reserved. A few local envoys are aware of your mission, and are watching from arms' length. If anything happens to you, they'll contact S.A.V.E. immediately. Of course, just how much we could do for you is still a question, this being the war and all.

Carry on and good luck, chaps.

Sincerely,



Roger Slim
S.A.V.E. Headquarters, London
May 10, 1940

Player Aid 2

4 June 82

Dear Fellow Envoy,

You have been selected to represent S.A.V.E. at the investigation of Moorcrest Manor in Devon, England. The house is ostensibly haunted. A Miss Mary Boulton owns and lives in the house; she contacted us by mail. The woman is a direct descendent of Lord Henry Boulton, one of the foremost figures in the history of our organization. In his memory, we must do our best to protect his kin from the Unknown.

S.A.V.E. has reserved a room in your name at the Hotel Cora, in Kensington, London, for June 18. (Your fellow envoys shall stay there as well.) A standard equipment pack awaits you in the room. As is customary, you must provide your own weapons.

You shall meet your fellow envoys in Suite 101 at 8:00 p.m. on the night of your arrival. In the morning, you will travel by train to Exeter. From there you can rent a car to reach the Moorcrest property. Miss Boulton is expecting you; you shall stay at her home for the duration of the investigation. She does not have a telephone, but keeps a shortwave radio for emergencies, and of course has a car for trips into town.

Good luck.

Sincerely,



Gordon Pym
S.A.V.E. Central

RECOMMENDED SKILLS:

The skills below are recommended for player characters in each adventure.

A THREE DOG NIGHT (1894)

All Combat skills

The following Professional skills:

1. Biology
2. Investigation
3. Language,
Contemporary (English)
4. Medicine
5. Modeling
6. Photography
7. Psychiatry
8. Outdoor Survival
9. Tracking

The following Common skills:

1. Long Distance Running

All forms of the Art.

BAD MOON RISING (1940)

All Combat skills

The following Professional skills:

1. Acting/Drama
2. Biology
3. Hypnotism
4. Investigation
5. Journalism
6. Language, Contemporary;
English, German, Arabic
7. Medicine
8. Modeling
9. Photography
10. Police Forensic Pathology
11. Outdoor Survival
12. Tracking

The following Common skills:

1. Disguise
2. Graphology/Forgery
3. Long Distance Running

All forms of the Art.

THE REVENGE (1982)

All Combat skills

The following Professional skills:

1. Biology
2. Hypnotism
3. Investigation
4. Language, Contemporary;
English
5. Mechanics
6. Medicine
7. Photography
8. Psychiatry
9. Outdoor Survival
10. Tracking

The following Common skills:

1. Explosives
2. Lockpicking

MARCUS "FLEA" LIVINGSTON

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	60	DEX	54	AGL	74
Light	<input type="checkbox"/>	WPR	66	PER	72	PCN	68
Medium	<input type="checkbox"/>	STA	60	LUCK	66		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	67
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	13

Nationality: Jamaican (British) *Age:* 28
Ht: 5'6" *Wt:* 145 *Hair:* Black *Eyes:* Brown

BOBBY BERTINI

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	66	DEX	78	AGL	54
Light	<input type="checkbox"/>	WPR	66	PER	60	PCN	68
Medium	<input type="checkbox"/>	STA	74	LUCK	64		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	60
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	10

Nationality: English/Italian *Age:* 37
Ht: 5'9" *Wt:* 160 *Hair:* Brown *Eyes:* Green

DENNIS PATRICK CUNNINGHAM

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	76	DEX	68	AGL	52
Light	<input type="checkbox"/>	WPR	80	PER	70	PCN	60
Medium	<input type="checkbox"/>	STA	64	LUCK	78		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	64
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	12

Nationality: Irish *Age:* 24
Ht: 6'2" *Wt:* 170 *Hair:* Blond *Eyes:* Green

JOSE "PEPE" HERRERA

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	54	DEX	80	AGL	54
Light	<input type="checkbox"/>	WPR	68	PER	74	PCN	76
Medium	<input type="checkbox"/>	STA	74	LUCK	66		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	54
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	15

Nationality: Spanish *Age:* 30
Ht: 5'8" *Wt:* 160 *Hair:* Black *Eyes:* Brown

ALICE HASKINS

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	60	DEX	64	AGL	70
Light	<input type="checkbox"/>	WPR	74	PER	76	PCN	72
Medium	<input type="checkbox"/>	STA	78	LUCK	52		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	65
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	14

Nationality: American (U.S.A.) *Age:* 32
Ht: 5'4" *Wt:* 115 *Hair:* Brown *Eyes:* Brown

KARIE WYDA

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	50	DEX	78	AGL	80
Light	<input type="checkbox"/>	WPR	76	PER	58	PCN	70
Medium	<input type="checkbox"/>	STA	76	LUCK	70		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	65
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	14

Nationality: Polish *Age:* 30
Ht: 5'1" *Wt:* 95 *Hair:* Blond *Eyes:* Blue

VALERIE GREENLY

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	50	DEX	76	AGL	70
Light	<input type="checkbox"/>	WPR	68	PER	76	PCN	76
Medium	<input type="checkbox"/>	STA	74	LUCK	60		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	60
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	15

Nationality: English *Age:* 33
Ht: 5'7" *Wt:* 120 *Hair:* Brown *Eyes:* Brown

MEGAN O'CONNELL

WOUNDS		BASIC STATISTICS					
Scratch	<input type="checkbox"/>	STR	66	DEX	78	AGL	74
Light	<input type="checkbox"/>	WPR	72	PER	62	PCN	54
Medium	<input type="checkbox"/>	STA	78	LUCK	66		
Heavy	<input type="checkbox"/>					<i>Unskilled Melee:</i>	70
Critical	<input type="checkbox"/>					<i>Sense Unknown:</i>	10

Nationality: Irish *Age:* 24
Ht: 5'8" *Wt:* 120 *Hair:* Auburn *Eyes:* Brown

Bobby was born Roberto Bertini in Milan, Italy. But because his mother was English, he was able to claim dual citizenship.

As a young man, Bertini excelled in soccer, becoming a spectacular player. His skills as a midfielder led him to England, where he enjoyed an outstanding career with the Arsenal Football Club.

It was Bertini who first identified three separate forms of "malocchio" (the evil eye) for S.A.V.E. As an envoy, he applies some of the traits he developed playing soccer: drive, a competitive edge, and a respect for teamwork.

Pepe was born in Jerez, Spain. His family is wealthy; the Herreras own a great number of vineyards, and export large quantities of sherry.

Pepe's first encounter with the Unknown was a direct result of his favorite pastime: hunting. While hunting wolves in the mountains of eastern Europe, the Spaniard happened upon a "wolf" that craved human blood. Luckily for Pepe, his flare for flashiness saved him. Now he carries silver bullets for more than just show.

Karie left her native Poland to study in England. Her career as a student was cut short, however, because of a number of encounters with some theater remnants. More than anything, Karie wished to be an actress. But the remnants harassed her until she looked desperately for some sort of relief. S.A.V.E. responded to her plea. Karie was so grateful for the help that she set her career goals aside and has been working with S.A.V.E ever since.

Megan is a real tiger and surprises most people with her fiery temperament. She is a beautiful Irish woman (native to Dublin), and usually carries herself with exceptional poise. But when she gets truly angry, an urge to fist-fight may overwhelm her.

It is said that such a display of temper brought Megan into S.A.V.E. She and a group of friends once were cornered by an Alpine Vampire. Without knowing the true nature of her opponent, Megan picked up a shovel to clobber the creature. The vampire swatted at the tool, breaking the scoop from the handle. According to the story, Megan screamed impetuously, "Now look what you've done!"—throwing the broken pole at the creature. Quite by accident, the wooden "stake" pierced the vampire's heart, and the creature disappeared in a cloud of smoke. Megan came to S.A.V.E. to learn exactly what she had done.

"Flea" was born in Kingston, Jamaica. He grew up as a farm worker, but he was a bright child, and taught himself to read and write. His hard work and dedication paid off; at 22, he earned a scholarship to study in England.

It is in England that S.A.V.E. first called upon the Flea, asking him to recount stories about the voodoo zombies of the Carribean, which he learned as a Jamaican youth. Flea's accounts were of great value; S.A.V.E. asked him to join on a permanent basis. Now Flea devotes himself to a new study: the Unknown. He's become a valuable envoy.

Dennis had an early introduction to S.A.V.E. When he was only six years old, a number of envoys stayed at his house while they destroyed a banshee. That was all young Dennis needed to see. From that age his sole desire was to become a S.A.V.E. envoy.

During his tenure with S.A.V.E., Dennis has destroyed two werewolves and a banshee. While not on active duty, Dennis resides in Bagenalstown, on the banks of the Barrow in Ireland.

Alice is originally from the Philadelphia, Pennsylvania area. She was pursuing an education at a small eastern liberal arts college when she dropped out of view from her friends and family.

Her reasons for the disappearance were simple. She was studying the various natures of ghosts, and became totally absorbed in the subject. Her interest and fascination eventually led her to England, and contact with S.A.V.E. in London.

Born in England, educated in London and the U.S., Val is one S.A.V.E.'s brightest envoys. Her tireless efforts and relentless pursuit of the Unknown have made Val a heroine of sorts in the organization.

Val now lives in Cardiff, Wales, and is usually called only for special S.A.V.E. investigations.

If the player characters try knocking at the front door, they get no response. But if the envoys simply try the door, they find it unlocked.

A sterile hallway confronts the characters as they enter. Office doors line both sides of the hall, each with a large, opaque window. All of the office doors are locked, and the offices contain nothing of interest to the PCs.

At the end of the hall lies a stairway leading down. A nearby sign states "Morgue." An arrow points down the steps.

At the foot of the stairs is another office door. Stenciled on the opaque window is "City of Exeter Morgue." Though the characters can't see definite shapes through the window, they can tell that no lights are on inside. The door is unlocked.

If the PCs open the door to the morgue, read them the following text:

• • •
The door opens easily. The lights are out, but a wall switch is located immediately to your right. Also on your right is a desk, with a number of papers scattered over the top. A tiered basket lies to one side. The top tier is labeled "In." The bottom tier reads "Nobody ever leaves here."

The wall opposite the player characters contains several rows of large drawers, obviously for storing bodies. One of the drawers slowly rolls open, and the corpse inside—a man—sits up swiftly. "Hello," he says jovially. "I've been waiting for you."

○ ○ ○
The man quickly apologizes for his rather unorthodox method of introduction. He identifies himself as Constable Paul Winthrop, the local officer assigned to the murder case. When national law enforcement (such as MI-5) takes over a smaller agency's investigation, a local man often acts as a liaison between the two groups.

"I don't know much about you Scotland Yard chaps, with all your top secret investigations and what not," explains Winthrop, "so I decided to play it safe and hide; didn't want anybody to see activity after hours, you know... Yes, well...on with the business at hand. May I introduce Lawrence



Pickering, the latest corpse?"

Winthrop rolls out a second tray. Fortunately for everyone but the deceased, the body on the slab does not sit up. A player character with skill in Police Forensic Pathology can find Equipment on hand to investigate the cause of the victim's death. A successful specific check obtains the results below. The results are cumulative; the character learns everything up to and including the result achieved.

L = Limited success. The victim died of a severe throat wound that opened the jugular vein, causing the victim to bleed to death.

M = Moderate success. The examiner also learns the bite was caused by some sort of canine.

H = High success. The examiner observes that the canine bite appears to have originated from an animal much larger than the average dog.

C = Complete success. The examiner notices claw marks about the victim's face and chest, suggesting that the assailant may not have been a canine, after all: the claw marks are too wide to fit the canine paw. Hence, whatever killed the victim was either

not a canine, or more than one creature was involved in the slaying.

Winthrop informs the envoys of his intention to stay away from the "investigation" as much as possible, so as not to interfere with the professionals from Scotland Yard. With this in mind, he stays behind at the mortuary until after the player characters have gone.

3. Psst! Over Here! (day 1)

As the envoys leave the mortuary, they see a conveniently placed taxi waiting down the street. The driver calls to them as they pass through the mortuary's front door: "Psst! Over here. Hurry up!"

Read the following if and when the envoys get into the taxi:

• • •
The driver pulls away from the curb and begins to speed toward your hotel. He is dark complected, wearing a neatly trimmed beard; perhaps he is Moslem or Hindu. A weathered license posted on the dash identifies your driver as "Abdul Jamal Mohammid." The pic-

ture is outdated. The man doesn't speak a word, but continues to drive toward the hotel.

○ ○ ○

If any of the player characters are looking at the driver, allow them to make a general Perception check. If the check is successful, the player character notices the driver is wearing a pendant with an indalo engraved on the front.

If a PC acknowledges the indalo in any way, the taxi driver responds by nodding his head with a happy "yes," and says the following to the envoys:

● ● ●

You people are on wrong course, I think. What you want is Intelligence man named Banks. He know Nazi spy is behind all. This spy have secret weapon animal trained to kill.... My theory, at least. Banks is staying now in same hotel as you.

Ah! Your hotel is ahead. Please, get out here. I will park taxi and see you in room. Will knock twice. Am bringing with me important maps and plans. Out now! We should not be seen together here.

○ ○ ○

The Arab driver is a member of S.A.V.E., but he will not meet the PCs in their rooms. The loup garou is watching, and it has "dinner" plans for this foreign envoy.

4. No! Over Here! (*day 1*)

As the PCs cross the hotel lobby, they encounter the loup garou in human form. Having just murdered the Arab and taken the Arab's belongings, the garou is ready to meet the PCs. Weaving through the small lobby crowd, the creature approaches. He singles out the apparent "leader" of the envoys and taps him or her lightly on the shoulder.

Read the following to the player character:

● ● ●

You turn your head to see a rather well dressed man, perhaps in his mid 40s. The stranger wears a silver pendant with an engraved indalo.

"Excuse me, but perhaps we have some business?" asks the gentleman.

"Please. I hope we can sit down here in the lobby and discuss a few matters of grave importance to us all."

○ ○ ○

Roll a secret general Perception check for the PC. If he or she passes, the character notices the man's indalo closely resembles that of the Arab cab driver. This is not incriminating in itself—the two may simply enjoy similar jewelry. Or they may be part of the same S.A.V.E. group.

If any player character tries to detect the Unknown, tell that character he or she can feel the presence of the Unknown all about, within a 30' radius. In that area stand the envoys and the gentleman with the pendant, three hotel guests (two male, one female), one bell boy, and a desk clerk. The Unknown cannot be sensed from any particular person, place, or thing.

Once everyone is seated, the humanized werewolf whispers the following to the player characters:

● ● ●

"We must be very quiet, for I am sure we are being watched. You have had an encounter with the very thing you seek, I believe. Have any of you met with an Arab?" he asks.

The man looks nervously around the room, then turns back to you and says, "Those of you who spoke with the Arab may carry his disease. For your sakes, I hope not. But if you have suffered contact with him, I advise you to stay in the hotel tomorrow night—for safety's sake. Those of you who wisely did not speak to that hideous thing should join me at Moorcrest tomorrow, after sundown. Do not bring lanterns, for they would attract undue attention. The moon will be nearly full, providing ample light."

Again he looks around the room as if worried. He reaches into a jacket pocket and pulls out a cloth pouch and silver cigarette case. "Tomorrow night, you must bring these with you to Moorcrest. Believe me, you will need them. Do not open them here; they contain special ammunition against our enemy. Now, go upstairs quickly. Do not leave the hotel tonight, and beware. Go now!"

○ ○ ○

If the characters ask the werewolf about the indalo pendant or S.A.V.E., the stranger carefully dodges the question and leaves. He has no idea exactly what the indalo symbolizes. He knows only that the Arab displayed it, and that the pendant is made of silver—a metal the loup garou finds *very* attractive.

Inside the small cloth bag, the player characters find a half dozen bulbs of garlic. The cigarette case contains 18 silver bullets. An indalo is engraved on the inside of the case, along with the initials "A. J. M." (A. J. M. stands for Abdul Jamal Mohammid—but don't offer hints if the characters fail to realize this.)

The player characters might guess they are up against a werewolf by this time. If nothing else, the garlic and silver bullets—provided by the werewolf himself—should lead to that conclusion. The problem facing the player characters now is, who is a friend, and who is an enemy? (More seasoned envoys may even wonder what type of werewolf they're facing.)

It may not be easy to answer the questions above. First, Abdul Mohammid—ostensibly a friend—doesn't show up with the plans as promised during the cab ride. The man in the lobby, who wore an indalo, claims the Arab is the source of Evil. Furthermore, that strange man handed the envoys garlic and silver bullets with which to kill the enemy—hardly the behavior of the enemy himself.

Some clues do exist for careful player characters, however, allowing them to guess who is who. Sensing Unknown in the hotel lobby may not prove the "gentleman" is from the Unknown, but it does indicate he could be. Furthermore, the strange gentleman cannot explain the meaning of the indalo if questioned. And perhaps most importantly, if the PCs remember the taxi driver's license, they know his name was Abdul Jamal Mohammid. And "A. J. M." is written in the silver cigarette case. These clues are all present—but the PCs must discover them on their own.

5. A Message (*day 1*)

If the PCs should happen to check with the desk clerk, they find that a Mr.

Banks is registered in room 402 of the hotel. But Banks is not currently in his room. He maintains a vigilance over Moorcrest at night.

Banks did leave a note for the player characters at the front desk, however. If the envoys do not check in with the desk, the attendant hails or calls them to offer the following message:

● ● ●

My apologies, friends. I had hoped to meet you in person, but I must proceed to Moorcrest now, before it grows too dark. I'm afraid you shall be unable to join me, with the blackout and all. We can meet tomorrow. I'll expect you at Moorcrest by noon.

William Banks

○ ○ ○

6. Moorcrest (day 2)

It is impossible for the envoys to reach Moorcrest on the evening of day 1. World War II is at full tilt, and no vehicle will drive at night unless it is an absolute emergency. Also, driving with headlights would be an open invitation for any German pilot in the area, not to mention a violation of wartime law. On the other hand, driving through the moors without lights is sure to result in at least a minor accident, such as veering into a mud pool.

If the PCs were to walk to Moorcrest, they would arrive close to the appointed meeting time, anyway. Their best move is to enjoy a good night's sleep and start for Moorcrest early in the morning.

Read the following to the player characters as they ride toward the Moorcrest estate:

● ● ●

Slowly but surely, the driver steers the car through the morning fog. Then he slams on the brakes without warning. Another car is stationed sideways on the road, blocking traffic. A man dressed in a trench coat and hat approaches your vehicle, his hands shoved deeply into his coat pockets. He comes to the driver's window and bends down slightly to speak.

"Sorry, folks," the man says, drawing a policeman's badge from his pocket. "There's a bit of trouble ahead.

Nobody is allowed to pass through."

○ ○ ○

If an envoy asks what the trouble is without showing identification, the lawman grunts politely, "War things, you know. Nothing to worry about. Now, turn back and be on with you."

If the characters ask for information while showing their Scotland Yard badges, the policeman replies, "Some poor chap was murdered out here in the middle of nowhere. Makes no sense to anyone. His throat was torn right out, so he could bleed to death. Sorry about the delay—you can pass right through." As the PCs leave, the officer mutters, "Anyway, what's a bloody Arab doing in the middle of the moorland?" If the PCs ask the man to repeat himself, the policeman realizes he has overstepped the bounds of good taste. "Never mind, sir," he says. "Just personal thoughts."

If the envoys flash their Scotland Yard badges without asking questions, they are simply ushered past the roadblock.

The drive continues until the PCs reach the murder scene, where vehicles of all sorts clog the narrow lane. Constable Winthrop is attending some business, but he cooperates with the PCs and tells them what he knows if they ask.

Winthrop describes the victim as an Arab carrying no identification. Preliminary examination has ruled the cause of death to be the tearing of the jugular vein; apparently, the poor soul bled to death. If the characters view the body, they instantly recognize the victim as Abdul Mohammad, the taxi driver who met them outside the morgue.

Characters who examine the body for clues must make a specific Perception check on column 2 of the CHILL Action Table. Interpret the results with the key below. The results are cumulative.

L = Limited Success. The character immediately recognizes that the wounds and scratch marks are identical to those on the corpse in the morgue.

M = Moderate Success. The character also notices that Mohammad's indalo pendant is missing.

H = High Success. In addition to the L and M results, the character learns

that no blood is on the scene; the victim could not have bled to death on the moor.

C = Complete Success. The character learns all of the information above, and also notices shoe prints around the body, which lead to the road. The prints are not as fresh as those left by the lawmen.

After the player characters have a chance to check out the scene, Mr. Banks arrives. He singles out the PCs, introduces himself as "Banks, MI-5," and asks the PCs for their assessment of the crime.

Whatever the envoys' response may be, Banks invites the PCs to accompany him to Moorcrest. "My guess," he explains, "is that the German fellow from the Moorcrest estate is involved—if he's not entirely responsible, that is. All of the bodies have turned up on the edge of his property, and nobody else lives around here for miles. Something strange is going on. And I intend to find out what it is."

7. 1940 German Evasion (day 2)

The MI-5 man is right: something strange is going on. But he isn't even close in his analysis of the situation. Banks knows the person occupying the Moorcrest house is Herr Wolfgang Metzger. It is Banks' belief that all of the killings center around some sort of spy ring, and that Metzger is in the middle. With this in mind, the MI-5 man takes along his Scotland Yard colleagues (the envoys) to question the would-be spy.

Read the following to your player characters when they arrive at Moorcrest Manor:

● ● ●

From a distance, the house looks deserted. An undaunted Banks leads the party to the front door and knocks on it with confidence. "He's here, all right," he says.

After a few moments, a voice with a thick German accent calls out from inside the house. "Who is there? What do you want? I am busy. Go away."

○ ○ ○

The voice belongs to Metzger. He allows the party to enter the house, but does

not invite them in, or offer them coffee or tea—behavior quite contrary to proper etiquette. He appears nervous, and watches the area outside constantly, staring out of a window.

In answering questions, Metzger gives his name, and explains that he is a legal resident alien from Germany. He has held this status for two years since immigrating to England.

Any question hinting at his connection with a spy ring prompts the German to reply, “Ach, ya, I am German. But I am not a stupid pig. I come from Germany to escape. I do not expect to have zis problems vit da police in England.”

If asked about the corpses found near his property, Herr Metzger appears even more nervous and answers quickly, “I know nothing of such things. Nothing. I am just fine, here. Now go undt leave me alone. I assure you, I am no spy. Go, please.”

Banks nods to the player characters that it is time to leave. He extends a hand to Metzger, apologizing for any inconvenience. Metzger extends his hand in return, but it is clearly to be rid of his uninvited guests, rather than a gesture of friendship.

Other than Metzger’s general nervousness, little should spark the envoys’ interest at this point— with one exception....

Through the alcove of the drawing room, the characters can view 40 or 50 steel traps pushed up against the walls. If questioned, Metzger dismisses these by snapping, “They are nothing, nothing. Just old hunting traps I have collected. Now please. Leave me in peace!” A large keg of salt lies next to the traps.

Banks has an appointment back in town, and offers the PCs a ride. In fact, he more or less insists they come. He asks the PCs to help stake out Moorcrest that evening, and suggests they gather some warmer clothing. “I don’t believe Metzger’s story for a minute,” he mumbles as they walk to the car.

If the PCs decline Banks’ invitation to the stake-out, he does all within his power to change their minds. “After all,” states Banks, “you want to solve this one too, don’t you? The weather will be good tonight, and it is nearly the full moon—we’ll have a good view without lights.”

8. Light of the Silvery Moon (day 2)

The player characters would be foolish not to take up Banks on his offer. Furthermore, they have an appointment tonight with the werewolf, too, if the PCs remember. This is the evening on which the stranger in the lobby requested they meet him at Moorcrest.

A message at the hotel desk reminds the PCs of their appointment with the loup garou. Read the note below to the player characters after they check back into the hotel.

• • •

Comrades,

Please don’t forget that we are to meet tonight at the edge of Moorcrest. Bring the items you received, and whatever else you feel you might need.

- L -

○ ○ ○

The message is an outright dare to the player characters. By this point in the adventure, the envoys should certainly guess they are up against some sort of werewolf, and that the man who gave them the silver bullets and garlic might well be a killer, if not the werewolf itself. (By the way, the “L” ending the note above stands for *Loup*, *Lupus*, *Lobo*, and various other Latin derivatives that pertain to wolves.)

9. The Plan (day 2)

Banks picks everyone up at the hotel and heads out before it gets dark. As he drives, he explains his plan to the envoys:

• • •

“When we get close to Moorcrest,” says Banks, “we’ll get out of the car before the spy can see it. There’s a small abandoned building about 250 yards northwest of the house; the building serves as our base. We’ll make our way to the abandoned building on foot. Then we can break up into pairs or go individually and circle the property. But we return back to base every hour as a check-in.”

Banks pulls the light out of his cigarette with one draw, and tosses the butt out the car window. “One person

will stay at the base at all times, noting who checks in and who’s missing. If anybody sees anything even remotely suspicious, our policy is to observe first, then return to the building and report. If action is required, we will *all* take such action as a team, and with each other’s knowledge. Understood? Good.”

○ ○ ○

If the PCs object to this plan, Banks reminds them that a war is in progress. And during a war-related investigation, MI-5 has top authority. Any mention of a werewolf at this point would cause Banks to seize the PCs as national security risks. Such a capture would lead to the discovery of the envoys’ false identities, along with a host of related problems.

On the other hand, any mention of the man named “L” and the meeting he proposed at Moorcrest sparks immediate interest from Banks. He asks for more information about “L,” attempting to connect the strange man to the alleged spy ring.

Finally, Banks pulls the car off the road. The sun is beginning to set. The MI-5 man turns around and says, “Well, we’re here. Out we go. Let’s hope for a good night. At the very least that your curious friend comes out.”

10. The Hideout (days 2-3)

The party makes it to the abandoned building without any problems. They are in for a surprise, however, in that the creature the envoys seek is literally right under their noses.

Read the following to the player characters as soon as they arrive at the abandoned building:

• • •

Ahead, the path across the moor widens, and the silver moonlight exposes what once might have been a small cottage. The roof hardly exists anymore; moonlight floods the interior. The walls lean inward, and not a sliver of glass remains in the windows. Three short steps lead to a gaping entrance, which has no door.

Inside the one-room cottage, debris covers most of the floor. Two chairs face the house on the hill, Moorcrest

Manor. A man wearing a trench coat and hat sits in one chair.

"Well, it's about time, Banks," the man whispers mockingly. "And it looks like you brought more than your fair share of help, too. Nothing new to report, except that our spy has been laying out steel traps all night long, so you'd best watch your step. He's back inside the manor now, but the lights are still on beneath the blackout curtains."

The man stands up, mumbling as he leaves, "Well, I suppose I've done my bloody-best for my country. Now it's your turn. If he really is a spy, he's probably called the Luftwaffe to bomb us while we're sitting here, just so he can get on with his business. Oh, well, carry on, chaps."

○ ○ ○

The man being replaced is Colin Bell, also of MI-5, should the player characters wish to know. After a minute or two, tell the player characters they hear a car driving away—the car in which they came. The envoys are now stuck on the moor for the night.

Banks asks if anyone is interested in staying in the abandoned building to coordinate the watch. He prefers to go out on his own (and he will), leaving someone else behind.

In the northwest corner of the building, a trap door is set in the floor. If the envoys think to ask him, Banks tells the PCs that nothing of interest lies below, "just a cellar with some old animal rugs or something." If the PCs investigate the cellar, read the following:

● ● ●

The trap door opens easily, flooding the chamber below with silver moonlight. The room is quite small, and a step ladder leads down. Perhaps the area once served as root cellar, or perhaps it was a hiding place. Maybe it once served as a sleeping room—judging by the mound of now-stinking pelts on the dirt floor.

Whatever the purpose of the room, not more than two people could comfortably fit for any long stretch of time.

○ ○ ○

Clever PCs immediately recognize this room as the secret lair of a loup garou. A successful general Perception check

enables a PC to recognize the skins as wolf pelts.

If the PCs are wise enough to pour salt over the skins, the loup garou teleports into the underground room (in human form) almost immediately. Then it attempts to fuse with the skin. As a result, the loup garou begins to die. It has 3d10 rounds left to live.

Nearing death and in pain, the salted loup garou climbs out of the cellar and attempts to kill any character stationed in the building. If a character is down in the lair, the loup garou attacks the easier target.

11. One by One (days 2-3)

The objective of the loup garou (for this evening) is to teleport into the room beneath the abandoned building, and transform into a wolf. Once the transformation is complete, the creature teleports out and attacks Banks, automatically his first target.

When this occurs, read the following:

● ● ●

Suddenly a shriek pierces the air from the direction of the road. The voice is that of Banks.

All is quite for a moment. Then you hear it. Ahhoouuu! The howl of a wolf!

○ ○ ○

Banks is dead. The loup garou will continue to stalk the characters tonight, randomly selecting its victims. If the PCs all run back to town and leave the werewolf alone with Herr Metzger, the

loup garou attacks his real target instead.

If the PCs do not think to put salt in the pelts before they encounter the loup garou, they can return later and put salt in the pelts during any hour of any of the following days. But the envoys will have a 30% chance of encountering the loup garou in the werewolf's lair.

12. Herr Metzger Explains

If the player characters approach Metzger after questioning him with Banks, the German is hesitant to talk. If the



envoys tell him they wish to help him kill the werewolf, he explains his family curse. Read the text below aloud as Metzger tells his story.



“Many years ago, back in the 15th century, one of my ancestors, Heinrich Metzger, was a Baron. It is told that a young boy was bitten to death by a wolf. Or so everyone thought.

“Baron Metzger, being the good man that he was, ordered that all wolves in the region be destroyed on sight, and he offered bounties for each wolf pelt brought to his castle. He wanted to make the barony safe for all his subjects.

“Well, the wolf that attacked the

young boy was not a wolf after all. It was a mad dog. But, too late! The damage was done; all of the wolves in the barony had been killed. All but one, that is. The great wolf. The one that could not be killed, and sought revenge for his dead brothers.

“This creature would follow our family everywhere and torture their minds. When they were finally crazy, he would kill them. I am the last of the Metzgers.

“I came here from Germany to escape, but alas, the beast followed. He is taunting me... waiting for me to go mad... when he can finally finish me off!”



Metzger does not know exactly how to kill a loup garou; in fact he has no idea

that this particular type of werewolf exists. By researching family stories and legends, however, he has “discovered” two techniques for destroying a werewolf: shooting it with a silver bullet, and skinning it alive before salting its “scalped” body. Metzger intends to try both, if he can snare the creature in one of his steel traps.

If the envoys approach Metzger after they have destroyed the loup garou, and tell him they have done so, the man is overjoyed, thanking them profusely. If he has not already done so, Metzger recounts the tale of his family curse, and then says, “I did the right thing. I came here to good people. You! And now, after centuries, it is over. The beast is dead forever.”



Adventure Three: THE REVENGE

TO THE ENVOYS...

The year is 1982. S.A.V.E. has sent a message by courier, calling you to investigate a haunting in Devon, England. Devon is a wild county, rich in both moor and mire. Arthur Conan Doyle set his famous mystery *The Hound of Baskervilles* there. In the novel, the evil ghost-hound was a fake—a deadly prank created by the villain. But that was, after all, only a story....

Player Aid 2 contains all the information you need to begin this adventure. If you intend to play an envoy, STOP reading now. The text beyond this point is presented for the CM's eyes only.

BEHIND THE SCENES

In 1894, a relative of the famous envoy Lord Henry Boulton wrote to S.A.V.E., pleading for their assistance. That relative was Anne Boulton. She asked the organization to investigate some strange occurrences at her isolated moorland home: a heavy mist, strange howlings in the night, an attack on one of her dogs. S.A.V.E. sent a party of envoys, who quickly sought out the cause of these disturbances. Unfortunately, while the envoys were investigating, Anne Boulton was killed. She was savagely murdered by a barghest (a ghost-hound).

So horrid was her departure from the mortal world that Miss Boulton could not rest in peace. She became a powerful type of ghost known as a protector remnant. (The protector remnant is a close relative of the remnant described in *CHILL™ THINGS*.) The sole purpose of a protector remnant is to lure S.A.V.E. envoys into a trap and kill them. The now undead Miss Boulton intends to set up her first such trap in this adventure. If the envoys succeed in destroying her, it will be the last of Boulton's snares. If the envoys fail, well... then this shall be the last of their adventures.

THE ADVENTURE

Anne Boulton, the protector remnant, poses as *Mary* Boulton, a direct descendant of Lord Henry Boulton and her own mortal self (Anne). As Mary, the ghost invites S.A.V.E. envoys to Moorcrest, requesting they investigate some strange events.

After the PCs arrive, Mary uses her Evil Way disciplines to create scenes for the envoys' "amusement." Throughout these scenes, Mary appears innocent and afraid. A book floats from a shelf behind her. A table buckles and splinters during an evening meal. A



swarm of flies covers the inside of a window, shutting out light. Later, three Dobermans appear in the estate kennel, though Mary claims to have no dogs. Then a strange wailing is heard on the moor. A flock of ravens settles round

the house. And finally, the PCs find a message dripping in blood on their morning meal: "S.A.V.E. Must Die!"

Mary's goal is to make the PCs want to protect her. She tells them how her distant cousin, Anne Boulton, was attacked by a dog at the turn of the century. At least, Mary always thought it was a dog, but now she has begun to wonder....

As the adventure gets underway, one of the PCs begins to have a series of dreams. In the first dream, Mary Boulton is screaming. In subsequent dreams, the player character finds her murdered on the balcony adjoining her room, her throat savagely torn out. Mary later claims to have had the same dream, and she is terrified.

When a luminous green dog appears on the moor, the PCs may think they have finally seen the real terror—the creature they must kill to save poor Mary. But it is Mary they should fear, for, having earned their trust and devotion, she plans to isolate them one by one, and kill them.

THE CREATURE

PROTECTOR REMNANT (Ghost)

STR	50	PCN	80
DEX	50	STA	80
AGL	50	EWS	135
WPR	100	FEAR	5
PER	80	ATT	2/50%

Movement: As incorporeal, 300'. As a character when corporeal

Class: Special

Type: Independent

Disciplines: *Appear Dead (self), Change Self, Create a Feast, Dreamsend, Ghostly Lights, Gnarl, Haywire, Manifestation (unique to ghosts), Swarm, Telekinesis, Throw Voice, Total Illusion, Wave of Fog, Wound, Write*

Manipulation: Yes, when corporeal
IPs: 4050

The protector remnant is a powerful form of ghost. Like all remnants, it is attached to a special task or place. But in the case of the protector remnant, it is attached to *both*.

A protector remnant is the ghost of someone who, while under the protection of S.A.V.E., became a victim of the Unknown. Hence, the protector remnant's purpose is to seek revenge upon S.A.V.E. for failing to keep that creature's mortal self free from harm.

The protector remnant is attached to the place where the creature met its death. The remnant lures members of S.A.V.E. to this abode by begging them to come and protect them from Unknown horrors.

Naturally invisible and incorporeal, the protector remnant differs from the common ghost in its ability to assume a definite, corporeal form by means of *Manifestation*; in addition, it can use different and more powerful Evil Way disciplines.

The remnant uses its disciplines to toy with the envoys who have answered its call for help, making them feel secure at first, perhaps, then scaring them out of their wits. Finally, the remnant kills its victims. Two situations must exist before the murder can take place: the victims must be terrified, and they must have full knowledge of the remnant's reason for killing them.

When the creature manifests, it appears physically as he or she did before dying. Sometimes the remnant will use *Change Self* and appear in other forms, however. In this way, the remnant can confuse the envoys it intends to kill.

Only two things destroy a protector remnant: If S.A.V.E. is completely annihilated, the remnant leaves the known world forever. And if the place where the remnant met its death (as a human) is destroyed, the remnant exists no longer.

THE REVENGE— ENCOUNTERS

1. Mary Boulton



The car ride to Moorcrest is a bit rugged, but uneventful. Leaving the square

fields and lush woods behind, you enter a wild, lonely area of rolling heath and jagged summits. A dense fog sets into the low lands, and the road winds through damp, narrow valleys dripping with mist.

After a short while, the fog seems to break. The road ascends to follow a spur of the moor, and Moorcrest Manor comes into view. The old house stands above the haze, as if serving as a lookout for the fog's distribution.

A young woman appears in the front doorway, peering anxiously at the car as you approach.



The woman on the front porch is Mary Boulton, the remnant ghost of Anne Boulton. As Mary, she acts very pleased that S.A.V.E. has come to rescue her.

After inviting everyone into the parlor for tea, Mary begins to explain her reasons for contacting S.A.V.E. She informs the envoys that she lives alone on the Moorcrest property. She purchased the estate after the previous owners abandoned it. Those owners claimed the house was haunted, and let it go quite cheaply. But Mary did not believe in haunted houses. She knew the property had once belonged to an ancestor, Anne Boulton, and wanted to bring it back into the family. Anne, she later discovered, was killed on the premises by an animal of some sort—probably a mad dog. "But it's important to keep these things under wraps," Mary explains. "Some members of my family still find her death rather sordid."

At first, Mary says, she put no stock in the previous owners' talk of haunting. But after living on the premises for some time, Mary too thought the house held strange forces. She began to notice small abnormalities, such as personal items out of place. Then about two months ago, the "mishaps" became more clearly defined. A bizarre howling rose from the nearby moorland at night, and mysterious green shapes walked the halls of the house. "I'm sure I imagined none of it," Mary insists. "I've always had a sane mind. Of course, when I saw a large black dog appearing and disappearing in the yard last week, I began to wonder how much

longer my sanity could remain intact."

Mary tells the player characters that she knew of S.A.V.E. through family stories, though she wasn't sure how much of these stories were true. She decided it was worth a try to find out, however, considering the strange events around the house. She searched the family archives for information, and came across an old address. Fortunately, the address was still correct.

The truth is, none of the strange events have actually happened; the ghost of Anne Boulton is making them up. In fact, the ghost is creating Mary Boulton, too, since no such relative of the late Henry Boulton exists. Furthermore, "Mary" had no need to search through family archives to find S.A.V.E.; she used the same address that she knew in her life as Anne Boulton. When she contacted S.A.V.E. envoys then, she ended up dead. This time, she hopes, the envoys will be the ones to die.

Mary intends to gain the envoys' trust and to make the player characters feel as comfortable with her as she can—protective of her, if possible. In her plan, they shall suspect her of nothing.

Should any character attempt to detect the Unknown inside the Moorcrest house, the entire house, everything, and everyone in it radiates the Unknown's presence. This phenomenon stems from the remnant's strong attachment to the entire dwelling.

2. The Levitating Book

As Mary's woeful story nears an end, allow all of the player characters to make a general Perception check. Read the text below to those who pass the check.



As Mary leans forward to the coffee table, the slightest of movements catches your eye. On the bookshelf behind her, a book is wobbling, as if struggling to free itself. Noiselessly, it wiggles back and forth, until at last it slips free, suspended in mid air.



The book begins to float through the air, despite the player characters' reaction.

It crosses the room and settles on a small table. The cover of the book flips open, exposing pages 12 and 13. There is nothing significant about the pages (the book is *Swiss Family Robinson*), but it might be fun for the PCs to try and draw some conclusion from the right-hand page number—an unlucky 13.

Mary has just used her *Telekinesis* discipline to create the levitating book. Of course, until the PCs draw her attention to it, she never looks at her handiwork. She continues to engage in conversation, seemingly unaware of what goes on behind her. If forced to acknowledge the book's presence, she gasps, exclaiming, "See what I mean? That could hardly be my imagination! Please, you must help me. I don't want to leave my new home. And I don't want to die like Anne Boulton, murdered by some dog—or some phantom—on the moor!"

3. Twisted Tables

After the PCs have had a chance to settle down, allow them to explore the house or the surrounding grounds as they choose. Mary is happy to let them investigate while she prepares dinner. They find nothing unusual at this time, however, no matter where they search.

Soon (CM's discretion), it's time to eat. Mary calls everyone to the table for a delicious supper. Read the following to the player characters, after they have been seated at the dinner table:

• • •
The dinner is absolutely delicious. Mary has prepared a large roast of beef, several vegetables, and boiled potatoes. The conversation goes well until a large "snap" interrupts it. Within seconds, a strange whining, much like that of a ship listing at sea, seems to come from beneath the table.

○ ○ ○
If the player characters look on the floor beneath the table, they see nothing unusual at first. Then the floor seems to move. The characters quickly realize it is the table—and not the floor—that wavers. If the PCs examine the bottom of the table, they notice a bulge in the wood. The bulge swells like a balloon inflating with air.

Continue reading to the characters:

• • •
Again the table snaps loudly, only this time, the entire surface buckles. Food flies everywhere: on the floor, on the empty chairs, and on all of you. The wood of the table bends and twists wildly, splintering and sending pieces across the room. Mary shrieks, falling to the floor.

○ ○ ○
Mary is using the Evil Way discipline *Gnarl*, trying once more to convince the guests of the "strange things" that happen in the house. The table continues to contort and splinter for 1d10 rounds. The dinner is ruined, of course, as is the dining room table.

Mary appears frightened to death by the warping. She begins to sob quietly on the floor, losing her composure. She allows the player characters to calm her if she feels her act has been convincing. If it works to her advantage, she tries to bring out the protective nature of any male PC present.

Unless the S.A.V.E. members have any other ideas, the group goes without

dinner tonight.

If the PCs try to leave (now or at any other time), Mary uses her *Haywire* discipline to cause cars, radios—anything that could help the PCs—to malfunction.

4. The Flies

Nothing unusual occurs after dinner; Mary takes a break from her Evil Way escapades. The player characters can retire and sleep through the night without any disturbance, unless they create one of their own.

The next morning, however, brings a different story. Read the following to the first player character who looks through any window in the house. First tell the envoys their bedroom window shows no light, even though the curtain is thin. If the player characters still leave the room without looking, entice them by describing a strange hum coming from behind the curtain.

• • •
You draw back the curtain, but don't find a view of the outside. Flies crawl over the entire window, sometimes two



or three layers thick. The glass panes are in fact a mosaic of buzzing, crawling insects.

○ ○ ○

The window remains infested until the player characters leave the room or squash all of the flies (making a terrible mess).

Mary is using the Evil Way discipline *Swarm*. The flies disperse as soon as the S.A.V.E. envoys leave. If the envoys return to show the swarm to someone else, no sign of the insects remains.

By this time—having seen a levitating book, a mutilated table, and a fly-infested window—the player characters should believe something evil is indeed afoot at Moorcrest. Mary has done everything possible to win the envoys' trust in the meantime, encouraging them to save her from the unknown dangers.

5. Return of the Dogs

This encounter occurs only once. The first time a player character views the kennel area, either while outside or from within the house, read the text below.

● ● ●

Inside of the kennel are three large, black Doberman Pinschers. Two of them prance about the inside of the fence, playing contentedly. The third Doberman—the largest—moves tentatively along the fence. From time to time the big dog bumps into the other Dobermans, snaps quickly, and then proceeds.

But Mary Boulton has no dogs—at least not that she's mentioned. Certainly nobody has seen or heard these animals until now.

○ ○ ○

After 1d10 minutes of watching the dogs, it should be obvious to the character (s) that the largest dog is blind.

Once again, Mary is using one of her Evil Way disciplines. This time, she is using *Total Illusion*. The illusion lasts as long as the PC looks directly at the kennel, or until Mary runs out of Willpower, whichever comes first.

The animals are images of the three

dogs owned by Anne Boulton (Mary's mortal self) in 1894. The player characters should not realize this—they did not visit Moorcrest then. However, the players may certainly recall the dogs, if they have played the first adventure. They can ponder the hounds' importance all they wish; it will serve little purpose.

If any of the player characters mentions the three Dobermans to Mary, she looks shocked. "What are you talking about? I don't own any dogs!" When she regains her composure, she explains that her ancestor, Anne Boulton, owned three such Dobermans, including one blind dog. "But that was 90 years ago!"

The remnant is simply toying with the envoys. After all, the more confused the player characters become, the more susceptible they become to her trap.

6. A Wailing on the Moor

If at all possible, read this encounter to the PCs on the same day they (or one of them) see the three dogs in the kennel. Wait until after suppertime and then read the boxed text below:

● ● ●

The meal was, again, delicious—although this time, you've eaten in the parlor, where tea was served. Mary apologizes constantly for the informal setting. "Would anyone care for coffee or an after dinner drink?" she asks. "At least *those* would be appropriate to this room."

As she heads toward the kitchen, the loud howling of a dog or wolf breaks the silence out on the moor. "There it is again!" utters a frightened Mary. "Please, you must help me."

○ ○ ○

This time, the remnant is using the Evil Way discipline *Throw Voice* to create the sound of a howling wolf. Since no wolf actually exists, characters can find nothing in the way of clues if they investigate the sound.

Before retiring, Mary asks that somebody please keep watch during the night. "I would feel so much safer knowing somebody was watching over us,"

she explains, her voice wavering with fear.

Morning comes without any further disturbances. Mary awakes to fix breakfast for the "crew." She thanks the envoys for keeping a look-out during the night (assuming they did), claiming it was the best night of sleep she's had in months.

7. The Birds

After breakfast, and shortly before noon, read the following to the player characters:

● ● ●

Mary calls from the kitchen, where she is fixing lunch. "Please, come quickly! Do you think this is some kind of sign?"

○ ○ ○

When the player characters arrive in the kitchen, they find Mary pointing out the east window. If the envoys look out the window, read them the following:

● ● ●

Outside on the fence, branches, ground—almost everywhere—are large, black ravenlike birds. They seem content to perch on any available space. All of the birds keep an eye fixed on the window, and on Mary Boulton herself. Those birds closest to the window flinch nervously with each movement you make, but they still watch Mary if possible.

○ ○ ○

Some players might believe that a corbie or two is hidden within the flock. But there are no such creatures outside, only ravens.

If the player characters go outside, or start to shoot at the birds, instantly the entire flock rises, escaping as one gigantic black cloud. No matter how many ravens the player characters hit, they cannot even come close to killing all of the birds.

Raven

STR	30	PCN	90
DEX	NA	STA	45
AGL	60	EWS	NA
WPR	15	FEAR	1
PER	NA	ATT	1/45%

Movement: L 10' A 225' W NA

IPs: 0

8. The Nightmares Begin

Using *Dreamsend*, Mary Boulton singles out a character and makes him dream about her murder. (*Dreamsend* is fully described in Adventure One.) If all goes well, the envoys will be thoroughly convinced that Mary is in danger, and needs their protection. Furthermore, since she's the victim in the dreams, she should appear perfectly innocent of the whole spooky affair at Moorcrest.

Each night, the chosen character has a dream. The dreams continue until the protector remnant is ready to strike. The first two dreams are described below. Additional dreams are described in encounter 11.

The First Dream

On the night of the first dream, wait until the player characters have decided to bed down for the evening. After they have been asleep for about an hour, select an individual player character who is asleep (selecting by choice or by random die roll). Once you have chosen the player character, take him or her into a separate room and read the following aloud, so that only that character can hear:

• • •

You dream you are inside Moorcrest. Mist fills the rooms, but the basic shapes are still fairly clear. You have just seated yourself in the parlor when a scream echoes throughout the second floor. It is a woman's scream—that of Mary Boulton.

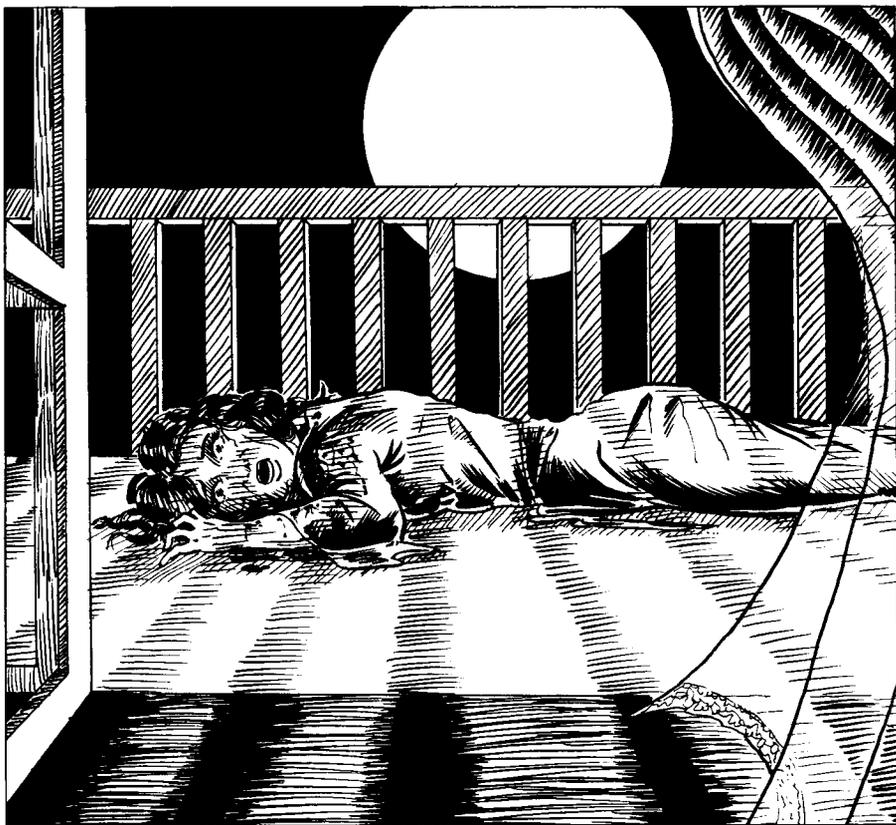
You race toward the stairs. Another scream, more desperate than the first, sounds as you reach the first step.

Now you wake up.

○ ○ ○

The Second Dream

Nothing unusual or noteworthy happens on the day following the first *Dreamsend* nightmare. When nighttime returns, however, Mary uses *Dreamsend* again. The second dream resembles the first, but it lasts longer, adding more detail.



After the player characters have been asleep for about an hour, read the following text to Mary's "dreamer":

• • •

Another dream is beginning. This dream is almost exactly like the last one, except the house has no mist and the furniture and walls are in sharp, glaring focus. Again you are seated in the parlor, and again you hear the blood-curdling scream. It is definitely Mary Boulton.

Just as before, you rush to the stairs. But this time you pass the first step, and race to the second, the third, the fourth, . . . continuing up the entire flight in slow motion. With each stride, Mary screams again. You reach the top and instinctively run to Mary's room.

The door gives way, but Mary is not inside. Everything lies in perfect order, except the door to the balcony, which stands ajar. A breeze toys with the drapery, swirling it at the edge. You approach the door. The wind whips the drape harshly for a moment, but you continue. Ever so cautiously you push open the balcony door.

Mary Boulton lies before you, her throat torn open, spilling blood. Her lifeless eyes glare strangely, focused on another world.

The dream ends, and you awaken.

○ ○ ○

Nothing more happens during the night.

9. Writing on the Wall

This encounter takes place during breakfast, the morning after the second dream (see above) occurs. Read the text below to the PCs:

• • •

Miss Boulton asks you to help her move an old table into the dining room so she can improvise a formal setting. She covers the metal table with a cloth to improve its appearance. "Well, it may not be much, but at least it's not made of wood," she jokes half-heartedly.

Breakfast is served. A plate of scrambled eggs sits in the middle of the new table, flanked by stacks of sausage and freshly baked biscuits. Pitchers of



coffee, tea, milk, and water are set nearby.

○ ○ ○

Allow the player characters to seat themselves. Mary then asks, "Who would like some eggs?" Read the following to the first player character to say, "I do." The other PCs should also hear this message.

● ● ●

Mary passes a steaming plate of eggs in your direction. As you take hold of the plate, something odd catches your eye. Your first response upon looking at the stack of eggs is to say, "I didn't want ketchup on my..." Then you realize that it is not ketchup on the eggs.

Suddenly all of you hear a "drip, drip, drip, spatter, splatter" and notice drops of blood are falling on the table from the ceiling above.

As you look up, you see written in blood on the ceiling "S.A.V.E. Must Die."

○ ○ ○

The protector remnant is still playing mind games with the player characters. Mary actually feigns a fainting spell for the benefit of the visiting envoys, so as to avoid accusation. After a few short moments (1d10 rounds), the writing disappears and Mary comes to her senses.

If the envoys are observant, they may realize they have experienced nearly all bouts with the Evil Way in the presence of Mary Boulton. But for most player characters, the clues are still too obscure.

10. Boulton's Nightmare

After everyone has bedded down for the night, Mary pretends to have the very dream she sent to a PC in encounter 8. She claims to wake up frightened for her life.

Read the following to the player characters:

● ● ●

At about 3:00 a.m. you are awakened by a shrill scream, which rings piercingly throughout the second floor. It sounds very much like Miss Boulton.

○ ○ ○

Allow the player characters to run to Boulton's room if they wish. They find the door to the bedroom locked. If the envoys knock on her door, a sobbing Miss Boulton calls out, "Just a minute! Please!"

When she comes to the door, read the following out loud:

● ● ●

Mary appears at the door in her nightgown, tears running down her face. She is very pale and obviously upset.

"It was terrible. I can't...oh, no I'm... I feel dizzy," she stutters, clinging to the door handle for support.

○ ○ ○

Allow the player characters to calm poor, dear Mary, an exercise that takes 1d10 minutes. Once she has settled down, read the following:

● ● ●

Mary seems more at peace as she slowly explains what upset her. "I was dreaming. I saw myself alone, in my

room, when a phantom made of green lights appeared. I don't know how else to describe it. It looked like a giant, neon dog. It lept onto the balcony from the ground below, and came into my room. At first I was so scared, I didn't know what to do. Then the creature spoke, saying, "The envoys will all die. I know of them. And their deaths will be painful and horrible. But first. . . you." I screamed and ran out on the balcony, because it was blocking my path to the hall. I got as far as door before it jumped. It jumped all the way from inside my room and bit out my throat as it went by! Then I woke up screaming... I don't know what I would have done if you weren't here. . . I would have gone crazy. I just don't know how I can repay you and S.A.V.E. for all that you've done, but I'll find some way. I promise."

○ ○ ○

Mary's last statement is the truth: she does intend to repay S.A.V.E. for all they've done. But she doesn't have the role of "Mary" in mind now. This is her chance to avenge Anne Boulton's death—her own death—in 1894.

With the tale of her nightmare, Mary hopes to accomplish two things: First, she hopes that her nightmare will confirm she is in danger, enhancing the dreams she has sent to the PC. She wants to envoys to believe something horrible is about to happen—that the dreams may actually come true. Secondly, Mary hopes the dreams will alleviate any suspicion the PCs may still feel toward her. After all, if she's the victim, she can't be the enemy.

After a short while, Mary says she is tired. She thanks the envoys for their help and returns alone to her room, locking the door behind her.

11. Later On— The Third Dream

After everyone has settled down from the excitement of Mary's nightmare, the protector remnant springs to action again. Midnight has long passed; it is now the wee hours of the morning. Pick an envoy who has not already experienced the *Dreamsend* nightmare and take the player of that character aside. Read the text below out loud to the player:

● ● ●

A dream is beginning. You are seated in the parlor, and hear a hair-raising scream. It is definitely Mary Boulton screaming.

You take off for the stairs. Up you race, step by step, hearing the screams again and again. You reach the top and instinctively run for Mary's bedroom. But when you get inside, Miss Boulton has disappeared.

The room seems in perfect order... except for the door to the balcony. A gentle breeze plays with the drapery, telling you the door is ajar. Slowly you approach. The wind swirls the curtain for a quick moment, but you continue. Ever so cautiously, you push open the door.

In front of you lies Miss Boulton, her shredded throat now spilling warm blood. Her open, lifeless eyes focus on a different world.

You stand up quickly, knowing you've arrived too late. But perhaps all is not lost. Out of the corner of your eye, a luminous green form catches your attention. It is a huge, doglike creature, green and glowing. The luminous beast stands on a rocky crest, daring you to venture onto the moor.

At this point, you awaken from the dream.

○ ○ ○

With this final use of *Dreamsend*, Mary is putting the finishing touches on her plan. The stage is set for murder tomorrow night (or rather, this evening—it is already close to dawn).

After the dream above takes place, nothing unusual occurs. The night and following day are peaceful. The player characters can investigate as they wish, but they'll find nothing of interest.

12. There It Is!

On the evening following encounter 12, the remnant is ready to take her revenge. It has been 90 years since S.A.V.E. "permitted" her savage death; she has planned long and well for this event.

Be sure that you, as the CM, understand the remnant's attack plan inside and out; you must be prepared for what is about to happen. One mistake or omission could cost the remnant her plan, and ruin the adventure scenario

for all. If you haven't already done so, take a minute and read through the final encounters and study the *Wound* discipline in *Horrors from the Unknown*.

As this encounter begins, Mary is in the kitchen, preparing supper. At an appropriate moment (one in which the player characters are not in the way), she uses her *Ghostly Lights* discipline and then screams to the envoys.

Read the following out loud:

● ● ●

Mary screams in the kitchen, where she is fixing dinner. The sound of a pot or pan closely follows, clattering to the floor.

○ ○ ○

If the envoys run into the kitchen, continue reading:

● ● ●

Mary stands, pale and shaking, in front of the east window. "There it is," she whimpers, "the creature that killed me in the dream! Oh, please," she moans. "Help me, please."

○ ○ ○

Through the window, the characters see the neon-green outline of a large dog—one that matches a pony in size. The dog is sauntering slowly away, out onto the moor.

Mary insists that the PCs pursue and kill the creature. She merely suggests the idea at first, but if the PCs do not follow this suggestion, she begs them to comply. In tears, the protector remnant demands that one or two of the envoys stay with her in the house, while the others go out. She says she is much too frightened to stay by herself, and she refuses to leave the house, even in the company of the entire group.

The giant green dog is the product of the remnant's Evil Way discipline *Total Illusion*. When the player characters follow the dog a short distance from the house, the creature turns and crouches, as if to face the envoys in battle. This should occupy the PCs for a while, which is exactly what the remnant wants.

While some of the player characters are on the moor, Mary points out a window and says, "Oh my, look!" When the PCs in the house try to find



out what she has seen, Mary becomes invisible and goes upstairs to her room. If the player characters gaze out the window, they see the green dog preparing to lunge at their companions.

13. The Deception

Having slipped away from the envoys at the window, Mary is now in her room. If the player characters “guarding” her turn to speak, they find their hostess has vanished.

Read the following to the PCs inside the house (and those PCs only!) after they discover Mary’s disappearance. The envoys outside should not have returned yet.

● ● ●

Suddenly you hear a scream upstairs. It is Mary—just as she cried out in her nightmare.

○ ○ ○

When the PCs head toward the stairs, continue reading. . .

● ● ●

Mary’s desperate screams echo through the house, growing louder with each step you take. As you reach the final stair, the screams cease. The door to Mary’s room hangs open. Mary is not in sight.

Nothing looks out of place in Mary’s room. A gentle breeze, playing with the drapery, tells you the balcony door is ajar.

○ ○ ○

If the characters wish to investigate the

balcony, continue reading. . .

● ● ●

Slowly you approach the door. The wind swirls the drape for a quick moment, but you continue on. Ever so cautiously, you push the door completely open.

In front of you lies Miss Boulton, her throat torn, spilling blood. Her lifeless eyes stare into your own, with a fixed expression of terror.

○ ○ ○

As soon as the PCs come close, the remnant springs up and attempts to kill them with her *Wound* discipline.

If the remnant is successful in murdering the envoy(s), or looks as if she may lose the confrontation, she becomes invisible.

During this encounter, and from this point on, Mary uses her *Manifestation* discipline to “pop” in and out of corporeal form. She disappears whenever it suits her. When she reappears, she immediately uses the *Wound* discipline again. See encounter 14 for further instructions on how to play the protector remnant in combat.

14. Footsteps in the Dark

When the PCs who pursued the green apparition return to Moorcrest, they discover Mary is missing. They may also find a couple envoys missing, too, if Mary successfully attacked her “protectors.” Of course, an envoy may have survived the remnant’s attack, enabling him to warn the others about their hostess’s poor manners.

If the remnant still roams the house at this point, she stays invisible. Even though she cannot be seen, however, she certainly can be heard.

Read the following to the player characters as they return to the house:

● ● ●

Something very wrong is happening at Moorcrest. The house is not as you left it. Dust coats the floor in heavy layers. Old, frayed sheets cover the furniture, and deep cracks in the plaster show the house has been neglected for years.

Then, all about you, a woman giggles. You hear the sound of wildly scampering feet, punctuated by crazed shrieks of laughter.

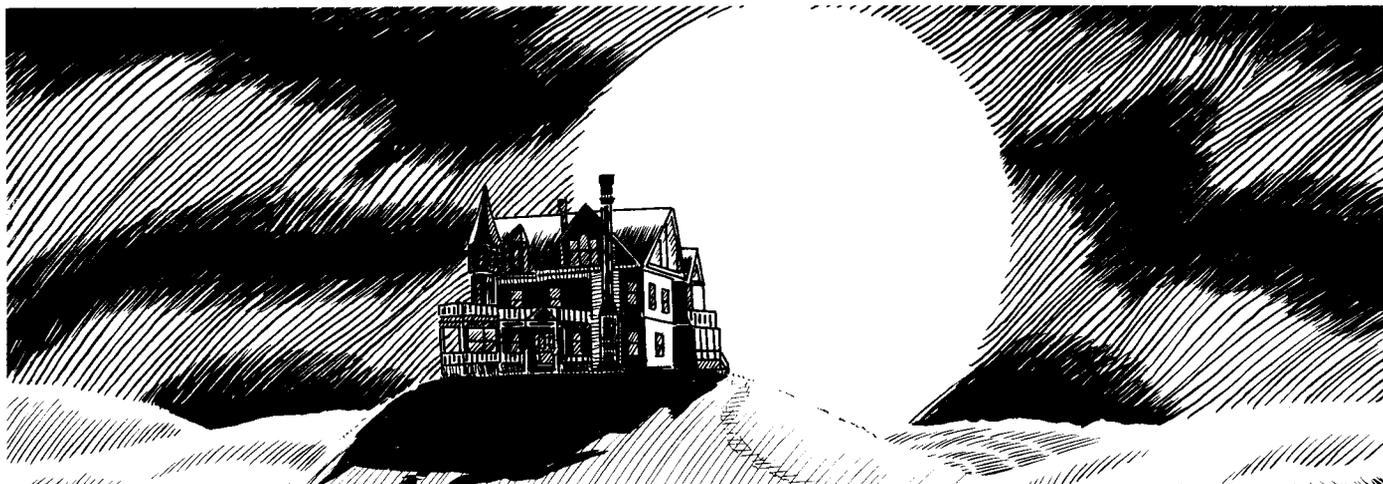
○ ○ ○

Be sure to continue the laughter and the sound of scampering feet during this final encounter. It will add to the horror.

The remnant attacks the PCs until she cannot use the *Wound* discipline any longer. She must be corporeal to use the discipline. It takes her one round to become visible, one round to use *Wound*, and then one round to become invisible again.

While the remnant is visible, the envoys suffer no penalties or negative modifiers in their attacks. However, if the characters attempt to attack the creature while she is invisible, the standard -40 modifier applies.

To destroy the protector remnant, the envoys must destroy Moorcrest. For as long as she exists, the creature will be compelled to invite S.A.V.E. envoys to their deaths.



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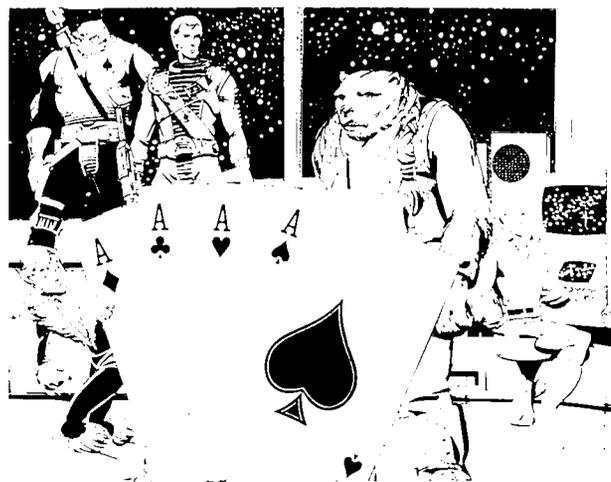
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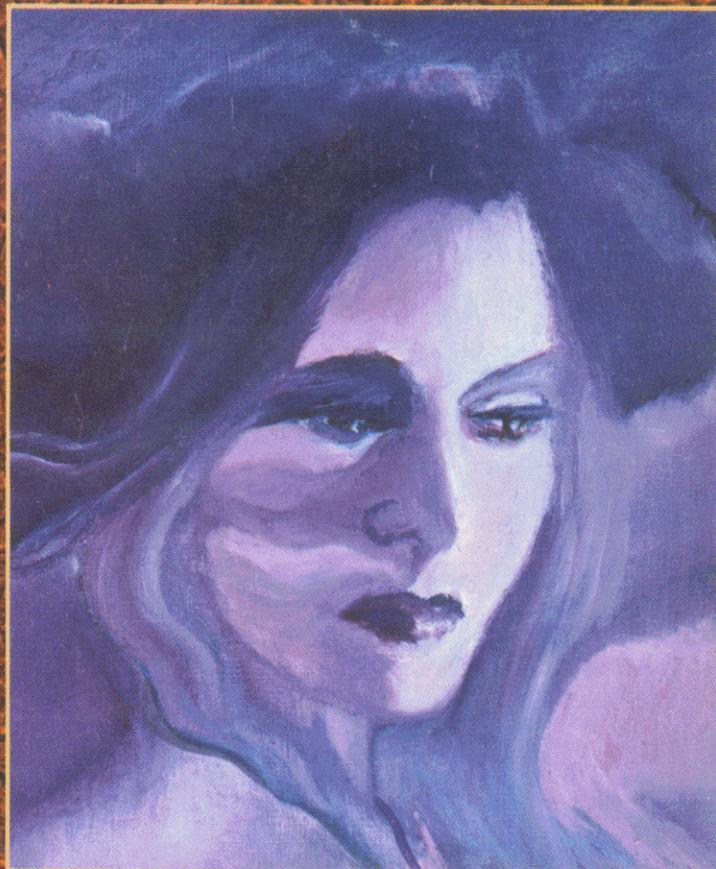
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