

ANOTHER

ADVENTURE

# CHILL

## ISLE OF THE DEAD



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**Pacesetter**



# CHILL



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# I. Introduction

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Moonlight lends an eerie glow to the tents and rides of the carnival. The midway is dark and deserted, as it has been for many years, and all around lie remains of vacant amusements that once were thronged. Silence is thick in the air.

Now the laughter begins. It floats down the midway and through the tents. It circles the carousel, perches there, and with a low chuckle, the ride suddenly comes to life, spreading shrill calliope music throughout the carnival.

Step right up. Welcome to "Isle of the Dead", the fifth terrifying CHILL™ adventure. If you plan to play in this scenario, read no further. If you plan to be the CHILL Master and guide your players into horror, you may continue. If you dare.

## USING THIS SCENARIO

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

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

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

**3. Disciplines.** This section lists those disciplines of the Art the players will find most useful to their characters in the adventure.

**4. Dream.** This section gives an account of the dream that comes to a character who uses the Clairvoyant/Prescient Dream discipline of the Art. Don't give the information in this dream to anyone who doesn't use this discipline.

**5. New Evil Way Disciplines.** This section turns the tables on the previous two sections, giving the CM information on four new Evil Way disciplines the creatures on the Isle O' Fun will use against the poor player characters.

**6. The Supporting Cast.** This section describes the NPCs and creatures the characters may meet in the adventure. It also gives you advice on how to role-play NPCs and intelligent creatures.

**7. Running "Isle of the Dead."** This section gives you advice on how to use this booklet and how to make the adventure even more fun and frightening for your players.

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

## 1. THE STORY

### A Brief History

During the early 1950s, the Isle O' Fun was a prosperous carnival set on an island in a large Midwestern lake. The Isle O' Fun did brisk business during the summer months, with ferry service to the island provided from nearby cities.

But in August of 1955, the carnival was struck by a single night of prolonged terror. Concessionaires and sideshow performers suffered bizarre and fatal accidents. Customers ran aimlessly, screaming that monsters were pursuing them. A sudden powerful gust of wind knocked the roller coaster off its rails, killing 25 passengers. Horrified customers and carnies alike deserted the island, taking the next boat out as death swept through the carnival.

Among the dead, the police later found the island's owner: he had been bludgeoned and dumped in the lake. This murder and the other incidents were never explained. The carnival has remained a ruin to this day.

### What Was Behind It All

During the summer of 1955, Eugene Burgess (the owner of the island and its rides) discovered that Vern Carlyle (the owner of the waxworks exhibit) was wanted by the law as a murder suspect. Burgess began to blackmail Carlyle: an especially spiteful act, considering the income a carny has.

Furious, Carlyle murdered Burgess, then weighted the body and threw it into the lake.

Carlyle's confidant in this matter was Tony Andrucci, the sideshow manager. After telling Andrucci that he'd killed Burgess, Carlyle threatened to do the same to Andrucci if he ever were to tell anyone of the incident. Andrucci, who had always been afraid of Carlyle in the first place, took the murderer at his word and killed him to protect himself. After Carlyle had been buried under the funhouse, his ghost animated several waxworks figures and had them do in Andrucci. The ghosts of the dead men now started tearing the island apart, each vengefully killing friends and customers of the other two.

## 2. SKILLS

The following skills will be especially useful to the characters in "Isle of the Dead":

History  
Journalism or Investigation  
Medicine  
All combat skills

Journalism or Investigation will be particularly valuable to the party. If no party member has either of these skills, the CM can provide an NPC who does.

### RESEARCH SKILL INFORMATION

#### History

**L = Limited Success.** The character using the skill discovers that traveling carnivals with sideshows were much more common 30 years ago than now. These carnivals were made up of many independent concessions whose owners all pay rent to their current landlord. The carnies traveled weekly from town to town, working in the South during the winter months.

**M = Moderate Success.** The character using the skill discovers the information in the "L" result, and also something about sideshows. A side-

show is the performance feature of a carnival. Audiences are drawn to the front of the sideshow tent by a *talker* who tells the crowd what they'll see inside. As he talks, performers show samples of their talents on an outdoor *bally stage*. After the performances inside, the audience is invited to pay as extra price for admittance to a separate curtained-off exhibit. This *blow-off* usually features animals or humans with anatomical peculiarities.

**H = High Success.** The character using the skill discovers the information in the "L" and "M" results, and that games of skill and chance at carnivals typically are crooked. The victims of these games are referred to by the operators as "chumps" or "rubes," the latter term more especially applied to country types. If an angry customer tries to pick a fight with a game operator, the carny yells "Hey, Rube!" and all nearby carnies come to his aid.

**C = Complete Success.** The character learns the information in the three results above, and also that anyone hustled by a carnival game operator will be left alone if he says, "I'm with it": carny language for "I'm in this racket, too."

### Journalism or Investigation

A character with either of these skills will have the opportunity to interview Captain Willy, a retired sideshow performer who worked at the Isle O' Fun. Some or all of the following information will come out during the conversation:

**L = Limited Success.** The character using the skill learns that the two most prominent figures at the Isle O' Fun—Burgess and Andrucci—were two of the most mean-spirited men Captain Willy had ever met. Burgess was terribly greedy, and Andrucci seemed to carry a grudge against all of humanity.

**M = Moderate Success.** The character using the skill discovers the information in the "L" result, and that behind his wife's back, Burgess probably was romancing Terri, one of the women from the Live Model Show.

**H = High Success.** The character using the skill discovers the information in the "L" and "M" results, and that Andrucci seemed very friendly with Vern Carlyle, the owner of the waxworks exhibit. Carlyle supposedly had a criminal record.

**C = Complete Success.** The character using the skill discovers the information in the three results above, and that Andrucci, who was also the sideshow's magician, became very upset when any audience member claimed to know how his tricks were done. Such a person once leaped onto the stage with Andrucci, held up a conjuror's text, and explained to the audience exactly how the magician had performed his last trick. Andrucci walked off the stage, unable to perform for the rest of the night.

## 3. DISCIPLINES

The following disciplines of the Art will be especially useful to the characters in this adventure:

Clairvoyant/Prescient Dream  
Mental Shield  
Restore Willpower

If the characters do not have these disciplines, the CM can provide the party with NPCs who do.

## 4. DREAM

This dream occurs to any character who uses his Clairvoyant/Prescient Dream discipline successfully:

You stand in a dark enclosed space with a low ceiling and an earthen floor, clutching a plush doll in your hands. Suddenly the earth in front of you bursts open, throwing dirt to all sides and revealing the grave of a man long dead. You feel compelled to throw the doll into the grave. When you do, flames shoot out of the ground and into the night sky. You realize that you're now outside, among carnival rides. Gears lie on the ground around you.

The fire has become smaller and now is coming out of a metal box. A stream of paper money flutters out of

the sky, falling directly into the box and feeding the flames.

## 5. NEW EVIL WAY DISCIPLINES

Some of the creatures in this adventure use disciplines which your player characters may not have encountered previously. These disciplines are among the many new ones described and summarized in the *CHILL™ THINGS* booklet; however, for easy reference, we'll go over them here.

The abbreviations and statistics used to describe these new Evil Way disciplines are the same ones used in the book, *Horrors from the Unknown*.

### Deadly Dreams

Type: SUB	Column: Will
Cost: 50 Wpr/dream	Range: Unlimited
EWS: 110	Area: One person

Like *Dreamsend*, this discipline allows the user to "send" a dream 1 to 100 minutes long to one character. In this case, the dream begins normally enough, but soon becomes bizarre and macabre, and climaxes as the dreamer dreams of some horrid creature or person, *real or imaginary*, attempting to kill him. At this point the dreamer awakens, only to find one or more of the things dreamt of standing beside him, ready to strike.

The use of this discipline not only sends the dream, but causes this materialization to take place. The materializations form in one round, lasting for only 1d10 rounds. At the end of this time they vanish into thin air. While present, they can attack using any physical attacks and most Evil Way disciplines which were included in the dream. Regardless of the type of creature materialized, they are always corporeal and can always be damaged and wounded by normal physical attacks. A Sphere of Protection or Mental Shield which can affect the awakened dreamer causes the materializations to vanish immediately. Note that a dream manifestation could not use *Deadly Dreams* or *Dreamsend*.

The varying results of the *Deadly Dreams* discipline determine how many creatures can be materialized. In addition, the results specify Willpower lost by the dreamer at the instant he or she awakens, before any fear checks are made. Note that a victim of this discipline cannot regenerate Willpower while this discipline is in use, and cannot be awakened by any means until the climax of the dream. The results are:

**S** = Dreamer loses 1d10 Willpower; 1 being from the dream materializes.

**L** = Dreamer loses 1d10x2 Willpower; 1 being from the dream materializes.

**M** = Dreamer loses 2d10x2 Willpower; 2 beings materialize.

**H** = Dreamer loses 3d10x2 Willpower; 3 beings materialize.

**C** = Dreamer loses 3d10x2 Willpower; 4 beings materialize.

Creatures using this discipline almost never allow the materialized creatures to kill a character the first time the discipline is used; they usually prefer to use the discipline 2 to 4 times against the same character, allowing the character to be killed only on the last use. The creature can lessen, but not increase, the number of rounds the materializations remain.

#### *Dreamsend*

**Type:** SUB      **Column:** Will  
**Cost:** 5 Wpr/use      **Range:** 1000'  
**EWS:** 85      **Area:** One person

This discipline allows the user to "send" a dream to any particular sleeping character. The dream is of whatever nature the sender wishes.

Although the dreams that arise from this discipline have no actual reality, the user may cause the dreams to "come true" by using other disciplines. For example, a *Dreamsend* of a fog may seem to come true if the user follows it with the Evil Way discipline *Wave of Fog*.

A victim of *Dreamsend* remembers the dream (and any emotions such as terror or fear) vividly. Any character

subjected to *Dreamsend* does not regenerate or heal during that sleeping period. In addition, the victim of *Dreamsend* suffers the following effects, depending upon the success of the discipline:

**S** = Character loses 1d10 Willpower.

**L** = Character loses 1d10x2 Willpower.

**M** = Character loses 2d10x2 Willpower.

**H** = Character loses 3d10x2 Willpower.

**C** = Character loses 3d10x2 Willpower. He or she awakens screaming or upset, as appropriate, and cannot tell the dream from reality for 1d10 rounds after waking; that is, the character is still dreaming and believes the dream is the reality after awakening.

#### *Inhabit*

**Type:** DIS      **Column:** 1  
**Cost:** 10 Wpr/use      **Range:** Touch  
**EWS:** 100      **Area:** One item

Use of this discipline allows a creature to physically inhabit any one non-living item. The discipline use also gives the creature the ability to manifest its visage from the item it has inhabited; this can be done at will and as often as desired.

For example, a creature might *Inhabit* a house, a car, a table, or a even a mirror. It could then cause its face to appear from the normal texture of the item: the house might look like the creature's face from the outside, through the image formed by its structure and the arrangement of windows and doors. The headlights and grillwork of a car could be made to look like the face of the creature, as could the wood grain in a table.

One use of the discipline allows a creature to inhabit an item as long as it desires to do so; once the creature leaves the item, it must use the discipline again to reinhabit it.

Destroying an inhabited item does not harm the creature inhabiting it; the creature may stay in the wreckage or ashes, or freely leave.

A creature inhabiting an item can still use its Evil Way disciplines and still has full use of all its normal senses. It cannot, however, make any form of physical attack.

#### *Shriek*

**Type:** DIS      **Column:** 3  
**Cost:** 5 Wpr/use      **Range:** Self  
**EWS:** 95      **Area:** 30' radius

Successful use of this discipline allows a creature to give off a high, mournful shriek for one round which instills enough terror in all characters within 30' of the creature to make them suffer an additional fear check.

Fear checks caused by this *Shriek* are read on the Action Table column one to the right of the column corresponding to the fear number of the creature. This particular column is used even by characters who have already faced the creature before; characters who have defeated this type of creature before must still make the fear check.

## 6. THE SUPPORTING CAST

### NPCs

**Thomas Burgess, Owner of the Isle O'Fun**

<b>STR</b>	58	<b>PER</b>	40
<b>DEX</b>	50	<b>PCN</b>	42
<b>AGL</b>	44	<b>STA</b>	50
<b>WPR</b>	30		

Tom is the nephew of the island's former owner, Eugene Burgess. The younger Burgess is an overweight, balding man of 45 with a continually sad expression. He's been trying to sell the island ever since it came into his possession, and has been foiled in every attempt when ghosts pull prankish stunts on prospective buyers. Though he won't admit it, Burgess believes that the island is haunted, very possibly by the ghost of his uncle. This thought especially frightens him, since he had always despised Uncle Eugene: he is even afraid of the lake on which the island rests. Yet

he'll muster his courage and take the party to the Isle if he thinks he might be rid of it.

### Willy Marks, Retired Carnival Performer

STR	72	PER	52
DEX	72	PCN	50
AGL	44	STA	52
WPR	62		

Captain Willy Marks was the tattooed man in the Isle's sideshow. He's a friendly fellow and well-built for his age of 60. Marks now runs a small tattoo parlor in Railing, a city that sits next to Cabell Lake (on which lies the Isle).

Marks will talk to a party member about his work on the Isle if that character has Journalism or Investigation skill. Anyone without one of these skills simply won't have the knack to gain Marks' favor or to conduct a proper interview.

## CREATURES

### Skeleton

STR	4(60)	PER	2(30)
DEX	2(30)	STA	4(60)
AGL	3(45)	EWS	NA
WPR	2(30)	FEAR	5
PER	NA	ATT	1/53%

**Movement:** L 75' A NA W 30'

**Class:** Corporeal

**Type:** Independent

**Disciplines:** NA

**IPs:** 500

A skeleton is a creature made of human bones, given movement and a dim form of intelligence by a powerful form of *Animate Dead*. On its first attack this creature tears off one of its arms to use as a club, which breaks after its first successful hit. On its second attack the skeleton tears off one of its legs and uses this as it did its arm; this also breaks after it connects with the victim. For its third and most impressive attack the skeleton steps (actually hops) back, removes its skull, and flings it at the victim. All of

these attacks are treated as armed combat; the skull is treated as a thrown weapon (using the skeleton's DEX as a chance to hit).

The skeleton suffers Stamina loss from attacks of all types, but does not suffer wounds. If the creature's Stamina is brought to 0, it lies still for 1d10 rounds, then begins attacking again at full Stamina. However, a called shot to the sternum (the breastbone) of the skeleton shatters all its ribs and destroys the creature.

### Tupilaqs (Animal Zombies)

#### Joanie the Two-Headed Cow

STR	75	PCN	45
DEX	NA	STA	75
AGL	15	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/45%

**Movement:** L 140' A NA W NA

**Class:** Corporeal

**Type:** Servitor

**Disciplines:** NA

**IPs:** 500

#### Amy the Dog-Haired Chicken

STR	30	PCN	50
DEX	NA	STA	30
AGL	45	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/38%

**Movement:** L 5' A 3' W NA

**Class:** Corporeal

**Type:** Servitor

**Disciplines:** NA

**IPs:** 500

The tupilaq is the corpse of an animal animated to serve a user of the Evil Way. Treat the creature's attacks as armed combat; it doesn't automatically lose initiative to PCs. It never suffers wound damage, but does lose Stamina normally. 1d10 rounds after its Stamina reaches 0, however, the tupilaq recovers all lost Stamina and renews its attacks. The creature may be destroyed by a called shot to its head with a gun or bow.

### The Game Operators and the Side Show Performers, Common Ghosts

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* see *chilling touch* in text below

**Movement:** As incorporeal, 75'

**Class:** Incorporeal

**Type:** Independent

**Discipline:** Manifestation (unique to ghosts)

**Manipulation:** None

**IPs:** 270 apiece (for game operators only)

A ghost is the life force of a dead being, and the common ghost is one of the weaker forms of this creature. It can become totally invisible and totally incorporeal whenever it chooses at no cost in Willpower.

Manifestation is a special discipline of the Evil Way unique to ghosts. The discipline allows the creature to become visible to humans as a foggy, cloudy, shifting image of a person. No dice roll is necessary for the ghost to Manifest itself, and the discipline costs the creature only one point of Willpower.

The common ghost attacks with a chilling touch. This attack is based on the ghost's EWS and is resolved in the column indicated by the defending character's Unskilled Melee score. The attack is the same as an unarmed melee attack; however, any "C" result has the additional effect of causing a wave of cold to pass through the body of the victim, leaving him or her totally stunned and gasping for breath for one complete round, unable to fight, move, or use the Art.

The common ghost cannot be harmed by any type of weapon.

After scaring the party, the game operators and the side show performers use flattery and fast talk on the characters to persuade them to do as they wish. These speeches are obviously rehearsed and delivered in monotones, except for those of the

side show talker, who has a much smoother delivery.

The side show performers do not attack the party, disappearing after they entertain the characters. The game operators are driven away if any character simply states, "I'm with it."

#### Terri the Exotic Dancer, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* attacks with *Influence* only

**Movement:** As Incorporeal  
**Class:** Incorporeal  
**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Influence*

**Manipulation:** None  
**IPs:** 540

Terri differs from the other common ghosts on the Isle in that she attacks by *Influence* only. She first selects one male character, then uses her single Evil Way discipline to make him watch her dance. If the victim isn't helped, he does nothing else for the rest of the adventure. While Terri performs, only the influenced character sees her: the shifting form of a beautiful dark-haired woman.

Terri's ability with *Influence* is weak: a single shot of Restore Willpower brings the victim to his senses. This use of the Art also drives the ghost away.

#### The Customers, Beisacs

STR	NA	PCN	5(75)
DEX	NA	STA	NA
AGL	NA	EWS	130
WPR	9(125)	FEAR	6
PER	NA	ATT	1/*

\* attack with *Evil Way* disciplines only

**Movement:** As incorporeal, 105'  
**Class:** Incorporeal  
**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Hurl* (unique), and one other that may vary for each beisac. This third discipline can be *Appear Dead (Other)*, *Dreamsend*, *Evil Eye*, *Darken*, *Putrified Shell*, *Create a Feast*, *Shriek*, *Swarm*, or *Throw Voice*.

**Manipulation:** Only whatever articles the characters give them.

**IPs:** 780 apiece (the total IPs for the beisacs will never exceed a total of 3120)

The beisac is the ghost of a person who suffered a violent death. It seeks revenge on society for allowing its death to happen, and pesters its victims in *Manifested* form by requests for food and drink. If a character gives the beisac what it asks, the creature does not harm him; however, if the character refuses, the creature attacks by using its *Evil Way* disciplines. In either case, the beisac leaves, then returns 1d10 hours later with another beisac to ask the victim to provide for them both. As this procedure repeats every 1d10 hours, the victim is soon surrounded by whining creatures, all stretching out their hands for food.

The beisacs that haunt the Isle O' Fun are weaker forms of the creature. They are the ghosts of the customers killed in August, 1955. The creatures *Manifest* themselves as badly wounded young people and their parents, and ask the party only for quarters. Each beisac has only three *Evil Way* disciplines, which it uses to attack the characters.

The customers appear to be corporeal, but prove to be incorporeal if the characters attempt to touch or strike them. The beisacs, however, can manipulate any quarters the party gives them, not to mention the food these ghosts can carry.

As with other beisacs, the customers stop bothering the characters if the party successfully raises a Mental Shield twice in one day. The creatures still appear throughout the Isle O' Fun, though, occasionally following the party.



#### Eugene Burgess, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* chilling touch

**Movement:** As incorporeal, 75'  
**Class:** Incorporeal  
**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Animate Dead*, *Deadly Dreams*, *Haywire*, *Telekinesis*, *Total Illusion*, *Ghostly Lights*

**Manipulation:** None  
**IPs:** 1890

Eugene Burgess was the owner of the Isle O' Fun, and was murdered by Vern Carlyle. As a ghost, he focuses all his energies on the three things that drove him in his former life: *cruelty* that will become evident to the party as they encounter him, *pride* that shows in the strange scrupulous

care he takes of the island's rides, and *greed* that binds him to the money he stole and bullied from others. It's through his money that Burgess is vulnerable: only by destroying it can the party hope to destroy this particular ghost.

Burgess *Manifests* himself as the shifting form of a large, overweight, dark-haired man in mechanic's clothes.

### Tony Andrucci, Vaudeville Remnant

STR	3(40)	PCN	5(75)
DEX	5(65)	STA	3(45)
AGL	5(60)	EWS	135
WPR	7(105)	FEAR	4
PER	3(45)	ATT	1/50%

**Movement:** As incorporeal, 150'; as character when corporeal

**Class:** Special

**Type:** Independent

**Disciplines:** *Inhabit*, Manifestation (unique to ghosts), *Raise Wind*, *Blind*

**Manipulation:** Yes, when corporeal  
**IPS:** 1080

A vaudeville remnant is the ghost of a vaudeville performer who deeply resented the public's fickle switch in taste from variety theater to movies. This creature, which can become corporeal at will, spitefully forces its victims to watch its act, which it repeats until the viewers no longer can stand to watch. At this point, when the audience's attention lags, the ghost uses *Blind* upon selected victims so they can't watch movies again.

A vaudeville remnant can be destroyed only by somehow proving its act is worthless, thereby causing it to give in completely to its self-doubt.

Tony Andrucci, formerly the side show's magician and manager, was killed by the ghost of Vern Carlyle. Andrucci prefers to walk about in corporeal form. He appears to the party as a glum-looking man with silvery hair and a goatee, wearing a worn set of tails. When he performs, Andrucci ignores his audience and focuses his attention on his hands;



still, he'll be very much aware of inattentiveness among the player characters.

The only way Andrucci can be destroyed is for a character to pick up the ghost's conjuring textbook, then state that he now knows how Andrucci's tricks are done.

### Vern Carlyle, Doll Master

STR	NA	PCN	5(60)
DEX	NA	STA	NA
AGL	NA	EWS	120
WPR	6(90)	FEAR	6*
PER	NA	ATT	**

\* for inhabited dolls

\*\* Attacks 1/40% as doll

**Movement:** As incorporeal, 75'; As doll, L 75' A NA W 75'

**Class:** Incorporeal

**Type:** Independent

**Discipline:** *Multiple Inhabit* (unique)

**Manipulation:** Yes, in doll form  
**IPs:** 240

A doll master is the ghost of a crazed murderer which seeks relentlessly to

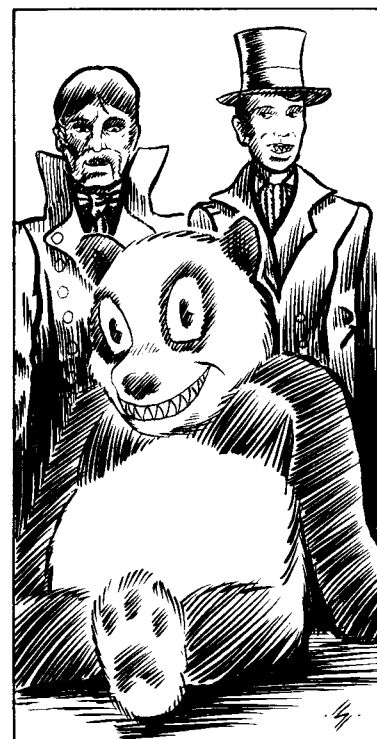
kill by using its unique *Multiple Inhabit* Specialist discipline. Use of this discipline lets the creature inhabit the bodies of up to 1d10 dolls of just about any type. It inhabits all the dolls and can coordinate their actions in simple plans. Use of this discipline costs the creature 2 points of current Willpower per doll inhabited per minute. Rolls for successful use of this discipline are resolved on column 1 of the CHILL™ Action Table.

Once it inhabits the dolls, the creature can animate them and use them to make physical attacks on characters. While they are animated, the dolls grow real mouths and rows of sharp teeth. The animated dolls have scores of 40 in all Basic Abilities.

Dolls animated by the doll master are absolutely indestructible.

A doll master can be destroyed only by placing a doll of any type in the grave from which the creature sprang.

Vern Carlyle was the proprietor of the Murderer's Row waxworks exhibit, and was killed by Tony Andrucci. Carlyle prefers to *Inhabit* the figures from his exhibit, though oc-





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casionally he'll *Inhabit* something smaller for bizarre contrast.

Carlyle's grave is in the funhouse crawlspace.

## 7. RUNNING "ISLE OF THE DEAD"

This section will help you organize the preceding information, so that you can keep the game interesting and frightening for your players. After all, the fun of a good CHILL™ adventure is in having it come to life for everyone involved.

There will be two kinds of encounters on the Isle of the Dead: chronology encounters and location encounters.

*Chronology encounters* will occur only at specific times on particular days. These encounters are described in Part III of this booklet, and also are summarized at the beginning of that section. Be familiar with the summary before you sit down to play, and refer from it to the text of Part III when it's time for the party to have such an encounter.

*Location encounters* occur only if the party explores particular places on the island. These encounters are described in Part IV of this booklet, which you should use with the map of the island in the center of the booklet. Give this map of the Isle O' Fun to the players when their characters arrive on the island. There's another copy of the map on the inside back cover of the booklet, for your eyes only: the letters on this map are keyed to the descriptions of locations in Part IV, so that you can immediately tell the players what their characters see wherever they go.

If a chronology encounter is scheduled to occur while the party is involved with a location encounter, *the chronology encounter occurs instead immediately after the party leaves the location. Do not have chronology encounters happen within location encounters.*

To make sure you don't give away too much to your players, we've indented the information that's to be read aloud, and put it between line scribes. The rest of the text is for your

eyes only. Keep in mind, though, that players can obtain some of this unindented information by doing the right things and asking the right questions.

Take time to think about how you'll portray the NPCs and the ghosts. The customers should be played as pests, often stuffing their faces with food as they tease the party. The games operators are full of hype and fast talk, as is the ghostly side show talker. Andrucci despises the party, but is also a ham who needs an audience; Burgess enjoys torturing his victims. Your good acting will add much to the players' enjoyment.

An important element in this scenario is the fact that all of the ghosts are self-concerned. Andrucci, Carlyle, and Burgess were enemies in life, and haven't changed much in death. The three ghosts cooperate in attacking the party. In fact, these three ghosts compete to see which of them can scare the party most, much the way they tried to outdo each other while destroying the island. The lesser ghosts work only with others of their kind: for instance, a game operator will never attack side-by-side with Terri. These are creatures with pride! So, unless your idea of a good time is having all of the Isle's ghosts mob the PCs when they arrive, pay close attention to this element when you run the adventure.

*Emphasize the atmosphere!* An abandoned carnival is a very eerie place, especially at night. If this scenario is run well, the players won't need to be involved in an encounter to be frightened.

It's important to be prepared. If you read this adventure thoroughly before attempting to run it, the play will be smooth.

And remember: the CM's most important job in a CHILL adventure is to make sure the players have fun. Pleasure is contagious, so if you're obviously enjoying yourself while running "Isle of the Dead", the other gamers will have a good time also.

## 8. BEGINNING THE ADVENTURE

If the players wish to play the characters provided in this adventure, remove the "Pregenerated Characters" page at the center of this booklet, and allow the players to read it, choose their character, and copy down his or her statistics. If players prefer to play their own characters, have them make sure that those characters' statistics are organized to their liking. They may want to make use of unspent Insight Points they have gathered from previous adventures (if they have them).

When the players are ready, read them the following passage (remember that indented and scribed information in the adventure is to be read aloud):

---

Each of you has received a mailed envelope postmarked "Dublin", an indalo printed in its upper left corner. A letter from S.A.V.E. Central Headquarters is inside, along with a round trip plane ticket to Railing, Illinois.

---

Now remove the Pregenerated Characters Sheet from the center of the booklet (if you haven't done so already while the players chose their characters): turn the sheet over, and let the players read Player Aid 1. Allow them to discuss the information before proceeding.

When the players are ready, move to "The Envoys Prepare", starting on the next page.

## II. THE ENVOYS PREPARE

Ask the players what supplies, within reason, they'd like the PCs to take to Railing. Allow those who want to research the history of carnivals in the United States to do so.

The character that's chosen to interview Marks (the former carny mentioned in the letter) should leave for Railing as soon as possible. Have him arrange with the others how they'll meet, then send him on his way. Read him the following:

---

Your flight passes uneventfully and you arrive at Railing's Benson Airport on schedule.

The cab ride to your hotel takes you past large factories spewing dark smoke and railroad cars holding metals and plastics: Railing is obviously an industrial city. Now the driver turns onto a road that takes you along what must be Cabell Lake. Squinting through the haze, you manage to glimpse a body of land on the water. The looming skeleton of a roller coaster confirms that you've spotted the Isle O' Fun.

---

The driver takes the character into downtown Railing—as glutted with traffic as any city—and drops him off at the Blackwood Hotel. This proves to be one of the more modest hotels in which the character has stayed: S.A.V.E. can't always afford to send its envoys first class. However, the service is acceptable and the room comfortable.

When the character is ready to meet Marks, ask him whether he'll phone first or just show up at the man's door. Whichever the case, have the player make a general check against his character's Investigation or Journalism score. If the roll succeeds, Marks agrees to the interview after a thoughtful pause; but if the roll fails, Marks declines. If the latter is the case, Marks agrees eventually if the character politely persists; but roll the dice a couple of times anyway to make the player think he might mess up things entirely.

Marks' business address is within walking distance of the hotel.



### Captain Willy

As the character approaches Marks' neighborhood, read the following aloud:

---

Dozens of small stores selling magazines, novelties, and discount shoes are squeezed onto a grimy street overrun with parked cars. People carrying shopping bags and children push past each other, ignoring a lost-looking man who asks for spare change.

Suddenly, you're there: "Captain Willy's Tattoo Parlor, William Marks, Proprietor" is emblazoned on a door of smoked glass in a metal frame. The door opens readily, and a bell rings as you enter.

You're in an old, dark, but well-kept room with two worn chairs and a card table. A variety of pictures covers the walls: some of these are signed publicity photos of entertainers; some appear to be of friends and family of Marks.

Most of the pictures are elaborate drawings, obviously of different tattoo designs available to the customer.

A stocky man with a shaved head enters the room through a door opposite you. His shirt sleeves are rolled up, and on the exposed forearms you see a startling arrangement of shapes and colors. More tattoos can be seen on the man's partially covered chest. He carries a nasty-looking needle in his right hand. The man stops and asks, "What can I do for you?"

---

This is Willy Marks. If the character doesn't have an appointment with him, negotiate the interviews as described above. Marks tells the character to wait while "I finish with a customer in the back." After the customer leaves, Marks returns to the room, moves the table over to where the character is seated, and pulls up the other chair for himself.

---

**Willy Marks,  
Retired Carnival Performer**

<b>STR</b>	72	<b>PER</b>	52
<b>DEX</b>	72	<b>PCN</b>	50
<b>AGL</b>	44	<b>STA</b>	52
<b>WPR</b>	62		

Marks answers questions in a friendly manner, but becomes a little grim when he describes the events of August 15, 1955. These descriptions differ little from those in the S.A.V.E. report the characters already have read.

Have the player make a specific check against his character's Journalism or Investigation skill. Note the information he's entitled to from the results key in the Introduction, and throw this information into the dialogue as you role-play Marks. When the player has all the information he's earned, have Marks cut the conversation short by saying, "Sorry, but I've got a big job ahead. Some guy wants a tattoo of Roseland on his back."

Captain Willy then escorts the character to the door and politely dismisses him.

Marks is not available for a second interview with this or any other character. He cannot be persuaded to accompany the party to the island.

**Nervous Mr. Burgess**

When all of the characters are together and ready to meet Burgess, read them the following, pausing occasionally to let them react:

---

The office of Thomas Burgess is located about a mile away from your hotel. A cab takes you to a pricey area of the city where banks, used book stores, and quaint restaurants are common. The driver stops in front of a three-storied office building.

In the lobby you see the listing, "Thomas Burgess. C.P.A. 311."

An opaque glass panel on the door of room 311 reads, "Thomas Burgess—Certified Public Accountant—Please Come In."

As you enter the room, you see what you might have expected of

an accountant's office furnishings: an imitation leather couch, two matching chairs, pale blue walls hung with a pair of ugly abstract paintings, a large desk with papers piled neatly on it, and rows of file cabinets backlit by an open window. Sitting behind the desk is a stout man of about 45 years, well on his way to baldness. He looks up at you, sighs, and says, "I suppose you're the people interested in the island."

---

Thomas Burgess was halfway hoping that the party wouldn't show up.

**Thomas Burgess, Owner of the Isle O' Fun**

<b>STR</b>	58	<b>PER</b>	40
<b>DEX</b>	50	<b>PCN</b>	42
<b>AGL</b>	44	<b>STA</b>	50
<b>WPR</b>	30		

Burgess believes the island is indeed haunted, but won't admit to this under any circumstances. He's not looking forward to visiting the Isle and is hoping fervently that Uncle Eugene will behave himself in front of these possible buyers. He wants nothing more than to get the property off his hands, and presses the PCs to go to the Isle O' Fun immediately.

If the characters say they'd like to see the island at a time other than tonight, Burgess refuses, saying that the weather forecast for the next few days is bad.

Burgess asks the characters to be seated while he files away a few papers, then he has them follow him downstairs and out to his car. The drive to Cabell Lake takes 20 minutes. During the drive, Burgess says nothing unless asked a question.

Read the following aloud:

---

Burgess pulls the car into a parking lot near a beach, where Cabell Lake stretches out before you. In the distance you see the sinister Isle O' Fun.

The accountant gets out of the car and leads you down to a dock, where two large motorboats are moored. He climbs into the one

marked "Pequod" and motions for you to do the same.

Burgess has become rather nervous, and as he prepares to cast off, you notice that he's developed a tic in his left eye.

---

If the party asks Burgess if he's all right, he tells them that he's exhausted from a work overload at his office. It won't be that convincing an explanation: Burgess' nervousness increases as the boat nears the island.

The boat trip takes 15 minutes. Read the following aloud:

---

As you approach the Isle, the setting sun bathes the rides of the carnival in an ominous red. The boat pulls up to a weather-beaten dock, from which a path leads to an archway. "Welcome to the Isle O' Fun," reads a faded sign above the entrance. An old ticket booth sits off to one side. Further inland, you can see rusted autos lying behind rotted canvas tents.

Burgess ties the boat to the dock, takes a deep breath and climbs ashore, then waits for you to follow him.

---

The characters are in the thick of the Unknown from the moment they set foot on the island.

Give the players the Map of the Isle O' Fun and refer from it to Part IV of this booklet whenever needed. Be sure not to show them the other side of the map! It's a Players' Aid they get to see a little later. Keep close tabs on the Chronology Encounters Summary at the beginning of Part III, and refer from it to the text as the listed times occur. Remember: if a chronology encounter is scheduled to occur while the party is involved with a location encounter, the chronology encounter occurs instead immediately after the party leaves the location. Do not have chronology encounters happen within location encounters.

Enjoy yourself: the fun is just beginning.



# III. CHRONOLOGY ENCOUNTERS\_\_\_\_\_

The following summary of the Chronology Encounters lets you know at a glance when a major event in the adventure is scheduled to occur. Refer to it constantly: it serves as a guide to the pacing of your adventure, and helps you run events in an orderly manner.

## Summary of Chronology Encounters on the Isle O' Fun

### Thursday

**7:00 p.m.** The party arrives.

**7:20 p.m.** The merry-go-round operates by itself.

**7:35 p.m.** Disembodied laughter is heard on the midway.

**8:40 p.m.** Ghosts play on the Bump Cars ride.

**8:45 p.m.** The boat is discovered to be missing.

### Friday

**4:00 a.m.** One character has a nightmare about the funhouse.

**9:00 a.m.** The party awakes to carnival sounds and smells. Thomas Burgess is dead.

**9:45 a.m.** Joanie the Two-Headed Cow and Amy the Dog-Haired Chicken attack.

**11:00 a.m.** The party meets a customer's ghost.

**1:15 p.m.** Ticket stubs form a threatening message.

**1:30 p.m.** Terri the Exotic Dancer attempts to steal away one of the envoys.

**5:00 p.m.** The party is invited into the side show tent.

**7:00 p.m.** The game operators invite the party to gamble.

### Saturday

**4:00 a.m.** The creature from a character's nightmare attacks him when he awakes.

**9:00 a.m.** A hard rain falls and continues throughout the day.

**4:30 p.m.** The rain subsides.

**5:00 p.m.** The doll master attacks.

**9:00 p.m.** If the party is lost for a solution, Eugene Burgess finishes them off.

## THE ENCOUNTERS

### Thursday

**7:00 p.m.**

Burgess escorts the party down the midway, starting at the right of the entrance.

Read the following to the players:

The sinking sun throws shadows around you as you walk down the carnival midway. To your right are rotted concession tents, their front covers closed. On your left are the rides, covered with tarps, and a few scattered food booths, closed and decayed like the tents.

Burgess says that he took care to cover anything that might be hurt by the elements. "Of course," he adds with a nervous laugh, "the years have taken their toll."

The accountant refuses to enter any tent or building, but won't object to the party's doing this.

If the players wish to look behind the covers of any tent or to enter any building, have them point to the location in question on the map. You then can read aloud the boxed description under the matching letter key in Part IV.

**7:20 p.m.**

If the PCs are acting like proper prospective buyers, walking slowly and occasionally inspecting things, they'll have covered less than half of the carnival grounds by this time.

Read the players this:

The sun has set completely and the carnival now is lit by a bright moon. The Isle has a strange and shadowy quality, as if the entire place were somehow alive.

The moonlight allows the characters to see outdoors for 300 feet. Their flashlights cover only 75 feet, so these will be necessary only if the PCs go inside an exhibit. Point this out to the players if they ask.

Continue to read:

Suddenly you hear the music of a calliope, playing "Strawberry Blonde" somewhere off to your left. The shrill sound seems very loud as it breaks the silence.

If the party decides to investigate, continue reading:

Threading your way through the covered rides, you trace the music to a merry-go-round. There are no covers on it. The ride is in full operation, leisurely turning and piping out the tune you've heard. There is no one but you and Burgess present.

The accountant has turned almost chalk white in his fear.

The deceased Eugene Burgess has used *Haywire* on the ride.

If any party member approaches the ride, it stops; the music ceases in midphrase. Anyone examining the ride finds that it's surprisingly well maintained (as are the others).

If the PCs refuse to investigate the music when they first hear it, it continues to play—for 15 minutes or until one of them approaches the moving ride.

**7:35 p.m.**

Read this to the players:

You hear giggling laughter float down the midway ahead of you, like that of a young woman. It seems to mock you as it weaves through the air.

If the party follows the laughter, it leads them completely around the midway once, then stops as suddenly as it began.

Thomas Burgess, clearly on the verge of falling apart, follows the party sheepishly. He refuses to talk about the incidents, and does his best to act as though nothing unusual has happened. If pressed by the party, he tries to shift the talk to business matters.

8:40 p.m.

You hear the sounds of buzzing and crashing among the rides. Whatever it is, it sounds very busy.

If the party investigates, continue to read:

The sounds draw you to the Bump Cars ride. You see all of the cars, driverless, skidding around and crashing into each other. Sparks fly from the ride's ceiling as the cars' electrical contacts glide along it.

Suddenly, youthful laughter rises from the cars. As you watch, the forms of teenaged men and women take shape behind the driver's wheels. They quickly become quite substantial-looking. Each driver is badly wounded in some way, but that doesn't keep them from having a great time.

These are the ghosts (beisacs) of the passengers killed in the roller coaster

accident. They've decided to take advantage of this *Haywired* ride and have a few laughs. Since the ghosts won't attack the party at this time, there's no need to refer to the creatures' statistics. However, the players must each make a fear check against column 8 of the Action Table (since the number of ghosts is easily three times that of the party).

Burgess already has run, screaming, in the direction of the boat. Any PC that's fleeing will follow him.

If any character has the courage to stay, the ghosts stop their cars all at once, turn and grin at him, then fade from view.

8:45 p.m.

The characters probably will look for Tom Burgess. If they do, read this to them:

As you approach the dock, you see Burgess on his knees, whimpering. The boat is nowhere in sight. When you come near the accountant he starts blubbering, "They've

taken it. Oh, God, what are we going to do?"

Burgess will repeat these phrases for a while, then start screaming incoherently. He'll continue to do this until he's tranquilized.

The boat has been set adrift by the ghostly Eugene Burgess. He never liked his nephew much, either.

If any party member has been left behind to guard the boat, Eugene Burgess will knock him unconscious with his chilling touch (see description in Introduction) and leave him on the dock while setting the boat free.

The party may want to explore other areas on the island. Allow them to do so, but point out to them that it's getting late and that they might want to get some sleep soon.

When the characters settle on a place to spend the night, read the players that location's description from Part IV. Allow them to keep watch in shifts if they like.



Friday

4:00 a.m.

One of the beisacs will use *Dreamsend* on a single party member. Refer to the description of this discipline on page 2 in order to run this encounter.

Roll the beisac's attack and check it against a randomly chosen character's current Willpower. Make a note of what the *Dreamsend* result will be.

Now read the player of the chosen character the following:

You dream that you've just walked through the carnival's funhouse. You're standing in front of the distorting mirrors. Even though the mirrors' surfaces are warped, your reflection is oddly normal.

Then you walk outside. The ghosts that you saw on the bump cars last night are standing there, pointing at you and laughing crazily. Your fellow envoys are there also: they cringe in fear at the sight of you.

It's now that you discover that your body is hideously distorted and elongated. You've become a living funhouse mirror image.

If the character wakes screaming, he'll awaken the rest of the party.

Calculate how much Willpower the dream costs the character, and have the player subtract this from his current Willpower. The character will not regenerate any Willpower or Stamina for the rest of the sleeping period.

9:00 a.m.

You awake to the smell of brewing coffee and the sound of mallets driving into the ground. But before you go out to investigate, you notice that Burgess appears particularly unwell: his eyes are staring blankly and his face is contorted in fear.

Anyone with Medical skill in the party will find that Burgess is unquestionably dead. If this character

passes a specific check with at least an "M" result, he'll be able to tell that Burgess probably had a heart attack after going through great emotional trauma.

If the party wishes to trace the sound and the smell, read the players the following:

When you leave your shelter, the driving sound of the mallets stops. But the smell of coffee persists, now blended with that of food.

As you walk through the carnival you're startled to see that all of the tarps have been removed from the rides, and that all concession tent covers have been thrown open.

The smell leads the party to any location Y on the map. When they arrive there, continue:

The small stand is stacked from bottom to top with dozens of steaming hot dogs set in buns. Ketchup, mustard, and relish have been spread crazily all over the food. Behind this mound of meat you hear a bubbling noise. You discover this to be from boiling coffee, which overflows its rusty dispenser.

One of the beisacs has used *Create a Feast* as a prank. The hot dogs are perfectly edible, by the way, and can feed the party for the duration of the adventure if they haven't brought their own food.

9:45 a.m.

The sky has become overcast, proving the weekend weather forecast to be correct.

While you walk the carnival grounds, you become aware of a foul odor that gets stronger as you walk forward. Then stepping from behind a nearby ride, two ghostly creatures come into view: trotting up to you is a two-headed Jersey cow, and riding on the cow's back is what looks like a chicken covered with dog's hair. Both animals are in advanced states of decay: clods of earth cling to their rotting bodies.

These creatures are tupilaqs (animal zombies). Thirty years ago they were renowned as Joanie the Two-Headed Cow and Amy the Dog-Haired Chicken, and were part of the side-show blow-off. Burgess has dug up their bodies, which were buried by the police long ago, and used *Animate Dead* on them. The ghost is standing off to one side, invisible.

**Joanie the Two-Headed Cow**

STR	75	PCN	45
DEX	NA	STA	75
AGL	15	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/45%

**Movement:** L 140' A NA W NA  
**Class:** Corporeal  
**Type:** Servitor

**Disciplines:** NA  
**IPs:** 500

**Amy the Dog-Haired Chicken**

STR	30	PCN	50
DEX	NA	STA	30
AGL	45	EWS	NA
WPR	NA	FEAR	5
PER	NA	ATT	1/38%

**Movement:** L 5' A 3' W NA  
**Class:** Corporeal  
**Type:** Servitor

**Disciplines:** NA  
**IPs:** 500

Have the players make fear checks, then have those whose characters hold their ground make surprise checks.

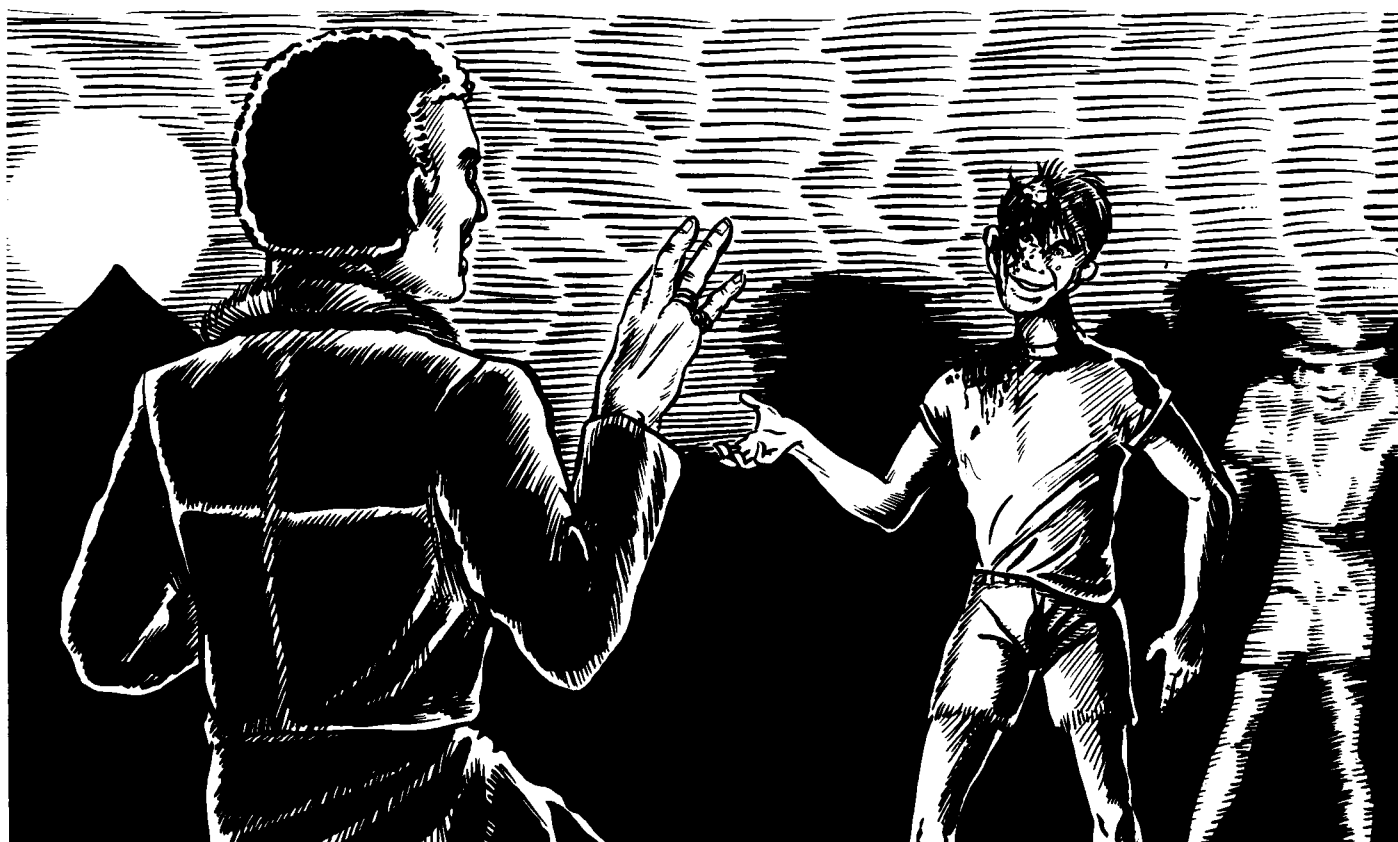
Amy and Joanie close in one round, attacking a surprised character first. Joanie bites, and Amy flies up a couple of feet and pecks at the victim. Amy returns to Joanie's back after each of her pecking attacks.

When the tupilaqs receive called shots to their heads with bullets, they collapse and remain still.

11:00 a.m.

Suddenly you hear a voice at your side saying, "Scuze me." You turn to see a 15 year old boy with a badly





wounded head and face. He extends his hand and asks, "You got a quarter I can have?" You realize that the boy can't possibly be alive with such a severe wound.

This is one of the roller coaster accident victims, who has become a beisac. This creature's special kind of *Manifestation* allows it to appear very solid-looking to the party.

#### Creepy Kid, Beisac

STR	NA	PCN	5(75)
DEX	NA	STA	NA
AGL	NA	EWS	130
WPR	9(125)	FEAR	6
PER	NA	ATT	1/*

\* attacks with Evil Way disciplines only

**Movement:** As incorporeal, 105'

**Class:** Incorporeal

**Type:** Independent

**Disciplines:** *Hurl* (unique), *Manifestation* (unique to ghosts), *Swarm*.

**Manipulation:** Only of food and quarters.

**IPs:** 780

Have the players make fear checks. Surprise is not an element in this encounter.

If the PCs give the ghost a quarter within two rounds, he walks away without saying anything more.

If the characters refuse the ghost his request, or do nothing, the kid picks up baseballs or darts from a nearby booth, and *Hurls* 1d10 of them at the party (see the description of the beisac in the Introduction for a full account of how its *Hurl* discipline works). These objects fly at a high speed, acting as missiles. Each item *Hurled* is treated as a separate missile attack, using the beisac's Evil Way Score as the base to hit. Treat any damage as normal armed combat damage. The beisac attacks in this way for one round only, then leaves, having spent 30 points of Willpower.

The creepy kid returns 1d10 hours later with a younger girl, also badly wounded. This beisac will be eating cotton candy. "This is my kid sister," the boy says, "Got a quarter for her?"

Got another for me?" The possible outcomes of this new encounter are the same as before.

The party encounters the creepy kid and company every 1d10 hours until the PCs figure out how to fend them off (two Mental Shields in one day). The Creepy Kid always brings a new family member or friend with him to enlarge the group. The player characters must make new fear checks each time they meet a new beisac.

All of these particular ghosts were customers killed the night of August 15, 1955. They wear a variety of clothing (one has a Boy Scout uniform) and are of various ages, though most are young. Many of them eat carnival food. They all ask for quarters, and use their various Evil Way disciplines on the party for one round if they don't get them.

All of these creatures' statistics are identical, except that the third of their disciplines varies for each ghost.

Remember, two successful uses of Mental Shield in one day stop the Creepy Kid and his pals from bothering the party. However, they'll be

## Olympia Marangos

STR 56 DEX 60 AGL 44  
PER 72 PCN 62 STA 52  
WPR 62 LUCK 40  
Unskilled Melee: 50  
Sense Unknown: 12

Skills	Rank	%
Acting/Drama	Teacher	96
History	Teacher	89
Pistol	Teacher	90
C.L. (English)	Teacher	89
Discipline		%
Restore Willpower		59

**Weapons:** Pistol  
**Age** 30 **Ht.** 5'9" **Wt.** 130  
**Nationality:** Greek

Born in Athens, Olympia launched a distinguished acting career quite early. At only 22, she starred as Cassandra in the award-winning film version of *Agamemnon*. Her research for this role took her to the ruins of Mycenae, where she encountered a battlefield remnant. S.A.V.E. contacted her shortly after this discovery.

## Gamal Ashar

STR 48 DEX 52 AGL 58  
PER 56 PCN 80 STA 46  
WPR 52 LUCK 58  
Unskilled Melee: 53  
Sense Unknown: 16

Skills	Rank	%
Medicine	Teacher	92
Rifle	Teacher	82
C.L. (English)	Teacher	96
Antiques	Teacher	99
Discipline		%
Restore Stamina		64

**Weapons:** Rifle  
**Age** 37 **Ht.** 5'10" **Wt.** 160  
**Nationality:** Egyptian

Once a surgeon in the Egyptian Army, Dr. Ashar is now a highly regarded physician in the Cairo area. His passion for antiques led him to explore the pyramids at Giza, where he encountered a still-unidentified creature. Soon afterwards, he encountered S.A.V.E.

## Sharon D'Arcy

STR 44 DEX 66 AGL 50  
PER 70 PCN 62 STA 42  
WPR 50 LUCK 62  
Unskilled Melee: 47  
Sense Unknown: 12

Skills	Rank	%
Filching	Teacher	94
Lockpicking	Teacher	94
Rifle	Teacher	96
Discipline		%
Mental Shield		62

**Weapons:** Rifle  
**Age:** 26 **Ht.** 5'3" **Wt.** 105  
**Nationality:** Canadian

Sharon D'Arcy has turned around completely—from jewel thief to envoy. Born into a wealthy Montreal family, Sharon grew up around the finer things of life, and soon began to take those finer things from Canadian and French museums. It so happens that a small museum in Marseille was haunted; that gave Sharon food for thought. She joined S.A.V.E., but only after returning her booty—secretly, of course, and in the dead of night.

## Michelle Juillet

STR 44 DEX 46 AGL 50  
PER 52 PCN 72 STA 54  
WPR 72 LUCK 52  
Unskilled Melee: 47  
Sense Unknown: 14

Skills	Rank	%
Investigation	Teacher	95
Pistol	Teacher	76
C.L. (English)	Teacher	102
Discipline		%
Raise Perception		62

**Weapons:** Pistol  
**Age:** 31 **Ht.** 5'5" **Wt.** 120  
**Nationality:** French

Michelle Juillet, detective, has made quite a name for herself. Her thorough work in dozens of cases (several of which remained "unsolved" when Michelle found the criminal to be a creature from the Unknown) has received an international reputation. Once case of Juillet's puzzles her to this day: the strange disappearance and reappearance of some jewels from a Marseille museum.

## Donal Kelly

STR 50 DEX 54 AGL 48  
PER 70 PCN 66 STA 54  
WPR 56 LUCK 60  
Unskilled Melee: 49  
Sense Unknown: 13

Skills	Rank	%
Journalism	Teacher	92
Photography	Teacher	90
Bow	Teacher	84
Discipline		%
Prescient Dream		68

**Weapons:** Bow  
**Age:** 31 **Ht.** 6'0" **Wt.** 180  
**Nationality:** Irish

Novelist, journalist, bow-hunter, and all-around soldier of fortune—Donal Kelly has lived enough for a dozen men's lives. Born in County Sligo, Ireland, Donal moved to England, where he suffered brief and stormy employment in several stodgy British magazines. Now returned to Ireland, he lives off his book royalties—with occasional financial support from S.A.V.E.

## Antoine "Bad News" Davis

STR 78 DEX 44 AGL 60  
PER 50 PCN 64 STA 62  
WPR 52 LUCK 60  
Unskilled Melee: 69  
Sense Unknown: 12

Skills	Rank	%
Art Criticism	Teacher	88
Mechanics	Teacher	84
Martial Arts	Teacher	89
Discipline		%
Sphere of Protection		62

**Weapons:** Pistol, nunchakus  
**Age:** 29 **Ht.** 6'7" **Wt.** 260  
**Nationality:** American

Bad News Davis is just that—bad news for his unfortunate opponents in the NFL. A member of the Tampa Bay Buccaneers specialty teams, he has laid low many a kick returner with his "enthusiastic" style of play. Off the field, however, he is mild-mannered—an avid collector of Expressionist paintings, and an avid reader of the novels of Mr. Donal Kelly.

# Player Aid 1



## CENTRAL HEADQUARTERS

Fellow Members:

We're asking you and several other reliable envoys to fly to Railing, Illinois and investigate the Isle O' Fun, a property owned by a Mr. Thomas Burgess. We've arranged for your group to pose as prospective buyers of the property, in which guise you easily can gain access to the island.

What follows is a history of the island's ownership and the occurrences that interest S.A.V.E. This information has been pieced together from first-hand accounts and police reports.

The Isle O' Fun lies on Cabell Lake near Railing, Illinois. It was once a fishing resort owned by a Mr. Harold Collins, who allowed the grounds to fall into ill repair. Eugene Burgess, then a resident of Railing, purchased the island in 1952 and began renovation.

Burgess' plan was to turn the island into a amusement park. It was a good idea; two large cities bordered the lake and the area was busy with water sports during the summer. He obtained rides, built a roller coaster, and made arrangements with the cities for ferry services to the island.

Burgess also made an offer to Tony Andrucci, manager of Andrucci Entertainments. This man ran a travelling sideshow accompanied by 20 game concessionaires. Burgess explained to Andrucci that by setting up shop on the island, his group could make good money without the need to move weekly, as was their custom. Andrucci agreed, and the Isle O' Fun was opened to the public in June of 1953.

Business was brisk that summer, as it was the following year. The enterprise was something of a vacation for the carnival folk, who now need to keep on the move only during the colder months. They were most willing to pay the modest rental fee Burgess charged them.

It appears that on August 13, 1955 Burgess disappeared. His wife, with whom he now lived on the island, assumed that he was in town on a drunk and maintained the rides herself. Then early on the 15th, Vern Carlyle, owner of Murderer's Row waxworks exhibit, also vanished. On the evening of August 15, 1955 there occurred the terrible incidents that S.A.V.E. believes were the work of the Unknown.

At about 7:00 p.m. the sideshow's sword swallower and the fire eater simultaneously had fatal accidents—both men seasoned professionals to whom such a thing was unthinkable. At 7:30 p.m., terrified customers ran out of the funhouse, screaming that real monsters were inside. Soon thereafter other people were yelling about ghosts pursuing them. More deaths of carnival workers occurred, with gas stoves in the living units exploding and flickering lamps electrocuting those who examined the wiring. Then there was the most horrible incident of all: a powerful gust of wind knocked the roller coaster from its rails and sent 25 passengers to their deaths.

The island was thrown into chaos. Customers and carnival workers alike crowded onto the next ferry leaving. Many concessionaires left their properties behind. The ferry returned an hour later to pick up frightened people shouting

about strange lights, disembodied voices, and objects moving through the air by themselves. Many had been wounded and refused to say how.

The subsequent police investigation turned up the body of Burgess: he'd been bludgeoned and dumped in the lake, close to the Isle. Andrucci was found dead in his trailer, large bite marks covering his body. Carlyle never turned up.

We have reason to believe that whatever caused this horror still inhabits the island. In 1960, some teenagers made a trip out to the island in a private boat (ferry service had long been discontinued). Only one returned, wounded and insane. He died two years later in a state institution. That same year the property came into the hands of Thomas Burgess, the nephew of Eugene. He since has consistently tried to sell the island, but no interested party will purchase the Isle after having set foot on it. Many of the residents of Railing state emphatically that the island is haunted.

We've booked a set of rooms for you at Railing's Blackwood Hotel. You're to meet Burgess at his office on 125 E. DeQuincey. The appointment is scheduled for this Thursday at 6:00 p.m. Since you're reading this on Monday, you have three days to prepare for the trip and conduct research.

One of you may want to visit Railing a day early: Willy Marks, once a carnival performer on the Burgess property, now lives and works in the city. His business address is 29 W. Hawthorne. Marks is the only available witness to the 1955 incidents; all others are now dead or have dropped out of sight. Even the families of the 1960 victims have moved and can't be traced.

We're counting on you and your fellow envoys to stop this manifestation of the Unknown. We know you'll do good work.

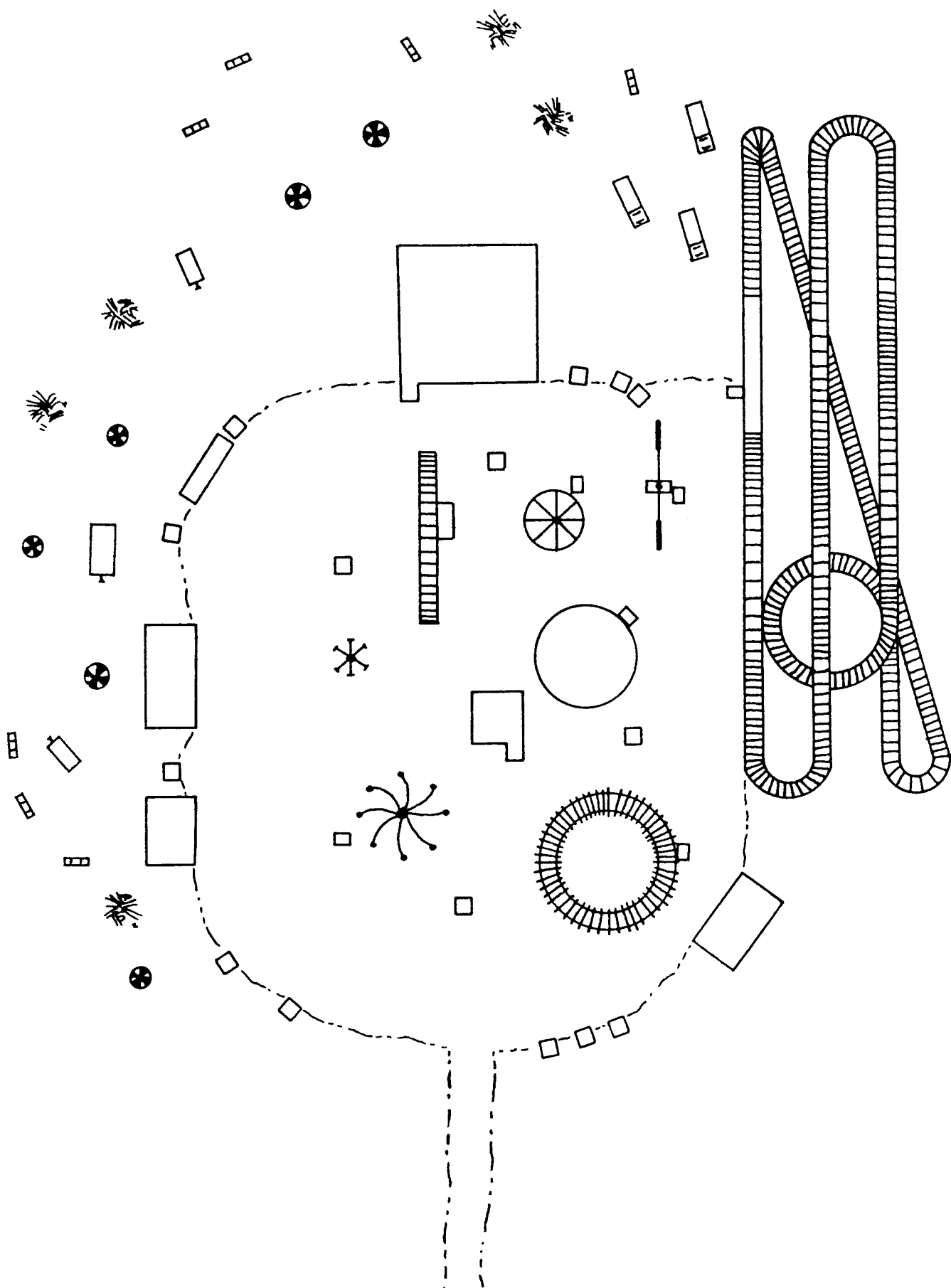
Good luck.

Sincerely,



Gordon Pym  
S.A.V.E. Central  
Dublin





# ISLE OF THE DEAD

## Player Aid 2

*August 10—*

*He's crazy. I've always known it, the way he talks to those dummies of his. He's beginning to scare me again. Maybe that's why I'm writing this down— I don't have anyone to talk to about this.*

*He says he's going to kill Burgess for pulling that blackmail stuff. I don't know how Gene found out that the guy is wanted by the cops, but it doesn't surprise me— Gene has dirt on everybody he knows. And Gene's so greedy—I really believe the story that he's got a bundle stashed somewhere on the island from that scam he pulled in Railing. I wish he'd take it and leave.*

*I think Carlyle is going to do it. I don't want to know about this.*

*August 13—*

*He's done it. he told me he did it and dumped the body in the lake. I guess I must have looked shocked—he started talking in a low voice, telling me he's killed before, and that he'd do me in if he thought I'd squeal.*

*I believe him. He's crazy.*

*August 13—*

*He's been giving me weird looks all day. I don't trust him—he's going to come for me next, I know it.*

*August 13—*

*I've go to get Carlyle before he gets me.*

*August 14—*

*It was easier than I thought. The chump never knew what hit him. He had a funny look on his face when he went down, like he wanted to get at me somehow. Good luck, guy.*

*I've buried him under the funhouse—with Burgess gone, nobody will go down there anymore.*

*The chump—maybe I should put flowers on his grave.*

seen now and then during the rest of the adventure—walking on the midway, climbing on rides, and exploring tents.

No character has more than 1d10 quarters with him. The beisacs accept no other coin, and do not take paper money.

1:15 p.m.

The ground in front of you is littered with ticket stubs, as it is throughout most of the midway. But this time, things are bizarrely different: suddenly, the stubs start moving around and jumping into the air a few inches. They appear to be shifting themselves into words. Your impression is soon verified: the tickets form the sentence, “Die, you stupid rubes,” then scatter in all directions.

1:30 p.m.

Toss a randomly chosen male PC a note with the following written on it:

You suddenly feel a chill pass through your body, then you hear a woman’s voice whisper in your ear: “I think you’re the most beautiful man I’ve ever seen. Why don’t you come watch me dance?”

This is Terri the Exotic Dancer, now invisible. She’s using *Influence* on the character to make him follow her into the Live Model Show tent.

#### Terri the Exotic Dancer, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	NA
PER	6(90)	ATT	1/*

\* attacks with influence only

**Movement:** As incorporeal, 75'  
**Class:** Incorporeal  
**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Influence*

**Manipulation:** None  
**IPs:** 540

Roll to see if Terri’s *Influence* attack succeeds. If it does, write the player another note saying that his character sees the shifting form of a beautiful scantily-clad woman floating before him, and that he’s compelled to follow her.

No other character sees the *Manifestation* of Terri, but only the fellow envoy walking off by himself, possibly saying things to the air. The *Influenced* character will not protest being led away.

Terri has her victim follow her into the Live Model Show tent, then tells him to sit and watch her perform on the stage.

Roll two more *Influence* attacks to see if Terri can maintain the discipline. If she fails (that is, if you roll 100), the *Influence* is broken and the character is free to rejoin the party. Terri, however, will attempt to *Influence* a different character within 10 minutes.

If Terri’s attacks succeed, the character obeys her and sits in one of the audience seats. If she gets an “M” result or better, the character falls in love with her and is, in effect, out of the game unless helped by the party. The other characters will find their partner staring at an apparently empty stage while he mutters, “She’s so beautiful.” He refuses to leave his seat.

Fortunately for the party, Terri’s *Influence* discipline is weaker than most: a single shot of Restore Will-power brings the victim to his senses. If her *Influence* is broken, the humiliated Terri bothers the characters no further.

5:00 p.m.

The speakers at the carnival’s entrance burst into life, blaring the “Colonel Bogie March.” From the sideshow you hear a voice shouting, “Step right up, ladies and gentlemen. The show is about to begin.”

If the PCs go to the speakers, they find that the electrical wiring was torn

loose years ago. The music stops shortly thereafter.

If the party goes to the sideshow, read the players the following:

At the podium in front of the sideshow tent stands a semi-transparent man. He smiles and says, “That’s right, folks, step closer.” Two other ghostly figures are on the bally stage, hovering several inches above its surface.

These are common ghosts. The figure at the podium is the sideshow talker, and those on the stage are the snake charmer and the midget, respectively. They have identical statistics:

#### The Sideshow Performers, Common Ghosts

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* see description of chilling touch in introduction

**Movement:** As incorporeal, 75'  
**Class:** Incorporeal  
**Type:** Independent

**Discipline:** Manifestation (unique to ghosts)

**Manipulation:** None  
**IPs:** NA

Have the players make fear checks. Surprise checks do not apply here. These ghosts will not attack the party, but they’ laugh if anyone flees.

The talker continues:

“Folks, you have the opportunity to se the premier attraction on the midway: The Great Andrucci Wonder Show. Inside you’ll see Grace, whose mother was frightened by a snake, giving her innocent child a mysterious power over deadly reptiles.” The female figure on the stage drifts froward and displays the python wrapped around her. She winks at the party. “Then there’s Count Litmus, the



---

world's shortest man, who'll delight you with his wit and acrobatic skill." The ghostly midget does a back flip, turning slowly in the air and stopping when he's head downward. He remains suspended this way, his arms outstretched as an applause cue. "Don't mind the Count, folks. It's been a while since he's had an audience," says the talker.

"And there's more: Flamo the Magnificent, who swallows burning coals; El Tigre, who eats a sharp, deadly steel; and the most startling of all, the Great Andrucci, the most brilliant exponent of illusion and sleight of hand ever to walk the earth. 'What's the price,' you ask, 'to be admitted to view this collection of wonders?' Normally, friends, it's 50¢ for adults and a quarter for the kiddies. But tonight's a special night, folks. So I'll tell ya what I'm gonna do." The talker leans forward. "As guests of the Isle, we're admitting you free. Now that's an opportunity you can't afford to pass up." He laughs and fades away, as do the performers on the stage.

---

If the characters don't enter the side show and begin leaving, read the following aloud:

---

A man steps in front of you and blocks your path. He's tall, has silvery hair and a goatee, and wears an old set of tails. Unlike the creatures you've just seen, this fellow looks very substantial.

The man glares at you and says, "No one refuses to see my performance."

---

This is Tony Andrucci, the side show manager. He means what he says.

---

### Tony Andrucci, Vaudeville Remnant

STR	3(40)	PCN	5(75)
DEX	5(65)	STA	3(45)
AGL	5(60)	EWS	135
WPR	7(105)	FEAR	4
PER	3(45)	ATT	1/50%

**Movement:** As incorporeal, 150'; as character when corporeal

**Class:** Special

**Type:** Independent

**Disciplines:** *Inhabit*, Manifestation (unique to ghosts), *Raise Wind*, *Blind*

**Manipulation:** Yes, when corporeal  
**IPs:** 1080

Since Andrucci looks like a healthy living man, the players need not make a fear check for their characters until after this ghost attacks (and not even then if their characters have met him before in the House of Mirrors).

Andrucci uses *Blind* on one party member, then walks into the side show tent, expecting the party to follow. If they don't, he returns and fights the characters to the death.

A victim of the *Blind* discipline can be cured by one of the two methods:

1. By two separate, successful acts of Restore Stamina.

2. By spending Luck. The defender may make a Luck check once per minute, losing a point of Luck permanently each time he checks. A successful check restores sight.

---

When the party enters the side show, read the players this:

---

You enter the tent to find a lone figure at the far end of the stage, sitting on a chair and poring over a large book. He appears solid and alive. When you approach he looks up and hastily places the book aside, which you see to be a magician's text. The man is tall, has silvery hair and a goatee, and is wearing an old set of tails. He rummages through a trunk of magic props, pulls out a deck of cards, then starts performing elaborate flourishes with them while telling bad jokes in a numbing monotone.

---

Andrucci continues to perform with the cards and other props from the trunk (wooden balls, silk handkerchiefs, large silver rings) until the characters start to leave, or until they

interrupt him. He then casts *Blind* on the one character he feels is the most offensive. A fear check is required of the players at this point. (Andrucci can be destroyed by any PC who jumps on the stage, picks up the magician's text, and states that he now knows how Andrucci's tricks are done. The ghost howls in rage when this happens; countless hairline fractures, like those on a cracked vase, appear on his body. Then Andrucci shatters, and the pieces vanish before they hit the ground.

If, without picking up the book, a character simply states that he knows what Andrucci is doing, the ghost looks startled and say, "I don't believe you. Prove it." The character has one round to grab the book before the magician *Blinds* him.

After Andrucci is destroyed, the PCs who inspect the trunk find that it contains a jumble of ropes, fake flowers, chrome-plated tubes, and other items used in his act. Among these they'll discover an old Chinese puzzle box. Anyone who rolls under his Perception three times in succession is able to open all of its panels.

Of course, it's easier just to break the thing.

Inside of the box are some folded papers. These are a written account by Andrucci of the events leading up to the murders of Burgess and Carlyle. They also tell the characters where they can find Carlyle's grave—information they need to destroy the doll master.

Turn over the Map of the Isle, and let the players read Players' Aid 2 when their characters discover these papers.

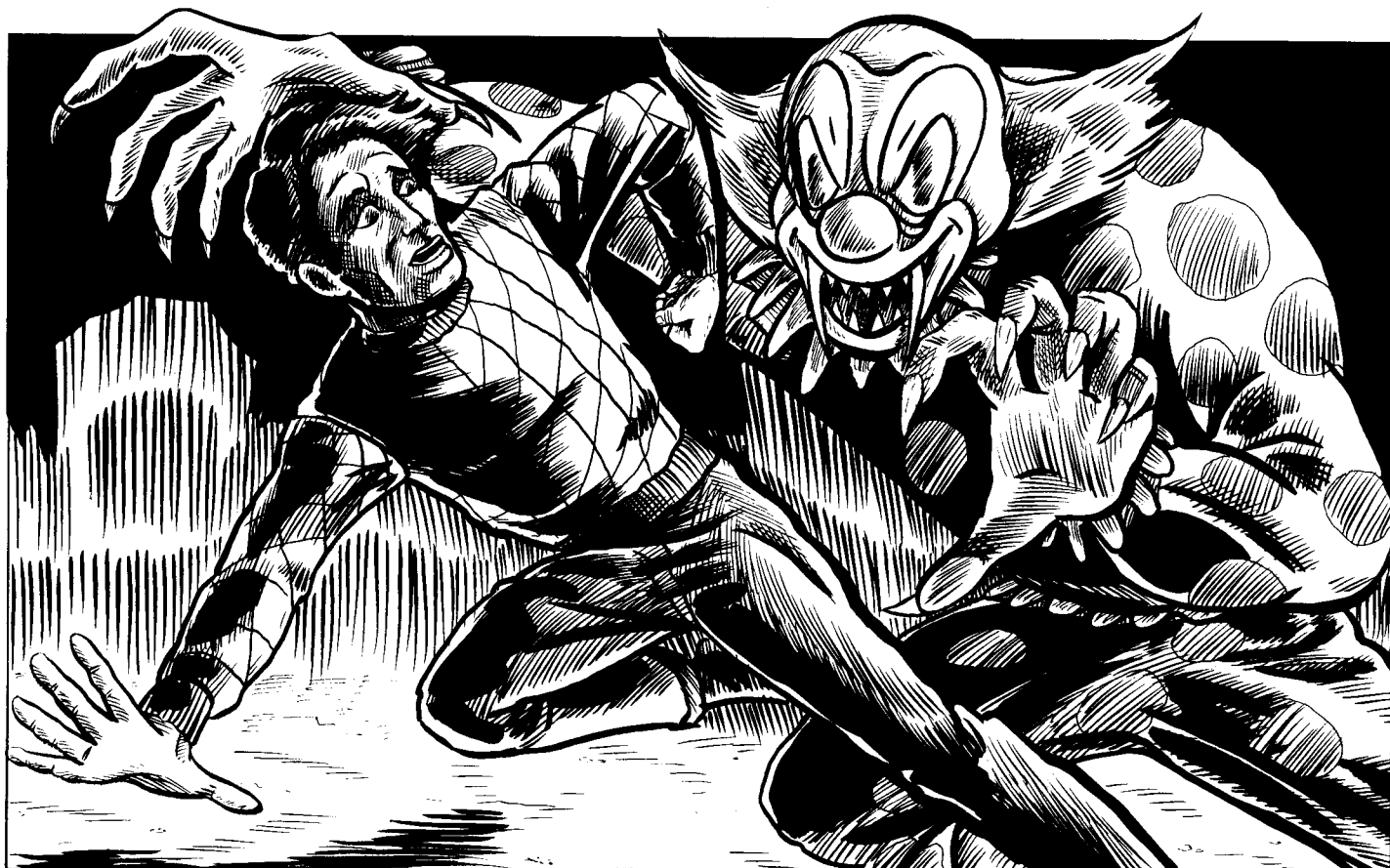
7:00 p.m.

Since tonight it's cloudy, the characters are able to see for only 30 feet if they don't use their flashlights. Be sure that the players are aware of this.

Read the following aloud:

---

You hear voices shouting. "Games of skill and chance, three tries for a quarter, double your money, win your sweetie a kewpie doll..." The



shouts continue, repeating the same words.

If the party doesn't investigate, the voices continue to come from locations G, H, and I on the map until midnight.

When the characters decide to walk by these locations, read this to the players:

You follow the shouts to the first three games at the right of the entrance. Manning each of these booths is the foggy, shifting form of a man wearing a cap, his sleeves rolled up for business.

The creature at the U.S. map game says, "Here's some folks that know an opportunity when they see it. Howzabout it, sports?"

These are of course, the Game Operators.

#### The Game Operators, Common Ghosts

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

*\* see chilling touch description in introduction*

**Movement:** As incorporeal, 75'

**Class:** Incorporeal

**Type:** Independent

**Discipline:** Manifestation (unique to ghosts)

**Manipulation:** None

**IPs:** 270 each

Have the players make fear checks. If anyone flees, the operator on the right says, "Well, now, I've never seen any-

one *that* afraid of losing his money." The other two concessionaires respond as if the remark is a laugh riot.

These ghosts can't manipulate anything and therefore can't run their games—their invitation to play is only their idea of a joke. No matter what the party's response is, read the following to the players:

The ghost in the center booth smiles, then yells, "Hey rubel!" All three of them now float over the counters and drift toward you.

The ghosts attack the party with their chilling touches for 5 rounds, or simply pursue them for that period if they run. Any character brought to unconsciousness awakens unharmed.

The game operators remain at their concessions and shout their come-ons until midnight, and resume this at 5:00 p.m. on Saturday. They always

attack the party if the characters walk by their games, though no more fear checks will be necessary here. But if one of the PCs says, "I'm with it" or "We're with it," the ghost at location H will say, "Oh. Why didn't you say so, buddy?" The characters will be bothered no longer by these creatures after this. The operators, however, remain in their booth during the times given above.

### Saturday

4:00 a.m.

Burgess sends a *Deadly Dream* to one unfortunate character (please, try not to make it the one who had *Dream-send* the previous night!). The *Deadly Dreams* discipline is described in detail in the Introduction.

Roll the ghost's attack and check it against the character's current Willpower, then make a note of the results.

Read this to the chosen player:

You dream that you're running down the midway, pursued by a horrible creature. This thing wears a polka-dot clown outfit, oversized shoes, a ruffled collar, and big red clown nose that sits on a face covered with red and white make-up. Fangs several inches long extend over its lower lip, and it slashes at the air with an impressive pair of claws. It's closing on you quickly.

Just when you can feel the hot breath of the creature on your neck, you awake. Then you immediately become aware that the creature from your nightmare is standing above you.

### Clown Creature (unique)

STR	5(75)	PCN	6(90)
DEX	2(30)	STA	5(75)
AGL	4(60)	EWS	NA
WPR	4(60)	FEAR	6
PER	NA	ATT	1/68%

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

**Class:** Corporeal

**Type:** Servitor

**Discipline:** NA

**Manipulation:** Yes

**IPs:** 600

The creature attacks the victim of the dream immediately. Only one such creature appears, and inflicts no more than "L" damage on the character. It vanishes after one round. The victim of the *Deadly Dream* does not need to make a fear check after awakening, but the other party members must do so. Anyone on watch when the clown creature appears will see it materialize at the sleeping victim's feet.

Tell the player whose character had the dream how much Willpower the discipline cost him. This character does not regenerate any more Willpower or Stamina for the rest of the sleeping period.

9:00 a.m.

It's raining when you wake up this morning. A heavy downpour soaks the grounds outside.

It will continue raining in this way until 4:30 p.m. The party probably will be discouraged from exploring the carnival in this weather. If Andrucci has not yet been defeated, he discourages them further by using *Raise Wind* if they walk outside.

Nothing bothers the characters if they stay inside until the rain lets up, but roll dice once in a while to put them on edge.

4:30 p.m.

The rain has been letting up for a few minutes. It looks as though you can go outside and risk getting hit by nothing more than a drizzle. The carnival is utterly quiet.

The reach of flashlight beams is cut to 50' by the drizzle for the rest of today and tonight. Be sure that the players are aware of this.

Only if the party has not yet defeated the doll master should you read the following aloud:

5:00 p.m.

You suddenly hear giggles and mocking laughter. The creepy kid and his friends and family are standing all around you. They're not crowding you or attacking, but they seem to be waiting for something to happen.

Then you hear a yowl and a couple of high-pitched yips. You turn to see the wax statue of Al Capone walking toward you. His hands are reaching for you, and he sports a flashy set of sharp teeth that he gnashes eagerly. Flanking him are two toys from the game concessions: one is a plush circus strong man, and the other is a marionette wearing a cowboy outfit. Their mouths are working also, as they bark out joyous but bloodcurdling yelps.

This is the attack of the doll master.

### Vern Carlyle, Doll Master

STR	NA	PCN	5(60)
DEX	NA	STA	NA
AGL	NA	EWS	120
WPR	6(90)	FEAR	6*
PER	NA	ATT	**

\* for inhabited dolls

\*\* Attacks 1/40% as doll

**Movement:** As incorporeal, 75'; As doll, L 75' A NA W 75'

**Class:** Incorporeal

**Type:** Independent

**Discipline:** *Multiple Inhabit* (unique)

**Manipulation:** Yes, in doll form

**IPs:** 240

The players must make fear checks against column 6 of the Action Table. Anyone who flees will be laughed at scornfully and have food thrown at him by the customers.

If the characters run to Carlyle's grave with the intent of destroying the ghost, turn to letter P in Part IV of this booklet and play the encounter described there. Any doll the characters



carry with them to drop in the grave fights them all the way. The doll attacks continue until Carlyle runs out of Willpower. And remember: the dolls are indestructible while they're *Inhabited*.

9:00 p.m.

If the party has not yet figured out how to defeat Burgess, this ghost now goes in for the kill. Read the following only if the characters are utterly lost for a solution:

You walk down the midway with a throng of ghosts at your heels. Now a ball of light flies in from one side and blocks your path. It forms itself into the figure of a large fierce-looking man with a vicious grin on his face. His body is cloudy and

unsubstantial, and he floats a few inches above the ground. "You pathetic rubes," he says. "It's time I put you out of your misery." He advances. The audience of ghosts cheers him on.

#### Eugene Burgess, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* attacks with chilling touch.

**Movement:** As incorporeal, 75'

**Class:** Incorporeal

**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Animate Dead*, *Deadly*

*Dreams*, *Haywire*, *Telekinesis*, *Total Illusion*, *Ghostly Lights*

**Manipulation:** None

**IPs:** 1890

A fear check isn't necessary here if the characters already have encountered Burgess.

Burgess attempts to bring all characters down to 0 Stamina with his chilling touch. He pursues any PC who flees. When all of the characters are unconscious, he'll murder them in a variety of ways. If this happens, the island will remain haunted by the ghosts not yet destroyed by the party.

Burgess may be a dangerous enemy, but don't despair for your players just yet! A more upbeat ending is described in Part IV of this booklet.

# IV. LOCATION ENCOUNTERS

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Here are described all places of interest on the island and the encounters, if any, that may occur at each location. Keep in mind that on Thursday night, all rides have covered cars and all booths and tents are closed; the party must open them to see what's inside. By Friday morning, the ghosts have uncovered everything. Make sure that the players have the Map of the Isle O' Fun before you use this part of the scenario; remember to read all boxed information aloud.

All tents are 10'x 10' unless the description says otherwise. All rides have ticket booths.

## A. Auto Graveyard

---

This is an abandoned automobile, pitted with rust from exposure. All it seems good for is scrap metal.

---

Not even a character with Mechanics Skill can get any of these cars running.

## B. Dumped Truck

---

Here lie the remains of a flatbed truck. Like the autos, long disuse and exposure have ruined it.

---

And also like the autos, dead forever.

## C. Abandoned Tent

---

This looks like a miniature circus tent, rotted by the elements. Inside are an opened cot, a portable gas stove, some cooking and eating utensils, and some scraps of clothing. Long blades of tendril-like grass have overgrown all.

---

This is what's left of a living top, as the carnies call it. The former occupant either is dead or fled.

## D. Ashes to Ashes

---

These are the burned remains of what probably was a tent. They look as though they've been sifted.

---

This was the site of a gas stove accident in 1955. Ghosts play here when they have nothing better to do, which is often.

## E. A Trailer

---

This is a small trailer. Steps lead up to an open door. Inside are a gas stove, a sink, a twin-sized bed, a table, and three chairs. Woman's clothing (some conventional, some sequined), cosmetics, and cooking utensils are strewn everywhere. Upon entering the trailer, you're suddenly struck by the feeling that someone is watching you from behind. This proves groundless: you are absolutely alone.

---

This trailer was the residence of Terri, the Live Model Show dancer. Terri's ghost is presently at home, giving the characters otherworldly nudges to tease them. If any character uses his Sense Unknown ability successfully while here, he senses an invisible something leaving through the door. Terri doesn't like being ogled without her permission.

When any character searches the trailer carefully (after his player first makes a successful Perception check), under the scattered clothing he finds a doll-sized toy octopus. A note is attached which reads, "Terri— Our pal here is guarding our Future. Love, Gene."

This is a clue to the location of Burgess's money: it's stashed in the gearbox of the Octopus ride.

## F. Another Trailer

---

This is a small trailer. Its inside is bare except for an old mattress.

---

There's nothing for the party to find here.

## G. The Ball and Ten Pin Game

---

At the front of this concession is a waist-high counter, on which rests a bowling pin. Hanging from above is a rod that runs parallel to the counter. A bowling ball is suspended from this by a chain. Among the prizes at the rear of the tent—clocks, radios, glassware—is a sign: "A Game of Science and Skill. Hit the Pin on the Backswing. 25¢ a Try."

This was a no-win proposition for any customer, hence the expensive prizes: the concession owner never needed to worry about losing them.

## H. The U.S. Flasher Game

---

At the rear of this tent is a map of the United States. Each of the states is painted one of four colors—red, brown, yellow, or blue—and each has a small electric bulb sticking out of it. A large upright game wheel stands near the map. The counter in front is laid out with colored squares that have the names of states on them: obviously a betting table. A painted sign dominates all of this: "Place Your Bets!—On a Color—On a State—On a State East of the Mississippi—On a State West of the Mississippi—We Pay Winners in Cash!"

---

Long ago, the lights would jump around on the map when the wheel was spun, leaving one state lighted when it stopped. If the characters explore the booth, they'll find the wire that enabled the operator to slow the wheel from a distance.

## I. The Baseball Rack

---

Behind the counter of this concession is a large wooden rack, honeycombed with square openings like those in a soda crate. Each of these openings has a number painted on it, from 1 to 5. Expensive-looking prizes, each with numbers attached, are at the back of the tent, and a basket full of baseballs sits on the floor of the concession. A sign reads: "Three Balls for a Quarter. Win a Prize If Your Hits Add to More Than 6. It's E-Z. It's Fun."

---

Because of the angle of the rack, the balls invariably would bounce back out of the holes they landed in.

## J. The Live Model Show

---

This tent is larger than most of the others, at least 50' across. Painted banners hang from it that pro-



---

claim, "Live Model Show," with silhouettes of females flanking the words. A ticket booth stands next to the tent's entrance.

---

If the characters enter the tent, read on:

---

Inside are three dozen chairs arranged in rows before a stage, behind which there seems to be a closed-off area.

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When the PCs look behind the partition, continue:

---

Here are two large tables with four chairs that sit against the canvas walls. Mirrors and make-up are scattered on the tabletops.

---

There's nothing unusual for the party to discover here.

### **K. The Roller Coaster**

---

This is the roller coaster, the site of the accident your report briefly described. The sign above the ticket booth says, "Gene's Jet. 35¢." Through the white wooden rail supports you can see a pile of crumpled red and blue metal, which probably are the remains of the crashed cars.

---

The party finds nothing of interest around this ride, except old blood stains on the wrecked cars.

### **L. The String Game**

---

A large table sits in the middle of this booth, holding many expensive prizes mixed with cheap toys. A string extends from each item up and over a wooden arch that spans the end of the table. This arch has "String Game—25¢" painted on it. The ends of the strings are bunched together and hanging over the front counter.

---

One only had to pull a string to win the prize attached to it, but the concession owner, who held the strings' ends, always made sure that the customer got a cheap toy.

The strings are rotted, and break if a character pulls on them.

### **M. The Duck Pond**

---

This concession has a long, narrow, waist-high table at its front. The nearest long side of this table is a sunken channel, and the far side is a tunnel that opens at both ends onto the channel. Toy ducks, the kind that children use in bathtubs, rest in the channel's bottom. The prizes at the rear of the tent are all toys, ranging from cheap plastic to fancy plush. Each of these has a number attached to it. The sign says, "The Duck Pond. 10¢ a Try. An Easy Game Of Chance."

---

The ducks have numbers printed on their undersides. Almost none of the duck's numbers correspond to those of the better toys.

The channel once was filled with water, and a motorized circulator carried the ducks down the channel, through the tunnel and back down the channel again.

### **N. The Dart Game**

---

A large dart board covers the rear of this tent. A few darts are imbedded in the board, next to broken and deflated balloons. A box containing more darts sits on the concession's floor. Three shelves of toys line the left end of the tent; the lowest of these shelves holds trashy plastic toys; the second, small dolls; and the highest, large plush animals. A sign reads, "3 Darts for 25¢. Pop the Balloons. 1 Balloon—any toy from lowest shelf. 2 Balloons—any toy from middle shelf. 3 Balloons—Any Toy From the Top Shelf!"

---

This was the most fair game in the carnival, but the odds were still very much in favor of the operator: the balloons were affixed to the board by their necks, and very likely to bounce out of the darts' way unless hit directly in their centers.

### **O. The Funhouse**

---

This is a dark wooden building about one and a half stories tall. Four windows and a door are set in the front, all tilted at crazy angles. The windows are actually false and respectively have a vampire, a witch, a mummy, and a hangman's noose painted on them. The door is real and open, and stands to the left. A white sign with red lettering hangs from the roof. "The Madhouse," it proclaims.

---

If it's now Friday night and the party has not yet entered the Funhouse, read the players the following boxed information. Don't read this passage if the characters already have been inside.

---

A large, pulsing ball of light floats slowly into view from the back of the building. It stops near the door as if peering in for a second, then enters.

---

If the characters walk around the building, they find two other false windows, one on each of its sides, which have paintings of inmates trying to get out. The bottom of a chute protrudes from an opening on the building's right side. The back of the funhouse is metal-surfaced, a small door in its center.

Turn to the description at P if the party enters this back door.

When the PCs decide to enter the front door, refer to the Map of the Madhouse as you read the following aloud:

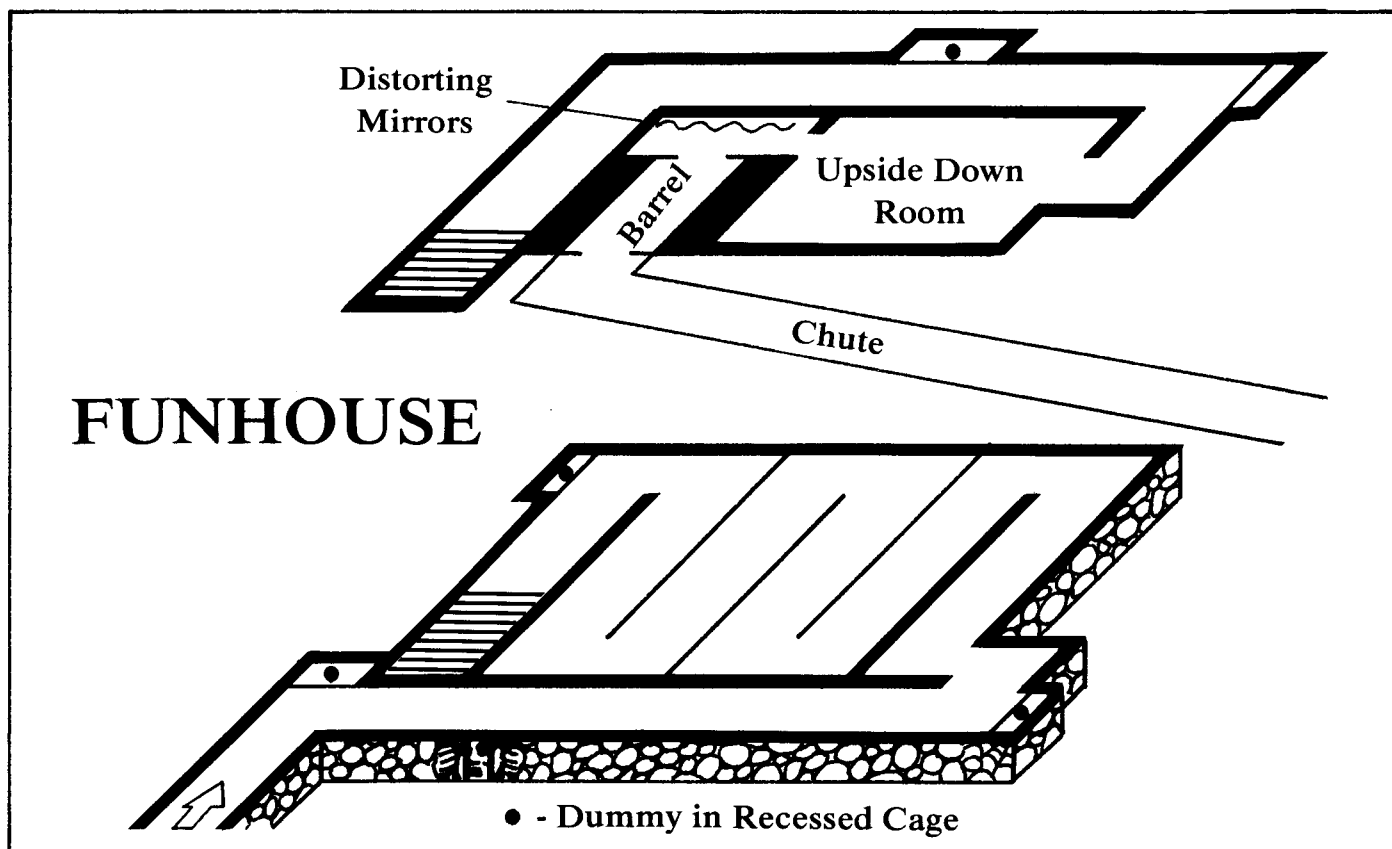
---

The interior of the funhouse is totally dark, requiring the use of flashlights.

Directly ahead is a recessed cage that contains a dummy of a man lying on a torture rack. It's not a very good portrayal; in fact, the victim looks bored.

This passage is only 4 feet across, preventing you from walking two abreast. It goes only 10 feet before turning right.

When you turn the corner, a hallway stretches before you for



about 40 feet. A grinning dummy monster stands in a cage at the hallway's end. The floor ahead has a metal disc and rectangular panels set in it.

Give the players a moment to digest this, then continue:

When you reach the midpoint of this hallway, you begin to hear sounds. Howls, screams, and minor-keyed organ music reach your ears; and though the sounds aren't loud, they reverberate throughout the funhouse.

Burgess is using *Haywire* on the old funhouse sound track to lend the place a little atmosphere. Any player who asks can be told it's a recording. The sounds cease after 1 minute.

Pause to let the players consider the situation, then continue:

When you reach the cage, you can see the dummy is of the garden-variety furry creature type—not especially frightening. The passageway makes a sharp left here.

After the corner is turned, directly ahead is a room tilted slightly to the right. Parallel rails run through the room, and an exit stands in the right corner of the opposite wall.

The rails (see map) encourage those who walk through the room to take a back-and-forth path to the exit. The party has no problem if they choose to slide under the rails.

Another dummy in a cage greets you when you pass through the exit: a vampire rising from its coffin. The workmanship on this dummy is much better—the eyes have an especially evil gleam—and if the mechanism were working it might be pretty scary.

The passageway heads off to the left about 20 feet and ends at some stairs leading up.

Pause and ask the players if they're continuing, then read on:

When you reach the foot of the stairs, you hear a chittering noise from behind. Looking back, you see a large rat move into view from out of the tilted room. It sits up and sniffs the air, then seems to sneer at you. Suddenly a pack of rats piles into the narrow hallway, all squealing angrily and climbing over each other. They begin moving forward.

The party has triggered an illusion set by Mr. Burgess. The players each must make fear checks now against column 3 on the Action Table. Those characters who fail the check must run upstairs. Those who hold their ground see the rats stop 5 feet short of the party and vanish after 3 rounds. Shooting the illusion won't disrupt it, but moving within 5 feet of it makes the pack disappear.

If the characters don't feel up to exploring the rest of the funhouse after this and retrace their steps, they encounter the skeleton from upstairs blocking the way out. It forces them into melee.

The stairs turn to the right, leading up to a second floor hallway that has a conveyor belt for a floor. The belt is still and reaches ahead 10 feet before the hallway turns to the right. Ghostly images are painted on the walls. Their eyes seem to follow you.

After the turn, the hallway reaches 40 feet before turning right again. An empty cage lies at the end of the passage: its door stands open. The floor of this passage is made of soft foam rubber.

As before, give the players a short time to size things up. Then continue reading:

At the hallway's midpoint there's a cage to the left, containing the best-made dummy you've seen yet: a mummy in an opened upright coffin. The figure's wrappings and exposed flesh appear surprisingly real. The bars between you and it are a comfort.

Suddenly, lights flicker in the cage and the mummy leans forward. A recorded laugh rises from its mouth.

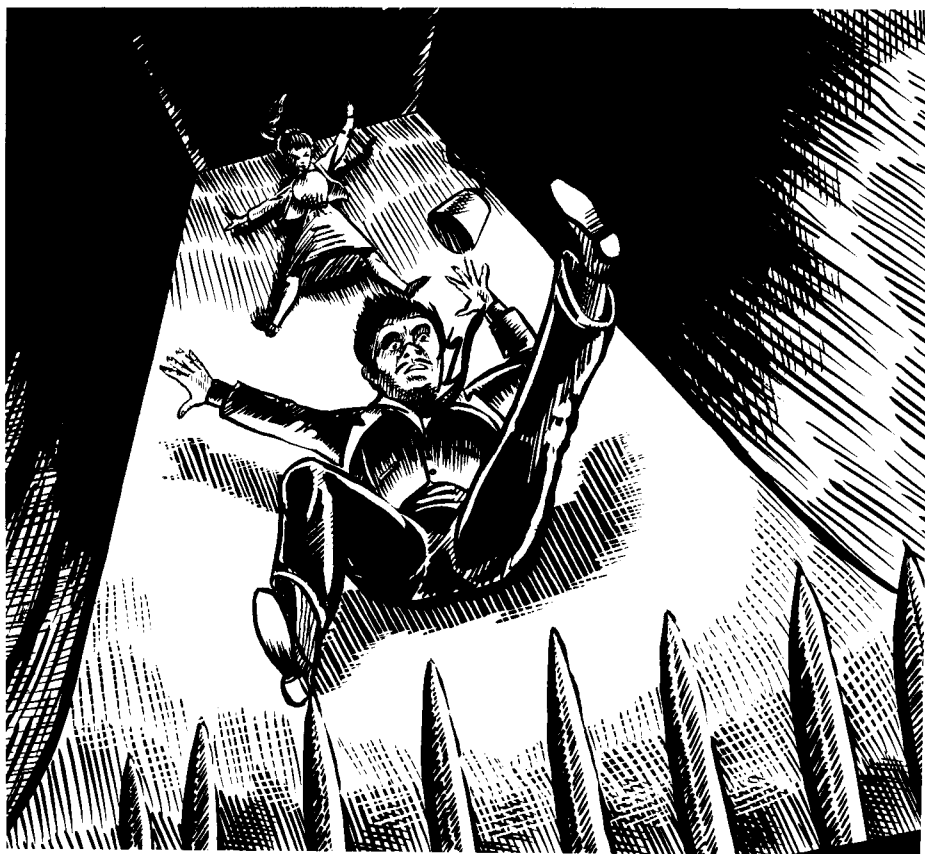
Burgess is using *Haywire* again. The characters have triggered another illusion:

There's a crash. At the corner you've just turned a trap door has opened in the floor. A hellish red light comes out of the hole; the walls glow. A huge black spider, its body as big as a dog's, clambers out and makes its way toward you. The creature's mandibles are working, as if the thing anticipates food.

The PCs must make fear checks against column 5 of the Action Table. Resolve these, then read the following:

You hear a shuffling noise, and turn to see an even larger spider blocking escape and scuttling forward.

Those who are fleeing from the first spider are helplessly frozen in terror for the rest of the round. They also



lose an additional 1d10 points of Willpower.

Those who pass the first fear check must make new ones when seeing this other illusion, resolved again on column 5. Anyone who fails his second check stays where he is, cringing.

Gunshots do not disrupt the illusions. Read on:

The spiders stop and prepare to pounce. They leap! And vanish.

Sinister laughter echoes through the funhouse. It increases in loudness, becomes almost unbearable, then ceases abruptly.

Burgess is enjoying his joke.

Allow the party some breathing time, then continue reading:

You've come to the empty cage. It's apparently been unlocked, and the dust on the floor seems to have been disturbed. Heavy wires dangle from the enclosure's ceiling.

The passage heads to the right for 10 feet, then turns right again.

You stand at the entrance of a

room that looks as if it's literally been turned upside-down. All furniture is nailed to the ceiling and several framed pictures portraying goofy-looking creatures are nailed upside-down to the walls. It looks as though it's an easy walk to the exit across the way, if it weren't for the ...skeleton blocking your path.

The skeleton advances with a clatter of bones. Then it rips off its left arm and brandishes it like a club as it closes.

When Burgess was alive it amused him to keep a genuine skeleton in his funhouse. He's released it from its cage down the hall and has used *Animate Dead* on it.

#### Skeleton

STR	4(60)	PCN	2(30)
DEX	2(30)	STA	4(60)
AGL	3(45)	EWS	NA
WPR	2(30)	FEAR	5
PER	NA	ATT	1/53%

**Movement:** L 75'A NAW 30'

**Class:** Corporeal  
**Type:** Independent

**Disciplines:** NA  
**IPs:** 500

Resolve fear checks, then conduct melee as in the creature's description in the Introduction. When one of the characters hits the skeleton's sternum with a called shot, the creature's bones fly apart and scatter.

After the characters compose themselves and cross to the room's exit, continue reading:

You walk directly into another room. On the left is the large funhouse barrel, now still, and on the right are distorting mirrors, which catch and warp your flashlight beams.

There's a laugh from behind you. At the threshold you just crossed, the misty form of a large man hovers above the floor. He smiles evilly and laughs again.

This is Eugene Burgess, trying to frighten the party into the barrel, which he'll send spinning by use of *Haywire*.

#### Eugene Burgess, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* attacks with chilling touch.

**Movement:** As incorporeal, 75'  
**Class:** Incorporeal  
**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Animate Dead*, *Deadly Dreams*, *Haywire*, *Telekinesis*, *Total Illusion*, *Ghostly Lights*

**Manipulation:** None  
**IPs:** 1890

Resolve fear checks. Those who flee run into the barrel just after it starts to move. If any character is in the barrel alone, he can scramble out after one

round. If he's accompanied by other characters, though, he'll need to pass a general Agility check to get out. Make this roll once a round until it's successful and the character is free.

Because of the speed at which the barrel moves, all characters take 1d10x2 points of non-wound Stamina loss each round they tumble in it.

Any character who refuses to run from Burgess has to engage in melee with him as he uses his chilling touch. Of course, the character eventually will be forced into the barrel also.

Read the following to those players whose characters have made it through the barrel:

Before you lies the only exit: a chute that glides down into blackness.

When someone jumps onto the chute, read on:

You slide at a moderate speed toward light at the bottom. Then you see them—the long glistening knife blades that wait for you to connect.

This is an illusion that vanishes when a character gets within 5 feet of it. Any character can stop himself by pressing his arms and legs against the walls, after passing a general Strength check. Any other character who has jumped on behind him, however, bumps into him and sends him sliding down.

#### P. The Funhouse Crawlspace

A small door stands in the middle of the funhouse's back wall.

The door opens easily. Read the following if the PCs enter:

This is a small room with a low ceiling and an earthen floor. The gears and belts above you are obviously parts of funhouse devices upstairs. A couple of crates and a shovel sit in the far left corner.

The crates are empty.

Anyone making a general Perception check while in this room notices that the dirt in the room's center has faint square outlines in it, as if it's been tamped with a shovel. Digging on this spot to a depth of three feet reveals the body of Vern Carlyle.

Once the party uncovers the body, read the following aloud:

You hear a yowl and approaching footsteps. Coming to investigate are two man-sized wax statues and an over-sized toy panda. They snarl, and gnash some very nasty-looking teeth.

The doll master attacks!

#### Vern Carlyle, Doll Master

STR	NA	PCN	5(60)
DEX	NA	STA	NA
AGL	NA	EWS	120
WPR	6(90)	FEAR	6*
PER	NA	ATT	**

\* for inhabited dolls

\*\* Attacks 1/40% as doll

**Movement:** As incorporeal, 75'; As doll, L 75'A NA W 75'

**Class:** Incorporeal  
**Type:** Independent

**Discipline:** *Multiple Inhabit* (unique)

**Manipulation:** Yes, in doll form  
**IPs:** 240

He's *Inhabited* Burke and Hare from Murderer's Row, along with Mr. Panda. These figures attack the party until a doll is thrown into the grave (if the party isn't carrying a doll, Mr. Panda will do nicely). When the characters do this, the shoveled-out dirt flows back over Carlyle's body, as if drawn by a magnet, and the attacking figures collapse.

Any doll that the PCs have carried to Carlyle's grave fights the party once they decide to dig.

#### Q. The Fortune Teller's Tent

Here is a small round tent with a banner on its side: "Stella May—

---

Psychic Life Readings—Authentic Astrology—Cryst L Gazer—Who You Will Marry—Your Friends—Your Enemies—Your Sweetheart—Come In.”

Inside is a small table and two chairs. The tent is otherwise empty.

---

Stella May lived to open a laundromat in Hammond, Indiana.

---

### R. Murderer's Row

Here is a large tent, about 30' long. A banner across its top reads, "Murderer's Row—America's Most Fiendish Killers Immortalized in Wax—15¢."

Inside are six wax statues. Two of them wear 1920's clothing and train Thompson Machine guns on you. Two young-looking male figures are in the act of opening a grave. The statue of a woman wearing an apron and mixing something in a bowl stands at the end of the tent. All of them glare at you as if they were alive.

---

This was Carlyle's exhibit. The murderers are John Dillinger, Al Capone, Burke and Hare, and Jane Tensile (who beat her husband to death with a lead spoon when he wouldn't allow her to vote). There are no written explanations in the tent; Carlyle gave each celebrity's history orally.

Continue reading only if the party has not yet defeated the doll master:

---

You know, it looks as though the woman on the end is moving. She drops her bowl and spoon, and stiffly moves forward, clawing at the air with shiny wax fingers. Her mouth opens and releases an ugly hiss.

---

The doll master attacks!

After fear checks are resolved, the wax woman engages in melee for 3 rounds before collapsing. Unless the party meddles with his grave first, Carlyle saves the rest of his energy for the kill on Saturday night.

Once this location encounter occurs, it does not occur again.

---

### S. Big Tom

The sign says, "Knock Big Tom Off the Stand. Win the Prize of Your Choice. 3 Balls for 25¢." Big Tom must be the flat-bottomed cat doll that sits on a stand about 5 feet high. A basket of baseballs rests on the floor of the booth, and a rack of prizes sits at the tent's rear. The front counter marks where the pitcher stood.

---

All the party can find of interest here is the weight in Big Tom's bottom that made him so hard to topple.

---

### T. The Side Show

A banner reaching across this 60-foot-long tent declares that this is the home of the Great Andrucci Wonder Show: "EDUCATIONAL—THE GREATEST COLLECTION OF WONDERS UNDER ONE ROOF—THE IMPOSSIBLE COME TRUE". Other brightly colored banners illustrate different attractions: Flamo the Magnificent licks a burning torch, Captain Billy the Living Gallery flexes to better show off his tattoos, Count Litmus the Tiny Tumbler balances himself on one hand, Grace the Snake woman proudly displays her scaled thighs and arms, and the Great Andrucci levitates a hypnotized woman. "And More," says another banner: "Scientific Marvels. Actual Freaks of Nature." This refers to Joanie the Two Headed Cow, who grazes with one head while looking at the viewer with the other; and Amy the Dog-Haired Chicken, who proudly displays a thick coat like a spaniel's.

To the left a podium stands next to a small stage, and to the left of this is the tent's entrance.

---

If the party enters the tent, read the players the following:

---

A long stage reaches from one end of the tent to the other, divided into six sections by rope partitions. On five of these performing areas lie props that belonged to the various

sideshow acts: juggler's clubs, a bed of nails, thin-bladed swords. The sixth area is empty.

There's an opening in the tent—apparently an exit—near the end of the stage. Next to this is a closed-off area with a table in front. A sign hanging from the table reads, "Anatomical Oddities. Strange Freaks of Nature. You Owe it to yourself to See This Exhibit. 25¢."

---

This exhibit was the sideshow blow-off. If the characters enter this closed-off area, read the following aloud:

---

To your right are two empty stalls with straw in their bottoms. Further on lies a row of large jars atop a roped-off table. Beyond this lies an exit.

As you approach the jars you see a horrifying thing: each jar contains a grown human being, somehow compressed into the small confines. Then you realize that each of the victims is one of the party! Your dead eyes stare from the jars as if begging for release.

---

An especially gruesome illusion, courtesy of Mr. Burgess.

The players must make fear checks against column 3 of the Action Table. The illusion stops after 3 rounds, or if one of the characters has the nerve to move under the ropes and approach the jars.

---

### U. The High Striker

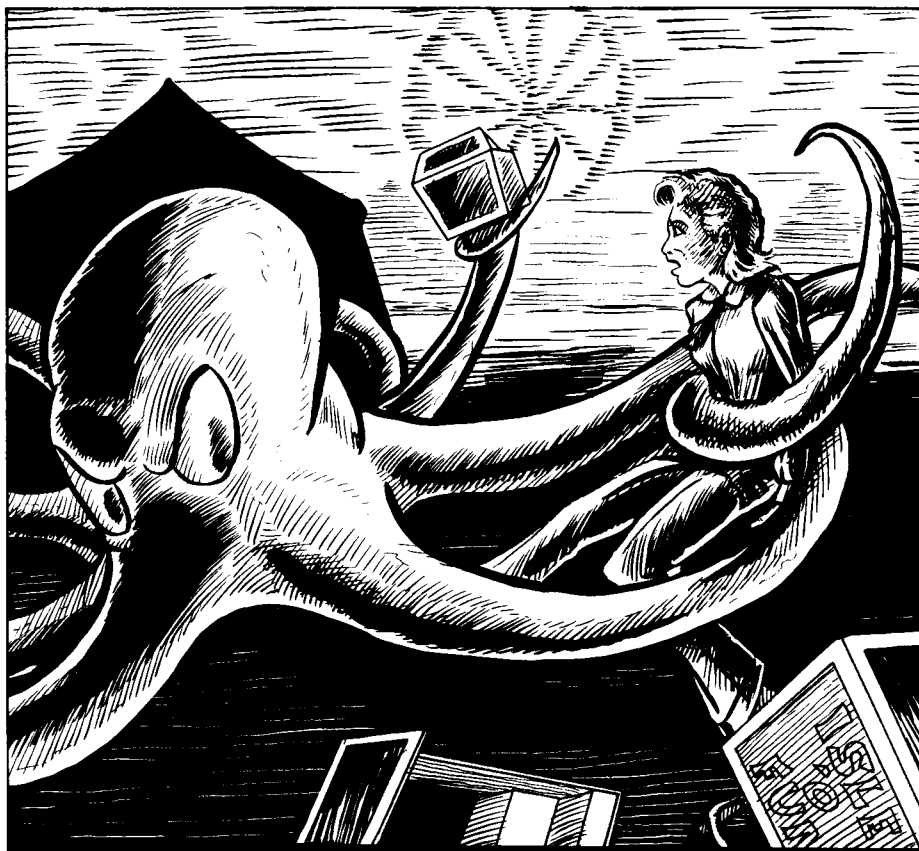
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Here's a classic: hit the springboard with the mallet, ring the bell, and win a prize. The tall wooden standard is supported by three guy wires that extend from its top to stakes driven into the ground. The mallet lies nearby.

---

If anyone in the party passes a general Perception check while examining this game, he discovers that by leaning on one of the guy wires, he can adjust the slack in the wire that the sliding weight travels.





## V. The House of Mirrors

This small building is made of glass in metal frames. There's one entrance, one exit, and a maze of mirrors to negotiate in between. A nearby ticket booth has the painted words, "House of Mirrors," running above its window.

If the characters have defeated Tony Andrucci, skip ahead and read only the part of this description that begins and ends with the stars. Otherwise, continue reading when the party enters:

There are now dozens of reflections in the maze; it would be easy for you to become separated from each other.

Working your way through the maze, you glimpse a reflection that shouldn't be there. The image is gone, though, when you turn to face it.

Again, from the corner of your eye, you see the reflection; again it

disappears when you confront it.

Suddenly, all of you are startled to see the reflection of a man standing behind you. He has silvery hair and a goatee, and wears formal clothing. The man seems about to attack, but when you turn to face him he's not there. Yet his image remains in the mirror; in fact, every mirror now contains this menacing man's image. He smiles, knowing you've realized he's a creature from the Unknown.

This is Tony Andrucci using *Inhabit*.

### Tony Andrucci, Vaudeville Remnant

STR	3(40)	PCN	5(75)
DEX	5(65)	STA	3(45)
AGL	5(60)	EWS	135
WPR	7(105)	FEAR	4
PER	3(45)	ATT	1/50%

**Movement:** As incorporeal, 150'; as character when corporeal

**Class:** Special

**Type:** Independent

**Disciplines:** *Inhabit*, Manifestation (unique to ghosts), *Raise Wind*, *Blind*

**Manipulation:** Yes, when corporeal  
**IPs:** 1080

Andrucci is simply trying to give the characters a good scare. Players must make fear checks against column 4 of the Action Table. After these are resolved, continue:

★ Suddenly a badly wounded teen-aged boy moves past each of you, saying, "Scuze me." Almost immediately after this, another wounded teenager walks by and says, "Scuze me." Soon there's a steady stream of injured young folk moving by with increasing speed, each of them chanting, "Scuze me" as he or she hurries past. This stream soon becomes a solid, flowing blur that whips past you at an unbelievable rate.

These are beisacs, the Isle's customers. There's no need to make fear checks unless the characters haven't met these creatures yet. (And please note that the incident in the indented passage does not occur if the party has learned to use Mental Shield against these particular ghosts.)

The blur then seems to become a single prolonged shriek that stabs and terrorizes you.

★ Fear checks are necessary because of the *Shriek*, against column 7 of the Action Table (unless the characters are defending against it with a discipline of the Art). The blur fades to nothingness after this.

The shriek fades into the shouts of the figure in the mirrors—"You stupid rube kids! They're mine!" Then he begins to whisper, "You're going to stay with me, you know." He laughs hysterically and fades from view.

Let the PCs flounder about in the maze for another minute, then tell the players, "At last you see the exit ahead."

---

## W. Ring Toss

In the center of the booth is a table holding a dozen triangular posts, each 6" tall and covered with black velvet. The tops of these posts are cut at an angle so that they tilt toward the viewer. Wooden rings, 6" in diameter, are scattered on the counter directly before you. A sign in the back says, "Win a Watch! You ring it, You win it! Three Hoops for 25¢".

The operator took his watches with him when he fled in 1955. The rings won't pass over any of the posts unless dropped from directly above, something impossible to do when standing outside the booth.

## X. The Horse Race

Behind the counter of this booth is a table that holds a miniature horse race. Small metal horses of different colors stand on a circular track. A crank, which apparently operates the game, is attached to the side of the track. The counter is laid out with different-colored squares as a betting board.

Sure, the game is rigged, but the device is too mechanically complex to go into here. If any character wishes to figure out how this game is gimmicked, he must have Mechanics skill and get a "C" result on a specific check. He'll then be able to part the other characters from their money at will.

## Y. Home of the Foot-Long Hot Dog

This was a food concession. A warmer for hot dogs, a dispenser for coffee, and a cooler for soft drinks sit in the booth and rust. A few paper cups are scattered on the floor.

## Z. "Snack-O-Rama"

This concession sold cotton candy and popcorn. Both machines used to make the foods appear to be

beyond repair. A stack of folded popcorn boxes rests on a shelf.

## Aa. The Ferris Wheel

The Ferris Wheel towers above you. You can't help but notice that it's in remarkably good condition.

## Bb. The Merry-Go-Round

Here is the merry-go-round. The animals include horses, lions, tigers, and polar bears with odd-looking forepaws. Calliope pipes sprout from the center of the ride. It all looks in excellent condition.

## Cc. The Caterpillar

The sign says, "The Caterpillar." It's a short train set on a circular track that rises and dips at regular intervals. The ride has been well-maintained.

## Dd. The Bump Cars

This wire-enclosed ride contains 20 cars resting on a smooth floor. Both the cars and the floor have been polished to a high sheen.

## Ee. The Parachute

The nearby ticket booth says, "The Parachute." There are two seats, each of which can be hoisted to a height of 40 feet. It appears that riders were run up to the top, dropped suddenly, and gently slowed before hitting the ground. You can smell fresh lubricant on the ride.

## Ff. The Bullet

This ride is called The Bullet. Two cylindrical cars, tapered at both ends, are separated by a long metal post. The center of this post pivots on a tall steel support. The passengers got to be turned upside-down on this one. It doesn't look as though the years or the elements have had any effect on the ride.

## Gg. The Tilt-A-Whirl

The sign reads, "The Tilt-A-Whirl." The circular rotatable floor of the ride dips and rises. Ten cars with casters sit on this, each attached to the floor by pins at its front. The cars apparently spin when the floor turns and rolls. You've guessed it—the ride is in good condition.

## Hh. The Octopus

Here you see the Octopus. This large ride has eight arms extending from a tall machinery cylinder. At the end of each arm is a car that spins when the arms are in motion. All of the ride's parts are bright and shiny.

When the party comes to this location intending to find Burgess' money, read the following aloud:

The ghostly customers follow you constantly. They're very loud, and seem to be awaiting something that will greatly amuse them.

Nearing the ride, you see something unbelievable: the amusement begins to undulate; its surface takes on the appearance of bloated flesh. Suddenly, the ride transforms into a gigantic, writhing, live octopus! Both of its eyes glare at you angrily, and its arms make ugly sucking noises as they lift from the ground.

Burgess knows that the party has found his weakness and tries to keep them from the ride.

## Eugene Burgess, Common Ghost

STR	NA	PCN	6(90)
DEX	NA	STA	NA
AGL	NA	EWS	135
WPR	7(105)	FEAR	6
PER	6(90)	ATT	1/*

\* *chilling touch*

**Movement:** As incorporeal, 75'

**Class:** Incorporeal

**Type:** Independent

**Disciplines:** Manifestation (unique to ghosts), *Animate Dead*, *Deadly Dreams*, *Haywire*, *Telekinesis*, *Total Illusion*, *Ghostly Lights*

---

**Manipulation:** None  
**IPs:** 1890

Even if the characters realize that the octopus is an illusion, they must make fear checks against column 8. The octopus doesn't advance, but Burgess maintains the illusion for one minute or until it's disrupted.

Read the following if any of the characters bravely move forward:

---

As you move in, you hear a loud whirring and crashing, mixed with applause from the crowd of ghosts. The nearby ferris wheel is spinning wildly, throwing sparks from the friction. Then the axle snaps and the wheel rolls onto the ground, headed straight for you!

---

Burgess used *Haywire* to start the wheel, having long ago used *Telekinesis* to loosen the bolts. He gives the wheel telekinetic nudges to guide it toward each envoy. Any character in the area (including those who have just returned after fleeing the illusion) must now pass a general Agility check. If the character succeeds, he's dodged the wheel. If he fails, roll for 75% catastrophic damage according to the instructions on page 41 of the *CHILL™ Campaign Book*. When each of the characters has had his own ordeal with the wheel, it rolls past them and crashes into the game concessions.

If any character persists in looking for the money, read on:

---

You can see the outline of the maintenance door as you approach the machinery cylinder.

---

Read the following when this character moves to open the door:

---

The door opens after a firm yank. Among the axles and gears, your flashlight picks out what looks like a toolbox.

---

Continue reading when the character removes the box:

---

The box is large and badly rusted.

The ghosts start cheering. Perhaps they are cheering you... No, it's clear now that their appreciation is for the foggy form of a large man in work clothes taking shape nearby. The creature snarls and says, "I've had it with you, you ugly little rubes." He advances. The crowd circles around you as they cheer on your attacker.

---

Burgess uses his chilling touch on the party, starting with the character holding the box. However, if the box is quickly opened and the money inside is set on fire, Burgess freezes, then starts to catch fire himself. The more the money burns, the more fire consumes him. Then he flares into a blinding ball of light, screams, and vanishes.

---

**CM NOTE:** A lot of large bills are visible when the box is opened.

Emphasizing that the characters may be about to destroy a small fortune may add spice to this encounter.

When all three of the chief ghosts on the island are destroyed, all of the lesser ghosts howl and fly off into the sky.

## EPILOGUE—THE FRUITS OF SUCCESS

The island will be entirely ghost-free when Burgess, Andrucci, and Carlyle are destroyed.

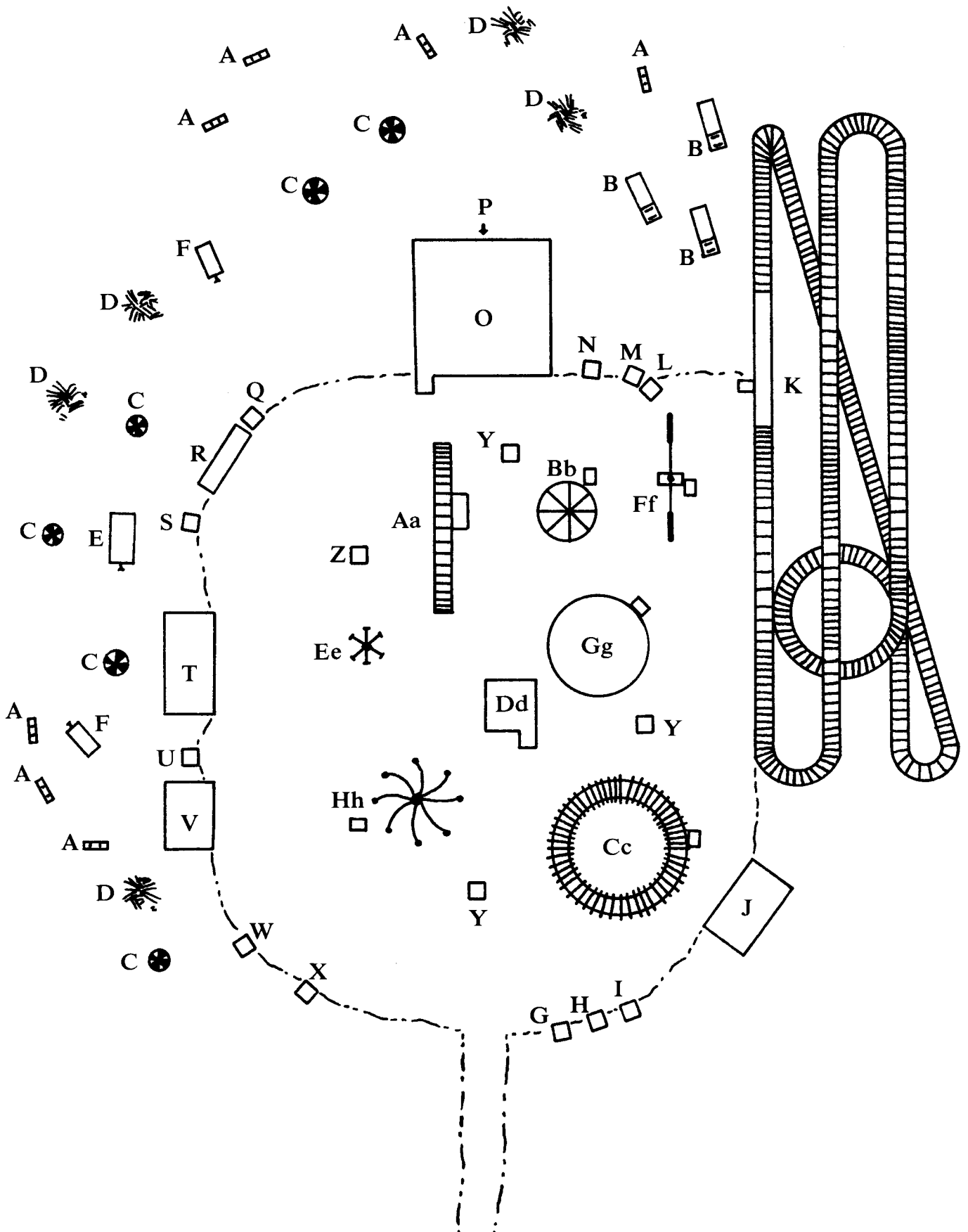
The disappearance of Thomas Burgess and the discovery of his empty boat prompt a police investigation. The local authorities arrive the day after the characters clean out the island. Fortunately for the party, though, Thomas Burgess is very much alive—the two stiff doses of *Appear Dead* he was fed in his sleep have worn off. He tells the authorities that he simply became careless with his boat, and almost leaps into the police boat in his haste to get off the Isle.

S.A.V.E. Central Headquarters will be very impressed. The party will be told that they now hold the organization record for number of ghosts eliminated in one mission. S.A.V.E. awards each character a wristwatch with the indalo embossed in gold on its face.

More importantly, the players now have plenty of Insight Points to invest in their characters' growth.



# THE ISLE





ISLE OF THE DEAD

By Jon Brunelle

# STEP RIGHT UP!

Educational!

The Greatest Collection of Wonders Under One Roof!  
The Impossible Come True!

**SEE:**

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**CAPTAIN WILLY THE LIVING GALLERY**, fresh from an astounding  
tour to the Far East!

**COUNT LITMUS THE TINY TUMBLER**, favorite acrobat to the long-  
vanished crowned heads of Austria!

**AND**

**THE LIVING ODDITIES**, marvelous creatures from parts Unknown!  
Step into the tent. Let them speak to you in their own peculiar ways. Only  
then will you understand the life they have led!

**A CHANCE OF A LIFETIME! OF ANY LIFETIME!  
GUARANTEED THRILLS!**

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