ChiLL

STOP!

Before turning this page, old and new Chill players alike should read the Read This First! and play the introductory scenario, Caulfield Place: Rest In Peace, both of which can be found in the Introductory Insert in the back pocket of this CHILL book.

CHILL HORROR ROLE-PLAYING GAME
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Confuse throughout this project.

Chill

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A Note on Language
For the sake of convenience, the male gender is used as a neuter term throughout this product. This does not imply any chauvinism on our part: it simply takes up less space, and makes for much smoother reading.

CONTENTS

"You are wise to fear. Fear is truth.

I refer not to the fear of death, or the fear of war, or the fear of pain, or the fear of fire, or the fear of strangers, or to any of the other rational terrors discussed amongst lovers or particularly close friends in moments of crisis. All of these I take for granted.

"No, the real horror is much older and all the more unusual. Think back to your childhood and the scrapbook of nightmares you carried in your head—the slobbering, chitinous beast perched under your bed waiting for an opportunity to rise up and clean your bones; the horrible old lady who lives in the abandoned house on the hill and captures little children to boil them in a brothy stew; the goblins, witches, demons, shades, and spooks. I can assure you that all of these things are very real, and the most potent weapon they can aim at us, their victims, is the ridicule with which the adult mind greets them.

"In the pages that follow, you will find my own accounts of the beasts who march in shadow, and a catalog of the efforts of my friends and I to oppose them. I confine these words to paper in the hope that the arcane intelligence I have gathered in the course of my struggles may be digested and passed on even after I finally become feed for the specters.

"I have embarked upon this endeavor, even though I understand its probable futility. I am well aware of the inclination of those of you who have yet to confront the foot soldiers of the void to accept this work as a clever fiction or as the raving of a lunatic. At the same time, those of you who have some experience with the Unknown probably have little use for such an account in the first place.

"Still, I take this pen in hand, I steel my spirit, and I write . . ."

—the first entry in the journal of Robert A. Davidson

If you've never played a role-playing game before, or if you haven't gone through the 32-page *Introductory Insert* in the back pocket of this book, you'd better stop reading now. The introductory material makes it easier for both old and new Chill players alike to understand the following information!

Now that you're ready to begin, you'll probably want to know what's in this CHILL book. Well, hang on to your . . . dice! We've got brain worms. We've got gorillas. We've got scientists, yetis, and monkeys. Thieves, mystics, and reporters. Gazelles, bears, and alligators. And, of course, flies, rats, mummies, werewolves, vampires . . . you name it. Really. This book contains everything you need to know to play Chill.

CHILL: THE WAY IT IS!

As you know, all player characters in Chill possess eight basic abilities: Agility, Dexterity, Luck, Perception, Personality, Stamina, Strength, and Willpower. Each of these is explained in detail beginning on p. 6. In addition to the basic abilities, characters can have skills (p. 9), edges & drawbacks (p. 28), some form of the Art (p. 33), and their own unique background.

The character cards you used for the introductory scenario are simplified versions of the character templates found on p. 49-58. The cards should only be used again if you're going to introduce other players to Chill and you want to make sure things are simple enough for beginners. However, those familiar with role-playing should be able to start with the templates.

The character templates can be used as much or as long as you like, but, sooner or later, you'll probably want to create your own character. There are three different ways to create a character: start from scratch, customize a character template, or use a profession template. All of the information necessary to create a character is found in the first section of this book.

The second section of this book contains the mechanics of the game: both the players and Chill Master (CM) should read up on checks, time, results, damage, visibility, and special movement procedures. Then, only the CM should read about running Chill, which includes hints on how to be a good CM, how to create Chill scenarios and campaigns, and pertinent information on NPCs, genres/eras, and the Evil Way Disciplines. Most importantly, everyone who the CM wants to should read about SAVE—that oh-so-distinguished group dedicated to saving our world from the horrors of the Unknown.

Lastly are those wonderful *things*, those "its" (animals and creatures) that are the enemy. We've included as many as we could, and you CMs out there should find enough bottled-up terror to give even the bravest characters a run for their life!

CLOSING NOTES

First of all, at the beginning of most sections you will find a little something special that exemplifies what you're about to read. These dainties are the words of some very important individuals in the organization of SAVE, and in the world of the Unknown, so take heed.

Secondly, unlike the Introductory Insert, blocks of italicized text in this book indicate an example which should help you understand what was just written. And lastly, if you want to know what something means before we're willing to tell you, refer to the Index on p. 255 & 256.

INTRODUCTION
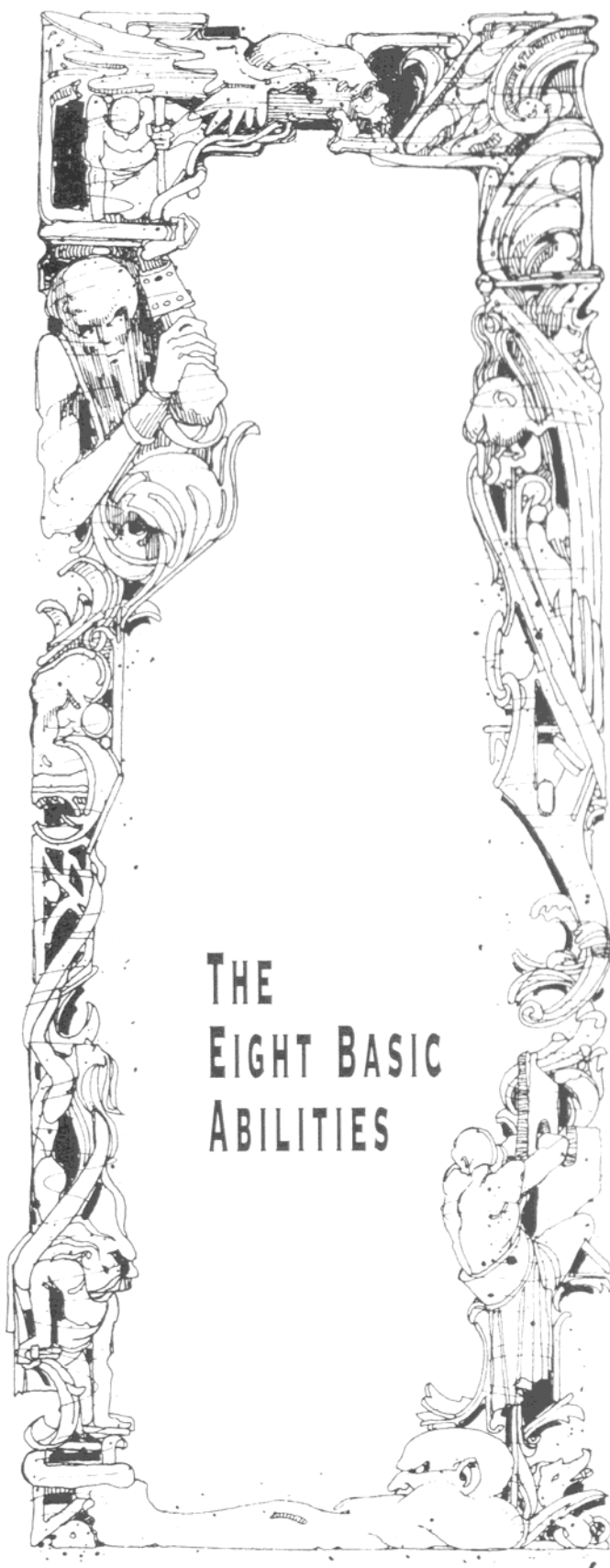
Each character involved in a Chill scenario has eight **basic abilities**. Scores in each basic ability range from 10 (the minimum possible score for a normal human) to 90 (the maximum possible score for a normal human). The average score for a human in any basic ability is 50. Some creatures may have scores which exceed the human maximum.

This section explains the use of each of the basic abilities in the game.

AGILITY (AGL) is your character's ability to coordinate the movement of his entire body. A character with an Agility Score of 10 is very clumsy; he often falls when climbing, and performs miserably in hand-to-hand fighting. A character with an Agility Score of 90 could be a professional acrobat.

Agility is used in the following ways:

1) Your character's Agility Score is his base chance to perform any type of difficult movement. Agility Checks cover actions such as leaping from a second-story window into the back of a passing truck, swinging or climbing on a rope, dodging falling debris, etc.

2) Your character's Agility Score is used with his Strength Score to compute his Unskilled Melee Score: $(AGL + STR) \div 4$.

3) Your character's Agility Score is a factor in determining how well he can perform certain skills.

DEXTERITY (DEX) is your character's nimbleness of fingers and hand-eye coordination. A character with a Dexterity of 10 is somewhat of a fumbler; a character with a Dexterity of 90 could be a highly skilled marksman or locksmith.

Dexterity is used in the following ways:

1) Your character's Dexterity Score is his base chance to perform some special action involving hand-eye coordination or manual dexterity. Dexterity Checks cover actions such as catching a thrown object.

2) Your character's Dexterity Score is his base chance to hit his target when using a firearm; it is averaged with his Strength Score for the base chance to hit with a bow or thrown weapon. The Dexterity Score is averaged with the Strength and Agility Scores for the character's base chance to hit with an entangling weapon.

3) Your character's Dexterity Score is a factor in determining how well he can perform certain skills.

LUCK (LCK) represents the totally random factors which can affect a character's life. A character whose Luck Score is 10 is not completely unlucky in game terms; he is simply less lucky than a character whose Luck Score is 90—the kind of person whose gold pocket watch stops a near-fatal bullet!

Only PCs have Luck Scores; NPCs and creatures do not have Luck Scores, and therefore never receive Luck benefits.

Luck is used in the following ways:

1) Your character's Luck Score is his base chance to avoid death when he would otherwise be dead according to the rules. Every player is allowed a Luck Check when his character faces death. If the check is successful, he is not dead, regardless of the situation. Instead, he is assumed to be unconscious or in a coma.

2) Your character's Luck Score is a factor in determining how well he can perform certain skills.

3) If your character's Luck Score is at least 60, he is able to

THE EIGHT BASIC ABILITIES

learn any of the Protective Disciplines of the Art. His Luck Score is averaged with his Perception Score for his base chance to use any of these disciplines).

If the CM chooses, he may use the Luck Score in two other ways:

4) He may use Luck as a base chance that something moderately favorable happens when your character is in great danger of being killed. Mind you, "moderately favorable" doesn't mean the zombie is going to decide he's tired of fighting and wants to be friends.

5) The CM may decide that whenever you make a dice roll that equals your character's Luck Score, something incidental, but moderately lucky, will happen to him. The character may find a minor clue or lead, or discover a helpful item. The lucky break should always be minor: the sun is not going to rise at midnight while your character is in Dracula's castle!

PERCEPTION (PCN) is your character's ability to observe things which are different or unusual about his surroundings, to draw quick conclusions from small details he observes, to understand a situation quickly, and to respond to that situation. A character whose Perception Score is 10 seldom notices anything unusual in his surroundings (until it is too late), and may frequently be surprised; a character whose Perception Score is 90 rivals Sherlock Holmes or Hercule Poirot in his ability to notice details and size up a situation quickly.

Perception is used in the following ways:

1) Your character's Perception Score is his base chance to avoid being surprised in combat.

2) Your character's Perception Score is his base chance to notice or find unusual details and/or hidden clues or items. Perception Checks cover things such as noticing a secret passage or compartment in a room, finding a key under a rug, or noticing a suspicious character slip into the alley up ahead.

3) Your character's Perception Score helps determine how well he can perform certain skills.

4) Your character's Perception Score also helps determine how well he can perform any Discipline of the Art, and how well he is at Sensing the Unknown.

PERSONALITY (PER) is the general impression your character makes on others, human or otherwise. It is his general ability to persuade others of his opinions, and enlist cooperation through either friendliness or intimidation. A character whose Personality Score is 10 should let others talk for him; he isn't impressive or persuasive! A character whose Personality Score is 90 is either a great social success, gifted at making others feel comfortable, confident, and cooperative, or he is intimidating or menacing.

Personality is used in the following ways:

1) Your character's Personality Score is his base chance to influence, intimidate, or persuade a non-player character (NPC). At many times during a mission, characters may have to persuade or encourage other people to offer assistance or information.

2) Your character's Personality Score helps determine how well he can perform certain skills.

3) If your character's Personality Score is at least 60, he is able to learn any of the Communicative Disciplines of the Art. His Personality Score is averaged with his Perception Score for
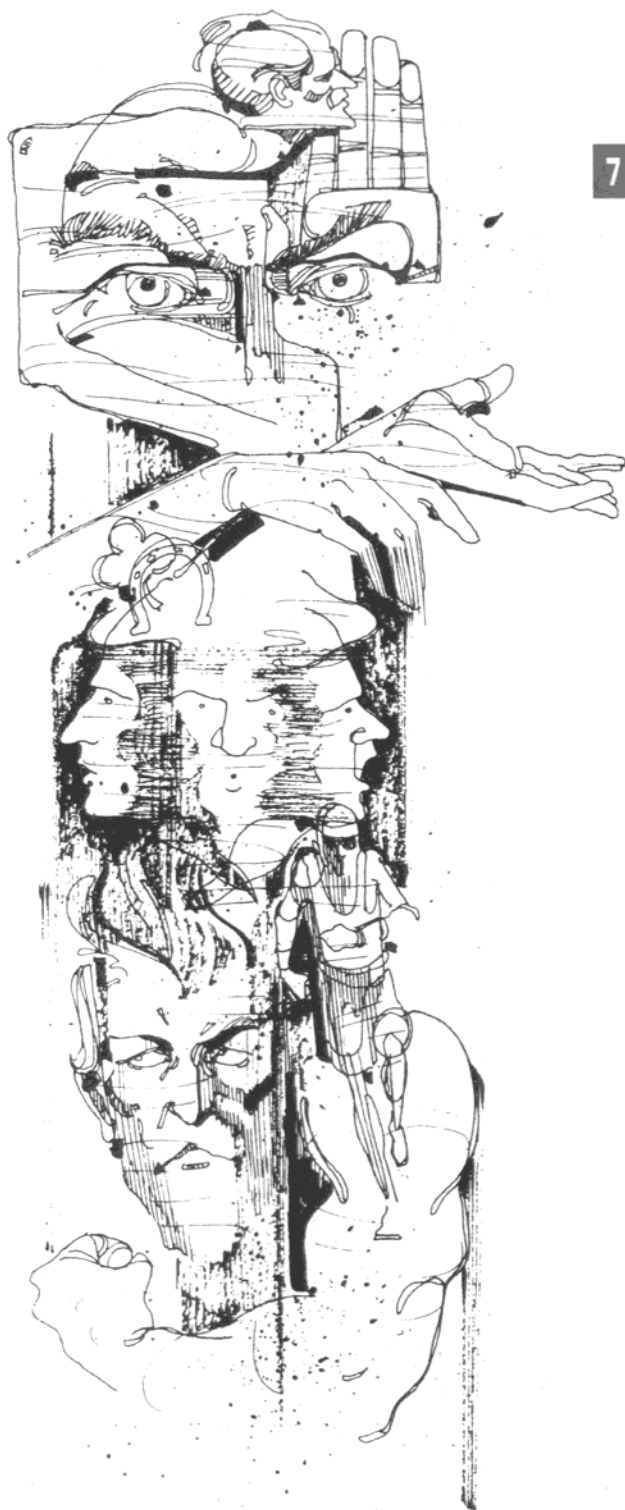
his base chance to use any of these disciplines.

STAMINA (STA) is your character's ability to sustain damage and endure certain types of strenuous activity over extended periods of time. A character whose Stamina Score is 10 would succumb to damage that scarcely bothers the average person; a character whose Stamina Score is 90 can take damage that would kill a normal human, and still continue to attack for several rounds before dropping.

Stamina is used in the following ways:

1) Your character's Stamina Score equals the amount of Stamina he can lose before being knocked unconscious.

2) Your character's Stamina Score is used with his Strength Score to determine how many wounds he can take before dying.

3) Your character's Stamina Score controls the rate at which he can heal after being damaged.

4) Your character's Stamina Score helps determine how well he can perform certain skills.

5) If your character's Stamina Score is at least 60, he is able to learn any of the Incorporeal Disciplines of the Art. His Stamina Score is averaged with his Perception Score for his base chance to use any of these disciplines.

6) Current Stamina tells you when your character will become unconscious.

STRENGTH (STR) is your character's physical power—his ability to lift and/or hurl heavy objects, and perform other feats involving physical muscle. A character whose Strength Score is 10 is the famous "98-pound weakling," while a character whose Strength Score is 90 could be an Olympic weight-lifter.

Strength is used in the following ways:

1) Your character may lift or move any object that weighs up to 5 times his Strength Score in pounds. Thus, a character with a Strength Score of 80 could lift or move an object weighing up to 400 pounds (5 x 80 = 400).

2) Your character's Strength Score is his base chance to perform an unusual feat of strength. Strength Checks cover such actions as knocking down a locked door or breaking a thick board.

3) Your character's Strength Score is used with his Stamina Score to determine how many wounds he can take before dying.

4) Your character's Strength Score is used with his Agility Score to compute his Unskilled Melee Score.

5) Your character's Strength Score is a factor in determining how well he can perform certain skills.

6) If your character's Strength Score is at least 60, he is able to learn any of the Restorative Disciplines of the Art. His Strength Score is averaged with his Perception Score for his base chance to use any of these disciplines.

WILLPOWER (WPR) is your character's ability to resist fear, pain, persuasion, and special forms of attack used by certain creatures. A character whose Willpower Score is 10 is extremely gullible and very likely to panic in the face of danger; a character whose Willpower Score is 90 is the type who could lead a cavalry charge against a battery of roaring cannons, and ignore the pain from multiple wounds.

Willpower is used in the following ways:

1) Your character's Current Willpower Score is used in an Opposed Check against many Disciplines of the Evil Way.

2) You use your character's Current Willpower in making a Fear Check when he first sees a creature. The higher his Willpower Score, the less likely your character is to be scared.

3) If your character has a Willpower Score of 50 or higher, he may be able to learn any Discipline of the Art (except Sensing the Unknown).

4) Your character's Willpower Score helps determine how well he can perform certain skills, particularly those of a professional nature.

CURRENT STAMINA AND WILLPOWER

Stamina and Willpower are two special abilities: unlike the other six, they can be depleted and regenerated during game play. To allow for this, a character actually has two Stamina Scores and two Willpower Scores. During a scenario, a character's "original" Stamina Score never increases or decreases, but his Current Stamina Score does. The same goes for his "original" Willpower Score versus his Current Willpower Score.

For instance, when your character is wounded during combat, he loses Stamina (his Current Stamina Score becomes lower). And when he is afraid (due to a Fear Check) or expends mental energy (as when using Disciplines of the Art), he loses Current Willpower. In both cases, your character may eventually regain the Stamina or Willpower lost, but the Ability Score will never rise above its original Base Score, unless you spend CIPs to increase it.

When a character's Current Stamina reaches zero (0), he becomes unconscious. And when a character's Current Willpower reaches zero (0), he can not do any free-willed actions; instead, he can only follow simple orders.

Do not confuse current values with the original values for either ability. Current Stamina and Willpower do not affect Skill Scores, except for Running and Swimming.

Keep track of your character's Current Stamina and Willpower in the places specially marked for them on the character sheet. Do not keep track of a current score by erasing the original score (which you should have recorded at the top, next to the other basic abilities).
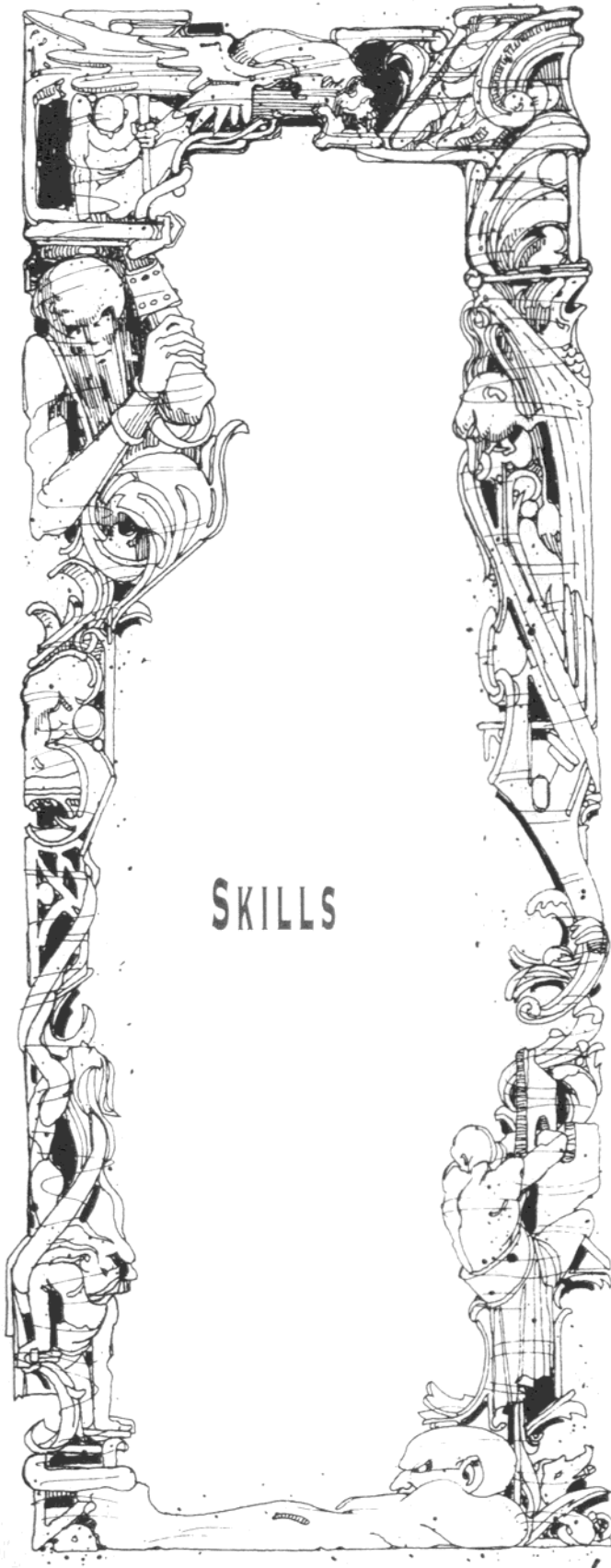
SKILLS

"Although I cannot fathom the shared fascination with such minutae, the biographies of men are filled with just these sorts of details, so I suppose I had better include a few myself: I received my indoctrination into the art of medicine when I was four years old. One morning, my older brother and I discovered that we could make reasonable approximations of the short spears carried by the New Guinea tribesmen, whom we first saw in our grandfather's charcoal sketches, by rubbing the ends of small sticks on the cobblestones that made up the pathway leading to our boat house. Once armed, of course, we were inclined to fight. In the end, my brother survived the duel unscathed, though I was left with a tiny puncture in my left thigh. Fortunately, Doctor Woodgrove, who owned a cottage just north of our own, was visiting our mother at the time and. . . ."

—from the journal of Robert A. Davidson

"I OWE SO MANY OF MY VICTIMRIES TO THE FACT THAT MOST MORTALS FIND SAVIOURATION IN FIREMANSHIP AND MARKSMANISM ALONE!"
—RAX

Nearly every character has special capabilities that make him better at doing some things than others. These areas of expertise are in addition to a character's basic abilities, and are referred to as **skills**. Skills have scores as do basic abilities, but the lowest score a human can have in any skill is 25; the highest possible score is 140. Skills are divided into two categories—combat and non-combat.

SKILL SCORES

Your character's score in each skill is based on one or more of his Ability Scores. If the base score for a skill involves more than one Ability Score, the Base Skill Score always equals the average of these Ability Scores (fractions are rounded down). The specific Ability Scores that determine each skill are given in the skill lists and descriptions that follow. For example, a character's Skill in Investigation is based on the average of his Perception, Willpower, and Luck Scores. A character whose Perception Score is only 26 is obviously not going to become the world's greatest detective!

That doesn't mean training and practice don't count; they do. That's why a character can rise through 3 levels in each skill. He starts using the skill at the Student Level, then moves up to Teacher Level, and finally to Master Level. When a character reaches each new level in his skill, his chance to succeed is increased in that skill by adding a number called a "modifier" to his Base Skill Score. The resulting total is called the **Skill Score**. Note that the modifiers are cumulative; that is, a Student (S) has 15 added to his Base Skill Score, a Teacher (T) has another 15 added, and a Master (M) has an additional 20 added. By the time your character reaches Master Level, his Base Skill Score has been increased by 50.

NOTE: No amount of training can improve a Skill Score to more than double its base score. If your character's Base Skill Score before training is 40, his highest score in that skill, even at Master Level, is 80.

Skill Level	Modifiers
Student	15
Teacher	+ 15
Master	+ 20

For example: Our friend Detective Hector Gonzalez definitely needs the Investigation Skill. His Base Score for this skill is his Perception Score (63) plus his Willpower Score (47) plus his Luck Score (61), divided by 3—which equals 57 (63 + 47 + 61 = 171; 171 ÷ 3 = 57). As a character fairly experienced in this skill, Hector has the skill at Master Level, so his Skill Score is 107 (57 + 15 + 15 + 20 = 107).

As you can see, a Skill Score can rise above 100. This is perfectly all right, as negative modifiers may apply in some circumstances; the Chill game system plans for this.

WILLPOWER AND STAMINA LOSS

As you know, characters sometimes lose points from their Current Willpower and Current Stamina Scores. Remember that these decreases do not affect Skill Scores, except for the Running and Swimming Skills which are based on Current Stamina rather than original Stamina. However, disease and illness will sometimes affect Skill Scores. The section *Disease and Illness* (p. 104) details all of these modifications.

USING SKILLS

Characters use skills just as they do basic abilities. If you want your character to use a skill, you must roll a check using the appropriate Skill Score. When making a check, the number you are trying to roll less than or equal to is called the **Target Number** (**Target#** or **T#**). In many cases, the Target# is simply equal to your character's appropriate Skill Level (S, T, or M). However, that Skill Level will be modified if what you are trying to do is easier or harder than normal.

In our previous example, Det. Gonzalez's Investigation Skill Score is 107, so his Investigation Target# will usually be 107. However, if he is trying to investigate a particularly devious crime, his Target# might be reduced to 90, or even 80. And, if he's trying to match fingerprints which are already filed in the national databank, his T# will probably be raised to 120 or 125.

If you make a roll less than or equal to the Target#, your character successfully uses that skill.

As you may already know, there are two types of checks. The first type of check, called a **General Check**, is used to determine whether your character succeeds at what he is trying to do in any type of hit-or-miss situation. The second type of check, called a **Specific Check**, is used when different degrees of success are possible. The description of each skill states which type of check the skill requires. If a Specific Skill Check is called for, the skill's description also explains the possible degrees of success in that skill.

CALLED SHOTS

Your character may attempt a **Called Shot** when using a skill. That is, you can declare the exact outcome of your character's action when using that skill: you can specify the exact place you want a bullet to hit, a particular piece of evidence you want him to find through an investigation, or a particular detail you want him to discover about the animal or creature the party is tracking.

If you specify a Called Shot, your Target# is cut in half (all fractions rounded down). Of course, you can do this only if the result you want—the Called Shot—is possible: no successful roll will discover evidence that isn't there, or help your character follow the trail of a creature that leaves no tracks!

NOTE: This halving takes place after all other modifiers have been applied.

SKILL USE RESTRICTIONS

Normally, your character can use his skills at any time during play. However, the CM should use his common sense to limit some skill use. The Research Skills explained following should be used only once to acquire immediate knowledge or to research a particular subject. If your character fails in the use of a skill, he cannot attempt to use that skill to obtain information on the same subject for the rest of that mission.

Of course, other skills, such as those used in combat can be used any number of times during the course of a scenario.

UNSKILLED ATTEMPTS TO PERFORM SKILLS

In some cases, you will want your character to attempt an action which applies to an established skill, even though he

doesn't have the skill in question. In some cases, the CM may wish not to allow this: for example, surgery could be most uncomfortable in the hands of a character who has no medical skills! However, emergencies do arise. Most people can drive, even if they aren't trained as professional drivers. And anyone can swing a club without a minute's training. In other cases, however, unskilled characters have no idea what to do. For each skill, either an Unskilled Use Score will be listed, or if it can't be used unskilled, it will say N/A (not applicable). For instance, Ancient Languages allows no Unskilled Use, but Driving does: (PCN + DEX) ÷ 10.

Even when Unskilled Use is allowed, the CM should be hesitant to award the best possible results to an unskilled character. Where he feels it is appropriate, the CM can, for example, downgrade all successful results by one, so that an Unskilled C result becomes an H result, etc. (It is then up to the CM whether an L result remains an L result or becomes a Failure.)

OPPOSED SKILLS

Some skills, when used, provoke a reaction and an Opposed Check (p. 90) from others. These skills, naturally enough, are called Opposed Skills. When an actor attempts an impersonation, those he is trying to fool get a chance to penetrate his disguise; when a hypnotist attempts to control an unwilling subject, the subject gets a chance to resist the hypnosis; when a character attempts to hide his trail, his trackers get a chance to follow his trail; and so forth. Acting, Hypnosis, and Tracking can all be Opposed Skills.

All uses of Opposed Skills require Specific Skill Checks; they also require that the person resisting make a Specific Check—either a Specific Ability Check or a Specific Skill Check (depending on the Opposed Skill being used). If your character uses an Opposed Skill, you must not only roll successfully, you must roll as well as or better than your opponent does.

In general: if you fail your Specific Skill Check, you fail. If you get an L result, you fail if your opponent rolls any kind of success. If you get an M result, you fail if your opponent gets an M, H, or C result. If you get an H result, you fail if your opponent gets an H or C result. And if you get a C result, you still fail if your opponent also gets a C result.

A few Opposed Skills allow success if you simply roll equal to your opponent's Skill Score, rather than bettering it. And with a few skills, the difference between the two checks determines the result. Skills which can be opposed, the skill or basic ability which opposes each one, and exactly how the Opposing Checks work, are described in the individual skill descriptions.

NOTE: As with most Information Skills, the CM assigns a level of difficulty to each piece of information that is discoverable, and a length of time it will take to discover each piece. Then the CM rolls a secret Specific Skill Check to determine how much information is discovered, and how long it will take a character to do so.

INFORMATION SKILLS

Certain skills are designated as Information Skills in the following descriptions. Each Information Skill has two uses:
1) Knowledge: what a character already knows about the subject in question, and
2) Research: your character's knowledge of where to look for

more information and the knowledge he can gain by such research.

Whenever you roll a check for knowledge or research, you must make a Specific Check because both Information Skill uses require it.

KNOWLEDGE RESULTS

Before a knowledge roll is made, the CM should mentally determine what important information might be known to someone educated in that particular skill, and then categorize that information by how likely it is be to be known:
L result—for the information most likely known,
M result—for the next likeliest,
H result—for the next likeliest, and
C result—for the information least likely known.

Not all categories need be filled; it is possible that there is no relevant information likely to be known with an L result, or it could be that all information is either very likely (L) or very unlikely (C) to be known, leaving the M and H categories blank.

The CM then rolls a percent for your character. On a successful check, you know everything up to the level of success rolled. For example, if you received an M result, your character recalls both the L and M information about this subject. He doesn't know the H or C information.

The levels of information available and rolls made should be kept secret by the CM.

RESEARCH RESULTS

Research rolls are very similar to knowledge rolls. Before a research roll is made, the CM should mentally determine what important information might be discovered through the research, and then categorize that information by how difficult it will be to discover:
L result—for the most easily obtainable information,
M result—for the next hardest,
H result—for the next hardest, and
C result—for the information most difficult to discover.

Not all categories need be filled; it is possible that there is no relevant information easy enough to discover with an L result, or it could be that all information is either very easy (L) or very difficult (C) to discover, leaving the M and H categories blank.

The CM should also determine how many hours of research it will take for your character to discover everything he can. This will usually be about 8 to 12 hours. (If the CM is unable to decide on a given number, he can do so randomly by rolling 2D10. The result will determine the number of hours the research will take.)

The CM then rolls a percent for your character. If the roll is successful, it is possible that your character will discover all information available up to that result level, but he must take the full time to do so. For example, if the CM decided this was a 9-hour task, and you got an H result on your roll, it would take your character 9 hours to discover the H information. However, your character can discover the M information in half that time (4 or 5 hours), and the L information in a quarter of that time (about 2 hours). Your character cannot discover the C information when you roll an H result. Thus, for any successful roll, all information up to that result level is available; information at lower result levels is available more quickly.

The levels of information available, the length of research

time required, and your roll should all be determined secretly by the CM so that your character doesn't know whether continued research will be profitable or not.

Optionally, information at result levels higher than the research roll may take additional time to acquire. Also, the CM may decide that certain information is only available at certain locations; if he does so, he must be sure that there is an opportunity during the scenario for your character to become aware of the unique location(s).

USING INFORMATION
IN THE GAME

When Information Skills are used in the game, the CM should make the Skill Checks secretly and record the result, giving out information as appropriate during play.

Before the scenario begins, the CM should prepare information (or review the information set forth in the published Chill scenario being used) which is useful to the mission and can be known or gathered by scholarly research. He should then categorize it (into L, M, H, and C result categories), and (if he wishes), note the locations or sources from which such information may be obtained. These sources are often libraries or archives in universities or government offices, which could be anywhere in the world that is logically consistent with the subject matter. Private collections of books and documents are also possible research sources.

Furthermore, even a C result might at best let the character discover that there is some long-lost hidden tome, inscribed stone, or other item which contains the ultimate solution to the problem under study. These can be used as devices to keep the characters on the right track in a scenario, or to keep them moving from place to place. The search for such an item might well be a complete mission in itself.

Finally, even the best dice roll cannot uncover information that does not exist!

Let's use an example: Professor Nels Olson is investigating a series of weird events that center around an old house in a village in Germany's Black Forest. Professor Olson has the History Research Skill at Teacher Level. His player declares he wants to use Olson's skill for immediate knowledge, and makes a Specific History Check, obtaining an H result. He is thus entitled to the L, M, and H information.

The CM gives the Professor Olson player the following information:

L result—you learn that the village was built in the 1350s by peasants fleeing the major cities to avoid the plague;

M result—you learn that houses of the type under investigation were first built in the late 1500s; and

H result—you learn that the village was devastated during the Thirty Years' War in 1648.

These are three distinct facts which may have a bearing on the ultimate solution to the problem confronting the party. The CM also reveals any other general background information about the village which would commonly be obtained by study.

Now Professor Nels Olson wishes to find out where he could do more research on the subject. Another Specific History Skill Check produces a C result. The CM tells Olson's player that the best information lies in the archives of a small city only 30 miles from the village, and names several other libraries where

information might be obtained. Nels goes to the archives and commits himself to conducting a lengthy investigation; because of the C result, he is entitled to any other available information after spending the 11 hours of game time that the CM has decided this investigation will require. The documents in the archives show that a minor nobleman built the house on top of a graveyard after murdering the protesting village priest. There is even an old plan of the original house, drawn up before it was burned in 1648, showing that there was a secret tunnel leading to a series of cavern rooms beneath the foundation. Professor Olson may get to the bottom of the mystery—and maybe even a little below the bottom.

COMBAT
SKILL DESCRIPTIONS

Combat Skills fall into five main categories: Melee, Firearms, Bow, Entangler, and Thrown Weapon. Specific skills are given within each category.

MELEE SKILLS

(AGL + STR) ÷ 2
Unskilled Use: (AGL + STR) ÷ 4

Melee Skills are, quite simply, skills that can be used in melee (hand-to-hand) combat. With such skills, your character can maneuver with a little more polish and pizzazz than the everyday bar-room brawler. Such skills are very reassuring in some of the dark alleys of a Chill scenario.

NOTE: Your character's Skill Score, plus any special modifiers, is the Target# for an attack.

Blackjack

A blackjack is a small leather-covered bludgeon with a short, flexible shaft or strap. All armed combat results apply normally when using this skill. However, if your character is skilled with a blackjack you may declare he is attempting to knock out an opponent. This is a Called Shot (cutting the Target# in half). On a successful Called Shot, the opponent's Current Stamina is immediately reduced to zero (0), in addition to his suffering any wounds the attack result prescribes.

Your character may also use the Blackjack Skill to knock enemies unconscious with other blunt, heavy objects—a club, perhaps, or the grip of a sword. This is still a Called Shot, and the Blackjack Skill applies, even if another weapon is actually being used. If your character has no Blackjack Skill, use his Unskilled Melee Score (cut in half because it's a Called Shot).

Boxing

Use of the Boxing Skill adds 1 melee attack per round for each Skill Level: that is, a Student of Boxing makes 2 attacks per round; a Teacher makes 3 attacks per round; and a Master makes 4 attacks per round.

In addition, any K result obtained when using the Boxing Skill indicates that your character's opponent may have been knocked out. The enemy must make an immediate General Check against his Current Stamina. If the check fails, he is immediately knocked out for 1D10 minutes (the CM rolls to determine how long); once unconscious, his Current Stamina immediately drops to zero (0).

NOTE: The additional attacks that come with this skill are

USING THE SKILLS LIST

The CM must be familiar with the following list of skills to prevent players from using simple Ability Checks to allow their characters to perform actions that require skills.

Your character's Base Skill Score is the average of his scores in the appropriate basic abilities listed next to that skill. (The actual Skill Score is obtained by adding the appropriate level modifiers to the Base Score.)

An asterisk (*) indicates that your character can have this skill only if he already has one or more particular skills. These requirements are explained in the individual skill descriptions. A cross (†) indicates an Information Skill.

COMBAT SKILLS

Melee Skills	(AGL + STR) ÷ 2
Unskilled Use:	(AGL + STR) ÷ 4
Blackjack	
Boxing	
Dagger/Knife	
Machete	
Polearm	
Rapier	
Spear	
Sword, One-handed	
Sword, Two-handed	
Wrestling	
Martial Arts	(AGL + DEX + STR + WPR) ÷ 4

Firearm Skills	(DEX)
Unskilled Use:	DEX ÷ 2
Pistol (ANTIQUE AND AUTOMATIC PISTOL, & REVOLVER, ETC.)	
Rifle (RIFLE & SHOTGUN)	
Automatic Weapon (PISTOL, RIFLE,& SUBMACHINE GUN)	

Bow Skill	(DEX + STR) ÷ 2
Unskilled Use:	(DEX + STR) ÷ 4
Crossbow	
Long & Short Bow	

Entangler Skill	(AGL + DEX + STR) ÷ 3
Unskilled Use:	(AGL + DEX + STR) ÷ 10
Bola	
Lasso	
Whip	

Thrown Weapon Skill	(DEX + STR) ÷ 2
Unskilled Use:	(DEX + STR) ÷ 5
Axe/Tomahawk	
Boomerang	
Dagger/Knife	
Javelin	
Spear	
Unbalanced Objects	

NON-COMBAT SKILLS

Accounting†	(PCN + WPR) ÷ 2
Acrobatics	(AGL + PCN + STA) ÷ 3
Acting	(PCN + PER + WPR) ÷ 3
Animal Handling	(AGL + PCN + PER) ÷ 3
Anthropology/Archaeology†	(PCN + WPR) ÷ 2
Antiques†	(LCK + PCN) ÷ 2
Aquatics*	(STA + STR + WPR) ÷ 3
Art Criticism†	(PCN + WPR) ÷ 2
Climbing	(AGL + PCN + STA + STR) ÷ 4
Computer†	PCN + WPR) ÷ 2
Disguise	(DEX + PCN + PER) ÷ 3
Driving	(DEX + PCN) ÷ 2
Electronics	(DEX + PCN) ÷ 2
Explosives	(DEX + PCN) ÷ 2
Familiarity Skills	(LCK + PCN + WPR) ÷ 3
Filching	(DEX + LCK + PCN) ÷ 3
Forensics*†	(PCN + WPR) ÷ 2
Gambling	(LCK + PCN + WPR) ÷ 3
Geography/Cartography†	(PCN + WPR) ÷ 2
Graphology/Forgery	(DEX + PCN) ÷ 2
History†	(PCN + WPR) ÷ 2
Hypnotism	(LCK + PER) ÷ 2
Investigation†	(LCK + PCN + STA) ÷ 3
Journalism†	(LCK + PCN + PER) ÷ 3
Language (Ancient)	(PCN + WPR) ÷ 2
Language (Contemporary)	(PCN + WPR) ÷ 2
Language (Sign)	(DEX + PCN + WPR) ÷ 3
Legend/Lore*†	(PCN + WPR) ÷ 2
Life and Physical Science†	(PCN + WPR) ÷ 2
Lip Readin	(PCN + WPR) ÷ 2
Lockpicking	(DEX + PCN) ÷ 2
Mechanics	(DEX + PCN) ÷ 2
Medicine	(DEX + PCN + STA + WPR) ÷ 4
Photography	(DEX + PCN) ÷ 2
Pilot	(AGL + DEX + PCN) ÷ 3
Psychiatry	(LCK + PCN + PER + WPR) ÷ 4
Running	(Current STA)
Savoir-Faire	(LCK + PCN + PER + WPR) ÷ 4
Stealth	(AGL + LCK + PCN) ÷ 3
Survival	(LCK + PCN + STA + STR + WPR) ÷ 5
Swimming	(Current STA)
Tracking	(LCK + PCN + WPR) ÷ 3

not cumulative with those given in the Martial Arts Skill. If a character has both of these skills, the number of his attacks is determined by the skill he is using at the time.

Machete

A machete—a large, heavy knife with a broad blade—makes a useful melee weapon. However, it also has another use: to help clear a footpath through overgrown forest or jungle terrain. When your character is trying to do this, you should make a General Check once per day. Success means that he may travel somewhat faster than otherwise possible.

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

Wrestling

If your character is using the Wrestling Skill and you get an H result, your character has his opponent in a partial hold. This hold inflicts normal M damage each round until one of two conditions are met: **1)** the defender makes a successful melee attack, thereby breaking the hold, or **2)** a third fighter—human or otherwise—successfully melee attacks your character, thereby forcing him to break the hold.

As long as the opponent is held, he may take no action except to try to break the hold. When he tries to do so, he attacks with a -20 modifier (in addition to any other modifiers in effect). As for your character, he doesn't have to make a new attack each round to maintain the hold; until it is broken, the hold stays in effect automatically, but your character may take no action other than maintaining the hold.

A C result has the same effect, only better: now all attack rolls of the held opponent are at -40 modifier. All K results your character inflicts while using the Wrestling Skill indicate that both he and his opponent have tumbled to the ground and rolled 5 feet in the direction your character was facing when he made the attack.

While using the Wrestling Skill, your character may attempt to strangle an opponent (a Called Shot). However, if the strangling attempt is unsuccessful, the opponent breaks free. The effects of strangling are described on p. 99. (Of course, some creatures are impossible to strangle—they have no necks, and simply never breathe in a way average humans can understand.)
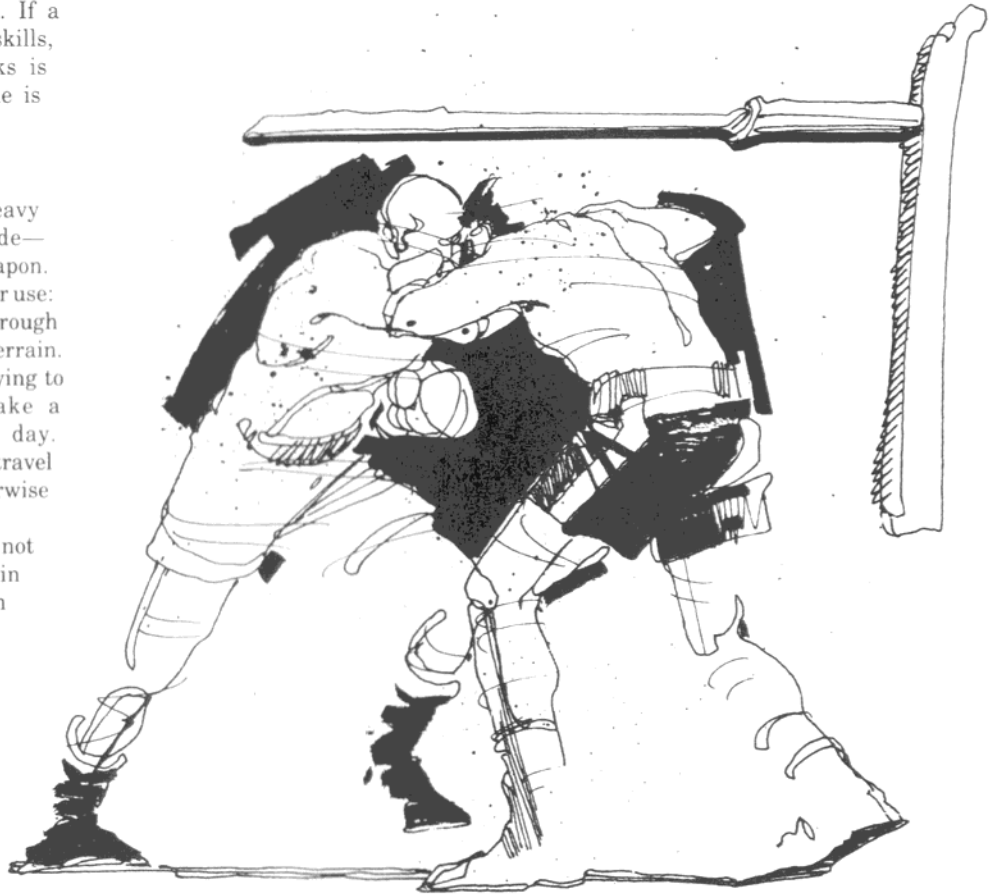
Martial Arts

(AGL + DEX + STR + WPR) ÷ 4
Unskilled Use: N/A

Martial Arts is a special Melee Skill which can be used unarmed at Student Level, and either unarmed or armed at Teacher or Master Level.

If your character is using the Martial Arts Skill, he can make 1 additional melee attack per round for each Skill Level attained:

A Student can attack 2 times per round,
A Teacher can attack 3 times per round, and
A Master can attack 4 times per round.

NOTE: These additional attacks are not cumulative with those given in the Boxing Skill. If a character has both of these skills, his number of attacks are determined by the skill he is using at the time.

In addition, as your character increases in Skill Level, the Strike Rank of his unarmed blows increases.

At Teacher Level, your character may elect to enter melee armed with nunchakus (or a similar weapon, at the CM's discretion).

At Master Level, he can use shurikens (or a similar weapon) as a thrown weapon up to a range of 75 feet. This usage is an exception to the general rule which prohibits characters from using both missile and melee attacks in the same round. Each shuriken thrown counts as 1 attack.

NOTE: The cost to acquire Skill Levels in Martial Arts is double the cost of any other skill.

FIREARM SKILLS

(DEX)

Unskilled Use: (DEX ÷ 2)

Fighting from a distance sure can come in handy during a Chill scenario. This is where Firearm Skills and other missile weapon skills come in handy. There are three categories of firearms in the Chill game—Pistol, Rifle, and Automatic—and proficiency in each category counts as a separate skill.

NOTE: In order to have the Automatic Weapon Skill, the character needs to have either Pistol, Rifle, or both, depending on the automatic weapon he wishes to use.

Each Firearm Skill Level allows your character 1 additional attack per round, up to the maximum rate of fire allowed for the weapon. For example, if your character is at Master Level in Pistol (Revolver), he could fire up to 4 shots in a single round.

Each of the following is a separate Firearm Skill:

- *Pistol*
    (Antique, Revolver, & Semi-automatic)
- *Rifle*
    (Rifle & Shotgun)
- *Automatic Weapon*
    (Pistol, Rifle, & Submachine Gun)

BOW

(DEX + STR) ÷ 2

Unskilled Use: (DEX ÷ STR) ÷ 4

There is only one Bow Skill. At Student Level, your character may use one of the following weapons: crossbow, long bow, or short bow (you choose which one when acquiring the skill). At Teacher Level, you may pick a second. At Master Level, your character has mastered all three types.

NOTE: If a character with the Long Bow Skill wishes to use a short bow, use the Unskilled Use Score. However, a CM may wish to give the character modifiers to his roll due to the similarity of these bows.

In addition to increasing accuracy and the number of weapons that can be used, improving the skill increases the rate at which your character can reload the bow and be ready to fire again. Note that all these weapons can be fired only once in a single round; multiple rounds are needed for reloading. In each case, the number indicates how often a bow can be fired. For example, a Student can fire a short bow every 4 rounds.

BOW RELOADING TABLE		
Level	Long/Short	Cross
Unskilled	5	8
Student	3	5
Teacher	2	4
Master	1	3

ENTANGLER

(AGL + DEX + STR) ÷ 3

Unskilled Use: (AGL + DEX + STR) ÷ 10

Various types of weapons can be used to tie and enwrap a target in order to either inflict damage or to make the target more vulnerable to subsequent attacks. Three such weapons are the bola, the lasso, and the net. There is just one skill covering all three weapons. At Student Level, your character may use a bola, a lasso, or a whip (you choose which one when acquiring the skill). At Teacher Level, you may pick a second. And at Master Level, your character has mastered all three types. As with the Bow Skill, you must use your character's Unskilled Use Score when he is attempting to use an entangling weapon he is not yet skilled with.

Bola

A bola consists of three pieces of rope, each varying from one to four feet in length, tied at a common point. Three weights, made of either lead or stone, are fastened to the ends of these lines. The caster grasps the bola at the connecting point, whirls the weighted lines around and around in a circle above his head, and releases it toward the target. The twirling of the weights causes the three lines to spread out and (hopefully) entangle the target.

A character with this skill can throw the bola up to 150 feet. An H or C result means that his target is entangled in the weapon and suffers damage; other results simply indicate normal damage. Entangled targets fall down, and are bound and helpless for at least 1 round. The target can free himself in 2 rounds, provided he takes no other action. If a friend of the target has a knife or similar tool, he can cut through the bola in 1 round, and free the tangled individual.

Lasso

A lasso is a rope of varying length which is used to tie or enwrap things. The lasso has also been developed as a weapon. The rope used as a lasso has a loop on the thrown end which settles about the object and tightens when pulled. The result is entanglement.

The lasso has no effect unless you get an H result (target snared) or C result (victim bound and helpless). Either such result means that your character has successfully entangled his target with the lasso. The entangled target is knocked down, and is bound and helpless. (See the Bola Skill description given previously for a target's chance to free himself (or be freed).

If your character has the Lasso Skill, he can throw a lasso up to 15 feet. No range modifiers apply.

Whip

There are many different styles and types of whips. They can be used either as entangling weapons or as armed combat weapons.

A character can use the whip in two ways. First, he can use it to strike an opponent, causing normal damage. Second, he can use the whip to entangle his opponent; entangling is a Called Shot. A successful roll inflicts no damage; rather, it indicates that the whip is wrapped around the target, pulling him immediately to the ground. Entangled targets are helpless. They can free themselves in 2 rounds as long as they take no other action during that time.

THROWN WEAPON

(DEX + STR) ÷ 2

Unskilled Use: (DEX + STR) ÷ 5

The Thrown Weapon Skill covers the ability to accurately throw either balanced or unbalanced objects. As with the Bow and Entangler Skills, just one skill includes all thrown objects. At Student Level, your character may skillfully use weapons in one of the following five categories (you choose one when acquiring the skill):

- *Axe or Tomahawk*
  (balanced for throwing) (4 or 2 pounds)
- *Boomerang*
  (1 pound)
- *Dagger or Knife*
  (balanced for throwing) (1 pound)
- *Javelin or Spear*
  (2 to 4 pounds)
- *Unbalanced Objects*
  (including unbalanced axes, tomahawks, daggers, and knives)

At Teacher Level, you may pick two more categories (for a total of three). And at Master Level, your character has mastered all five types. (You must still use your character's Unskilled Use Score if he is throwing a weapon he is not yet skilled with.)

"Unbalanced objects" include any item not crafted for throwing—swords, rocks, chairs, watermelons, etc.

Your character's Strength determines how far he can throw an object. A character can throw a 1-pound object 4 times as many feet as his Strength Score. Thus, if your character has a Strength Score of 50, he can throw a 1-pound object 200 feet. He can throw a 2-pound object half that distance—twice as many feet as his Strength Score. With a Strength Score of 50, your character can throw a 2-pound object 100 feet. Thus, a character can throw a 4-pound object 50 feet.

In other words, to figure the maximum distance (in feet) any object can be thrown, divide the Strength Score by the weight of the object (minimum 1 pound) and then multiply by 4, rounding down. For example, with a Strength Score of 78, a character can throw a 10-pound object 31 feet (78 ÷ 10 = 7.8; 7.8 x 4 = 31.2, rounded down to 31).

This maximum distance applies even if the listed maximum distance for a weapon is different. For example, the maximum distance an axe can be accurately thrown is 75 feet—5 times the normal range of 15 feet. However, a character with a Strength Score of 50 can only throw a 4-pound axe 50 feet. (He just can't throw it as far as an axe can accurately be thrown.) And, a character with a Strength Score of 90 can throw the same axe 90 feet, but he can only throw it accurately up to 75 feet. Targets will only be hit beyond that point by random chance (determined by the CM).

NON-COMBAT SKILL DESCRIPTIONS

Non-Combat Skills fall into two main categories: Information and other. Specific skills are given within each category.

ACCOUNTING

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

With this Information Skill, a character can examine financial records to figure out where and how money has been spent, and whether any fraud or embezzlement has occurred. This is especially handy if he's researching a certain ghost's background, or trying to unravel the financial transactions of a creature whose business dealings in the Known world play an important part in the investigation.

To use this skill, a character must have access to the financial records he wishes to analyze. If the records are stored in a computer, he also needs the Computer Skill (or a friend with that skill) to access the records.

Information obtained may include:

1) where the institution or business has obtained money, where the money has gone, and what items the money was used for;

2) whether embezzlement or a different type of criminal act has occurred; and

3) whether money has been funneled through one company or organization to hide or "launder" it. (Criminals often launder by channeling money into legitimate business, thereby making their incomes appear legal and "clean.")

Of course, the exact details uncovered by the Skill Check depend upon the financial records and the mission at hand.

ACROBATICS

(AGL + PCN + STA) ÷ 3

Unskilled Use: (AGL + PCN + STA) ÷ 20

With Acrobatics, a character can perform all sorts of acrobatic and gymnastic feats. For example, he may walk a tightrope, ride a unicycle along the ledge of a building, swing on vines or a trapeze, pole-vault over a wall, or backflip over and behind a creature to get the bonus for attacking from behind.

Usually, a General Check is only made to accomplish a single, short-term feat of acrobatics. If your character is attempting a feat that could last for several rounds, or if he tries something more difficult (like walking a tight-rope) in a combat situation, the CM may require a Specific Check and interpret the results just as he would interpret the results of a Specific Agility Check. Failure of a check means your character's intended action fails. Depending upon the circumstances (and the discretion of the CM), your character may well suffer falling or other damage as a result of a failed
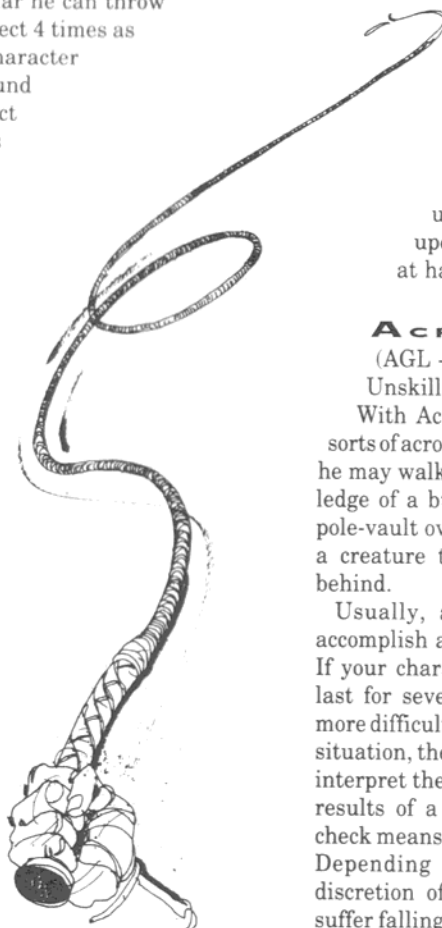
check, or even as a result of obtaining less than a C on a Specific Check.

Characters can use the Acrobatics Skill to climb ropes, but this skill shouldn't be confused with or substituted for the Climbing Skill.

ACTING

(PCN + PER + WPR) ÷ 3

Unskilled Use: (PCN + PER + WPR) ÷ 20

This skill has three uses:

1) Knowledge of drama and theater,

2) The ability to research subjects such as history of the theater and dramatic literature, and

3) Actual acting ability.

The Acting Skill allows your character to "play the part" of another character. How convincing his acting is depends on your character's Specific Skill Check, modified by the CM depending on how well you role-play the scene. The first time your character pretends to be someone else, you must roll a Specific Skill Check. A new check should be rolled at least once every 4 hours of continuous use of the skill, or whenever the CM judges that the particular situation involves great danger, stress, or anything that might throw your character "out of character." Despite a successful roll, a slip-up in role-playing your character while he is impersonating someone else (for instance, your character responding to his 'real' name instead of the name of the person he is impersonating) may just ruin the whole act (CM's discretion).

NOTE: Actors who act exactly like—but look nothing like—the character whose role has been taken cannot be successful in any performance which is visually dependent. (Of course, if the actor is only heard, such as during a telephone conversation, he only needs to successfully mimic his subject's voice.)

This use of Acting is an Opposed Skill. Note what level of success the acting character achieved; any other character who rolls that level of success or greater on a Perception Check is able to penetrate the disguise.

ANIMAL HANDLING

(AGL + PCN + PER) ÷ 3

Unskilled Use: (AGL + PCN + PER) ÷ 20

A character with the Animal Handling Skill can work fairly easily with animals; he knows how to train and calm them.

Any command your character is trying to teach has a level of difficulty assigned to it. Your two Specific Checks must correspond to at least that result level for your character's training attempt to be successful. For example, training a dog to fetch the paper is difficulty H: after a month, both the Animal Handling Check and the dog's Willpower Check must receive an H or C result for the training to work.

However, additional training with the same animal becomes progressively easier. Any time your character trains an animal to obey a specific command, both he and that animal have a +5 modifier added to the subsequent training rolls. This +5 modifier is cumulative, but only when your character (not someone else's) is training that particular animal. (It might be good to start with simple commands, and work up to more complex ones.)

Sample levels of difficulty for handling an animal are as follows:

L result—comes when called by trainer.

M result—comes when called by anyone and will obey simple commands appropriate to the type of animal it is (telling a bloodhound to "track;" telling a parakeet to "sing").

H result—obeys simple commands that have little to do with the type of animal it is (telling a bloodhound to "sing").

C result—obeys multi-word commands that have little to do with the type of animal being trained ("Quick, Laddie, run to the well, fetch Bobby, lead him to the barn, and then come back to me!")

NOTE: The command must be within the animal's capabilities. An animal must have a Willpower Score of at least 15 to learn M commands. An animal must a Willpower Score of at least 45 to learn C commands.

Obedience is not automatic in all cases. A tiger which has not been fed in two weeks will have difficulty "staying" when it might attack. A horse which is panicked by fire might pay no attention to any command but "flee!"

If your character has the Animal Handling Skill, you make a Specific Check against his Animal Handling Skill, then a check against the animal's Willpower. If the animal's check meets or exceeds your character's result level, he does not affect the animal. However, for each result level that you exceed the animal's check, the animal will be calmed by one level.

For example, a dog is panicked by gunfire, and has a C reaction. If you roll an H result and then roll an L result for the dog, your character has won by 2 levels, and the dog is calmed down even more, from the C reaction to an M reaction (for more on animal reactions, see p. 121).

A character is able to completely calm any animal if the player rolls a C result and then fails the animal's Willpower Check.

ANTHROPOLOGY/ARCHAEOLOGY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

A character with this Information Skill can identify the time, products, and locations of primitive human cultures, and make some intelligent guesses about the use of strange items such as talismans, statuettes, etc. The character can also identify most types of fossils. In addition, he is familiar with the techniques of archaeology: how to conduct a "dig" for artifacts, and how they should be stored, preserved, and transported safely. This skill also includes limited knowledge of folklore. However, this knowledge is limited to knowing, for instance, that "the such-and-such tribe has a legend about such-and-such a creature." This skill use should not be confused with the Legend/Lore Skill. Each use of this skill requires a Specific Check.

ANTIQUES

(LCK + PCN) ÷ 2

Unskilled Use: (LCK + PCN) ÷ 10

Characters who have this Information Skill can identify antique items such as jewelry, furniture, clothing, and other common things. The type of information obtained might include the place and date the object was created, and whether the object is typical, or unique in some way. Characters with this skill can also evaluate documents from the past, determining how accurate and authentic they are (when those documents deal with the Known world). (Determining the authenticity of an object requires the same Opposed Check as described under

the Graphology/Forgery Skill.) Each use of this skill requires a Specific Check following an examination of the object in question.

Aquatics*
(STA + STR + WPR) ÷ 3
Unskilled Use: N/A
*Prerequisite: Swimming at the same Skill Level.

A character with the Aquatics Skill can do a number things in or under water. Examples include: diving, swimming, scuba-diving, snorkeling, holding his breath underwater, operating underwater weapons, cameras, lights, salvage equipment, and using other aquatic gear.

The Aquatics Skill enhances speed, too; a character can swim 3 miles per hour (22 to 25 feet per round), either on the surface or underwater. Aquatics doesn't change how long or far someone can swim; however, that's determined by the Swimming Skill.

This skill may also help when engaged in combat either in or underwater (penalties may apply depending on combat type). For example, a character would have a rough time swinging a two-handed sword or throwing a rock while underwater.

In most circumstances, you make a General Check when using the Aquatics Skill. For example, if you want to photograph the wreck of a sunken ship, only a General Skill Check is required. If the task being attempted is difficult or dangerous, the CM may require a Specific Check, interpreting the results just as he would interpret the results of a Specific Ability Check.

Art Criticism
(PCN + WPR) ÷ 2
Unskilled Use: (PCN + WPR) ÷ 10

This Information Skill helps determine the age and probable origin of paintings, statues, musical compositions, illuminated manuscripts, architectural plans, and other works of art. A character can often determine who the artist was, and can detect forgeries. (Detecting a forgery requires the same Opposed Skill Check as described under the Graphology/Forgery Skill, p. 21.) Each use of the skill requires a Specific Check following an examination of the object in question.

Climbing
(AGL + PCN + STA + STR) ÷ 4
Unskilled Use: (AGL + PCN + STA + STR) ÷ 20

Any character with this skill has climbing experience equivalent to that of an experienced mountain climber. He knows how to check and use mountain climbing gear, including ropes, chains, special footwear, hammers, and so forth. With the proper equipment, he can climb almost any surface.

Without equipment, a character may still be able to climb, provided the climbing surface has some indentations, cracks, or bumps—any small irregularity that would provide a handhold.

For short climbs of relatively easy surfaces, the CM should require only a General Check. Longer climbs should be divided into stages, with a General Check required for each stage. More dangerous climbs should require one or more Specific Checks; the CM should interpret the Skill Check results just like Specific Ability Checks. The amount of damage inflicted on a character depends, of course, on the nature of the surface being climbed, the distance fallen (if any), and other specific factors. The CM should use his discretion in these matters.

A character with the Climbing Skill may also lead unskilled characters up a mountain or other surface. To do so, you must successfully make a General Check after declaring a Called Shot. Failure on this check indicates that one randomly determined unskilled character falls. On a mountain, most falls range from 1 to 100 feet, rolled randomly. On rare occasions, a skilled character may, of course, plunge thousands of feet to almost certain death.

COMPUTER

(PCN + WPR) ÷ 2
Unskilled Use: (PCN + WPR) ÷ 10

Characters with this Information Skill have a working knowledge of computers, computer languages, programming techniques, and computer security. The Computer Skill can be used to: **1)** break the security on a computer and obtain information from its data banks, **2)** write computer programs for making precise calculations and/or storing specific types of information, and **3)** alter existing programs in a computer so that they will malfunction in some particular way.

To use this skill, your character needs access to a computer. He can gain that access through a terminal hooked directly to the computer, or through a terminal with a phone link to the computer he wishes to breach. If your character has the Electronics Skill, he may be able to "tap" a phone line into a computer, thereby gaining access to that computer while using his own terminal.

If your character is using this skill simply to obtain information from an unsecured computer, treat the attempt as the use of an Information Skill (see **Research Results** on p. 11).

Each time this skill is used to break security, or to program or reprogram, the CM should rate each prospective task as L, M, H, or C. He should also assign a length of time to each task (which can range from a few seconds to many hours). Once the CM has done so, he rolls a secret Specific Computer Check to determine whether your character succeeds and, if so, how long it takes him to complete each task. If, for example, the CM rolls an "H," your character can perform any of the H tasks in the time assigned to that task; he can perform any M task in 1/2 the time assigned to it, and he can perform any L task in a 1/4 of the time assigned to it. Your character cannot perform C tasks if you roll an H result.

Of course, you won't know exactly how long any given task will take. You may have your character perform his tasks in any order. When your character has worked long enough on a particular task, the CM will tell you that your character has succeeded. If your character is working on a task he cannot perform (because your roll didn't succeed by enough), the CM will let him work until you decide he's wasting his time and should quit.

If you fail a Skill Check when your character is trying to break the security on a computer, the operator of that computer probably becomes alerted. The operator may then use his Computer Skill in an effort to trace the incursion and find out where the intruder is located.

DISGUISE

(DEX + PCN + PER) ÷ 3
Unskilled Use: (DEX + PCN + PER) ÷ 10

A character who has the Disguise Skill can use make-up, clever masks, and other techniques to disguise himself. This skill does not include acting ability, but it can be very powerful when combined with the Acting Skill! With just the Disguise Skill, a character can pass for another specific person—if he doesn't have to say more than a few words. An extensive impersonation involving speech requires Acting Skill as well as Disguise. Disguise is an Opposed Skill; the CM secretly rolls a General PCN Check for any observing character who may be able to penetrate the disguise. The CM should make a new check at least once every 4 hours while your character continues to use the Disguise Skill. The CM should only inform you of any results as they become obvious during play.

DRIVING

(DEX + PCN) ÷ 2
Unskilled Use: (DEX + PCN) ÷ 10

Characters who have the Driving Skill can perform difficult, complex, and dangerous stunts while driving a car or truck. Stunts include such things as bootleg turns, taking 90-degree turns at speeds above 50 mph, and jumping a car over a gap or obstacle.

Performing a stunt requires only a General Check, but your character's Skill Score is modified by -1 for every mph of the vehicle's speed in excess of 50 mph. For example, if the character's Driving Skill Score is 120 and he is attempting a bootleg turn while going 100 mph, your Target# for the Skill Check is 70 (120 - 50 = 70).

If you fail your General Skill Check while your character is performing a stunt, he suffers a simple fate: he crashes. Use the rules under **Collisions and Other High-Speed Accidents** on p. 102 to resolve crashes.

ELECTRONICS

(DEX + PCN) ÷ 2
Unskilled Use: (DEX + PCN) ÷ 10

This skill enables a character to construct, repair, and use electronic equipment. Typical electronic items include calculators, radios, audio and video recording equipment, listening devices (bugs), electronic timers, and miscellaneous electronic gear. (Of course, this skill isn't required to use a calculator or turn on a radio!) In addition, the character knows how to perform a variety of useful—though illegal—tasks, such as tapping phone lines or hot-wiring cars (even cars equipped with an electronic security system).

To use this skill, your character needs proper tools and parts. The Standard Electronics Skill Kit from SAVE (p. 148) contains most of the parts and tools required for minor repairs of common items.

The Electronics Skill Check is a Specific Check rolled secretly by the CM. The result determines how long the repair or construction takes. The CM should rate the prospective task as L, M, H, or C. He should also assign a length of time to the task (which can range from a few seconds to many hours). Once he has done so, he rolls a secret Specific Skill Check to determine whether your character succeeds and, if so, how long it takes him to complete the task. If, for example, the CM rolls an H result, your character can perform an H task in the time assigned to that task; he can perform any M task in 1/2 the assigned time; and he can perform any L task in a 1/4 of the assigned time. Your character cannot perform an H or C task if you rolled an M result.

Of course, you won't know exactly how long any given task will take. You may have your character perform his tasks in any order. When your character has worked long enough on a task, the CM will tell you that your character has succeeded. If your character is working on a task he cannot perform (because your roll didn't succeed by enough), the CM will let him work until you decide he's wasting his time and should quit.

The CM might also assign a probable length of operation to anything your character builds or repairs. Again, if your roll yields a higher result level than the task requires, the device will operate 2, 4, or 8 times longer than normal, depending on the result.

The CM may choose not to require a check for the simple operation of equipment that someone knowledgeable in electronics would understand fully. For example, a skilled character can automatically check and install a new light socket. And, as mentioned previously, any character—skilled or not—can operate common mass-market electronic devices such as tape recorders and video cassette recorders.

Explosives

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

This skill allows a character to handle, transport, and use materials such as black powder, dynamite, nitroglycerin, and other common explosives with relative safety. Characters will usually use explosives for demolitions, for gaining access to caved-in caverns or mine shafts, etc. Explosives should not be used as a common weapon; doing so may result in the gravest possible legal consequences to the party (not to mention repercussions from SAVE if your character flagrantly abuses this skill). Each demolition you have your character set requires a Specific Check. All explosions create catastrophic damage within the blast radius (p. 103); you must specify the exact radius and any special effect you desire before the Skill Check is rolled. Note whether the roll is even or odd, and interpret results according to the following key:

Failure—*Even*. The charge simply does not go off; the charge is either a dud or it is unstable. If unstable, it may go off in any subsequent round until defused (a non-cumulative base chance of 10 per round, rolled secretly by the CM).

Odd. The charge goes off, but the blast power and radius is quadrupled. Other negative effects might include damage to

neighboring buildings, fires started by the explosion, making a cave-in worse instead of better, etc.—all at the CM's discretion.

L result—*Even*. The blast power and radius is only a quarter of that intended.

Odd. The blast power and radius is doubled.

In either case, none of the desired special effects are achieved.

M result—*Even*. The blast power and radius is only half of that intended.

Odd. The blast power and radius is 1/2 larger than intended.

In either case, only the simplest of special effects are achieved.

H result—*Even*. The blast power and radius is only 3/4 of that intended.

Odd. The blast power and radius is 1/4 larger than intended.

In either case, the most complex special effects are not achieved.

C result—The explosion goes off as planned, and creates exactly the desired effect.

Familiarity Skills

(LCK + PCN + WPR) ÷ 3 (or as specified by CM)

Unskilled Use: N/A

This category covers a wide range of skills, few of which are formally learned. A Familiarity Skill gives you knowledge of something—a city, a country, a hobby, craft or sport, a group of people, a cuisine, regional folk music or dance, European capitals, Asian currencies—anything not otherwise specified in the skill list.

You must work with the CM when defining each familiarity to make sure that both of you understand exactly what it covers. The more narrowly defined it is, the likelier your character is to know (or be able to research) a specific topic within it. The more broadly defined it is, the more likely it is that a specific topic will fall within its range.

If the CM decides that (LCK + PCN + WPR) ÷ 3 is an inappropriate base for the Familiarity Skill you select, he may assign another base to it.

Filching

(DEX + LCK + PCN) ÷ 3

Unskilled Use: (DEX + LCK + PCN) ÷ 20

A skilled "filcher" can pick pockets, snatch a small object from a table without anyone noticing, and do other sneaky things. SAVE forbids Filching unless its use furthers a crucial investigation, helps save lives, or accomplishes some other task

for the good of mankind. Filching is an Opposed Skill in some instances. When your character removes an item which is held by, carried by, or in the pocket of an NPC, make an Opposed Check using your character's Filching Skill versus his opponent's Perception Score. If you fail your roll while the CM succeeds for the NPC, the NPC literally catches your character in the act, grabbing his hand. If your Opposed Check is successful, the greater your margin of success, the longer it will take the NPC to notice that something isn't as it should be.

Filching also enables a character to plant items on another character or creature. For example, a character could use this skill to slip a small electronic "homer" or signaling device into a betrayer's jacket pocket. This is also an Opposed Skill as described previously.

FORENSICS*

(PCN + WPR) ÷ 2

Unskilled Use: N/A

*Prerequisite: Medicine or Investigation Skill at Master Level.

A character with this Information Skill can perform an autopsy on a body, and determine the physical cause of death, if any. He can also recognize any physical evidence which may be left on the body concerning the murder or death (this may be modified depending on what lab tools are available, etc.). The Forensics Skill can be used both for immediate knowledge (after 10 minutes spent examining the body, usually on the site), and for research during the actual autopsy. When the skill is used for research, the research check determines how much information the autopsy yields, as well as how long the autopsy takes. (An autopsy usually takes about 2 hours.)

NOTE: Depending on the genre and/or time, some information may not be possible to obtain.

The following evidence might come from an autopsy: the time of death; an unusual chemical in a character's bloodstream; wounds too small to be seen by the naked eye; microscopic bits of cloth or thread on the body which did not come from the victim's own clothing; whether or not the body was moved after death (and how long after death); the nature of any blows or weapons used against the person before or after death; and the general direction from which the blows were struck.

GAMBLING

(LCK + PCN + WPR) ÷ 3

Unskilled Use: (LCK + PCN + WPR) ÷ 10

Characters can use this skill in situations where gambling is appropriate or useful, such as while gathering information. SAVE knows that creatures from the Unknown sometimes seek the aid of criminals to accomplish their objectives, and those creatures who can take human form are often attracted to such vices as gambling. Gambling wins are not very useful in themselves, because wealth can be largely irrelevant in a Chill scenario! However, a good CM will use "gatherings of the wealthy" as a good source of information, assistance, and maybe even armaments.

Gambling can either be an Opposed Skill or unopposed. If unopposed, Failure and L results indicate losses, an M result indicates breaking even, and H and C results indicate wins. If opposed, the winner is the character with the greatest result level; equal result levels indicate that the characters "broke-even."

GEOGRAPHY/CARTOGRAPHY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

A character with this Information Skill can have immediate knowledge or conduct research concerning the land, major terrain features, normal weather, native crops and animals, means of travel, and general cultural level of an area. The skill can also be used to read maps of any complexity. Use of this skill involves a Specific Skill Check.

GRAPHOLOGY/FORGERY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

Characters who have the Graphology/Forgery Skill can compare two or more samples of handwriting and determine whether they were written by the same person. In addition, the character might obtain additional information about the writer. And finally, your character can forge handwriting he has studied. Using Graphology/Forgery to obtain information requires 2D10 minutes before the check is made; use of the Forgery Skill to forge handwriting requires 1D10 hours before the check is made. Skill Checks are made as follows:

Forging someone's handwriting and detecting the forgery are Opposed Skills. The forger makes a Specific Check after 1D10 hours of practice to attempt a forgery. If he fails, his attempt is so bad that it fools no one. If he succeeds, note his result level; anyone attempting to detect his forgery must roll at least that same result level after 2D10 minutes of study.

Determining whether 2 or more samples of handwriting were written by the same person can be either a General Check or a Specific Check. If one of the samples was forged, detecting that forgery is described in the preceding paragraph. If the two samples were written by two people with similar handwriting, a successful General Check will reveal this information.

Determining the characteristics of a writer requires a Specific Check, with the following results:

L result—yields the sex of the writer.

M result—yields the age of the writer within 10 years.

H result—yields the writer's general state of mind at the time the document was written; for example, you would know if the writer was calm, excited, angry, afraid, tense, or exhausted at the time he wrote the document.

C result—yields a general idea about the personality of the writer; for example, the character could tell if the writer was usually a calm, gentle, kind person, a tense person who was extremely busy, or an evil person filled with hatred.

Of course, if the writing was forged or otherwise faked, and you fail to detect that, your analysis is faulty and misleading, no matter how complete it is. And, these results actually have nothing to do with real handwriting analysis; these simply work well for the game.

HISTORY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

This Information Skill is the study of the story of man, from the earliest civilizations to the present. In Chill, historical knowledge includes: knowledge of specific events and famous individuals; the unifying beliefs of major civilizations; the patterns of daily life; and developments in politics, science,

technology, education, religion, and other areas that influence or change life from era to era. Use of this skill involves a Specific Skill Check.

HYPNOTISM

(LCK + PER) ÷ 2

Unskilled Use: N/A

A character with the Hypnotism Skill may hypnotize both PCs and NPCs.

At Student Level, a character can hypnotize another normal, living human. The individual to be hypnotized must agree and go along with the hypnosis attempt; a character can't be hypnotized against his will.

At Teacher Level, a character can hypnotize a creature in human form.

At Master Level, a character can hypnotize subjects without their prior consent—or even against their will if they fail to notice the attempted hypnotism. "Subjects" include mortal humans and creatures in human form.

A hypnotized subject is under your character's direct control. He can cause the hypnotized subject to:

1) Remember anything which has happened at any time in his life. This use of the skill is a counter to the Steal Memory Discipline of the Evil Way (p. 168). Upon awakening, hypnotized characters forget what they remembered during hypnosis.

2) Act as though he feels, or does not feel, any particular emotion or pain.

3) Reveal the name (if known) and general nature of any creature using the Influence Discipline of the Evil Way (p. 166) against a hypnotized character. If the CM chooses, the hypnotizer may contact the creature using the Influence Discipline through the mind of the hypnotized character. The creature itself, however, will not be hypnotized.

4) Act upon a suggestion planted during hypnosis which can be triggered by a later event. For example, the hypnotizer may suggest to a PC that when he next encounters a particular creature, he will report the sighting to the nearest SAVE headquarters immediately. You should never use a suggestion to endanger or humiliate a character in any way.

5) Forget some specific event.

Hypnotism can never, under any circumstances, force anyone to do something he would find unethical or self-destructive. SAVE regards hypnosis as a weapon to be used against the creatures of the Unknown. Any envoy who abuses this skill may be dismissed from SAVE.

Hypnotism used on an unwilling subject is an Opposed Skill. To attempt to do so, a character must first "engage" the subject—establishing eye contact with the subject or attracting his willing and prolonged attention to some spinning or swinging object, such as a watch on a chain or a child's top. Engaging a subject by either method requires a successful General Hypnotism Check.

Once the subject is engaged, the hypnotizer begins speaking slowly and calmly, leading the subject into a hypnotic trance. At this point, you must roll a Specific Check to determine whether the subject realizes he is being hypnotized. This Skill Check is an Opposed Check; the subject gets a chance to resist.

If this check fails, the subject immediately notices the Hypnotism attempt, and can automatically prevent it from taking place. Your character may not try to hypnotize the subject again during that same gaming session. Furthermore, the subject acquires a +10 Perception modifier during any future attempts by your character to hypnotize him.

If your Hypnotism Check succeeds, the CM should note the result level and roll a Specific Perception Check for the subject. If the subject's check succeeds by at least the same result level as your Hypnotism Check did, your character still fails and suffers the consequences described in the previous paragraph.

All other strictures applying to willingly hypnotized subjects apply to unwillingly hypnotized subjects, too. Remember especially that even a creature cannot be forced to do something that it finds self-destructive or unethical under its system of ethics. For example, a character who has hypnotized a vampire in human form can learn where the vampire's resting places are located, but can not order the creature to impale itself upon a wooden stake, or act like an ape instead of attacking whenever it is confronted with a wooden stake.

The CM is the final judge of what a creature would consider unethical or self-destructive. For instance, it might be argued that for a vampire to reveal all of it's resting places is self-destructive.

Let's use an example: Dr. Tom Simpson, a physician from SAVE, is standing guard over a vampire's intended victim, Baroness Ilse Dumatriche. The vampire obviously thinks he has nothing to fear because he mists into Ilse's bedroom, assumes human form, and passes his Willpower Checks against all the garlic, crosses, and wolfsbane prominently placed about the room.

"Good evening, Doctor Simpson," the vampire says, smiling. "I see your little prescriptions are . . . ineffective."

"Perhaps so," replies the good doctor from SAVE. "I did not realize that the sun had already set." He looks at his pocket watch, which he carries on a long chain. "Unfortunately, I now see it's much later than I thought," he continues, casually twirling the watch on its chain, "Perhaps my time, and the time of this young woman, is . . . running out." At this point, Dr. Tom rolls a General Check against his Hypnotism Skill Score (at Student Level). The check is successful; the vampire's attention is focused on the twirling watch.

"How tired you must be after your long journey here," Dr. Simpson says soothingly. "It is so draining, so exhausting, to travel in mist form. You must be very tired. Yes, I can see you are tired. Your eyes are getting heavy, very heavy, so heavy that you can hardly hold them open."

At this point, the CM asks Dr. Simpson's player to roll a Specific Check against his character's Hypnotism Skill Score. Dr. Tom's player obtains an M result. The vampire's Perception Score is 88. The CM makes a Specific Perception Check for the vampire: an 84 for an L result. Dr. Tom's M result is better than the CM's L result, so the vampire notices nothing, and passes into a hypnotic trance under the doctor's control.

Dr. Tom Simpson is very careful now. First, he obtains the locations of all of the vampire's resting places. Next, he instructs the vampire to sleep until just before dawn, giving himself just enough time to return safely to a resting place. Finally, Dr. Tom removes the vampire's intended victim, contacts his fellow envoys, and has a team of SAVE agents waiting to greet the creature at each of his resting places. Come sunrise, the vampire is staked and destroyed.

INVESTIGATION

(LCK + PCN + STA) ÷ 3

Unskilled Use: (LCK + PCN + STA) ÷ 20

Characters with this Information Skill have practical knowledge of the techniques commonly used by police and detectives to conduct normal investigations. This knowledge includes only the techniques common to the time of the scenario. For example, if the scenario takes place before 1925, the technique of using fingerprints to identify culprits would not be known. After 1925, your character can dust for fingerprints and check those prints in police records (assuming those records are made available).

Use of the Investigation Skill requires that you state the general topic under investigation: for example, the way a crime was committed, the possible motive of a suspect, or the presence of witnesses. As with other Information Skills, the CM assigns a level of difficulty to each piece of information that is discoverable, and a length of time it will take to discover it. Then, the CM rolls a secret Specific Skill Check to see how much can be discovered, and how long it will take to do so.

Investigation Skill Checks using specific investigative techniques, such as fingerprinting a room or tracing license plates, might make certain facts easier to discover. In fact, some discoveries might be automatic, not requiring a Skill Check. On the other hand, this skill is of little use in finding out the nature of creatures from the Unknown, and cannot be used as a substitute for the Legend/Lore Skill. It can be very valuable, however, in piecing together NPC movements, determining when events took place, or discovering what witnesses saw (or think they saw).

The CM should never reveal the results of the check rolled for this skill until the investigator has spent the indicated amount of time.

To determine the amount of time needed for an investigation, roll a Specific Check, with the following results:

L result—the information is obtained in 1/8 the time.

M result—the information is obtained in 1/4 the time.

H result—the information is obtained in 1/2 the time.

C result—the information is obtained over the time required. This investigation time may be interrupted, but the indicated time must be spent before *any* results are determined. Of course, any successful result assumes that some success is possible; no witness can testify or give evidence if there were no witnesses to the event!

JOURNALISM

(LCK + PCN + PER) ÷ 3

Unskilled Use: (LCK + PCN + PER) ÷ 10

Characters with this Information Skill can be privy to contemporary events as they would be reported in the major news media of the day. Characters may also conduct research in the files of all types of news media. Knowledge obtained with this skill can save a great deal of time. For instance, a successful General Journalism Check will enable your character to obtain the names of key officials in a foreign government, or the details of some recent mysterious event as reported in the press.

The Journalism Skill also allows at least a loose affiliation with some news organization (including TV or radio, during eras when these forms of media existed), along with appropriate press credentials. If a character shows his press credentials, he may gain a +10 modifier to any Personality Checks made when dealing with law enforcement officials, political figures, and the like (unless the people the character is dealing with detest the press).

Finally, this skill can be used similarly to Investigation, but only to conduct interviews concerning the event in question. These interviews require a Specific Check, and produce the same results as those given under the Investigation Skill description.

LANGUAGE (ANCIENT)

(PCN + WPR) ÷ 2

Unskilled Use: N/A

Each Ancient Language (Greek, Latin, Egyptian hieroglyphics, etc.) is a separate skill. However, if your character has any Ancient Language Skill at Master Level, he automatically has a chance to read any other ancient language.

Initial attempts to read an ancient language on sight are resolved by rolling a Specific Skill Check and consulting the results given under the following Contemporary Language Skill description. If your character fails this on-sight translation, he must study the results for 1D10 hours in order to try the translation again. (The CM makes this time roll secretly, so that you don't know how long it will be before your character can attempt another translation.) Similarly, if you roll any result less than a C and wish to more fully understand what your character is trying to read, he may make further attempts after 1D10 hours.

If your character has any Ancient Language Skill at Master Level, and he is trying to read an ancient language that he has no proficiency with, make your Specific Checks against (PCN + WPR) ÷ 2, using the Contemporary Language Skill results.

LANGUAGE (CONTEMPORARY)

(PCN + WPR) ÷ 2

Unskilled Use: N/A

If you want your character to read, write, speak, or converse in any language other than his native tongue, he needs this skill. Each specific contemporary language counts as a separate skill. For example, if a character has proficiency in both Spanish and French, he has two Contemporary Language Skills. You may choose any specific language each time you take this skill for your character; note each chosen language on your character sheet.

There are two ways a Language Skill can be used to measure comprehension. First, a Specific Skill Check can determine your character's level of comprehension of that language:

L result—he can pick out less than 1/3 of the words in the document or conversation, and can gain only a few, single words as clues to the meaning.

M result—he recognizes about 1/2 of the words or phrases in the document or conversation, and can understand bits and pieces—a few sentences and phrases.

H result—he recognizes at least 2/3 of the words or phrases being used, and gains a general understanding of the topic discussed and the speakers' attitude toward it. He does not understand all details and specific points.

C result—he fully understands and can translate the language being used. Idioms and slang unique to the language can be fully understand only with this result.

Second, if only one bit of a conversation or article is important, the CM might make comprehending it a Called Shot—any success on a check using 1/2 of your character's Skill Score as the Target# conveys the important information.

If your character has any proficiency in a language, you do not need to make a check for him to carry on a simple conversation in the language, nor is any check required for him to read a newspaper or simple popular novel, etc. A Specific Check is required for any conversations involving technical subjects (especially the Unknown) or for reading, writing, or conversing in a dialect or non-contemporary form of the language. For example, if your character has the German Language Skill, he could get along almost anywhere in Germany without making a check, but he would still have great difficulty, even with a simple document in Old German.

This skill does not enable a character to read, write, or converse in any ancient form of a language. As a rule of thumb, the CM should assume that manuscripts more than 300 years old are written in an ancient form. For example, Shakespeare's plays are barely 400 years old, and most contemporary speakers of English need a glossary to read and understand them.

If the CM feels that a language your character doesn't know is sufficiently related to a language he does know, he might allow you to make a Specific Check using (PCN + WPR) ÷ 2 to partially comprehend something in the unknown language. For example, a character with the French Language Skill might be able to pick out similar words in Spanish or Italian.

LANGUAGE (SIGN)

(DEX + PCN + WPR) ÷ 3
Unskilled Use: N/A

This skill enables a character to use and understand standard sign language. The Sign Language Skill is useful for communicating with those who are unable to hear and/or speak, and in situations where verbal communication is not advisable.

If your character has any proficiency in the Sign Language Skill, you do not need to make a check for him to convey and understand simple concepts in sign language. In involved, complex, or technical conversations however, a Specific Skill Check is used to determine the character's level of comprehension. Consult the results given under the Contemporary Language Skill description for the amount comprehended.

LEGEND/LORE*

(PCN + WPR) ÷ 2
Unskilled Use: N/A

*Prerequisite: Master Level in either History or Anthropology/Archaeology Skill, and Teacher Level in the other skill.

This Information Skill gives a character the same immediate knowledge and research capability concerning myths, legends, and folklore that Anthropology/Archaeology Skill provides. However, Legend/Lore is much more extensive; it also allows a character to determine how much of a given legend, myth, or piece of lore contains factual material about creatures of the Unknown and/or practices of the Evil Way. In essence, this skill enables your character to "see through" the legend to the kernel of truth behind it (if there is any truth to it at all). Each use of this skill requires a Specific Check, whether for immediate knowledge or research.

The CM should create legends for his scenarios, or use those available in published material; these legends should contain both true and false information. And, as with other Information Skills, the CM should determine beforehand the result levels required for discovering the truth about each aspect of the legend or myth.

LIFE AND PHYSICAL SCIENCE

(PCN + WPR) ÷ 2
Unskilled Use: (PCN + WPR) ÷ 10

Each Life or Physical Science (Botany, Chemistry, Geology, Physics, Zoology, and others) is a separate Information Skill. However, if your character has any of these sciences at Master Level, he automatically has a chance to make use of any other life or physical science. If your character is at Master Level in one science and is trying to use another in which he has no proficiency, make your Specific Checks against (PCN + WPR) ÷ 2.

Botany can be used to identify and classify major characteristics of plants, and to provide practical knowledge of the uses to which plant products may be put. Alone, this skill does not give a character detailed knowledge of herbal medicines and poisons; a character must also have the Medicine Skill in order to have this knowledge.

Chemistry can be used to identify the composition of objects based on how they react chemically, although access to lab equipment is essential for identification of complex or subtle chemical reactions. This skill can also be used to predict the outcome of chemical reactions, and, given the proper equipment, produce compounds and reactions.

Geology can be used to identify rocks, ores, minerals, and fossils. A geologist would probably know if a certain fossil did not match any known samples, and if an earthquake, volcano, or other disruption of the earth were natural or unnatural. He could occasionally locate deposits of water and oil if any were nearby.

Physics can be used to resolve questions of force and balance. A physicist may also have a working knowledge of astronomy and how astral bodies should behave.

Zoology can be used to identify, classify, and know major characteristics of animal life. A zoologist can predict normal animal behavior, and can have practical knowledge of the uses to which animal products may be put.

LIP READING

(PCN + WPR) ÷ 2
Unskilled Use: (PCN + WPR) ÷ 10

This skill enables a character to understand what someone else is saying by watching the movement of the speaker's lips. This skill is also useful in situations where it is inadvisable for characters to communicate out loud, and written communication is not possible. In order for the character using the Lip Reading Skill to understand the speaker, the speaker must be speaking in a language which the lip reader knows at the Master Level.

Use of this skill involves a Specific Check. Consult the results given under the Contemporary Language Skill to determine the amount of information understood.

LOCKPICKING

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

Characters with the Lockpicking Skill can pick and open locks and simple safes which use combinations or keys. Use of this skill requires only a General Check. Failure indicates that your character cannot open that particular lock until he has increased his level of Lockpicking proficiency. Certain locks are harder or easier to open than average; these locks modify the Target# either positively or negatively.

MECHANICS

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

Use of this skill lets your character repair machinery and mechanical devices as complex as an automobile. He can also make minor repairs on items that are more complex, including those containing simple electronics. A mechanic can build simple devices like pulley assemblies or basic traps, if the necessary materials are available.

Like the Computer and Electronics Skill Check, the Mechanics Skill Check is a Specific Check rolled secretly by the CM. Results determine how long the repair or construction takes. The CM should rate the prospective task as L, M, H, or C. He should also assign a length of time to the task (which can range from a few minutes to many hours). Once he has done so, he rolls a secret Specific Skill Check to determine whether your character succeeds, and, if so, how long it takes him to complete the task. If, for example, the CM rolls an "H," your character can perform an H task in the time he assigned to that task; he can perform any M task in 1/2 the time the CM assigned to it; and he can perform any L task in a 1/4 of the time the CM assigned to it. Your character cannot perform a C task if you roll an H result.

Of course, you won't know exactly how long any given task will take. You may have your character perform his tasks in any order. When your character has worked long enough on a task, the CM will tell you that your character has succeeded. If your character is working on a task he cannot perform (because your roll didn't succeed by enough), the CM will let him work until you decide that he is wasting his time and should quit. The CM may suggest to you along the way that you doubt your character is accomplishing anything).

The CM might also assign a probable length of operation to anything your character builds or repairs. Again, if your roll yields a higher result level than the task requires, the device will operate 2, 4, or 8 times longer than normal.

The CM must use his judgment in limiting the types of devices which can be built, and in deciding the time it takes to repair a device. Some simple repairs require at most a few minutes, and may not even require Mechanics Skill at all. For instance, any character should be able to change a light bulb without his player making a check.

MEDICINE

(DEX + PCN + STA + WPR) ÷ 4

Unskilled Use: (DEX + PCN + STA + WPR) ÷ 20, but only for uncomplicated procedures.

Characters with this skill are medical doctors—vital members in any group of envoys! This skill enables a character to do the following:

1) Treat wounds—no Skill Check needed;

2) Diagnose and treat diseases (as explained in *Diseases and Illnesses* on p. 104)—Specific Check required;

3) Diagnose and provide antidotes for poisons—General Check required;

4) Promote healing of wounds at double the normal rate (as explained in *Rehabilitation and Healing Stamina* on p. 105)—no Skill Check required; and

5) Determine whether characters are dead or alive, and determine the approximate time and cause of death if within a week—Specific Check required. An autopsy (performed by a doctor with the Forensics Skill) may be required if the cause of death is not obvious. The more successful you are, the more accurate your character's diagnosis of time and cause of death.

In addition, if your character has the Medicine Skill at Master Level, he can acquire the Forensics Skill.

PHOTOGRAPHY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10, for taking pictures; (DEX + PCN) ÷ 20, otherwise.

This skill has two major uses:

1) A character can take photographs or make films. These photos and films will be of great value to SAVE (but, of course, will be proclaimed fakes by the rest of the world if they document creatures of the Unknown or uses of the Evil Way). Such photos often provide important clues, however, to characters who study them. Using this skill to take photos or make films requires only a General Check. Failure means that your character did something wrong: the lighting was wrong, the development process used wasn't correct, etc.

2) A character can know how a given photograph was taken, approximately how old it is, what type of camera, film, and print paper was used—plus whether the photo or film incorporates fake special effects or is actually a genuine photo or film reproduction of some remarkable occurrence.

PILOT

(AGL + DEX + PCN) ÷ 3

Unskilled Use: N/A

A character with the Pilot Skill can fly fixed-wing aircraft. The type of aircraft your character can operate depends upon his Skill Level, as follows:

A Student can fly propeller-driven aircraft with one or two conventional (non-jet) engines.

A Teacher can also fly small (and usually private) jet aircraft with one, two, or three engines.

A Master can fly any type of fixed wing aircraft, including commercial passenger jumbo jets.

If your character is at any level in this skill, he can attempt to fly any type of aircraft, but suffers a -20 modifier to the Skill Check for each additional Skill Level normally required to fly that particular aircraft type. For example, if your character is at Student Level and attempts to fly a commercial jetliner, he suffers a -40 modifier to the Skill Check.

Most uses of this skill require only a General Check. The CM should call for a General Check whenever your character flies an aircraft under anything but the easiest of circumstances. For example, if he is flying a group of envoys from Chicago to New York City, the CM should require a General Check if the

flight route is heavily overcast at night, stormy, or turbulent, or if your character is flying a plane beyond his normal Skill Level. A successful check means that nothing happens; the flight goes normally. Failure indicates a problem, but it might be fixable. Another General Check is required; this time the T# is 1/2 of what it was for the previous roll. If you fail this roll too, your character is in real trouble. He is forced to attempt a crash landing; you must now make a Specific Check (once more at your original Target#) to determine the character's success in landing the aircraft. This Specific Check is also required when the aircraft is forced to crash-land for any other reason (such as a local creature using the Haywire Discipline on the cockpit instruments).

Use the following key to interpret results:

Failure—the plane crashes and all aboard suffer a catastrophic attack (T#: 300, SR: 11). PCs are allowed a Luck Check to stay alive.

L result—all aboard suffer a catastrophic attack (T#: 200, SR: 9) on impact, plus another attack (T#: 150, SR: 7) from explosions during the round after impact.

M result—all aboard suffer a catastrophic attack (T#: 200, SR: 9) on impact, but suffer no further damage.

H result—all aboard suffer a catastrophic attack (T#: 150, SR: 8) on impact, but take no further damage.

C result—crash landing succeeds beyond expectations; all aboard suffer only a minor catastrophic attack (T#: 100, SR: 7).

The CM may modify these results to suit a given situation. In addition, the CM may, at his discretion, impose negative modifiers to your character's Pilot Skill Score for adverse weather conditions, the effects of Evil Way Disciplines, injury, or other adverse circumstances.

PSYCHIATRY

(LCK + PCN + PER + WPR) ÷ 4

Unskilled Use: N/A

With this skill, your character can diagnose NPCs who are apparently insane—telling wild stories, hallucinating, or simply babbling. You must spend 1D5 hours with the "insane" character in order to make a General Check, which the CM rolls secretly. If you fail the check, your character sees no evidence that the patient is anything but insane. A successful check reveals whether the NPC has had contact with or has been affected by a creature of the Unknown, or is just insane, or both.

If a player character has this skill, the CM can flavor the plot of a scenario by creating a madman or two—either randomly insane or terrified by some evil from the Unknown.

RUNNING

Current STA

Unskilled Use: see final paragraph.

The Running Skill does not require a Skill Check. Instead, divide your character's Skill Score by 10 (rounding down); the resulting number indicates how long your character can run in half-hour increments, and how many mph he can run. For example, if his Running Skill is 78, he can run for 3 1/2 hours (which is 7 half-hour increments) at 7 mph, for a distance of 24 miles (3.5 x 7 = 24.5, rounded down = 24 miles).

Once your character has run the maximum number of hours allowed by the Skill Score, he can run no further (except for short runs during combat) until he gets a good 8 hours of sleep.

No human can run longer than 30 minutes without the Running Skill, and runs at a speed in mph equal to his Current Stamina divided by 10 (rounding down). Thus, an unskilled character with a Current Stamina Score of 63 can run 1/2 an hour at 6 mph, covering 3 miles. After that point, his Current Stamina is reduced by 10. As with a skilled character, he would then have to rest for 8 hours until running again.

SAVOIR-FAIRE

(LCK + PCN + PER + WPR) ÷ 4

Unskilled Use: (LCK + PCN + PER + WPR) ÷ 20

Savoir-Faire is literally "know-how," and gives a character that little something that helps him interact with others. Some examples include improving one's own appearance, having good taste in clothing, having knowledge of proper, polite behavior in formal settings—in general, being able to be socially charming. Specific game uses of the Savoir-Faire Skill are:

1) Use this Skill Score instead of the Personality Ability Score when rolling reaction checks for NPCs.

2) Make a Skill Check to obtain appointments or interviews with important NPCs whom the party could not otherwise normally contact. These NPCs include celebrities, heads of state, and others who hold high political power, as well as those who control great wealth, head major companies, etc. For each NPC that your character desires to contact, the CM should assign a result level of difficulty to the contact; if your roll does not succeed by at least that result level, your character's attempt to contact that person fails.

3) If your character is acting as a "spokesperson" for the party, make a Specific Check against his Savoir-Faire Skill Score to determine the reaction of a group of important NPCs to the party as a whole. This check is used to determine initial reactions and general attitudes only, and can replace any previous attitude determined by a Situation Check (p. 118). When making such a check, results are interpreted according to the following key:

Failure—use the normal Situation and Response Check process found on p. 118.

L result—the NPC group finds the party, especially your character, to be charming and pleasant, but exercises normal caution in dealing with the characters.

M result—the NPC group finds your character and his party charming, and agrees or cooperates with any normal requests that don't seem illegal or unusual.

H result—the NPC group finds your character and his party charming, and goes out of the way to take helpful actions, provided such actions are not unusual or illegal.

C result—the NPC group will "bend the rules" to do what they can, short of lawbreaking, to help your character and his party.

STEALTH

(AGL + LCK + PCN) ÷ 3

Unskilled Use: (AGL + LCK + PCN) ÷ 10

Characters with this skill are sneaky; they can move and hide without being detected. Using natural cover, shadows, darkness, and the ability to move quietly. A character can often escape detection while hiding or moving.

The CM should take care not to let this skill be abused. For example, suppose a policeman is keeping a careful watch over

an open, empty, well-illuminated ballroom in a hotel. The Stealth Skill—no matter how high a character's Stealth Score is—will not enable the character to walk undetected across the center of the room! To use this skill, a character needs some type of cover, or an advantage in position over a potential observer. For example, if your character is already behind an opponent, he could use Stealth to try sneaking up behind that opponent, even if he must cross open ground to do so.

Stealth is an Opposed Skill, each use of which requires a Specific Check. If the Stealth Check is unsuccessful, your character's opponent(s) automatically notice him.

If the Stealth Check is successful, the CM should note your result level and roll a Perception Check for your character's opponent. If the CM's check succeeds by at least the same result level as your check did, your character still fails. If the CM's check fails, or doesn't succeed to the same result level as your check did, your character is successfully stealthy.

SURVIVAL

(LCK + PCN + STA + STR + WPR) ÷ 5

Unskilled Use: (LCK + PCN + STA + STR + WPR) ÷ 20

Characters with this skill can find fresh food and water in hostile environments, avoid poisonous or spoiled foods outdoors, construct primitive shelters, make fires, take other steps to avoid freezing, and perform other tasks involved with surviving when normal supplies and comforts are gone. Use of this skill requires a Specific Check interpreted as follows:

Failure—your character and everyone with him suffer full exposure damage (see p. 103 for details).

L result—your character finds enough food, water, and shelter for himself (or 1 other character) for 1 day.

M result—your character finds enough food, water, and shelter to serve 2 characters for 1 day (or 1 person for 2 days, etc.).

H result—your character finds enough food, water, and shelter to serve 4 characters for 1 day (or 2 people for 2 days, etc.).

C result—your character finds enough food, water, and shelter to serve 10 characters for 1 day (or 2 people for 5 days, etc.).

Roll a Specific Check for the Survival Skill no more than once per day.

SWIMMING

Current STA

Unskilled Use: No human can swim without this skill.

Use of the Swimming Skill does not require a Skill Check. Instead, divide your character's Skill Score by 10 (rounding down); the resulting number indicates how long your character can swim in half-hour increments, and how many mph he can swim. For example, if your character's Swimming Skill is 63, he can swim for 3 hours (which is 6 half-hour increments) at 6 mph, for a distance of 18 miles (6 x 3 = 18 miles).

Once your character has swim the maximum number of hours allowed by his Skill Score, he can swim no further until

he gets a good 8 hours worth of sleep.

Your character cannot swim/float/tread water for more than 24 hours without rest; if he is forced to do so, you must make a Luck Check. A successful Luck Check indicates that your character finds some means of support (for example, a floating board or log). Failure means your character can only float or drift for an additional 24 hours. At the end of this period, you must make another Luck Check. Success indicates that your character finds a floating object or drifts ashore; failure indicates drowning. A character needs at least 8 hours of uninterrupted sleep before attempting a second long-distance swim.

TRACKING

(LCK + PCN + WPR) ÷ 3

Unskilled Use: (LCK + PCN = WPR) ÷ 10

The Tracking Skill lets a character follow the tracks or trail of an animal or creature outdoors (if, of course, there is a trail to follow). This skill also helps a character cover his own trail. Tracking is an Opposed Skill, but it is the hunted character or creature who makes the Skill Check and the hunter who makes the Opposed Check. Thus, if the tracker rolls the same result level as the tracked, the tracker has (temporarily) located the trail.

If a party of envoys is being followed, only one character's Skill Score is checked. If the group is attempting to cover its trail, the player whose character has the highest Tracking Skill Score rolls for the party. If the group is making no attempt to cover its trail, the player whose character has the lowest Tracking Skill Score rolls for the party. (Either of these rolls should be made secretly by the CM.)

Animals have two different Tracking Skill Scores: one for when they are tracking, and one for when they are being followed. When an animal is being followed, it has a score ranging from below 30 (for large, heavy animals such as horses) to over 100 (for animals very light on their feet—spiders, for example, are nearly impossible to follow). An animal's ability to follow a trail depends on the sharpness of its intelligence and its sensing abilities. Thus, use its Perception Score when it is the tracker. Spiders track very poorly (their PCN Score is below 10, if anything at all), unless they are tracking vibrations, in which case their score is over 50. Horses, with their sense of smell, track at 40 or 50; mules, being somewhat smarter, track at 60. Bloodhounds have a Tracking Skill Score of 100.

Many non-humanoid creatures also have two different Tracking Skill Scores. As with characters, a creature must actually have the Tracking Skill (or some similar innate aptitude) to track. When being followed, creatures without the Tracking Skill use (PCN + AGL) ÷ 4, suitably modified by such factors as slime trails and the ability to fly, as their Target#.

A new pair of Tracking Checks is required every time conditions change, especially if the hunted party changes to a different terrain (crossing gravel, entering a forest, etc.) or attempts to break the trail (doubling back, crossing a river, climbing a tree to travel a short distance, etc.).
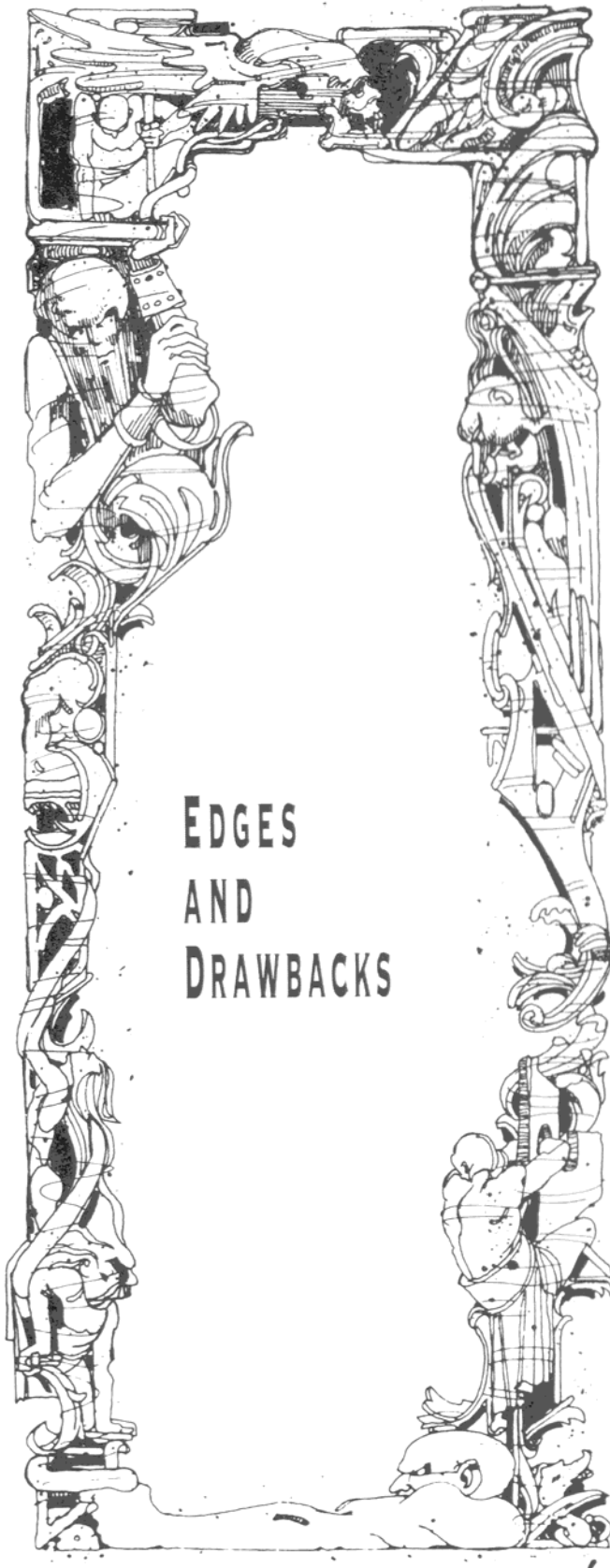
EDGES
AND
DRAWBACKS

"UNDESCRIPTABLE TOO IS THE
HUMANSOLE. ITS SHORTGOINGS ARE EPIC.
AT THE ROOTE OF HUMANVANITY SWELLS A
FRAGILISTIC EGGCASE AWAITING THE BOOT,
A CREAKED EGO WHOSE FLAUSE MAY BE
REDDILY WEDGED. PRIMELY, THESE FLAUSE
ARE THREE: PRIDE, DESSIRE, AND
ILLUSIONATION, THOUGH EACH CHROME
PERSISTS IN MANY SUBHUGHS.
BUT SIMULTOUSLY, THE HUMANSOLE'S
FOILABLES ARE OFTEN ADVENCAGES. OF
THE INCAPACITABILITY FOR
REASONRHYME, ENOUGH IS NOT INTUNED.
THIS AND EMOTIVISM ARE ADVANCAGES
BORED UNIQUELY FROM·HUMANKIND, AND
BOTH RECOMBINATE TO LEAVE THE MAN A
MOST INESTIMABLE FOIL."
—RAX

Edges and **drawbacks** are the advantages and disadvantages that characters have that aren't figured into their Ability Scores. For instance, your character, Detective Hector Gonzalez, has the Night Vision Edge. Any time Hector attempts to see something in the dark, you get a modifier on your Perception Check to allow him a better chance of seeing something. Detective Gonzalez is also afraid of heights. This will hinder him when he's standing on the parapet at the very top of Dracula's castle, as reflected by his Extreme Fear of Heights Drawback.

Each of the following edges helps characters in some way, and each must be "bought" with Character Insight Points (CIPs). Each drawback you "buy" for your character encumbers him in some way, but each also gives you extra CIPs for improving your character.

EDGES

Edges cost 1 CIP each, but some edges may be bought multiple times. For example, Keen Hearing gives you a +10 modifier to any check involving hearing. So, to get +20, you buy Keen Hearing twice, at the cost of 2 CIPs; for +30, you buy Keen Hearing 3 times, at the cost of 3 CIPs, and so forth.

Edges that can be bought multiple times are indicated by an asterisk (*).

ABSOLUTE DIRECTION

With Absolute Direction, your character always knows which way is which when outdoors. When indoors, he is always able to retrace his steps (although he might have trouble if he were initially blindfolded and spun around).

AMBIDEXTERITY

Ambidexterity allows your character to use both hands with equal proficiency. Without Ambidexterity, the CM will probably reduce your Target# (down to half or less) any time your character tries to use his off-hand to fight, shoot, or perform any other skilled act.

ANIMAL EMPATHY*

This edge gives your character a natural understanding of animals. In particular, it adds 1 result level on any successful training or calming check, as per the Animal Handling Skill on p. 17. When calming, if your check is successful, add 1 result level to it before opposing it with the animal's check. This edge can be purchased a maximum of 3 times.

CONCENTRATION

Normally, when your character takes damage or fails his action due to an unsuccessful Surprise or Fear Check, that action is disrupted. But when your character has Concentration and takes damage, or may be surprised or afraid, you are allowed a check against his Current Willpower first. If the Willpower Check is successful, your character's action continues (and you do not yet make the Surprise or Fear Check). Once your character's action is completed, if the source of fear is still present, you must then make a Fear Check.

COURAGE*

Courage adds a +10 modifier to your Target# for Fear Checks each time it is purchased. This edge can be purchased a maximum of 3 times.

DISEASE RESISTANCE*

Each point of Disease Resistance adds 1 result level to any check against disease or illness. For example, 1 point of Disease Resistance raises a failed roll to an L result. This edge does not modify daily recovery rolls, and can be purchased a maximum of 2 times.

EIDETIC MEMORY

Eidetic Memory entitles you to 2 Perception Checks in order for your character to remember something once it is seen, heard, or otherwise learned.

IMPROVED STAMINA RECOVERY

Improved Stamina Recovery adds 1 to your character's Stamina Score per round of Stamina recovery, including recovery through use of the Restore Stamina Discipline (see p. 42). You must make a check against your PC's original Stamina Score to get the added recovery. This check must be made each round of recovery.

IMPROVED WILLPOWER RECOVERY

Improved Willpower Recovery adds 1D5 Willpower per hour of sleep any time your character sleeps and recovers Willpower (see p. 106). You must make one successful original Willpower Check, once the character begins to sleep, to recover the additional Willpower.

IMPROVED WOUND RECOVERY

Improved Wound Recovery heals 1 additional Wound Box per day on a successful original Stamina Check. This check is made at the beginning of each day.

INFORMATION SOURCE*

An Information Source is a person, or group of people, that your character can contact to get additional information not otherwise readily available. An Information Source is similar to a Familiarity Skill (p. 20), however, there are differences between the two. With a Familiarity Skill, a character already knows the information available—he doesn't need to contact someone else. An Information Source can give up-to-date information when your character hasn't been keeping close track of things.

As with Familiarity Skills, you must work with the CM when defining each source to make sure that both of you understand exactly what topic it covers. The more narrowly defined the source is, the more likely it will be able to give specific information within that topic. The more broadly defined the source is, the more likely it is that a specific topic will fall within its range.

Criminal, Business, Media, and *Political* Information Sources are all common; it is probable that a source is limited in geographical scope; for example, Criminal (Northeast U.S.) or Media (European).

KEEN HEARING *

Keen Hearing adds a +10 modifier to the Target# of any check involving hearing (before the T# is modified in any other way).

KEEN SMELL AND TASTE *

Keen Smell and Taste adds a +10 modifier to the Target# of any check involving taste or smell (before the roll is modified in any other way).

KEEN VISION *

Keen Vision adds a +10 modifier to the Target# of any check involving vision (before the T# is modified in any other way).

NIGHT VISION

Darkness sometimes restricts range of sight (p. 93). Night Vision doubles ranges restricted solely by darkness.

POISON RESISTANCE *

Each point of Poison Resistance adds 1 result level to any check against poisoning (p. 104). For example, 1 point of Poison Resistance raises a Failure result to an L result. This edge can be purchased a maximum of 2 times.

DRAWBACKS

Most drawbacks can only be bought once. Drawbacks that can be bought multiple times are also indicated by an asterisk (*).

Values for drawbacks vary from 1 to 10 CIPs.

A drawback with a cross (†) next to it means that you should try to role-play this drawback. However, if you and the CM disagree over whether it would really cause your character to do some specific thing, here's a rule: make a check using your character's original Willpower Score and subtract -20. If you succeed, your character gets to act as you want him to; if you fail, the CM momentarily directs the action.

AGE *

-3 CIPs (per 5 years over 65, or per 2 years under 16)

Age affects a character in one of two ways:

Old characters must subtract a total of 10 CIPs (for each 5 years over age 65) in any combination from their Strength, Stamina, Dexterity, and/or Agility Scores (maximum age of 85).

Young characters must subtract a total of 10 CIPs (for each 2 years under age 16) in any combination from their Strength, Stamina, Dexterity, and/or Agility Scores (minimum age of 12).

BLINDNESS

-10 CIPs

If your character is blind, your Target# to use any skill for which sight is an advantage is reduced to 1/5 (20%) of its original value (before the roll is modified in any other way).

If your character is suddenly blinded, your Target# is reduced to 1/20 (5%) of its original value. This reduction gradually improves, over several months, until the CM judges that your

character can function at 1/5 (20%) of his original Skill Scores. If your character is using the Leave the Body Discipline, he can see incorporeal objects, but he can see nothing of the physical world.

COWARDICE *

-3 CIPs

Each time this drawback is purchased, it subtracts a -10 modifier from your Target# for Fear Checks. This drawback can be purchased a maximum of 3 times.

CRIPPLED

-3 or -5 CIPs

A character who is Crippled has all his movement rates cut in half. The cause of the crippling is not important—it can be for any reason (amputated leg, infant polio, etc.). The value of this drawback is determined by how it affects your character's movement. Being Crippled is worth 3 CIPs.

If your character is severely Crippled, all of his movement rates are cut to a 1/4 of their original values. Being severely Crippled is worth 5 CIPs.

CURIOSITY †

-1 CIP

With this drawback, a character's desire to discover is stronger than his common sense.

DEPENDENT

-1 to -3 CIPs

A Dependent is someone whose life means more to your character than his own. Creatures may use a Dependent to get at your character by threatening your character's Dependent, holding him hostage, etc.. Any other character (or animal) can be a Dependent.

A character can have more than one Dependent. If they are all living in one place (for example, a husband and two kids), multiple Dependents are worth 2 CIPs. If they are living in separate places (and not next door to each other) they are worth up to 3 CIPs. For example, two kids and a wife at home, plus another kid away at college, are worth a total of 3 CIPs.

HUNTED

-2 to -5 CIPs

If your character is Hunted, he has attracted the attention of a creature of the Unknown. The number of CIPs "gained" is determined by the following:

-2: Creatures with Evil Way Scores of 85 to 105.
-3: Creatures with Evil Way Scores of 110 to 120.
-4: Creatures with Evil Way Scores of 125 to 135.
-5: Creatures with Evil Way Scores of 140 to 150.

The nature of the "hunting" creature is up to the CM.

NOTE: If more than one creature is hunting, adjust the values accordingly. Also, the CM chooses the "hunter(s)" himself.

IMPULSIVENESS †

-1 CIP

Impulsive characters don't like to waste time in endless

planning and other chatter—they want to do something now. They tend to act first and ask questions later.

ONE ARM
-3 CIPs

A character with just one arm obviously has great difficulties in doing those things usually done with two arms. The CM will rule on borderline cases, possibly allowing a check, but applying a penalty to it. An artificial arm that is fully functional nullifies this drawback (and the credit for it).

ONE HAND
-2 CIPs

With this drawback, a character has two arms, but just one hand. Its description is otherwise identical to the One Arm Drawback given previously.

OVERCONFIDENCE †
-1 CIP

Overconfident characters feel that they can vanquish vampires and mash monsters regardless of what anyone else says. They also feel they have little need for backup support.

PHOBIA
-1, -2, or -5 CIPs

A Phobia is a fear—something your character is terrified of. It might be heights, crowds, enclosed spaces, darkness, or anything else. A Phobia requires that you make a Fear Check any time your character encounters whatever he fears; an Extreme Phobia requires that this Fear Check be at 1/2 your character's Current Willpower.

Some Phobias are not even worth 1 CIP. A fear of mice is marginal. A fear of mice wearing purple tennis shoes is just too far-fetched. Your CM must approve any Phobia you choose for your character.

In general, a Phobia is worth 1 CIP, and an Extreme Phobia is worth 2 CIPs. However, there are at least two objects of fear that appear so often in the world of Chill that their Phobias are worth more. Either a fear of Dead Things (necrophobia) or a fear of Darkness (scotophobia) is worth 2 CIPs, and an extreme fear of either Dead Things or Darkness is worth 5 CIPs. To sum up:

-1	Phobia (requires Fear Check)
-2	Extreme Phobia (requires Fear Check at 1/2 Current Willpower), or Phobia: Dead Things or Darkness
-5	Extreme Phobia: Dead Things or Darkness

Phobias include:
Acrophobia (fear of heights)
Agoraphobia (fear of open spaces)
Arachnophobia (fear of spiders)
Brontophobia (fear of loud noises)
Claustrophobia (fear of enclosed places)
Demophobia (fear of crowds)
Entomophobia (fear of insects)
Rupophobia (fear of dirt)
Triskadekaphobia (fear of the number 13)

POOR HEARING
-2 CIPs

If your character has this drawback, your Target# for any check involving hearing is cut in half (after all other modifiers have been applied). Your character cannot overcome Poor Hearing with a hearing aid and still keep the credit for the drawback.

POOR NIGHT VISION
-1 CIP

If your character has Poor Night Vision, the distance he can see at night is 1/2 of the normal ranges (p. 93).

POOR TASTE AND SMELL
-1 CIP

If your character has Poor Taste and Smell, your Target# for any check involving taste or smell is cut in half (after all other modifiers have been applied).

POOR VISION
-2 CIPs

If your character has Poor Vision, your Target# for any check involving vision is cut in half (after all other modifiers have been applied).

POOR VISION (CORRECTABLE)
-1 CIP

If your character has Poor Vision (usually nearsightedness) that is correctable with glasses or contact lenses, this drawback is worth 1 CIP. Your character can usually see perfectly well, but if he is forced into action without his lenses, or if they are knocked off or out, the Poor Vision penalties immediately apply.

SPLIT PERSONALITY
-5 CIPs

If your character has a Split Personality (a mild degree of schizophrenia) he has 2 distinct personalities. You must generate 2 different characters (each with this drawback) and, before each gaming session, you must randomly determine which PC you will use for that session. Also, whenever you fail a Fear Check, you must make a Willpower Check. If the Willpower Check is failed, your current character has changed personalities.

NOTE: A character will change

personalities a maximum of twice per mission. Also, each personality should have similar basic abilities, and, the only form of loss that carries over to the new personality is the contraction of wounds.

WON'T HARM
-6 CIPs

A character with this drawback refuses to harm anything, character or animal, unless he is sure that it is from the Unknown. He will also attempt to keep others from harming unidentified adversaries. This doesn't mean that he must throw himself in the way of a bullet intended for an opponent, but he will refuse to turn his back while unidentified captives are tortured or killed.

WON'T KILL
-3 CIPs

This drawback is similar to the Won't Harm Drawback, but it is less restrictive. With the Won't Kill Drawback, your character refuses to kill anything unless he is sure it is from the Unknown, but he can still try to knock it unconscious or otherwise immobilize it. (After too many "accidental" deaths, the CM will take away this drawback, along with its CIP credit.) As with Won't Harm, a character refuses to turn his back while unidentified opponents are killed.
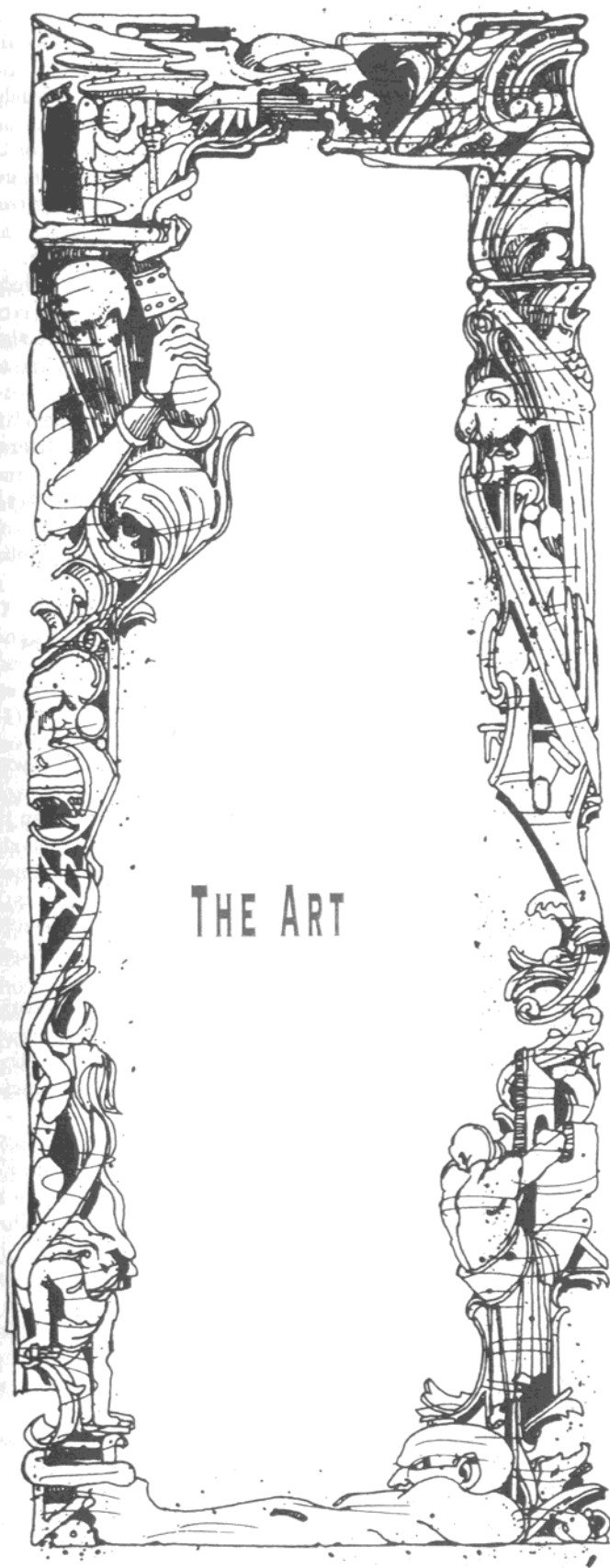
THE ART

"I shall now endeavor to provide a description of that which so easily eludes words. Before I begin, allow me to confess the probable failure of these passages and note that I make this effort only because such an account seems necessary to the integrity of this narrative. Know that I myself have a grasp of the Art roughly equivalent to our prehistoric ancestors' comprehension of the concept of simple physical science.

Perhaps the best way to describe the Art is through indirect example. The horrible shriek of a cat in the night—that is a manifestation of the Art. The cry of the raven and the maddening crescendo of cicadas are others. So are the mysterious sigils spelled out by formations of gulls as they fly to their spawning grounds in the winter. He who has mastered the Art learns to read its telltale signs in all things.

One thing the Art is not is power. The Art is itself powerful, but this power is not transferable. The Art has its own agenda. To believe otherwise is extremely hazardous . . ."

—from the journal of Robert A. Davidson

Characters live in a physical world; they taste, touch, smell, hear, and see the normal and *real* things around them. Now, at the same time, there's another world out there in the Chill universe. This world is just as real to those who live in it or visit it, but this world is subject to very different physical laws from those we know: people may talk without speaking, men may change shape into all sorts of strange and horrifying forms, and even the dear departed might not be as dear or departed as you think.

All in all, this world is not a nice place to visit, let alone live in. Although this bizarre world exists side by side with the everyday world, some people may never know it is there, or they may find out about it far too late.

The ability to perceive this other world, communicate with it, and draw upon its energies is called **the Art**. Few people are aware of the Art, and even fewer people know how to use it. Those who know of the Art call this other world **the Unknown**, as opposed to **the Known** world, which is the everyday world we live in.

There are many forms of the Art. Each form is called a **discipline**, and these Disciplines of the Art are grouped into **schools**. Characters may draw upon the energies of these disciplines. There are other disciplines, however, which are collectively known as **the Evil Way**. These comprise a series of nasty illusions and weapons that only creatures can use.

The Art may bring a person closer to understanding the mysterious Unknown and its workings. However, the Art is neither magic nor magical in nature. It is as bound to its own physical laws as any natural or physical science, harnessing various forms of energy from the Unknown and making the user a sort of conductor for transmitting these energies into the Known world. The fact that the Art is so misunderstood has led many people to believe that it is some type of magic.

How to Read a Listing

At the beginning of each Discipline of the Art description you will find what may look like a series of codes. We'll use the beginning of the Clairvoyant/Prescient Dream Discipline entry to explain the significance of these terms.

Leave the Body

Cost: 1D10 + 1D10 WPR/use*   Roll Required: G
Range: Self   Area: Unlimited

Leave the Body. The name given the discipline. These names may change depending on the country or the culture, but most names found herein are standard.

Cost. The use of most Disciplines of the Art draws on the Willpower of the character at the moment he tries to use the discipline. In some cases, cost is not applicable (N/A).

Roll Required. Various types of rolls are required by various disciplines:

G—Only a General Check is required.

M—Only an M, H, or C result level will suffice.

H—Only an H or C result level will suffice.

S—A Specific Check is required, with results specified within the discipline description.

S/O—The discipline requires a Specific Check, which is opposed by another Specific Check.

Range. The distance from the user to the edge of the area of effect. This is usually given in a unit of measure, but there are other ways to specify this distance as well. A few include:

Self—The discipline is performed only on its user.

Touch—The creature must touch the object or being it wishes to affect.

Sight—The discipline takes effect only within the sight of the user. (For help in determining this range, see **Visibility**, p. 93.)

Unlimited—The discipline's effect is world-wide.

Area. The terms used to define range also apply to area.

After these terms and numbers within each entry, a brief description of the discipline can be found.

NOTE: Sensing the Unknown is a separate discipline which is not associated with any school.

Sensing the Unknown

(PCN ÷ 5)

Cost: N/A   Roll Required: G
Range: Self   Area: Varies*

Generally, all characters in the Chill game are aware that the Art exists—that's never a problem. However, it's not a sure thing that your character will know when the Art is present and is transmitting those energies nearby.

All characters have a limited ability to sense the use of the Art or presence of the Unknown in two situations: **1)** when an Unknown creature is present or has passed by, or **2)** when the Art/Evil Way is being used or has been used nearby, or has been focused upon a specific object.

Because of their connection with the Unknown, creatures leave mysterious traces of energy behind them for an indefinite period of time (the CM may choose the length of time). These traces are only noticeable if a character successfully senses the Unknown.

The base chance for Sensing the Unknown is 1/5 (20%) of your character's Perception Score (rounded down). For instance, Todd Copeland's Perception Score is 73, so he has a base chance of 14 for Sensing the Unknown. When Todd's player rolls the dice to see if Todd senses the Unknown, the roll is a General Check against this base chance. (General Checks are described on p. 88.)

As your character gains experience, his chance of Sensing the Unknown can also increase. For every Character Insight Point (CIP) spent, you can raise your character's base chance of Sensing the Unknown by 1.

Sensing the Unknown is different from most other uses of the Art in at least four respects. **1)** It costs no Willpower to attempt it. **2)** It's chance of success cannot be raised by spending Willpower. **3)** All envoys automatically have it; it is not a "purchased" ability; and **4)** It's not identified

with any School of the Art.

In order to try to sense the presence of the Unknown, your character must stand still and concentrate on his objective for 1 round. As with other forms of the Art, your character begins an attempt at Sensing the Unknown in 1 round, during which he can do nothing else. This attempt is resolved at the same point in the next round. During that time, your character can do nothing else. He may move and act normally in the second round.

Let's suppose that Todd Copeland has found an old letter, and he wants to know whether it has been touched by the Unknown. Todd's player asks the CM whether Todd senses the Unknown on the letter. The CM knows that a betrayer has written this letter to a friend, saying that he will be out of town tomorrow night. Since the betrayer is a creature of the Unknown, this letter gives off an energy that Todd might be able to detect. The CM has Todd's player make a General Check against Todd's Sensing the Unknown Score (14). The player rolls a 36; Todd detects nothing unusual about the letter.

Had Todd detected the presence of the Unknown, what kind of things might he have sensed? If your character succeeds in Sensing the Unknown, the CM *may* tell you the following:

1) Whether a creature is or has been nearby, and which direction it went (for instance: above, to the right, west, etc.).

2) Whether the Art is being used or has been used in an area or on an object. The CM should also give you an idea of how long ago that use took place and the strength of the Evil Way Discipline that was used. The CM should be mysterious about these things, using phrases like "not too long ago" and "a very powerful evil" rather than naming a precise time or a specific discipline. The CM should give clues, but he'll spoil the fun if he spells out the details for you.

Also, if Todd is sitting in New York, he probably won't be able to sense the Unknown somewhere in China. How far away can he sense it?

*On a successful roll, any envoy should be able to sense any creature or use of the Art within 30 feet and within 24 hours. Often, however, the flow of the game is best served by characters being able to sense the Unknown at greater ranges and over greater lengths of time. The stronger the creature or discipline being used, the farther away and the longer it might be detected. This use of Sensing the Unknown can be very useful in sparking or pushing along a scenario. For example, waking Todd in the middle of the night to tell him that he "suddenly feels a distant, sharp fear coming from many East Asian people, as they flee from a great evil," might convince Todd and his fellow envoys to travel to China; further hints of this sort will almost certainly do so.

When the Unknown is sensed over a great distance or length of time, the CM should give some clue as to the distance or length of time. For example, Todd is venturing into a hidden pyramid, and he tries Sensing the Unknown. He is suddenly overwhelmed by the realization that evil displays of the Art have wrenched the very fabric of reality around him. The party is likely to flee in terror unless the CM also notes that these feelings flow from many years in the past.

Sensing the Unknown can be used to advance the scenario, but it can also stall it if characters stop every ten feet or so to make an attempt. Take the case of an envoy who enters a haunted house and says, "I'm Sensing the Unknown." The CM has the player roll the check, and responds that the envoy senses nothing. The envoy decides to keep trying, and trying, and trying—forcing the CM to stop play every five seconds until the dice cooperate.

Checks for Sensing the Unknown are therefore limited to one check per PC per area, encounter, or situation. For example, if the party enters an allegedly haunted house, each envoy has a right to try Sensing the Unknown. If nothing is detected, the CM doesn't have to permit another attempt until the group enters another room of the house, until an Evil Way Discipline is used, or until a creature enters the same room.

OTHER USES OF THE ART

Sometimes it might seem that the creatures of the Unknown and their use of the Evil Way stacks the cards in their favor. Not so: player characters also have a chance to use the Art to harness the Unknown in good ways that combat this nasty invasion.

In order to use the Art, your character must have an original Willpower Score of at least 50, and a score of at least 60 in one other basic ability. (The ability depends on the school being learned.)

If your character is qualified to use the Art, you may choose to have him pursue knowledge and levels in the disciplines of any or all of these four schools:

Communicative, which deals with sending and receiving messages in ways other than those normally used by human beings. Characters must have a Personality Score of at least 60 to learn Communicative Disciplines.

The Communicative School includes the Disciplines Clairvoyant/Prescient Dream, Telepathic Empathy, and Telepathic Sending.

Incorporeal, which allows characters to communicate with, meet, and combat creatures on another plane. Characters must have a Stamina Score of at least 60 to learn Incorporeal Disciplines.

The Incorporeal School includes the Disciplines Incorporeal Attack, Leave the Body, and Seance.

Protective, which protects your character and others from the Unknown and the Evil Way. Character must have a Luck Score of at least 60 to learn Protective Disciplines.

The Protective School includes the Disciplines Mental Shield, Raise Perception, and Sphere of Protection.

Restorative, which heals characters and restores their Stamina. It can also allow characters to try some otherwise-

impossible feat of strength. Characters must have a Strength Score of at least 60 to learn Restorative Disciplines.

The Restorative School includes the Disciplines Feat of Strength, Restore Stamina, and Restore Willpower.

Each of these four Schools of the Art has three disciplines which your character might be able to use; these disciplines are listed under their respective schools. Just like skills, you "buy" disciplines at one of three levels: Student, Teacher, or Master. If your character meets the basic qualifications for learning the disciplines of one or more of the schools, you may buy disciplines when you create a character or as your character gains experience. (Discipline costs are described on p. 46, under *Creating a Character*).

USING A DISCIPLINE

When a character has one or more Disciplines of the Art, he's obviously going to want to use them. Considering what he's up against, he may need a discipline or two right away. Using a discipline is a lot like using a skill, except that when a character is doing something most normal humans can't do, he's in for a few more risks.

The base chance to successfully use a discipline is 2/3 of the average of the 2 Ability Scores involved, or simply 1/3 of the total of the 2 Ability Scores involved.

For example, Jennifer Joyce is trying to use Telepathic Sending, a Communicative Discipline. Her Perception Score is 52, and her Personality Score is 76. So her base for the discipline is 42 (52 + 76 = 128; 128 ÷ 3 = 42 (rounded down). Jennifer is at Student Level in Telepathic Sending, so her Base Discipline Score of 42 is increased to a Discipline Score of 57 (42 +15 = 57).

NOTE: You can spend Current Willpower to raise your character's chance to use a discipline. However, no matter how high the Target# is raised, a roll of 100 (00) is always a failure when using the Art.

Suppose Jennifer's in a tight spot and desperately needs to use her Telepathic Sending Discipline. Most likely, a Discipline Score of 57 isn't safe enough. In her action, Jennifer's player can improve her odds by spending 1 Current Willpower for every 1 point she wants to raise her chance of success. Spending 5 Current Willpower, for example, would raise the Target# to 62. This reduction of Current Willpower should be recorded on Jennifer's character sheet.

On Jennifer's action during the next round, her player rolls a General Check to see if she successfully uses the discipline. In this case, if the roll is between 1 and 62, Jennifer succeeds in her Telepathic Sending.

While using a discipline, a character can take no other action—he can't perceive, fight, move, or talk.

If, between the action in which your character attempts to use the discipline and the same point in the next round, he takes Stamina Loss or wounds, the discipline is disrupted and does not work. If you have already spent Current Willpower to raise your character's chance of success, the points are lost anyway.

NOTE: When using the Art, a character is under a trance, and therefore does not have to roll for Fear or Surprise Checks. He is oblivious to all non-damaging distractions.

The amount of Current Willpower you can spend to modify the Discipline Score depends on how much Current Willpower your character has: you can only spend a 1/3 of your Current Willpower at any time. (Remember, you cannot spend Current Willpower to improve your chance of Sensing the Unknown.)

In addition, the use of most disciplines costs 1D10 Current Willpower. (Sensing the Unknown costs nothing. If any other discipline costs more or less than 1D10 Current Willpower to use, that difference will be noted in its description.) This cost is in addition to any Current Willpower spent to modify the chance of success. Current Willpower intended to modify the Discipline Score is spent when you begin your character's attempt to use the discipline. The 1D10 Current Willpower spent to actually use the discipline is spent during the next round (when you complete your attempt).

Let's go through the procedure once more:

1) During your character's action in the first round, you declare his intent to use a discipline, and spend any additional Current Willpower you want (within the prescribed limits) to improve his chance of success. Your character can do nothing else during this round.

1a) If your character takes any type of damage between his action in the first round and his action in the second round, the attempt is disrupted. Any Current Willpower spent to improve his chance is lost, plus 1D10 additional Current Willpower.

2) In the second round (if the action has not been disrupted), you roll to see if your character's attempt is successful *and* spend 1D10 Current Willpower (whether your attempt is successful or not). If there are modifiers or other factors you can't know about, the CM will make this roll secretly. A roll of 100 (00) is always a failure when using the Art, regardless of the Target#. If the discipline has a duration defined in rounds, you begin measuring its duration from this point in the second round.

If the discipline requires or allows a subsequent action, your character takes that action and can do nothing else in that round. (Telepathic Sending, for example, requires that your character actually attempt to send a message. Feat of Strength allows your character to use his improved strength.)

If the discipline requires no subsequent action, your character may do anything you wish. (Raise Perception takes place automatically once it has been triggered.)

2a) Some disciplines require concentration to keep them going. If your character takes any type of damage while concentrating, such uses are immediately disrupted.

2b) If the discipline lasts for a specific number of rounds, it lasts from the point at which you triggered it in a round to the same point in a subsequent round. Usually, these points are during your action in the round. However, if you delayed the action in which you declared the discipline or the action in which it actually began, the discipline lasts until that same point in a subsequent round. (Delaying your action is explained on p. 92.)

3) If the discipline can be sustained, and you wish your character to do so, you don't need to declare that intent before it ends. Your first success lasts from the action it begins in the second round to the same point in a subsequent round. In the round the discipline ends, if you wish to continue using it, you may once more spend additional Current Willpower to increase your character's chances, and then another Specific Check is made.

Sustaining a discipline doesn't preclude other actions. For instance, once your character has raised a Sphere or Protection, he may attempt to maintain that sphere while attacking creatures outside of it.

Disciplines which last multiple rounds, but which your character must concentrate on to maintain, may be ended at any time. For example, a Master use of Telepathic Sending allows a message to last for 3 rounds. However, you may still end your message after 1 or 2 rounds.

DISCIPLINES OF THE ART

Now that you know how disciplines work, it's time to take a look at the kind of things they can do. We'll go through each school and each school's Disciplines of the Art alphabetically. If a discipline has an asterisk (*) within its description, this symbol's meaning is defined within that description.

COMMUNICATIVE

(PCN + PER) ÷ 3

Communicative Disciplines deal with sending and receiving messages in ways other than those normally used by humans. To learn a Communicative Discipline, your character must have a Personality Score of 60 or higher.

CLAIRVOYANT/PRESCIENT DREAM

Cost: 2D10 WPR/use*   Roll Required: G
Range: Self   Area: N/A

With the Clairvoyant/Prescient Dream Discipline, your character can try to have one dream that has some meaning to his party with regard to their current situation or activities. This dream could provide clues to a mystery, explain what is happening somewhere else, or allow your character to communicate with some other character, person, or creature. Your character must wait 7 days between successful dreams.

At Master Level, a character must wait 1 minute of *real time* before making any notes concerning the Dream; at Teacher Level, he waits 3 minutes of *real time*; at Student Level, he waits 6 minutes *real time*. This simulates the difference in the training of perceiving dreams.

Before your character goes to sleep, you should tell the CM that the character intends to have a Clairvoyant/Prescient Dream. You will not know whether such a dream will come to your character: the CM should roll secretly to determine success. Sleep lasts for about 4 hours (when REM sleep starts) before the dream begins, if the discipline use is successful.

Now dreams are funny things. Even at Master Level, dreams will rarely (if ever) show precisely what a character wishes to know. The dreams tell the truth in a slanted way, often using puns, jokes, or symbolism to get their meaning across: a dream about a wheel doesn't necessarily mean to rock 'n' roll out of there.

*This discipline can cost a little extra: your character does not regenerate Current Willpower during sleep when he is trying to have a Clairvoyant/Prescient Dream. After all, he's working while he sleeps!

TELEPATHIC EMPATHY

Cost: 1D10 WPR/use   Roll Required: G
Range: Sight   Area: 1 Mind

When using this discipline, your character can "read" the emotions of another character, animal, or creature. These emotions can be read from any distance, but your character must wait 24 hours before reading any specific character, animal, or creature again. The using character can read only one being per round.

At Student Level, the discipline lasts for 1 round.

At Teacher Level, the discipline lasts up to 2 rounds.

At Master Level, the discipline lasts up to 3 rounds.

Telepathic Empathy reads only emotions, not thoughts. Although your character could feel the wrath of a tiger, for instance, he could not receive information such as which creature is trying to read his emotions. Your character can pick up feelings such as love, guilt, fear, hate, or anger; he may also know how deep that emotion is, for example, whether it's "mild fear" or "strong love."

The CM should remember that most humans feel several emotions at once. The user can pick up all of these emotions in one use of the discipline.

The CM should also remember that some creatures, such as zombies, have no emotions.

TELEPATHIC SENDING

Cost: 2D10 WPR/use   Roll Required: G
Range: Unlimited   Area: 1 Mind

This discipline allows your character to telepathically send a message to any other living mind of human intelligence or greater. Note that this counts out undead, ghosts, and some other forms of incorporeal creatures—

they don't have living minds. The message can be sent over any distance, but your character must wait 12 hours before contacting the same mind again. The success of each contact must be rolled for separately. The message can be no longer than seven words per round.

At Student Level, each contact lasts 1 round.

At Teacher Level, each contact lasts up to 2 rounds.

At Master Level, each contact lasts up to 3 rounds.

You have no way of knowing if the person receiving your character's message will act on it, nor does the person receiving the message have any way to telepathically respond unless he, too, uses this discipline.

Foreign languages are no problem in Telepathic Sending: all translation is done courtesy of the Art.

INCORPOREAL

(PCN + STA) ÷ 3

This school of disciplines centers around those things that are not composed of matter, but that are derived from some form of physical existence—spirits, if you will. Incorporeal Disciplines allow direct perception of, contact with, and even attack upon incorporeal creatures such as ghosts. One also allows the user to become incorporeal.

One word of warning: these three disciplines are extremely dangerous. So, if you haven't got plenty of Current Willpower, and your character doesn't have a great deal of courage within him and a lot of experience behind him, forget about the Incorporeal Disciplines.

To learn an Incorporeal Discipline, a character must have a Stamina Score of at least 60.

INCORPOREAL ATTACK

Cost: 1D10 WPR/use   Roll Required: S/O
Range: "Touch"   Area: 1 Target

This discipline allows your character to make incorporeal attacks—attacks much like those incorporeal creatures can make, as described in Incorporeal Combat, on p. 97. Your character must be incorporeal at the moment the discipline is used. The target of the attack must be either an incorporeal creature or a vampire in gaseous form. Both your character and his target must be within melee range (within 5 feet of one another) at the time of the attack.

To resolve the attack, you must make an Opposed Check: your character's Discipline Score versus the target's Current Willpower. (This is not how creatures make incorporeal attacks: they make Specific Willpower Checks and spend no Current Willpower in order to attack.) To cause damage, you must roll a result level higher than your target's player:

• You roll a result level 1 higher than the target's player: the target loses 1D10 Current WPR.

• You roll a result level 2 higher than the target's player: the target loses 2D10 Current WPR.

• You roll a result level 3 higher than the target's player: the target loses 3D10 Current WPR.

• You roll a result level 4 higher than the target's player: the target loses 3D10 Current WPR, and, if the target is from the Unknown, its Evil Way Score is reduced by 1D10.

In addition: if the attacking character is at Teacher Level, the target loses 2 additional Current WPR; and if at Master Level, the target loses 4 additional Current WPR.

LEAVE THE BODY

Cost: 1D10 + 1D10 WPR/use*   Roll Required: G
Range: Self   Area: Unlimited

Successful use of this discipline takes your character's "life force" out of his body. He actually becomes incorporeal for the duration of the discipline's use. The body appears to die; a doctor examining it would pronounce your character dead.

To use this discipline, you must spend 1D10 Current Willpower when your character is attempting to leave his body. This Current Willpower is expended whether or not the discipline use succeeds. Furthermore, you must spend another 1D10 Current Willpower when your character reenters his body. Thus, if the discipline use is successful, you will spend a total of 2D10 Current Willpower.

*Your character can remain incorporeal for as long as you desire. However, after a while, you must spend Current Willpower in order for your character to remain outside his body:

At Student Level, after 10 rounds, your character loses 1 Current WPR per round.

At Teacher Level, after 20 rounds, your character loses 1 Current WPR per round.

At Master Level, after 20 rounds, your character loses 1 Current WPR every 2 rounds (1 on the 21st round, 1 on the 23rd round, etc.).

Leave the Body doubles your character's vulnerabilities; he suddenly has two entities to protect: an incorporeal self, and a helpless physical shell.

The Incorporeal Self. The incorporeal half of your character retains his full intelligence, knowledge, and memories. He can clearly see any other incorporeal creature within the normal range of visibility for a human character (your character can see, even if his body is blind). However, the physical world is difficult to perceive; objects appear blurred, faint, and indistinct, and all "life" seems to fade from their colors. Your character's Perception Score is reduced by 20 when trying to notice any details in the physical world while in incorporeal form.

The Incorporeal Self can move at a rate of 75 feet per round. You simply "think" the direction in which you want your character to move, and the movement is accomplished. He can even move through the air, up and down, through walls, and so forth (like any incorporeal creature).

If your incorporeal character's Current Willpower drops to 20 or less, he can take no action except attempting to reenter his body. To do so, the incorporeal half simply moves to the body, and you, the player, spend the necessary 1D10 Current Willpower. If you don't have enough Current Willpower for your character to reenter his body, he dies,

with no Luck Check allowed. Even if you are spending Current Willpower to keep your character incorporeal, you spend only the 1D10 Current Willpower in the round he reenters his body.

While incorporeal, characters can attack using the Incorporeal Attack Discipline, and are subject to a creature's incorporeal attacks. Of course, your incorporeal character suffers only Current Willpower Loss from such attacks, since he has no Evil Way Score.

The Body. Your character's body is extremely vulnerable while he is incorporeal. He cannot control his body in any way; it is defenseless. The body suffers damage just as any human does when helpless and immobile. If your character has zero (0) Current Stamina and has less than 5 Wound Boxes left, his body "dies"— and so does your character when the discipline's effects end.

Wounds are not the worst of a body's troubles, however. Without a life force, the body is vulnerable to seizure by an incorporeal creature. To seize a body (an empty one, that is), a creature must move to the body, while the CM spends 3D10 Current Willpower and rolls a Specific Check against the creature's Evil Way Score. A C result indicates that the creature successfully enters the body. If it fails, it may try again in a minute (12 rounds). The creature remains inside until it chooses to leave (at no cost in Current Willpower), or until it is forced to leave. Only two things force a creature to leave: its Current Willpower drops to 20 or less, or the body dies.

When a creature seizes a character's body, the body appears to come to life; the occupying creature is completely in control. The body remains in the creature's control for as long as the creature inhabits it.

If a character's body has been seized, that character cannot reenter his body until the creature leaves. Of course, the body must be alive to be reentered; if an incorporeal creature seizes an empty body, and then uses the Evil Way Discipline Corporeal Manifestation (p. 158), the body dies automatically.

Attacking a body inhabited by a creature harms the body but not the creature. However, a creature occupying a body is vulnerable to assaults made with the Incorporeal Attack Discipline.

SEANCE

Cost: 2D10 WPR/use • Roll Required: S/O
Range: Unlimited • Area: 1 Incorporeal Creature

Successful use of this discipline puts a character in direct mental contact with a specific incorporeal creature, and allows him to obtain some information directly from that creature's mind. The character runs the risk, however, of a tremendous Current Willpower drain and temporary insanity.

A character with this discipline must know the name of the incorporeal creature who is to be contacted. He must also be in the presence of at least two other envoys. The surroundings should be quiet, dark, and pleasant. In any event, this discipline cannot be used in a combat situation.

Your character begins a seance by calling the name of the incorporeal creature to be contacted. Range is not a factor; the creature summoned may be anywhere. You roll a Specific Check: your character's Discipline Score is opposed by the Current Willpower of the creature summoned. Use the following key to interpret results:

• The CM rolls a higher result level for the creature than you do for your PC: failure.

• You and the CM roll equal result levels: contact lasts 2 rounds, and your character obtains 1 item of information.

• You roll a result level 1 higher than the CM: contact lasts 4 rounds, and your character obtains 2 items of information.

• You roll a result level 2 higher than the CM: contact lasts 6 rounds, and your character obtains 3 items of information.

• You roll a result level 3 higher than the CM: contact lasts 8 rounds, and your character obtains 4 items of information.

• You roll a result level 4 higher than the CM: contact lasts 10 rounds, and your character obtains 4 items of information, and cannot be attacked by the contacted creature for the duration of the discipline.

"Contact" with a creature specifically means this: the creature is forced to come within 5 feet of the user, using the Corporeal Manifestation Discipline if it's a ghost, or appearing as a foggy form if it's another incorporeal.

"Items of information" obtained may be anything your character wants, with one exception: the creature cannot

be forced to reveal the precise means by which it can be destroyed. For example, a banshee cannot be forced to reveal which dolmen is its personal dolmen because this would be the same as revealing exactly how it could be destroyed. The banshee can be forced to reveal the general area in which its dolmen lies, however. Creatures can also be forced to reveal the identity and location of victims they are currently bothering, and the names and even the abodes of other creatures with which they may be cooperating.

Now for the danger: although the creature summoned is forced to remain within 5 feet of your character and forced to reveal sensitive information, the creature is far from helpless. It can use Evil Way Disciplines as it pleases, even while answering questions. Furthermore, it can make incorporeal attacks against your character for the duration of the discipline—even though your character is not incorporeal. (The creature cannot seize the body, however.) There's only one exception: if you obtain a C result, you are immune to all attacks the creature may make (other envoys, however, are not).

A Sphere of Protection functions normally to protect envoys while a Seance is in effect, but the sphere must be raised and maintained by characters other than the envoy using the Seance Discipline.

More danger: Your character can take no other action for the duration of the discipline's use. Of course, this means he cannot defend himself during this time.

Ending the Seance

You may elect to end the discipline use prior to the time indicated by the results key, but you obtain only one item of information for every 2 rounds the discipline is maintained.

You must end the Seance if your character's Current Willpower drops to 20 or less. If this happens, he becomes stark, raving mad for 1D10 hours. During this time, he alternates between a terrified reaction (fleeing from everyone and everything) and a violent reaction (attacking everyone and everything in sight with any means at hand).

When the discipline's use ends, the creature called upon may either return immediately to the place from which it was summoned, or it may remain where it is and move and behave normally. This choice is left to the CM.

PROTECTIVE
(PCN + LCK) ÷ 3

This school deals with the direct protection of characters from creatures of the Unknown and Disciplines of the Evil Way. To learn a Protective Discipline, a character must have a Luck Score of at least 60.

MENTAL SHIELD

Cost: 2D10 WPR/use   Roll Required: G
Range: Sight   Area: All envoys within sight*
This discipline allows a character to raise a shield of mental energy which protects him and other envoys from many Disciplines of the Evil Way. Mental Shield lasts for 1 minute; a character cannot attempt to raise another shield for 12 hours.

At Student Level, a character can protect anyone in sight, but within 30 feet.

At Teacher Level, a character can protect anyone within sight.

*At Master Level, a character can protect anyone within sight, and up to 5 other characters who aren't within sight but are within 100 feet.

Player characters who are already being influenced by some Discipline of the Evil Way, and who are within your character's sight, may make a General Check against their Current Willpower; success means that the character throws off all effects of the Evil Way Discipline. (See, however, Hound (p. 154) and Influence (p. 166)—two particularly nasty Disciplines of the Evil Way which will make even the best protector work overtime!)

RAISE PERCEPTION

Cost: 2D10 WPR/use   Roll Required: G
Range: Sight   Area: All envoys in sight (except self)
If the attempt is successful, your character can temporarily raise the Perception Scores of all player characters in sight. This discipline lasts for 1 minute (12 rounds), and cannot be used again for 12 hours.

At Student Level, a PC can raise Perception Scores by 1D10 (each player rolls separately).

At Teacher Level, a PC can raise Perception Scores by 10.

At Master Level, a PC can raise Perception Scores by 1D10 + 10.

Raise Perception increases an envoy's chance of Sensing the Unknown, but it does not increase his Skill Scores or chances to use Disciplines of the Art.

Raise Perception has no effect on the user—just on other envoys.

SPHERE OF PROTECTION

Cost: 2D10 WPR/use   Roll Required: G
Range: Self   Area: 10' or 20' radius
This discipline allows your character to raise an invisible sphere of power, which protects all characters and animals within it from all creatures and any form of attack. The sphere deflects all missile weapons; opponents can't shoot in, but protected characters can shoot out. On the other hand, characters must step outside the protected area in order to make a melee attack against any being outside the sphere.

The sphere has a 10- or 20-foot radius and extends in all directions from your character's midriff, including down into the ground. Not only does the sphere keep out any creature's attack, no creature can enter the sphere. Any creature within range is caught inside, and must try to leave at once during its next action. Creatures unable to leave the sphere move as far away as possible from your

character and are unable to defend themselves as long as the discipline is in effect. In that time, every attack upon such creatures gets an automatic C result, so characters can beat, stab, and hack as they please, with no dice roll required.

In addition to protecting those within it from all forms of attack, the sphere will even cancel the effects of any disciplines already operating within its radius. For example, if a room has been darkened by a creature using the Evil Way Discipline called Darken, characters within a Sphere of Protection still enjoy normal illumination within the sphere for as long as the sphere lasts. When the sphere expires, they again suffer the effects of the Darken Discipline.

The sphere halts the effects of some disciplines on a temporary basis only, especially disciplines with ongoing effects. When the sphere expires, the effects of such disciplines continue. For example, characters who are affected by the Influence Discipline enjoy a few seconds of lucid thought while within the sphere, but the sphere doesn't break the Influence; it just puts it "on hold" for a while. Similarly, victims of the Evil Way Discipline Fleshcrawl won't change in appearance as long as they are within a sphere. However, as soon as the sphere is lifted, the Fleshcrawl effects continue (resuming where they left off).

Player characters had better be aware that this discipline lasts only 1 or 2 rounds. Sustaining it for longer than this requires a new roll for success.

At Student Level, a character's sphere has a 10-foot radius and lasts 1 round.

At Teacher Level, a character's sphere has a 20-foot radius and lasts 1 round.

At Master Level, a character's the sphere has a 20-foot radius and lasts 2 rounds.

Each use of Sphere of Protection drains 2D10 Willpower from your character.

For example, Nicole Friedman and Basil Bottomley manage to enclose themselves and a ccoa in an abandoned barn near the town that used to be Colton Corner, Colorado. The ccoa is in the corporeal form of a dog and is very hungry, so BB and Nicole just can't understand why this dog is attacking them. The two of them are lucky that Nicole can use her Sphere of Protection Discipline.

Nicole's player wins Initiative and declares that Nicole is going to use her sphere; she does nothing but prepare for her discipline use next round. Next, the dog takes a running leap at BB, but misses him by an inch; the CM declared a Called Shot: the dog was supposed to bite BB in the throat. BB acts last, attacking with his bola, but misses.

At the beginning of the next round, Nicole has a chance to raise the sphere. Her Perception Score is 56, but her Luck is 72. At Student Level in this discipline, Nicole's chance to raise her sphere is 57 (56 + 72 = 128; 128 ÷ 3 = 42; 42 + 15 = 57) to use the discipline.

Nicole loses 2D10 Current Willpower from her original

of 53 (she's not so lucky: the CM rolls, and her player must subtract 17 Current Willpower). The roll for the success of the discipline is 47; the sphere spreads out 10 feet in all directions, and the dog is trapped in the sphere. Suddenly, the dog falls to the ground, then pulls itself up on four legs. Terror is in its eyes now, as it moves as far away from Nicole as possible.

"Don't worry," bellows BB, "I'll handle this beast!" He moves to attack the fleeing dog with a fervor that Nicole has never before seen him display. BB deals the dog a crushing blow with his trusty flashlight.

The third round begins, and again Nicole's player declares that she will attempt to keep the sphere in place. She loses 10 more from her Current Willpower, and the check for the sphere is rolled. The roll is 83; the energy of the discipline sputters and fades. BB raps the yelping dog yet again, but the beast pauses, then moves forward, flashing a sharp and hideous grin . . . .

RESTORATIVE

(PCN + STR) ÷ 3

This School of the Art heals characters and restores their courage. It also allows a character to attempt otherwise impossible feats of strength.

To learn a Restorative Discipline, a character must have a Strength Score of at least 60.

FEAT OF STRENGTH

Cost: 2D10 WPR/rnd   Roll Required: G
Range: Self   Area: N/A

If you pass a General Check against this discipline, your character can perform a super-human feat of strength, lifting much more than he normally could, for 1 round. Feat of Strength may not however, be used to make an attack. The purpose of this discipline is to allow your character to use extraordinary strength for defensive or rescue purposes in desperate situations, not to allow him to become a creature-whomping super-man.) Your character may continue the feat in following rounds, but a new check is required each round.

A character that doesn't have this discipline can only lift 5 times his STR in pounds.

At Student Level, a character can lift 20 times his STR in pounds.

At Teacher Level, a character can lift 30 times his STR in pounds.

At Master Level, a character can lift 50 times his STR in pounds.

For example, Basil "BB" Bottomley happens upon an awful sight. Dr. Jong Koo Kim has just fallen victim to a mysterious landslide, and is trapped under a large boulder. BB will attempt an amazing Feat of Strength to save Dr. Kim from being crushed.

BB's Strength is 63, and his Perception Score is 56. Student Level in this discipline gives BB a Discipline Score of 54 (63 + 56 = 119; 119 ÷ 3 = 39; 39 + 15 = 54). The player must roll less than or equal to 54 in order for BB to lift the boulder off of Dr. Kim. (The boulder weighs approximately a half-ton. If BB didn't have this discipline, he could only lift 315 pounds per round; with Feat of Strength, BB may lift up to 1260 pounds.)

In the first round, the player declares that BB will attempt a Feat of Strength, and has BB run over to the scene of the accident. In the second round, the player must "pay" 2D10 Current Willpower: the CM rolls a "12," and BB's player subtracts this number from BB's Current Willpower Score, leaving BB with 38 points. Then BB's player rolls for the Feat of Strength: a "47;" BB lifts the boulder off Dr. Kim, and pushes it aside.

RESTORE STAMINA

Cost: 1D10 WPR/use   Roll: G or S/O
Range: Touch   Area: 1 PC or animal (except self)

A character with this discipline may restore Current Stamina to any character or animal, but not to creatures. Also, a successful General Check can neutralize any poison and temporarily halt deterioration from a disease or illness (see p. 104).

Restore Stamina can also cure blindness caused by the Evil Way Discipline Blind (p. 171). A Specific Check which succeeds by the same or a better result level as the Blind Discipline cures the blindness.

At Student Level, a character may restore 1D10 STA.

At Teacher Level, a character may restore 1D10 + 2 STA.

At Master Level, a character may restore 1D10 + 4 STA.

Your character must be touching the injured character or animal in order to restore its Stamina. The restoration is immediate, and the recipient can do anything else in the round of restoration: fighting, moving, or other use of the Art. Restored Stamina counts toward healing (see p. 105). A character or animal can be restored only once per day per restorer. A character's or animal's Current Stamina cannot be restored to greater than the original Stamina Score.

Although a character with Restore Stamina cannot use this ability on himself, another restorer can restore him.

RESTORE WILLPOWER

Cost: 1D10 WPR/use   Roll Required: G
Range: Touch   Area: 1 PC or animal (except self)

Successful use of this discipline allows a character to restore 1D10 Current Willpower to another character or animal, but not to creatures.

At Student Level, a character may restore 1D10 WPR.

At Teacher Level, a character may restore 1D10 + 2 WPR.

At Master Level, a character may restore 1D10 + 4 WPR.

Your character must be touching the injured character or animal in order to restore its Willpower. The restoration is immediate, and the recipient can do anything else in the round of restoration: fighting, moving, or other use of the Art. A character or animal can be restored only once per day per restorer. A character's or animal's Current Willpower cannot be restored to greater than the original Willpower Score.
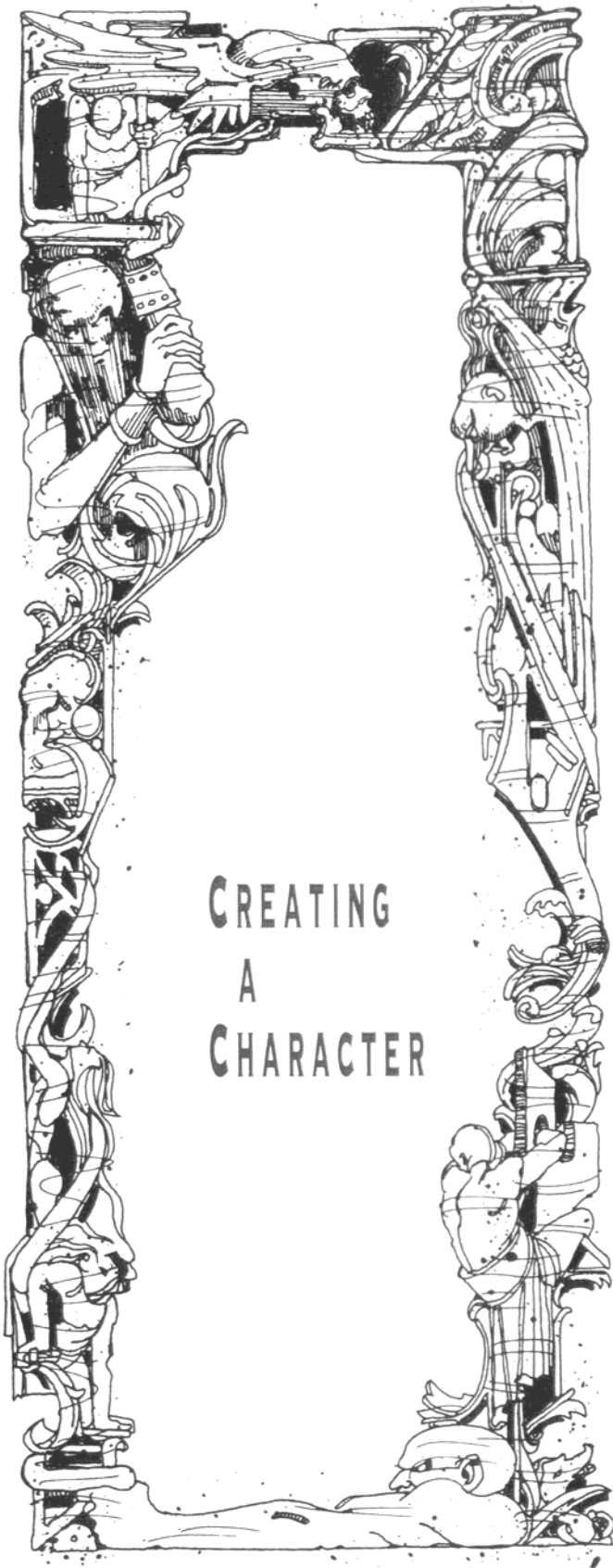
CREATING A CHARACTER

"*Outside, the soft moon slowly inches its way in and out of clouds buffeted on a tender breeze as a metropolis of crickets sings its praises. This particular sight has so enthralled me this evening that I feel compelled to mention it here. For hours now, I have been struggling to keep my imaginings focused upon the suitor who somewhere gently serenades the object of his affection by this moon's faltering light. Instead, I keep seeing the dark, sticky things that wallow about in its shadow.*

As I again take pen in hand for perhaps the thousandth time, it now occurs to me that I have been inexcusably lax in painting the praises of my fellows. Given the rather extreme deficiencies in the human spirit, it is extraordinary that a collection of individuals drawn from such widely varying races, professions, and persuasions can manage to carry on a civil conversation, much less entrust each other with their own well being amidst ultimate calamity."

—*from the journal of Robert A. Davidson*

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BACKGROUND NOTES

No matter how you choose to create a character, he should have all of the following distinctions in order to be as much like a real person as possible. The ideas that follow are intended only to stimulate your imagination. You aren't limited to these choices by any means, but they should give you a start. If you like, skim through these items and continue with *Three Options*, following.

AGE

Player characters can be any age from 12 to 85, but it is best to make your character's age between 21 and 55. Of course, 200 years old is out of the question.

HEIGHT AND WEIGHT

The following chart provides a good guideline for normal character heights and weights:

Height	Weight	
	Male	Female
4'8"-4'10"	105-125	85-105
4'10"-5'0"	115-135	95-115
5'1"-5'2"	120-140	105-125
5'3"-5'4"	130-150	110-130
5'5"-5'6"	140-160	120-140
5'7"-5'8"	150-170	130-150
5'9"-5'10"	155-175	140-160
5'11"-6'0"	165-185	150-170
6'1"-6'2"	175-195	155-175
6'3"-6'4"	185-205	165-185
6'5"-6'6"	195-215	175-195
6'7"-6'8"	205-225	185-205

EDUCATION

You may choose the level of your character's education, but this decision must be consistent with his skills and profession. For example, if you want your character to be a college professor, he must at least be at Teacher Level in his area of study; all medical doctors must have a medical degree, etc. You may even want to decide to specify the college or university your character attended.

PROFESSIONS

You may pick the profession you prefer, but that profession must match your character's skills. Characters who have medical skills are doctors, for example; those who have academic skills may be professors.

You may wish to start creating your character by choosing his profession first; this may be done by following the guidelines on p. 60-85. If you don't want to start with a profession, you should still read through these guidelines. They include many different types of professions to choose from.

NOTE: If you are using Professions, the following section, *Social and Economic Status,* does not apply to your character.

SOCIAL AND ECONOMIC STATUS

All player characters in Chill have enough income either from their professions or from inheritances to support themselves comfortably and meet any minor expenses. SAVE provides very little monetary aid (see *SAVE* on p 147 for details), and only furnishes the equipment it has in stock. Economic wealth plays a very small role in a Chill game. Against most of the foes your character faces, proficiency and imagination are of more value than even the most expensive tools of modern technology.

Characters are also free enough from work responsibilities to go adventuring! This means that a job doesn't consume a great deal of your character's time. A doctor, for example, probably has partners who can handle his practice, and professors have plenty of free time for "research."

Socially, your character can move freely in circles such as today's middle or upper-middle class. However, he may have some difficulty meeting people of high social or political status without using skills (such as Journalism or Savoir-Faire) that give him access to people with these standings.

Experienced CMs who are running campaigns set in a time period other than the present, might decide to allow characters to be "Lords" and "Ladies." Such titles usually carry certain advantages. For example, a British Lord in the 1890s would be a member of the House of Lords. Such characters would normally have access to society's upper class; however, they should not be granted access to high-level government officials or royalty. Characters must use the appropriate skills to meet with these people.

NATIONALITIES

You may choose your character's national origin and ethnic background as you please. Characters born in the United States or another English-speaking country are automatically fluent in English (at Master Level). Characters who were born and raised in non-English speaking countries are assumed to be fluent in their native language (at Master Level), but must spend at least 1 CIP to achieve Student Level in English. Being a native speaker of English is not always an advantage for a character, since Chill scenarios take place all over the world.

PERSONAL HISTORY

You should take a little time to work up a personal history for your character. This adds depth and makes him easier to play during a scenario. The personal history should include any personal likes or dislikes that your character would have, as well as how your character came to join SAVE.

NAMES

Your character's name can be anything you choose. Some of the best character names are those that are descriptive. For instance, a name might reflect a nationality or background, while a nickname might reflect a habit or mannerism.

THREE OPTIONS

When creating a Chill character, you have three options to choose from: making your own character from scratch, changing the character templates on p. 49-58 into a character of your own, or designing your character around his profession. No matter which way you choose to create your character, you need a pencil and some paper.

OPTION 1:

STARTING FROM SCRATCH

To begin creating a character using this option, simply follow this step-by-step procedure.

1) Make a copy. Copy the blank design worksheet and the blank character sheet found on p. 250.

2) Think for a minute or two. What sort of character do you want to design? Is he strong? Weak? Brave? Fearful? Old? Young? Agile? Clumsy? Nearsighted? Highly educated? A street fighter?

Some of you may find it easier to start with the character's background or history. Did he grow up wealthy or poor? Where was he raised and educated? What is his nationality? Is he a city slicker or a country cousin? How did he first come into contact with SAVE and the Unknown?

Others of you may wish to start with a picture in your mind— a physical description of your new character. Is he shrunken and wrinkled? Is he good-looking? What shade of skin? What color of hair? Tall? Short?

3) Take notes. Start noting down details on your design worksheet. Jot down everything you want for your new character, in whatever order you want. The character sheet will then be used to get everything organized, and to make sure you didn't skip any details.

As an example of how to create a character for your next Chill scenario, we'll take you through the steps in creating Geneviève Ashford, our professional thief whose character sheet is on p. 57.

We decided that we wanted our thief to be a product of two different cultures—French and English. But we didn't want her to be from France, or England, or the U.S. So we chose Canada— the French Canadian city of Quebec, to be exact. We gave her an English surname—Ashford—but her roots are French, as indicated by her first name, Geneviève. Not belonging to the wealthiest of families and needing to support herself, she soon learned that her natural agility and sharp senses enabled her to slip in and out of spots most others found impassable—and that such an ability could be quite lucrative. With this in mind, we'll give her high scores in Agility and Perception, with a decent score in Dexterity.

4) Buy Basic Abilities. Many of the details about your character are expressed in numbers, so that when he tries to use an ability, skill, etc., you'll have a way of measuring how well he succeeds (or fails!). So, you have to have a number for each of your character's basic abilities, skills, and (if you have
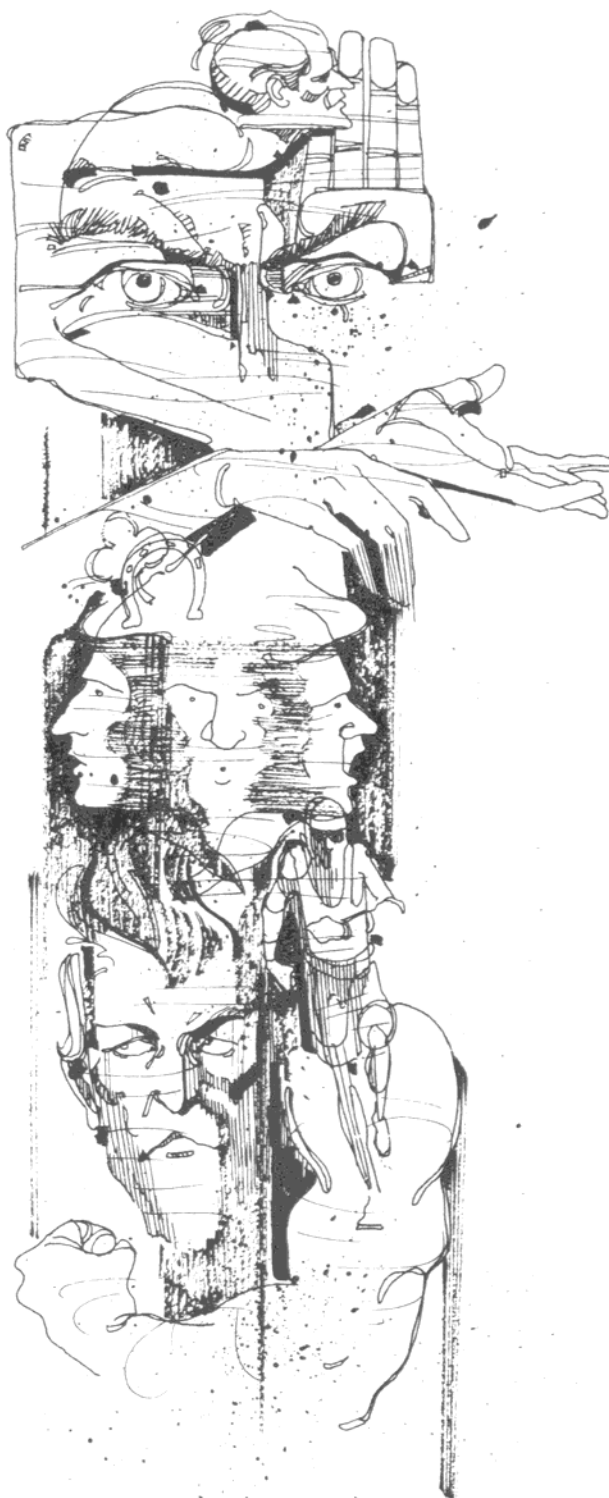
them) Disciplines of the Art. Of course, some of you, if given the chance, would create "super" characters, with 100s in every ability, skill, and discipline. Such characters would tend to overshadow any reasonable character, doing everything a normal character could do, only better.

To get everyone off to a balanced start, every player begins with 100 **Character Insight Points**, or CIPs.

NOTE: All unspent CIPs for creating your character will be forfeited, so use all of them you can!

With these 100 CIPs, you "buy" the level you want for each basic ability, skill, discipline, edge, and drawback you want your character to have. With this approach, every character is unique.

One CIP increases your character's score in any basic ability by 5. A Strength Score of 25 (STR: 25) costs 5 CIPs. A Perception Score of 85 (PCN: 85) costs 17 CIPs.

There are two more things to remember: no basic ability can be lower than 10 or higher than 90, and you can split CIPs among basic abilities. For instance, you can spend 1 CIP to raise your character's WPR by 3, LCK by 1, and PER by 1.

Once you've decided what scores you want your character to have in each ability, write this information on your design worksheet.

For Geneviève, we want high Agility and Perception Scores, so let's start with 65 in each. Dexterity is important, and Willpower always comes in useful in a Chill scenario, so let's say 50 in each of those two abilities. Luck is less important, but we think Geneviève is somewhat lucky, so she gets a Luck Score of 45. She doesn't have much endurance (STA: 35), but she could beat the average Joe in arm wrestling (STR: 60). And her Personality is nothing to write home about—she's elegant to look at, but she's used to getting her own way and has an acid tongue that could etch steel (PER: 35).

AGL:	65	13 CIPs
DEX:	50	10
LCK:	45	9
PCN:	65	13
PER:	35	7
STA:	35	7
STR:	60	12
WPR:	50	10
TOTAL:		81 CIPs

We may raise some of these later, before we finish, if we have any points left over.

5) Buy Skills. As you may recall, skills are based on one or more basic abilities. All available skills are listed and explained on p. 12-27. Every skill description also explains how to figure out your character's Skill Scores. Make sure you read about a skill and its uses before choosing that skill for your character.

Skills can be bought in three steps. The first step gives your character the skill at Student Level. The second step gives your

character the skill at Teacher Level. The third step gives your character the skill at Master Level.

Student Level in any skill (except Martial Arts) costs 1 CIP. Improving to Teacher Level from Student Level costs 2 CIPs. Improving to Master Level from Teacher Level costs 4 CIPs. Thus, it costs a total of 7 CIPs (1 + 2 + 4) to reach Master Level in any skill.

Write down the skills you've chosen, their levels, and their scores on the design worksheet.

Martial Arts Skill costs double: Student Level costs 2 CIPs; Teacher Level costs 4 CIPs more; and Master Level costs 8 CIPs more.

Being a native speaker of French, Geneviève has French at Master Level (French / M) at no CIP cost. SAVE requires all of its envoys to have English at least at Student Level, but Geneviève grew up with quite a few English-speaking friends, so she has English / T. Her thieving skills should emphasize cat-burglary: Lockpicking, Stealth, Acrobatics, Climbing, and (for a little extra cash on the side) Filching.

Geneviève could also use a couple of Combat Skills. Martial Arts, although twice as expensive as any other skill, gives her the ability to silently deal with unwary guards and unfortunate passersby. Revolver gives her a ranged weapon skill, although she rarely uses it.

So, Geneviève's skills include:

French	M	0 CIPs
English	T	3
Lockpicking	S	1
Stealth	S	1
Filching	S	1
Acrobatics	S	1
Climbing	S	1
Revolver	S	1
Martial Arts	S	2
TOTAL		11 CIPs

6) Buy Edges. The list and descriptions of edges begin on p. 29. Characters can be above average in several respects. For instance, they might be able to see better, be ambidextrous, or have absolute direction. Each of these advantages is an edge, and edges may be purchased.

Edges cost 1 CIP each, but some edges may be bought multiple times (to make your character even better at being better).

Ambidexterity is very useful for anyone who occasionally needs that little extra advantage—we'll give it to Geneviève. Also, she finds most of her work among tourists visiting from Europe, so she's developed a few sources among the European criminal underground, telling her who's bought what expensive trinkets, and where they'll likely be on tour. This edge would be a Criminal Information Source (Europe).

7) "Buy" Drawbacks. The list and descriptions of drawbacks begin on p. 30. Just as characters can have edges, they can also

have disadvantages called drawbacks. For instance, they might have poor hearing, a bum leg, or a particular phobia that hinders them. Since drawbacks hurt rather than help a character, they "cost" negative points; taking a drawback adds to the CIPs you can spend. For instance, if your character has Poor Vision (which "costs" -2 CIPs), you have 2 additional CIPs (for a total of 102 CIPs) to spend on your character.

Dead creatures of almost any sort send a freezing chill right up Geneviève's spine. All that gore, stink, and decay—there's no telling what's festering and crawling around inside dead things. And she can't stand horror movies.

Death is something a Chill character is likely to encounter fairly often, and, every time Geneviève does so, she'll have to make a Fear Check. This drawback earns her 2 more CIPs to spend on the rest of her character.

8) Buy Disciplines. All of the available disciplines are listed and explained on p. 34-42. Disciplines of the Art are divided into schools, or groups of related disciplines. If your character can perform one discipline in a school, he is able to learn the other disciplines in that school as well. Each School of the Art has a different minimum basic ability requirement. For instance, if

your character's Strength Score isn't at least 60, he can't learn any of the disciplines in the Restoration School. These minimum requirements are given with the descriptions of each school.

Buying disciplines is like buying skills in that your character has the discipline at Student, Teacher, or Master Level. The first discipline you buy costs the same as a skill: Student Level costs 1 CIP; Teacher Level costs another 2 CIPs; and Master Level costs another 4 CIPs. Any other discipline in that school may be bought at the same cost.

However, if you also want to buy a discipline in a second school, that discipline will cost double (2 CIPs for Student, 4 more CIPs for Teacher, and 8 more CIPs for Master). For example, if you have both Restoration and Protection Disciplines, either your Restoration Discipline(s) or your Protection Discipline(s) will cost double.

If you want to buy disciplines in more than two schools, those disciplines will cost triple. For example, adding the Communication Discipline Telepathic Sending to your list of disciplines costs 3 CIPs for Student Level, 6 more CIPs for Teacher Level, and 12 more CIPs for Master Level. However, disciplines from a fourth school also costs triple (not quadruple).

Write down any disciplines you've chosen, their levels, and their scores on the design worksheet.

Feat of Strength and Restore Stamina may come in handy in Geneviève's line of work, and she has the minimum required score for them. (Both are in the Restorative School, which requires a STR Score of 60 or better; she has STR: 60.) Let's give her both of them:

Feat of Strength	*S*	*1 CIP*
Restore Stamina	*S*	*1 CIP*
TOTAL:		*2 CIPs*

She doesn't qualify for disciplines from any other school, so we don't have to worry about the higher cost of disciplines from a second school.

9) Even out your character. Now that you have your character close to the way you want him, you need to add all the CIPs together to see how far off you are from 100. Having done that, you can modify your character, adding or subtracting CIPs, until you get things right. If you need a little help, follow along with our example.

What have we spent on Geneviève so far?

Basic Abilities	*81 CIPs*
Skills	*11*
Edges	*2*
Drawbacks	*-2*
Disciplines	*2*
TOTAL:	*94 CIPs*

We have 6 CIPs (100 - 94) to put into abilities, skills, disciplines, and edges. Let's put 3 into increasing abilities—it's always good

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to improve your character's basic statistics. 3 CIPs buys an increase of 15 in Ability Scores, but let's not put it all in one ability:

AGL:	65 + 4 =	69
DEX:	50 + 1 =	51
LCK:	45 + 3 =	48
PCN:	65 + 1 =	66
PER:	35 + 2 =	37
STA:	35 + 0 =	35
STR:	60 + 1 =	61
WPR:	50 + 3 =	53
TOTAL	+15 =	420

The CIPs we'd spent on basic abilities used to be 81; with 3 more, that total should be 84, now, but it's always good to double-check to make sure we haven't made an error. The current total of all eight scores is 420; 420 ÷ 5 = 84, so our figures are still correct.

We've got 3 CIPs left; let's put them into skills. All of Geneviève's skills are currently at Student Level (except her languages)—let's raise a few, to increase her chance of success when using them. Lockpicking and Stealth are crucial to a cat-burglar, so we'll increase these:

French	M	0 CIPs
English	T	3
Feat of Strength	S	1
Restore Stamina	S	1
Lockpicking	S>	
Lockpicking	T	1 + 2
Stealth	S>	
Stealth	T	1 + 2
Filching	S	1
Acrobatics	S	1
Climbing	S	1
Revolver	S	1
Martial Arts	S	2
TOTAL		13 + 4

But now, we've added 4 CIPs, for a total of 101 CIPs spent on Geneviève, which is one too many:

Basic Abilities:	84 CIPs
Skills & Disciplines:	17
Edges:	2
Drawbacks:	-2
TOTAL	101 CIPs

How can we correct this overspending? We could lower her Ability Scores by 5, to save 1 CIP, or take away one of her 1-CIP Student Level Skills, or take away one of her edges. However, looking back at the description of her basic abilities (up in Step 4), we see that she's used to getting her own way. Why not give

her the Overconfidence Drawback, bringing her character design to 100 CIPs?

10) Figure final scores and fill in the character sheet.

a) In the blank to the right of each basic ability, list that Ability Score.

b) Decide whether your character is right- or left-handed, and fill in the blank just below the basic abilities. If your character is ambidextrous, put "both."

c) To determine your character's Movement, divide his Agility Score by 3 (rounding down), and add 20 to the result. This is the farthest distance your character can move (in feet) in a round while running or doing something other than sprinting. Just below that, note your character's Sprinting speed (Agility Score + 50), the distance he can travel in a round while sprinting.

d) To determine your character's Unskilled Melee Score, add his Strength and Agility Scores, then divide this sum by 4 (rounding down). The Unskilled Melee Score is his base chance to make a successful attack any time he is trying to fight in melee with a weapon in which he is unskilled.

e) To determine your character's Sensing the Unknown Score, divide his Perception Score by 5 (rounding down). The result is his base chance to sense the Unknown. Note the result down in both the first and third blanks after Sensing the Unknown. As your character gains experience, you can increase this base chance, but not during character design, so leave the second space (Added Points) blank.

f) To determine how much Stamina your character can regenerate per round while resting quietly, divide his Stamina Score by 10. Record this number in the bottom right corner of the Current Stamina box.

g) To determine how many wounds your character can take before dying, add his Strength and Stamina Scores. Divide this sum by 4, rounding any fraction down. In the box on the far right labeled Wounds, there are 45 boxes (the most any character can have). Fill in or check off these boxes until there are only as many empty as the number of wounds your character can take. (Fill or check with pencil, not ink, because your character's STR or STA Scores might change during play.

h) For each skill or discipline, list:
the name of the skill or discipline;
your character's level in the skill or discipline (S, T, or M);
your character's base score for the skill or discipline (determined by your character's basic abilities);
your character's Skill Score (determined by adding 15 (S), 30 (T), or 50 (M) to the base score, depending on your character's level in that skill). However, remember that your character's Skill Score can't be higher than double his base score in any skill or discipline, regardless of his level in that skill or discipline.

If it's a Combat Skill, note down what weapon(s) your character will be using with it (if there's a choice), the Strike Rank of each weapon (p. 101), and, for a missile weapon, its ranges.

Filling in Geneviève's character sheet, we:
a) list her eight Ability Scores. Just below those, we fill in her:

28 years, 5' 5", 110#, red hair, green eyes.

Jenny is a well-known investigative reporter with the *Chicago Daily Examiner*. Her recent exposé of electronic mail fraud was syndicated nationally. She's not above using Clairvoyant/Prescient Dream and her other disciplines to scoop the competition.

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

JENNIFER JOYCE
REPORTER

30 years, 5' 9", 140#, auburn hair, green eyes.

The Baroness hails from Bucharest, but she has traveled extensively in Transylvania. An early bout with polio left her virtually bedridden for several years. During this time, she had a nanny who loved to relate bedtime tales of horror. Among her favorites were the folk tales of Dracula, which inspired her to pursue her interest in vampiric folklore even in adulthood.

The Baroness has recently come to realize that her special "psychic abilities" and her nanny's tales all have a basis in the Unknown. In the course of her travels and studies, she met another researcher of vampiric folklore with whom she became friends. When she discovered her friend's body drained of blood, she also discovered that the friend had been a SAVE envoy. Ilse soon became an envoy herself to more usefully employ her talents.
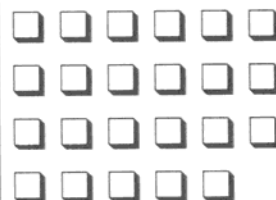
BARONESS ILSE DUMITRACHE
MYSTIC

Character 1

BASIC ABILITIES	
AGL:	46
DEX:	24
LCK:	53
PCN:	52
PER:	76
STA:	60
STR:	35
WPR:	59

DISCIPLINES	LEVEL	BASE	SCORE
Clairv./Pr. Dream	T	42	72
Telepathic Empathy	S	42	57
Telepathic Sending	S	42	57

CURRENT STAMINA

CURRENT WILLPOWER
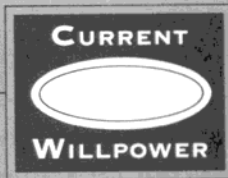
WOUNDS

MOVEMENT
35

SPRINTING
96

UNSKILLED MELEE
20

SENSING THE UNKNOWN
10

INITIATIVE
4+1D10

RIGHT-HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
English	M	55	105	
Computer	S	55	70	
Investigation	T	54	84	
Journalism	M	62	112	
Photography	S	38	53	
Savoir-Faire	S	62	77	
Wrestling	S	40	55	1
Bow	S	29	44	4

EQUIPMENT	RANGES
Short Bow	12/60/120/300

EDGES AND DRAWBACKS
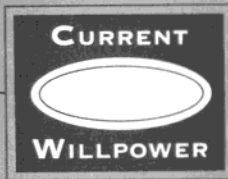Poison Resistance (+1 result level)
Political Information Source (American)
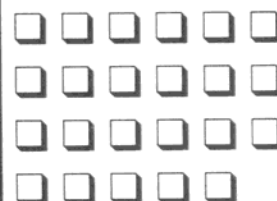Impulsiveness
Curiosity
Poor Vision (Correctable): Nearsighted

Character 2

BASIC ABILITIES	
AGL:	63
DEX:	30
LCK:	60
PCN:	61
PER:	24
STA:	60
STR:	35
WPR:	72

DISCIPLINES	LEVEL	BASE	SCORE
Leave the Body	S	40	55
Seance	T	40	70
Mental Shield	T	40	70

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS

MOVEMENT
41

SPRINTING
113

UNSKILLED MELEE
24

SENSING THE UNKNOWN
12

INITIATIVE
6+1D10

RIGHT-HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
Rumanian	M	66	116	
French	T	66	96	
English	S	66	81	
Familiarity				
(Astrology & Others)	M	64	114	
(Transylvania)	S	64	79	
Dagger/Knife	S	49	64	4

EQUIPMENT	RANGES
Dagger	4/20/40/100

EDGES AND DRAWBACKS
Improved Willpower Recovery
Eidetic Memory
Won't Harm
Crippled
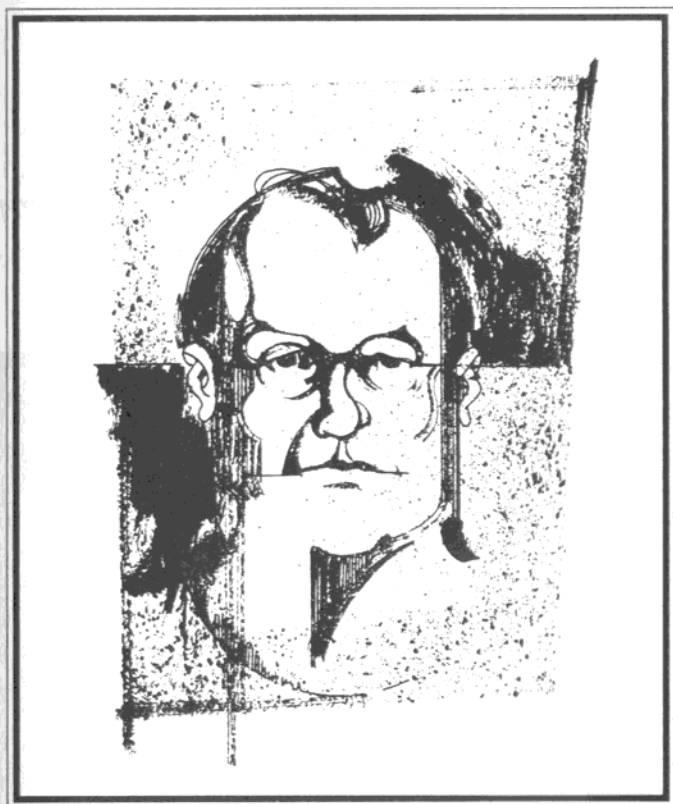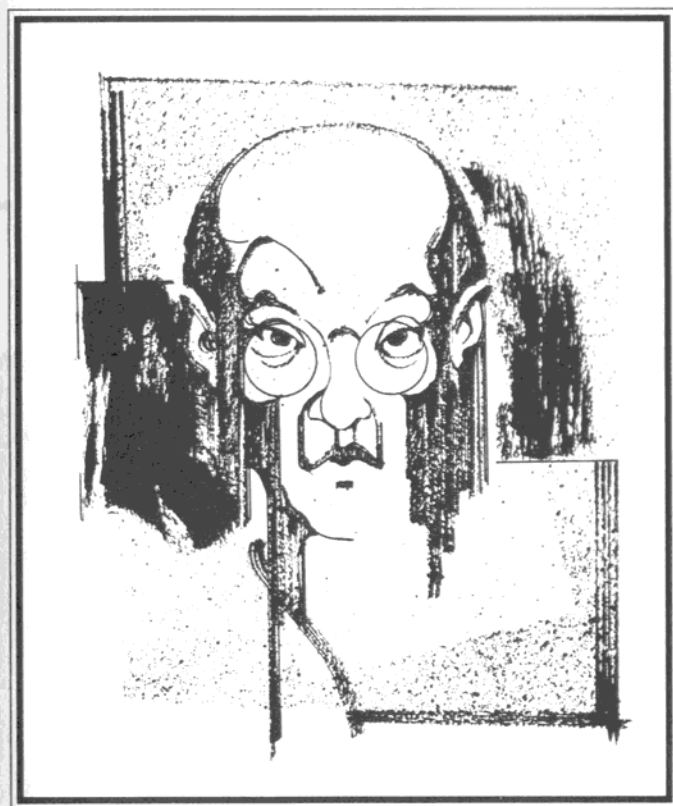
35 years, 6' 2", 195#, gray hair, blue eyes.

Nels is on the faculty of the University of Bergen, Norway, is married to a former graduate student, and is the father of two children. He teaches Eastern European history and anthropology, but Nels' first love is Russian mythology.

Nels' light-hearted research paper on legends, written in a scholarly journal, told of an encounter with a Russian spirit woman—this provoked a SAVE query which Nels reluctantly reported was based on an actual occurrence. This led to his recruitment by SAVE.
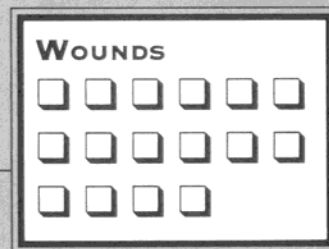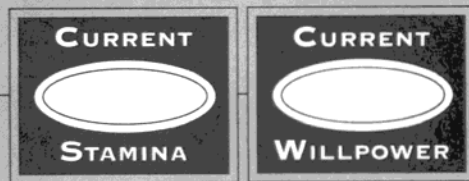
DR. NELS OLSON
SCHOLAR

50 years, 5' 2", 115#, black hair, black eyes.

This teenaged son of Korean peasants was sent to the U.S. and placed in a foster home. He was first in his class in high school, graduated summa cum laude from Harvard University, and now has a physics research grant at Harvard, as well. Meanwhile, he spends all of his spare time trying to get his family to the states.

When a graduate student came to him with a series of anomalous readings from what should have been a standard experiment, Dr. Kim first suspected a prank. However, careful monitoring (to rule out human intervention) and extensive, precise measurements have convinced him that unknown forces are involved. His discreet inquiries looking for similar results have brought him to SAVE, with whom he has begun an effort to quantify these forces.

DR. JONG KOO KIM
SCIENTIST

Character 1

BASIC ABILITIES	
AGL:	27
DEX:	48
LCK:	58
PCN:	80
PER:	62
STA:	27
STR:	37
WPR:	61

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS

MOVEMENT	
	29
SPRINTING	
	77
UNSKILLED MELEE	
	16
SENSING THE UNKNOWN	
	16
INITIATIVE	
	2+1D10
LEFT-HANDED	

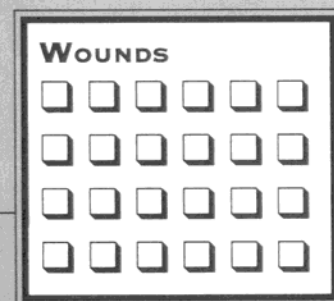| SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
Norwegian	M	70	120	
German	S	70	85	
English	S	70	85	
Anthropology / Archaeology	M	70	120	
History	T	70	100	
Language (Ancient)				
(Greek)	S	70	85	
(Latin)	M	70	120	
(Others)	–	70	70	
Legend/Lore	S	70	85	
Bow	S	42	57	5
1-handed Sword	S	32	47	5

EQUIPMENT	RANGES
Crossbow	24/120/240/600

EDGES AND DRAWBACKS

Poison Resistance (+1 result level)

Poor Vision (Correctable): Nearsighted

3 Dependents (Wife & 2 Kids)

Curiosity

Character 2

BASIC ABILITIES	
AGL:	50
DEX:	44
LCK:	44
PCN:	69
PER:	39
STA:	45
STR:	54
WPR:	70

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS

MOVEMENT	
	36
SPRINTING	
	100
UNSKILLED MELEE	
	26
SENSING THE UNKNOWN	
	13
INITIATIVE	
	5+1D10
LEFT-HANDED	

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
Korean	M	69	119	
English	S	69	84	
Computer	S	69	84	
Geo-/Cartography	S	69	84	
Life & Physical Science				
(Geology)	T	69	99	
(Physics)	M	69	119	
(Others)	–	69	69	
Automatic Pistol	S	44	59	7
Martial Arts	T	54	84	4

EQUIPMENT
Nunchaku (SR: 4)

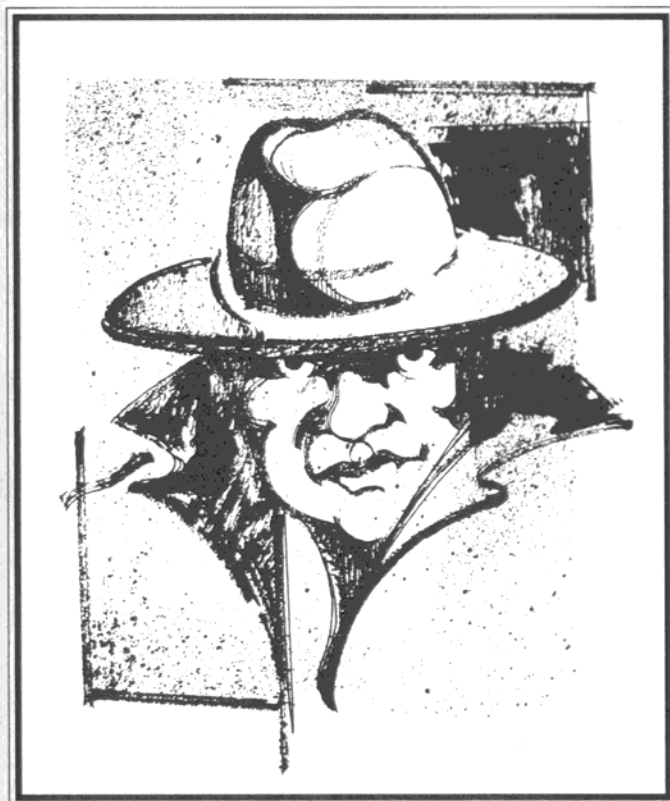**EDGES AND DRAWBACKS**

Phobia: Darkness

Poor Night Vision

AUSTRALIAN

26 years, 6' 0", 185#, brown hair, brown eyes.

Originally born in Tennant Creek, Australia, "BB" now earns a modest living, based out of Los Angeles, as a bounty hunter for bail bondsmen. Even though his line of work puts him into contact with society's roughest elements, he manages to maintain an upbeat approach to life. While BB often faces dangerous situations, he prefers not to use firearms, having a "bring 'em back alive" philosophy. Instead, he relies on his unusual skill with the bola to bring down fleeing criminals.

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

On his off time, BB relaxes by bungy jumping from various bridges.

BASIL "BB" BOTTOMLEY
BOUNTY HUNTER

AMERICAN (MEXICAN)

41 years, 5'3", 120#, black hair, brown eyes.

Hector was born in Morelia, west of Mexico City. Overcoming considerable bureaucratic obstacles, he has recently become a federal police officer in the U.S. While with the Morelia police, Hector earned a reputation as a dead-eye shot who refused to be bluffed.

Assigned to Coahuila on the U.S. border, Hector recently investigated several tourist disappearances. He has uncovered conclusive evidence, but couldn't turn it over to his superiors because the culprit is a creature from the Unknown that has been dead for over a century! However, during his investigation, he also came in contact with SAVE, and the perpetrator has been appropriately "prosecuted."
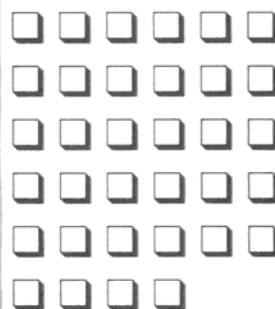
DETECTIVE HECTOR GONZALEZ
FEDERAL POLICE

Character 1

BASIC ABILITIES

AGL: 59
DEX: 45
LCK: 41
PCN: 56
PER: 38
STA: 73
STR: 63
WPR: 50

DISCIPLINES	LEVEL	BASE	SCORE
Feat of Strength	S	39	54

CURRENT STAMINA

CURRENT WILLPOWER
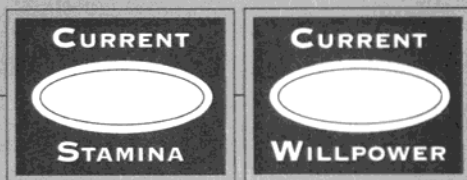
WOUNDS

MOVEMENT
39

SPRINTING
109

UNSKILLED MELEE
30

SENSING THE UNKNOWN
11

INITIATIVE
5 + 1D10

LEFT-HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
English	M	53	103	
Acting	S	48	63	
Disguise	S	41	56	
Tracking	M	47	97	
Running	S	Cur. STA + 15		
Stealth	S	57	72	
Survival	T	48	78	
Automatic Pistol	S	45	60	7
Black Jack	T	61	91	2
Entangler	S	55	70	4
Rifle/Shotgun	S	45	60	6

EQUIPMENT	RANGES
Shotgun	15/75/180/375
.22 Pistol	7/35/70/185
Bola	6/30/60/150

EDGES AND DRAWBACKS

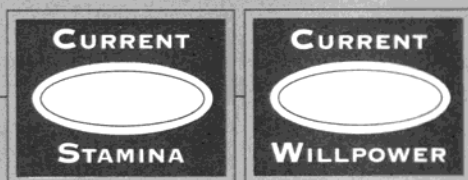Disease Resistance (+2 *result levels*)
Extreme Phobia: Enclosed Places
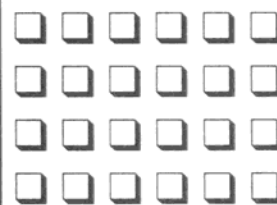Poor Taste and Smell
2 Dependents (*younger brother & sister*)
Won't Kill

Character 2

BASIC ABILITIES

AGL: 56
DEX: 75
LCK: 61
PCN: 63
PER: 37
STA: 52
STR: 49
WPR: 47

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS

MOVEMENT
38

SPRINTING
106

UNSKILLED MELEE
26

SENSING THE UNKNOWN
12

INITIATIVE
5+1D10

RIGHT-HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
Spanish	M	55	105	
English	T	55	85	
Computer	S	55	70	
Forensics	S	57	72	
Investigation	M	57	107	
Running	S	Cur. STA + 15		
Stealth	S	59	74	
Automatic Pistol	T	75	90	7
Automatic Rifle	S	75	90	8
Blackjack (Club/Nightstick)	S	52	67	3
Thrown Weapon	S	62	77	4

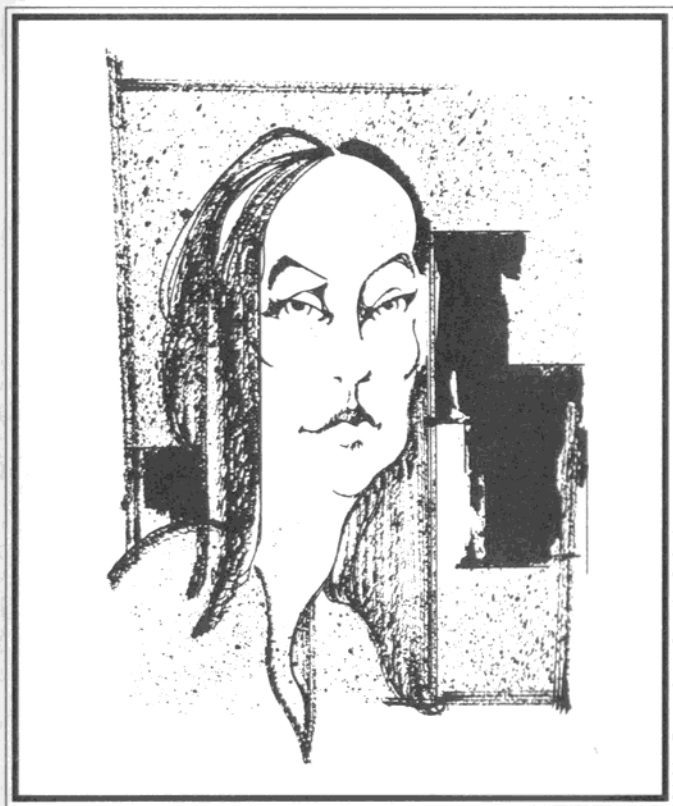| EQUIPMENT	RANGES
.45 Pistol	7/35/75/185
.38 Rifle	72/360/720/1800
Dagger	4/20/40/100

EDGES AND DRAWBACKS

Night Vision
Impulsiveness
Extreme Phobia: Heights
Poor Hearing
Won't Kill

NICOLE FRIEDMAN

DILETTANTE

• BACKGROUND •

AMERICAN (IRISH)

25 years, 5' 2'', 95#, brown hair and eyes, American (Israeli).

Nicole was raised on a West Coast country estate, and has studied at the best schools in the United States. She is somewhat flighty, having attended six colleges and excelled only in modeling and aerobics.

She has, more often than once, found herself in the wrong place at the wrong time. Two such occasions—once in Cairo and once in Rome—led to brushes with the Unknown. When SAVE contacted her regarding these incidents, she decided, "Why not join SAVE? It sounds like fun!" She has since been involved in several SAVE missions.
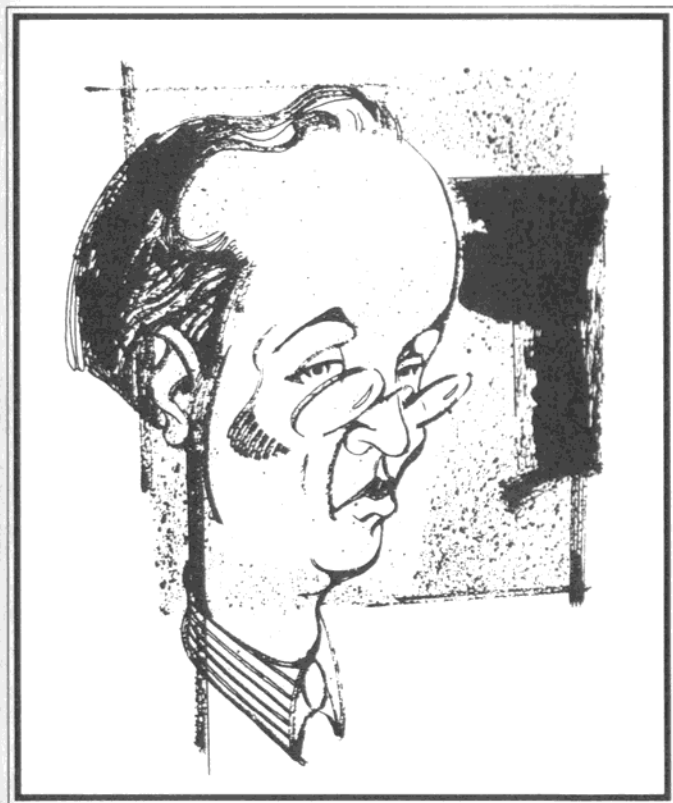
DR. THOMAS SIMPSON

M.D.

• BACKGROUND •

AMERICAN (AFRICAN)

34 years, 5' 8'', 160#, black hair, brown eyes.

Dr. Simpson is a top medical man originally from Chicago. He has studied in the U.S., France, and Austria. Most recently, he studied psychiatry in Vienna and has set up practice there. An interest in rural patients, who claimed to be harassed by "evil spirits," led to his involvement with SAVE.

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

Character 1

BASIC ABILITIES

AGL:	39
DEX:	49
LCK:	72
PCN:	56
PER:	62
STA:	33
STR:	61
WPR:	53

DISCIPLINES	LEVEL	BASE	SCORE
Sphere of Protection	S	42	57
Restore Willpower	S	38	53

CURRENT STAMINA

CURRENT WILLPOWER
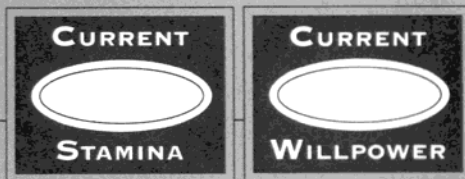
WOUNDS

MOVEMENT
33
SPRINTING
89
UNSKILLED MELEE
25
SENSING THE UNKNOWN
11
INITIATIVE
3+1D10
LEFT HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
English	M	54	104	
Hebrew	S	54	69	
French	S	54	69	
Art Criticism	S	54	69	
Driving	S	52	67	
Familiarity				
(Cairo)	S	60	70	
(Rome)	S	60	70	
Gambling	S	64	79	
Hypnotism	S	55	70	
Savoir-Faire	T	62	92	
Swimming	S	Cur. STA + 15		
Antique Pistol	S	49	64	4
Rapier	S	50	65	4

EQUIPMENT	RANGES
Antique Pistol	6/30/60/150
Rapier	6/30/60/150

EDGES AND DRAWBACKS

Poor Vision (Correctable): *Nearsighted*

Overconfidence

Character 2

BASIC ABILITIES

AGL:	43
DEX:	40
LCK:	26
PCN:	60
PER:	51
STA:	26
STR:	75
WPR:	54

DISCIPLINES	LEVEL	BASE	SCORE
Restore Stamina	T	45	75

CURRENT STAMINA

CURRENT WILLPOWER
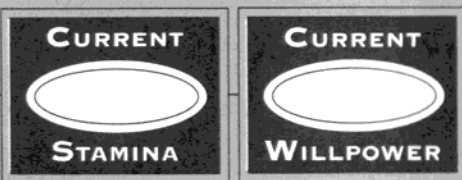
WOUNDS

MOVEMENT
34
SPRINTING
93
UNSKILLED MELEE
29
SENSING THE UNKNOWN
12
INITIATIVE
4+1D10
RIGHT-HANDED

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
English	M	57	107	
Forensics	S	46	61	
Hypnotism	S	50	65	
Life & Physical Science				
(Biology)	T	57	87	
(Chemistry)	S	57	72	
Medicine	M	47	94	
Psychiatry	T	47	77	
Boxing	T	59	89	1
Rifle/Shotgun	S	40	55	5

EQUIPMENT	RANGES
.22 Rifle	72/360/720/1800

EDGES AND DRAWBACKS

Absolute Direction

Disease Resistance (+1 result level)

Eidetic Memory

Poor Night Vision
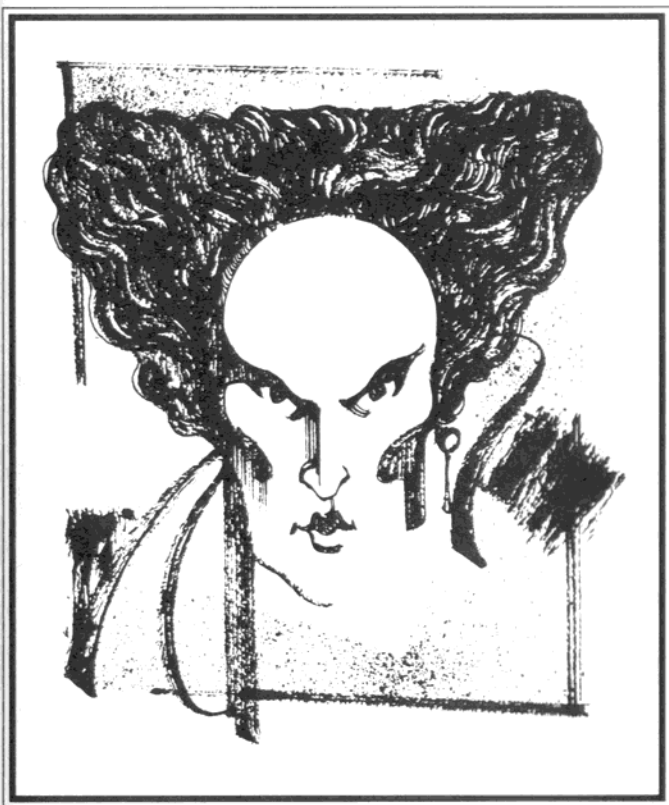
GENEVIÈVE ASHFORD
THIEF

28 years, 5' 6", 125#, Dark brown hair and eyes.

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

One night, while preying on well-to-do tourists in Montreal, Geneviève ran across a manitou. After her narrow escape, she joined SAVE. She now uses her talents and natural cunning to a better, more interesting, end.
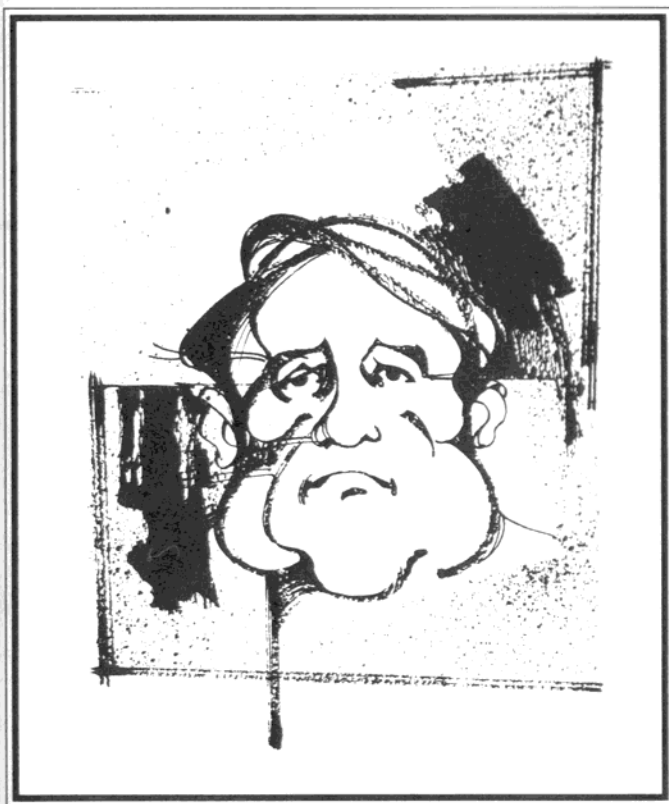
TODD COPELAND
COMPUTER PROGRAMMER

23 years, 5' 7", 198#, brown hair, blue eyes.

Todd is short, and more than pudgy. Todd's natural aptitude for working with machines has enabled him to quickly find his forté in life: tinkering. With a twinkle in his eye and what seems to be magic in his fingertips, Todd is able to coax the most reluctant mechanisms into producing results.

While testing a new computer system he had designed for Providential Life in San Mateo, CA, Todd discovered a regular but unexplainable occurrence that Providential's actuaries had missed—an increase in lower East Bay deaths among single white females, age 25 to 35. A note he left for Providential triggered a response from SAVE, which is always on the lookout for just such incidents. Working with SAVE, Todd managed to isolate and stake the vampire, and has been employed part-time with SAVE Regional Headquarters in Los Angeles. Todd works mainly in the office, but sometimes works in the field on missions as well.

Character 1

BASIC ABILITIES	
AGL:	69
DEX:	51
LCK:	48
PCN:	66
PER:	37
STA:	35
STR:	61
WPR:	53

DISCIPLINES	LEVEL	BASE	SCORE
Feat of Strength	S	42	57
Restore Stamina	S	42	57

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS
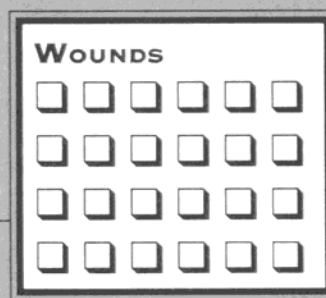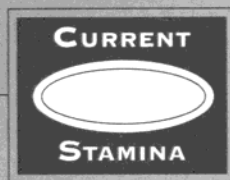
MOVEMENT	
	43
SPRINTING	
	119
UNSKILLED MELEE	
	32
SENSING THE UNKNOWN	
	13
INITIATIVE	
	6+1D10
AMBIDEXTROUS	

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
French	M	59	109	
English	T	59	89	
Acrobatics	S	56	71	
Climbing	S	57	72	
Filching	S	55	70	
Lockpicking	T	58	88	
Stealth	T	61	91	
Martial Arts	S	58	73	3
Revolver	S	65	80	7

EQUIPMENT	RANGES
.45 Revolver	15/75/150/375

EDGES AND DRAWBACKS

Ambidexterity

Criminal Information Source (*Europe*)

Phobia: Dead Things

Overconfidence

Character 2

BASIC ABILITIES	
AGL:	35
DEX:	65
LCK:	31
PCN:	73
PER:	50
STA:	36
STR:	55
WPR:	65

CURRENT STAMINA

CURRENT WILLPOWER

WOUNDS
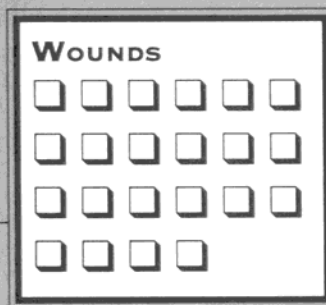
MOVEMENT	
	31
SPRINTING	
	85
UNSKILLED MELEE	
	27
SENSING THE UNKNOWN	
	14
INITIATIVE	
	3+1D10
RIGHT-HANDED	

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
English	M	69	119	
Computer	M	69	119	
Electronics	T	67	97	
Explosives	S	69	84	
Mechanics	T	69	99	
Swimming	S	Cur. STA + 15		
Wrestling	S	45	60	1
Revolver	S	65	80	7

EQUIPMENT	RANGES
.45 Revolver	15/75/150/375

EDGES AND DRAWBACKS

Keen Vision (*+20 on rolls*)

ImprovedWound Recovery

Curiosity

Impulsiveness

b) handedness—she's ambidextrous, so we put "both;"

c) maximum Movement: 20 + (69 ÷ 3) = 20 + 23 = 43; and Sprinting speed: 50 + 69 = 119;

d) Unskilled Melee base: (61 + 69) = 130 ÷ 4 = 32;

e) Sensing the Unknown base and total: (66 ÷ 5) = 13;

f) Stamina regeneration rate: (35 ÷ 10) = 3; and

g) Wound Boxes available: (61 + 35) ÷ 4 = 24.

We cross out (in pencil) all but the last 24 Wound Boxes. The 24 we leave open represent the number of wounds she can take before dying.

We also fill in her skills and disciplines:

French is her native language, so she has it at Master Level. Its base is (PCN + WPR) ÷ 2 = (66 + 53) ÷ 2 = 59; adding 50 for Master Level gives a Skill Score of 109.

English has the same base of 59; adding 30 for Teacher Level gives a Skill Score of 89.

Feat of Strength is in the Restorative School, so its base is (STR + PCN) ÷ 3 = (61 + 66) ÷ 3 = 42. Adding 15 for Student Level gives a Skill Score of 57.

Restore Stamina has the same base as Feat of Strength, 42, and at Student Level for +15: 42 + 15 = 57.

Lockpicking is based on DEX and PCN: (51 + 66) ÷ 2 = 58, plus 30 for Teacher Level = 88.

Stealth is based on AGL, LCK, and PCN and is at Teacher Level: (69 + 48 + 66) ÷ 3 = 61; 61 + 30 = 91.

Filching is based on DEX, LCK, and PCN and is at Student Level: (51 + 48 + 66) ÷ 3 = 55; 55 + 15 = 70.

Acrobatics is based on AGL, PCN, and STA and is at Student Level: (69 + 66 + 35) ÷ 3 = 56; 56 + 15 = 71.

Climbing is based on AGL, PCN, STA, and STR and is at Student Level: (69 + 66 + 35 + 61) ÷ 4 = 57; 57 + 15 = 72.

Revolver is based on DEX and is at Student Level: 51 + 15 = 66. A revolver's ranges are: PB-15/N-75/F-150/E-375. Geneviève carries a .45, so its Strike Rank is 7.

Martial Arts Skill is based on AGL, DEX, STR, and WPR and is at Student Level: (69 + 51 + 61 + 53) ÷ 4 = 58; 58 + 15 = 73. At Student Level, her Strike Rank is 3.

11) Briefly describe your character. This can include age, sex, height, weight, hair color, eye color, education, profession, social status, economic status, personal history, and name. None of these items cost CIPs, so you are free to choose them to be anything you wish. Write this information in the box at the bottom of the character sheet.

If you have trouble deciding background characteristics at first, you may find the following background notes to be useful guidelines.

Based on our mental image of Geneviève, we list her age: 28, height: 5′ 6″, weight: 125#, hair and eye color: both dark brown, and nationality: Canadian. We also describe any details that aren't already mentioned on the character sheet. Any background information we can give makes playing her easier and more interesting for both us and the CM.

OPTION 2: CUSTOMIZING A PREDESIGNED CHARACTER

The second and easiest way to create a new character is to take one of the predesigned characters on p. 49-58 and change the background and/or description. You might take Basil "BB" Bottomley, the Australian bounty hunter, and make him Melanie Chung, an Asian-American bounty hunter. Melanie has the same abilities and skills as BB, but she looks much different and has a different accent! It just takes a moment to change a predesigned character's race, sex, hair, eyes, height, weight, and/or home town.

This approach can be used easily to further modify one of the predesigned characters. As mentioned, on each page are two fully designed characters that are immediately usable for play. The Ability Scores should stay the same, but you choose the specific skills, disciplines, edges, and drawbacks your character will have. Because of this, how to change basic abilities is listed last, just in case you want go hog wild.

CUSTOMIZING

1) Choices. There are complete lists of skills, disciplines, edges, and drawbacks to choose from.

2) Changing Skills. Any skill can be switched for any other skill at the same level, except for Martial Arts. However, the following skills have prerequisites; be sure that you don't add a skill without also having the prerequisite, or remove a prerequisite to another skill you plan to keep:

Aquatics	Swimming (at same level)
Forensics	Either Investigation or Medicine at Master Level
Legend/Lore	Anthropology/Archaeology and History, one at Master and the other at Teacher or Master Level

NOTE: When changing skills, be sure to make note of any changes in the new skill's base score.

a) English. You must always keep English (or whatever "native language" is used in the scenario or campaign) skill at some level. SAVE requires a common language, so that all envoys will have a sure method of communication. If you change your character's native language, you must make sure that all other characters are at Student Level or better in the native language. (Conversely, if you change the native language to English, you can use the CIP(s) originally spent on English to acquire a new language or in any other way you wish.)

b) Martial Arts. Alone among the skills, the Martial Arts Skill costs double. Be sure to take this cost difference into account when adding or removing this skill.

3) Lowering Skill Levels. Any skill at Teacher Level can be downgraded to Student Level. This gives 2 points, which can be

spent on improving basic abilities, adding skills, improving another skill from Student to Teacher, adding edges, or removing drawbacks.

Any skill at Master Level can be downgraded to Teacher Level. This gives 4 points, which can be spent on improving basic abilities, adding skills, improving another skill from Teacher to Master Level, improving two skills from Student to Teacher Level, adding edges, or removing drawbacks. In either case, be aware of prerequisites (see **2**, above).

4) Exchanging Edges. All edges cost 1 CIP, but some can be bought in multiple increments. Exchange any edge for any other edge, but be sure that you are dealing with multiple increments correctly. For instance, Basil Bottomley has 2 increments of Disease Resistance. If replacing that, be sure that you replace it with 2 increments of some other edge, or with two single-increment edges, etc.

5) Exchanging Drawbacks. Not all drawbacks are worth just 1 CIP. Be sure that when you exchange drawbacks, you exchange for the same number of CIPs.

6) Adding and Removing Pairs of Edges and Drawbacks. You can add an edge or two by also adding a drawback worth the same number of points. You can remove a drawback by also removing the same value in edges.

7) Exchanging Edges and Skills. Most edges cost 1 CIP. Skills at Student Level also cost 1 point, except Martial Arts. Any skill (except Martial Arts) at Student Level can be exchanged for any 1-point edge. (And, of course, 2-point edges can be downgraded to 1-point edges in exchange for adding a skill at Student Level, etc.)

8) Exchanging Disciplines, Edges, and Skills. What was just said about edges and skills also applies to disciplines, except that:

a) Each School of the Art has a specific minimum basic ability requirement. When adding disciplines, be sure that your character meets that minimum requirement. Schools, disciplines, and their minimum requirements are listed on p. 34-42. (If your character already has one discipline in that school, you already know that he meets the school's minimum requirement.)

b) A discipline from a second school costs double. Be sure to remember this when adding or removing one. And a discipline from a third (or fourth) school costs triple.

9) Exchanging Basic Abilities. Changing a basic ability is the toughest thing to do, because so much else depends on it. You can increase an Ability Score by 5 for 1 CIP (or decrease it by 5 to save 1 CIP). You can spread this increase or decrease over several basic abilities. You can raise one Ability Score by decreasing another.

But, when you change an Ability Score, be sure to change all the other scores that depend on it. The base score of any skill or discipline that depends on a given basic ability can change when that basic ability's score changes.

Also, for each School of the Art, there is a specific Ability Score which must be at least 60. If your character has any disciplines (besides Sensing the Unknown), be sure to keep their prerequisite Ability Score(s) at 60 or above.

In addition, when a character's Agility Score changes, so does his Movement, Sprinting speed, and Unskilled Melee Score.

When his Perception Score changes, so does his Sensing the Unknown Score.

When his Stamina Score changes, so does his Stamina Regeneration rate and his number of Wound Boxes.

When his Strength Score changes, so does his Unskilled Melee Score and number of Wound Boxes.

OPTION 3:
PROFESSIONS

While hunting creatures of the Unknown may be a worthwhile occupation for most envoys, it just doesn't pay the bills. SAVE simply doesn't have the funds at their disposal to pay all of their envoys a living wage. Sure, they'll usually pick up any expenses incurred in the line of duty, but it's up to an envoy to put food on his table during those less than busy times.

When designing your character's background, you need to determine a number of things about him. One of the most prominent of these is what he does for a living. This determines your character's financial status, the type of people he is likely to associate with, and the restrictions on his free time.

This section features a number of **profession templates** to help you make your character a more well-rounded and believable person. Thus, this section both details the third option for creating a character (by beginning with a profession template), and includes information to aid you in fleshing out your character if you choose to create your character from scratch or customize one of the character templates found on p. 64-86.

Each profession template lists the skills associated with that profession, as well as a salary, the amount of time your character must dedicate to his profession, and any special rules associated with that profession.

Each profession template is further divided into three levels—Student, Teacher, and Master—much in the same way skills and disciplines are. The higher the level of the profession, the more Character Insight Points (CIPs) it costs, and the higher the Skill Levels and number of skills the character receives. When purchasing a template, you must choose which of these three levels your character will be at in his profession.

For example, if you want your character to be a rookie cop in New York City, you would choose the profession Law Enforcement Officer (Student). Your character would begin with the following skills: Revolver/T, Shotgun/S, Driving/S, and Running/S. These skills would cost you a mere 4 CIPs. In addition, you would note that your character would receive a

Comfortable salary and have a Moderate Time Commitment to his job—both at no CIP cost.

You don't have to buy a profession template if you don't want to. You'll find that it's cheaper, however, to purchase a template than to buy all of the listed skills and benefits individually. And, you'll save even more if you choose to purchase a profession at a higher level. The overall cost of a profession may seem prohibitive, but the skills your character receives may be worth the price. Additionally, you cannot buy more than one template when initially building your character (unless you pick the Split Personality Drawback).

INFORMATION SOURCES

Within each profession template are three numbers that reflect the number of Information Sources (see p. 29) a character automatically receives when purchasing that level of the profession. Notice that each of these numbers is a total and not an additional number of contacts, as with Skill Levels. For example, a Politician (Master) has a total of 3 Information Sources, not 3 in addition to the 2 he would've had as a Politician (Teacher). Each Information Source costs 1 CIP.

SALARY

There are five Salary Levels: **Poor** (P), **Struggling** (S), **Comfortable** (C), **Well-off** (W), and **Rich** (R). These Salary Levels have no CIP values; there are no actual numbers (financial figures) because salaries, even between people in the same jobs, tend to vary greatly, depending on the location of the job and the time period of the campaign. Thirty years ago, most professions paid far less money than they do now, even allowing for inflation. Also, a rookie cop in New York City is bound to make a higher salary than a person in a similar job in Smallville, Illinois. Of course, the NYC cop's expenses will be correspondingly higher as well.

Poor characters just plain don't have any money and can never seem to get their hands on any. They spend most of their time looking for work or trying to put a meal together. Examples are homeless people and kids.

Struggling characters have enough to get by on, but just barely. They spend their days (and often their nights) working their fingers to the bone and trying to keep their heads above water. Examples include Student-level writers, farmers, and wage slaves.

Comfortable characters have few actual financial worries, even if they don't make enough money to enjoy all of the finer things in life. Sure, they still have to get up and go to work in the morning, but, as long as they keep it up, they'll remain secure. The majority of people are Comfortable.

Well-off characters have no financial anxieties. Everything they need, they have, even if they can't afford everything they want. Lawyers, pilots, and engineers tend to be Well-off.

Rich characters have got it made! Usually at the top of their trade, they have everything they need as well as most of what they want. They

can even afford to take time off of work to play golf or catch a ballgame. Dilettantes and Master-level doctors are Rich.

TIME COMMITMENT

Time Commitment is split into three different levels: **Light** (0 to 30 hours per week), **Moderate** (30 to 40 hours per week), and **Heavy** (40+ hours per week).

This reflects the amount of time that a character is obligated to spend on his job. He may have just saved his hometown from a hungry werewolf the night before, but that's not exactly something he can tell his boss.

Characters that don't meet up to their Time Commitment are subject to disciplinary measures and suspension, and may even lose their job. Remember, although far more mundane, scrounging up a meal can often seem far more important than tracking down a rakshasa.

RESOURCES

Except for Kids, every member of SAVE owns a standard equipment pack (see p. 148). Some characters, however, also own or have access to other things that are worthy of note. Anything of this sort is mentioned last on each profession template.

BUYING A PROFESSION

Once you've decided on a profession, simply subtract the total cost for that level of the profession from your initial 100 CIPs. Then purchase your character's basic abilities, additional skills, edges, drawbacks, Disciplines of the Art—whatever else you want your character to have, without going over 100 CIPs. Finally, transcribe all this information onto your character sheet.

By creating a character based on a profession in this way, you can customize your character, making him more unique. An Accountant (Student), for instance, might, as a hobby, practice on a firing range in his spare time; he would therefore have the Pistol Skill at Student Level as an addition to all of his other skills.

You may also spend any extra CIPS to improve the skills received through purchasing your character's profession. A rookie cop may be new to police work, but maybe he ran cross-country in high school or college, so he could upgrade his Running Skill to Teacher or Master Level.

Once you have chosen a profession, you will have a much greater grasp on your character's personality. It will be easier to create such things as his personal history, what he likes and dislikes, and what his goals are. Role-playing your character with these things in mind will provide a multitude of exciting subplots for you and the Chill Master to have fun with!

CREATING YOUR OWN PROFESSION TEMPLATE

As it's patently impossible to detail every different profession in the world herein, some players will find that they want their characters to be of a profession not listed in this book. It's even possible for a character to have no profession at all. In these situations, it's up to the CM to step in. He can either modify one of the profession templates listed in this book to fit the character's needs, or he can design one from scratch by using the following procedure. (By using these guidelines, the CM should be able to define nearly any profession.)

1) Write up a description of the profession. What do people in this occupation actually do? Consult with the player who wants to play a character with this profession to make sure that you're both talking about the same thing.

2) Look over the list of skills on p. 13, and select the skills that you think are essential for any member of that profession to have. Any kind of physician, for instance, would have to have the Medicine Skill at a minimum of the Teacher Level. Keep the Familiarity Skill in mind when choosing skills for any profession. Remember to only include those skills which an individual in that profession *needs*. Also, remember to add *all* the skills related to the profession. If the campaign is set near the pyramids of Egypt, a Marine Biologist must still have the Aquatics Skill, even though he may never get the chance to use it!

3) Think about other skills that a Teacher or Master of that profession may have picked up in getting to that level. For example, a Master-level Paramedic will probably have picked up enough about Forensics to be ranked at the Student Level in that skill.

4) Write these into a template similar to the ones found in this section. Make sure that the levels distinctly differ from each other in some respect. If you have to, change around what you've written down so that a Master of the profession is overall more experienced than a Teacher, and a Teacher is correspondingly more experienced than a Student.

5) Think about how much money a character in each level of the profession makes as compared to the professions listed in this book. Depending on the Salary Level, write the letter P, S, C, W, or R into the appropriate Salary boxes.

6) Think about the amount of time the profession takes. A regular full-time job requires about 40 hours/week (a Moderate Time Commitment). Base your judgments on that, and compare your result to the listings in this book to see if it seems right. Then write each Time Commitment abbreviation appropriate to the Profession Level into the Time Commitment boxes.

7) While SAVE provides each of its members with a standard equipment pack, certain professions give the character access to additional equipment or resources. List the basic resources available to people in the profession. An officer of the law would have a badge and might be able to call for backup, for instance, while a physicist would own a computer and have a scientific reference library available to him.

8) Finally, consider the Information Sources that a character would probably acquire in his line of work. Try to equate the importance of the source with the level of the profession. For example, a Detective (Student) may have street contacts and informers who will not be able to provide extensive, reliable information; while a Detective (Master) may have ties to the District Attorney and City Hall, which would. It's important to determine whether or not the contact is important enough to warrant the cost of the Information Source Edge.

After you've finished creating the profession template, determine how much each level of the profession costs (see *Pricing a Profession Template,* following), show it to your players, and see if they have any problems with it. If they have any suggestions for alterations, listen to them carefully and make the changes you feel would be appropriate.

If you and your players cannot come to an agreement on a template, perhaps you didn't quite understand what the player who asked for the profession wanted, or maybe he didn't make himself clear. If this is the case, keep trying until you come up with something that everyone is willing to accept. Remember, without cooperation between everyone involved, any role-playing game will lose its appeal and sense of fun.

PRICING A PROFESSION TEMPLATE

To determine how much a Student-level template costs, use these steps:

1) Add up the CIP values for the skills in the profession's Student-level column. Except for the Martial Arts Skill which costs double the normal value, the following guidelines apply:

Student Level in any skill costs 1 CIP.
Teacher Level in any skill costs 3 CIPs.
Master Level in any skill costs 7 CIPs.

2) Tally up the number of skills in that column. Divide this number in half (rounding down), and subtract it from the total from Step 1. This represents the lower cost of buying a profession template instead of the individual skills.

3) Add 1 CIP for each Information Source in that

column.

4) Write the final total into the Cost box of that column. This is how many CIPs it costs to purchase that level of the profession.

Repeat this procedure for the Teacher- and Master-level columns, too. Then, subtract 1 CIP from the Teacher-level cost and 2 CIPs from the Master-level cost to make the higher levels of the profession an even better deal.

For example, if you were to design a Law Enforcement Officer as listed following, you would look at the Student-level column first and see that the character has 4 skills at Student Level at 1 CIP each and 2 skills at Teacher Level at 3 CIPs each for a basic skill cost of (4 x 1) + (2 x 3 =) 10.

Then, add up the number of skills a Student-level Law Enforcement Officer has, which is 6. Halve this (6 ÷ 2 = 3) and subtract it from the basic skill cost (10 - 3 = 7). Since there are no Information Sources in this column, the final cost is 7 CIPs.

Doing the same for a Teacher-level Law Enforcement Officer, we get a basic skill cost of 25. There are 7 skills in this column. Halve that number and drop the fraction (7 ÷ 2 = 3.5, which rounds to 3), then subtract those 3 CIPs from the basic cost (to get 25 - 3 = 22). Finally, add 1 CIP for the one Information source to get a final cost of 23 CIPs.

Try to work out the Master-level cost for yourself. You should find that it costs 24 CIPs.

Law Enforcement Officer

Skills:	Student	Teacher	Master
Blackjack			
(Nightstick)	S	T	T
Revolver	T	M	M
Rifle/Shotgun	S	T	T
Driving	S	T	T
Familiarity			
(City/Precinct)	T	M	M
Investigation	—	S	T
Running	S	S	S
Information Sources:	0	1	2
Cost:	7	22	24

PROMOTIONS

If you skim through the profession templates, you'll notice that some of them are fairly expensive. Don't worry about it. If you want to role-play an Archaeologist, but can't afford to pay for the Master level, buy it at the Student or Teacher Level. As your character earns CIPs, you can spend them to improve his skills or gain new ones.

If your character eventually manages to fulfill the qualifications for the next higher level of his profession by acquiring the skills listed for that level, he is then eligible for promotion. If the CM judges that your character has managed to fulfill the duties of his profession thus far (for instance, he has managed to live up to his Time Commitment), your character is promoted to the next level of his profession and awarded all of the other benefits involved.

For example, if your character is a Student-level Reporter and manages to improve his skills to the point where their levels are equal to that of a Reporter (Teacher), and the CM should promote the character, your character automatically receives a Teacher-level Reporter's Time Commitment, Salary, and Information Sources for free.

UNEMPLOYMENT

It's possible that a character may lose his job during a campaign. This can happen for a number of reasons, not the least of which is not being able to meet a Time Commitment. (The Unknown tends not to limit itself to only working on weekends). Don't panic. This is nothing to worry about.

Although SAVE probably can't make your character a job offer, there's a good chance that one of their envoys can. Unfortunately, if your character is in the middle of tracking down a beast from the Unknown, he won't be able to take the time for a job interview until the creature has been run off or destroyed.

Characters who have lost their jobs immediately have their salary slashed to Struggling (unless, of course, they were Poor to begin with) and their Time Commitment reduced to Light. (Actually, to none). If they don't manage to find a job after 1 month, their Salary Level falls to Poor. If your character falls that low for too long, though, his Information Sources will dry up. It's up to the CM as to how unemployment affects your characters contacts, but normally it'll cut his chance of obtaining information in half.

CHANGING PROFESSIONS

At some point in your character's profession, you may decide that it's a good idea for him to change professions. This is not something to be undertaken lightly; switching professions sometimes involves a long and laborious job hunt, accompanied by a seemingly endless stretch of incomeless existence.

To switch to another profession, you must pay the listed cost for the Student Profession Level, even if your character already has some or all of the skills listed in the template. This represents the time and energy he has been forced to spend acquiring the job and adjusting to its new demands. Your character then receives the Salary, Time Commitment and

Information Sources that come with being a Student in his new profession. Your character loses the Salary and Time Commitment of his old profession, but retains all the skills and Information Sources he acquired while in that profession.

After switching professions, your character can be promoted normally, but how fast he moves up the ranks is at the discretion of the CM. Your character should probably spend, at the very least, a couple of months or so of game time between promotions, although he may often have to wait a bit longer.

ABOUT THE TEMPLATES

You may notice that professions like Criminal or Bounty Hunter are generally more expensive than that of a Doctor. This is for two reasons.

First, the templates are just that: templates. They represent an approximation of the common skills shared by people involved in that profession. Bounty Hunters, for example, tend to have fairly similar backgrounds or experiences that led them to where they are today. Doctors, on the other hand, come from more broadly varied backgrounds and often have much less in common with each other. Also, they tend to have more free time with which to hone other skills unrelated to their profession.

Because of this, Doctors have a chance to customize their skill lists to a far greater extent. A Doctor, for instance, may have Martial Arts/T because he was busy taking Tae Kwon Do classes while the Bounty Hunter was practicing with his gun.

Second, and most important, some skills just don't translate into the Chill game very well. The Doctor could be an expert golfer, but that won't help him in his struggle against the Unknown. The skills a bounty hunter learns in his profession tend to be much more directly related to tracking down and capturing nasty, evil things. After all that's what he does for a living!

PROFESSION TEMPLATES

Accountant / Actuary / Statistician

These are people who live in the world of number crunching. Although some may consider this kind of job somewhat less than stimulating, these souls may actually enjoy battling with spreadsheets day in and day out.

Accountants keep track of financial transactions, help people complete tax forms, and provide current financial information and calculations of estimated costs and incomes for both entire businesses and individual projects. Actuaries spend their time figuring risks and probabilities for businesses such as lottery committees and insurance companies.

Statisticians collect, collate, and interpret statistics about various groups of people, facts, and opinions for marketing services, newspaper polls, the U.S. Census Bureau, etc.

Skills:	Student	Teacher	Master
Accounting	T	M	M
Computer Familiarity	S	T	M
(Statistics)	T	M	M
Gambling	S	S	T
Information Sources:	0	0	0
Cost:	6	15	20
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Members of this profession own or have access to a personal computer. Additionally, they either own an office from which they work, or have access to the building which houses the company they work for.

Archaeologist

Archaeologists study periods of ancient history by examining the physical remains or by researching through the body of knowledge accumulated by other Archaeologists. Because they tend to meddle in places where dead things lie about, more than one Archaeologist has inadvertently stumbled across a creature of the Unknown.

It's rare, though, that an Archaeologist can manage to support himself through field work alone (for instance, the tracking down and recovery of rare and valuable artifacts). Most find they must teach at a university or work in a museum as well.

Some Archaeologists search for the Unknown in an effort to glean knowledge about bygone eras. Others join SAVE to rectify the error they once made by unleashing a creature of evil (such as a mummy) upon an unwitting world—and to keep such a mistake from ever occurring again.

Skills:	Student	Teacher	Master
Anthrop-/Archaeology	M	M	M
Antiques	S	T	T
History	T	T	M
Investigation	S	S	T
Language (Ancient)	T	T	M
Legend/Lore	T	M	M
Information Sources:	0	0	0
Cost:	15	20	29
Salary:	C	C	W
Time Commitment:	H	H	H

Resources: Archaeologists have access to the library at the university or museum they work at, and may be able to gain admittance to other institutions based simply on their reputation. Those on a dig (for instance, doing field work) in a dangerous area often carry additional weapons. Some eccentrics are even prone to wearing hats and carrying bullwhips.

NOTE: For the Language (Ancient) Skill, choose 1 language only, although you can still purchase other ones normally. Almost any kind of ancient language would be appropriate, although Latin is by far the most common.

Artist

There are many different types of Artists: painters, sculptors, graphic designers, photographers, commercial Artists, performance Artists, etc. Members of this profession generally create things that you might see in a store or an art gallery. They create tangible things with their hands.

Artists have proven an invaluable part of SAVE, as those who've survived an encounter with the Unknown are usually able to render a good illustration of the creature(s) they've seen. Several such Artists have later been able to sell their work as incredibly realistic bits of fantasy conjured up from their own minds. If the world only knew. . . .

Skills:	Student	Teacher	Master
Antiques	S	T	T
Art Criticism	T	T	M
Familiarity			
(Chosen Art Form)	M	M	M
Photography	T	T	M
Savoir-Faire	S	S	S
Information Sources:	0	0	0
Cost:	13	14	21
Salary:	S	C	W
Time Commitment:	M	M	M

Resources: Artists own, or, at the very least, have ready access to all the tools necessary for their craft, whatever they may be. All Artists own or know someone with a high-quality camera, complete with an assortment of different sized lenses.

Athlete

Athletes include football, baseball, basketball, soccer, and tennis players, boxers, runners, and cyclists, just to name a few. They spend most of their time maintaining the fine physical shape that they've worked most of their lives to acquire. Additionally, they're good at what they do. Only the finest Athletes in the world are actually capable of supporting themselves or becoming wealthy by competing with others in their class.

As SAVE members, Athletes often act as the muscle

for a group of envoys up against the Unknown.

Skills:	Student	Teacher	Master
Thrown Weapon	S	T	T
Acrobatics	T	T	M
Climbing	S	S	S
Running	T	M	M
Swimming	T	M	M
Information Sources:	0	0	0
Cost:	9	18	21
Salary:	C	C	W
Time Commitment:	H	H	H

Resources: Athletes own whatever pieces of equipment they need to be able to participate in their chosen sport, and usually these items are of the highest quality available. Normally, they also have access to a well-equipped gymnasium and training center.

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Bounty Hunter

Normally, Bounty Hunters hunt what is traditionally called the world's most dangerous game: man. Those working for SAVE, however, have discovered that there's a whole slew of things out there a whole lot more dangerous than anyone who ever went to jail. While hunting creatures of the Unknown generally isn't as profitable as recovering bail jumpers, Bounty Hunters usually find the thrill of the chase enough reason to take time out of their busy schedules to lend their fellow envoys a hand.

Skills:	Student	Teacher	Master
Boxing	T	T	T
Wrestling	T	T	T
Pistol/Revolver	S	S	S
Disguise	S	S	S
Familiarity			
(Known Fugitives)	T	M	M
Investigation	S	T	M
Language (Modern)	—	S	T
Stealth	S	T	M
Information Sources:	1	2	2
Cost:	11	18	28
Salary:	S	C	W
Time Commitment:	H	H	H

Resources: Most Bounty Hunters own some rudimentary disguise tools (i.e. make-up, hair dye, etc.) and the equipment necessary for dusting for fingerprints.

NOTE: For the Language (Modern) Skill, choose one language that the character is most likely to have picked up in his illustrious travels and adventures.

Clergy

This profession includes leaders of any religious persuasion: Christian priests, Jewish rabbis, Native Shamans, etc. These spiritual leaders are often some of the most effective envoys, as they belong to a long line of people who have been fighting the Unknown since long before the founding of SAVE. The war between the members of this profession and the creatures of the Unknown has been a long and bitter one, and neither side has forgotten the wounds inflicted upon them by their foes.

Skills:	Student	Teacher	Master
Accounting	S	S	S
Acting	—	S	T
Anthrop-/Archaeology	S	T	T
Antiques	—	S	S
Familiarity			
(Chosen Faith)	M	M	M
History	T	M	M
Language (Ancient)	T	M	M
Legend/Lore	T	T	M
Psychiatry	S	T	T
Information Sources:	0	0	1
Cost:	9	21	34
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Members of the Clergy have access to their place of worship and all the facilities therein. They often wear symbols of their religion, such as a cross, a Jewish star, or a powerful totem.

NOTE: The Language (Ancient) Skill should be appropriate to the religion. A Catholic priest would know Latin, a Rabbi would know Hebrew, an Indian shaman would know the language of his people (which may not be spoken by many members of his tribe).

Clerk / Secretary

These are the people you see in every office that always seem to be the ones that have to get things done. They are the grease that smooth relations between the company cogs. Unfortunately, these people don't often get the recognition they deserve.

Some of these people look at SAVE as their ticket to bigger and better things, if not, at the very least, a more exciting and meaningful existence. Blowing zombies away is just so much more interesting than wrestling with a photocopier or answering the phones. On the other hand, the worst injury they could sustain at the office is probably a paper cut or a staple in a finger.

Skills:	Student	Teacher	Master
Accounting	S	T	M
Computer	S	S	T
Familiarity			
(Typing)	T	M	M
Investigation	S	T	T
Journalism	S	S	S
Information Sources:	0	0	1
Cost:	5	12	18
Salary:	S	C	C
Time Commitment:	M	M	M

Resources: Student-level Clerks and Secretaries usually don't have any special privileges as a result of their occupation. Those at the Master or Teacher Profession Level, however, have free and open access to the office they work at. Of course, if a superior should catch a character in the wrong place at the wrong time, the PC probably won't have his job for much longer. On the other hand, Master-level Clerks and Secretaries are only rarely fired. After all, good help is so hard to find.

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Computer Programmer

Sometimes also known as system analysts, Computer Programmers are those men and women who thrive upon manipulating bits, bytes, and other pieces of data into things that the rest of the world can understand. Even SAVE employs a few Computer Programmers to continually update the database of accumulated knowledge concerning the Unknown, and to constantly bring the harsh light of technology to bear upon the darkness in which these creatures tend to hide. Occasional instances of inhabited computer systems or computerized machinery have made Computer Programmers an even more essential part of SAVE in the recent past.

Skills:	Student	Teacher	Master
Computer	M	M	M
Electronics	S	S	T
Investigation	S	T	T
Life & Physical Science			
(Physics)	—	S	S
Information Sources:	0	0	0
Cost:	**8**	**9**	**10**
Salary:	C	C	C
Time Commitment:	H	H	H

Resources: All Computer Programmers own a powerful personal computer, complete with a modem with which they can communicate over the phone lines with other similarly equipped machines. Programmers who work in a large office usually have access to that office and all of the facilities therein. It's not uncommon for Programmers to work late, so being discovered in the office in the middle of the night would likely rouse little or no suspicion.

Cowboy / Rancher

Cowboys and Ranchers may belong to a dying breed, but a substantial number of them still ride the plains and sell cattle in the American West. Those involved with SAVE have an ambition to keep their lands safe for both people and livestock alike, as more than one beast has plagued the ranches of the West in the past.

Skills:	Student	Teacher	Master
Revolver	S	S	T
Entangler			
(Whip/Lasso)	S	T	M
Animal Handling	T	T	M
Familiarity			
(Riding)	T	M	M
Legend/Lore	—	S	T
Life & Physical Science			

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(Zoology)	—	S	S
Survival	S	S	T
Tracking	S	T	T
Information Sources:	0	0	1
Cost:	7	15	26
Salary:	C	W	W
Time Commitment:	M	M	M

Resources: Although pickup trucks are more and more prevalent on the ranch, most cattle drivers still ride a horse they call their own.

NOTE: The Legend and Lore Skill pertains to stories concerned with the area(s) in which the character has worked in the past. To this day there remains a strong oral tradition amongst Cowboys and Ranchers, and a character in this profession is likely to know almost any fantastic tale told about the lands which he scratches out his living from. The Zoology Skill applies to farm animals in particular, but can be used generally as well.

Dilettante

This is less of a profession and more of an occupation. A Dilettante need never worry about money: he's got it made—no job, no responsibilities, and more cash than most people ever see in their entire lives. In fact, he may never have had to think about finances, as his holdings may have been in the family for generations.

Dilettantes join SAVE for a number of reasons: to save the world, for adventure, for revenge upon a certain creature—the list goes on and on. But most of them have one thing in common: boredom. A Dilettante often has nothing better to do with his time than hunt creatures of the Unknown. In fact, SAVE garners a great part of its funding mostly from Dilettantes trying to do some good with their wealth.

Skills:	Student	Teacher	Master
Acting	S	S	T
Antiques	S	S	T
Art Criticism	S	S	T
Familiarity			
(Social Register)	T	M	M
Gambling	S	T	T
Savoir-Faire	T	M	M
Information Sources:	0	1	1
Cost:	7	17	22
Salary:	R	R	R
Time Commitment:	L	L	L

Resources: Too many to list. The greatest resource a Dilettante has is his money. With that, he can acquire almost anything else.

NOTE: The Familiarity (Social Register) Skill means that this person is well-acquainted (at least by name) with all of those people who share his financial status.

Doctor

Physicians of all kinds have always played an integral role in the war against the Unknown. Members of SAVE often sustain severe injuries in encounters with their deadly foes, and they depend upon the medical skills of their fellow envoys to restore them to health. These Doctors provide their services free of charge, as they understand that it's difficult to file an insurance claim for treatment of an infection you picked up while wrestling with a zombie.

Doctors are also likely to be among the first people that a person will turn to when they encounter the Unknown. While most Doctors won't recognize the telltale signs of an unclean (Unknown) influence, SAVE envoys are trained to spot such things and know them for what they are. For example, more than one physician has been called in to treat an anemic young woman, only to discover two small puncture wounds upon her neck. Most Doctors would simply dismiss this as an inconsequential coincidence, but a member of SAVE would begin inquiring about town for any recent Translyvanian immigrants.

Skills:	Student	Teacher	Master
Computer	S	S	T
Forensics	S	T	T
Medicine	M	M	M
Information Sources:	0	0	0
Cost:	8	9	10
Salary:	W	W	R
Time Commitment:	H	H	M

Resources: Most Doctors carry a medical bag with them, especially when working in the field. After all, when a group of envoys takes on a werewolf, somebody's bound to get hurt. Additionally, many Doctors carry message beepers so that they can be contacted in case of an emergency.

Domestic Servant

Domestic servants have been around for as long as there have been people who could afford to pay someone to perform their household chores for them. Envoys living with their employers may have some difficulty explaining their seemingly eccentric, creature-warding actions or disappearances for several days. Because of this, there's a long standing tradition in SAVE of Dilettantes teaming up with their domestic help to combat the Unknown.

Skills:	Student	Teacher	Master
Acting	S	T	T
Antiques	S	S	S
Art Critic	S	S	S

Familiarity			
(Etiquette)	M	M	M
Language (Contemp.)	T	T	T
Savoir-Faire	T	T	M
Information Sources:	0	0	1
Cost:	13	14	18
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Domestic Servants own a uniform, and usually have liberal access to their employer's house and belongings. How free this access is depends on their relation with their boss and the circumstances surrounding their job. For instance, the Dilettante's younger brother will probably object if the butler storms out of dinner and hops into the family Rolls Royce, even if he's on his way to save his employer's life.

NOTE: In the United States, some Domestic Servants are not native speakers of English. It's possible for a butler or maid to be at the Master Skill Level in their native tongue, and to have English as their listed Language (Modern) Skill. Keep this in mind when designing your character's background.

Driver

This profession includes truck drivers, cab drivers, delivery people, and chauffeurs—anybody who drives for a living. There have been a number of Drivers in SAVE over the years, as people tend to run into some odd things out on the road. Truck drivers are often the first outsiders to discover when a town has been almost completed infiltrated or (more likely) overrun by creatures. And, at least two envoys are on record as having had their first encounter with the Unknown while delivering a pizza to the residence of a thing of evil.

Of course, there's also a long-standing tradition of chauffeur-employer teams in SAVE. When fleeing from a golem, social class differences are often forgotten, and many of these tossed-together teammates have later become good friends despite their

disparate financial statuses.

Individual Drivers should select additional skills appropriate to their position. A pizza delivery person or cab driver would be Familiar with his territory, for instance, while a chauffeur would probably have a touch of Savoir-Faire.

Skills:	Student	Teacher	Master
Driving	M	M	M
Geo-/Cartography	T	T	M
Mechanics	S	T	T
Information Sources:	0	0	0
Cost:	10	11	14
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Drivers usually have open access to the vehicle they operate professionally, and they often even own it. Most professional Drivers keep a set of auto tools in the trunk of their car, along with set of jumper cables and a good collection of maps.

Educator

This profession is somewhat difficult to fit directly into a standard template, as the skills of an Educator vary greatly with the subject matter the Educator specializes in. A Professor of photography would obviously have the Photography Skill at the Teacher or Master Level, while a third-grade School Teacher might have a number of knowledge-related skills at only the Student or Teacher Level.

It's up to the CM and the player who wants to be a School Teacher or Professor to design their own template for that particular type of Educator. See *Creating Your Own Template* for more information on how to do this. When creating the template, keep the following in mind for the different types of educators.

School Teacher

This applies to elementary and high school teachers as well as most types of amateur coaches or trainers. All of the skills in the template should be directly related to the PC's field. A School Teacher can, if the CM deems it appropriate, have more than one field in which he specializes. The Salary and Time Commitment statistics following are for a full-time employed teacher. Part-time or substitute teachers would have correspondingly lower levels of obligation and reward.

Salary:	C	C	C
Time Commitment:	M	M	M

Resources: All School Teachers have access to the school they teach at and all the resources available there.

Information Sources: Master-level School Teachers should have someone who is better educated than themselves in each of their fields as an Information Source(s). This can be either a past mentor or teacher of theirs, or an associate whom they can turn to for advice.

Professor

Professors are university and college Educators. They may have more than one field of specialization if the CM feels that this would fit the PC, but any subject that the character teaches must be purchased at Teacher or Master Skill Level. Student-level Professors equate roughly to doctoral candidates, Teacher-level Professors are associate professors, and Master-level Professors are full professors with tenure.

Salary:	C	C	W
Time Commitment:	M	M	M

Resources: All Professors have access to many of the buildings at the school they teach at and most of the resources available there.

Information Sources: Professors should have at least one person who is better or as well-educated as themselves in each of their fields as an Information Source. This can be either a past mentor or educator of theirs, or an associate whom they can turn to for advice. They could also have a contact in one or two other departments inside the college or university.

Engineer

This profession covers all of the different types of scientific engineers, from aeronautical to industrial to electrical. These people are the practical counterparts to the more theoretically thinking scientists. They have a strong background in mathematics and the basic hard sciences, and have been trained to use their knowledge and experience to apply technological advances to a situation. Basically, they're problem solvers, and they carry this ability with them in their work with SAVE.

Most Engineers are employed by large research and development firms, or by smaller departments inside of bigger companies. Their Time Commitment is fairly strict, and, as competition in this field is rather fierce, an Engineer who misses work regularly will find that his career has stalled, or even that he is out of a job.

Skills:	Student	Teacher	Master
Computer	T	T	M
Electronics	T	M	M
Life & Physical Science			
(Physics)	T	M	M
Mechanics	T	T	M
Information Sources:	0	0	0
Cost:	10	17	24
Salary:	C	W	W
Time Commitment:	M	M	M

Resources: Most Engineers have a powerful, state-of-the-art personal computer for use in problem analysis. Additionally, all Engineers have access to the large selection of cutting-edge scientific equipment and information available to them at their place of work.

Entertainer

There are so many different types of Entertainers that it would be impossible to list all of them here. A character could be a singer, an actor, a stage magician, a mime, a musician, a lecturer, a sword swallower, a clown—the list goes on.

It's up to the CM and the player to get together and concoct a template for the individual PC. When designing a template, keep in mind exactly what type of entertainer you want the character to be. Student-level Entertainers are the equivalent of waiter-actor-models (WAMs) or amateur or street performers. At Teacher-level Entertainers are up-and-coming talents: performers with possibly some incidental TV

and film work. Master-level Entertainers are the top people in the business. They are household names—faces that would be recognized by nearly anyone who owns a TV. Obviously, this can often be more of a hindrance than a help when involved in a SAVE mission.

Also, you'll notice that a Master-level Entertainer makes substantially more money than one that's at Student level. Because of this, when an Entertainer is up for a promotion (and the CM deems that there's no good reason for him not to receive it), he must roll under 1/2 his Luck Score to actually get his big break and move up in the wacky world of the entertainment industry.

Salary:	S	C	R
Time Commitment:	L	M	M

Resources: Entertainers usually own the equipment necessary for practicing their art. A juggler would own a set of knives and bowling pins, for example, while an actor might have his own makeup/disguise kit.

Information Sources: Student-level Entertainers have mostly inconsequential contacts: people they've become associated with while doing their gig. Teacher-level Entertainers often have an agent and know several other people in their business. Master-level Entertainers seem to know everybody because most people want to know them.

Entrepreneur

Shopkeeper, door-to-door salesman, hot dog vendor, ice cream truck vendor, condominium salesman, productivity trainer—there are so many different types of Entrepreneurs that it would take a book to fully detail each and every one. One thing distinguishes them from the majority of the population, however: they want to work for themselves. They may have been Wage Slaves in the past, and maybe their last five or six business ventures didn't pan out, but if they could just finally get that lucky break, they'd have it made.

They have no particular skills as a group, not even Accounting. So, it's up to the player and the CM to come up with a different template for each individual Entrepreneur character. Just remember, you don't have to be particularly skilled to be an Entrepreneur, you've just got to believe in yourself.

Also, you'll notice that a Master-level Entrepreneur makes substantially more money than one that's at Student level. Because of this, when an Entrepreneur is up for a promotion (and the CM deems that there's no good reason for him not to receive it), he must roll under 1/2 his Luck Score to actually get his big break and succeed at whatever it is he has chosen to do.

Salary:	S	C	R
Time Commitment:	L	M	M

Resources: Entrepreneurs own (or at least are trying to keep up payments on) the equipment necessary to run their business. A salesman would own at least a suit or two (and maybe a samples case). A pizzeria owner would have a small storefront stocked with pizza-making equipment and ingredients, and possibly a delivery truck or two.

Information Sources: Student-level Entrepreneurs have mostly inconsequential contacts: people they've become associated with while setting up their business. Teacher-level Entrepreneurs often know several other people in their business and have a good relationship with a bank manager or two. Master-level Entrepreneur often seem to know everybody.

Farmer

These are the people who work their fingers to the bone to grow food for the rest of us so that we can spend our time doing other equally important things. Because Farmers tend to live in isolated, out-of-the-way places, they are more susceptible to attacks from the Unknown than most other people.

Although the way of life of the American Farmer is currently in jeopardy, in past times (as late as the turn of the 20th century) more people lived in rural areas than in a city. However, in spite of the reduced number of Farmers today, Farmers often still manage to display their legendary old-fashioned values, hospitality, sense of community, and rapport with the land they make their living from.

Skills:	Student	Teacher	Master
Accounting	S	S	S
Life & Physical Science			
(Botany)	S	T	M
Mechanics	S	T	T
Information Sources:	0	0	0
Cost:	2	5	8
Salary:	S	C	C
Time Commitment:	M-H	M-H	M-H

Resources: Farmers own (or at least make payments on) all the pieces of equipment necessary for running a farm, as well as the large tract(s) of land they work on. Examples of farm tools include: tractors, pitchforks, and pickup trucks.

NOTE: A Farmer's Time Commitment is somewhat less strict than that of other professions. A Farmer is usually his own boss and can, if he has to, leave the place unattended for days at a time. This is not an ideal way to run a farm, however. The place might be a wreck when the Farmer returns, but when duty calls, he'll most often come running.

Fire Fighter

The life of a Fire Fighter is filled with long, boring stretches of relative inactivity, punctuated by brief periods of intense and dangerous action. Because of their personal bravery, mandatory physical fitness, and experience with handling themselves in

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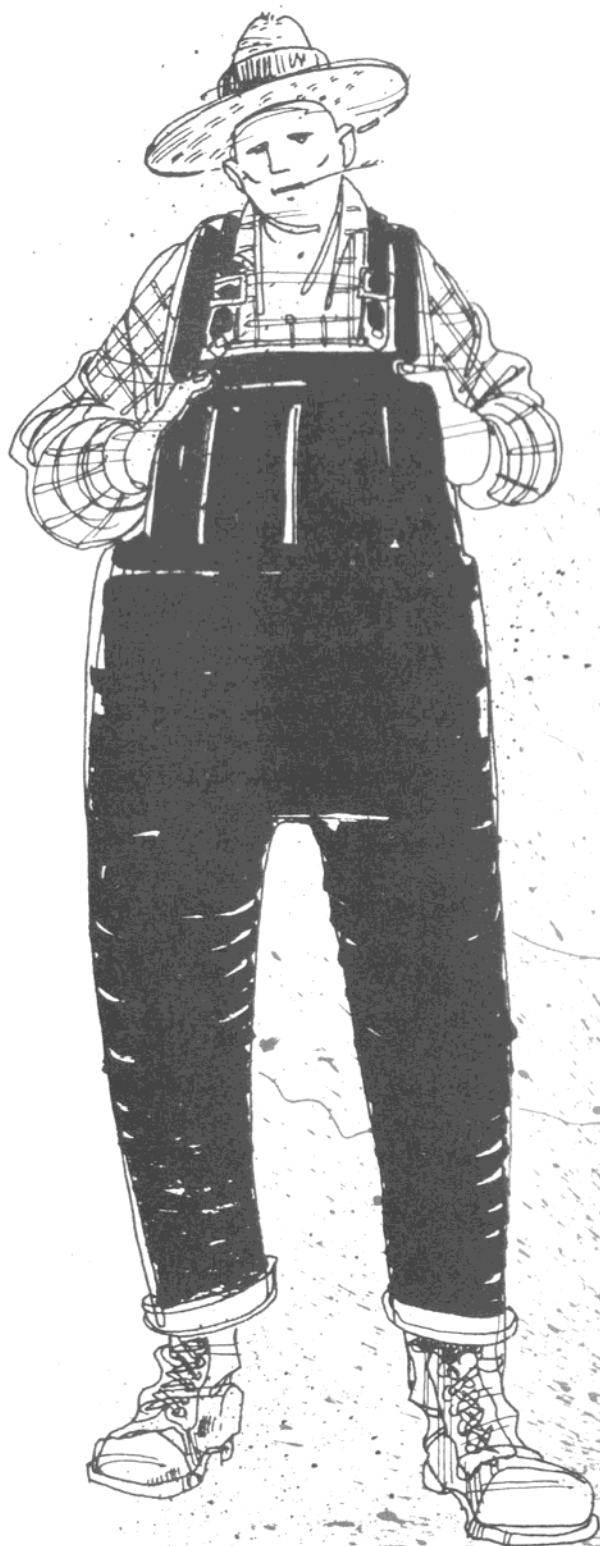
dangerous situations, Fire Fighters are particularly well-suited to be members of SAVE. After all, a person who's willing to jump into a burning building shouldn't be too put off by a couple of corpses shambling down the street.

Skills:	Student	Teacher	Master
Two-handed Sword	S	T	T
Acrobatics	S	S	T
Explosives	S	T	M
Familiarity			
(City)	T	M	M
(Firefighting)	M	M	M
Forensics	—	—	S
Medicine	S	T	M
Information Sources:	0	0	0
Cost:	11	20	30
Salary:	C	C	W
Time Commitment:	M	M	M

Resources: A Fire Fighter has a fireproof uniform and helmet, and, in cases of dire emergency, he can borrow a fire department vehicle in order to quickly get to a site where his assistance as an envoy is needed. Later, however, he'll have to explain his actions to his superiors.

NOTE: The Fire Fighter's skill with a two-handed sword represents his ability to effectively wield an axe.

Freelance Adventurer / Thrillseeker

This is the kind of occupation you won't see listed in a high school guidance counselor's office. An Adventurer is the kind of person you see: doing recreations of escapes from Alcatraz, climbing Mount Everest, scaling skyscrapers, leading safaris or expeditions to the North Pole, jumping off of a bridge he's attached to by a bungy cord, and basically unnecessarily risking his life, all in the name of good, clean fun. What's more, Adventurers often manage to find people to sponsor them so that they can also do these things for profit.

These usually charming people often travel to exotic places, and are famous storytellers and collectors (often detailing their own exploits or ones like them in graphic detail).

Skills:	Student	Teacher	Master
Anthrop-/Archaeology	S	T	M
Geo-/Cartography	S	T	T
Language (Modern)	S	S	S
Legend/Lore	T	T	T
Savoir-Faire	S	S	T
Survival	T	T	T
Information Sources:	1	1	2
Cost:	8	11	17
Salary:	C	C	C
Time Commitment:	H	H	H

Resources: A Freelance Adventurer or Thrillseeker either owns or has ready access to the tools he needs to accomplish his amazing feats. A woman who scales skyscrapers, for instance, would own a set of large suction cups, a harness, and a good deal of strong rope.

NOTE: The Legends/Lore Skill applies to places where the character has travelled and spent time during his illustrious profession.

Gambler

Long-standing SAVE envoys who manage to survive several encounters with the Unknown are rumored to be amongst the luckiest people on the face of the earth. It's not so strange, then, that some of them have tried to cash in on this luck (with wildly varying success, it must be said). Professional Gamblers make money by turning other people's hard earned cash into their own, and they're good at it. Most SAVE Gamblers prefer to play Las Vegas, although some like Atlantic City and Monte Carlo as well.

Skills:	Student	Teacher	Master
Accounting	S	S	S
Acting	S	T	M
Familiarity			
(Las Vegas, etc.)	T	M	M
Gambling	T	M	M
Information Sources:	0	1	1
Cost:	6	16	19
Salary:	C	C	W
Time Commitment:	L	L	L

Resources: Most Gamblers own at least two decks of cards (marked and unmarked) and a couple of sets of dice (loaded and unloaded). No self-respecting Gambler would ever cheat if it looked like he might get caught (in almost any casino, for example), and some Gamblers actually have a policy against it. There are those, however, who feel that any advantage they can find, whether legitimate or not, should be exploited.

NOTE: The Familiarity Skill the Gambler has with the gambling scene applies to the strips of casinos found in the United States as well as with the classiest (and possibly the lowest) international spots. It also signifies that the Gambler is familiar with the high profile characters who frequent these establishments (and some low profile ones, too).

Guide

Freelance Adventurers may lead expeditions into uncharted territories, but even they need someone to show them the way. That's where the Guide comes in. These people have value to SAVE (as well as to prospective employers) simply because they know their home territory like the back of their hand. Additionally, they're experts in outdoor survival. You could drop one of these people off in the middle of the Australian outback and come back two weeks later to find them looking fitter than ever. Although most comfortable in less civilized areas, these people often maintain an office or residence in a more populated area so as to be able to receive messages and clients.

Skills:	Student	Teacher	Master
Machete	T	T	M
Anthrop-/Archaeology	S	T	T
Climbing	S	S	T
Familiarity			
(Home Area)	T	M	M
Geo-/Cartography	T	T	T
Legend/Lore	S	S	S
Survival	T	M	M
Tracking	T	T	M
Information Sources:	0	1	1
Cost:	14	23	32
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Guides generally own equipment necessary for outdoor life in their area of the country. An Alaskan Guide would own a fur coat and a good set of snowshoes (and maybe a snowmobile), while a Carribean Island Guide would have a machete, some mosquito netting, and a few doses of quinine.

NOTE: The Familiarity (Home Area) Skill represents the Guide's knowledge of the territory in which he's chosen to set up shop. This knowledge covers the features of the land as well as its occupants, human or otherwise.

Historian

A Historian is a person who researches and keeps a record of past events, interprets their causes, and attributes their importance in the larger picture. Their work is much like that of an Archaeologist, except that they work with words instead of artifacts and, thus, are usually confined to an office instead of working in the field.

SAVE Historians are particularly important to the organization because they are part of an elite cadre who are privy to a vast amount of information not available to the general public. As such, these

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individuals are able to piece together a much more complete picture of the world than anyone else in their field. Equipped with this knowledge, SAVE is ten times better prepared to face the Unknown than the organization would otherwise be.

Skills:	Student	Teacher	Master
Antiques	S	S	T
Art Criticism	S	S	S
History	M	M	M
Investigation	S	T	T
Language *(Ancient)*	T	T	T
Legend/Lore	S	T	M
Information Sources:	0	0	0
Cost:	13	14	19
Salary:	C	C	C
Time Commitment:	M	L	L

Resources: Most Historians have access to a large public library, as well as a substantial book collection of their own.

NOTE: Most Historians choose Latin as their Ancient Language Skill, but there's no reason an alternate Ancient Language can't be taken instead.

Homeless

A growing number of people around the world are down on their luck, and show no signs of ever being able to recover without some kind of help. A number of Homeless persons act as SAVE envoys. After all, who else is out on the street more and sees stranger things happening than a person who has no warm bed to curl up in at night?

The Homeless that work with SAVE often enjoy the amenities of a special shelter set up for those who have faced the Unknown and survived. Occasionally, unemployed envoys find themselves taking advantage of this service (see **Unemployment**, given previously).

It's incredibly difficult to come up with a template for all the different kinds of Homeless people, as only two things distinguish them as a group: their poverty, and the amount of free time they have on their hands.

Skills:	Student	Teacher	Master
Survival	S	T	M
Salary:	P	P	P
Time Commitment:	L	L	L

Resources: Homeless people have little or no personal belongings besides perhaps a blanket and the clothes on their back. Most Homeless have their SAVE equipment pack secreted away in what they hope to be a safe, yet easily accessible place.

Information Sources: Higher-level Homeless people differ from their

lower-level counterparts mostly by the amount of street-level contacts they have. Student-level Homeless have no Information Sources, Teacher-level Homeless have one, and Master-level Homeless have two.

Hunter

Stalkers of both big and small game, these people have tracked down and killed almost every kind of animal known to man (including a few that the general populace isn't even aware of). Unfortunately, some Hunters tend to look upon battling the Unknown as some sort of sport, and this can be life-threateningly foolish. Luckily, Hunters are fairly well-equipped and trained for this fight, and more than one creature who thought it had eluded a Hunter has been shown the error in its thinking. The walls of many an envoy's house are decorated with the heads of such creatures.

Skills:	Student	Teacher	Master
Rifle/Shotgun	T	M	M
Bow	T	M	M
Climbing	S	S	S
Familiarity			
(Weapons)	S	S	T
Stealth	T	M	M
Survival	S	S	T
Tracking	M	M	M
Information Sources:	0	0	0
Cost:	16	27	30
Salary:	C	C	C
Time Commitment:	L	L	L

Resources: Hunters own weapons—lots of weapons—although they tend to rely heavily on their own particular favorites. They also own a camouflage suit, complete with camouflage face paint.

NOTE: The Hunter's Familiarity Skill with weapons allows him to identify most modern weapons and ammunition with little more than a cursory examination.

Kid

Kids shouldn't be fighting creatures, you say? Many members of SAVE agree, but due to their innate curiosity, it seems that children, more than any other group of people, consistently uncover the Unknown. Perhaps this is because, at their age, they still actually believe that creatures of the Unknown exist.

Skills:	Student	Teacher	Master
Acrobatics	S	T	M
Animal Handler	S	S	S
Climbing	T	T	M
Legend/Lore	S	S	S
Running	S	T	T
Stealth	T	T	T
Swimming	S	T	T
Information Sources:	0	0	0
Cost:	8	13	20
Salary:	P	P	P
Time Commitment:	L	L	L

Resources: Kids generally have no resources. Typically, however, they borrow whatever they need from their parents (often without asking permission).

NOTE: This template is for preteens. If you want to play someone slightly older, look under *Student* in this section. Also, a Kid's Legend/Lore Skill applies only to childhood stories and fantasies (for instance, fairy tales and ghost stories) and local neighborhood tales. Because Kids have no resources, it's important that the player go into great detail when developing his character's family. This has a great effect upon the things the Kids have access to during the game. You may notice that not all adults have the Skills that they must have had as Kids. Over the years, these once well-honed abilities fade into nothing but poignant memories.

Law Enforcement Officer

This profession covers those people who are paid by the government to protect innocent people and to toss guilty ones in jail. It includes all uniformed policemen, from the city and county to the state and federal level. These men and women are an invaluable part of SAVE, as they can get their hands on information unavailable to the general public. Also, they have the law behind them (and sometimes in their way). This can prove to be a highly effective tool against those creatures of the Unknown that seem to have little or no interest in such things.

Skills:	Student	Teacher	Master
Blackjack			
(Nightstick)	S	T	T
Revolver	T	M	M
Rifle/Shotgun	S	T	T
Driving	S	T	T
Familiarity			
(City/Precinct)	T	M	M
Investigation	—	S	T
Running	S	S	S
Information Sources:	0	1	2
Cost:	7	22	24
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Officers wear badges, and are able to obtain warrants to allow them to legally search a place—if they can show a judge that they have reasonable cause to believe something illegal is going on there. In

cases of emergency, they can always call for backup on their radio or walkie-talkie.

Lawyer

Not all Lawyers are ambulance chasers. Those working for SAVE, in fact, have an extremely worthy duty to fulfill. It's their job to get their fellow envoys off the hook whenever they run afoul of the law (which happens with some fair regularity). Although Lawyers are not supposed to falsely defend their clients, many Lawyers have come to the conclusion that it's much easier to tell a jury that a client shot a man with a silver bullet in self-defense than to try to convince the jury that the target was a full-fledged werewolf.

Skills:	Student	Teacher	Master
Accounting	—	S	T
Acting	T	M	M
Familiarity (Law)	M	M	M
Forensics	—	—	S
Investigation	S	T	M
Language (Ancient)	S	S	S
Psychology	S	S	T
Savoir-Faire	S	T	M
Information Sources:	0	1	2
Cost:	11	20	32
Salary:	C	W	W
Time Commitment:	H	M	M

Resources: Lawyers either own or have access to a library of law books pertaining to the area in which they practice.

NOTE: A Lawyer's Familiarity Skill in law only applies to the state and country in which he practices, as well as international law. Remember that laws differ from city to city and state to state, i.e., a Lawyer in Wisconsin will not be familiar with the state laws in Michigan.

Librarian

These are the people who take care of a library. As you may have guessed by reading the other entries, many members of SAVE regularly interact with Librarians. Information is one of the most powerful weapons mankind has against the Unknown, and it is the duty of these people to put it into a nice, neat, easily accessible order. Because of this, Librarians are occasionally victims of an attack by an intelligent creature that's trying to destroy all the known facts concerning its existence.

Skills:	Student	Teacher	Master
Familiarity (Literature)	M	M	M
History	S	T	T
Investigation	T	M	M
Journalism	S	S	T
Legend/Lore	S	S	S
Information Sources:	0	1	2
Cost:	11	17	19
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: A Librarian has free and open access to the library he is working in, and may be able to track down copies of books not available at that library.

NOTE: The Librarian's Familiarity Skill in Literature covers most English-language books published since the turn of the 20th Century. A SAVE Librarian's skill in this field extends to any books or articles published on creatures of the Unknown as well.

Marine Biologist

This particular type of scientist specializes in the study of aquatic life forms. Because of this, Marine Biologists are often sent into the field to investigate reports of creatures that may be associated with the sea (such as lorelei, sirens, inhabited sharks, etc). Over the years, several envoys have been tragically lost to these creatures. Members of SAVE who are Marine Biologists tend to have a better-than-average chance of surviving such an encounter, so there is always a demand for more people with these skills.

Skills:	Student	Teacher	Master
Animal Handler	S	T	T
Aquatics	T	M	M
Journalism	S	S	S
Life & Physical Science (Botany, Zoology)	M	M	M
Photography	S	S	T
Swimming	M	M	M
Information Sources:	0	0	0
Cost:	17	22	23
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Marine Biologists own a set of scuba gear, complete with mask, suit, tanks, flotation vest, and flippers. They also own an underwater camcorder, and the more cautious ones always carry a good set of earplugs. Most Marine Biologists also either own or have access to a well-equipped research ship where they do most of their field work.

Mechanic

Mechanics are people who maintain and repair large machinery, such as automobiles and aircraft, for a living. People in this profession are valuable to SAVE in much the same way as a Doctor—they are willing to repair vehicles damaged in the line of duty, and often provide their services for free. This is a great help to agents who would otherwise have a vast amount of difficulty explaining how they got the large dent in the front of their car when they rammed into a golem.

SAVE has relied upon aid from Mechanics for many years, as they are the most qualified individuals to determine whether or not a piece of machinery is inhabited by a creature of the Unknown. In fact, that's exactly how most Mechanics get involved with the organization in the first place.

Skills:	Student	Teacher	Master
Electronics	S	T	M
Mechanics	M	M	M
Information Sources:	0	0	0
Cost:	7	8	11
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Mechanics own a set of tools necessary for their line of work. Additionally, they either own, rent, or have access to a garage, hangar, or workshop where they can work upon machinery.

Mountain Man

Some people look around at the world in which they live and say, "No more for me, thanks." They drop out of society and head out to live off the land in the mountains, far from civilization's problems. Unfortunately, some of them run into stranger problems out in the wilderness than they ever did in the city. These people, if they manage to survive an encounter with the Unknown, often end up joining SAVE, an organization that treats them right (for instance, leaves them alone most of the time), but still advises them how to handle things that go bump in the night. This is important when the nearest human being is a half-day's hike away.

Skills:	Student	Teacher	Master
Rifle/Shotgun	T	T	T
Bow	T	T	T
Climbing	T	T	M
Familiarity			
(Home Territory)	T	M	M
Legend/Lore	S	S	S
Medicine	S	S	S
Survival	M	M	M
Tracking	T	T	M
Information Sources:	0	0	0
Cost:	20	23	30
Salary:	P	P	P
Time Commitment:	L	L	L

Resources: Most Mountain Men own a rifle and a bow for hunting food with and little else. They usually live in a cabin in the woods in an area which is littered with animal traps. Meeting a Mountain Man on his home turf can be a dangerous thing, as only he knows where all his traps lie.

NOTE: The Legend/Lore Skill applies to stories and rumors about the area in which the character lives.

Mystic

Mystics have been with humanity for many hundreds of years, but only SAVE has proof that their powers are real. As practitioners of the Art, Mystics have played a powerful role in SAVE ever since it's founding. Today, although their powers are often scoffed at by the general population, these people are at the front of the battle lines in humanity's war with the Unknown.

Mystics usually work as fortune-tellers or palm readers, although some of them have been known to take their show on the road, and have mystified audiences around the world. Creatures of the Unknown are aware that the powers these people possess are real, and treat them with a healthy amount of respect.

Skills:	Student	Teacher	Master
Antiques	S	S	S
Familiarity			
(Occult)	T	M	M
Hypnotism	S	T	T
Legend/Lore	T	T	M
Information Sources:	0	1	1
Cost:	6	12	15
Salary:	C	C	C
Time Commitment:	M	M	M

Resources: Most Mystics own a number of props which they use to confuse, distract, and overwhelm the uninitiated while they practice their art. Examples include long, flowing robes, turbans, glowing medallions, and crystal balls.

NOTE: In addition to the skills listed previously, a Mystic must be at Master Level in at least one Discipline of the Art.

Paramedic

These are the people who drive and ride with hospital and fire department ambulances. They are trained in emergency medical techniques, and their objective is to get an injured person into a hospital as quickly and as safely as possible. As members of SAVE, these people comprise a vital part of the tried and true system of getting an injured envoy out of the field and into the care of a SAVE Doctor—all without arousing too much suspicion. Many an envoy owes his life to the efficient work of a Paramedic.

Skills:	Student	Teacher	Master
Acrobatics	S	S	S
Driving	T	T	M
Familiarity			
(City)	M	M	M
Forensics	—	S	T
Medicine	T	M	M
Information Sources:	0	0	0
Cost:	12	16	20
Salary:	C	C	W
Time Commitment:	M	M	M

Resources: Paramedics have access to an emergency vehicle from the department of the city which they work for. In case of an emergency, these people can "borrow" the vehicle in order to make it to a location quickly. Later, of course, they'll have to explain to their superiors exactly why they ran off with the ambulance, but that's all just part of being a SAVE envoy.

NOTE: The Familiarity Skill applies to the city in which the Paramedic works.

Photojournalist

Photojournalists are the people who capture those essential moments in history for the rest of us to see. Their work is respected and treasured by SAVE. Some SAVE Photojournalists have managed to make a tidy sum on the side by selling photos of their latest encounter with the Unknown to the weekly supermarket tabloids. Unfortunately, many photographers eager to make a reputation for themselves have put their neck out just a little too far, once too often, and their best work has been published posthumously.

Skills:	Student	Teacher	Master
Anthrop-/Archaeology	S	S	T
Driving	S	S	S
Geo-/Cartography	S	T	T
Investigation	T	T	M
Journalism	T	M	M
Information Sources:	0	1	2
Cost:	7	13	19
Salary:	S	C	C
Time Commitment:	H	H	

Resources: All Photojournalists own a high-quality camera, along with a number of attachments, such as a tripod and lenses. They also have a darkroom set up in their residence, in which they have all the necessary supplies for developing and blowing up both black-and-white and color photos.

Physicist

This particular kind of scientist (see *Scientist* following) specializes in describing how the physical world functions. As such, Physicists are often alternately intrigued and frustrated by the anomalies that the Unknown presents to otherwise well-established theories. Since the founding of SAVE, these men and women of science have tried to analyze and explain the workings of the Unknown; to this

day, they remain as much in the dark as the rest of humanity.

The Physicist described following is one that works for a large research and development firm. If you'd like to play a professor of physics employed at a university or college, see *Professor* under the **Educator** description (given previously).

Skills:	Student	Teacher	Master
Computer	S	T	M
Electronics	S	T	T
Life & Physical Science			
(Physics)	M	M	M
Mechanics	S	S	T
Information Sources:	0	0	0
Cost:	8	11	16
Salary:	C	C	W
Time Commitment:	M	M	M

Resources: All Physicists own powerful personal computers, complete with a high-speed modem with which they can communicate with other similarly equipped machines. Additionally, a Physicist would have access to an even more powerful computer at his laboratory, as well as access to the other facilities in the company building.

Pilot

Most Pilots fly planes for a major airline, although there is a sizable minority of them who fly for private employers, or even own and operate their own planes for a variety of reasons (for instance, sport parachuting, private delivery, smuggling). As a part of SAVE's worldwide operations, Pilots have played an increasingly important role. After all, most major airlines don't have services to some of the out-of-the-way places in which the Unknown has been known to crop up, and some of these sites just aren't accessible from any other angle than above.

Skills:	Student	Teacher	Master
Electronics	S	S	T
Geo-/Cartography	T	T	T
Life & Physical Science			
(Physics)	S	S	S
Mechanics	S	T	T
Pilot	M	M	M
Information Sources:	0	0	0
Cost:	11	12	13
Salary:	C	W	W
Time Commitment:	M	L	L

Resources: Pilots working for SAVE often own or lease an aircraft which they use to transport their fellow envoys to wherever duty may call them. Be forewarned, though. Some of these aircraft are old, small, and cramped—not exactly shining examples of the most luxurious modes of transportation. (A few envoys have claimed that their ride to a site was the most dangerous part of an adventure.)

Politician

This section applies to both appointed and elected government officials, as well as other highly visible administrative figures that make their living off of people's taxes. Not many Politicians are full-fledged members of SAVE, as being discovered chasing large wolves all around the city and firing silver bullets at them has destroyed more than one political career. Still, some people take their role as parental figure of their community rather seriously, and are willing to risk it all to make sure that their fellow citizens can sleep safely at night.

Skills:	Student	Teacher	Master
Accounting	S	S	T
Acting	T	T	M
Familiarity			
(Current Events)	T	T	T
(Political History/System)	T	M	M
History	T	M	M
Language *(Modern)*	—	—	S
Psychology	—	—	S
Savoir-Faire	T	M	M
Information Sources:	1	1	2
Cost:	14	25	33
Salary:	C	W	W
Time Commitment:	L	M	H

NOTE: The Politician's Familiarity Skills of Current Events and the Political History/System apply only to the areas in which the Politician might find the information useful. A congressperson from Chicago would know all about the area where he was elected, as well as the neighboring areas, the State of Illinois, and the federal and international scenes. However, he would probably not be aware of the fine workings of the political system of Sacramento, California.

Private Detective (PI)

Although the hard-boiled gumshoes of Dashiel Hammet and Raymond Chandler have long since faded into the annals of popular literature, there is possibly a greater demand for private eyes today than ever before. Although most Private Detective work is fairly routine, PIs are often called in by civilians who've had an encounter with the Unknown and have been ignored by the local police (who tend to ignore reports of hauntings and the like as pranks or hoaxes).

Skills:	Student	Teacher	Master
Revolver	T	M	M
Computer	S	S	S
Disguise	S	S	S
Familiarity			
(City)	T	M	M
Forensics	S	T	M
Graphology/Forgery	S	S	T
Investigation	M	M	M
Lockpicking	S	S	S
Photography	S	S	T
Stealth	S	S	S
Tracking	S	S	S
Information Sources:	0	1	2
Cost:	16	26	34
Salary:	C	C	W
Time Commitment:	H	H	H

Resources: Private Detectives have licenses permitting them to carry weapons and giving them access to unclassified government and police records. They either work for a large firm or independently; either way, they have access to the facilities of their office. A Private Detective owns a good set of lockpicking tools as well.

NOTE: The Private Detective's Familiarity Skill applies to the city in which he works and lives.

Professional Thief

More than one criminal has joined SAVE through necessity, if nothing else. Professional Thieves include bank robbers, holdup and con artists, cat burglars, and many others. The one thing they all have in common is that they take things from others and keep them for themselves. The type of thief described following is a careerist through and through. He knows what he wants out of life, and is willing to do anything to get it. Professional Thieves plan out their capers well ahead of time, and never kill unnecessarily. In fact, they will go to great lengths to avoid a physical confrontation with a victim. They are thieves, not murderers, and they take great pride in this fact.

Thieves tend to bump into the Unknown rather unexpectedly because, as part of their profession, they often turn up in places where they're not supposed to be. Also, although SAVE doesn't exactly approve of the ways in which Professional Thieves use their skills, they have proven themselves to be highly qualified envoys, most capable of handling all but the most challenging of assignments. Of course, nobody ever said that going up against the Unknown was anything but challenging.

Skills:	Student	Teacher	Master
Acting	S	S	T
Antiques	S	T	T
Art Criticism	S	T	T
Disguise	T	T	T
Filching	M	M	M
Gambling	S	T	T
Investigation	—	S	S
Lockpicking	T	M	M
Stealth	T	T	M
Information Sources:	1	2	3
Cost:	17	28	34
Salary:	C	W	R
Time Commitment:	L	L	L

Resources: A Professional Thief owns a set of lockpicking tools, at least one set of formal evening clothes, a good set of tight-fitting, jet-black clothes, and black face paint or a hood/mask for those "less-than-formal" occasions that tend to crop up so often.

Psychiatrist

A Psychiatrist is a doctor that specializes in treating people with mental illnesses or problems. It's no wonder, then, that they're called in so often to examine a person after that person's first encounter with the Unknown.

Still, most Psychiatrists won't recognize the fairly obvious signs of the presence of the Unknown. SAVE envoys, however, are trained to spot such things and will realize what they signify. You should be aware that, although their training emphasizes psychology as well, Psychiatrists are trained physicians and hold a medical degree, whereas Psychologists do not.

Skills:	Student	Teacher	Master
Hypnotism	S	T	M
Journalism	S	T	T
Medicine	T	T	T
Psychology	M	M	M
Information Sources:	0	0	1
Cost:	10	13	17
Salary:	C	W	W
Time Commitment:	M	M	L

Resources: Psychiatrists have a watch or other small, shiny object which they use as an aid when trying to perform hypnosis. Most Psychiatrists carry a medical bag with them, especially when working in the field, mainly because, in this line of work, people are bound to get hurt. Additionally, many Psychiatrists carry a message beeper so that they can be contacted in case of emergency.

Reporter

Turning in a news story about the Unknown is the surest and quickest way to have an editor suggest that a Reporter set up an appointment with a good psychiatrist right away. Still, that doesn't deter most Reporters from searching for the truth, even if they know that the real story will never see print.

Reporters tend to stumble across the Unknown rather unexpectedly. It's their job to be inquisitive, but sometimes they just shove their nose in where it could get bitten off. Because of this very fact, though, they are highly valued members of SAVE.

Skills:	Student	Teacher	Master
History	S	S	T
Investigation	S	T	M
Journalism	M	M	M
Legend/Lore	S	S	S
Photography	S	T	T
Savoir-Faire	—	—	S
Information Sources:	1	2	2
Cost:	10	14	18
Salary:	C	C	C
Time Commitment:	H	H	H

Resources: Master-level Reporters have their entire staff behind them every step of the way. Those who've tried to publish a story about the Unknown have found, however, that their support system has dried up. In any case, all Reporters have access to a personal computer upon which they write their stories, as well as use of their paper's morgue, the files that contain all of the past issues ever printed.

Scientist

This is yet another group of professions which is far too broad to be covered fully in this book. The player should decide exactly what kind of Scientist he wants to play (for instance, what field(s) of science he wants his character specialize in), and then get together with the CM to design a template for the character.

Note that Scientists are usually employed in the research and development branch of a large private firm. If you want to play a scientist that works at a college or university, see *Professor* in the **Educator** section given previously. Also, when designing a Scientist template, you might want to look at the Marine Biologist or Physicist templates for examples of what you should be shooting for.

The types of skills Scientists have vary greatly depending on their field of specialization, but even a Student-level Scientist of either of these professions should be a Teacher or Master in his chosen field(s). Additionally, most Scientists have at least a smattering of the Computer Skill.
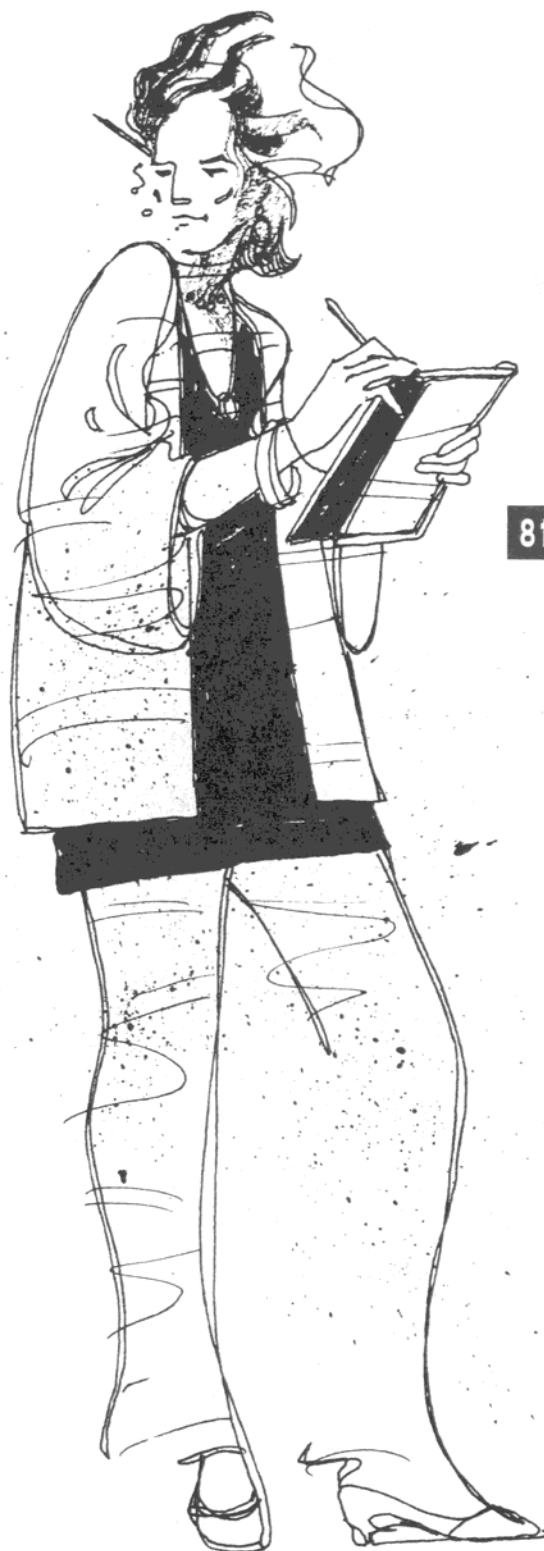
Salary:	C	W	R
Time Commitment:	M	M	M

Resources: Most Scientists have a personal computer and fairly open access to the facilities of the lab or factory at which they work.

Information Sources: Scientists should have someone who is better (or at least equally as well-) educated than them in each of their fields as an Information Source. This can be either a past mentor or teacher of theirs, or an associate whom they can turn to for advice. Additionally, they're likely to have similar contacts in fields related to their work, about which they are not experts.
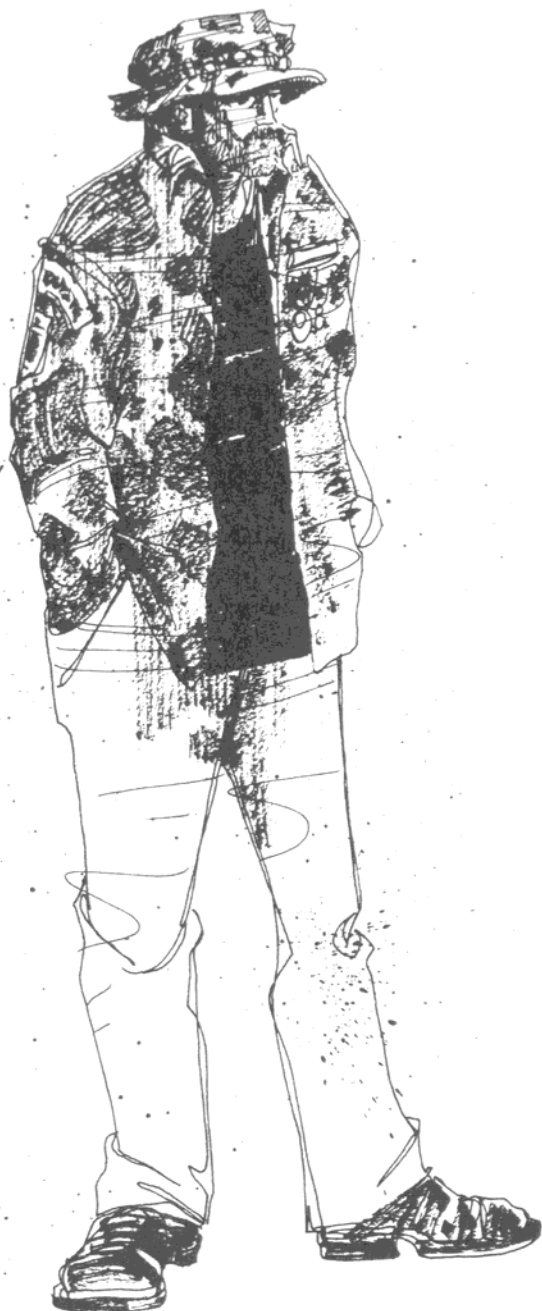
Secret Agent

These are the men and women who perform covert operations for the government. Over the years, more than one Secret Agent has stumbled across a creature of the Unknown, much to the Agent's dismay. However, these people are often qualified to deal with such a creature, both because of the Agent's exceptional training and talent, and the fact that they are privy to classified information. Secret Agents have been invaluable members of SAVE in the last few decades, although SAVE administration, being aware of the double-dealing reputations of powerful covert agencies, is always extremely wary when dealing with Agents of any nation.

Skills:	Student	Teacher	Master
Pistol/Revolver	M	M	M
Acting	S	T	T
Computer	S	S	S
Disguise	S	S	S
Forensics	—	S	S
Investigation	T	M	M
Language *(Contemp.)*	M	M	M
Photography	S	S	S
Savoir-Faire	T	T	M
Stealth	S	S	S
Information Sources:	2	3	4
Cost:	23	29	34
Salary:	C	W	W
Time Commitment:	H	H	H

Resources: The greatest resource that a trusted Secret Agent has is information. He can find out almost everything on record about anyone living in his country. Additionally, an Agent can always call for back-up if things are going really poorly. However, most of them are loathe to do this, and some steadfastly refuse to do so.

Social Worker / Psychologist

This template covers the vast number of professions in which people try to help others who are having social or mental problems. These people become involved in SAVE for a number of reasons (usually because someone who has had an encounter with the Unknown has come to them for help), but they stick with it for one simple reason: they care. Because of that, they are able and willing to handle situations that other people would leave alone. Although perhaps not as well-trained as some people to physically deal with the creatures they meet in this line of work, Social Workers and Psychologists have long been an integral part of SAVE because they stick with the organization longer than any other group of people, albeit often in administrative positions.

Skills:	Student	Teacher	Master
Accounting	S	S	T
Anthrop-/Archaeology	S	T	T
History	S	S	S
Language *(Modern)*	S	T	M
Psychology	M	M	M
Savoir-Faire	—	S	S
Information Sources:	0	0	0
Cost:	9	12	17
Salary:	S	C	C
Time Commitment:	M	M	M

Resources: People in these professions have little in the way of special resources other then their own training and human compassion.

Soldier / Veteran

If Social Workers and Psychologists represent the heart and soul of SAVE, then Soldiers and Veterans are its weapons. No one is better equipped, mentally and physically, to enter a battle with a creature of the Unknown than a combat-experienced soldier, whether currently enlisted in or retired from the armed forces. Although most Soldiers find that their duties occupy most of their time, Veterans are often more than willing to dedicate their lives to eradicating the Unknown. Rumors of an elite SAVE strike force have floated around the organization for decades, but, if anyone in the main office knows anything about such a group of people, they're not talking.

Skills:	Student	Teacher	Master
Martial Arts	S	T	T
Automatic Rifle	T	M	M
Thrown Weapon *(Grenades)*	T	T	T
Familiarity *(Tactics)*	S	T	T
(Weapons)	T	T	T
Explosives	S	S	T
Medicine	—	S	T
Stealth	T	T	T
Survival	T	M	M
Information Sources:	0	0	1
Cost:	15	29	33
Salary:	C	C	C
Time Commitment:	H	H	H

Resources: Soldiers and Veterans are generally fairly well-armed, far more so than most envoys. And, while Soldiers may be able to call on the non-SAVE members of their profession for assistance, they will only do so in cases of the most dire emergency. If a Soldier is ever caught AWOL and working for a secret organization, you can be sure he'll be spending some time in Leavenworth.

NOTE: The Familiarity Skills for both tactics and weapons apply mostly to military actions, although many of these people are well-acquainted with the civilian end of things as well.

Street Punk

A Street Punk is an adolescent who spends most of his time roaming the streets of an urban wasteland. Street Punks may not be the most talented individuals in the organization, but they've cornered the market on enthusiasm. Killing creatures of the Unknown is just a chance for them to focus their anti-social tendencies in a positive manner.

There is a case on record, in fact, where an entire gang of Punks tracked down and "aced" an entire pack of loup garous (urban werewolves) on their own. Use of gang members in the organization is a hotly-debated topic, but there has never been any doubt as to their ruthless effectiveness.

Skills:	Student	Teacher	Master
Dagger/Knife	T	T	M
Lockpicking	S	T	T
Stealth	S	T	T
Information Sources:	1	2	3
Cost:	5	9	13
Salary:	P	P	P
Time Commitment:	L	L	L

Resources: Punks don't have much in the way of skills; they get by on attitude. Street Punks know the street, and they have friends (mostly other Street Punks) whom they can get help from when they need it.

NOTE: Street Punks are also known for carrying blackjacks and guns.

Student

The Student profession is meant for both College and High School Students. If you want to play someone younger, check out the Kid profession. This profession is one that's difficult to define, as Students have few Skills which actually define them as a group, and their salaries vary depending on their backgrounds and job situations. It's up to the player and the CM to come up with an individualized profession template to suit the PC.

High School Student

High School Students generally range in age from 13 to 18. Often, they have no field of specialization, but instead have a range of rather diverse skills. No skill on a template should ever be higher than Teacher Level, although the PC may still improve his skill to Master Level if he likes.

The younger envoys of SAVE have again and again proven themselves as reliable and worthy members

of the team. There have been several movements over the years to ban their inclusion in the organization, but it's been pointed out that, if SAVE wasn't around for them, the teenagers would probably still be out there chasing creatures anyway. Older envoys often console themselves with the thought that this way, at least, somebody can keep track of them.

When designing a High School Student, the player should take special care to strongly develop the facts concerning the PC's family and friends, as they will no doubt have a great effect upon his ability to fulfill his duties. Note also that this background will have a great affect upon the character's cash flow. While some High School Students hold down part-time jobs, most rely on their parents to keep them from starving.

The following statistics are for an unemployed High School Student receiving a meager allowance from his parents. The Time Commitment represents the amount of time the Student spends studying and in classes. Students who have a job or participate in extracurricular activities will have more money and/or contacts, but will have correspondingly less time to spare.

| Salary: | P | P | P |
| Time Commitment: | L | L | L |

Resources: High School Students have little or no equipment. They are entrusted with the SAVE equipment pack only after a rigorous training program, as most SAVE envoys are hesitant to place a minor's life at risk. Additionally, High School Students usually have access to the resources of their parents or guardians.

Information Sources: High School Students usually have their parents and possibly a teacher as contacts. Whether a contact qualifies as an Information Source depends on the value of the contact. The son of a police
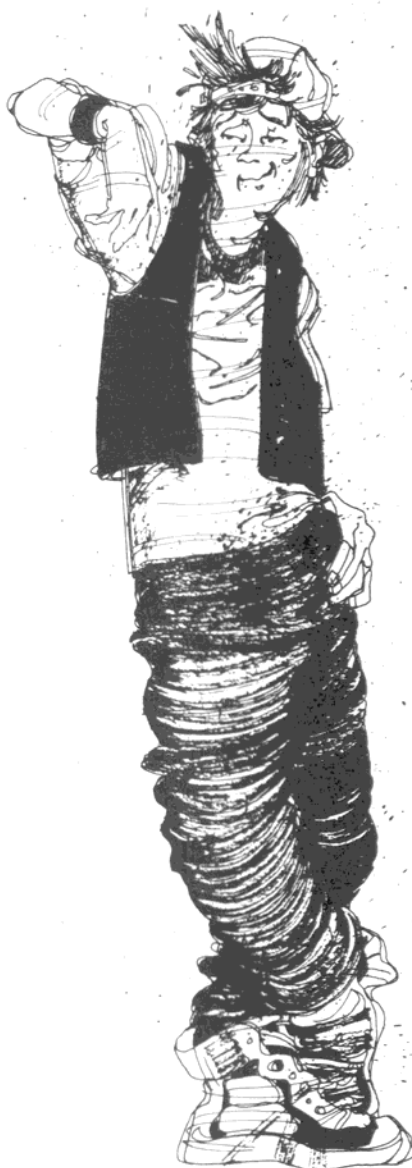
chief, for instance, would have to pay for that relationship as an Information Source. Of course, if a Student is constantly swiping Mom's garlic and suggesting that the family all start wearing crosses, people may become suspicious.

College Student

College Students can be of any age, but many are between the ages of 18 and 25. Student-level College Students are Freshmen and Sophomores, those at Teacher level are Juniors and Seniors, and those at Master level are Students who are now pursuing post-graduate degrees. With a College Student, it's essential to take some time to develop the details concerning his friends and family, as this will have a great influence on his actual financial status and number of contacts.

College Students usually have one to three particular areas of knowledge they focus upon in their studies, and the skills in their templates should reflect this.

The following statistics are for an unemployed College Student receiving just enough money from his parents to get by on. Master-level College Students get more money, as they're assumed to be working as teaching assistants. The Time Commitment represents the amount of time the Student spends in classes and studying. Students who have a job or participate in extracurricular activities will have more money and/or contacts, but will have correspondingly less time to spare.

| Salary: | P | P | S |
| Time Commitment: | M | M | M |

Resources: All College Students have access to the facilities at the college they're attending and all of the resources available there. Master-level College Students even have open access to a couple of buildings and library sections closed to their younger counterparts.

Information Sources: Master-level College Students should have

someone who is better educated than them in each of their fields as an Information Source, and possibly in several other fields as well. These people can be either mentors or professors of theirs, or even friends and associates, whom they can turn to for advice.

Stuntperson

Who better to fight a creature of the Unknown than a person reputed to be without fear? These people spend most of their lives creating spectacularly dangerous images for film. Why should they be afraid of something like a vampire?

Well, most Stuntpeople soon learn the error of this kind of blasé thinking. The cemeteries are full of those who haven't.

Skills:	Student	Teacher	Master
Acrobatics	T	M	M
Aquatics	—	S	T
Climbing	S	T	T
Driving	T	T	M
Familiarity			
(Movie Industry)	S	S	S
Mechanics	S	S	S
Photography	S	S	S
Pilot	—	S	S
Swimming	S	T	T
Information Sources:	0	1	2
Cost:	8	17	23
Salary:	C	W	W
Time Commitment:	M	L	L

NOTE: The Familiarity Skill pertains to the film industry as a whole. The person is aware of almost all known actors, directors, producers, and other movie workers.

Wage Slave

The Wage Slave is on the lowest rung of the service industry: hotel bellhops, fast food cooks and cashiers, data entry clerks, grocery baggers, waiters—basically anyone who doesn't like their fairly menial job, but needs the money. Confronting the Unknown is quite a large step for some of these people to make, but, it beats what they do for a living.

Actually, many of these people are quite aware of the situation they're in and still take great pride in doing their work well. Someday soon, they keep telling themselves, they'll get out of this dead-end job and do something with their lives. Some of them do, and sadly, some of them don't. Those that work with SAVE, however, can feel that they have (in a significantly positive way) affected the lives of those around them.

Skills:	Student	Teacher	Master
Accounting	S	T	M
Driving	S	S	S
Information Sources:	0	0	0
Cost:	1	2	5
Salary:	S	C	C
Time Commitment:	M	M	M

Resources: This varies depending on the individual, the line of work, and the "working man" organizations he may belong to.

Writer

Student-level Writers are actually only a step away from being Wage Slaves themselves. This level of Writers is filled with the has-beens, the one-shot wonders, and even a rising star or two. Often they have to work menial jobs just so they can continue to put food on their tables. Teacher-level Writers have only a bit more job security than their less-experienced counterparts, but they can at least manage to support themselves by their craft. Master-level Writers are comfortably entrenched in the world of popular literature—so much so, in fact, that it sometimes seems like it would take an act of a higher being to knock them out of their position.

Writers work well with SAVE because they seem to be all too ready to believe in the existence of creatures of the Unknown. Additionally, many Writers who've managed to survive their first encounter with a creature of the Unknown go on to become fairly successful horror novelists. Their fans often comment on the atmosphere of realism in their books.

Skills:	Student	Teacher	Master
Computer	S	S	S
Familiarity			
(Literature)	T	T	M
History	S	T	M
Investigation	T	T	T
Journalism	T	M	M
Legend/Lore	S	S	S
Savoir-Faire	S	S	S
Information Sources:	0	0	1
Cost:	10	15	23
Salary:	S	C	C
Time Commitment:	H	H	M

Resources: Most Writers own or have access to a word processor or computer that they use to write.

NOTE: The Familiarity Skill applies to all literature published in the language the Writer speaks, particularly to the type and genre of work the Writer specializes in.

CHARACTER DEVELOPMENT

As characters participate in Chill scenarios, they gain knowledge of the Unknown and become more experienced. This knowledge and experience is measured in **Character Insight Points (CIPs)**.

Characters use CIPs to improve their Skill and Discipline Scores, to gain new skills and Disciplines of the Art, and to increase their Ability Scores.

The CM awards CIPs for good role-playing and for achieving the goals of a SAVE mission. These CIPs are awarded at the end of each play session, according to the CM's judgment. The introductory scenario found in the back pocket of this book is a complete (although simplified) mission which takes only one play session. Other missions can last over several play sessions, these are called **campaigns**.

PARTY CIPs

At the end of a play session, characters should be awarded CIPs based on what the party accomplished that session. Usually, this will be from 2 to 4 CIPs per character, but if the party actually lost ground during the mission (for example, they allowed a key witness to die, or helped the hook thaggis to spawn), the CM might give zero (0) CIPs to each character. And the death-defying conclusion to a multi-session scenario might call for 5 or more CIPs per character.

INDIVIDUAL CIPs

In addition, the CM gives out individual CIPs at the end of a session to reward you for role-playing your character well, or penalizes you for role-playing your character poorly. In this way, the CM encourages the kind of play that makes the game more fun for everyone. You may earn CIPs for your character by coming up with a particularly good idea or ingenious plan that worked, for risking your character's life on behalf of the party, and/or for doing an outstanding job of role-playing—for actually pretending to be the character so well that the PC comes to life for the CM and the other players.

On the other hand, if a player consistently (and irritatingly) does not play in character, ignores his character's drawbacks, refuses to cooperate with the rest of the party, and so forth, he should be penalized. The CM shouldn't take back CIPs previously awarded, but he should reduce the number of CIPs awarded to that player on the current mission, so that, for example, if the rest of the party is each given 5 CIPs for defeating a hook thaggis, the penalized player might only receive 4 or less CIPs. Note that this isn't a penalty for you players who don't know how to play well, especially beginning players. This is only intended as a penalty for willful abuse of the rules and the spirit of play. Individual CIPs, when awarded, should be no more than 3 (or -3) for any one gaming session.

USING CHARACTER INSIGHT POINTS

You should record earned CIPs on your character sheet. At the end of each scenario, you should total up all of the CIPs your character has earned from this and previous missions. This grand total of CIPs is the number of points you can spend to improve your character. You subtract any CIPs you spend from this grand total, and write down the remainder to be added to at the end of the next mission.

You can spend CIPs in five ways:

1) To increase Ability Scores. It costs 1 CIP to raise any single Ability Score by 2. A single Ability Score may not be raised by more than 4 at the conclusion of any one scenario. Ability Scores can never be increased above 90. Notice that increasing an Ability Score by 1 can change many Skill Scores, because the base for the Skill Score is raised. For example, increasing the Strength and/or Agility Scores by 2 can raise your character's Unskilled Melee Score.

2) To buy new skills or to increase a skill by one level. Your character can attain Student Level in as many skills as you desire and can afford. Student Level in any skill (except Martial Arts) costs 1 CIP.

Raising a skill from Student to Teacher Level costs 2 CIPs, and raising a skill from Teacher to Master Level costs 4 CIPs. (Martial Arts Skill still costs double.) Your character cannot gain more than one level in any given skill at the end of a single scenario. For example, you can't spend 3 CIPs for Teacher Level in a skill your character did not have before the scenario; he can only attain Student Level. You can raise any number of existing skills one level, provided you can pay the CIP cost.

3) To buy new Disciplines of the Art, or to increase a discipline by one level. Your character can attain Student Level in as many disciplines as you desire and can afford, but, as with skills, you cannot "skip" levels in a discipline between missions. CIP costs for increasing disciplines are identical to CIP costs for already-purchased disciplines:

1st school: 1 CIP for Student Level, 2 more CIPs for Teacher Level, 4 more CIPs for Master Level.

2nd school: 2 CIPs for Student Level, 4 more CIPs for Teacher Level, 8 more CIPs for Master Level.

3rd and subsequent schools: 3 CIPs for Student Level, 6 more CIPs for Teacher Level, 12 more CIPs for Master Level.

The designation of "first" school, etc., cannot be changed during play. The first school in which your character learns a discipline will always be the first school.

4) To raise Sensing the Unknown Score. Each CIP spent raises this score by 1. This score cannot be increased by more than 1 after any mission.

5) To adjust the result of a Specific Check by one or two levels (before the roll is made). This cannot be done on all occasions. When you can do so, these rules will tell you. However, the CM is always the final judge on whether or not to allow spending CIPs to adjust results.
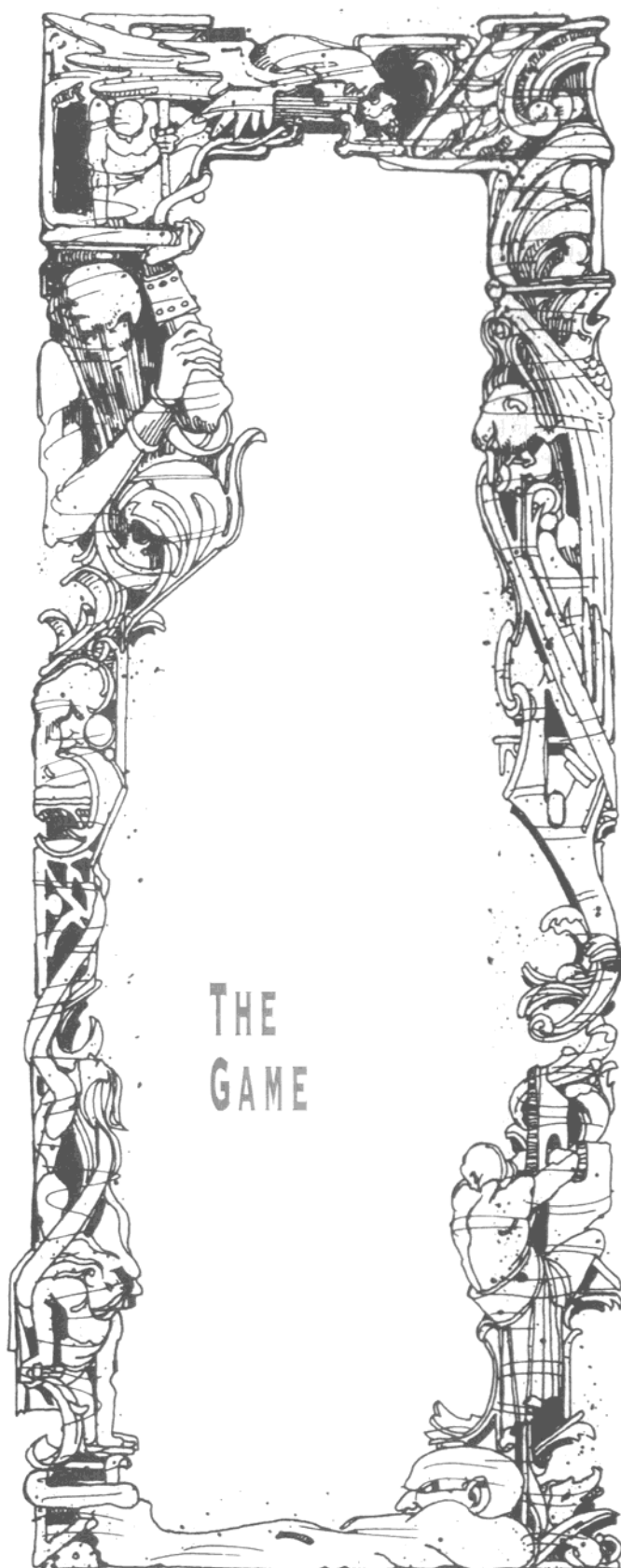
THE GAME

So now your character's all dressed up and has some place to go, but what does he do when he runs into a particularly nasty creature that wants to bite his head off? What do you, the player, do to stop this from happening?

Here, the CM and players alike will learn the backbone of the entire Chill game. Some sections you may recall from the Introductory Insert; feel free to skim through anything familiar. Other sections, especially those that pertain to creatures, only the CM really should know, so you players may read up on all this now, or wait for the suspense to kill you during your next game.

GENERAL & SPECIFIC CHECKS

NOTE: Both player characters and non-player characters make General and Specific Checks. Herein, the term character is used to represent both PCs and NPCs.

Many times during a Chill scenario, players use their characters' basic abilities, skills, or disciplines to make checks. Whenever any type of check is made, the player or CM rolls a percent, and compares the number rolled to the appropriate basic ability, skill, or discipline score. If the number rolled is higher than this score, the attempted action has failed. If the number rolled is less than or equal to this score, the attempted action has succeeded to some degree.

There are two types of checks: General Checks and Specific Checks. **General Checks** are used to see if a character successfully completes any hit-or-miss type of action. It is always up to the CM to decide if the action being attempted is difficult enough to warrant a check. **Specific Checks** are used to see if a character successfully completes an action that could have several different outcomes or different degrees of success.

The steps in making a General or Specific Check are very simple:

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

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

Step 3. The player (or, in some cases, the CM) rolls a percent and compares the number rolled to the Target Number. If the number rolled is higher than the Target#, the character automatically fails at whatever he is attempting to do. If the number rolled is less than or equal to the T#, the character's action is successful.

If the check being made is a General Check, the character performs his action, and the check is over.

If the check being made is a Specific Check, the CM should continue with Step 4.

Step 4. The CM determines the degree of success of the action by following the procedure explained below, and tells the player the result for that action.

RESULTS OF SPECIFIC CHECKS

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

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

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

If the number rolled is not already a C or an L result, it is either an M result or an H result. To determine if the number rolled yields an M or an H result, first divide the Target# in half. **Always round fractions down!** If the number rolled was not already an L result and is greater than 1/2 the T#, the result is an **M**. If the number rolled was not already a C result and is less than or equal to 1/2 the T#, the result is an **H**.

The following chart summarizes results of Specific Checks:

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

NOTE: It is impossible to roll a C if your Target Number is less than 10, and it is never possible to roll a 0. Any roll of 100 (00) is an automatic failure. Also, for Target#s that are above 100, any roll from 96-99 is considered to be an L result.

Let's use an example. While fleeing from a pack of blood-crazed wolves, Baroness Ilse Dumatriche has managed to corner herself in the steeple of a church. She can hear the wolves panting and the click of their claws as they near the top of the staircase. Knowing that her trusty cross and garlic cloves can't get her out of this mess, Ilse looks down to the road 30 feet below and sees a cart carrying a load of hay is passing by. In desperation, Ilse decides to leap from the steeple in an attempt to land on the hay as the cart rolls by!

The CM has Ilse's player make an Agility Check. Ilse's Agility Score is 63; the dice roll result is "54," which isn't within 10% of 63 (since it's not within 6 of 63), so the result is an M.

The CM now uses common sense and reasoning to apply this result to the specific situation. First of all, he knows that Ilse would normally take damage from such a fall. (Falling damage is explained fully on page 102.) He reasons that an L result would have meant that Ilse barely

managed to hit the cart, probably on the side, and thus would take full damage from the fall and end up hanging by her hands from the side of the cart. All in all, she succeeds, but it's not too pretty. An H result would have meant that Ilse hit the hay but still took a minimal amount of damage; the CM decides that in such a case he would have Ilse's player roll for falling damage normally, but reduce the resulting wound by 1 Strike Rank. A C result would have meant that Ilse landed on the hay like a well-trained acrobat, avoiding any damage; the CM would not have required a falling damage roll. The CM decides the M result means that Ilse first hit the top edge of the side of the cart and took normal falling damage, then flopped to safety in the hay. The CM, accordingly, has the player roll falling damage for Ilse.

KNOCKDOWN RESULTS

With certain Specific Checks (especially in combat), a **Knockdown (K)** result is possible. In combat, this indicates that the defender is knocked back 5 feet and falls to the ground (assuming this is possible). In addition, the defender must make a General Dexterity Check to hold onto anything in his hand(s).

If the player has made a successful roll, to determine if he has achieved a K result, roll a third die:

If the player already received an L result, a 1 on the third die indicates a K result.

If the player already received an M result, a 1 or 2 on the third die indicates a K result.

If the player already received an H result, a 1-3 on the third die indicates a K result.

If the player already received a C result, a 1-4 on the third die indicates a K result.

In combat, the player might make a K result a Called Shot (assuming the CM allows it with the specific weapon

and situation). If this is the case, and the player makes a successful check, the number ranges on the third die triple: with an L result, it's a K result on a 1-3; with an M result, it's a K result on a 1-6; with an H result, it's a K result on a 1-9, and with a C result, a K result is automatic.

IMPOSSIBLE ACTIONS

Sometimes, the CM may decide it is humanly impossible for a character to perform certain actions. The CM will have to make this decision occasionally, because some players will try to get away with anything. In such cases, the CM is perfectly within his power to tell the player that what he wants his character to do automatically fails.

FEAR CHECKS

A Fear Check is a Specific Willpower Check that may be required of human characters when they meet or sense creatures of the Unknown. In some cases, characters must also make a Fear Check when they meet animals. Fear Checks are always rolled against Current Willpower. A Fear Check (possibly modified) must be made at the instant it is required, regardless of the Sequence of Play.

A player must make a Fear Check immediately when:

1) His character sees or otherwise definitely senses the presence of a creature or hostile animal. For purposes of this rule, animals are not considered hostile as long as they present no threat to a character. A chipmunk will not normally cause a character any alarm, but a snarling wolf will, and the player must make a Fear Check.

2) His character reacts fearfully to some unexpected or dangerous circumstance in the game. This check is entirely at the CM's option. For example, the CM may have a creature sneak up behind a character while he's alone in a pitch-dark, bat-infested cave, and pop an air-filled plastic bag. At the CM's discretion, the player might have to make a Fear Check.

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NOTE: CMs should be careful not to abuse this last rule. Don't require a Fear Check when there is no indication that the players or their characters are concerned.

A Fear Check is required for the players only when their characters first encounter any specific type of creature or hostile animal. Animals do not make Fear Checks; instead, they react as animals normally would (see p. 121).

When a player makes a Fear Check after his character sees a creature or hostile animal, his Target# is his character's Current Willpower, adjusted by the creature's Fear Modifier (listed in each creature's statistics) and possibly by the number of creatures facing his character (see following). A player resolves Fear Checks of unknown origins (such as when his character reacts to a mysterious, unrecognizable noise or odor) with his character's unmodified Current Willpower.

When a character encounters more than one type of creature at the same instant, the player makes a Fear Check modified by the highest Fear Modifier of the creatures present.

The number of creatures or hostile animals may lower the Target# when making a Fear Check. The following table is used when the player(s) must make a Fear Check in response to more than one creature. Modifiers only apply if there are sufficient numbers of somewhat equally frightening creatures. For example, if a mummy and 100 snakes suddenly appear, the characters will probably ignore the snakes.

Modifier	Number of Creatures
-10	More than the number of PCs (but not twice the number).
-20	At least twice the number of PCs.
-30	At least four times the number of PCs.
etc.	etc.

A character receives a helpful modifier when his player makes a Fear Check against a type of creature he has previously overcome. If a character has overcome this type of creature before, the player may disregard the creature's Fear Modifier; if its modifier is zero (0), add 10 to the Target#. On the back of the character sheet, players should list the creatures their characters have previously overcome.

FEAR CHECK RESULTS

Failure—the character immediately loses 2D10 Current Willpower and flee in panic for 1D10 rounds. This loss is recorded by adjusting the Current Willpower Score on the character sheet. The character must flee immediately, at sprinting speed if possible. In some cases (for instance, if a character is trapped in a room or on a rooftop), the CM may decide he would more logically hide or take some other action.

L result—the character must either flee for 1D10 rounds or immediately lose 2D10 Current WPR.

M result—the character must either flee for 1D5 rounds or immediately lose 1D10 Current WPR.

H result—the character must either flee for 1 or 2 rounds or immediately lose 1D5 Current WPR.

C result—the character suffers no adverse result from the Fear Check.

By giving a character the choice of either fleeing or losing Current Willpower, a player can decide whether to have his character face the creature now or later, perhaps after learning a bit more about the creature (like how to kill it).

SURPRISE CHECKS

A Surprise Check is a General Perception Check used to determine whether a character can respond immediately to an unexpected attack or situation. When a Surprise Check is required, the player must make it immediately when:

1) His character sees or otherwise senses the nearby presence of a character, animal, or creature he did not expect (see *Multiple Checks* following).

2) His character is attacked from ambush or concealment.

3) The CM declares that circumstances require it.

Generally, a player should have to make a Surprise Check only in threatening circumstances. He shouldn't have to make Surprise Checks every time his character sees other characters on the street!

If the player's Surprise Check is successful, his character may continue normally. If the check is failed, his character loses his next action and his action(s) during the next round. If the character is surprised, he can use neither a Combat Skill nor commence to use the Art.

NOTE: Creatures normally make Surprise Checks the same way and with the same types of results as characters.

MULTIPLE CHECKS

At times, a player will have to make both a Fear Check and a Surprise Check. These checks may be made in either order the CM desires. If the character is both scared and surprised, he "freezes" for a round (surprised) and then suffers the effects of the Fear Check.

In unusual circumstances, a player will have to make another Fear and/or Surprise Check while suffering the effect(s) of a previous check. At all times, the effect(s) of the failed Surprise Check(s) are applied immediately, freezing the character in place for 1 or more rounds, before he continues or begins to flee. Current Willpower Loss is also applied immediately; it isn't postponed until the surprise is over.

OPPOSED CHECKS

An Opposed Check is a special type of Specific Check

opposed by another Specific Check—either a Specific Ability Check, a Specific Skill Check, or a Specific Discipline Check. To pass an Opposed Check, the player must not only roll successfully, he must roll better than (and in some instances equal to "his opponent." His opponent may be either a player or the CM.

In general: if a Specific Check is failed, the check is a Failure. If the player gets an L result, his character's action fails if the opposing player rolls any kind of success. If the player gets an M result, his character's action fails if the opposing player gets an M, H, or C result. If the player gets an H result, his character's action fails if the opposing player gets an H or C result. And if the player gets a C result, his character's action fails if the opposing player also gets a C result.

A few Opposed Checks allow success if you simply roll equal to your opponent's score, rather than bettering it. And in a few instances, the difference between the two checks determines the result.

TIME

Just as time in the real world (known as **real time**) passes for people, so it passes for characters in the world of Chill. This is referred to as **game time**.

Quite often, the amount of real time that passes is different from the amount of game time that passes. Let's say a group of envoys encounters a lesser zombie master and a few zombies. It might take 30 minutes of real time for the players to make a battle plan and have their characters put the plan into action, but only a few minutes of game time pass for the characters during the fight.

The CM controls the passage of game time, depending upon what the players and their characters are doing. When characters are involved in such typical activity as traveling, research, and so forth, game time passes quickly. When they are searching a room, fighting a creature, or vainly struggling to escape, game time passes more slowly.

It's usually best for the CM to handle game time in day-long sections, assuming the characters aren't involved in an activity requiring precise measurement of time (such as combat). Generally, the group should be allowed only 2 or 3 major activities (such as traveling to a distant location or researching a particular problem) during a 12-hour period of game time. If the party is allowed more than this,

the pace of the game may be too slow to hold the interest of some players.

Given these guidelines, it becomes easy to keep track of events in a Chill scenario from gaming session to gaming session. For example, the CM might start a session by saying, "The last time we played, it was Thursday night in game time. Your party had just defeated three zombies. Well, now it's Friday morning. What do you want to do today?"

ROUNDS

When characters meet a creature, search an area, or do anything else that requires careful measurement of game time, the CM must use a precise unit of game time. This unit is called a **round**.

A round of game time equals 5 seconds of time for the characters. The CM must use rounds when characters are fighting, fleeing, or doing some other action that requires precise timing.

During a round, each character gets to perform 1 or more actions. The order in which actions are resolved is determined according to Initiative. This is described soon under *Sequence of Play*.

One minute equals 12 rounds. Other than fighting or fleeing, any action performed by a character that requires precise measurement of game time is measured using minutes. For example, if characters are trying to follow a creature to its lair (or doing some other foolish thing), the CM would use minutes until they actually confront the creature.

Shift from minutes to rounds as the situation demands during play.

ACTIONS AND MOVEMENT

Most envoys tend to be a bit more practical than creatures admit. They rarely stand toe to toe with a creature and duke it out, which is unfortunate; it's rough on creatures to have to chase their meals! This section discusses movement during rounds, for combat and other precise actions.

SEQUENCE OF PLAY

A lot of things can happen in 5 seconds of a Chill scenario (most of them delightfully horrible): terrorized characters flee their companions' sides, others stand frozen in surprise, and a few fire their weapons; characters, animals, and creatures sometimes make Called Shots; everyone quakes in the face of the Unknown; and creatures use Evil Way Disciplines, their
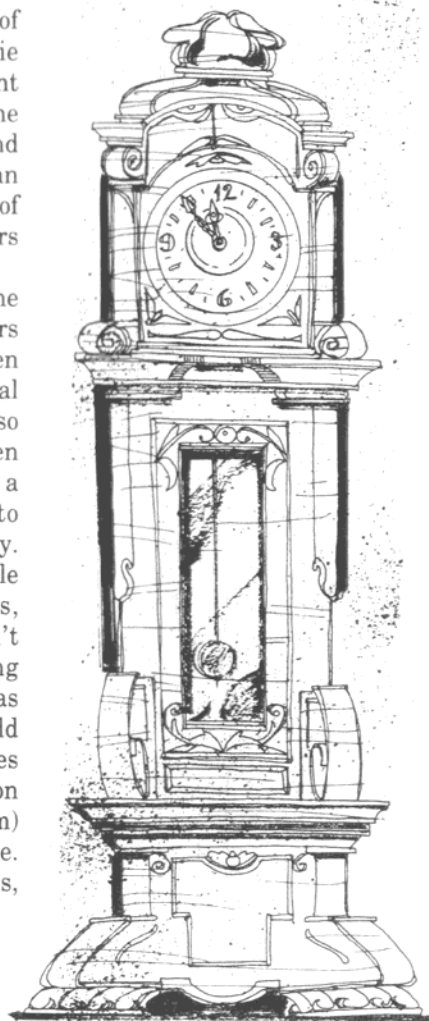
own form of the Art. The **Sequence of Play** controls the order in which all these things occur. If the CM faithfully follows this sequence, he will be able to quickly determine the outcome of each action during the round.

1) At the beginning of any sequence which will be played in rounds, each character, animal, and creature makes an **Initiative** roll. This roll is the individual's (AGL ÷ 10) + 1D10. (In cases of ties, the highest Agility Score takes precedence for Initiative. Further ties are broken by another 1D10 roll, but only to determine the order of the tied characters in relation to each other.)

Each round, the CM should write down the order of Initiative so that he can follow it. Characters with high Initiatives perform their actions before characters with low Initiatives.

If any character joins the sequence after it has started, the new character does not roll Initiative; he simply goes last during that round.

2) In Initiative order, each character either takes his action(s) or delays his action(s). (In most cases, the player will have his character go ahead and act, but there can be good reasons to delay an action.)

3) If a player wishes, he may hold his character's action for later in that round. If 2 delaying players choose to have their characters act at the same time, the character with the higher original Initiative for that round acts first.

4) If the delaying player holds his character's action until the player whose character has the lowest Initiative has taken his action, the delaying player's character loses his action for that round.

5) At the CM's option, players whose characters are allowed multiple actions may take 1 of their actions at one point, and the other/rest of their actions later in the round. (If split actions prove too confusing to the CM or the players, the CM may ignore this rule.) Examples of multiple actions include multiple attacks for skilled gunmen and martial artists, and combinations of movement and attack within the same round.

6) Any action that requires 1 or more full rounds to complete begins at the point in the round at which that player's character is taking his action, and lasts until the same point in a subsequent round. If the acting player has delayed his character's action, both the CM and the player should note when in the round the character's action began so that they will know when that action ends. This rule most often applies to Disciplines of the Art which last a specified number of rounds.

KEEPING TRACK OF MOVEMENT

Use of miniature figures, counters, or other playing pieces is recommended in order to keep track of the movement of characters, animals, and creatures. A graphic representation of the action makes playing much easier, and improves game play. When using 25mm figures, 1 inch equals 5 feet.

Movement Rates

Of course, a character does have limits on how far he can move in 1 round. These limits depend upon the type of movement:

CHARACTER MOVEMENT PER ROUND	
Movement Type	**Distance in Feet**
Normal	20 + (AGL ÷ 3)
Climbing stairs or crawling	Normal ÷ 4
Sprinting	50 + AGL
Swimming	Swimming Skill ÷ 10
Climbing *(hand-over-hand)*	AGL ÷ 10

Regardless of these rates, a character can always move 1 foot per round if he is at all mobile.

Chart Notes:

Normal. The fastest rate at which a character can normally move while paying attention to activity around him. For ease in play, the CM might round this number to the nearest multiple of 5.

Sprinting. This is all-out running as fast as possible for the character. Sprinting lowers a character's Current Stamina by 3 per round. Characters who are sprinting may take no other action that round.

Swimming. The actual rate may vary, depending upon currents, tides, and other effects.

Climbing. This is the rate for scaling mountains, bluffs, cliffs, and ladders—not for climbing stairs.

Movement and Other Actions

A player will often want his character to do other things while moving, such as looking around to see what's chasing him, dragging a chair into the path of whatever is chasing him, and finally firing in desperation at the hideous thing. These actions all take time.

The following actions take a 1/2 round; a combination of any 2 of them may be performed in 1 round:

• Moving up to 1/2 of a character's normal distance.
• Changing position—standing up, sitting up, sitting down, lying down, diving for cover, etc.,
• Avoiding an obstacle (this might also require an Agility Check),
• Placing an obstacle,
• Watching behind one's own back, and
• Making 1 attack. If the character is only allowed 1 attack per round, and the player uses 1/2 of the round to do something else in addition to attacking, his character's attack is at -20.)

The following actions take a full round; no other action may be performed in the same round as one of these actions:

• Moving more than 1/2 of the character's normal distance,
• Sprinting,

- Making more than 1 attack, and
- Swimming.

Characters may sometimes encounter or place special obstructions such as oil, nails, broken glass, etc. Corporeal beings (including player characters) attempting to move across surfaces covered with such obstructions must make a General Agility Check each round they spend moving through such areas. A failed check in these circumstances results in a fall and a loss of 1D10 Current Stamina for the character.

VISIBILITY

Visibility refers to the distance a character, animal, or creature can see. Visibility is an important factor in determining when certain checks (such as Fear and Surprise) are necessary, and when combat with missile weapons can occur.

Visibility depends upon the weather, the terrain, and the available light. Adverse weather conditions, poor lighting, and certain types of terrain all limit what an individual can see. The information in the following sections provides a few guidelines for visibility, but the CM's judgment is final.

Many animals depend upon senses other than sight, such as hearing and smell. Animals are not always affected in the same manner as characters. By the same token, they may be affected by unseen things, such as loud noises or overpowering odors. The CM should use his discretion in these matters.

Creatures of the Unknown do not normally suffer the same restrictions of the senses that affect humans and animals. In general, creatures can see or sense normally under any conditions.

Various Light Conditions

Candle/Torch. One room or 10 to 30 feet outdoors; illumination will be shadowy and flickering, subject to being blown out by the wind.

Oil Lantern. One room or up to 60 feet outdoors; illumination will be steady but shadowy; some lanterns may be hooded to provide a beam of light (if so, only the area in front of the lantern is illuminated).

Campfire. 30-foot radius outdoors.

Flashlight. A large flashlight with good batteries will provide a beam of illumination out to 75 feet.

Auto lights (modern). Auto lights set on bright will provide a loose beam of light out to 300 feet.

Moonlit night. 200+ feet outdoors.

Cloudy/moonless night. 15 feet outdoors.

Unlit house, night. 1 foot, or 5 feet with curtain open to outside light or source.

Weather and Visibility

Clear. Visibility to horizon; human-sized objects recognizable at 1 mile; individuals at about 900 feet.

Light Precipitation. Cuts range of light sources at night to 2/3 normal.

Heavy Precipitation. Cuts range of light sources at night to 1/3 normal; outdoor daylight vision is cut to 1/2 normal.

Blizzard or Monsoon. Cut to 45 feet in daylight, 10 feet at night; light sources worthless at night.

Light Fog. Outdoor daylight vision limited to 300 feet; night vision limited to 50 feet regardless of light.

Heavy Fog. Outdoor daylight vision limited to 100 feet; night vision limited to 25 feet regardless of light.

Dense Fog. All visibility cut to 5 feet.

Visibility Over Terrains

Light Forest:	300 feet
Full Forest:	100 feet
Dense Forest:	50 feet
Dense Jungle:	10 feet

Fields of Vision

Normally, a character can see anything directly in front of him; he can also see directly to his sides, but with
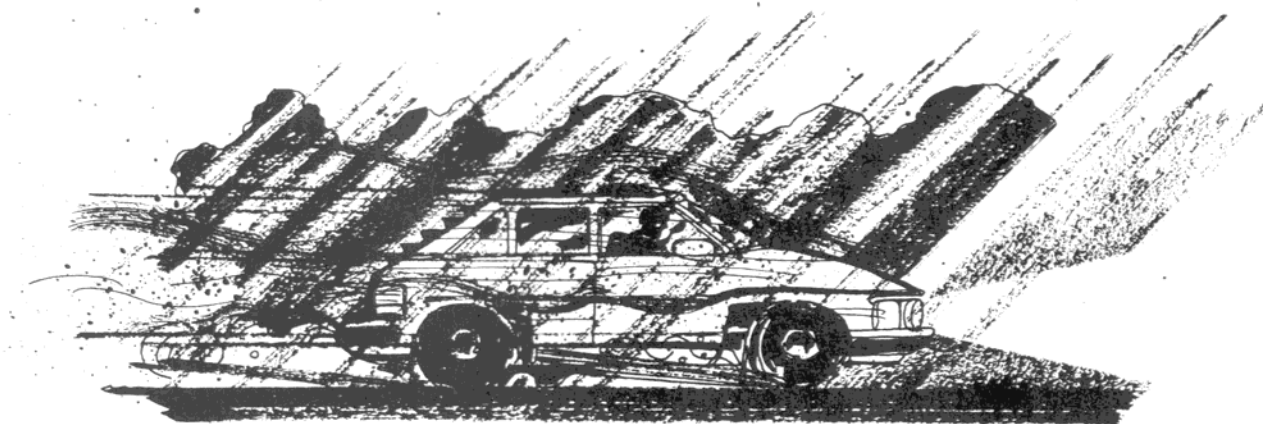
decreased reliability. A character may specify that he is turning during movement, thus seeing something he could not see before.

Players can inform the CM that their characters are "watching behind" as they move, increasing their field of vision to 360 degrees (full circle). Those who do this are essentially moving ahead 1 or 2 steps, turning around and looking, then moving ahead a few more steps, etc. As noted previously, characters watching behind can only move at 1/2 movement and can't sprint.

CHARACTERS IN CLOSE QUARTERS

Any conscious character or corporeal creature can attempt to force any character or animal to stop as it moves within 5 feet. This need not be declared ahead of time; it is simply announced when the situation arises. This is resolved as an Opposed Check of the two beings' (STR + AGL) ÷ 2. (This number is equal to a character's Unskilled Melee Score.) If the mover can match or exceed the result level of the blocker, the mover is not stopped.

Animals will not normally try to stop another being, but hostile, enraged animals may do so (at the CM's discretion).

LEAPING AND JUMPING

When a player wants his character to leap over an obstacle or jump up and grab something, he must make a Specific Agility Check. Failure indicates that the character's attempt failed (obviously enough). If the check is successful, there result level determines how high or how far the character can jump.

Result	Height*	Length
L	9 inches	(AGL ÷ 10)
M	18 inches	(AGL ÷ 5)
H	27 inches	(AGL ÷ 4)
C	36 inches	(AGL ÷ 3)

*Jump height indicates distance between the character's feet and the floor. To measure how high a character can reach while jumping, add the jump height, the character's height, and 12 to 36 inches (for his outstretched arm length).

SPECIAL MOVEMENTS

Doubtlessly, players will want their characters to attempt special or complicated movements during combat. The CM must first decide whether or not such movements are possible. If the CM believes the movement is at all possible for the character, he should let that player make a General Agility Check. The CM may modify the Target# of this check based on the situation.

VEHICLE MOVEMENT

Sometimes characters will have no choice but to jump into the nearest vehicle in an attempt to escape. When a vehicle is traveling at 10 mph or faster, use the following table to determine the distance it covers in 1 round.

VEHICLE SPEED CHART

Speed	Ft./Round	Max. Safe Speed for:
1 mph	7.5	
5 mph	37	
10 mph	75	dense fog; horse-drawn carriage or cart
20 mph	150	downtown rush hour; nighttime heavy fog
30 mph	225	moderate city traffic; nighttime light fog; daytime heavy fog
40 mph	300	sharp curves; daytime light fog
50 mph	375	
60 mph	450	highway driving
70 mph	525	
80 mph	600	
90 mph	675	
100 mph	750	
+10 mph	+75	

Most characters have some ability to drive the land vehicle most common to their era, even if they don't have the Driving Skill. For example, most characters of modern times can automatically drive an automobile under normal conditions (no roll necessary). A character's "unskilled" ability to drive a normal vehicle is (PCN + DEX) ÷ 10.

Characters in vehicles sometimes have accidents. The CM should require a General Check against a character's Driving Skill Score when:

1) The player fails a Surprise or Fear Check while his character is operating the vehicle, or

2) The character operates the vehicle (including horse-drawn vehicles) at an unsafe speed.

Driving characters whose players fail Surprise or Fear Checks need not flee in terror, nor quit operating the vehicle. Instead, these players must make a General Check against their characters' Driving Skill Score.

The CM should decide when a character is operating a vehicle at an unsafe speed. The guidelines listed previously are suggestions. Driving Checks should be required every fifth round the character maintains an unsafe speed during combat or any other round-by-round action.

Failure of a Driving Check indicates an accident. The CM should tailor the details of the accident to the situation; the driver may have hit another car, run off the road, or swerved to avoid another vehicle and hit a building. To determine the results of such accidents, see **Collisions and Other High-Speed Accidents** on p. 102.

TRAVEL GUIDELINES

Players will find occasion for their characters to travel lengthy distances. Quite often, their travel time has a bearing on the outcome of the mission. The following table
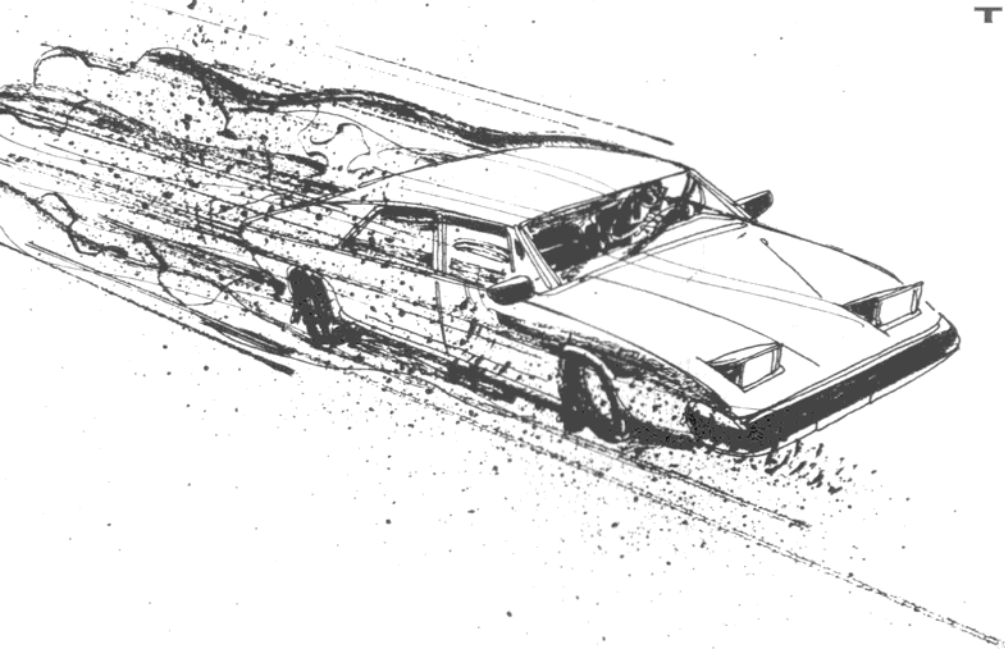
WEATHER AND TRAVEL TIME

Both weather and terrain may affect travel times (there's nothing like driving through a dense fog or torrential rainfall). The CM controls the weather as he chooses. Terrain is determined by the party's location. Use common sense when dealing with potential difficulties affecting travel. For example, in a dense fog, a car might travel at a very slow rate, while a plane would be grounded due to limited visibility.

The following tables outline possible modifications to travel times according to the weather:

Weather Type Effect on Travel

Heavy Rains. Double travel time while raining; affects most ground vehicles; not aircraft.

Heavy Snow (6+"). Triple travel time while snowing; double travel time while snow is on the ground unless special equipment for traveling on snow is possessed.

Blizzard. Normal travel not possible; characters outdoors may suffer exposure damage due to cold and winds; aircraft grounded.

Dense Fog. Most normal travel not possible; foot or vehicle travel time is quadrupled; aircraft not already in flight grounded.

provides some guidelines on normal travel times. The CM should use the travel tables only when the distance is considerable, and not to determine movement that takes place for much less than an hour. Movement during shorter periods (especially during combat) is described in **Movement Rates**, following.

Remember that travel often takes longer than indicated on the following chart. SAVE envoys may run into delays purchasing tickets, missing scheduled departures, finding fuel, etc.

NORMAL TRAVEL TIMES

Method	M.P.H.	Miles/Day	Comments
Walking	3	24	Assumes 8 hrs/day with rest each day
Running	(see p. 26)		
Horseback	5	40	Assumes 8 hrs/day
Horse Carriage	2-5	30	Assumes decent roads
Tramp Steamer	10	240	Assumes continuous travel; speeds from 1-12 mph
Modern Ships	12	280	Assumes continuous travel; speeds from 1-20 mph, with 8-15 mph average
Modern Cars	50	400	Assumes good roads and 8 hrs travel. 2+ characters can drive continuously
Small Airplane	100	800	Assumes 8 hrs with refueling available
Commercial planes:			
Prop plane	250	2000*	*Maximum non-stop flight
Jetliner	500	4000*	*Maximum non-stop flight
Supersonic	2000	8000*	*Maximum non-stop flight
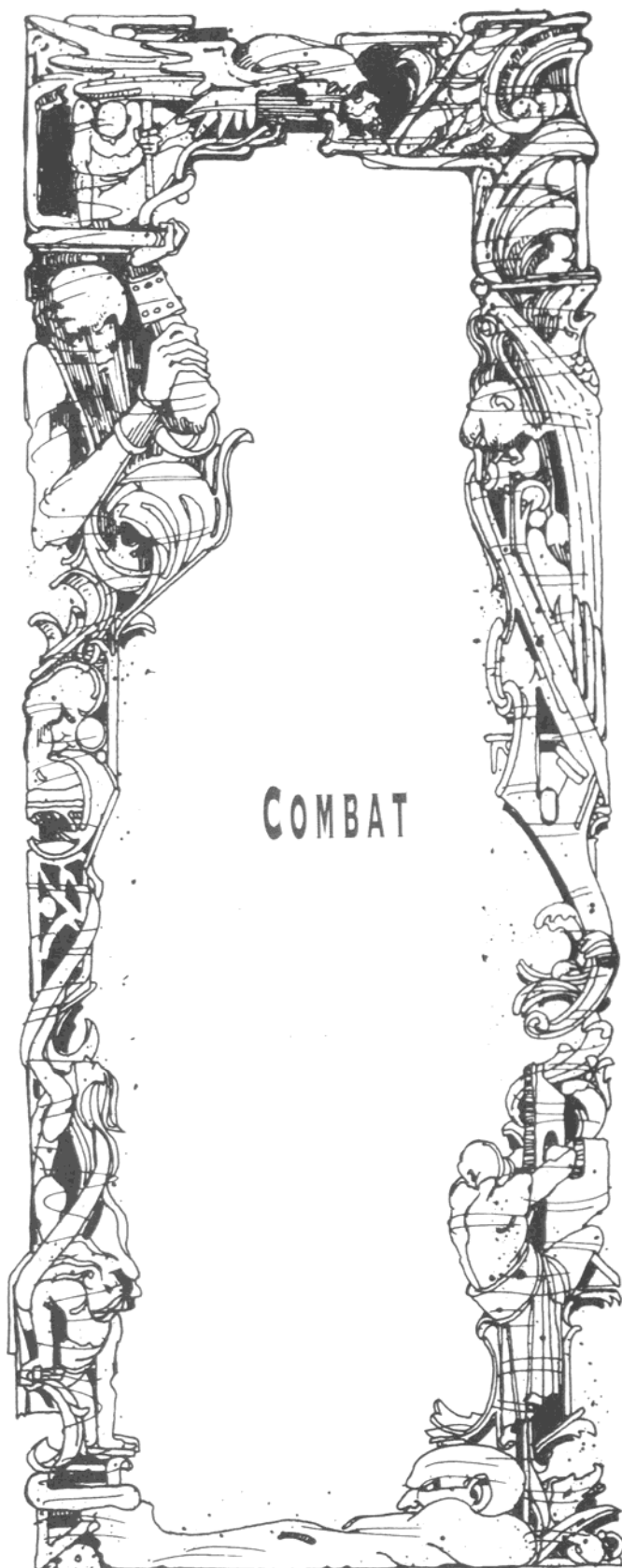
COMBAT

All forms of physical attack constitute **combat**. The basic procedure used to determine whether or not an attack succeeds is outlined following. Follow this procedure each time a character, animal, or creature attempts any type of physical attack.

1) The player and/or CM specifies exactly what his character is attacking, and with what weapon. (A "weapon" might simply be a fist, a knife, etc.)

1a) The player and/or CM declares any Called Shots.

1b) The player and/or CM declares if his character is Pulling a Punch.

2) The Target# is calculated. This is the character's skill with his weapon (or Unskilled Melee Score), and is modified by the combat situation.

3) The player and/or CM rolls a percent, and compares the number rolled to the Target#. If the roll is less than or equal to the Target#, the result level is calculated, and damage is assessed using the Strike Rank (SR) of the weapon (see p. 100).

1 A) CALLED SHOTS

Called Shots allow the player to specify a more exact target for his character to aim for than "that guy there," in exchange for cutting the Target# in half (the Target# is halved only after all other modifiers have been applied). If the CM feels that the Called Shot is too difficult (for instance, "I'm going after the *left* wing of that fly on the wall."), he will reduce the Target# even further.

The CM may make Called Shots for animals or creatures, but these must be consistent with the animal's or creature's attack form.

Called Shots cannot be used to achieve results not normally possible. For example, a player couldn't use his character's Boxing Skill to try for a headlock, or his Pistol Skill to punch out an opponent.

The CM should use his judgment to determine the limits placed on Called Shots in the game. For example, he shouldn't allow Called Shots that affect more than one area of a defender's body. (A character can't fire one shot to disarm an opponent carrying a pistol in each hand!)

The CM should be prepared to deal with the effects of Called Shots in game terms. For example, a character shot in the hand should have to make a General Willpower Check to use that limb, and perhaps a Dexterity Check to carry something with the arm or hand.

1 B) PULLING A PUNCH

Characters don't always have to strike with their full strength. If a player wants his character to "pull" any attack, he may voluntarily lower the weapon's Strike Rank by any amount he desires.

For example, a character firing a gun might say, "I'm

trying to shoot the defender in the hand to make him drop his weapon. I just want to disarm him—not cause a serious wound." In this case, the CM would lower the gun's Strike Rank to 1. This is both a Called Shot and a Pulled Punch.

2) COMBAT MODIFIERS

A number of factors can modify a character's chance to hit his opponent, usually for the worse. All modifiers are cumulative (and are applied before the Target# is halved for Called Shots). These modifiers are listed under *Melee Combat* and *Missile Combat*, following.

AUTOMATIC HITS

An unconscious, bound, or otherwise helpless human or animal may be automatically killed by an attacker. (If the attacker is using a missile weapon, the range must be Point Blank.) Defenders who are player characters still get a Luck Check in these circumstances. If successful, the attacker believes the player character is dead, when in fact the character is not. (See *Effects of Damage* on p. 101 for more details.)

DISTRACTIONS

In extreme circumstances, a character may attempt to trick or distract an opponent during combat. Most creatures from the Unknown are much too intelligent to be fooled by human trickery. On rare occasions, however, tricks or distractions may work. When a character becomes desperate or foolish enough to resort to trickery, these rules should be applied:

1) Describe the exact nature of the distraction: throwing an item to the side of the opponent, making a distracting noise, or using some other strategy. The CM must agree that the distraction stands some chance of working; if the CM feels the idea has no chance of working, the action fails.

2) The player whose character is attempting the distraction and the targeted victim must both make a Specific Check—the player using his character's Luck Score, and the victim's player using his character's Perception Score. If the distracting character's result is better than that of the defender, the defender suffers the affects of a failed Surprise Check.

3) NPCs, animals, and creatures may also attempt distractions.

MULTIPLE ATTACKS BY CREATURES

Creatures allowed multiple attacks may make both missile and melee attacks in the same round, in that order. Those with Disciplines of the Evil Way may use their disciplines during a melee attack part of the round.

INCORPOREAL COMBAT

This is a dimension of combat completely foreign to the Known world. Eligible combatants (and targets) include all incorporeal creatures, envoys using Leave the Body, and vampires currently or mist form (gaseous). Envoys must also have the Incorporeal Attack Discipline (p. 38) to attack incorporeally; incorporeal creatures may attack incorporeally as readily as material
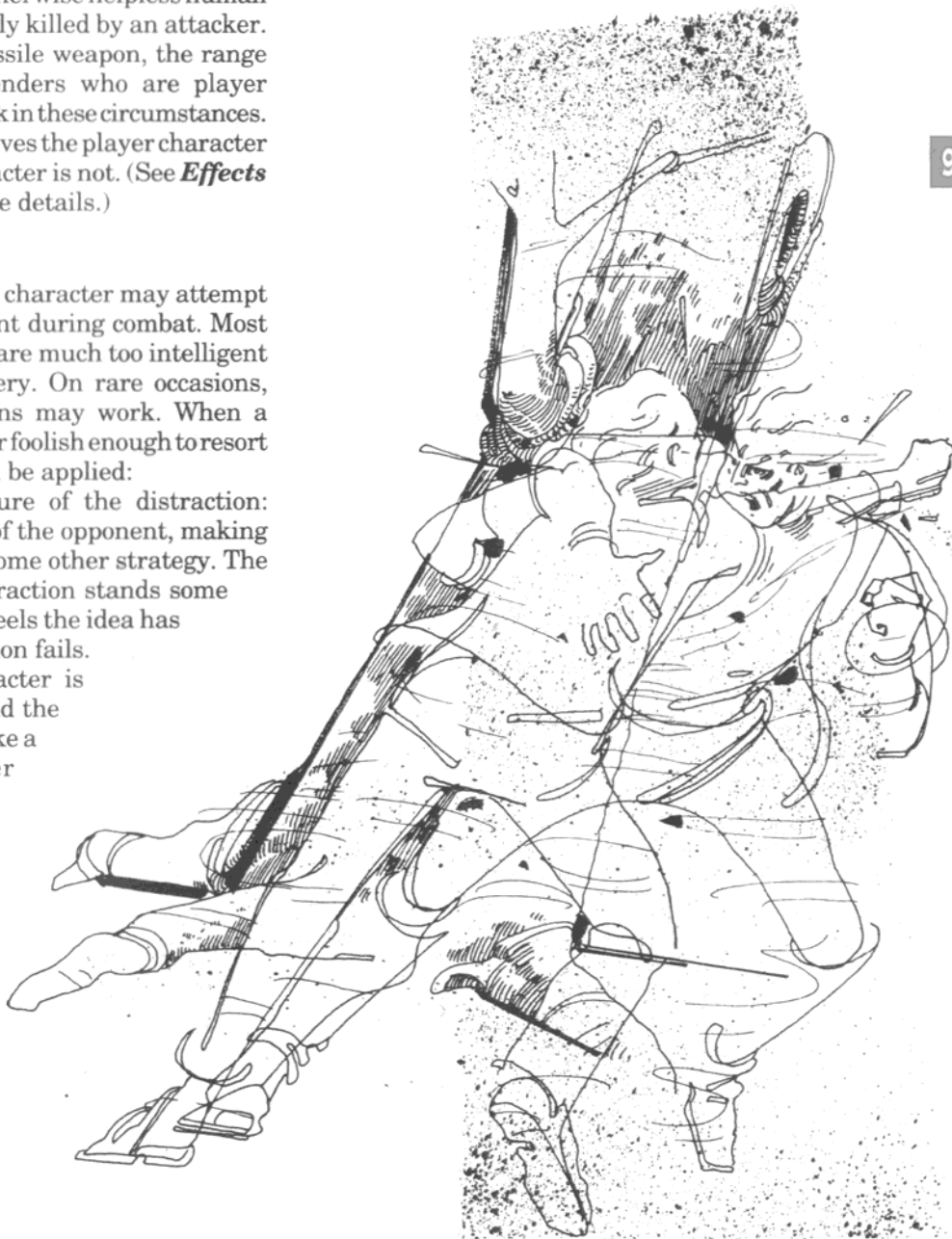
creatures attack in melee.

Treat incorporeal combat in all respects like melee combat, except that both attacker and target must be incorporeal (or, with vampires, gaseous). The damage inflicted isn't wounds or Stamina Loss. Instead, victims of a successful incorporeal attack lose Current Willpower; and, in severe cases involving creatures, Evil Way Scores are reduced.

An incorporeal attack requires an Opposed Check—the attacker's Current Willpower versus the defender's Current Willpower. To cause damage, the attacker must roll a result level higher than the defender's:

• The attacker rolls a result level 1 higher than the defender: defender loses 1D10 Current WPR.

• The attacker rolls a result level 2 higher than the defender: defender loses 2D10 Current WPR.

• The attacker rolls a result level 3 higher than the defender: defender loses 3D10 Current WPR.

• The attacker rolls a result level 4 higher than the defender: defender loses 3D10 Current WPR, and (if the defender is of the Unknown) its Evil Way Score is reduced by 1D10.

Reductions in Current Willpower can be regenerated normally (p. 106).

MELEE COMBAT

Hand-to-hand fighting with or without weapons is called **melee combat**. To make a melee attack, a character, animal, or creature must be within 5 feet of the intended defender(s).

MISSILE WEAPONS

Weapon	Ranges and Modifiers				Other Data			
	PB	N	F	E	Ammo	ROF	RL	SR
Normal x :	N x 1/5	N x 2	N x 5					
Modifier	+15	—	-15	-30				
Musket	25	125	250	625	1	1	4	7
Pistol:								
Antique	6	30	60	150	1	1	4	5
Automatic	7	35	70	185	8	4	1	7
Revolver	15	75	150	375	6	4	2[1]	7
Rifle	72	360	720	1800	1-10[2]	1-4[3]	1	8
Automatic rifle	72	360	720	1800	1-20	1	1	8
Shotgun*:								
Double Barrel	15	75	150	375	2	2	1	7
Pump Action	15	75	150	375	5	4	2	7
Crossbow	24	120	240	600	1	1	§	6
Long bow	24	120	240	600	1	1	§	6
Short bow	12	60	120	300	1	1	§	4
Dagger/Knife	4	20	40	100	N/A	1	N/A	4
Spear	5	25	50	125	N/A	1	N/A	7
Axe/Tomahawk	3	15	30	75	N/A	1	N/A	3
Boomerang	12	60	120	300	N/A	1	N/A	4
Javelin	10	50	100	250	N/A	1	N/A	4
Shuriken	3	15	30	75	N/A	1	N/A	2
Bola	6	30	60	150	N/A	1	N/A	4

1Can reload up to 3 bullets per round.
2Magazine loads vary; 5 is average.
3Carbine rifles can be fired 1 to 4 times per round.
§See Bow Skill description on p. 15.
*Strike Rank given is for Normal range.
Range: PB = Point Blank; N = Normal; F = Far; E = Extreme. The number shown is the maximum distance in feet for the given range of the weapon. For example, Point Blank range for a musket is 25 feet or less; PB range for a shotgun is 15 feet or less.
Modifier: Modifier for the given range.
AMMO: Number of rounds (bullets) in magazine or clip.
ROF: Rate of Fire, or maximum number of shots per round for Master Skill Level with that weapon.
RL: Reloading time in number of rounds.
N/A: Not applicable.

MELEE ATTACK MODIFIERS

-40   Defender invisible[v] (general location known), Attacker lying on ground.

-30   Defender is at Master Level in melee weapon he is wielding[*]

-20   Defender is animal, Attacker in water (up to his knees or higher), Defender is at Teacher Level in melee weapon he is wielding[*], Attacker changing position or moving this round (if attacker is only allowed 1 attack per round with this weapon), Attacker changing his target or weapon *within* a round (applies only to first attack after change).

-10   Defender is at Student Level in melee weapon he is wielding[*].

+20   Attacker attacking from behind . Defender is surprised or unaware of attack.

[v]*Invisible.* Either a naturally invisible creature or one made invisible by use of an Evil Way Discipline.
[*]*Wielding a Weapon.* The "weapon he is wielding" means the weapon in hand at the time of attack. This includes bare hands for boxers, wrestlers, and martial artists. But, how much time does it take to ready a weapon? Read on.

READYING AND WIELDING A WEAPON

A character may freely ready any one weapon at the beginning of a round, taking no time to do so. He may drop a weapon at any time during a round; again, this takes no time. If a character's melee weapons are his fists, then he has a melee weapon ready as soon as he drops what he is holding.

However, putting away a weapon (not just dropping it) takes time. If the character is allowed multiple attacks per round with that weapon, he may put it away in the time it would take him to attack once with it. If he is allowed only 1 attack (or less) per round with it, he can't put it away in the same round that he attacks with it. For instance, caught at the end of a box canyon, Chauncy is attacked by a zombie. Thinking on his feet, he decides to sheath his machete and attempts to scale the cliff wall. Chauncy could have dropped his machete and started his climb immediately, but he thought that it might come in handy.

Martial Arts weapons (the nunchaku and shuriken) are special. It takes no time for a character with the Martial Art Skill to ready or put away either of these weapons, but he may only do so during his action in a round.

NOTE: For the reload rate of individual types of missile weapons, see the Missile Weapons table.

MULTIPLE MELEE ATTACKERS

No more than 3 human-sized attackers can strike 1 human-sized defender at the same time. In cases involving creatures larger or smaller than a human, the CM determines the number of attackers that can strike a single defender in a round. As a loose guideline, assume that up to 6 man-sized attackers can strike an animal the size of a horse, and that up to 12 rat-sized creatures can attack a standing human in a single round.

STRANGLING

Treat strangling as a special type of hold (see *Wrestling Skill* on p. 14). Strangling is similar to a hold in all respects but two: 1) it cannot be used against some creatures, and 2) the defending player must make a General Check against his character's Current Stamina at the end of the action until the strangling hold is broken. Failure indicates the defender falls unconscious, and his Current Stamina immediately drops to zero (0).

MISSILE COMBAT

Any object thrown or fired toward a target is a **missile**. Examples of missiles include thrown rocks, arrows, bullets, javelins, and shurikens. A missile attack is made whenever a character throws or shoots an object at a target.

A character cannot attack a target he can't see. He can turn to face targets that were not originally in his field of vision at the beginning of the round, as long as the CM agrees that the character had some way of sensing the target's presence.

In heavy pedestrian and/or vehicular traffic, or in cases where a character is trying to glimpse a creature moving through dense forest or jungle, the CM may require the player to make a Luck Check to determine whether a bystander or object is blocking the line of sight. In other cases, the CM should judge whether the line of sight is blocked.

MISSILE ATTACK MODIFIERS

-60 to -20—Attacker and/or defender changing position, moving, in moving vehicle, dodging another attack in same round, etc. (CM must decide exact modifier.)

-40—Target invisible[v] (general location known), Target under full cover.

-30—Available target less than 1/2 man-sized.

-20—Attacker underwater, Target behind partial cover, Attacker changing his target or weapon *within* a round (applies only to first shot after change).

-10—Firing into melee (per being involved in melee).

+5—"Attack" spent aiming (maximum of +20). This can apply to multiple attacks within a round, or over several rounds. For each possible attack that the attacker devotes to aiming rather than firing, he gets +5 to his attack, up to a maximum bonus of +20. For example, a gunman with the Firearm Skill at Teacher Level, who is normally allowed 3 shots per round, might spend all of 1 round aiming (for a +15), then aim 1 "shot" more the next round before firing, for a total bonus of +20. This bonus is only good for 1 shot immediately after the time spent aiming, or for all of an automatic burst at 1 character or creature. Automatic weapons which are fired at a cluster of characters do not get this aiming bonus.

+30—Available target more than twice man-sized.

Variable Range modifier—Each missile weapon has a Normal range. Any target within 1/5 of that range (Point Blank) adds +15 to the T#. Any target beyond Normal range, but within twice Normal range (Far) is -15 to the T#. And any target that is farther than twice Normal range but within 5 times Normal range (Extreme) is -30 to the T#. No weapon may hit a target beyond its maximum effective range. Ranges for all weapons are listed following.

V*Invisible.* Either a naturally invisible creature or one made invisible by use of an Evil Way Discipline.

MISSILE WEAPON STATISTICS

The Chill game allows a character to have many different kinds of weapons. The following tables list common weapon types a character can have. In the case of missile weapons, the tables also list certain relevant statistics.

Firing Into Melee

When somebody throws or fires a missile weapon at a target involved in melee, there is a considerable risk that the shot will hit the wrong target (see modifiers listed previously).

Automatic Weapons

Automatic weapons have two modes of fire: single-shot and burst. Automatic weapons firing single-shots have an ROF of 4. A burst drains 10 bullets from the automatic weapon's clip. (It empties the clip if there are less than 10 bullets left.) Bursts can be fired only once per round.

A burst covers the entire area a player specifies, up to a 90° arc. Unless his character is firing a burst at a specific target, decide how many bullets might hit each possible target in the following way, and then roll for each bullet separately:

1) If 10 or fewer targets are in the burst area, the number of bullets that might strike each target equals 10 divided by the number of targets.

2) If 11 or more targets are in the burst area, each possible target makes a General Luck Check. The one or more targets who roll the highest are missed.

Shotguns

Like automatic weapons, shotguns can hit more than one target in an area. When a shotgun is fired, its spread pattern covers a 30° arc. (A 30° arc is 1 inch wide for every 2 inches of length.) Roll to hit each possible target in the spread pattern.

Bolts and Arrows

Arrows for any type of bow are usually carried in quivers of 12 or 20. Crossbow bolts are usually carried in quivers of 12.

Missile Attacks Against a Different Elevation

In rare cases, an attacker may make a missile attack against a flying (or elevated, or lower) target. In such cases, the CM may simply estimate the range. On the other hand, he can compute the exact range, using the formula for a right triangle ($\sqrt{(A^2 + B^2)} = C$, where A is the horizontal distance, B is the vertical distance, and C is the range).

After determining the range, look at the weapon's description and apply the appropriate range modifiers to the attacker's base chance to hit. No weapon may hit a target beyond its maximum range.

STRIKE RANKS

Every weapon (including fists, claws, and so forth) has a **Strike Rank** (SR) assigned to it. The Strike Rank determines the range of damage that the weapon is capable of. Strike Ranks begin at 1 (for weapons causing the least amount of damage), and can be in excess of 10.

For any weapon, the least damage it can do (L damage) is equal to its Strike Rank. If an "M" result is rolled, it does damage 1 rank greater than its Strike Rank. If an "H" result is rolled, it does damage 2 ranks greater than its Strike Rank. And if a "C" result is rolled, it does damage 4 ranks greater than its Strike Rank.

Thus, a weapon with Strike Rank 4 can inflict damage ranging from SR 4 to SR 8. For example, the Strike Rank for a machete is 4. This means that:

An L result with a machete does SR 4 damage: 1D10 STA Loss and 0 or 1 wounds.

An M result with a machete is one step worse—it does SR 5 damage: 2D10 STA Loss and 1 or 2 wounds.

STRIKE RANK

Strike Rank	STA Loss	Wounds	Weapons with this SR
1	0 or 1	—	Untrained Melee[1] (no Boxing or Martial Arts skill), Wrestling
2	1 or 2	—	Axe, Blackjack, Tomahawk, Shuriken, Boxer's Fist[1]
3	1D5	—	Club[2], Student Martial Artist's Fist
4	1D10	0 or 1	Bola, Boomerang, Dagger, Javelin, Mace, Machete, Nunchaku, Short bow, Teacher Martial Artist's Fist
5	2D10	1 or 2	Antique Pistol, Crossbow, Long bow, One-handed Sword, Rapier, Spear, Master Martial Artist's Fist
6	3D10	1D5	Two-Handed Sword, Rifle, Shotgun (Far or Extreme)
7	4D10	1D10	Revolver/Automatic Pistol, Musket, Shotgun (Normal range)
8	5D10	2D10	Rifle, Shotgun (Point Blank range)
9	6D10	3D10	
10	4D10 x 2	4D10	
11	5D10 x 2	5D10	
12	6D10 x 2	6D10	
13	5D10 x 3	4D10 x 2	
+1	5D10 x 3	+2D10	

[1]Brass knuckles may be used with the Boxing Skill or unskilled punching. In either case, their use raises the Strike Rank by 1. Brass knuckles are illegal in many countries.

[2]Most of these hand weapons can vary in size and effectiveness. In particular, a very light club (or club-like object) might only be listed at Strike Rank 1. A very heavy club might be listed at Strike Rank 4, or even higher when wielded by a heavily-muscled creature.

An H result with a machete does SR 6 damage: 3D10 STA Loss and 1D5 wounds.

And a C result with a machete does SR 8 damage: 5D10 STA Loss and 2D10 wounds.

DAMAGE

Damage refers to any physical harm a character, animal, or creature suffers. Damage occurs as a result of combat or other events, such as falls, fires, collapsing buildings, or any other "accidents" a clever creature can arrange.

Damage is measured in terms of **Stamina Loss** and **wounds**. A character's original Stamina Score represents the amount of damage he can withstand before falling unconscious. Stamina Loss (non-wounds) is normally nothing more than a few bruises, and seldom involves any serious internal injury.

Wounds represent serious injuries such as deep cuts, ruptured organs, and broken bones. The total wounds a character can take before dying is equal to (STA + STR) ÷ 4. Even the slightest wound involves a cut or

other opening, and critical wounds can be fatal. The total wounds an animal or creature can take before dying is determined differently, and is explained on p. 176.

RECORDING DAMAGE

A player should make sure to immediately record all damage done to his character. Players should record damage in the space provided on their character sheets. The CM should record damage to NPCs, animals, and creatures on a Creature Sheet (p. 251).

To record Stamina Loss, the player or CM deducts the damage received from his character's Current Stamina Score. (If the character has not been damaged yet, his Current Stamina equals your original Stamina Score.) The new amount is recorder in the appropriate space on the character or creature sheet.

To record wounds, the player or CM marks off the number of Wound Boxes equal to the amount of wounds his character took in damage.

EFFECTS OF DAMAGE

Unconscious. When a character's Current Stamina drops to zero (0) and he is not critically wounded, he immediately falls unconscious for 3D10 minutes; the CM secretly rolls a percent, the result of which is the number of minutes the character remains unconscious. An unconscious character may attempt no further action(s) until he is again conscious. He may be awakened by being doused with cold water, gently shaken, or other such actions, and automatically regains 1 Current Stamina upon awakening.

Critically Wounded. A character is critically wounded when he has 5 or fewer Wound Boxes left to mark off. When he has reached this level of wounds, he loses 1 Wound Box per round until he dies or receives medical treatment. At this point, the wounds stop. If a character has received medical treatment but still has only 5 or less Wound Boxes unmarked, any additional wound(s) trigger(s) the loss of 1 Wound Box per round.

Dead. When all of a character's Wound Boxes have been checked off, he is dead.

However, players (and players only) can make a General Luck Check for their characters at the instant of death. A successful check indicates the character entered a coma instead of dying. The player immediately erases 1 Wound Box to show that his character has 1 wound left, but the character has no Current Stamina

remaining, and will remain unconscious for 1D10 days (the CM should roll this number secretly). During this time, the character can heal normally, but cannot awaken.

SPECIAL KINDS OF DAMAGE

No matter which way damage is inflicted upon characters, the end result is always unconsciousness or death. The following situations, however, are some interesting variations on the theme.

Fire

Fire can cause burns or smoke inhalation. Direct burns occur when a character catches on fire, and automatically cause 1D10 wounds at the end of each round until the flames are extinguished. Smoke inhalation occurs whenever a character or animal inhales smoke from a fire, such as when he is trapped inside a burning house. Smoke inhalation causes 1D10 Current Stamina Loss and 1D5 wounds at the end of each round.

Some creatures take no damage from fire, and all creatures are immune to smoke inhalation damage. In fact, most of them don't mind breathing smoke at all.

NOTE: This fire damage occurs from large fires, not from match/cigarette burns. The CM should use his judgment when assigning this and any other damage.

Collisions and Other High-Speed Accidents

When a collision, fall from a height, or other accident occurs, each participant must check for damage as follows:

1) The CM decides at what speed the accident occurred; this result is called the **Accident Number (Accident#** or **A#)**. When moving vehicles collide head-on, their speeds are added. For example, two cars moving at 30 mph would collide head-on at 60 mph (60 being the Accident#).

2) The CM determines the Strike Rank for the accident. Normally, this would be the Accident# ÷ 10, but a metal-sided vehicle, seat belts, and other factors can reduce this number down to less than 1/2 of what it originally was.

3) Each participant's player makes a Specific Check against the Accident#. (For Accident#s below 100, this can result in the participant surviving the accident unscathed.)

4) Using the Strike Rank determined in Step 2, the CM applies damage to each character, based on the result of the Specific Check in Step 3.

NOTE: If any player wants to spend 1 or 2 CIPs to reduce the Strike Rank of the accident, he may do so only between Step 2 and Step 3.

For example, Nicole Friedman is in a '57 Buick, fleeing from a vampire. She's speeding at 80 mph around a highway curve when a winged form dives directly at her windshield. It's only a sparrow, but she is startled and fails a Surprise Check. Unfortunately, she also fails her Driving Skill Check. Dr. Jong Koo Kim, her only passenger, remembered to fasten his seat belt, but Nicole didn't. Skidding out of control, Nicole runs head-on into a large oak tree.

A car traveling at 80 mph, has an Accident# of 80.

The accident's Strike Rank would normally be 8 (80 ÷ 10), but the CM rules that the buick's heavy-duty bumper and metal body reduce that number to 5. In addition, he rules that Dr. Kim's seat belt reduces the Strike Rank for him 1 lower, to SR 4.

Dr. Kim's player decides that his character can handle this collision without spending any precious CIPs. Nicole's player isn't quite so optimistic, and spends 2 CIPs to reduce the Strike Rank against her to 3. After all, what good will these CIPs do Nicole if she's dead?

Each player makes a Specific Check against the Accident# of 80. Dr. Kim's player rolls a 32—an H result, which raises the Strike Rank of 4 to 6. Nicole's player rolls a 6—a C result, which raises the Strike Rank of 3 to 7.

With a new Strike Rank of 6, Dr. Kim receives 3D10 Stamina Loss and 1D5 wounds. He's heavily damaged, but he'll recover in a few weeks. Nicole is a little less fortunate. With a new Strike Rank of 7, she receives 4D10 Stamina Loss and 1D10 wounds.

Falling Speed

As often as not, characters will be taking accident damage due to a fall. The following chart lists sample distances and the speed at which objects (including characters) are moving when they've fallen that far.

Distance (ft.)	Speed (mph)
10	18
20	36
30	44
40	51
50	57
100	80
150	98
200	113
300	139

Frightening, isn't it? However, after a certain amount of falling, things don't fall any faster, because the air slows them down. For humans, this comes around 100 mph, so the CM should reason that the maximum speed a human will ever fall at is 100 mph, regardless of the distance. And, skirts and other large pieces of cloth (especially parachutes) slow a character down even more. A functioning parachute will keep falling speed down to about 10 mph.

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CATASTROPHIC DAMAGE

Catastrophic damage occurs as a result of explosions, collapsing buildings, avalanches, and other disasters creatures can sometimes create. The CM should handle catastrophic damage as follows:

1) Determine the Target# of the catastrophe.

2) Determine the Strike Rank of the catastrophe.

3) Have each player make a Specific Check against the Target#, and assess damage based on the result level and the catastrophe's SR.

Catastrophes vary greatly in their ability to inflict damage. Most will have a Target# between 80 and 300. Most will have a Strike Rank of at least 8.

If the characters' situation gives them a reasonable chance of surviving, the CM should ease off on the Target# and Strike Rank. On the other hand, if the party has blundered into a situation where death is highly probable, the CM should let out all the stops. For example, if the characters were caught in a forest fire, the Target# should be about 95, and the Strike Rank about 9. If they were on the top floor of a collapsing skyscraper, the Target# should be about 175, and the Strike Rank about 15.

EXPOSURE DAMAGE

A character who is outdoors in bad weather for 24 hours is subject to exposure damage. To determine exposure damage, the CM should roll once every 24 hours (starting with the first full 24 hours) as if the character were being attacked, using a Target# of 95 and a Strike Rank of 5, 6, or 7 (depending on the severity of the weather).

The CM may require rolls more frequently if circumstances dictate, such as when a character has no warm clothing.

The Survival Skill (p. 27) can help a player character avoid exposure damage.

POISONS

Usually, poisoning occurs when a character is bitten or stung by a poisonous animal or creature. Player characters and non-player characters rarely use poisons. Envoys wanting to use poisons should note that SAVE frowns on the use of poisons.

All poisons are rated from 10 (the weakest) to 200 (the strongest). Poison is treated similarly to an Opposed Check against all who were exposed to it. The poison's strength rating, modified by any appropriate factors, equals its Target#. As soon as a character has been poisoned, the CM immediately makes a Specific Check for the poison's "attack" against the character. The player

opposes this result with a Specific original Stamina Check, and compares his result level to the poison's result level. (A failed roll is treated as 1 level worse than an C result.) The following table is used to determine the result of the poisoning:

Poison Result Key

The player's Stamina Check is 4 result levels better than the poison's check: the character is unaffected by the poison.

The player's Stamina Check is 3 result levels better than the poison's check: the character loses 1D10 Current Stamina.

The player's Stamina Check is 2 result levels better than the poison's check: the character loses 2D10 Current Stamina.

The player's Stamina Check is 1 level better than the poison's check: the character immediately loses 3D10 Current Stamina. Within 1D10 minutes, he becomes violently ill and incapable of action for 1D10 minutes unless given an antidote or restored by a character who has the Restore Stamina Discipline of the Art. (A successful General Restore Stamina Check neutralizes the poison, but restores no Current Stamina.)

Both checks have an equal result level: the character immediately loses 4D10 Current Stamina. Within 1D10 minutes, he becomes violently ill and incapable of action for 1D10 hours unless given an antidote or restored as explained previously.

The poison's check is 1 result level better than the player's Stamina Check: the character immediately loses 5D10 Current Stamina. Within 1D10 minutes, he becomes violently ill and incapable of action for 1D10 days unless given an antidote or restored as explained previously.

The poison's check is 2 result levels better than the player's Stamina Check: the character immediately loses 6D10 Current Stamina and becomes violently ill, dying in 1D10 minutes unless given an antidote or restored as explained previously.

The poison's check is 3 result levels better than the player's Stamina Check: the character immediately loses 7D10 Current Stamina and becomes violently ill, dying in 1D10 rounds unless given an antidote or restored as explained previously.

The poison's check is 4 result levels better than the player's Stamina Check: the character immediately loses all Current Stamina and dies (Luck Check allowed).

Only medical doctors normally carry antidotes. Characters who have Survival Skill may request and carry antidotes for specific animal poisons (antidotes for snake or spider venom, for example) appropriate to the SAVE mission.

A player must check for ill effects each time his character is exposed to a poison; several consecutive poisonings would require several consecutive checks. A character always suffers the most serious result in multiple poisonings; all other results are canceled.

DISEASES AND ILLNESSES

Certain animal bites (and other special circumstances) can cause disease. The CM may devise specific disease effects to suit the scenario.

The CM should take care to use disease and illness sparingly. No player likes to have a character out of the action for an extended period of time. Also, the CM should not confuse disease symptoms which are frightening with those merely in bad taste. Generally, all involved will find it more interesting to use non-realistic illnesses to heighten the mystery of the game. Players may regard readily identifiable diseases as a hindrance, whereas mysterious diseases will intrigue and captivate them.

The following guidelines help the CM determine the specific effects of diseases:

1) Determine whether or not the character has been infected with the disease or contracted the illness. The chance of this will be noted in the descriptions of disease-carrying animals and creatures.

2) Determine the seriousness of the disease; it may be randomly determined by rolling 2D10 and multiplying the result by 10 (10 x 2D10), to get a Target# between 20 and 200.

3) Make an Opposed Check for the disease, just as for a poison, the disease versus the stricken character's original Stamina.

Disease and Illness Results

The player's Stamina Check is 4 result levels better than the illness's check: the character suffers no ill effects from the illness.

The player's Stamina Check is 3 result levels better than the illness's check: for 1 or 2 days, the character suffers some minor discomfort, such as a sore throat, upset stomach, and occasional aches and pains. In addition, the character's original Stamina is reduced by 1D5 points more than it would otherwise be for the duration of the illness. Treatment by a character with the Medicine Skill cuts recovery time by 1 or 2 days; no Skill Check is required. (Thus, treatment might eliminate the illness's effects entirely.)

The player's Stamina Check is 2 result levels better than the illness's check: for 1D5 days, the character's original Stamina is reduced by 1D10 points more than it would otherwise be. A successful General Check by a player whose character has the Medicine Skill (one check allowed per doctor per day) cuts recovery time by 1D5 days.

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The player's Stamina Check is 1 result level better than the illness's check: for 1D10 days, the character loses 1D10 Current Stamina per day. If Current Stamina reaches zero (0), the character falls into a coma for 1D10 days. After 2D10 days (or after the 1D10 days of coma, if that lasts longer than the time rolled number of days for the illness), the character is fully recovered. The character also temporarily loses 5 points per day from all basic abilities (except Luck) and from all skills and disciplines. (Thus, characters are at -5 per day of illness on almost all checks.) A successful General Check by a doctor's player (one check allowed per doctor per day) cuts the recovery time by 1D5 days.

Both checks have an equal result level: the player makes a General Current Stamina Check every day. Each day the player rolls successfully, the character gets no worse; if the player rolls successfully 3 days in a row, the character begins recovering at the same rate he sickened until he becomes well (no further checks required). Otherwise, the character suffers 1 or 2 wounds and 1D10 Current Stamina each day. In addition, the character loses 5 points per day from all basic abilities (except Luck) and from all skills and disciplines. Three consecutive successful checks by any 1 player's doctor also induces recovery (one check allowed per doctor per day), and cuts recovery time by 1D5 days.

The illness's check is 1 result level better than the player's Stamina Check: the player makes a General Stamina Check every day. Each day the player rolls successfully, his character gets no worse; if the player rolls successfully 3 days in a row, the character begins recovering at the same rate he sickened until he becomes well (no further checks required). Otherwise, the character suffers 1D5 wounds and 1D10 Current Stamina each day. In addition, the character loses 5 points per day from all basic abilities (except Luck) and from all skills and disciplines. Three consecutive successful checks by any 1 player's doctor also induces recovery (one check allowed per doctor per day), and cuts recovery time by 1D5 days.

The illness's check is 2 result levels better than the player's Stamina Check: the player makes a Specific Current Stamina Check every day. Each day the player rolls at least an M result, his character gets no worse; if the player rolls at least an M result 3 days in a row, his character begins recovering at the same rate he sickened until he becomes well. Otherwise, the character suffers as in the previous result. Three consecutive results of at least an M by any 1 doctor's player also induces recovery (one check allowed per doctor per day), and cuts recovery time by 1D5 days.

The illness's check is 3 result levels better than the player's Stamina Check: the player makes a Specific Current Stamina Check every day. Each day he rolls an H or C result, his character gets no worse; if the player rolls an H or C result 3 days in a row, his character begins recovering at the same rate he sickened until he becomes well. Otherwise, the character suffers as in the previous result. Three consecutive results of at least H by any 1 doctor's player also induces recovery (one check allowed per doctor per day), and cuts recovery time by 1D5 days.

The illness's check is 4 result levels better than the player's Stamina Check: the player makes a Specific Current Stamina Check every day. Each day he rolls a C result, his character gets no worse; if he rolls a C result 2 days in a row, his character begins recovering at the same rate he sickened, until he becomes well. Otherwise, the character suffers as in the previous result. Two consecutive C results by any 1 doctor's player also induces recovery (one check allowed per doctor per day), and cuts recovery time by 1D5 days.

REHABILITATION AND HEALING STAMINA

Just as there are two types of damage—Stamina Loss and wounds—there are two methods of recovering from damage. Recovering from Stamina Loss involves the fairly quick process of regenerating Stamina. Recovering from wounds is more difficult; it requires rehabilitation, which is time-consuming, inconvenient, and often painful.

Characters, animals, and creatures regenerate lost Stamina by resting. ("Resting" means spending at least 1 entire round doing nothing.) Unfortunately, a defender subjected to any form of attack (including use of the Art) has failed to rest that round.

A character, animal, or creature can regenerate Stamina at the end of each round. The original Stamina Score determines the rate: a character can regenerate STA ÷ 10 at the end of any round he rested in. For example, if a character's original Stamina Score is 57, he can regenerate 5 Current Stamina per round of rest. The player or CM adds the regenerated Stamina to the Current Stamina at the end of the round.

There is, however, a limit on how much Stamina a character can regenerate while wounded. For every Wound Box that is currently crossed out, the player or CM reduces the maximum amount of Stamina to be regenerated by 2. For example, if a character's original Stamina Score is 68, and he has 6 Wound Boxes currently crossed out, his Current Stamina Score cannot rise above 56 (6 x 2 = 12; 68 - 12 = 56) until he heals sufficiently for his player to erase the mark through another Wound Box.

Note that Stamina restrictions from wounds and illness are cumulative. If a character has 7 Wound Boxes marked off *and* has an illness that reduces his

maximum Stamina to be regenerated by 8, his maximum Stamina is temporarily reduced by 22 (7 x 2 = 14; 14 + 8 = 22).

NOTE: Current Stamina never drops below zero (0).

Healing wounds is much slower than regenerating Stamina. Players record the healing of wounds by erasing the marks that have been made through the Wound Boxes on their character sheets. A player may erase the mark through 1 Wound Box for each 24-hour period his character remains in bed. Attendance by anyone with the Medicine Skill allows a player to erase the marks through 2 Wound Boxes per 24-hour period.

Healing Stamina from diseases and illnesses is somewhat different and is described previously under *Disease and Illness Results*.

HEALING AND THE ART

Some player characters have healing abilities through the use of the Restore Stamina Discipline. They can supplement the normal healing process with this ability.

With the restoration of Stamina, the effects of both normal healing and healing through the Art are cumulative. However, if the Restore Stamina Discipline is being used to neutralize a poison, halt an illness, cure blindness, or otherwise address a specific problem, it does not simultaneously restore Stamina. The user's player must choose which effect he desires.

When attempting to neutralize poisons, a successful General Restore Stamina Check is all that is required.

When a character is treating an illness or disease, a successful General Restore Stamina Check by the player at the beginning of the day halts any deterioration that day, but doesn't cure the character's illness. This does, however, help keep the character alive until he can be cured by a doctor or begin natural recovery.

WILLPOWER LOSS AND REGENERATION

Characters will sometimes lose Current Willpower from use of the Art, Fear Checks, and attacks of the Evil Way. When this happens, the player subtracts the Willpower from his character's original Willpower Score, and notes the difference in the space marked "Current Willpower" on the character sheet. The original Willpower Score is not affected, nor are Skill Scores based on the Willpower Score.

Unless specified otherwise, a player must always make Willpower Checks against his character's Current Willpower Score.

NOTE: If the Current Willpower Score is below 20, the character no longer wants to face the Unknown; he insists on leaving as soon as possible for a place of relative safety. He won't take part in a search or combat; if attacked, he automatically attempts to flee and cannot attack at all. The CM should enforce this rule firmly.

If a character's Current Willpower Score reaches zero (0), he can take no action at all. He can do nothing but follow simple commands, such as "walk over here," "sit down," and so forth. A character can never attack while in this condition. A character's Current Willpower Score never drops below zero (0).

WILLPOWER AND SLEEP

Sleep replenishes Willpower. A character regenerates 1D10 Current Willpower per hour of uninterrupted sleep. He may only sleep once per 24 hours to replenish Willpower. (If he takes a cat nap to get 1D10 Willpower back at noon, he does not benefit from sleep that night.

Creatures are treated exactly as characters with regard to Willpower and Willpower Loss, except that creatures can regenerate lost Willpower at any time of the day or night).

If a character has gone without sleep for more than 24 hours, the player must make a successful Willpower Check every hour in order to stay awake. Failure indicates that the character falls asleep for 1D10 hours. He can be awakened normally.
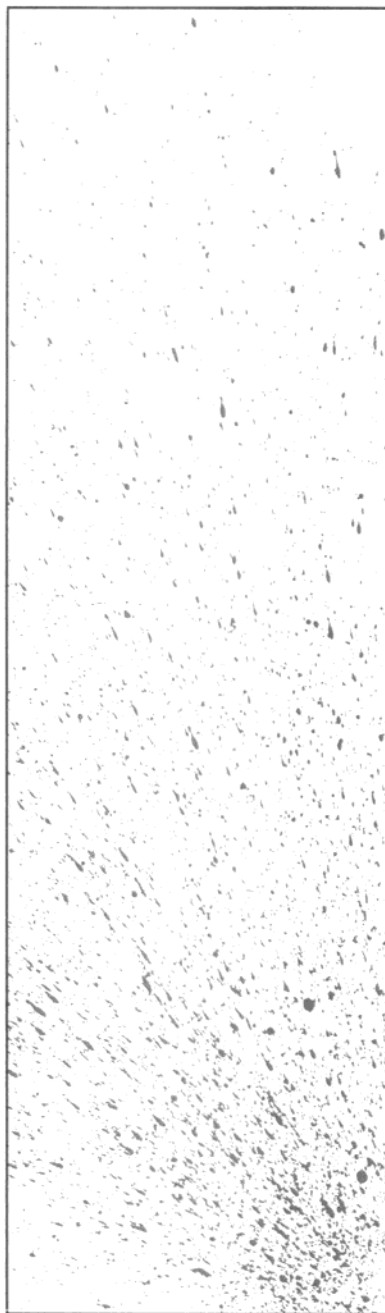
RUNNING
CHILL

"I've crawled through the jungles of Burma, and trod across the sands of Egypt. I've stood atop the great pyramid at Teotihuacan on the Yucatan and sat amidst the triptychs at Stonehenge. I've drank from a cup fashioned by the American patriots and explored the forests of the northwest in the new world. I've participated in the rituals of the aborigines of Tasmania and paddled along the mossy banks of the Amazon. I've hunted elephants with the Zulus and surveyed the forbidden city in Peking. And, in all these journeys across all these years, I've never once visited a place which I felt to be completely free of the influence of our opposition."

—from the journal of Robert A. Davidson

Now that everyone has learned the mechanics of the game and is capable of designing and playing their own characters, there remains one major issue to address: how the Chill Master can be the best at what he does. Being a CM instead of a player is a great responsibility, but it can also be the most fun as well as the most rewarding.

Even if you're an experienced master of other role-playing games, you should still skim through this section as it contains several bits of advice on how you might be able to improve your CMing. If you're new at running a role-playing game, read this over carefully and try to keep each point in mind when you're CMing, and when you start devising scenarios of your own. If you're a player who never plans on CMing, you'd better leave the rest of this book in the hands of your CM.

THE CHILL MASTER'S JOB

What, as CM, do you have to do? You act as the players' collective senses in the world of Chill. They see, hear, taste, smell, and feel only what you describe to them. They rely on you for everything, for without a world to act in, a character is nothing but words and numbers on a piece of paper. With your words and actions as CM, you can spin a tale for them to follow, or weave a web for them to become entangled in.

Also, you have to know the rules of the game. Whenever a rules question arises, it's your job to provide an answer to it, and if you spend several minutes flipping through this book, your players will get distracted and you'll have ruined the carefully engineered atmosphere you've worked so hard to develop.

A large part of being a CM involves not only describing the setting of each scene in a scenario, but also playing the part of every person, animal, and creature the PCs encounter. In a very real sense, while your players act out the part of their characters in the game world, it's up to you to fulfill the role of everyone and everything else.

HOW TO RUN CHILL

When you talk to your players, be dramatic. Try to infuse them with a real feeling for the situation that their characters are in. Ham it up, if you have to. A good CM is anything but boring.

Each time you take on the role of a different non-player character, act out the part of that character as best you can. Adopt the individual's idiosyncrasies and speech patterns. If the character is from Texas, he should speak with a southern drawl. A Carpathian vampire should have a hint of a Slavic accent. A mad scientist might have a habit of rubbing his hands together as he talks.

Show the NPC's emotions on your face. If he's nervous, his eyes may dart from one corner of the room to the other. If he's angry, it should be apparent in his eyes and his posture. It's up to you to portray the character's attitude.

It's an uninspired CM who tells his players, "The policeman walks up to you and asks what you're doing in the graveyard at this time of night. He seems angry."

A good CM would prepare his best scowl and gravelly voice and try something like this:

"Suddenly you hear a voice from behind you. 'Awright, buddy! Just whatcha think yer doing here at three in the mornin'? Drop those shovels now!' A bluecoat steps into the light, and the scowl on his face says he's not in the mood for stories."

The more you get into your various roles, the further your players will get into their's. The CM sets the tone for the entire game.

WHAT THE CM NEEDS TO KNOW

To run Chill effectively requires a bit of preparation. You need to know how each character, creature, or animal the player characters will come across thinks. You need to get inside each individual's head, to be familiar with what motivates him (or it) and to know how he will react in any given situation. For more details on how to do this, see the following section, *The Supporting Cast*.

Additionally, you must be familiar with the overall plot of the scenario you're running and any long term goals you have for a campaign if you're running one. You need to know exactly what each NPC has been doing behind the scenes before and after any encounter with the player characters.

If you know your roles well enough, this shouldn't be all that difficult. Just ask yourself, for instance, if you were a werewolf and you'd just escaped being shot at by a silver-bullet wielding envoy, what would you do? Leave town? Go back to the players' hotel, hide under their bed and wait for them to go to sleep? Obviously, the answer depends on the personality you've developed for the werewolf.

If you're sure that the creature would die in a direct confrontation, it would probably catch the next train to Clarksville. On the other hand, if it's more than a little bit angry at the envoys for disturbing it's feeding habits, it might decide to ambush them at a rather inopportune (for the envoys, that is) moment.

And if the creature does escape, you can be sure that it'll be back to cause the envoys no end of problems at a later date. Creatures of the Unknown have horribly long memories. They may not return tomorrow, or even this year, but someday, when the characters least expect it, the creature will exact its revenge.

It's up to you to keep track of what that creature is doing behind the scenes to prepare for that fateful day. After all, the envoys might find that they can't bear the idea of knowing that *thing* is lurking around out there somewhere, and they might decide to hunt it down. In this case, you're going to need to have a reasonable idea as to where the creature is, and what kind of clues it might have left behind in its travels, and have an exact idea what it's up to right now.

THE TWO RULES OF CHILL MASTERING

There are only two rules a CM must follow, and they are the most important rules in the game:

1) It's your job to make sure that all of your players have fun every time they play Chill. You are not the players' enemy, nor their ally, no matter what roles you may play. Let the players' decisions determine their fate.

Fun for a Chill player comes from his character being really scared, and from finding a way to overcome the problem his character faces. Remember, if you run the game well, and your players enjoy it, you'll have fun, too.

2) The CM's word is law. You have the power to ignore the result of a dice roll, change a rule, or manipulate any game situation as you see fit. For instance, if an NPC gets an incredibly lucky shot and kills an envoy in the first encounter of a long campaign, you can probably feel justified in changing the dice roll and telling the player that his character has sustained a nasty, but survivable wound instead. Be fair and be consistent about this—and always remember Rule #1.

CREATING SCENARIOS

Before creating Chill scenarios of your own, the first thing you should do is carefully look over the Chill scenarios published separately by Mayfair Games. Scenarios previously published for the first edition of Chill can also be easily adapted for play by using *CHILL: From Old to New*, the flyer that you can get by writing to Mayfair, at the address on the bottom of p. 2. Ask yourself, why do these scenarios work so well? Take them apart and find out what makes them tick. By understanding how other scenarios function, you'll be that much closer to knowing how to design your own.

Inspirations for adventures can come from a variety of sources: books, films, songs, comics, and even real life. Also, be sure to read over the descriptions of the animals and monsters to help you design adventures of you own.

When searching for ideas, however, remember one thing: the good CM never confuses the truly horrifying with that which is merely vulgar, gory, or distasteful. Chill is a game about being afraid, not spilling blood.

THE ULTIMATE ANTAGONIST

Another good way to begin creating a scenario is to choose a powerful creature of the Unknown as the ultimate antagonist behind the problems plaguing the envoys. Feel free to use the creatures described in this book. Many a campaign has revolved around the envoys thwarting the evil plots of a Carpathian vampire or, in turn, having their efforts brought to naught by the same creature.

With a little imagination, however, and the list of creatures and Evil Way Disciplines, a good CM should have more than enough material for designing his own uniquely horrible creatures. Start with a basic idea of the type of creature you want—corporeal, incorporeal or special—and then determine

one or more features that make this creature a force of evil to be reckoned with. Flesh it out by determining its abilities, giving it a few Evil Way Disciplines, a background, and, perhaps, a special weakness.

Be careful, however, when handing out Evil Way Disciplines. Some of them are extremely potent, and only experienced players should tangle with creatures that can use these powers.

Then figure out exactly what the antagonist is up to, and how it might attract the attention of one of the envoys, or even SAVE. Intelligent creatures are a lot like characters. They have goals, plans, and even feelings—even if they just feel like killing something.

While plotting out the antagonist's actions, remember that the players should have a chance to eventually deduce exactly what's going on (although not too soon, of course). Their characters should also have a possibility of defeating the antagonist, or at least driving it off.

Remember: although the antagonist is the center of the scenario, it does not constitute the entire scenario. The players will have more fun if the suspense builds slowly, and many monsters are designed with this specifically in mind. Some of them in this book can't be destroyed until the players figure out something about the creature: what it is, how it thinks or operates, what unfinished task it may be trying to complete, etc.

That's one reason the envoys have all those non-combat skills: to help them solve the mystery behind each creature. Before introducing a creature into your game, think about whether or not your players' characters have the necessary abilities to get the information they need to defeat it. If not, there are always other ways to provide them with clues: local legends, the Prescient Dream Discipline, a knowledgeable (but not always cooperative) NPC—the list goes on. Just make sure you cover this angle thoroughly before beginning a game.

As a final note, sometimes an envoy will be forced to act in a way he normally wouldn't—if he was affected by the Evil Way Discipline Influence, for example. When this happens, either pass the player a note or take him aside and explain the situation to him. It's a good idea to pass an occasional blank note or call somebody into another room to say "Hi," just to keep all the players on their toes.

GAME BALANCE

Game balance is a somewhat delicate problem. For players, the fun of Chill comes from being scared. This can only happen when they feel that their characters are actually being threatened. Death must always be very close, but remember, dead characters can't be scared.

The trick here is to make the scenario difficult and interesting enough to challenge your players, but not so difficult that they get bored or give up. Here's a few tips:

1) When planning an encounter for the envoys with animals or other creatures that can be physically damaged, take a

careful look at the abilities and statistics of both sides—their Stamina, number of attacks, Attack Scores and their Evil Way or Art Disciplines. Then ask yourself two questions. Do the envoys have a chance? Do the creatures?

If the answer to either of the above questions is no, the encounter is unbalanced. It'll all be over—one way or the other—in seconds, and will be no fun for anyone. Toss the encounter out, and try it a different way.

2) As a rule of thumb, for *each* envoy in a combat situation, allow no more than one creature that can make Multiple Attacks. Also, if a creature has a relatively high Attack Number or some powerful Evil Way Disciplines, reduce the number of creatures participating in the fight until there are two or more envoys for every creature.

3) Until you're more familiar with how combat works, always err on the side of the players. In other words, if you're not sure which way a fight will go, take it easy on the envoys and not the creatures. You can always have more creatures show up, or even set up another encounter for the characters later.

4) If you're an experienced role-player, take note: combat in Chill is much quicker and deadlier than you may be used to. A single attack can kill or severely injure even the toughest of characters. The most exciting fights involve very few creatures. For example, if the envoys are going to encounter a pack of wolves, one wolf per character is plenty unless the envoys are well-armed or have time to get off several shots before the wolves get close enough to attack.

5) Many of the creatures described in this book are overwhelmingly powerful. They were designed for campaign play, and should only (if ever) enter combat with the players' characters after the envoys have a fair amount of experience under their belts. For instance, a group of rookie envoys would most likely be instantly decimated by an ambush by an onaqui. Let the party members cut their teeth on a few ghouls first—or vice versa.

Making Maps

Once you've plotted out your scenario, you'll need to make a rough map of each of the encounter areas for your own reference. This way, once the characters reach an area, you'll know exactly what it looks like.

You may also need to make player maps so that the players can see exactly where their characters are, whether it's where they're standing in a room or where that building is in a city. It's best to only make maps of areas in which combat will occur and to let the players discover the rest of the Chill world on their own. For instance, if you were to show the players a map of the entire city, they might see where the police station is, although their characters would have no way of knowing this information.

With a pencil, ruler, and some graph paper, you should be able to draw usable maps quickly and easily. For detailed encounter areas, each square on the paper should equal five feet. For larger areas, make the scale one square for every fifteen feet. You can map out vast areas by using hexagonally graphed paper and any convenient scale. And you can even make maps suitable for placing miniatures on by making the scale so that 1 inch equals 5 feet (25mm scale).

Elements of Horror

Fear is a product of the mind. The brain takes in a multitude of information every second, and that information is the source of all feelings. If the brain takes in enough information that is strange, improper, or unknown, it may cause the person to feel fear.

There is no one thing that causes fear in an average individual, it is always a combination of a number of these horrific elements that frighten a person. You may be afraid of spiders, but you won't be scared by looking at a dead tarantula under an exhibit glass. Now imagine that tarantula crawling up your bare leg, inch by inch. . . .

Current social norms and politics often have an influence over what makes a certain situation frightening. Consider trends in horror films over the years. During the 1950s, when the Cold War was the major political issue, a majority of horror films dealt with dangers coming from the sky, bent on the destruction of American civilization (for example, *The Thing,* and *20 Million Miles to Earth*). Japan produced a number of films about radioactive monsters reducing Tokyo to rubble, not unlike what happened to Hiroshima and Nagasaki. The '60s brought the Red Scare and McCarthyism to homes, and again the movies reflected our hidden fears. Films like *Invasion of the Body Snatchers* and *Village of the Damned* featured monsters that looked exactly like us and were secretly infiltrating our society.

With the late '70s came the "me" generation and the decline of the structured family unit. Suddenly the theaters were filled with films about evil children (for example, *It's Alive, The Brood,* and *The Exorcist*).

The most recent trend occurred in the mid-1980s. As more and more people moved out of the inner cities and into the relative safety of the suburbs, the horror film followed them and disrupted that illusion. *Halloween* (a brilliant film which led to the development of the "mad slasher" flick) was tremendously successful because it caused people to feel fear in a place which most of us had, up until then, considered impregnable: their own homes.

Hence the first rule of horror: the scariest things are often right in your own backyard. Altering familiar things into the strange and inexplicable is the best way to cause feelings of uneasiness and confusion in your players.

As was said before, there are a lot of little things that alone may not frighten anyone, but together can add up to a truly horrifying experience. Many of these elements are listed in the following paragraphs. Again, as the CM, you should not just concentrate on a single fear-inspiring thing, but instead integrate a number of them together to create a mood that your players and you can have a great time with.
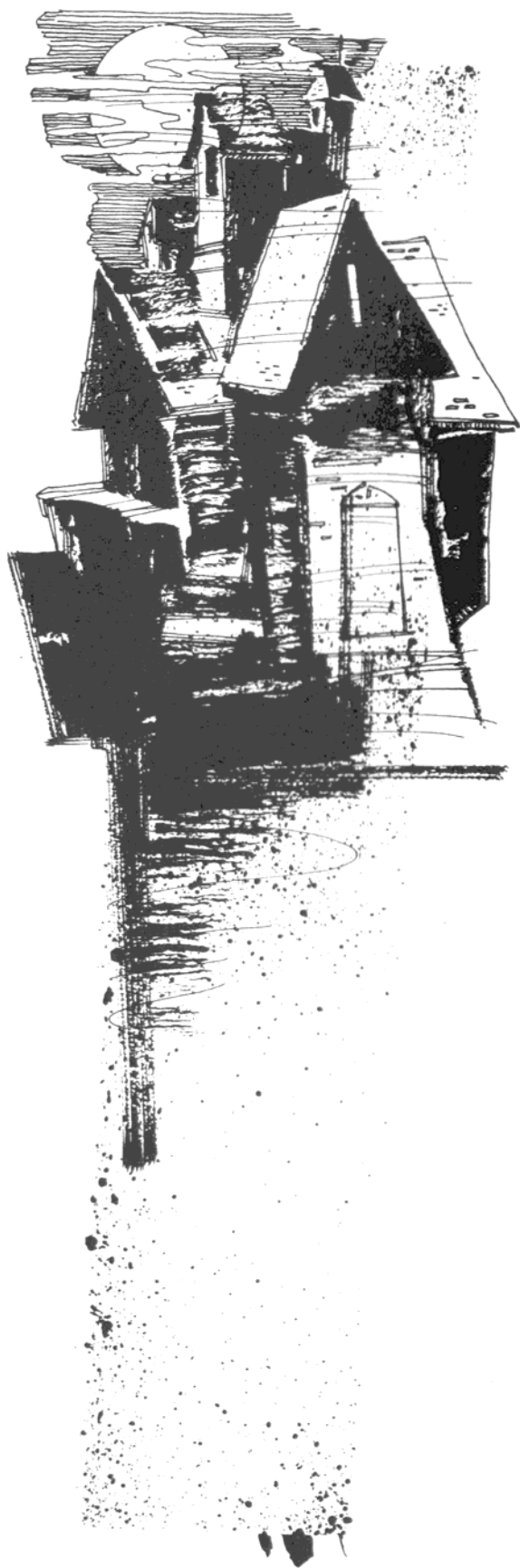
PSYCHOLOGICAL ELEMENTS

1) *Isolation.* Players are a lot easier to scare when their characters are physically cut off from normal society—and help. Isolation effectively removes a character from the safety and comforts of that which the rest of humanity enjoys. Because SAVE envoys belong to a secret organization, they are already isolated from the rest of society, and the chance that they'll be able to convince anyone else that there's a monster running around loose is extremely slim.

Isolate your players physically and mentally from the rest of the world. Have their car sabotaged or destroyed when they're fifty miles from the nearest town. Steal their radios. And most importantly, don't let them find out about it until it's too late for them to do anything about it.

2) *Mystery.* Keeping the full nature of the enemy a secret really builds suspense. Expecting to eventually run into something of an unknown level of power can be more frightening than actually confronting it face to face! Allow the players to gain enough information to feel like their characters are making progress, but at the same time they should never have a complete grasp of everything that's going on—at least not until the end of the scenario.

3) *Reversal.* One time that it's okay and even recommended that the players feel safe, or that they have control of a situation, is when they really don't. Players feel genuine shock and horror when all of their expectations are proven wrong and the circumstances suddenly turn against them. For example, imagine being trapped in a dark room all night, afraid to go outside because of the scratching at the door. With the dawn, the scratching abruptly ceases. You cautiously open the door to peek outside, and see that nothing is there. You close the door, but your sigh of relief catches in your throat as you notice the slash marks on the *inside* of the door.

4) *Tease.* In a good Chill scenario, the creatures seldom come right out and openly attack the envoys. In fact, actual combat with creatures of the Unknown should be a rare thing. Instead, the creatures should tease the characters, giving them the impression that they are vastly powerful (whether they are or not) and that they are merely toying with the envoys, as a cat plays with a doomed mouse. Fleeting glimpses of a leering mummy in a darkened hall; a ghost rattling its chains throughout the night, only to stop whenever a character climbs out of bed to investigate; a vampire that casually slams a character against a

wall, knocking the poor fool half senseless, then laughs, turns into a bat, and flies away—these are a few favorites.

PHYSICAL ELEMENTS

1) *The Senses*. People get scared and confused when their senses are somehow blocked off, particularly their sight or hearing. Darkness is a place where the Unknown likes to hide, and a noisy factory, for instance, is an incredibly bad place to be trapped in with a creature. The noise covers the sound of the creature's padding footsteps, and the complex maze of machinery creates hundreds of places where a beast could hide.

2) *Spooky Places*. There are certain locations where bad things are just bound to happen. Graveyards, mausoleums, the English moors, the Carpathian Mountains in Transylvania, long-abandoned houses, ghost towns, etc. A house that's been torn to pieces as if someone was looking for something can add an element of mystery as well. And just walking through a basement can make a character's hair stand on end, if the setting is properly described to his player.

3) *Lighting*. Darkness is bad, but poor lighting can be even worse. On a moonlit night, a character might be able to barely catch a glimpse of something leaping behind a tombstone just before a cloud obscures the sky. Similarly, flashes of lightning can allow a character to see something for only an instant, showing him that the figure is slowly working its way in his direction.

4) *Weather*. Storms are fine things in Chill. They can cause dusk to come early, cut off electricity, and muffle the sounds of shuffling feet or wings beating upon a window. A blizzard, for instance, could strand the characters in a building with a creature, miles from any kind of assistance.

5) *Things*. Remember: things don't have to be supernatural to cause fear. In the real world, people get scared all of the time. Rats scuttling around beneath the floorboards, dead bodies (both animal and human) turning up unexpectedly, terrified NPCs babbling about monsters they've seen, or, possibly worse, NPCs that are obviously frightened but refuse to tell the players why.

SETTING THE MOOD

Nothing helps people enjoy a game more than the atmosphere it is played in. The best atmosphere varies depending on the type of game you're playing, so in a Chill game you need to create a setting where it's easy to scare your players. Some of the ways to do this are listed below.

Keep in mind that these are only suggestions on how to optimize the atmosphere of a good game. If, for some reason or another, you can't employ some of these techniques, don't worry about it. A good CM can scare anybody, anywhere. Following these guidelines isn't essential, it'll just make things easier for you.

1) Play at night. You want the players to feel like there actually could be something out there in the blackness, just waiting for them to finish the session and make that long, lonely trek back home—in the dark.

2) As funny as it may seem at first, the proper background music can have a distinctly disturbing effect upon your players. (If it were at all possible, a recording of different noises and music would have been provided with this book.) Turn up the volume just a bit and talk over it when you're leading up to something big, or even if you just want to make your players nervous. Imagine the theme from *Jaws* or *Halloween* playing softly as the characters explore a mortuary at night. Good sources for this kind of music are horror film soundtracks.

3) Sound effect tapes are also highly effective, especially if the players don't know about them ahead of time. If you can manage to push the tension in the room to a fevered pitch and then play a recorded scream as loud as you can, your players will jump right out of their seats. Much more effective than telling them they hear a scream, don't you think? Other good effects to have are squeaking or slamming doors, creaking stairs, loud scratching noises, rattling chains, blowing winds, thunder, etc.

4) Use different voices for different characters, and speak as the character would in the situation he's in. Whisper conspiratorially when telling secrets, stutter when the character's scared, whine, screech, mumble, groan—role-play as best you can! Giving each NPC a slightly different voice makes each of them that much more identifiable and real for the players.

5) Use props. A photo of a cousin that no one else in the room has ever met could serve as a picture of a missing man, handed to the players by his distraught wife. Wear different hats. Dark glasses make a character harder to read, and might make the characters suspicious as to what the wearer has to hide (like a black eye, for instance). There are many things you can do here. Just remember that NPCs should add another layer of realism to the game and assist you in entangling your players in the world which you've weaved for them.

CAMPAIGN PLAY

A campaign game is one that stretches over many playing sessions, and even over a series of scenarios. The one thing that each scenario has in common is that each involves all or most of the same characters (and often the same NPCs, as well). The characters themselves link these scenarios together, like episodes of a TV show or books in a continuing series.

Chill is designed to allow a CM to set his campaign in any time period or location, although the easiest time to play in is either contemporary or Victorian. Beginning players usually find modern times to be the most fun to play because they're more familiar with the surroundings. More experienced players find that they can enjoy a number of different settings, some of which are listed in *Sub-genres* below.

When first starting up a campaign, do all of the same things that you would when setting a scenario. In the case of scenarios, however, you'll probably want to set up an even more-powerful and crafty antagonist. The players might not even encounter this creature until after several scenarios in which they manage to defeat some of its underlings.

This has several effects. First, it allows the players to slowly become aware that there's something very powerful and very evil out there that has been orchestrating all of the problems they've faced so far. Second, the characters will not actually have to confront this creature even briefly until they've got some experience under their belts. Third, it gives you a chance to come up with even more twisted and involved plots to entangle the characters in. Lastly, it keeps the players' emotions high, even between scenarios, which translates into even more fun for everyone involved.

A campaign involves a lot more work for you, but it also brings a corresponding amount of enjoyment. Designing a campaign allows you to create a world of your own of incredible depth and complexity: a horrific world of adventure where there's never a boring moment.

If you're daunted by this task, start off by running any scenario or series of scenarios you like. With a little inspiration, you should be able to later work these into a more complex plotline at your own convenience. If you're running short of ideas of your own, check out the *Chill Bibliography* section following for a wealth of tried and true sources.

Sub-genres

There are many different types of horror in film and literature today. Besides the traditional horror of *Dracula*, there's the modern horror of *Halloween*, the psychological horror of *Psycho*, the future horror of *Alien* and the comic horror of *An American Werewolf in London*. Similarly, there are just as many types of Chill campaigns, and you should feel free to run whichever type you like.

It's not engraved in stone that the characters are only allowed to fight creatures of the Unknown. A demented, yet crafty killer might attract the attention of SAVE just as much as a walking mummy would. Characters that catch a more mundane killer can even turn him in to the police and claim credit for having captured him (and maybe even receive a reward).

Also, there's no reason that the characters have to be envoys of SAVE, especially if you're playing in a time period before SAVE was founded in 1844. This will isolate the players even more than usual, as nobody but nobody will ever believe that they're chasing after a creature. Plus, there's absolutely no support system in place to help them out should they ever get into a spot where they need it.

One of the things you need to pay attention to if you set up a campaign in a time period other than the present is the different level of technology, particularly as it pertains to weaponry. In general, the more primitive the technology, the shorter the range of a weapon and the lower its Strike Rank. Conversely, futuristic weapons will both be more accurate and able to hit targets at greater distances.

Also, the more primitive the setting, the more powerful the creatures will seem. After all, it's a lot easier to unload a bandolier of silver machine gun slugs into a werewolf at twenty feet than to stab the creature through the heart with a silver-tipped cane. On the other hand, creatures in the future will be forced to be more subtle in their manipulations of humanity, and will therefore be much harder to find.

In the near future, Mayfair Games will be releasing a number of sub-genre books describing how to set up and play in different eras and with different attitudes. Until then, you're more than welcome to devise an atypical campaign on your own. For some good examples of how to properly pull off these alternate types of Chill campaigns, look to the film section of the *Chill Bibliography* section below.

Other Times and Other Places

Chill campaigns obviously don't have to be set in the here-and-now. There are other worlds just as exciting, such as Victorian London (foggy, gaslit streets) and the pulp age of the 1920s (who knows what evil lurks . . . ?). It would be impossible to try and describe all these variations within the space provided, so the following hints will have to suffice for now.

Even when gaming in another time and place, many of the elements of a horror campaign will stay the same. Consider where and when you want your campaign to be set, and then review the *Elements of Horror*—Isolation, Strange Environment, Mystery, Reversal, and Tease. Each of these will still come in handy, regardless of your campaign setting.

You want your players to be comfortable with the setting so that they will be properly horrified when the chills begin, so your first step is to become very familiar with your proposed setting. Read a couple of novels set in that period, and do a little research. What are the most common forms of transport—for cross-town trips and trips around the world? What do people eat? What are the social customs? What are the social levels, and how distinct are they? How are monetary matters dealt with? Consider what activities the characters might get involved in, and research (or simply decide) which are illegal and what to do when a law is broken.

Weapons will most likely come into play no matter what the time or place. Melee weapons and most ranged weapons other than guns have changed very little over the last several hundred years. Firearms have slowly gotten better since they were introduced.

What about other technology? Can the characters make a telephone call? Photograph a suspect? Telegraph to Paris? The timeline that follows provides a rough answer to some of these questions, but you must apply what you find to your own situation. For example, the telegraph was introduced in 1844, but telegraph wires didn't spring up world-wide

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Timeline

1801	Submarine		1889	Adolf Hitler born
1807	London streets gaslit		1890	Antitoxins; global influenza
1810	Canned food; Pompeii excavated		1896	Radioactivity
1814	Steam locomotive		1900	Automobiles
1821	Sound reproduction		1903	Wright brothers fly
1822	Boston streets gaslit		1904	Telegraphic transmission of photographs
1827	Sulfur friction matches		1906	San Francisco earthquake
1829	Photography		1908	Ford's Model T
1831	Chloroform; Cholera pandemic (Europe and Asia); French Foreign Legion		1910	Halley's comet
1833	Horse trolleys and hansom cabs		1912	Titanic sinks; Parachute
1835	"Burglar-proof" safe		1918	Global influenza
1836	Voltaic cell (battery)		1920	200,000 die in Chinese earthquakes; U.S. Prohibition; Nazi Party formed
1838	Commercial ocean-going steamers		1921	Regular radio broadcasts; Ku Klux Klan becomes active (again)
1844	Telegraph		1922	King Tutankhamen's tomb unsealed
1847	California gold discovered		1928	Geiger counter; television
1850	Bunsen burner		1930	X-rays; Photoflash bulb; Pluto discovered
1853	Colt revolvers; Hypodermic syringe		1935	Radar
1860	Typewriter		1937	Hindenburg (dirigible) burns
1861	Refrigerator		1938	Ballpoint pen
1862	Gatling machine gun		1939	Commercial transatlantic flights
1865	Transatlantic telegraph; Antiseptic surgery		1942	Computer; Magnetic tape recorder
1866	Dynamite		1945	Atomic bomb
1869	Suez canal		1947	Flying saucers reported
1871	Chicago fire		1956	Transatlantic telephone
1875	Troy discovered		1958	Satellites
1876	Telephone		1961	Manned space travel
1877	Phonograph		1965	East coast (U.S.) blackout
1878	Microphone; New Scotland Yard; London streets lit electrically		1969	Commercial supersonic flights; Manned moon landing
1879	London telephone exchange		1975	Personal computers; Hand-held calculators
1880	Canned fruits and meats sold		1978	917 of the People's Temple die in mass murder/ suicide, Guyana
1885	Individuality of fingerprints; Photographic paper		1985	Portable computers
1888	Electric motor; Kodak camera; Jack the Ripper			

A CHILL BIBLIOGRAPHY

As a lover of horror you're not alone out there. Horror books can consistently be found on the best-seller lists, horror movies are more popular today than ever before, and a number of horrific television shows have garnered quite a following over the years. Many people like to be scared and are willing to pay for it. Some even enjoy role-playing fear-stricken souls. (But you already knew that, didn't you?)

So when you, as a CM, run dry of ideas or find yourself struggling to come up with effective ways to run chills up and down your players' spines, fear not. There is a nearly inexhaustible supply of good concepts out there, just waiting to be introduced into your game. Although it's impossible to give a complete list of good reference materials here, those shown below are some of the finest. For additional or newer sources, check out the horror sections in your local library, bookstore, or video store, and regularly consult the late night TV listings.

Books

- *DRACULA* BY BRAM STOKER
- *FRANKENSTEIN* BY MARY SHELLEY
- *DR. JEKYLL AND MR. HYDE* BY ROBERT LOUIS STEVENSON
- *THE HAUNTING OF HILL HOUSE* AND SEVERAL STORIES BY SHIRLEY JACKSON
- *PSYCHO* BY ROBERT BLOCH
- *SOMETHING WICKED THIS WAY COMES* BY RAY BRADBURY
- *SHE* BY H. RIDER HAGGARD
- *THOSE WHO HUNT THE NIGHT* BY BARBARA HAMBLY
- *THE AMITYVILLE HORROR* BY JAY ANSON
- *THE HOLMES-DRACULA FILE* AND *THE DRACULA TAPES* BY FRED SABERHAGEN
- SEVERAL TALES AND POEMS BY EDGAR ALLEN POE
- ANY UNIVERSITY ABNORMAL PSYCHOLOGY TEXT
- VIRTUALLY ANYTHING BY THE FOLLOWING AUTHORS:
  - V. C. ANDREWS
  - CLIVE BARKER
  - RAMSEY CAMPBELL
  - ROBIN COOK
  - DAPHNE DUMAURIER
  - JOHN FARRIS
  - WILLIAM GIBSON
  - STEPHEN KING
  - DEAN R. KOONTZ
  - GRAHAM MASTERSON
  - ANNE RICE
  - PETER STRAUB

Movies

- TRADITIONAL HORROR
  - *DRACULA*
  - FRANKENSTEIN
  - FRIGHT NIGHT
  - THE EXORCIST
  - THE HAUNTING
  - THE LOST BOYS
  - THE MUMMY
  - THEM
  - TREMORS
  - VILLAGE OF THE DAMNED
  - THE WOLFMAN
  - ANY 1960s HAMMER FILM (THE ONES WITH PETER CUSHING AND CHRISTOPHER LEE).
- MODERN HORROR
  - THE BROOD
  - THE HIDDEN
  - THE HITCHER
  - THE HOWLING
  - IT'S ALIVE
  - *A NIGHTMARE ON ELM STREET*
  - WOLFEN

- ANYTHING BY JOHN CARPENTER, ESPECIALLY:
  - *ESCAPE FROM NEW YORK*
  - THE FOG
  - HALLOWEEN
  - *THEY LIVE*
  - THE THING
- PSYCHOLOGICAL HORROR
  - BLUE VELVET
  - ERASERHEAD
  - THE HUNGER
  - INVASION OF THE BODY SNATCHERS
  - MANIAC
  - ROSEMARY'S BABY
  - THE SHINING
  - ANYTHING DIRECTED BY ALFRED HITCHCOCK
- FUTURE HORROR
  - *2001: A SPACE ODYSSEY*
  - ALIEN(S)
  - TEMINATOR
- COMEDY HORROR
  - AN AMERICAN WEREWOLF IN LONDON
  - GHOSTBUSTERS (I AND II)
  - LOVE AT FIRST BITE
  - RETURN OF THE LIVING DEAD
  - YOUNG FRANKENSTEIN
  - HAUNTED HONEYMOON
- ELEMENTS OF HORROR
  - *BRAZIL*
  - *CAT PEOPLE*
  - FATAL ATTRACTION
  - GODZILLA
  - JAWS

TV

- DARK SHADOWS
- FREDDY'S NIGHTMARES
- FRIDAY THE 13TH: THE SERIES
- MONTSERS
- NIGHT GALLERY
- THE DARKSIDE
- THE TWILIGHT ZONE

Comics

- ANY '50s PULP HORROR COMICS
- *SANDMAN* PUBLISHED BY DC COMICS
- *SWAMP THING* BY DC COMICS
- *DOOM PATROL* BY DC COMICS
- *HELLBLAZER* BY DC COMICS
- *JUDGE DREDD*, DISTRIBUTED BY QUALITY COMIC
- *GRENDEL* BY COMICO
- *I, VAMPIRE* BY MARVEL COMICS
- *CREATURES ON THE LOOSE* BY MARVEL COMICS
- *WEREWOLF BY NIGHT* BY MARVEL COMICS
- *GHOST RIDER* BY MARVEL COMICS
- *THE VAMPIRE LESTAT* BY INNOVATION COMICS
- *BLOOD* BY EPIC COMICS

overnight. Your party won't find a telegraph office in town before 1845 (unless you're running a campaign in an alternate world), but how about 1850? 1870? The smaller the town and the more remote its location, the less likely it will be to have "modern" services and comforts.

What skills are available? Again, most of these will stay the same, regardless of the period, but a few change. The Computer Skill obviously won't be useful until computers are invented; the Electronics Skill can't be used until there are electronic gadgets in the world. 19th Century Aquatics Skill doesn't use scuba equipment; explosives are much trickier and prone to accidents before dynamite and blasting caps. Use the timeline, your own research, and common sense to determine how character abilities differ in your campaign's setting.

Creatures of the Unknown will be just as nasty, however, regardless of the time and place. However, SAVE's Disciplines of the Art were developed over a period of time; if you want to throw an unexpected curve at your players, tell them that certain disciplines aren't available just yet. It might make an interesting scenario or campaign to *develop* a few current disciplines! If you're playing in the future, or in an alternate world, other disciplines might also be available.

Playing in the future, though, can be difficult—the strangeness of a futuristic world can distract from the strangeness of a horror story. Several of the main *Elements of Horror* mentioned above—especially Isolation, Strange Environment, and Reversal—depend on characters feeling initially comfortable with their "world," which is not necessarily true of a world set in future times.

On the other hand, many players are familiar with science fictional futures, and some settings suitably emphasize one or more elements of horror. The isolation in *Alien* is very effective ("In space, no one can hear you scream."), but this future is only a few years away, and in most ways familiar to today's world. Watch for **Cyber-Chill** for futuristic play in the world of Chill.

You'll notice that the following timeline begins in 1800, even though SAVE wasn't established until 1844. First, this tells you what inventions are being developed during the early days of SAVE. Each listing is a "first" (or nearly so); widespread use of the item or technology doesn't come for several years. For example, the first Voltaic battery is constructed in 1836. Thus, practical batteries aren't available before 1836, and then only rarely for several years later. An enterprising character, who just happens to be familiar with Volta's work, could put one together during the next few years. By 1850, the first battery-operated devices are starting to become available, and by 1890 a character who knows what he's doing should have little trouble using one.

And second, just because SAVE wasn't established in our world until 1844, this doesn't mean that it didn't begin earlier in your own world. Why not 1800? 900? 56 B.C.? For that matter, we can't require that your player characters be SAVE envoys. The Unknown has been active since long before 1844, and normal people have been running afoul of it for just as long.

The following is a mere sampling of the technological developments and possible Unknown-caused disasters of the last 200 years, but this list is nowhere near complete. Start with it, and add to it as you have time.

THE SUPPORTING CAST

By now you can see that, as the Chill Master, you stay as busy as the Vice President of the United States, handling the many events of a Chill scenario. One of your most demanding tasks is to play all of the creatures, people, and animals that the players' characters meet during a SAVE mission. This was discussed briefly in **Running Chill**, previously. Following are a few suggestions to make the whole process easier. First of all, though, we'd better go through the three types of beings envoys may encounter in a Chill scenario:

1) *Non-Player Characters.* All living characters who aren't PCs. Notice that this may include animals and creatures.

2) *Animals.* All normal, non-human beings that live in the Known world—from goldfish to elephants.

3) *Creatures.* All beings that are neither human nor regular animals—anything from pools of living slime to the Deceiver himself!

Now for a quick tour through the reactions of all beings (living or not) that you, the CM, may have walk through the world of Chill.

NON-PLAYER CHARACTERS

Encounters with other individuals comprise one of the most important elements in a Chill scenario. During their travels, envoys will come across all kinds of folks—from simple passers-by to Non-Player Characters (NPCs) who may become important in the scenario. For the time being, let's break these into two types of folk that characters might meet: minor and major NPCs.

Minor NPCs

Minor NPCs include everyone you put into a Chill scenario to set the atmosphere; they provide simple actions and encounters that make the game more enjoyable. Minor NPCs don't have to react to PCs in any special or complicated manner: they're the street sweepers the PCs pass on the streets, the clerks they see in the shops, or the librarian at the university library who helps them find books about zombies. For the most part, minor NPCs perform simple functions: they do their jobs, and they fill in a true-to-life background for the scenario—just like the people in the real world whom the players meet but never get to know. But, if you wish, you can use the following list to determine reactions and add some variety. And remember, many people are complex—you might roll twice on the list for some NPCs! Make a percent roll and role-play the resulting attitude

using the list below.

If the PCs try to deal with a minor NPC in a special way—persuading him, asking for aid, threatening violence—simply go to the following **Direct Action Key** used for major NPCs. After all, if they make a big deal out of a minor NPC, he should be treated with a little more dignity!

One final, important note. You don't have to follow any of these suggestions: just keep some of them in mind and play the minor NPCs sensibly. Remember, if players don't get some atmosphere, they may suffocate (or smother you, instead). Now, on to more important NPCs.

Major NPCs

Unlike minor NPCs, major NPCs are those who can significantly affect the plot of a scenario: they have a part to play in the story. These NPCs can be anyone from the caretaker in a ghoul-infested cemetery (who may be very aware of snooping PCs), to the policeman who comes across a party breaking into a haunted house (he probably won't be able to tell the player characters from run-of-the-mill burglars, no matter how they protest), to the major villain of the scenario.

One word of caution before we proceed: all this material about how major NPCs react is mainly for NPCs like the caretaker and the policeman—those who may or may not play a major part in the scenario. The big villains and any other characters who are absolutely necessary to the storyline are a different story altogether: any Chill Master must have

N P C ATTITUDE LIST

D% Roll	**Attitude**
01-05:	*Angry.* This NPC is furious about something. Even though the party has nothing to do with the anger, it's a sticky situation. Any PC who insults or argues with the NPC must make a successful General Personality Check; otherwise, a fight breaks out.
06-10:	*Annoyed.* This NPC is annoyed and tries to cut short any encounter.
11-15:	*Antagonistic.* This NPC is simply looking for trouble, speaking harshly to the PC. If insulted or threatened, the NPC becomes Angry or Annoyed.
16-20:	*Bored.* This NPC is bored and tired, unwilling to be disturbed. He can provide no information of value unless a PC is able to persuade him.
21-25:	*Brisk.* This NPC provides fast and efficient service, but only what is required of him. All in all, he's rather dull.
26-30:	*Bungling.* Poor fellow! He's trying his best, but he can't seem to get his work straight. If he's helping a PC, he is likely to make a mistake.
31-35:	*Closed.* The person who normally does this job isn't at work. Any replacement cannot assist the PCs very much; he has no useful information.
36-40:	*Eager.* This person really wants to help, and does so quickly—so quickly, in fact, that he has a base chance of 40 of making mistakes.
41-45:	*Efficient.* This NPC is fast and accurate. He may even provide helpful extra information.
46-50:	*Flirtatious.* This NPC flirts with any PC of the opposite sex. A successful Specific Personality Check by the PC results in excellent service. A C result means that the NPC has fallen in "love at first sight."
51-55:	*Friendly.* The friendly NPC provides pleasing and rewarding encounters with PCs, offering information, helpful assistance, and anything extra you, the CM, want to provide.
56-60:	*Harassed.* This NPC has had a rough day. He's short-tempered and prone to make mistakes.
61-65:	*Hostile.* Any NPC who is hostile deals with the PCs only under threat. He gives false information, and may intend some of it to hurt the PCs.
66-70:	*Hurried.* This NPC has no time to talk, and he is leaving work for some reason. (Maybe because it's getting dark?)
71-75:	*Inquisitive.* This NPC asks friendly questions about PC business. Friendly questions, but who knows about the asker?
76-80:	*Nervous.* A nervous NPC worries about details, counts change three or four times, and generally makes everybody around him nervous, too.
81-85:	*Scornful.* Simply put, this NPC knows it all. A very self-important, stuffy person, whose time the party is wasting.
86-90:	*Slow.* This NPC is friendly enough, but slow to provide any information or assistance.
91-95:	*Suspicious.* This NPC asks too many questions: what's your authority? purpose? ancestry? The questions are far from friendly.
96-100:	*Uncooperative.* This NPC is a real pain— not helpful in the slightest, even if it's his job to provide assistance.

a pretty fair idea how his necessary characters are going to react. If the mission deals with say, a coven of warlocks, you should be familiar with almost everything the head warlock might do; you shouldn't have to make reaction rolls to see how the warlock is going to handle trespassers.

Back to the business at hand. Basically, NPC Reaction Checks fall into two groups, which we'll call Situation Checks and Response Checks.

Situation Checks

Occasionally, situations occur that NPCs might react to. If their reaction isn't obvious, or if you don't already know how you want them to react, you might roll 1D10 once or twice and consult either or both of the following tables:

Degree of Interest
1D10

Die Roll	Result
1-2	Not interested
3-4	Slightly interested
5-7	Moderately interested
8-9	Highly interested
10	Intensely interested

Degree of Trust
1D10

Die Roll	Result
1	Hostile; completely prejudiced against the party
2-3	Inclined to doubt and distrust the party
4-7	Neutral
8-9	Inclined to trust and believe the party
10	Very friendly; completely prejudiced in favor of the party

Let's use an example. Officer O'Malley is walking his beat by the Hartford House, an old, abandoned mansion. Suddenly, he hears the sound of gunshots. A good policeman, O'Malley goes to investigate (no need for a reaction roll here: it's part of his job). To check his likelihood of believing the party, the Chill Master rolls 1D10 on the Degree of Trust table. The result is a 3—O'Malley is unlikely to believe the story he's about to hear from the party. He loosens his gun in his holster, and runs toward the house. To find out what happens to the envoys, we must move on to the second type of Reaction Check.

Response Checks

Responses involve face-to-face encounters: situations in which the PCs can argue, con, flatter, flirt, and threaten as they try to influence an NPC. Response Checks show how NPCs react to these face-to-face meetings. The following are the most common Reaction Checks in role-playing, so read carefully.

Responses are resolved like Opposed Skill Checks, but this time it's the PC's basic ability versus the NPC's basic ability. If the PC attempting the action rolls a result level higher than the NPC's result level, the action succeeds, and the NPC responds (somewhat) as the PC wants him to. Some

responses, however, are less likely than others. For instance, an NPC is more likely to "loan" the PC 50 cents than ten dollars, and is more likely to believe a little white lie than a whopper.

Therefore, the more likely the action being attempted is, the more likely it is to succeed: you should raise the PC's Target# by up to +30. The less likely the action being attempted is, the less likely it is to succeed: you should reduce the PC's Target# by as much as half.

Similarly, some NPCs are more likely to go along with the PC's attempted action than others. The more willing they are, the lower their Target# should be, and vice versa. You might modify an NPC's Target# based on a randomly generated attitude, degree of interest or degree of trust, or other factors.

Use the table below to determine which abilities to use for this check.

Action Attempted	PC's Ability vs. NPC's Ability
Request	PER vs. PER
Lying, conning	PER vs. PCN
Persuasion	PER vs. WPR
Threats and intimidation	WPR vs. WPR

Request. There is a wide range of possible requests. Some are routine, giving pluses to the PC: "Could you tell me how to get to Hamilton Street?;" "May I borrow a dime for a phone call?;" "Have you seen a big, black dog that answers to the name of Tiny?"

Others ask the NPC to go a little out of his way to lend a hand. These have few modifiers in either direction. "Officer, my friend accidentally shot himself in the foot while cleaning a gun. Would you give us a hand in getting him to the hospital?"

And still others ask a great deal of the NPC, including the possibility of danger. These are the type that reduce a PC's Target#: "Officer, a madman with a gun is lurking upstairs. Would you help us bring him to justice?"

Lying, Conning. The PC tells a false story to the NPC, hoping that he'll believe him and act accordingly: "Gunshot? No gunshot came from in here, although I think I heard something from the house next door." Failure means that the NPC sees through the lie; he will automatically react with hostility.

Persuasion. The PC tries to influence the attitude or opinion of the NPC: "Look, there's been a little trouble here, but nobody was hurt. We have it well in hand. Thanks anyway, Officer." If the PCs are telling the truth with this story, they are using Persuasion; if, in fact, someone has been hurt, the reaction is checked as Lying or Conning. Failure means that the PC fails to persuade the NPC.

Threats and Intimidation. Here the PC tries to bully the NPC, hoping to scare him into doing what he wants: "Look, buddy, we don't need your help. Why don't you go on your way before this gun goes off again?" Failure means the NPC

reacts with anger, and the PC is likely to have a fight on his hands.

Response Results

Failure. The PC's attempted influence fails. Results depend on the type of persuasion or request (see above).

The PC succeeds by 1 result level. (The PC has obtained an L result on his Response Check.) The NPC considers the idea, offer, or threat, but remains uncertain.

The PC succeeds by 2 result levels. (The PC has obtained an M result on his Response Check.) The NPC takes some limited action to do what the PC wants.

The PC succeeds by 3 result levels. (The PC has obtained an H result on his Response Check.) The NPC gladly helps the PC, as long as he doesn't have to take a risk.

The PC succeeds by 4 result levels. (The PC has obtained a C result on his Response Check.) The NPC gladly does anything the PC desires within reason (beyond reason would include sacrificing his life or harming an innocent person).

As CM, you may adjust these reactions according to what he feels is reasonable for the situation.

Back to our policeman for an example of a Response Check: Officer O'Malley rushes up to the house. He asks the PCs (who were shooting at ghosts) if anyone was injured, plus who fired the shots and why. Then he asks to see the gun, and he probably searches the house. Now the Response Check comes into play: the officer has several unanswered questions. What was the PC trying to shoot? Why are they at the mansion in the first place?

Doctor Tom Simpson is a very honest fellow. He's going to have trouble making up a story about this one. He conjures up a tale about visiting his old childhood home, and says that a rat startled him in an upstairs bedroom. Because Dr. Tom is Lying or Conning, his player will roll a Specific Personality Check. Because Tom is basically honest (he's a bad liar), the CM applies a -5 modifier to his roll; because the story is somewhat unlikely, another -10 modifier is applied. With Dr. Tom's Personality Score of 67, his player's Target# on this roll is 52 (67 - 5 - 10 = 52). Well, O'Malley is a fairly sharp policeman: his Perception Score is 70. Dr. Tom's player rolls a 44, for an M result, but the CM rolls

a 22 for O'Malley, for an H result. The perceptive Officer O'Malley knows that Dr. Tom is lying; he puts handcuffs on him, and suggests that the rest of the group come with him down to the station.

Aside from those situations covered by Situation and Response Checks, there is at least one other—bit shady—way that PCs interact with NPCs.

BRIBERY

It does happen: sometimes money talks better than a PC with a Personality Score of 90. At times, PCs may have no other choice but to use bribery because of their unusual opponents and the secrecy of their mission. Sometimes, a bribe or two doesn't hurt, perhaps to a border guard, or to a librarian in charge of secret documents. No matter where or when an attempted bribe takes place, you should use the following steps to see what happens:

1) Allow the PC to make the bribery offer.

2) Assign a base chance of 30 for dishonesty for the NPC. Modify the base chance by the PC's honesty and profession, and the frequency of bribe attempts; the result is the Target# for the attempt. The modifier can be greater or less than this (CM's discretion).

3) If the NPC is honest (70 percent of the time, according to our guidelines), he refuses the bribe, and he has a good chance of being outraged by the offer. To check, make another percent roll: if the number rolled is 30 or less, the NPC is outraged ; if the number is higher than 31, the NPC simply refuses outright. An outraged NPC attempts to report the bribe and turns "the briber" over to the police or other authorities.

4) If the NPC is dishonest, he may not think he's
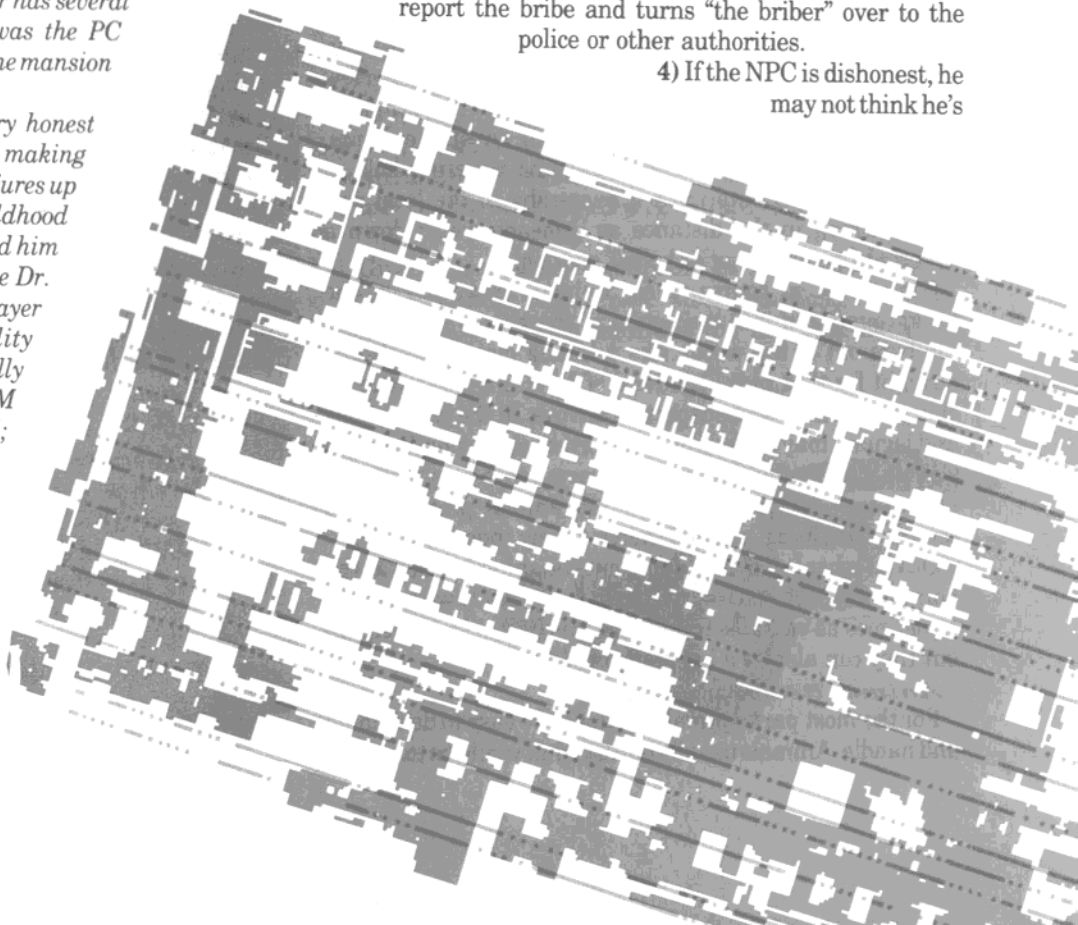
been offered enough. The chart below suggests the minimum payment that such an NPC expects, according to his profession:

BRIBERY CHART

Payment+	Profession
$10	Soldier, guard, militia, police, civil servant
$100	Military or police officer, minor politician
$1,000	Higher ranking officer, political appointee, judge, lawyer, professional, executive
$10,000	Mayor, governor, general, high court officials, treasurers, bankers
$100,000	Ministers, heads of state

The bribes listed are in current U.S. dollars. Adjust the amount for time and place of the Chill scenario.

You should use your judgment if the bribe is not money, but an item: the item's value to the NPC is more important than its market value. A professor, for example, who would probably not accept a bribe of less than $1000, might be swayed by the offer of a $300 rare book if it is one that he could use in his studies.

5) If the bribe is too low, roll another check for NPC outrage, following the rule in the preceding Step 3.

Normally, NPCs will not perform illegal actions that threaten their lives. Nor would they risk their safety or their jobs beyond reason.

ANIMALS

Almost any animal that can be imagined will fit in a Chill scenario—possibly even some beasts that haven't been imagined yet. Animals can fill the background of quite a few normal situations: cows grazing peacefully in a New England countryside, birds singing in a German forest, elephants, gazelles, and giraffes sharing the same watering hole in Africa, mole-rats entertaining passersby in the local zoo, dogs barking in the distance as someone walks down a deserted London street—the list goes on.

Sometimes, of course, these animals move out of the background and into the action of the game: a huge bear lumbers out of the woods like a killing machine, heading straight for that nice little herd of New England cattle, or charging a party of unsuspecting envoys. In the jungle, lions and jaguars may strike from any corner; and around a lesser zombie master, the countryside swarms with flies, rats, and vultures. A hungry animal, or an animal protecting its territory or young, can be a fierce enemy indeed.

On the other hand, pets and domestic animals (such as the horse a player character rides) can work closely with people, sometimes as valuable friends. These beasts can be helpful, but they can also be a big responsibility.

Animal Reactions

For the most part, animal reactions are easy to determine and handle. Animals usually do just what would be expected:

horses pull carriages, big cats stalk their prey, and bats hang from dim, sheltered ceilings by day, waiting for the night to fall.

Some situations, however, call for an animal reaction. As CM, you should check for a reaction in these three cases:

1) *Violence.* Animals always respond to violent situations. Perhaps the animal is attacked by a creature or a human, perhaps someone fires a gun in the animal's direction, or perhaps the animal sees combat nearby.

2) *Approaching Danger.* Animals can sense approaching danger, particularly if it threatens them. However, because they aren't as bright as humans (or so humans think, anyway), they may feel threatened when no danger exists. Certainly, they react to a predator or a hostile human, but they may react just as wildly to a crumpled piece of paper blown down the sidewalk in a sudden gust of wind.

Animals have keen senses, so they may detect danger before characters notice anything is wrong. When a threat approaches, the range of an animal's senses surpass a human's by at least 50%. Add that amount to the human range of senses, expanding the range even more if the animal is a predator, such as a leopard or wolf.

You, the CM, may roll a General Perception Check for an animal or groups of animals to determine if they sense approaching danger. But you shouldn't forget that you're running the game: at any time, using judgment and common sense, you may have the animals react—whether to nothing in particular, or to a real danger.

3) *The Unknown.* Animals can sense uses of the Evil Way or the presence of creatures from the Unknown, even when humans do not notice these things. An animal has a base chance of 20 to sense these occurrences up to 200 feet away. Sensing the Evil Way or a creature from the Unknown always causes a reaction.

Because animal senses are keener than those of envoys, characters may try to carry pets around as a sort of furry alarm system. This could take some of the surprise and mystery out of a Chill scenario. You should make sure to throw in quite a few false alarms so that the PCs do not use animals in this manner: have the horses grow restless for no reason except the shadow of a bird passing overhead; have the dog bark at nothing. False alarms add suspense to the

game and keep players on their toes.

Now that it's clear when an animal reacts, its time to determine what the beast actually does. Roll 1D10 and consult the following table:

ANIMAL REACTIONS TABLE

Roll 1D10	Reaction
1-3:	The animal becomes skittish, noisy, and hard to control. Only a master's full attention can keep such a frightened pet in line. If the master has other things to think about, the animal takes off to an area no more than 20 feet away (measured from the point where the Reaction began). An L result level is necessary for calming rolls (see below).
4-7:	The animal turns and runs from whatever scared it. No one can control the animal for at least 1 round. Riders or drivers of animals must make the appropriate checks to avoid falls or accidents. An M result level is necessary for calming rolls.
8-9:	The animal turns wildly, attacking whatever has caused the reaction. Riders or drivers must make checks as in previous result. Under these circumstances, a small dog would attack a lion, even though he obviously couldn't win such a struggle. An H result level is necessary for calming rolls.
10:	The animal attacks the nearest individual, no matter if he is human, an animal, or a creature. (The victim could even be the animal's master.) Still, if the crazed animal is an envoy's pet, the PC has a bit of an advantage: he makes a General Personality Check to see if his pet turns on him. If he passes the check, the pet turns on the closest alternative target. A C result level is necessary for calming rolls.
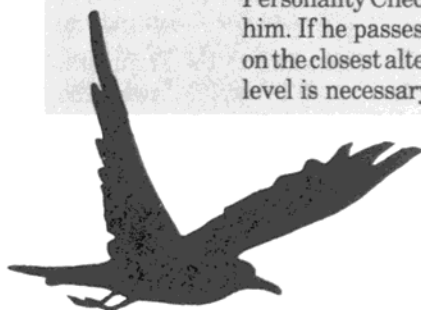
Now that the animal is all stirred up, how is it calmed down? Well, a wild animal isn't going to calm down easily—it doesn't trust PCs in the first place. Mounts and pets, however, relax when one of three things happens:

Threat Removed. Whatever stirred the animal goes away. (And a lot of creatures aren't polite: they just won't leave when someone asks them to!)

Out of Range. If an animal has been frightened by the Evil Way, it calms down when the source is over 200 feet away.

Calming. Calming is an attempt by a character to steady his horse or pet. The character rolls a Specific Animal Handling Check, opposed by the animal's Willpower. (See the Animal Handling Skill to resolve this check.)

Now for an example of calming. Doctor Alan Chesterfield is riding his horse, Old Faithful, down a deserted road, when he hears a bobcat snarl nearby. The CM rolls to see if Old Faithful reacts: he rolls an 8, and discovers that Old Faithful is definitely spooked—the poor horse gallops like a Derby winner into the underbrush, straight in the direction of the noise!

Well, Doc Chesterfield is in deep trouble now. Before he falls off the horse and breaks his neck, or before they both become bobcat brunch, Chesterfield has to calm Old Faithful. First, Chesterfield's player must pass a General Agility Check to see if his character stays on horseback. Chesterfield's Agility Score is 50, and his player rolls a 42. Somehow, Chesterfield clings to Old Faithful's mane and stays aboard. Now Chesterfield's player can check for calming. He rolls against his character's Animal Handling Skill of 72, and gets a 59 for an M result. The CM, rolling against the horse's Willpower of 22, rolls an 82—a failure. Chesterfield's player has succeeded by 2 result levels, so the doctor successfully calms the horse from its original H reaction to an L reaction—it takes his full concentration, but Chesterfield is able to keep Old Faithful under control until they are safely away from the bobcat.

Given this process, you should be able to manage any animal reaction that arises. More complicated (but less noble) kinds of reactions await the unsuspecting player characters.

CREATURES

Since a Chill scenario is a journey into horror, your use of monsters and creatures can make a huge difference in how much your players enjoy the game. Each creature should act in a way that produces the most terror. A rigid system of required actions would interfere, locking creatures into unwanted reactions. Controlled monsters and creatures (such as the animated dead version of a zombie) follow the commands of their master. Intelligent creatures should be played as cunning and thoroughly evil beings.

While most creatures from the Unknown are followers of the Evil Way, PCs may have reason to negotiate with them from time to time. You should allow this only rarely, and in the most extreme situations.

To determine creature reactions, use the normal NPC system described previously (p. 117). Even if the result is very favorable, creatures never agree honestly to give up their goals or possessions: they never "mend their ways." A positive reaction probably means the creature is lying to buy time.

NPCs AND THE UNKNOWN

One of the most difficult forms of persuasion that PCs can (and will) try is to convince NPCs that something unusual is happening in the area, and that whatever it is has no "natural" cause. It's going to be terribly hard to make a level-headed, practical policeman (like Officer O'Malley) believe in ghosts or werewolves. You, as CM, should make sure that this kind of persuasion remains difficult by having all evidence of the Unknown either vanish mysteriously or assume a form that is easily explained away.

However, to be fair, many people throughout history, even today, are open-minded enough to listen when others talk about the Unknown or claim to have encountered a creature from the Unknown. During the game, finding the person who will give them the benefit of the doubt might be a great help to the PCs. The odds are slim indeed, but it is possible to convince someone. Therefore, whenever a PC tries to persuade an NPC that something supernatural really has happened, roll 3D10 (or 1D10 three times), and use the following steps to determine his success:

1) If the first die shows 1-9, the NPC does not believe any part of the story, no matter how well the case is argued. If the number rolled is "10," however, that sureness is a bit shaken. The NPC is willing to listen: go on to check the second die if the result of the first die is "10."

2) If the second die reads 1-9, shaken is all the NPC will be; he'll probably have the whole experience explained away by tomorrow morning. If the result on the second die is "10," the NPC believes there may be something to the argument, though he'll still try to find ways to explain away the situation: go on to the third die roll if this is the case.

3) If the third die reads 1-5, the NPC is an open-minded nonbeliever; if the die reads 6-8, the NPC is a believer who will give verbal help; however, on a roll of "9" or "10," the NPC is convinced. He can, in turn, attempt to persuade other people he knows by using this same method. A convinced NPC may be recruited for SAVE, and, if you choose, used as an NPC envoy in further scenarios.

Reactions in Different Groups

Large organizations stand in the background of any Chill scenario or campaign. Just as in our own society, people belong to larger groups than their families, and to smaller

groups than society as a whole. If you are drawing up a large campaign, you would do well to consider how some of the following groups might react to a bunch of people running around chasing monsters, and the confusion that the chase might cause.

Civil Authorities. This group generally includes people who work for the local, state or national government. If they are well-intentioned (and this is up to you), they are most concerned with seeing that the area they govern remains stable—that citizens are not harmed and do not panic. They usually do not believe in the Unknown, explaining away crimes of the Evil Way as the work of madmen or terrorists. They are not likely to cooperate with PCs.

Police. The police want to keep their community safe. They do not believe in the Unknown: they have seen too much madness and cruelty in the normal world to look for supernatural villains. They are not likely to cooperate with PCs, and will oppose them if the PCs' actions lead to lawbreaking. They may, however, be convinced that a psycho is on the loose.

Clergy. Members of the clergy are concerned with the spiritual well-being of their community. Although they are as devoted to the fight against evil as the members of SAVE, clergymen often do not believe in the existence of creatures from the Unknown (though a few among them might be more open-minded on the subject than those in other walks of life). Clergy who do believe in the Unknown and the Art never confuse this with their religious calling: unlike members of SAVE, their fight is with spiritual evil, not creatures.

Military Authorities. These people protect citizens from foreign powers, and though many creatures of the Evil Way might be considered "foreign powers" in a strange sense, the military is more inclined to decide that disturbances are the work of terrorists and other foreign enemies. Military authorities do not cooperate with PCs, and if the PCs create a disturbance in society, they may even believe the PCs are spies or enemy agents!

Business Community. These people seek to maintain "business as usual." They will be disturbed by any horrible occurrence that threatens to upset life in the community: business suffers when people panic. Used to dealing with the daily realities of profits and losses, these people rarely believe that such horrible occurrences could be the work of the Unknown.

Press. Responsible journalists will stick as closely to facts as possible—facts of the normal world—not news from the Unknown. Unfortunately, those journalists who would report the actions of PCs work for much less responsible media; these folks don't care what they print as long as it sells, and would be concerned more with sales than with a fair account of the story.

Public Opinion. The opinion of society at large resembles those of the groups above: people are likely to become alarmed if evil things happen, but they tend to feel that the causes lie within the realm of the Known world (or come from outer space). Very few people know about the existence of SAVE, and SAVE would prefer to keep things that way: if its members were highly visible, they could not do their jobs as well.

These notes provide only simple guidelines for you, the CM, if you want to create a rich background for your campaign. If you like, you can use the situation check system (p.118) to determine reactions of a group in general. However, you should remember that just because an NPC is a member of a particular group doesn't mean he shares all of the group's opinions. One reporter is as different from another as one policeman is from another.

Furthermore, reactions of the groups above vary from country to country and from century to century. Much depends on the place, time, and beliefs of a society, so as a good CM, you must research the background for a scenario before play begins, making it consistent and realistic for your players. The more realistic the background, the more frightening it is when something strange and fantastic intrudes.

Legal Problems

Sooner or later, envoys will probably run afoul of the law during a scenario. Should their Situation and Response Checks go awry, they may be charged with a crime and placed on trial. In such cases, you should have each PC make a General Luck Check; failure indicates that the PC is convicted and sentenced (sentence length is left to your judgment, based upon the crime, the era, and the government involved). A successful check means that the verdict finds the PC "not guilty." The trial procedure (after arrest) for misdemeanors takes 1D10 days, for felonies, 1D10 weeks. Yes, that's a pretty speedy court system, but unless the players want to role-play a trial, this guideline helps the campaign or scenario move along. Except for the most heinous crimes (murder, etc.), the arrested PC will be able to be out on bail (D% x $1000) pending trial, but subsequent trouble pending trial will lead to holding without bail.

Player characters who have the Journalism or Investigation Skill can aid in another character's defense. Each favorable witness discovered by using one of these Skills gives the defendant a +10 modifier to his Luck Score in the check described above. The Savoir-Faire Skill or bribery may be used to reverse a sentence or get the defendant a suspended sentence.

SAVE

"I'll never forget the day I learned about SAVE. At first, I couldn't believe others had experienced the same things I had. Oh sure, I'd heard of psychics and all that stuff, but I never figured there'd be any truth to it. Then I started to have those headaches, and then all those dreams that seemed to be telling me something. I couldn't figure it out, until I met this gentleman named Dr. Davidson who told me that I have 'the gift.' I started to wonder what hospital this guy escaped from, but then he went on to tell me all about the headaches I'd been having. He even explained how I could make the pain stop. If I could clear my mind from all distracting thoughts, Dr. Davidson said, the pain would be controllable.

That was the beginning of what has been an eye-opening experience. SAVE has shown me a world that I didn't know existed. A world of creatures, of horrors, and of the Art. I've become aware of the existence of the Unknown and accept its reality. It is tragic that so many of us regard this other world and its horrors as mere fantasy, for it is this disbelief which provides the Unknown with its greatest weapon . . . the ignorance of its victims."

—from a letter by Kyle Sullivan, written 03/23/88.

SAVE History

by Dr. Desmond Kearney   *Curator, SAVE Central Archives*

In the year 1789 in the small seaport of Almeria, Spain, Dr. Alfredo Fernandez Ruiz made an important discovery while peering through his telescope. Gazing over the nearby beach, Fernandez Ruiz noticed a group of Arab sailors walking along the shore. Ahead of them, crouched behind the high rocks of an inlet, a group of cutthroats waited in ambush.

The doctor watched helplessly as the thieves made ready for the innocent foreigners. "There must be something I can do," he worried, as he stared through the telescope. "You have, my friend. Thank you," came an unsolicited reply. The thick Arab accent rang in Ruiz's head; he quickly turned to see where the voice came from, but he was alone in his study.

Fernandez Ruiz puzzled over the strange voice, until he suddenly remembered what was going on the other side of the telescope lens. Inside the circle of the telescope's view, the group of sailors waved and seemed to be thanking the doctor for his warning, having safely avoided the cutthroats. Dr. Ruiz recoiled from the one possible answer that seemed impossible to the logic of science.

Doctor Ruiz recorded the entire event in his journal. That evening he searched the taverns and markets of the town until he found the Algerian sailors. To his further surprise, he discovered that none of them spoke Spanish, nor any other language that he knew; verbal communication was impossible during the interview.

Fernandez Ruiz's strange discovery is the first human use of the Art accepted and documented by SAVE. Those who now study the Art believe that there were once great practitioners of the Art—such notables as Cassandra, Circe, Merlin, Roger Bacon, and Giordano Bruno. But these cases have yet to be documented to the satisfaction of *Societas Argenti Viae Eternitata*, The Eternal Society of the Silver Way, or SAVE. (Until very recently, the organization was known as *Societas Albae Viae Eternitata*, or The Eternal Society of the White Way. However, in a time when questions and inquiries were being triggered by the least hint of racism, the Society chose to modify its name, as well as its insignia. It couldn't afford the light of an investigation, even one so unfounded as to suggest it was racist.)

SAVE was founded in Dublin, Ireland, in 1844. A group of Irish scientists, headed by Dr. Charles O'Boylan, had noticed a series of related events, recorded by otherwise reputable scientists, that were being ignored by the established scientific community.

When all of these events were put together, O'Boylan came to startling conclusions: there are natural laws of which we have little understanding; these laws are so complex and abstract that they defy logic and currently possible scientific proof; furthermore, these laws seem to be recognized and used by two separate and opposing factions.

O'Boylan believed that one of these factions was clearly good, while the other was clearly evil. It appeared that the conflict between the two was constant, and at a level barely conceivable by human beings.

O'Boylan envisioned a physical yet non-corporeal world from which constructive energies—but also horrible disciplines and creatures—emanated. This world was a dimension or plane or universe (he was never clear on this) which living humans could not visit. Because of the physical (or non-physical) nature of this place, he reasoned, communication was achieved by non-physical means, or what we might call telepathy. This would account for Dr. Fernandez Ruiz's experience, as well as hundreds more before and since. The possibilities were awesome.

O'Boylan's ultimate discovery was that a highly disciplined source of evil, unperceived or recognized by the scientific community or society in general, often intruded into our world, threatening our safety. O'Boylan began to consider the possibilities that dragons and basilisks, ghosts and ghouls were more real than imaginary.

O'Boylan founded SAVE in order to collect as much information about and proof of this evil as was possible. Originally a society of scholars, the organization expanded to include famous men of action: Lord Henry Boulton, Richard Arthur (Lord Strange), and later, O'Boylan's great-grandson Michael and the American Benjamin Lewis. SAVE funded three expeditions in the mid-1840s, all of which were led by Charles O'Boylan. The success or failure of these ventures depends on one's viewpoint.

The only proof they returned with of any existence of the "Unknown," as O'Boylan called it, lies in the logs of these expeditions. These books tell of strange creatures and disciplines that the explorers encountered and studied. When the creatures were killed or driven off, they simply disappeared. The deaths of SAVE envoys during the expeditions were dismissed by the general public as either "accidental" or "mysterious."

O'Boylan finally decided to organize one last expedition that might prove the existence of the Unknown and clear his name as a reputable scientist. A party of twelve set forth to Cairo. None returned.

To O'Boylan's survivors in Dublin, the course seemed obvious.

The world would not accept what they knew to be true, and any attempts to publicize their findings would most likely fill the insane asylums of the world with SAVE envoys. Yet the thought of falling victim to the Unknown was far worse than being labeled a lunatic. In conference, Boulton, Strange, and the East Indian adventurer Pachmari decided that SAVE would become a secret organization, contacting only those people who had, in one way or another, encountered the Unknown.

If the society believed that a person had experienced an authentic encounter with the Unknown, they recorded his experiences, recruited him as a SAVE envoy, and if need be, organized an expedition to investigate the encounter further. Any findings, diaries, chronicles, newspaper reports, or other related information which might deal with the Unknown were collected at the SAVE Central Archives in Dublin.

Slowly, the secret organization formed a network of gifted people from all parts of the world and from all walks of life. Over a span of years, SAVE grew to boast members in nearly every country in the world, all dedicated to the prevention of evil spawned from the Unknown. These envoys know the truth that was first uncovered by O'Boylan—the truth that cost him his life. All are sworn to set aside their jobs and philosophical differences, and do whatever is asked of them by SAVE at a moment's notice. They realize that their efforts to protect the world will go unsung, but know that the forces of good use silence as well as music.

Recent events have caused great changes in SAVE membership and its methods. In the century and a half since the founding of

the *Societas Albae/Argenti Viae Eternitata*, the organization has made great strides towards its twin goals of understanding the Unknown and protecting the Known world from those horrors which would intrude upon it from that chaotic, evil realm. At the same time, the organization has grown more sophisticated in both its methods and its structure.

THE WORLD'S VIEW OF SAVE

There is one area in which almost no progress has been made throughout SAVE's unrelenting struggle: the scientific community in the Western world remains as close-minded today as it was in the time of Charles O'Boylan concerning the existence and nature of the Unknown. Despite SAVE's painstaking investigations—despite its recruitment, when possible, of scientific minds of the highest caliber, and its reams of documentary evidence, especially on the subject of vampirism—despite all efforts to the contrary, the Western scientific community demonstrates no support or interest whatsoever in pursuing research of the Unknown.

But SAVE has not given up hope of someday substantiating O'Boylan's original thesis to an unbelieving world—far from it. In fact, SAVE has recently learned through sensitive sources that a handful of Libyan scientists has begun experiments along lines of great interest to SAVE. Unfortunately, the results of such experiments remain unknown to all but these few scientists. Furthermore, SAVE's directors are greatly alarmed at the prospect that Disciplines of the Art—long the province solely of SAVE envoys and a few naturally gifted individuals randomly scattered throughout the world—may now be the subject of research funded and directed by a hostile military.

At present, SAVE's contacts with these Libyan researchers are tentative at best. Until the Libyans are able or willing to reveal their findings, SAVE will be unable to evaluate their findings; nor can the nature of SAVE's own knowledge of both the Art and the Unknown be revealed to them. For now, one can only hope that the barriers between SAVE and these Libyan co-researchers will soon be removed in the way so many barriers have been removed in the recent past, and that the knowledge achieved by both factions can be shared not only with one another, but the world-wide scientific community.

For the present, however, the attitude of the world's scientists forces SAVE to remain what it had been since 1846: a secret organization, dedicated to the advancement of knowledge and the protection of an unsuspecting, unbelieving world.

CM NOTE: In an attempt to keep O'Boylan's secret, Dr. Desmond Kearney has kept the following information to himself. It is up to you, the CM, to decide if the PCs learn this now or through the course of a campaign.

RECENT EVENTS

—from the journal of Dr. Desmond Kearney 11/05/89

"IN ALL MY WORST NIGHTMARES, I COULD NOT HAVE IMAGINED THIS HORROR. SAVE IS GONE. WE HAVE LOST OUR FIGHT WITH THE UNKNOWN. THEY HAVE BEATEN US IN SUCH A MANNER THAT I WILL NEVER FORGET.

SOMEHOW, THEY FOUND US, HERE AT THE CENTRAL ARCHIVES IN DUBLIN. AN ATTACK OF UNPRECEDENTED FORCE AND FEROCITY. TWENTY ENVOYS DEAD, AND IF THAT WEREN'T ENOUGH, THERE WAS THE FIRE. AS THE ESTATE OF CHARLES O'BOYLAN LAY ENGULFED IN FLAMES, I WATCHED HELPLESS AS THE WORK OF THOUSANDS OF ENVOYS WAS DESTROYED. GONE FOREVER IS THE VERY SOUL OF SAVE. THOSE CREATURES HAVE TAKEN AWAY THE ONE EDGE (SLIM THOUGH IT WAS) THAT WE HAD IN OUR BATTLE AGAINST THEM.

I FEAR THAT IF OUR FIGHT IS TO CONTINUE, IT WILL HAVE TO BE FOUGHT ON A SLIGHTLY DIFFERENT BATTLEFIELD. SAVE MUST DIE NOW. WE MUST FIND ANOTHER WAY, FOR I SWEAR THAT I WILL NOT REST UNTIL THE UNKNOWN IS DEFEATED, AND THEIR CREATURES HAVE FLED FOREVER.

I WILL FIND A WAY."

Recently, the SAVE Central Archives in Dublin was attacked by what is believed to be a cadre of creatures of the Unknown, who succeeded in destroying the estate of Charles O'Boylan and many of SAVE's envoys. In addition, all of the archival records held at the estate were also destroyed. This included the logs of Charles O'Boylan's first expeditions, as well as the records of all SAVE investigations since its inception.

The chaos that followed the fire caused the worldwide organization of SAVE to deteriorate. While the Continental Headquarters tried to maintain control, without the support from the World Headquarters, it proved too much for the limited resources of the Continental Headquarters to handle. This chaos then spread throughout the National and Regional Headquarters, leaving many envoys virtually cut-off from SAVE.

Lost in the fire, along with many envoys, was Dr. Wilhelm Geistmann, World Coordinator of SAVE. With this death, Desmond Kearney has taken over the remains of SAVE. At his orders, the worldwide structure of SAVE has been disbanded, and has gone underground, while he and his few remaining associates began to rebuild SAVE, in a way that will allow them to continue their fight against the horrors of the Unknown.

MORE BAD NEWS

—from the journal of Dr. Desmond Kearney 11/11/89

"AS WE SIFT THROUGH THE REMAINS OF THE O'BOYLAN ESTATE, I AM OFTEN INTRIGUED BY THE LEGACY WHICH CHARLES O'BOYLAN HAS LEFT BEHIND. HE, ALONG WITH LORD BOULTON, RICHARD ARTHUR (LORD STRANGE), AND OTHERS HAD GIVEN BIRTH TO A GROUP OF INDIVIDUALS WHO PLACED THEIR OWN SAFETY AND WELFARE AFTER THAT OF THE WORLD OF INNOCENTS WHO WERE IGNORANT TO THE HORRORS OF THE UNKNOWN. I AM GLAD TO HAVE DONE MY PART IN THEIR FIGHT AGAINST THE UNKNOWN, AND I WILL CONTINUE TO DO SO.

AMONG THE WRECKAGE, WE HAVE MANAGED TO RECOVER THE REMAINS OF MOST OF THE ENVOYS THAT DIED IN THE FIRE. IT IS TRAGIC THAT WE MUST LAY TO REST SO FEW BUT IMPORTANT OF OUR NUMBER, THOSE WHOSE LIVES WERE CUT SHORT BY THE EVIL OF THE

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USE OF THE ART. HIS LOSS IS ONE THAT WILL BE PARTICULARLY HARD TO RECOVER FROM, AS NO ENVOY BEFORE HIM (EXCEPT POSSIBLY MICHAEL O'BOYLAN) HAD LEARNED SO MUCH OF THE WAYS OF THE ART. HE EVEN HAD BEGUN TO CONTINUE THE RESEARCH THAT MICHAEL O'BOYLAN HAD DONE IN THE AREA OF THE EVIL WAY. IT IS ESPECIALLY SAD THAT FEW OF DAVIDSON'S RECORDS WERE RECOVERED, AND THAT HIS REMAINS WERE NEVER FOUND. IT SEEMS ALMOST AS THOUGH THE CREATURES FROM THE UNKNOWN DELIBERATELY REMOVED ANY TRACE OF DAVIDSON'S EXISTENCE."

—from the journal of Dr. Desmond Kearney 11/17/89

"TRAGEDY SEEMS TO HAVE SET ITS SIGHTS UPON WHAT REMAINS OF SAVE. WHILE REMOVING RUBBLE FROM THE REMAINS OF THE O'BOYLAN ESTATE WE DISCOVERED A SECRET VAULT IN THE BASEMENT OF THE MANSION. INSIDE, WE FOUND ARTIFACTS FROM THE FIRST OF O'BOYLAN'S EXPEDITIONS IN HIS QUEST TO PROVE THE EXISTENCE OF THE UNKNOWN. AMONG THESE ARTIFACTS WAS A JOURNAL THAT O'BOYLAN KEPT AS HE BEGAN HIS WORK IN FIGHTING THE UNKNOWN. ITS PAGES TELL OF THE FIRST ENCOUNTERS O'BOYLAN HAD WITH THE UNKNOWN. ONLY NOW CAN I UNDERSTAND WHAT MOTIVATED O'BOYLAN IN HIS FIGHT AGAINST THE UNKNOWN. A FIGHT THAT COST HIM HIS LIFE. A FIGHT WHICH HE BROUGHT UPON HIMSELF.

CHARLES O'BOYLAN, THE FOUNDER OF SAVE, THE SAME MAN RESPONSIBLE FOR THE THREAT OF THE UNKNOWN. WHAT OTHER COURSE OF ACTION COULD A MAN OF CONSCIOUS DO IN HIS PREDICAMENT, BUT TRY TO FIND A WAY TO BATTLE THE EVIL WHICH HE HIMSELF HAD SET LOOSE ON THE WORLD?

AND NOW, AFTER OUR DEFEAT AT THE HANDS OF THE UNKNOWN, HOW WILL WE BE ABLE TO CONTINUE O'BOYLAN'S FIGHT? IF THERE EXISTS A WAY TO BATTLE THE UNKNOWN, WE WILL FIND IT. I WILL IF I NEED DO IT ALONE. O'BOYLAN MAY HAVE OPENED THE DOORWAY TO THE UNKNOWN, BUT THE ACTIONS OF SAVE HAVE ACTED AS A DOORSTOP FOR THEM. WE MUST CONTINUE THE BATTLE, IF NOT FOR O'BOYLAN'S NAME, THEN FOR THE GOOD OF THE WORLD."

—from the journal of Charles O'Boylan (1884)

"I fear that my actions have unleashed a great evil upon the world. While researching the Art (oh how my colleagues in the scientific community would laugh), I discovered my own latent 'psychic' abilities. Pushing myself, I attempted to reach out to the Unknown in order that I might perceive the realm from which my enemy comes. My success was limited at best. While indeed I did catch a glance at the Unknown, I also allowed creatures from the Unknown to observe me and therefore bridge the gap between their world and our own. What had once been a small though significant threat to our world was now one of literal earth shattering proportions, and the blame was mine alone. I must find a way to fight these vile creatures, and prevent them from wreaking havoc upon my world. Perhaps the Art can be used in my fight, if I might find others with the gift, I could train them to aid me. But I fear that I must never reveal that I am

responsible for the threat the Unknown poses. It must forever remain my secret and mine alone."

—from the journal of Charles O'Boylan (1884)

"I have found a name that will exemplify my fight against the Unknown: *Societas Albae Viae Eternitata* (SAVE). The Eternal Society of the White Way. It will be my vehicle to combat the evil of the Unknown in all its forms. I have thus far found ten colleagues who have agreed to join me in my fight. I hope that will suffice. Our first goal will be to learn as much as possible about the Unknown and its denizens. All of our findings will be preserved for our descendants and those who will join the battle in the future."

SAVE TIME LINE

1844   Societas Albae Viae Eternitata (SAVE) founded in Dublin, Ireland, by Charles O'Boylan.

1846   Charles O'Boylan killed in Memphis, Egypt, by animated mummies.

1868   SAVE expedition to the Pirin Mountains (located in what is now Southwestern Bulgaria) headed by Dr. Milan Mikovic is credited with the first successful destruction of a vampire after immobilizing it by driving a wooden stake through the creature's heart. The vampire type is listed as Vampirus Macedonicus by the doctor and had been found in surprising numbers in the Balkans.

1874   Robert Upton drives away a ghostly creature that smothers people in their sleep. This particular spirit had been found only in Huntsville, Alabama. Upton reports that as the creature was banished, those present were lifted off the ground and violently shaken.

1875   Dr. Hans Schmidt and four companions disappear in Lucerne, Switzerland while searching for a suspected vampire.

1889   SAVE member Dr. Alfonso Marinho of Portugal postulates the use of "dead" humans by the Unknown. Marinho explains that his findings are based on recent disturbances in an Aveiro, Portugal cemetery.

1892   In Llandinam, Wales, 200 coal miners vanish without a trace. Then the entire town is lost in a mass murder so horrible that the news is hidden from the press. Three survivors are locked away in an asylum for blaming the murders on the "dead miners." The case is officially unsolved, but SAVE is fairly certain that it knows what really happened, after interviewing the three survivors.

1895 Nathaniel Drummond, Dr. Olaf Gunderhagen, and young Michael O'Boylan go in search of the legendary zombie master of the Congo. This adventure is the first expedition of the great-grandson of the founder of SAVE, and forms the first chapter in his book, *Devices of the Enemy*.

1898 Dr. Olaf Gunderhagen and Mademoiselle. Lise Rochateau, after years of researching the ill-fated Schmidt expedition, finally believe they have located a vampire in one Baron Anton Garnier, who escapes before the pair can prove their findings.

1908 Baltimore Jennings, Mustafa Al-Sharaz, and Michael O'Boylan travel to Memphis, Egypt. The expedition is an emotional one for O'Boylan; a nearly-identical expedition claimed the life of Charles O'Boylan 62 years earlier.

1912 Michael O'Boylan and Benjamin Lewis travel to Fort Nelson, British Columbia, in search of what O'Boylan named the "She-creature." The mission ends unsuccessfully, although the men escape with their lives.

1916 The Captain of the ship, *The Californian*, reports sightings of apparitions and disembodied cries and screams in the North Atlantic (500 miles south of Newfoundland and 1,600 miles east of New York).

1922 Michael O'Boylan, Angus McTavish, and Ian Davidson go in search of "Nessie," the Loch Ness monster. Many things go wrong with this expedition, not the least of which is the company's inability to prove the creature's existence.

1930 Luis Agapito Gomez organizes an expedition to Cocos Island. He is the only one to return.

1932 Mansanori Minowara discovers that the Unknown is active in the Far East as well as the Western world. In the first recorded eastern encounter, the Japanese scientist writes of a horrid rotting body that is roaming the countryside at night, rending victims in half, and drinking their blood.

1937 Capt. Douglas Rivers, moved by the untimely death of his close friend Robert Baxter, dedicates his ship for the use of SAVE expeditions. His first such voyage sinks a "pirate ship" in the Indian Ocean. The vessel appears to be adrift, drawing the attention of ships passing by. On board, strange incorporeal creatures kill unsuspecting sailors.

1946 SAVE is unable to prove that creatures of the Unknown are causing the strange native accounts of the Oasis of Dream Death. An unmapped oasis appears and the people who spend the night there reportedly laugh in their sleep, then suddenly scream horribly and die. Lady Veronica Smith, a SAVE envoy, can not locate the oasis in question.

1948 Jean Pierre Kumbalha authenticates the Haitian zombie and the proper method of killing the creature with sea salt, a needle, and thread.

1951 SAVE designates the Virlin Caverns (in Southeastern Canada) as a likely focus of exploration because of recent strange sightings that correspond to Evil Way descriptions.

1956 Yeti sightings are common this year in the Himalayas.

1959 SAVE explorer Dr. Jose Sotero Guevara finds a "tribe" of were-jaguars in Chilpancingo, Mexico. He escapes death and returns to tell of the strange tribe. The others who left with Guevara are not so fortunate.

1964 Strange lights appear in the desolate area around Skirmish Hill, Australia.

1967 SAVE establishes contacts in Red China. Although communication is difficult and sporadic, there seems to be much information to exchange with its new members.

1973 SAVE hears of possible Unknown activities on the set of *The Exorcist*, Georgetown, Washington, D.C.

1974 SAVE, using the guise of a Severn College study, tries to enter the White House in search of "Presidential Ghosts." U.S. Government denies permission for the study.

1978 SAVE receives reports from the Amazon Basin area that a tribe of Indians is able to shrink human heads and cause them to attack human victims by biting. This could be a new form of Animation of the Dead.

1978 917 members of the People's Church in Guyana die in mass murder/suicide. SAVE envoys in South America suggest possible Unknown involvement.

1980 SAVE expedition to the Amazon Basin fails to return. It is thought that leading explorer Paulo do Nacimiento has been lost to the Unknown.

1984 SAVE enters into a publishing contract to begin fictionalizing the accounts of their most interesting expeditions, as a way to develop acceptance of its mission, but after two years of preliminary work, the publisher is suddenly and inexplicably driven out of business. SAVE begins the search for a new publisher.

1985 In an attempt to avoid the appearance of racism, SAVE changes its name to the "Societas Argenti Viae Eternitata," the Eternal Society of the Silver Way. SAVE begins transfer of their archives to computer database.

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SAVE's world is exactly like our world, except for one thing: there's an organization that admits and accepts the existence of the Unknown. In both worlds, people report unexplained happenings on a daily basis. But only in the world of SAVE does an established *group* of believers come close to understanding these happenings. The Bermuda Triangle. Déjà vu. Aliens. The Loch Ness monster. These are just a sampling of documented, extraordinary elements that both worlds recognize.

While we sit back and rarely let these "phenomenons" phase us, the members of SAVE devote much of their time to the study of paranormal activity. When Unknown things surface, they're observed, sought after, and (hopefully) analyzed by SAVE, whose members believe that documenting such activities will someday help verify and isolate (or, if necessary) terminate) the inexplicable.

Yet SAVE has recently been reminded that the battle's end may be a long time coming. Its hand has been forced—by a fire of all things. A fire in the Central Archives on the O'Boylan estate. A fire caused by whom—or what—it is not known. But it seems that what is not known tends to be *Unknown*.

Since this tragic setback, Dr. Desmond Kearney and his associates have been fiercely trying to return order to SAVE. One of the few things they have managed to restore and update is a copy of the SAVE world map. Envoys across the globe can once again see the purpose behind their dangerous missions.

The following pages show this map in many pieces, and much smaller than it is when posted on a headquarters wall. For those CMs who would like a complete map that is 1/4 the actual size (42" by 34") of an original wall-size one, be sure to watch for the soon-to-be-released *Chill Accessory Pack*.

Those places marked with an asterisk (*) are included on the distance table on p. 141.

North America

1) FORT NELSON, BRITISH COLUMBIA

Michael O'Boylan, Benjamin Lewis, and company traveled here in 1912, hoping to track down what O'Boylan termed a "she-creature."

2) VIRLIN CAVERNS (SOUTHEASTERN CANADA)

SAVE chose this location in 1951 as a likely exploration site because of recent strange rumors that corresponded to uses of the Evil Way.

3) *LOS ANGELES, CALIFORNIA

SAVE Regional Headquarters can be found here. Approximately 150 SAVE envoys reside here.

4) *SAN FRANCISCO, CALIFORNIA

In 1989, an earthquake took the lives of 15 SAVE envoys.

5) COLTON CORNER, COLORADO

By 1850, this small mining town was deserted due to a cave-in at the Caulfield Mine.

6) UPPER WISCONSIN

SAVE has learned of a creature called a "hodag" in this area.

7) *CHICAGO, ILLINOIS

SAVE Regional Headquarters can be found here. Approximately 100 envoys reside in or around the city.

8) DEADWOOD, SOUTH DAKOTA

SAVE has learned of a ghost dressed in clothes which resemble those worn in the "Wild West."

9) SALT FLATS, UTAH

Strange happenings have been reported in this area.

10) PITTSBURGH, PENNSYLVANIA

Strange happenings have been reported in this area.

11) ISABEL, ALASKA

Strange happenings have been reported in this area.

12) CARLYLE LAKE, ILLINOIS

In August of 1955, an amusement park near Keyesport called the "Isle O' Fun" was ravaged by forces of the Unknown.

13) *NEW YORK, NEW YORK

Coordinator Gordon Pym now heads the North American SAVE Continental Headquarters from this city. A Regional Headquarters is also located here. Approximately 200 SAVE envoys reside here.

14) WASHINGTON, D.C.

SAVE Regional Headquarters can be found here. In 1973, Unknown forces were discovered at Georgetown, on the movie set of *The Exorcist*. In 1974, disguised SAVE members attempted to gain access to the White House to search for "Presidential Ghosts." The U.S. Government denied the group admittance.

15) PHILADELPHIA, PENNSYLVANIA

Approximately 50 SAVE envoys reside here.

16) DETROIT, MICHIGAN

Approximately 50 SAVE envoys reside here.

17) BOSTON, MASSACHUSETTS

Approximately 50 SAVE envoys reside here.

18) CLEVELAND, OHIO

Approximately 40 SAVE envoys reside here.

19) ST. LOUIS, MISSOURI

Approximately 40 SAVE envoys reside here.

20) HOUSTON, TEXAS

Approximately 30 SAVE envoys reside here.

21) DALLAS-FORT WORTH, TEXAS

Approximately 30 SAVE envoys reside here.

22) THE BAYOU, LOUISIANA

Strange happenings have been reported in this area, specifically in Timbalier Bay and on the Isle Au Pitre.

23) 500 MILES SOUTH OF NEWFOUND-LAND & 1600 MILES EAST OF NEW YORK

In 1916, the Captain of the *The Californian* reported sightings of apparitions and disembodied cries and screams. Sightings occurred at the site where the Titanic sank.

24) THE BERMUDA TRIANGLE

This area is always one of interest to SAVE.

25) MEXICO CITY, MEXICO
SAVE National Headquarters can be found here.

26) TABASCO, MEXICO
Strange happenings have been reported in this area.

27) CHILPANCINGO, MEXICO
SAVE explorer Dr. José Sotero Guevara found a "tribe" of werejaguars here in 1959. Only Guevara escaped and returned to tell about the incident.

28) CHICHÉN ITZÁ, MEXICO
Strange happenings have been reported amidst these ruins.

29) PORT-AU-PRINCE, HAITI
Strange happenings have been reported here.

30) GUYANA, SOUTH AMERICA
In 1978, 917 members of the People's Church died in a mass murder/suicide. It is suspected that Reverend James Jones was somehow influenced by the Unknown.

31) AMAZON BASIN, BRAZIL
In 1978, SAVE received news of an Indian tribe that practiced shrinking human heads and having them attack by biting. In 1980, a SAVE expedition left for Amazon Basin, but no one returned.

32) MACHUPICCHU, PERU
Strange happenings have been reported amidst these ruins.

33) *RIO DE JANEIRO, BRAZIL

34) BRASILIA, BRAZIL
Coordinator Dr. Raul Paolo Gonzalez now heads the South American SAVE Continental Headquarters from this city.

35) EASTER ISLAND
SAVE has yet to follow up on the mystery of the script and statues found here.

36) LOCH NESS, SCOTLAND
In 1922, Michael O'Boylan, Angus McTavish, and Ian Davidson also found themselves unable to prove the existence of the Loch Ness monster.

37) *DUBLIN, IRELAND
SAVE World Headquarters and Central Archives was founded in 1844 on the estate of Charles O'Boylan. The buildings were consumed by flames in 1989, causing the SAVE organization to go underground.

38) LLANDINAM, WALES
In 1892, the mass murder of 200 coal miners and an entire town was covered up, but SAVE learned the true nature of these awful events.

39) *LONDON, ENGLAND
A SAVE National Headquarters is located here.

40) STONEHENGE (JUST SOUTH OF LONDON)
This is definitely an area of interest for SAVE.

41) *PARIS, FRANCE
Dr. Desmond Kearney secretly moved SAVE World Headquarters to the northeast section of Paris in early 1990. It is not known how long the organization will remain in this location.

42) LUCERNE, SWITZERLAND
Dr. Hans Schmidt and four companions disappeared in 1875 while searching for a suspected vampire.

43) PRAHA, CZECHOSLOVAKIA
Coordinator Otto Dubcek heads the SAVE European Continental Headquarters from this city.

44) ALMERIA, SPAIN (SEAPORT)
Dr. Alfredo Fernandez Ruiz discovered the first human use of the Art in 1789.

45) AVEIRO, PORTUGAL
Disturbances at a cemetery in 1889 lead Dr. Alfonso Marinho of Portugal to theorize that the Unknown was using "dead" humans.

46) THE BALKANS
Many vampires of the type Vampirus Macedonis can be found here.

47) BUCHAREST, RUMANIA
SAVE Regional Headquarters can be found here.

48) TRANSYLVANIA, RUMANIA
SAVE is always interested in goings-on here.

49) PIRIN MOUNTAINS, BULGARIA
(NOW SOUTHWESTERN BULGARIA)
Credit for the first successful destruction of a vampire in 1868 was given to Dr. Milan Mikovic.

50) ISTANBUL, TURKEY
Strange happenings have been reported in this city.

55) *MOSCOW, RUSSIA

56) TUNGUSKA
An area of interest for SAVE.

57) DELHI, MUNICIPALITY OF INDIA
SAVE Regional Headquarters can be found here.

58) THE HIMALAYAS, INDIA
Yeti sightings were common here in 1956.

59) *BEIJING, CHINA *(FORMERLY PEKING)*

60) *TOKYO, JAPAN
Coordinator Dr. Isokuru Fuchida heads SAVE's Asian
Continental Headquarters from here. A Regional
Headquarters can also be found here. 1932 documented the
first eastern encounter with a creature of the Unknown.
Mansanori Minowara wrote of a horrid rotting body that was
roaming the countryside just outside Tokyo, rending its
victims in half, and drinking their blood.

61) *HONG KONG
SAVE Regional Headquarters can be found on this British
Crown Colony.

62) THE INDIAN OCEAN
Capt. Douglas Rivers sank a pirate ship here in 1937,
during his first official SAVE expedition.

63) COCOS (KEELING) ISLAND
(SOUTHWEST OF BORNEO)
Luis Agapito Gomez organized a 1930 expedition to this solitary island. He was the only SAVE member to return.

64) BORNEO, EAST INDIES
Strange happenings have been reported in the southern region of this island.

65) TENNANT CREEK, AUSTRALIA
Recently a SAVE envoy chased a vampire from this town and throughout the outback.

66) *MELBOURNE, AUSTRALIA
67) SYDNEY, AUSTRALIA
Coordinator Thomas Wright now heads the SAVE Continental Headquarters for both Australia and Antarctica from this city.

68) SKIRMISH HILL, AUSTRALIA
In 1964, strange lights from the Unknown appeared in this desolate area.

51) *CAIRO, EGYPT
Coordinator Dr. Alise Suwamba heads the SAVE African Continental Headquarters from this city.

52) MEMPHIS, EGYPT
Charles O'Boylan was killed in 1846 by animated mummies. Sixty-two years later, Charles' great-grandson, Michael O'Boylan, traveled to Memphis along with fellow SAVE members, Baltimore Jennings and Mustafa Al-Sharaz.

53) THE CONGO
Young Michael O'Boylan, accompanied by Nathaniel Drummond and Dr. Olaf Gunderhagen, underwent his first expedition in search of the legendary zombie master in 1895. This journey is the basis for the first chapter in his book entitled: *Devices of the Enemy*.

54) KINSHASA, ZAIRE
A SAVE National Headquarters is located here.

DISTANCES BETWEEN CITIES (MILES)

TIME		CAIRO	CHICAGO	DUBLIN	HONG KONG	LONDON	LOS ANGELES	MELBOURNE	MOSCOW	NEW YORK	PARIS	PEKING	RIO DE JANEIRO	SAN FRANCISCO	TOKYO
2 AM	CAIRO	0	6141	2485	5066	2185	7520	8675	1803	5619	1998	4698	6143	7466	5958
6 PM	CHICAGO	6141	0	3658	7797	3958	1745	9673	4987	714	4143	6604	5282	1859	6314
12 AM	DUBLIN	2485	3658	0	6290	300	5139	10800	1864	3169	514	5943	5374	5067	6259
8 AM	HONG KONG	5066	7797	6290	0	5990	7240	4595	4437	8060	5990	1217	11009	6905	1791
12 AM	LONDON	2185	3985	300	5990	0	5439	10500	1564	3469	214	5074	5750	5367	5959
4 PM	LOS ANGELES	7520	1745	5139	7240	5439	0	7931	6068	2451	5601	6250	6330	347	5470
10 AM	MELBOURNE	8675	9673	10800	4595	10500	7931	0	8950	10359	10430	5643	8226	7856	5062
3 AM	MOSCOW	1803	4987	1864	4437	1564	6068	8950	0	4683	1554	3607	7170	5885	4660
7 PM	NEW YORK	5619	714	3169	8060	3469	2451	10359	4683	0	3636	6844	4801	2572	6757
1 AM	PARIS	1998	4143	514	5990	214	5601	10430	1554	3636	0	5120	5684	5577	6053
8 AM	PEKING	4698	6604	5943	1217	5074	6250	5643	3607	6844	5120	0	10768	5918	1307
9 PM	RIO DE JANEIRO	6143	5282	5374	11009	5750	6330	8226	7170	4801	5684	10768	0	6613	11532
4 PM	SAN FRANCISCO	7466	1859	5067	6905	5367	347	7856	5885	2572	5577	5918	6613	0	5150
9 AM	TOKYO	5958	6314	6259	1791	5959	5470	5062	4660	6757	6053	1307	11532	5150	0

1989 – SAVE Central Archives in Dublin is ravaged by flames.
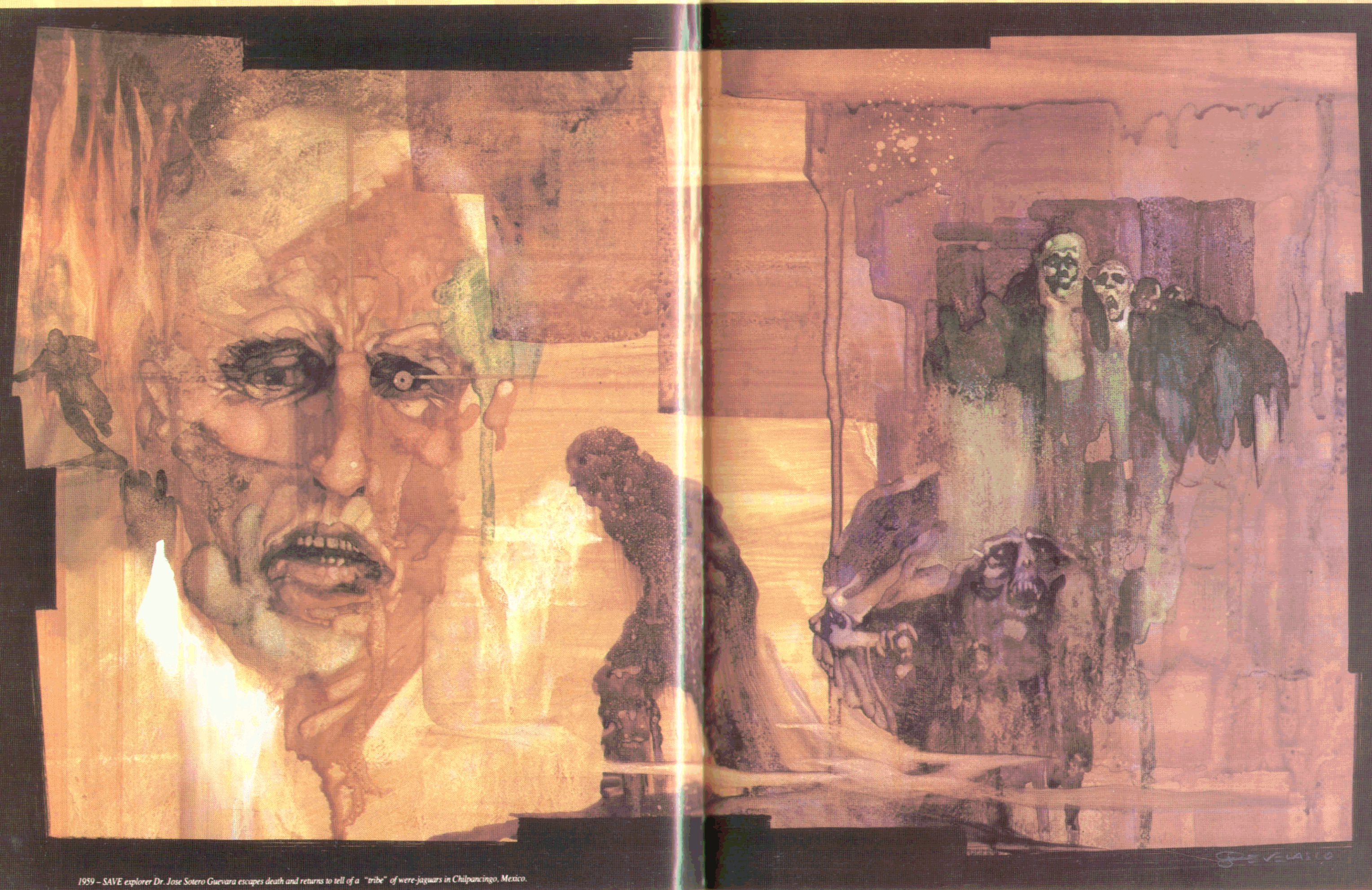
1959 – SAVE explorer Dr. Jose Sotero Guevara escapes death and returns to tell of a "tribe" of were-jaguars in Chilpancingo, Mexico.

1986 SAVE suffers from unprecedented envoy
& attrition, as 30% of its membership is lost during
1987 investigations. Recruitment is at an all time low, as
fewer new envoys volunteer to take the place of
those lost to the Unknown.

1988 SAVE issues lap-top computers to teams of envoys.
This allows for more immediate access to archives
than ever before.

1988 Robert Davidson finds an Unknown item which,
"when unlocked . . . should offer up vast amounts of
knowledge."

1989 An earthquake in the San Francisco area results in
the death of 15 SAVE envoys.

1989 SAVE Central Archives in Dublin is ravaged by
flames. Surviving envoys suspect the Unknown is
responsible. During clean-up, secret journals of
Charles O'Boylan are discovered, relating the events
which lead to the creation of SAVE. Organization of
SAVE falls into a shambles, and Continental
Headquarters try to maintain control, but lack of
support hinders their progress.

1990 SAVE goes underground, further concealing its
presence in society. The indalo is no longer used; it
is replaced by an emblem worn secretly by all SAVE
envoys.

Contemporary Organization
of
SAVE

The First World Headquarters

SAVE World Headquarters at the ancestral O'Boylan estate
in Dublin, Ireland employed eight personnel full-time, making
it the largest SAVE installation ever. Beginning with the
intrusion of a small computer fifteen years ago, large portions
of the headquarters' archives had been recorded onto disk.
These computer disks met the same fate as the 20 envoys
present on November 4, 1989.

Maintained here, were the SAVE Central Archives, the single
most valuable source of information concerning the Unknown.
With the passage of time, the SAVE archives had come to
include more than 20,000 volumes of interest to envoys. These
books included both modern works and papyri dating back to
the Sixth Dynasty of ancient
Egypt. Stored here as well were
all the reports ever filed by
SAVE's envoys, each one
catalogued and cross-indexed for
ready reference. Obviously, one
disaster could wipe out the entire
library; for this reason, much of
the material was duplicated and
distributed to local headquarters
that would benefit most from the
information.

In addition to the Central
Archives, the offices of the World
Coordinator, Dr. Wilhelm
Geistmann, were located at the
O'Boylan estate. This Swiss
scholar, formerly a Professor of
History at a major European university, died in the line of duty
as a full-time SAVE member.

Security at the first World Headquarters was maintained by
electronic surveillance devices, although these were largely
useless against the type of intrusion most dreaded. In addition
to these feeble devices of technology, World Headquarters
maintained at all times four volunteer Protectors (in addition
to the headquarters staff). These four were drawn from a pool
of more than 50 envoys who had Master Level in all three
Protective Disciplines of the Art. Each of the 50 volunteers
served an annual four-week shift at the estate. One of the four
active Protectors was rotated out and replaced weekly.

New World Headquarters

After the destruction of the first World Headquarters, Dr.
Desmond Kearney gathered up his remaining forces and
relocated the SAVE Central Archives to Paris, France. Having
traveled across Europe many
times, Kearney found Parisians
to be the most-likely to ignore
anything out of the ordinary.
People from all walks of life
frequent this city at all times of
the year, making it the perfect
locale to go unnoticed and even
to be snubbed.

As yet, the New World
Headquarters is nothing but a
small residence along the
Boulevard De Magenta, which
lies just one block south of la
Gare de l'Est (the East train
station) and mere miles from
l'Aéroport le Bourget (the
Bourget airport). Thus, access to
the outside world is easily attainable.

Dr. Kearney and his associates are in the process of regathering
all information previously duplicated and sent to local SAVE

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headquarters around the globe. Once the process is completed, it is possible that the World Headquarters will move yet again, in order to keep creatures of the Unknown and the world from connecting SAVE with any one primary place of business.

CONTINENTAL HEADQUARTERS

While the World Headquarters is concentrating on the accumulation, organization, and protection of archival materials, and on the organization's worldwide financial affairs, the six Continental Headquarters concentrate on coordination of the most important ongoing SAVE expeditions in their respective territories. Each Continental Headquarters is housed in a building owned indirectly by SAVE. Each is staffed by a full-time continental coordinator and one to three assistants, depending upon the work load.

The current continental coordinators and the cities in which the continental headquarters are located are as follows:

North America: Coordinator Gordon Pym, New York, NY.
South America: Coordinator Dr. Raul Paolo Gonzalez, Brasilia, Brazil.
Europe: Coordinator Otto Dubcek, Praha, Czechoslovakia.
Asia: Coordinator Dr. Isokuru Fuchida, Tokyo, Japan.
Africa: Coordinator Dr. Alise Suwamba (serving in her husband's unexplained absence), Cairo, Egypt.
Australia and Antarctica: Coordinator Thomas Wright, Sydney, Australia.

NATIONAL AND REGIONAL HEADQUARTERS

Other major SAVE installations include the National and/or Regional Headquarters, maintained in those countries and regions of the world where the organization is most active. The more active offices include those maintained in London, New York, Washington, D.C., Chicago, Los Angeles, Mexico City, Tokyo, Hong Kong, Kinshasa, Delhi, and Bucharest. Regional Headquarters usually consist of a regional coordinator and one assistant, both of whom handle such details as travel arrangements for envoys, any special equipment needed, and coordination with other envoys, if any, in the general area of an investigation.

U.S. DEMOGRAPHICS OF SAVE

City	Approx. # of Resident Envoys
New York	200
Los Angeles	150
Chicago	100
San Francisco	70
Philadelphia	50
Detroit	50
Boston	50
Washington, D.C.	40
Cleveland	40
St. Louis	40
Houston	30
Dallas-Fort Worth	30
Other	150

SAVE WORLDWIDE

In all, SAVE fields just over 4000 envoys worldwide. Over 1000 are located in the United States, with 600 more in England, Ireland, Scotland, Wales, and Canada. Some 800 envoys are scattered throughout continental Europe, and a mere 1600 are available for duty in the rest of the world.

In the United States, the homes of envoys tend to be clustered in the major metropolitan areas. The following approximate breakdown may help all envoys better understand the size of the American operation.

CONTACTING SAVE

Contact between individual envoys and SAVE World Headquarters is maintained solely by mail or courier service. On past occasions, a research visit may have been allowed in the SAVE archives, although most information contained there had already been circulated throughout the SAVE network.

World Headquarters has managed to put together a registry of all current envoys, and can make available the names of local SAVE operatives when envoys are working away from their usual base.

SAVE envoys worldwide can be contacted at work or home, by mail or telephone. However, SAVE frowns on discussions of society business by telephone; you never know what may be listening in!

Prior to the destruction of SAVE World Headquarters in Dublin, a SAVE envoy could always be identified by the *indalo* he wore. The indalo is an ancient symbol native to the region of Almeria, Spain, the site of Dr. Fernandez Ruiz's incredible discovery of the Art. The indalo is a primitive representation of man looking into the universe; for SAVE, it symbolized both the society's search for knowledge about the Unknown and the place where the search began. The indalo symbol was worn by all envoys in some fashion, usually in silver: on jewelry, in pattern designs in cloth, as an embroidered monogram, or in other ways which did not attract the attention of the uninformed.

With the destruction of the O'Boylan ancestral estate in Dublin came the passing of the indalo as a sign of recognition between SAVE envoys. In its place is an emblem displaying a simple "S." Use of this emblem is more discreet than that of the previous symbol: envoys usually keep the SAVE emblem on their person but hidden from society at large: perhaps embroidered onto the inside right flap of a coat or placed inside a wallet.

RULES OF SAVE

SAVE is the most important source of information regarding where suspected activity is taking place, who to contact when envoys arrive at their destination, and what to expect when envoys encounter the Unknown.

In return for this information, envoys must obey certain rules at all times. Any failure to comply with these rules results in dismissal from SAVE—a fate that is a bit more dangerous than dismissal from most organizations. Even if a

dismissed envoy tries to reveal SAVE or its interests, nobody will believe him. It seems that the Unknown prefers to keep SAVE a secret organization, because an ignorant world is easier to conquer. Therefore, people who have tried to betray SAVE often find themselves in trouble with the Unknown as well. Even if they don't seek to betray SAVE, the Unknown often seeks revenge, and those who have left SAVE stand alone against the Evil. Many have died horrible deaths at the hands of the Unknown.

The rules of SAVE are:

1) All activities, envoys, goals, and locations of SAVE are to be kept secret at all costs. If any envoy is put under arrest, or detained for any reason whatsoever, SAVE will not publicly acknowledge the situation but will do what it can to help the individual secretly.

2) The highest ethical principles are to be maintained at all times. The purpose of SAVE is to rid the world of evil. Since envoys will be traveling throughout the world, respect for customs and cultural differences is to be maintained.

3) Any and all information regarding the Unknown is to be noted and sent to the closest headquarters of SAVE as soon as possible. SAVE will always provide its envoys with the most recent and correct information available. But this network is dependent upon envoys supplying information to SAVE.

4) Envoys are the guardians of the world. Nobody but SAVE envoys will ever know of their success or their failure. But an envoy must be willing at all times to lay down whatever he is doing and fight the Unknown.

How SAVE Helps Its Envoys

SAVE provides envoys with three essential services: information, equipment, and legal aid. Due to the recent forced relocation of SAVE World Headquarters and everything involved, SAVE is unable to furnish envoys with monetary assistance.

Envoys frequently need information, especially to help get an operation underway. A typical operation begins with SAVE contacting the envoys it is activating, providing information about some recent mysterious event, and requesting them to conduct a further investigation of the phenomenon. Additionally, SAVE provides, upon request, information about creatures from the Unknown and Disciplines of the Evil Way that previous SAVE envoys have already encountered.

The actual provision of this information is entirely at the CM's discretion. For the first few gaming sessions, players will have more fun if they don't know much about what their characters are up against. Since SAVE is a source of information for envoys, it can be used to provide clues when the PCs are getting lost in an adventure, or to throw them off the track when they're moving ahead too rapidly. After all, even the information provided by SAVE may not be 100% accurate!

Adventures into the untamed regions of the earth may require special equipment such as vehicles, safari gear, special clothing, etc. SAVE will provide any items which are already "in stock."

Envoys may sometimes run afoul of the law and be convicted of crimes. SAVE will discreetly provide legal aid in such cases.

SAVE lawyers are often able to obtain the release of the convicted envoy, either by utilizing the technicalities of evidencing rules to suppress evidence, drawing out the proceedings to discourage witnesses, or supplying expert psychiatric witnesses to explain aberrant behavior. Note that SAVE will definitely not provide such aid if the envoy is convicted of crimes which have nothing to do with SAVE missions, or which involve a deliberate evil action by the envoy. The purpose of this service provided by SAVE is to aid envoys who are charged with crimes which were necessary to protect the Known world from the Unknown.

INVESTIGATIVE MISSIONS

SAVE envoys worldwide continually monitor newspaper, radio, and television reports, staying alert for news indicating the possible presence or operation of creatures from the Unknown. All reports, even those that are only slightly suspect, are forwarded immediately to the nearest Regional Headquarters. Regional Headquarters then decides whether or not an investigative mission should be launched.

When a decision is reached to send an investigative team, the SAVE Continental Headquarters is notified, and the Regional and Continental Headquarters decide which personnel among those available are most qualified for the particular investigation at hand. Usually, these envoys are contacted by the SAVE Regional Headquarters once travel arrangements, equipment, and coordination with any other envoys in the area have been taken care of.

Sometimes, of course, SAVE becomes aware of creature activities through other sources. A chance remark overheard in a hotel lobby, at a business luncheon, or at a social gathering may provide sufficient clues for an individual envoy or group of envoys to begin an "unofficial" investigation of their own. Of course, all such activities are to be reported immediately to Regional Headquarters.

At any given time, approximately 1/5 of the membership of the organization—some 800 envoys—is actively engaged in an official investigation. Most investigative teams consist of six to eight envoys (SAVE adheres to the maxim regarding security in numbers). Thus, between 100 and 135 investigations are in progress worldwide at any given time.

ENVOY ATTRITION

In recent years, SAVE has experienced a greater problem than usual with envoy attrition. The number of envoys lost in the line of duty to the organization had been increasing at an alarming rate. But annual losses are now running just over 10%, which is to say some 400 envoys per year are killed by creatures, or meet accidental death, while engaged in SAVE investigations.

Fortunately, recruitment has kept pace with the losses. However, there is a dark side to this fact: increases in recruitment mean that more and more people in the everyday world are encountering the forces of the Unknown. It is too early to draw any conclusions from this trend, but SAVE's most experienced envoys are deeply concerned about the possibility that the Unknown is in some way responding to SAVE's activities, stepping up their own pace to keep up with those of the organization.

CURRENT FINANCES

Originally, SAVE was financed through the generous donations of its founders, and the estates of such notables as Lord Henry Boulton and Richard Arthur (Lord Strange). During the 19th Century, the organization remained rather small, and the investments made with the original funds were more than adequate to provide for SAVE's expenses.

SAVE expanded rapidly during the 1920s, and experienced another surge of growth in the 1960s, at which time the Society approached its largest size. Naturally, the world coordinator at that time assumed that many of the new members would make sizable financial donations to SAVE, and viewed this increased membership as a positive, albeit long-term, asset. Unfortunately, this did not prove to be the case. Experience has shown that while most of the new envoys had sufficient personal wealth to allow them the time to undertake missions for the organization, few were of that level of financial independence, which made further major endowments to the organization possible.

FINANCIAL POLICIES FOR INVESTIGATIVE MISSIONS

Today, SAVE can no longer spend as much money as it has in past years; envoys must always be cost-conscious. Financial support must be approved, in advance, by SAVE Regional Headquarters—and be justified to higher headquarters. Envoys will be expected to provide receipts for any miscellaneous expenses they claim. In addition, the organization would greatly appreciate it if those envoys of substantial means would contribute toward their own support (and possibly that of other, less fortunate envoys) while engaged in work for the organization.

SAVE strongly suggests that, at the outset of an investigation, the envoy team confer on the matter of finances, carefully investigating such matters as travel, lodging, and support costs likely to be incurred. Of course, emergency financial assistance is still available from SAVE.

STANDARD EQUIPMENT PACK, 1990

The following items are packed together, handily, in a plain carrying case the size of a small suitcase, weighing about 50 pounds:

> First aid kit, with bandages, tape, and antiseptic
> Heavy-duty halogen flashlight, also usable as a club
> One .45-caliber six-shot revolver*
> One box of 100 .45-caliber bullets
> One box of six silver .45-caliber bullets
> One 35mm self-focusing camera with automatic light adjustments*
> Two rolls super-fast 1000 speed 35mm color film
> One flash attachment for camera
> One mini-cassette tape recorder*
> Two blank cassette tapes
> One ball-point pen & one pencil
> One pad note paper
> 20 sheets stationery and envelopes
> One set of walkie-talkies
> One tiny, long range electronic listening device*

> One listening device receiver*
> Two small electronic homing devices*
> One homing device receiver*
> One set of infrared night-sight goggles*

The standard equipment pack can also includes the following items. These must be carried separately, however:

> One cane, walking stick, or umbrella
> Standard professional reference works, for those with Skills to understand them
> Medical bag for medical doctors
> Electronics kit for those skilled in its use*

*These items are further explained below.

Revolver. SAVE furnishes a .45-caliber revolver, long-barreled model. The organization prefers this particular model for its combination of stopping power and accuracy over range. Each revolver is licensed in the name of the envoy to whom it is issued. Of course, an envoy can't legally carry these weapons concealed, nor should he brandish them in public like a trigger-happy cowboy.

Most countries other than the United States have stringent laws concerning weapons ownership. That often makes carrying your revolver outside the United States both dangerous and illegal. Usually, SAVE will arrange for a weapon to be provided by the local SAVE organization when a mission is undertaken outside the United States.

NOTE: Since 1986, envoys must furnish themselves with guns and gun licenses.

Camera. SAVE added the camera to the equipment pack so that envoys can gather photographic evidence of the Unknown for analysis by the organization. Of course, the camera is also useful for more mundane detective work. The model issued by SAVE is a 35mm color camera, fully self-adjusting. The camera takes pictures as fast as any envoy can snap them, and advances the film itself. Each roll of film contains 36 frames.

Cassette Recorder. This is a standard, commercially available stereo cassette recorder with built-in microphone. The microphone picks up all normally audible sounds in an area about the size of the average living room, approximately 10' x 15'. The cassette comes with an adapter, which enables an envoy to plug it into the listening device receiver, recording everything picked up by the listening device. A tape can continuously record for up to 90 minutes on each side.

Listening Device & Receiver. SAVE now furnishes a remarkably efficient listening device. This device is issued with a warning: its use is illegal, and its use for any purpose other than monitoring the conversations of suspected creatures of the Unknown is cause for dismissal from SAVE.

The listening device itself is about the size and shape of an ice-cream cone. An envoy can plant and activate the device by hand; once placed, the listening device picks up and transmits all sounds within a 60-foot radius. This transmission is scrambled, of course, and (being continuous) has been known, three times out of ten, to attract the attention of law enforcement agencies on any given day.

The device comes with a receiver, which unscrambles and automatically filters the signals, selecting voice signals for maximum audibility. Thus, for example, an envoy using the receiver can clearly hear a couple speaking in their living room despite noisy vehicular traffic just outside.

The receiver must be within 1/4 mile of the listening device in order to pick up its signal. The life span of the listening device is 4 weeks; after this time, the device runs out of power. SAVE issues additional power cells for the device upon request, but requests of over 1 cell per month are usually rejected (CM's discretion). Any envoy can easily replace the power cell in a listening device.

Homing Devices & Receivers. The SAVE homing device looks like a small, flat, metal box, about 1 inch square and 1/4 inch thick. The device simply emits a radio signal, which can be picked up on the receiver. The receiver contains a direction finder, which in turn provides a digital read-out showing the direction and distance of the homing device. The homing device transmits for 2 weeks and the signal has a range of 20 miles.

The homing device is magnetic, so it can easily be attached to most metal surfaces. Of course, you can also plant it directly on a person or creature, in his pocket or elsewhere.

Like the listening device, the homer can be detected by law enforcement personnel; there is a base chance of 30 of this happening per day.

Infrared Goggles. SAVE now provides infrared goggles for night vision. These goggles enable an envoy to see heat or infrared light; he can see as far at night as in daytime, but shapes are often less distinct. In fact, when a nighttime shape is within normal range anyway, it is more clearly seen without the goggles than with them. Note also that the goggles are still affected by fog, and by Disciplines of the Evil Way such as Blur Vision and Darken.

Electronics Kit. The Electronics kit comes packed in a small, sturdy carrying case about 15 inches wide, 12 inches deep, and 10 inches high. The kit contains wire, pliers, soldering equipment, and a large assortment of electronic parts, such as transistors, resistors, diodes, and other common elements of electronic circuitry. With the materials in the kit, a skilled envoy can make at least jury-rigged repairs to most common electronic devices.

S U R V E I L L A N C E V A N

In addition to the items included in the standard equipment pack, some SAVE headquarters, including all U.S. Regional Headquarters, can provide certain envoys/parties with a special electronic surveillance van, loaded with high-tech equipment. Using the equipment in this van, envoys can monitor all of their in-range homers and listening devices at once, and can even pinpoint the locations of the homing devices with on-screen readouts showing electronically generated maps of their city or area.

Needless to say, these vans are expensive to equip and maintain, and are in constant demand. Envoys only receive one of these vehicles when their particular investigation has a very high priority in the opinion of the SAVE regional coordinator. Of course, the vans are only temporarily assigned to any team.
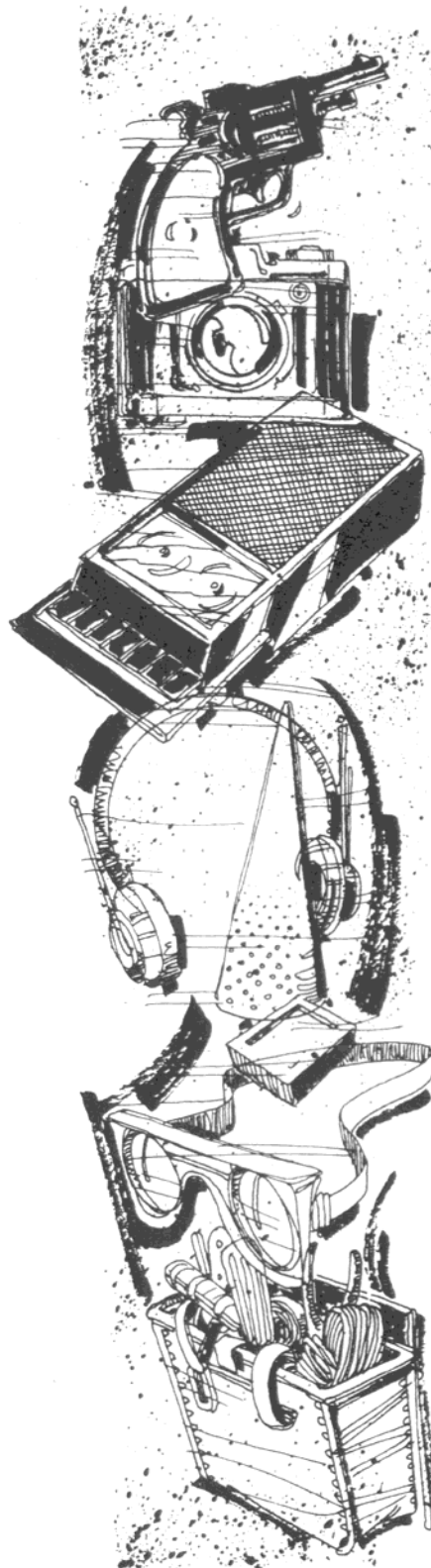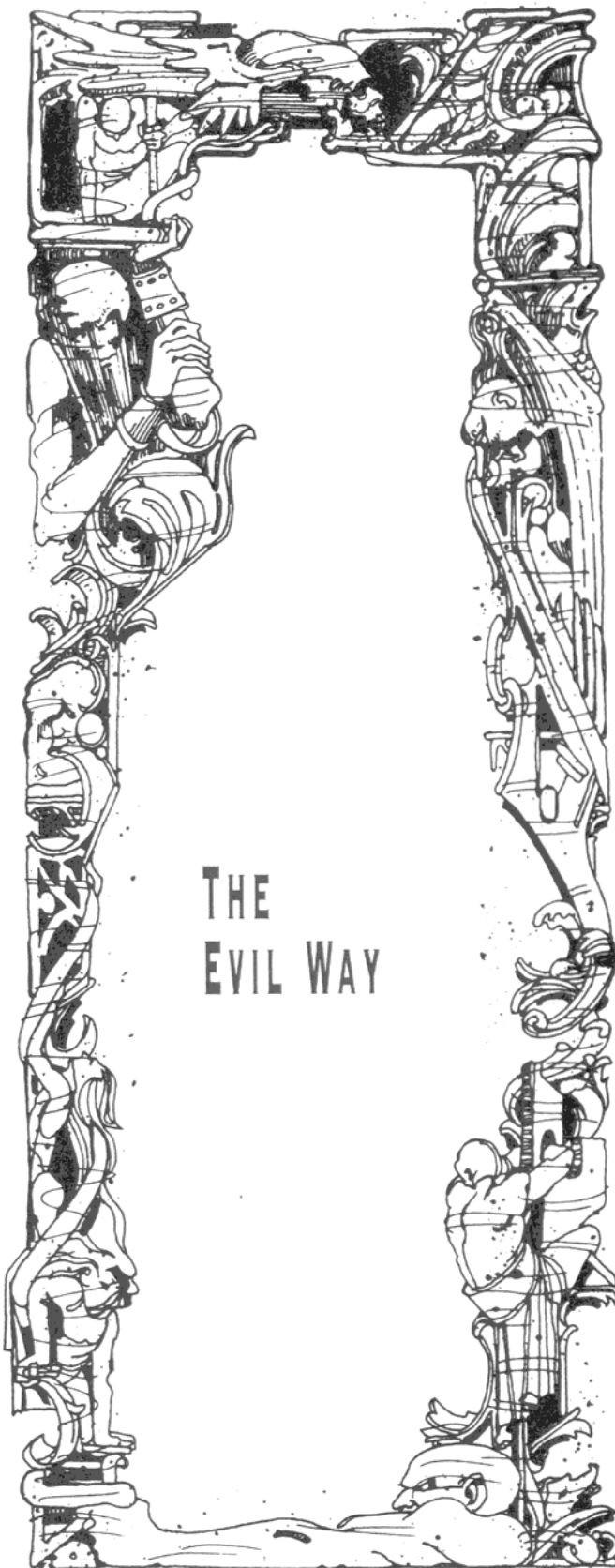
THE EVIL WAY

"THE NOVELEST OF MANMINDS HAS ALREADY DEDUCTED THAT IN THIS WHICH IS EVERYNAME, ALL QUOTUMS COME ENSTRANGLED WITH AN ANTI-ALIKE—DARK OPPOSITES WHITE, DELICIOUS GREED OPPOSITES POVERSITY, VEGEDIBLE OPPOSITES WARMFLESH, AMOR BERIDDLES DETESTATION . . . ALL JUST AS THE SORCERRONEOUS ARTIFICE OF MANKIND IS DICHOTOMIZED BY THE TRUEWAY OF THE UNKNOWED. WHEREAS THE TYRRANEOUS ARTIFICE IS CODE AND STRICTURE, THE TRUEWAY IS PEACE AND FREEDOM. AND AS THE ARTIFICE REQUISITES THE ENSERVITUDE OF ITS DEVOTED, THE TRUEWAY SLAVES TO ITS FOLLOWEES. NEVERMIND YOU NOT: THE TRUEWAY IS THE FANG OF THE NIGH-OMNIPORTENT UNKNOWED, WHILST THE ARTIFICE IS BUT THE BUCKLER OF THE WEAK AND SHIVERING HUMANSOLE."

—RAX

Sinister use of the Art is called the Evil Way. The Evil Way is native to the Unknown, and rarely shows itself to the Known world. When it does show itself, it is rarely recognized for what it is: we call vampires "old legends;" the Loch Ness monster is "the product of an overactive imagination;" and the World War II training flights lost over the Bermuda Triangle were deemed "accidents." The list goes on and on as those of the Known world whistle their way through a graveyard.

However, those who are familiar with the Art know what has really happened when they hear of these things. They know better when they hear, "There's no such things as ghosts." Those who use the Art, which includes all members of SAVE, have learned a different history of the world: the true history, which includes the eternal battle against the Evil Way.

SAVE envoys know that those of the Evil Way plan to bring everything under their dark shadow. Great evils such as Count Vlad Dracula of Transylvania are only servants of greater evils. But no human knows how great that evil is.

Early in his career, Michael O'Boylan, the great-grandson of Charles O'Boylan, discovered that each Evil Way Discipline falls into one of six general categories, which he labeled **schools**.

The schools he identified, and the names he gave them, are as follows:

Communicative. Disciplines of this school deal with the passing of information and other communication, whether desired or not. Use of these disciplines depends on the creature's Personality Score.

Distortive. Disciplines of this school warp reality, creating food, gnarling wood, expanding objects to great size, and so forth. Use of these disciplines depends on the creature's Stamina Score.

Elemental. Disciplines of this school affect the great outdoors and other forces of nature, changing the weather, calling up fog, and the like. Use of these disciplines depends on the creature's Strength Score.

Mental. Similar to disciplines in the Communicative School, disciplines of this school directly affect their victims' minds, sending them to sleep, making them dream, stealing their memories, and so forth. Use of these disciplines depends on the creature's Willpower Score.

Psychokinetic. Disciplines in this school do not so much warp reality as they transcend it, through flight, telekinesis, and the like. Use of these disciplines depends on the creature's Agility Score.

Sensory. Disciplines of this school affect a victim's senses, blurring vision, making objects seem invisible or other than what they really are. Use of these disciplines depends on the creature's Perception Score.

In addition to these six schools, there is one discipline which is not categorized with any of the rest. Simply called **Chill**, it is the most feared discipline, and is only used when the creature faces certain destruction or defeat. This Evil Way Discipline is listed first, and fortunately, seems to be available only to the most evil of creatures.

The discipline descriptions which follow are a reworking of those commentaries found in *SAVE Manual 2B: Devices of the Enemy*, which was first written in 1928 by Michael O'Boylan. Since the frail, aged pages of Manual 2B went up in smoke in the fire at SAVE Central Archives, one of the first things Dr. Desmond Kearney did was recompile, update, and forward to SAVE headquarters across the globe this list and recounting of the Disciplines of the Evil Way—those sinister weapons of the Unknown. Just as past envoys found Manual 2B to be a necessity for any SAVE mission undertaken, so you CMs should find the following your "good book" when running Chill campaigns or scenarios.

HOW TO READ A LISTING

At the beginning of each Evil Way Discipline description you will find what may look like a series of codes. We'll use the beginning of the Animation of the Dead Discipline entry to explain the significance of these terms.

ANIMATION OF THE DEAD
Cost: 1 WPR/min. Roll required: M
Range: Sight Area: Sight
EWS: 85+

Animation of the Dead. The name O'Boylan gave the discipline. These names may change depending on the country or the culture, but O'Boylan's names are usually standard.

Cost. The use of any Evil Way Discipline draws on the Willpower of the creature at the moment it tries to use the discipline. SAVE has long known that a discipline such as Blind—in which a creature tries for a single, immediate effect—draws on that creature's Willpower at once when it begins the attempt. However, the same is true for those disciplines that vary in length of effect. For example, if, as CM, you want a creature to use Animation of the Dead for 10 minutes, you spend 10 Current Willpower at once when the creature attempts to use the discipline.

This practice gives the creature great freedom to: **1)** extend the discipline for a set period of time, or **2)** put it into effect round by round. On occasion, a discipline which works gradually may bend this rule a bit, but the exceptions are noted in the individual descriptions. In any case, you spend Current Willpower whether or not the creature succeeds in the discipline. (It is of great importance that you, the CM, keep an accurate record of each creature's Current Willpower Score.)

Roll Required. Various types of rolls are required by various disciplines:

G—Only a General Check is required.

M—Only an M, H, or C result level will suffice.

H—Only an H or C result level will suffice.

S—A Specific Check is required, with results specified within the discipline description.

S/O—The discipline requires a Specific Check, which is opposed by another Specific Check.

Range. The distance from the user to the edge of the area of effect. This is usually given in a unit of measure, but there are other ways to specify this distance as well. A few include:

Self—The discipline is performed only on its user.

Touch—The creature must touch the object or being it wishes to affect.

Sight—The discipline takes effect only within the sight (or the main sense in unsighted creatures) of its user. (For help in determining this range, see **Visibility**, p. 93.)

Room—The discipline takes effect in any room, no matter the size.

Unlimited—The effect of the discipline is world-wide.

N/A—Not applicable.

Area. The area of effect in which a discipline works. The terms used to define range also apply to area.

EWS. The number next to this abbreviation is the lowest Evil Way Score a creature can have to use this discipline. Instead of Luck, creatures of the Unknown have the Evil Way Score as one of their eight basic abilities. The Evil Way Score required for Animation of the Dead is 85. Since 85 is the lowest possible Evil Way Score, any creature that can use the Evil Way may attempt to use the discipline; whether or not it does depends on the nature of the creature. However, had the score been 90 or 95, the discipline would be beyond the grasp of some less powerful creatures.

After these terms and numbers within each entry, a brief passage may be found, exemplifying a situation in which the discipline was once used. Most of these are from Michael O'Boylan's Manual 2B, while the rest were added by Dr. Kearney from the accounts of more recent SAVE envoys. The passage is then followed by a complete description of the discipline.

OTHER NOTES ON EVIL WAY DISCIPLINES

LEVELS OF ABILITY

Creatures' use of the Evil Way is, in many ways, similar to SAVE envoys' use of the Art. A creature's proficiency in any discipline it knows is equal to two-thirds of the average of the basic abilities upon which it is based, plus a Student, Teacher, or Master Level bonus. To put this somewhat more simply, the creature's Evil Way Score is added to the appropriate Ability Score (depending on the school), with the sum divided by 3—plus 15, 30, or 50 points.

NOTE: As with envoys' use of the Art, any roll of 100 (00) is a failure, regardless of the Target#.

MULTIPLE ATTACKS

Creatures' use of the Evil Way is significantly different from envoys' use of the Art in one respect: some creatures can initiate 2 or more disciplines at the same time. It still takes a full round to trigger a discipline, but any creature who is allowed 2 or more attacks in 1 round can also initiate as many disciplines simultaneously. Similarly, such creatures can initiate a discipline while attacking or taking other actions.

Any creature who is allowed multiple Melee Attacks in a round is also allowed multiple discipline use in the same round. For example, a creature that has 3 attacks may spend all of its attacks on melee, or on uses of disciplines, or it can divide its 3 attacks between melee and disciplines in any way you, the CM, see fit.

CONFLICTING DISCIPLINES

If two creatures successfully use conflicting disciplines (such as Second Light and Darken) during a round, the discipline of the creature whose Evil Way Score is higher is the one that takes effect.

AUTOMATIC POWER

Automatic Power means that the creature has this power by nature, and therefore has no chance to fail at this discipline. For example, the vampire's ability to change into mist is an Automatic Power. Automatic Power costs the user 1 Current Willpower per use of the discipline, regardless of duration or any other notes in the discipline's description. It still takes 1 full round for such disciplines to be initiated, unless otherwise noted in the creature's description.

DISRUPTION

Disrupting the concentration of a creature attempting to use the Evil Way causes the discipline to fail. As with envoys, disruption can occur when the creature takes any damage, or if it fails a Surprise or Fear Check. However, disruption isn't automatic as it is with envoys. For each time a creature's initiation of a discipline might be disrupted, you must make a Specific Willpower Check. If you roll an H or C result level, the discipline is not disrupted. This means that you must roll separately for each possible disruption while the creature is concentrating between its actions. However, you only roll once per possible disruption, regardless of the number of disciplines the creature is attempting, not once for each attempted discipline.

Triggered disciplines, once set, cannot be stopped in any way, except by a Sphere of Protection or (for certain Evil Way Disciplines) a Mental Shield.

A Sphere of Protection cancels the effects of all disciplines inside the Sphere for as long as the protection lasts. If the creature is caught inside the Sphere of Protection, its disciplines cease to function. It may attempt new uses of disciplines once it escapes the Sphere or once the duration of the Sphere ends.

A Mental Shield negates the effects of any discipline that is opposed by a Willpower Check, for the duration of the Mental Shield's effect.

Of course, all of a discipline's effects stop when the user dies, is destroyed, is knocked unconscious, or is banished to the Unknown.

CHILL

BASE: EWS

Cost: 20 WPR/rnd
Range: Sight
EWS: 135+

Roll Required: S
Area: Unlimited

"The only consolation one could feel in the aftermath, when many fine friends did not answer our calls, but lay in swoons and stupor, was that at last the thing was gone . . . at least for the time being."

This Discipline of the Evil Way is the last resort of the most powerful creatures. It is used only when the creature faces certain destruction or defeat and desires vengeance on those opposing it. Although the immediate results of the use of this discipline are horrible enough, the user is also automatically and immediately sent back into the Unknown for a period of 1D10 years when the discipline's use ends. Chill belongs to no school; its base is simply the creature's Evil Way Score.

The Target Number is the creature's score with the discipline, minus each potential victim's Current Willpower Score. In this manner, you may make only 1 Specific Check each round to determine the various effects on all characters in range. Note that, while the discipline's range is Sight, the creature doesn't have to see each victim; it attacks anyone (or anything) it can see within its direct line of sight. It can choose not to affect specific targets (like its allies).

If the check is successful, the victim cannot move or attack, and is frozen in fear and horror for a certain period of time. In addition, the following results are also applied to the victim(s) on a successful check:

L result—1D5 wounds, which leaves a permanent scar, and 1D10 Current Willpower loss; victim is frozen for 1 round.

M result—1D10 wounds, which leaves a permanent scar, and 2D10 Current Willpower loss; victim is frozen for 1D5 rounds.

H result—2D10 wounds, which leaves a permanent scar, and 3D10 Current Willpower loss; victim is frozen for 1D10 rounds.

C result—victim becomes unconscious for D% minutes, receives 3D10 wounds, which leaves a permanent scar, and 4D10 Current Willpower loss.

K result—in addition to all other effects, victim is lifted into the air and shaken like a rag doll for the rest of the round, then thrown to the ground for falling damage in addition to all other damage. Treat as a fall from a height of 20 feet (see p. 102).

Even while this discipline has frozen a victim, a more severe effect can be rolled in a succeeding round. In this case, immediately apply the more severe result.

Characters protected by a Sphere of Protection are totally immune to this Discipline of the Evil Way.

COMMUNICATIVE

BASE: (EWS + PER) ÷ 3

CONTACT THE LIVING

Cost: 2 WPR/rnd
Range: Unlimited
EWS: 85+

Roll Required: S
Area: 1 character

"'But it is Uncle Charles, Michael!' Lise shouted. 'I recognize his voice! And the old bowler he was fond of wearing!'"

This discipline allows a creature (who was once a human being, such as a ghost) to contact living characters.

As CM, you decide who sends the message and what the message is, depending upon the nature of the scenario. The dead usually prefer to contact a family member first. If there is no family member, a friend is the next choice. If there is no friend, the dead will contact the character with the highest Perception Score. All those around this chosen contact may hear the message; only the contact, however, may speak back to and be heard by the user.

Make a Specific Check for the first round of attempted contact, which determines the quality and clarity of the contact; however, subsequent rolls are merely General Checks to ensure that the contact can continue. The creature may speak up to 7 words per round. If you want the message to be longer, he must roll for the next round. If the check is successful, the message can continue. If the check fails, the creature may try again to continue the message, but only after a delay of at least 1 hour.

The dead may answer questions from the contacted PC (CM's discretion). Player character questions consume remaining words from the dead person's message. In other words, if the dead materializes and says "Go away!" there are still 5 words left in the message. The characters ask "Why?" This leaves 4 words for the dead creature to answer "Because of the big . . . ." The message is too long to fit into 1 round. As CM, you may choose to make another check, depending on whether you want the characters to know the rest of the message.

The results of the contact are as follows:

Contact the Living Results

Result Appearance of the Dead	Message Result
L result	Glow; dim, wavering lights Howls, screams, wails, moans etc.

M result	Wavering lights assume a human shape. Voice (message can be delivered, but the voice is toneless and scarcely human.)
H result	Bright form, body recognizable as male or female. Voice (message can be delivered and voice is recognizable as male or female).
C result	Image of person Voice (message can be delivered and voice is recognizable by friend or family member).

EMPATHY

Cost: 20 WPR/rnd Roll Required: S
Range: Unlimited   Area: 1 being/use
EWS: 125+

"As soon as I heard the words 'Git 'em!' I thought for sure that someone in our party must be a traitor. How could these pairs of puppet people have known where and when we would be here?"

Empathy is the opposite of Telepathy. Telepathy allows creatures to send messages to individuals, while Empathy allows creatures to receive information.

Empathy allows a creature to see what is going on through the eyes of, and feel the emotions of, any 1 person who it can empathize with. Once a creature successfully uses Empathy on an individual during a day, it can reuse the discipline on that person, during that same day, with only an additional expenditure of Current Willpower. Each new day, the creature must again establish contact with whomever it wishes to use as its "transmitter."

The creature understands what is happening only as it is observed, overheard, or seen by the individual with whom it is empathetically linked. Empathy allows creatures to sense emotions, feelings, and gather impressions rather than distinct bits of information.

Empathy is great for creatures that empathize with someone wishing to destroy the creature, or who is a confidante of someone who means the creature harm; that creature can be forewarned of the attack.

Empathy is a discipline which requires total concentration; any creature using Empathy can take no other action for the duration of the Empathy.

NOTE: Appear Dead (Self) is the only discipline that can be used with Empathy.

HOUND

Cost: 50 WPR/use   Roll Required: S/O
Range: Sight (then, Unlimited) Area: 1 character
EWS: 120+

"But, at that time, while I took holiday in the Black Forest, how could I explain the musty smell of an Egyptian tomb that underlay the freshness of the German evergreens?"

One of the most terrifying Disciplines of the Evil Way,

Hound allows the creature to know the whereabouts of any 1 character it has seen. This is a highly effective discipline if the creature intends to pursue a victim.

The creature must be able to see its potential victim in order to set the discipline in motion. You, the CM, then roll a Specific Check opposed by the victim's Current Willpower Score. The results are as follows:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: the attempt fails.

• You and the victim's player roll equal result levels: the creature knows the general location of its victim (within 1 mile) for the next 30 days.

• You roll a result level 1 higher than the victim's player: the creature knows the general location of its victim (within 1/2 mile) for the next 60 days.

• You roll a result level 2 higher than the victim's player: the creature knows the general location of its victim (within 500 feet) for the next year.

• You roll a result level 3 higher than the victim's player: the creature knows the precise location of its victim for the next 2 years.

• You roll a result level 4 higher than the victim's player: the creature knows the precise location of its victim until either the creature or its victim is destroyed.

In some manner not known to SAVE, use of this discipline allows the creature to appear in the general area of its victim, anywhere in the world, in 2-weeks' time. Many creatures choose to give the victim a brief glimpse of themselves—to toy with him as a promise of future horrors.

The only way that a victim can shake this pursuit is to find a protector who can use a Mental Shield. The protector must successfully use the Mental Shield twice in a 24-hour period in order to disrupt the effect of the discipline. Furthermore, the protector must be touching the victim while the Mental Shield is in use. As CM, you should roll for the success of these shields secretly, not telling whether the Shield has worked.

When the first Mental Shield is in place, the creature feels a shaking in the energy of the discipline. This fills the creature with a sense of desperation; it may now try to disrupt the second Mental Shield by attacking its victim, by attacking the envoy with Mental Shield, by separating the two, or by any other means available to it.

SWARM

Cost: 5 WPR/use Roll Required: S
Range: Touch   Area: Varies
EWS: 95+

"The first roach was joined by another, then another, until Garnier's table seemed to boil under a clicking sea of dark wings."

Successful use of this discipline brings about the appearance of a large group of insects, or a group of some type of small, repugnant animal. These insects or animals then swarm toward humans, attempting to crawl all over them and

disrupt their* actions (all of which are non-harmful, but disruptive).

First you decide the type of insect or animal the user will summon. The best swarms to frighten characters are usually such things as cockroaches, spiders, bees, ants, centipedes, or flies.

The creature must then touch the spot where the swarm is to begin. If the effect is to be immediate, you must make a Specific Check. Success indicates that 100 of the desired animals appear around the spot touched in the first minute. The creature can try to continue round after round (each round being another use): each successful check doubles the actual number of insects summoned at the end of each successive minute. Thus, with three successes in a row, there will be 100 after 1 minute, another 200 after 2 minutes, another 400 after 3 minutes (for a total of 700 insects). However, successful checks become harder and harder:

At Student Level, the third and fourth checks must yield a result level of M or better, the fifth and sixth checks must yield a result level of H or better, and the seventh and all subsequent checks must yield C results.

At Teacher Level, the fourth through sixth checks must yield a result of M or better; the seventh through ninth checks must yield an H or better; the tenth and all subsequent checks must yield C results.

At Master Level, the fifth through eighth checks must yield an M result or better; the ninth through twelfth checks must yield an H or better; the thirteenth and all subsequent checks must yield C results.

A delayed effect may be achieved by having the creature first touch the spot where the swarm is to begin, then touch a triggering spot. The dice rolls are then made, and the creature may leave the area. The swarm begins to form the instant any human character touches the triggering spot. Favorite triggering spots are doorknobs, table tops, window sills, or other areas frequently touched by humans.

The swarm swells in numbers without moving, until the full number summoned is present. The swarm then moves at top speed (30 feet per round unless specified otherwise in the animal descriptions) toward the nearest group of humans. The animals will not actually attack the humans, but will try to crawl over them and cover them. Characters caught in a swarm have a -40 modifier to the base chances of all attempted actions (in addition to any other modifiers) until the swarm scatters. Their players must also make Fear Checks against that type of animal/insect.

The swarm follows the characters, no matter where they go, until it catches them or until the characters outdistance the swarm by at least 2D5 miles. A swarm will divide itself to follow characters who flee from it by differing routes. Once the insects touch anyone, the swarm dissipates in 1D10 minutes.

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SHRIEK

Cost: 5 WPR/use   Roll Required: H
Range: Self   Area: 30' radius
EWS: 95+

"Realizing that my blood alone hadn't curdled at this horrendous sound, I prepared to defend the others to the best of my ability. . ."

Successful use of this discipline allows a creature to give off a high, mournful shriek for 1 round. This sound instills enough terror in all characters within 30 feet of the creature to make them suffer a Fear Check.

Fear Checks caused by this Shriek have an additional -15 modifier; characters who have defeated this type of creature before and who know what creature is shrieking must still make a Fear Check, but without the -15 modifier.

SPIRIT AND IMAGE

Cost: 10 WPR/min.   Roll Required: G
Range: 1 mile   Area: N/A
EWS: 110+

". . . there stood mama, looking as fresh as a daisy. She told me to go to the covered bridge and wait for her. Even though she's dead, it upset me to think I'd have to kill a creature that looked like mama . . . ."

The Spirit and Image Discipline produces an exact duplicate of someone known to the targeted individual or party to convey a message to him or them. This message may be a warning to stay away, a total fabrication to lure the target(s) to a secluded spot, etc.

The creature delves into the subconscious mind of a character and creates a special sending which looks and appears like a person—living or dead—whom the individual remembers. The creature has no control over the person whose image it sends. There is a base chance of 25 that the Spirit and Image is of a dead person. If so, characters seeing the Spirit and Image feel they have seen a ghost sent to warn them. This discipline is usable only once per day.

SUMMON

Cost: 10 WPR/rnd   Roll Required: H
Range: Self   Area: 100', 1 mile, 100 miles radius
EWS: 90+

"They came from out of nowhere and appeared a mere 80 feet away. We steeled ourselves for the worst fight we had ever imagined . . ."

The Summon Discipline is used by a dominating creature to bring to its aid some or all of its minions and servitors within a 1-mile radius. The minions and servitors summoned appear at the end of the round in which the discipline is used, wherever the creature wishes, but within 75 feet of it (and not within living flesh). These minions and servitors simply vanish from wherever they happen to be and appear by the side of their dominator, ready to fight on its behalf.

Each successive round of use of this discipline increases the number of minions and servitors which appear. If more are in the area than the creature using the discipline can Summon in a given round, it can choose which particular minions and servitors appear in response to its summons that round.

The number of creatures which appear per round are:
First round. 1D5 creatures appear.
Second round. 1D10 creatures appear.
Third round. (Only at Teacher or Master Level) 2D10 creatures appear.
Fourth and each successive round. (only at Master Level) 3D10 creatures appear.

At Student Level, the area of effect is 100 feet.
At Teacher Level, the area of effect is 1 mile.
At Master Level, the area of effect is 100 miles.

Note that no more minions or servitor creatures can appear than are actually within the area of effect at the time the discipline use begins. Failure of the discipline in any round during its duration ends its use; however, minions and servitors which have already arrived will continue to fight on behalf of the creature.

TELEPATHY

Cost: 20 WPR/rnd   Roll Required: G
Range: Unlimited   Area: 1 person/use
EWS: 125+

"Jack's words were clear: the Unknown were everywhere and we didn't stand a chance. But Jack died four years ago. Was this the truth or another trick on that thing's part?"

Telepathy is similar to Empathy, except that, instead of receiving information from a character, the creature sends a message of either words or impressions to 1 member of the party. The message may be factual or totally fabricated, but the recipient has no way of judging its truthfulness.

Telepathy allows the creature to send vivid mental images to an individual, but the target person will have no difficulty in telling that these are only images—because this discipline does not effect a person in the same manner as Blur Vision, Confuse, Hypnotize, etc. The person receiving the message is totally aware that his mind is being invaded.

WRITE

Cost: 1 WPR/letter   Roll Required: M
Range: 1 mile   Area: 1 surface
EWS: 85+

"I forgot about the odors—the strange sounds I had heard in the German forest—until late that night. A noise awakened me; I lit the lamp by the bed, and stifled a scream as I saw the blood-red letters dripping a simple message on the inside of the bedroom door: 'You are mine.'"

The user can write 5 letters per round for each successful check (punctuation is free). The message can be as long as the sender desires, or as long as its Willpower Score allows. The letters appear on any surface of the CM's choice, remaining there for a certain period of time (as given

following). If a check fails, the message remains incomplete. The letters themselves appear as though written in blood; they drip down the surface, then vanish mysteriously.

At Student Level, the letters remain 1D10 rounds.

At Teacher Level, the letters remain 1D10 hours.

At Master Level, the letters are permanent, unless the creature specifies a duration when the discipline is used.

DISTORTIVE

BASE: (EWS + STA) + 3

ANIMATION OF THE DEAD

Cost: 1 WPR/min.   Roll Required: M
Range: Sight   Area: Sight
EWS: 85+

"I first ran across this discipline during my disastrous trip to Egypt. Since that time, dark rumors of its use have arisen in Jamaica, Haiti, and Eastern Europe. None are safe: the mystery surrounding my dear friend Lord Boulton is not as mysterious as some want to think."

The user of this discipline may animate the closest corpse(s). Each corpse first frees itself mysteriously from its place of rest in 1D10 rounds. After it frees itself, the corpse awaits simple commands. An animate corpse cannot think for itself; it does the bidding of its animator, and nothing more. As long as the corpse is in sight, the animator can immediately communicate with the corpse telepathically (the Telepathy Discipline is not required) to direct the corpse in a series of tasks. For example, this string of commands would work: "Open the graveyard gate. Walk straight across the street. Turn toward the man standing underneath the street lamp, and strangle him."

At Student Level, the creature can animate up to 5 corpses if the resting places of those corpses are within sight.

At Teacher Level, the creature can animate up to 10 corpses if the resting places of those corpses are within sight.

At Master Level, the creature can summon every corpse whose resting place is within sight.

If the vision of the creature is obstructed, the corpse stands still until visual contact is reestablished.

When use of the discipline ends, all animated corpses immediately return to their place of rest.

BREATH OF PESTILENCE

Cost: 20 WPR/use   Roll Required: S/O
Range: 5'   Area: 1 being
EWS: 90+

"I thought no horror could surpass the foulness of the sight of the creature—rotting flesh peeling from its worm-infested bones—until it breathed on me, and a noxious, shimmering gas, more odorous than any sewer stench seemed to

cling to us. First Lord Craig, then our guide fell before it. I admit, I fled from the room, choking and gagging, my eyes watering freely. But that was not the worst of it. The boils appeared on our bodies three days later, festering in the jungle heat."

Successful use of this discipline causes the victim to contract a dreadful disease. The creature using the discipline must breathe in the victim's direction. Victims may be humans or animals; other creatures may never be victims.

Follow the procedures for diseases to find its severity (Target#)—i.e., either assign it a severity, or determine it randomly. Roll the two Specific Checks; the creature's target is infected only if its Discipline Check succeeds at a higher result level than the player's Stamina Check. (Diseases are described on p. 104-105.)

In addition, determine how soon the disease becomes apparent to the victim or to any character with the Medicine Skill:

At Student Level, the disease becomes apparent in 1D10 hours.

At Teacher Level, the disease becomes apparent in 4D10 hours.

At Master Level, the disease becomes apparent in 2D10 days.

CHANGE SELF

Cost: 1, 2, 3 WPR/min.   Roll Required: H
Range: Self   Area: N/A
EWS: 110+

"I saw that even the courageous young Lewis was shaking, and that a cold sweat had broken out on his now pale forehead. What we witnessed next was unbelievable, even to my experienced eye. The she-creature began to change before our eyes: her skin scaled, her jaws lengthened, and her eyes began to glow with a cold reptilian gleam."

Successful use of this discipline allows a creature to change its shape to that of another being or object. While changed, the creature retains its full normal consciousness and mental abilities, but loses any of its physical attack modes. It can use the physical attack modes and scores of the being whose shape it assumes. It does not gain any Evil Way Disciplines.

For example, suppose a creature changes its shape to that of a wolf. The creature now looks like and attacks like a wolf for all purposes. The creature can still be harmed only in the way it could be harmed when in its natural form.

The shape change lasts 1 minute for each point of Current Willpower spent on use of this discipline.

This discipline is usually restricted. Most creatures can assume the shape of only a few other creatures or things, as detailed in the creature descriptions. Some creatures can change shape naturally, without the use of this discipline; such creatures are noted in the creature descriptions.

At Student Level, the creature's cost is 1 WPR/minute.

At Teacher Level, the creature's cost is 1 WPR/2 minutes.

At Master Level, the creature's cost is 1 WPR/3 minutes.
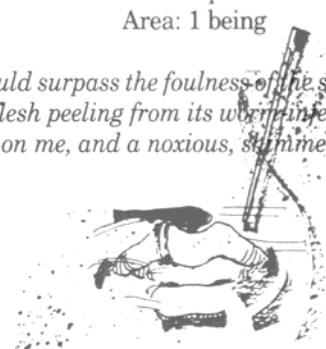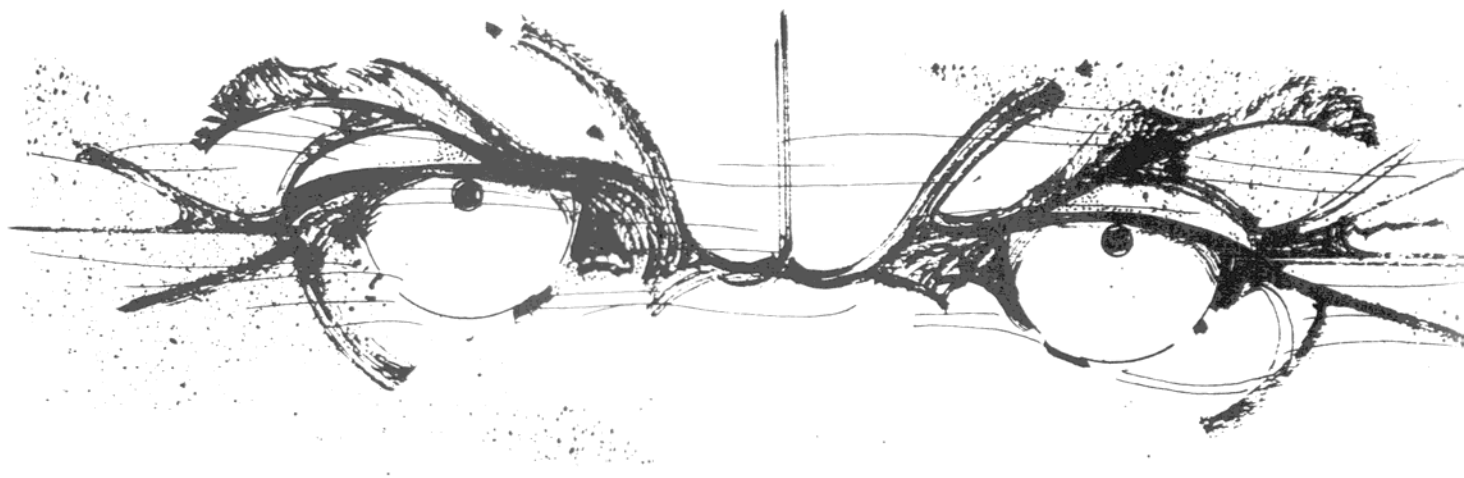
CORPOREAL MANIFESTATION

Cost: 1 WPR/use   Roll Required: M
Range: Self   Area: Self
EWS: 135+

"Rose was hurt bad, but she insisted that we leave her and go find help. When we returned an hour later, she was bathed in perspiration, and kept mumbling something about her bane or skeleton. It wasn't until we had taken her to safety that we learned the whole story . . ."

Any incorporeal creature with this power can use this discipline to create a physical, corporeal form of itself. Like the transformation to a cloudy image, the change to a corporeal form occurs automatically, costs 1 Current Willpower, and is immune to disruption.

The corporeal form has both advantages and disadvantages. It provides a link to the physical world, allowing the ghost to move, manipulate objects, and communicate just like a normal, living human being—while still allowing the creature to use its disciplines. Unfortunately, this new form also makes the creature vulnerable to physical attacks. If the creature is reduced to zero (0) Current Stamina and receives a C result (wound) while in this form, it is destroyed.

Corporeal form enables a creature to make physical attacks and use skills that it could not before. In such cases, the creature is assigned a score of 50 in all basic abilities marked "N/A."

Each time it uses Corporeal Manifestation, the creature can appear as it did at any time during its "life." For example, a ghost can appear two years old or near death if it chooses.

CREATE A FEAST

Cost: 5 WPR/use   Roll Required: M
Range: 5'   Area: 30' x 30' (max)
EWS: 85+

"Baron Granier finally arrived and led us in, whereupon Lise and I marveled at the banquet that lay in front of us: vegetables of all manner, steaming bread, and juicy roast of rare beef, warmed to the Baron's liking."

This power creates actual food and beverage. The creature using this power can choose the menu so that the amount (up to the limits of its ability) and choice pleases its guests.

Often this Evil Way Discipline is used to lure unsuspecting characters into false friendships. The creature creates the banquet by standing over the area where the food is to be served and concentrating, usually out of sight of the intended guests. The feast is created immediately. The food remains unspoiled as long as normal food.

At Student Level, the creature can create enough for 5 characters.

At Teacher Level, the creature can create enough for 20 characters.

At Master Level, the creature can create enough for 50 characters.

DEADLY REMAINS

Cost: 1 WPR/min   Roll Required: M
Range: Sight   Area: Body parts
EWS: 85+

"What we feared and sought to destroy was the Doctor's compilation of scavenged human remains. What we in fact found was body parts, small and large, some pickled in jars of formaldehyde and others dried for use in anatomical study, all brought to life. Writhing, crawling, and beating their way toward us . . ."

The creature may animate up to 2D10 severed body parts. No more than 2 animated body parts may come from the same corpse.

This discipline works in much the same way as Animation

of the Dead. The body parts move in whatever manner suits them best. An arm or leg would move in a snake-like fashion. A head would shift from side to side, rocking itself slowly in a given direction.

The limbs may enter melee. A hand can brawl or punch. A foot can punch by kicking or brawl by tripping. A head can bite or butt.

Some body parts can make use of melee weapons. A hand can wield a weapon; its major problem is hitting anything above the knees when attacking from the ground.

The limbs suffer normal wounds and Stamina Loss from all forms of combat. The exact statistics for the severed limbs can vary at the CM's discretion, although a Strength and Dexterity of 30 each, Agility of 15, Stamina of 10, very low Strike Rank, and Fear Modifier of -5 are recommended. Use the Unskilled Melee Score of 22, rather than assuming skill or lack of it, for any particular body part.

At Student Level, up to 1D10 parts may be animated.

At Teacher Level, up to 2D10 parts may be animated.

At Master Level, up to 3D10 parts may be animated.

ENORMITY

Cost: 20 WPR/use   Roll Required: H
Range: Sight (within 200')   Area: 1 item or being
EWS: 95+

"The word 'enormity' may mean either 'great size' or 'great wickedness': never had I believed that the word could carry both meanings at once until the cockroach—a full two feet long—scuttled across the Baron's table."

This discipline is used to frighten characters by causing a being to grow much larger than its normal size. The creature may use the power on itself or on any other being. No changes in the eight basic abilities occur during the use of this power. All combat procedures remain as they are normally. The only change is that the affected being has a greater movement rate, probably does greater damage with physical attacks, and may be unable to go out the same door it came in through (or, more cruelly, may be crushed inside an enclosed area it has been trapped in).

At Student Level, the object may become 3 times as large (but no larger than man-sized), for D% rounds.

At Teacher Level, the object may become 20 times as large (but no larger than horse-sized), for D% minutes.

At Master Level, the object may become 100 times as large (but no larger than about 10' x 10' x 10'), for 1D10 hours.

EVIL EYE

Cost: 30 WPR/use   Roll Required: S/O
Range: Sight (within 50')   Area: 1 being
EWS: 95+

"I have seen them grow lean and lifeless in the course of a day—once vital people who, without apparent cause, shrink to nothing in the warm Italian night."

In Mexico it is called *Ojo*, in Italy *Malocchio*. This discipline requires an Opposed Check against the potential victim's Current Willpower Score; it is successful only if you, the CM, roll a higher result level than the victim's player.

The Evil Eye drains a single character of 1D10 Current Stamina and 1D10 Current Willpower per hour. During this time the character feels sick with cramps, headaches, and other minor irritations. All the character's attack scores are modified by -10 while the effects of the discipline last.

The disabling trend continues until Current Stamina or Willpower reaches zero (0) (when the character collapses in a coma), until successfully treated by a doctor or restorer, or until the user is destroyed. If a coma results, it lasts for 5D10 days or until treated by a restorer.

Medical attention can stop the drain caused by the Evil Eye (on an H result with the Medicine Skill, one attempt on the victim allowed per day), but cannot cure the stricken character. The effects can be cured only by another character who can Restore Stamina. The cure is accomplished by restoring 1D10 Current Stamina. From this point on, the character recovers lost Stamina and Willpower at his normal rate without further help from the restorer.

The creature stands and stares at the victim for 1 round without moving or saying a word.

FLESHCRAWL

Cost: 50 WPR/use   Roll Required: S/O
Range: Sight   Area: 1 being
EWS: 125+

". . .there was nothing more we could do. Arther's body slowly changed into a hideous creature. We didn't want the agony to continue, so we killed him . . . it."

This discipline requires an Opposed Check against the potential victim's Current Willpower; it is successful only if you, the CM, roll a higher result level than the victim's player.

Successful use of this discipline causes the appearance of the victim to change so that he eventually comes to resemble a corporeal humanoid creature chosen by the user of the discipline. The creature whom the character resembles must have an Evil Way Score lower than that of the user of the discipline.

The transformation of the victim takes place in 7 stages. In the first stage of the Fleshcrawl, the victim's left arm and hand are changed.

Stage 2 affects the right arm and hand.

The remaining 5 stages progressively affect:

> left leg and foot,
> right leg and foot,
> abdomen,
> torso, and
> face and head.

The speed that these changes progress is determined by the ability of the user.

At Student Level, change progresses at a rate of 1 stage per week.

At Teacher Level, the rate is 1 stage per day.

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At Master Level, the rate is 1 stage per hour.

The transformed body parts function like those of the creature whose appearance they have; note that this may greatly change a character's Dexterity, Agility, movement capabilities, and so forth. The character's Personality Score is also affected; the exact effects are left to you as CM, depending upon the type of transformation taking place. Note that the mind of the character is still his own, and that he does not take on the behavior of a creature, only its outward physical appearance.

The successful use of both Restore Stamina and Restore Willpower on the victimized character can halt the progress of the Fleshcrawl, but does not reverse the effects of stages already completed. To be effective, the restorers must each match the result level that you achieved when the creature used the discipline.

The victim can be rid of the changes only when the creature that used the discipline upon him has been destroyed or banished to the Unknown. This restoration of the victim's normal form takes only 1 hour.

GNARL

Cost: 5 WPR/use
Range: Sight (within 100')
EWS: 135+

Roll Required: H
Area: 1 item

"The scene of the accident was appalling to describe. Crighton had been rushed to the hospital by the time we discovered that the axle of the coach had been twisted strangely, beyond recognition."

This discipline causes an object to quickly bend and twist, making it useless in approximately 1 round. Vampires particularly enjoy gnarling stakes.

At Student Level, the creature can gnarl wood. This discipline is only effective on wood that has been sanded, cut, carved, or worked in some other way. This discipline does not work on live wood, trees, or broken branches.

At Teacher Level, the creature can gnarl any once-living item, including ivory, bone and plastic. Again, it must have been worked in some way.

At Master Level, the creature can also gnarl worked metal.

When a creature uses this discipline, you should describe the event dramatically: "The stake warps and twists in your hands, turning slowly until the sharp point bends toward your arm . . ."

INHABIT

Cost: 10 WPR/use
Range: Touch
EWS: 100+

Roll Required: M
Area: 1 item

Some creatures, primarily of the vampiric ilk, cannot be seen in mirrors, nor photographed by cameras employing mirrors in their imaging systems. This creature could only be seen on Lady Glenmoor's dressing table—frightening enough—but the laughter, the unconcerned giggle when the mirror was broken was even more frightening.

Use of this discipline allows a creature to physically inhabit any 1 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 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.

At Student Level, 1 use of the discipline allows the creature to inhabit an item for the length of time it desires to do so. Once the creature leaves the item, it must use the discipline again to re-inhabit it.

At Teacher Level, 1 use of the discipline allows the creature to leave and return to the item twice, as long as it is not gone more than 1 minute either time. If it is gone longer than a minute, or leaves a third time, it must use the discipline again to re-inhabit the item.

At Master Level, 1 use of the discipline allows the creature to leave and return to the item 3 times, as long as it is not gone more than 10 minutes at any one time.

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 have full use of all its normal senses. It cannot, however, make any form of physical attack.

KISS OF DEATH

Cost: 10 WPR/use
Range: Touch
EWS: 110+

Roll Required: S/O
Area: 1 being

"In my vanity, I had interpreted Gwendolyn's enthusiastic kissing of my cheek upon my departure as a sign of budding affection. As the wounds appeared days later, I knew I had played the fool and that I must return immediately to bid Gwendolyn a final farewell."

This discipline allows a creature to wound its victim by kissing that character somewhere on the face or head. This is opposed by a Current Willpower Check. The wound is treated in all respects as a normal combat result. However, the effects of the wound are delayed. The type of wound caused and the delay in its effect are as follows:

• The potential victim's player rolls as high a result level as you, the CM, do for the creature: the attack fails.

• You roll a result level 1 higher than the victim's player: an L wound, delayed 1D10 rounds.

• You roll a result level 2 higher than the victim's player: an M wound, delayed 1D10 minutes.

• You roll a result level 3 higher than the victim's player: an H wound, delayed 1D10 hours.

• You roll a result level 4 higher than the victim's player: a C wound, delayed 1D10 days.

At Student Level, the wound has a Strike Rank of 3.

At Teacher Level, the wound has a Strike Rank of 4.

At Master Level, the wound has a Strike Rank of 5.

The wound caused by a Kiss of Death suddenly and mysteriously appears on the victim in the place where the victim was kissed. Once the victim has been kissed and a result obtained, nothing can prevent the wound from occurring. Some creatures may make multiple use of this discipline, repeatedly kissing a victim farewell, for example. If so, roll for each kiss separately, and make careful notes as to when each wound will appear on the victim.

SECOND LIGHT

Cost: 1 WPR/use

Roll Required: M

Range: Touch

Area: 1 light source

EWS: 85+

"As the Baron walked down the narrow corridor with Lise and I following closely behind, he touched a torch in each sconce upon the wall. Behind us now, the corridor glowed in a dodging light, as though it lay beneath an abandoned sea."

This discipline makes light sources burn almost as they would normally: candles, lanterns, flashlights, torches, lamps, matches, or any other device or machine that casts light. Second Light is especially useful when normal lighting is not possible because of moisture, lack of air, power failure, or other factors.

The discipline costs 1 Current Willpower for each light source the creature touches. The only difference between Second Light and normal light is a yellowish-green haze. The intensity and range of the lights are the same.

At Student Level, each light remains lit for up to 10 minutes.

At Teacher Level, each light remains lit for up to 1 hour.

At Master Level, each light remains lit for up to 1 day.

NOTE: Second Light can be extinguished by the creature at any time if the creature is within 50 feet of it.

WOUND

Cost: 5 WPR/use

Roll Required: S

Range: Sight (within 100')

Area: 1 being

EWS: 85+

"'The creature is evil! Evil, mind you!' Miranda sobbed. Lewis and I gasped as she revealed the long purple scar down the side of her neck: grim evidence that she had paid for her courage with her beauty."

Each use of this discipline allows the creature to wound 1 character up to 100 feet away. The creature cannot perform a Called Shot when using this discipline.

At Student Level, the wound has a Strike Rank of 2.

At Teacher Level, the wound has a Strike Rank of 3.

At Master Level, the wound has a Strike Rank of 4.

If the wound causes the loss of any Wound Boxes, it leaves a vivid, permanent scar on its victim.

ELEMENTAL

BASE: (EWS + STR) ÷ 3

CHANGE TEMPERATURE

Cost: *

Roll Required: H

Range: 0

Area: 500' radius

EWS: 120+

". . . Nor will I forget the July morning in Cairo, when Al-Sharaz, Jennings, and I awoke to frost on the inside of the window. It was then that we knew Bataphut had followed us from Memphis."

This discipline allows the creature to raise or lower the temperature within 500'. The temperature change is 1D10 degrees Fahrenheit (up or down) for every round that the power is in use. Once the desired change has been achieved, you, the CM, roll 3D10 to see how many minutes the temperature remains at that degree. After the time has passed, the temperature returns to normal at the rate of 1 degree Fahrenheit per minute.

If the creature's use of the discipline is disrupted, the temperature remains where it was at the last dice roll, stays there for 3D10 minutes, then returns to normal at a rate of 1 degree Fahrenheit per minute.

*The cost for the first round of use is 10 Current Willpower.

At Student Level, the cost for each following round is 4 WPR/round.

At Teacher Level, the cost for each following round is 3 WPR/round.

At Master Level, the cost for each following round is 2 WPR/round.

CHANGE WEATHER

Cost: 8 WPR/2 min.

Roll Required: H

Range: Sight

Area: 1/2 mile radius

EWS: 120+

"Suddenly the sky above the castle boiled with black thunderheads, and an icy rain swept over the parapets. Yet where we stood, scarcely a mile away, all was a typical summer day in Scotland. Except the birds—their light quarreling stilled in the branches above us."

Every 2 minutes, you make a Specific Check for the creature. If an H or C result is obtained, the weather begins to shift according to the table below. As CM, you can continue

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the process, roll by roll, or leave things as they are at any stage. A series of successful rolls accomplishes the following:

# of Rolls	Elapsed Time	Results
1	2 min.	Wind builds up.
2	2 min.	Clouds roll in.
3	2 min.	Light drizzle. (Maximum at Student Level)
4	2 min.	Lightning and thunder.
5	2 min.	Heavy storm. (Maximum at Teacher Level)
6	2 min.	Hurricane force storm.

If the temperature is below freezing, the precipitation result is snow and/or ice. If the temperature is above freezing, the result is rain. A creature who can Change Temperature can influence this result, too.

If any of the rolls fail, the weather remains exactly as it was on the previous check for 3D10 minutes. After these minutes have passed, the weather begins to disperse at the same rate it built up, and returns to the state it was at originally.

For example, you've made a series of 3 successful die rolls. This means that in the last 6 minutes, the weather has turned from bright and sunny to gusty, light drizzle. You roll again, and the result is an M—the attempt has failed. You now roll 3D10 to find out how many minutes the lightning continues, until the weather settles back down. The roll is a "17," which means that the drizzle, which was the last successful result, continues for 17 more minutes.

If the weather is naturally in one of the above stages, you can begin rolling at that point. For example, if the weather is already lightning and thundering, your first successful check would produce a heavy storm. Note that a creature at Student Level in the discipline couldn't affect weather that is already lightning and thundering.

Creatures often use Change Weather to create a feeling of suspense and horror in the envoys pursuing them.

Feat of Strength

Cost: 10 WPR/rnd	Roll Required: H
Range: Self	Area: N/A
EWS: 100+	

"It had taken the considerable labour of four stout bearers to move the stone coffin to this level of the labyrinth, that is until the earth tremors began—the coffin fell with a sickening thud on the leg of Ujo. Miss Grant picked it up alone, allowing Ujo to crawl from under the deadly stone."

With the exception of the fixed cost, the more difficult result necessary, and the minimum Evil Way Score, this discipline is identical to SAVE's Feat of Strength Discipline (p. 42).
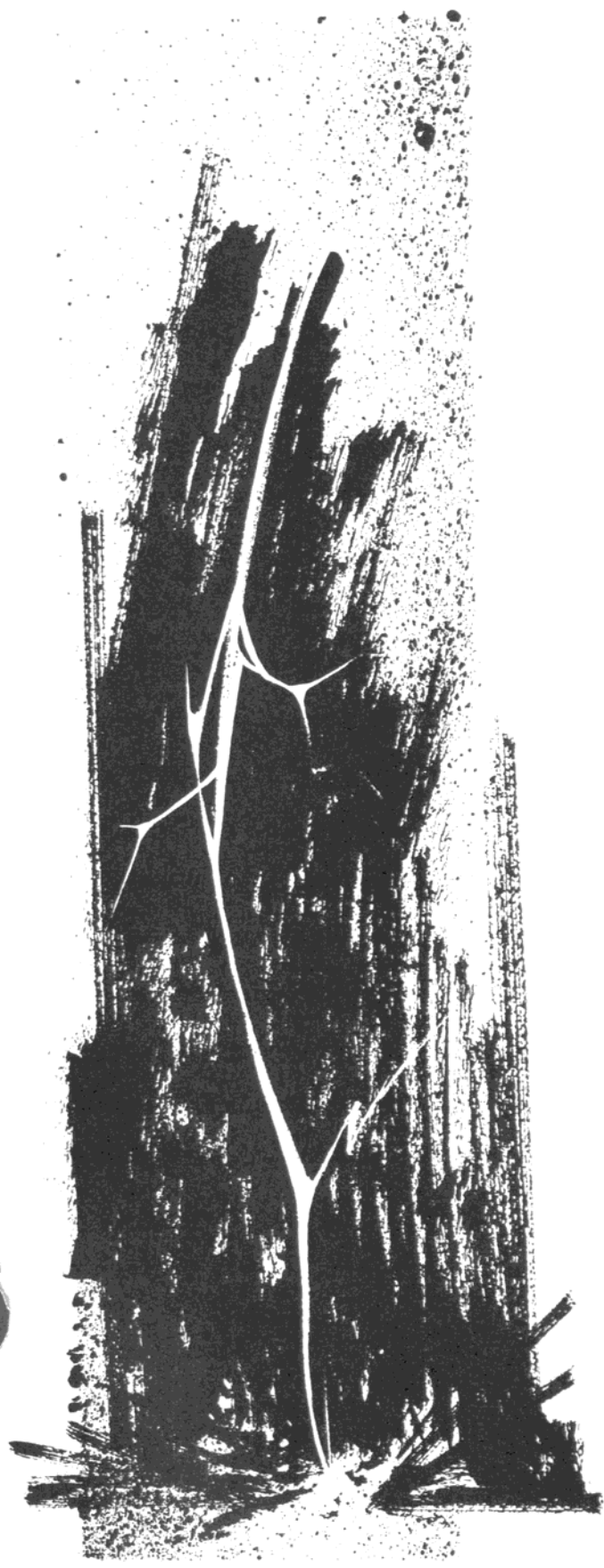
HAYWIRE

Cost: 5 WPR/min   Roll Required: H
Range: 1000', 1 mile, 10 miles   Area: 1000' radius
EWS: 95+

". . . and the most horrifying moment of all, when the radio in the house began to buzz, crackle, and play, for it was then that Jenkins found that the power of the instrument was switched off, that its cord was not plugged into the outlet, and that all the fuses in the house were dead!"

This is a favorite of the Evil Way, even more so than in O'Boylan's day: it prevents certain technological things from occurring, or distorts their outcome. This power makes televisions go haywire, radios buzz, cameras or recorders not record what they are supposed to record, telephones disconnect, lights dim or go out, and cars stall. In short, as CM, you can choose what goes wrong with the various technological devices in the area.

You must roll for each minute of Haywire; each check, whether successful or not, deducts 5 from the user's Willpower Score, although the creature can spend the Willpower all at once, at the beginning of the attempt.

At Student Level, the creature's range is 1000 feet.

At Teacher Level, the creature's range is 1 mile.

At Master Level, the creature's range is 10 miles.

LIGHTNING CALL

Cost: 2 WPR/use   Roll Required: H
Range: Sight   Area: 1 item
EWS: 90+

"As Lewis pursued the lights into the woods, he was framed suddenly in a wild, white glow. Something cracked overhead, and the young American spun out of the way of the falling branch, which had been severed from the trunk of the oak tree by a strange bolt of lightning."

A creature with this discipline can call down a single bolt of lightning that will strike a given target (a tree, an old house, a weather vane, etc.). The bolt can cause small fires, split trees, tear down wiring, etc. It cannot be used as a direct weapon against living humans, but can be used to move characters away from a spot, startle or scare them, or cause them to have to calm their mounts or other animals.

RAIN

Cost: 5 WPR/rnd   Roll Required: H
Range: Sight   Area: 10' radius
EWS: 120+

". . . and then began the literal rain of toads. It was then that I realized that there was truth in the old wives' tales . . ."

Successful use of this discipline causes 1 type of corporeal object to materialize out of thin air at a height of 30 feet. The number of objects increases with each successful use of the discipline. The objects materialized can be living or non-living, all of these objects must be of the same type, and each object must weigh 1 ounce or less.

These objects fall to the ground, striking characters in the 10-foot area of effect. The number of objects which land on or hit each individual character increases as the discipline use progresses, as shown:

First round. 1D5 objects land on each character, up to a maximum of 2D10 objects.

Second round. 1D10 objects land on each character, up to a maximum of 10 + 2D10 objects. (Maximum effect at Student Level.)

Third round. 2D10 objects land on each character, up to a maximum of 20 + 4D10 objects. (Maximum effect at Teacher Level.)

Fourth and successive rounds. 3D10 objects land on each character, up to a maximum of 20 + D% objects.

Once a creature has reached the limit of its ability, it can maintain that effect in subsequent rounds.

Characters may prevent objects from landing on them by using umbrellas, moving under overhead cover, or other appropriate action. Note, however, that the creature can cause the center of the area of effect to move at will, as long as this point remains within the creature's sight.

Favorite items for creatures to "rain" include brain worms, red hot coals, cockroaches, slimy rain, and large drops of blood.

NOTE: No type of rain can cause direct damage to a living being.

RAISE WAVES

Cost: 2 WPR/rnd   Roll Required: H
Range: 1 mile radius*   Area: 1 mile radius
EWS: 85+

". . . as I turned toward shore to grab the last of the equipment, I heard a tremendous splash behind me. Whirling around, I saw that a soaked John and all the supplies on board the boat had been forced into the muddy Mississippi. Obviously someone—or something—did not want this expedition to begin."

Raise Waves is similar to the Discipline Raise Wind following, except that this is used at sea and on any body of water from a swimming pool, pond, river, stream, or ocean.

Raise Waves causes a rush of water whose height and severity can vary gradually through a series of Specific Checks:

Roll 1. A wave ripples around the intended target.

Roll 2. Must be at least 5 rounds after Roll 1. A heavy wave slaps against the person or swimmer, and is intense enough to start a boat drifting if it is not moored. (Maximum effect at Student Level.)

Roll 3. Must be at least 10 rounds after Roll 2. A series of battering waves washes across the decks, washes unsecured gear overboard, starts muddy eddies of water, and knocks individuals down. (Maximum effect at Teacher Level.)

Roll 4. Must be at least 20 rounds after Roll 3. A swell, almost like a tidal wave batters everything. Any character caught in this must roll for catastrophic damage (p. 103) against a Target# of 100. When waves reach this point, the

creature may continue using them at this velocity if it wishes for as long as it has Current Willpower.

Raise Waves can be created from anywhere within a 1 mile radius of the creature causing the waves, as long as the target of the waves is within sight of the creature.

RAISE WINDS

Cost: 2 WPR/rnd
Range: 1 mile radius*
EWS: 85+

Roll Required: H
Area: 1 mile radius

"The wind rose like a banshee on the moors, scattering branches and debris in its path. McTavish claimed that it marked the anniversary of the Old Laird's death; Jennings and I knew that it was the dark thing breathing in the castle."

Raise Wind causes a rush of air that can vary gradually through a series of Specific Checks:

Roll 1. A breeze swirls around the intended target. It can rustle leaves, or scatter paper, if the user desires.

Roll 2. Must be at least 5 rounds after Roll 1. A howling gust of wind, strong enough to rattle shutters and slam doors, swirls around the target. (Maximum effect at Student Level.)

Roll 3. Must be at least 10 rounds after Roll 2. A strong blast of wind that could tear small branches off trees, and rip shingles off roofs. (Maximum effect at Teacher Level.)

Roll 4. Must be at least 20 rounds after Roll 3. Hurricane force wind. Any character caught in the gale must roll for catastrophic damage (p. 103) against a Target# of 160.

At any point in this process the creature can decide to have the wind remain at its current strength, maintaining it without checking for as long as the user desires and has Current Willpower to do so. Furthermore, if the discipline fails, the creature may also maintain the previous result for as long as it has the desire and Current Willpower.

*Raise Winds can be created from anywhere within a 1 mile radius of the creature causing the wind. However, any given target for the wind must be in the sight of the user.

SHAKE THE EARTH

Cost: 10 WPR/rnd
Range: 0
EWS: 130+

Roll Required: H
Area: 1 mile radius

"It started as a faint shifting of the ground beneath our feet. Mansanori recognized it immediately, shouting quickly to his assistants to move away from the jut of granite beneath which they had begun to dig. The tremor became more violent; I toppled to the ground as the bluff above us began to crack and tremble."

This discipline allows a creature to create and maintain an earthquake. A successful result level touches off an earthquake, the center of which lies at the point where the creature stands. The quake extends over a 1-mile radius. The earthquake becomes stronger with each successful check, although the creature can maintain any effect achieved, without you, the CM, making further rolls—simply pay the

additional Current Willpower cost.

Roll 1. Slight tremor. Characters need a General Perception Check to know that the earth is shaking. No damage.

Roll 2. Moderate tremor. Characters automatically notice the earth moving and objects shaking. No damage. (Maximum effect at Student Level.)

Roll 3. Earthquake in progress. Characters must make a General Agility Check in order to take any action. If they fail, they fall to the ground. In the next round they may try another Agility Check to see if they can recover their footing. This process can continue as long as needed or as possible. No damage, unless (at CM's discretion) a character is somewhere where he might be hit by falling debris. (Maximum effect at Teacher Level.)

Roll 4. A major quake destroys all non-earthquake resistant construction inside the area of effect. This is the most powerful result that can be obtained. If the characters are indoors during this effect, you should compute the amount of damage resulting from the toppling structure (see **Catastrophic Damage**, p. 103). To escape falling debris, characters must roll a General Agility Check, suffering a -20 modifier for the severity of the quake.

If you fail a check for the creature while trying to strengthen the effects, roll 3D10 to see how many rounds the last successful effect lasts.

WAVE OF FOG

Cost: 1 WPR/min
Range: 0
EWS: 85+

Roll Required: M
Area: 1 mile radius

"The mist crawled like a swarm of ants over the walls and through the air of the room. The torches flickered: soon they would sputter and die altogether."

Successful use of this discipline causes an eerie fog to form, literally rising from the ground around the creature and spreading to any area up to 1 mile away. A roll must be made roll each minute for the continued successful use of this discipline. Each consecutive successful roll strengthens the effects as follows:

Roll 1. Vapors of fog rise, but are barely noticeable. Secretly make a General Perception Check for each character to see if he notices them.

Roll 2. Must be at least 3 minutes after Roll 1. The vapors becomes a light fog, spreading outward from the point of origin at a rate of 20' per round. It will cover the area in 3 minutes. (Maximum effect at Student Level.)

Roll 3. Must be at least 3 minutes after Roll 2. The fog becomes heavy, expanding outward as described above. (Maximum effect at Teacher Level.)

Roll 4. Must be at least 3 minutes after Roll 3. The fog becomes dense, expanding outward as described above.

See p. 93 for a discussion of the effects of fog on visibility. The fog breaks 3D10 minutes after the creature stops using the discipline.

MENTAL

BASE: (EWS + WPR) ÷ 3

CONFUSE

Cost: 1 WPR/rnd	Roll Required: S/O
Range: Unlimited	Area: 1 being
EWS: 85+	

"What Rose said made sense, and she was rarely wrong, yet something told me all her logical conclusions were nothing but false hope . . ."

Use of this discipline allows a creature to muddle the mental condition of any 1 person or animal. The creature can keep a person or animal from finding its exact location, from properly identifying it, or believe it is actually in some other location. This cannot be used at the same time as any other discipline.

Any person or animal who is subject to this discipline is thoroughly convinced that he is not confused. Individuals under the influence of this discipline are very dogmatic and will attempt to convince all that they are correct, even though facts may prove them incorrect; in such a case, the confused person attributes the facts to other conditions or causes, appearing quite logical to all.

Any individual who is removed from sight of the creature confusing him recovers from Confuse in 1D10 rounds, and, the creature must reestablish its dominance to again confuse the individual. Any individual the creature fails to Confuse cannot be confused by that creature again that day.

DEADLY DREAMS

Cost: 50 WPR/dream	Roll Required: S/O
Range: Unlimited	Area: 1 character
EWS: 110+	

"Despite the horror of the attacking creature, a small part of my brain kept repeating: 'It's only a dream, it's only a dream.' But then I awoke and realized that horror had become reality. I screamed and screamed again—screams that only death could stifle."

This discipline allows the creature to "send" a dream D% minutes long to 1 character. 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 1 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 a materialization to take place. The materializations form in the round the dream ends, 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 can not use Deadly Dreams, Dreamsend, or Minion.

The varying results of the Deadly Dreams Discipline determine how many creatures can be materialized. In addition, the results specify the amount of Current Willpower lost by the dreamer at the instant he awakens, before any Fear Checks are made. Note that a victim of this discipline cannot regenerate Willpower when this discipline is in use, and cannot be awakened by any means until the climax of the dream. This discipline is opposed by a Current Willpower Check. The results are:

• The potential victim's player rolls a result level equal to or greater than your result as CM: the attempt fails.

• You roll a result level 1 higher than the victim's player: the dreamer loses 5 + 1D10 Current Willpower, and 1 being from the dream materializes.

• You roll a result level 2 higher than the victim's player: the dreamer loses 10+2D10 Current Willpower, and 2 beings materialize. (Maximum effect at Student Level.)

• You roll a result level 3 higher than the victim's player: the dreamer loses 10 + 3D10 Current Willpower, and 3 beings materialize. (Maximum effect at Teacher Level.)

• You roll a result level 4 higher than the victim's player: the dreamer loses 15 + 3D10 Current Willpower, and 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

Cost: 5 WPR/use	Roll Required: S
Range: 1000'	Area: 1 character
EWS: 85+	

"I had always doubted the ability to 'see' the future, but the scene before me was eerily reminiscent of my dream the night before; a dream that ended with Evil victorious and laughing mockingly at our feeble efforts to stop it."

This discipline allows the creature to "send" a D% minute 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 creature 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 creature 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 Current Willpower or heal wounds during that sleep. In addition, the

victim of Dreamsend suffers the following effects, depending upon the success of the discipline:

L result—Character loses 1D10 Current WPR.

M result—Character loses 2D10 Current WPR.

H result—Character loses 3D10 Current WPR.

C result—Character loses 4D10 Current WPR. He wakes up screaming or upset, as appropriate, and cannot tell the dream from reality for 1D10 rounds after waking; that is, he is still dreaming and believes the dream to be real even after waking up.

HALLUCINATE

Cost: 5 WPR/rnd   Roll Required: G

Range: Sight   Area: 35' radius

EWS: 90+

"At first I thought, 'I must be dreaming,' but then I realized that if it was a dream, we were all in it, because those worms were working their way up each of our torsos, and we were all screaming and slapping at them with all our might . . ."

Hallucinate is an illusion that beings in the affected area see, hear, and sense. The hallucination has no physical substance and can do no physical damage to the living, but usually individuals must make a Fear Check. Some creatures make individuals believe they see something in a direction contrary to that of a fleeing creature, while others make individuals think they are being attacked by horrendous creatures.

Those who combat a hallucination become involved in a collective Perception Check, starting with the second round of combat. Group involvement and group activity means individuals are subject to "mass hysteria" or "mass suggestion." Therefore, the group must make a General Perception Check instead of using each individual's Perception Score. In this situation, the group's collective Perception Score is 25, which is the base chance of success for the second round. Then, a +5 modifier is added to this base chance per each successive round. Any time the group makes a successful Perception Check, the hallucination fades into nothingness. Should an individual come upon a group while it is suffering from a hallucination, that individual's normal Perception Score is used for his own Perception Check against the hallucination.

A creature may use this discipline as often as it wishes. However, a group is subject to only 1 hallucination from any 1 creature within a 24-hour period.

HYPNOTIZE

Cost: 10 WPR/command   Roll Required: G

Range: Touch to 10'   Area: Unlimited

EWS: 120+

"No sooner had we begun our trek along the winding forest path when we discovered that Paul was gone . . . again."

Hypnotize is one of the most powerful disciplines in the Unknown because it allows a creature to force an individual to follow a command or action. Hypnotize lets the creature place a suggestion in the subconscious of an individual for either immediate or later use.

The creature cannot make a person do any action obviously and immediately harmful to himself or others, such as murder or suicide. The creature can, however, suggest to 1 member of a group that another member of the group is actually a minion, or is an enemy. Creatures using this discipline can make individuals open doors, leave buildings, return to the creature at a later date, and commit actions which, although might have later or indirect consequences, have no directly harmful effects. An example of such a request would be for a person to fail to seal a window with garlic so a vampire could enter. Failing to seal the window is not a harmful act by itself.

Once a creature fails to Hypnotize an individual, that person is forever safe from further hypnotic suggestions from that creature.

INFLUENCE

Cost: 10 WPR/command   Roll Required: S/O

Range: Sight, Unlimited   Area: 1 being

EWS: 85+

"But how can you say that about the Baron?" Lise cried out. "I am sure that his wanderings at night are not mysterious at all, but missions of the noblest purpose!"

The Influence Discipline allows a creature varying degrees of control over the thoughts and attitudes of a character or animal. In order to begin exercising influence, the creature must make eye contact with its victim (if the creature is incorporeal, it must touch or pass through its victim). If the first attempt at influence is successful, later attempts may be at any range: the creature simply reaches out to the mind of the character or animal with its will. Influence is opposed by a Current Willpower Check.

Each use requires a new Opposed Check. Failure breaks the influence: the victim is freed. However, success of any type either continues the effect or strengthens it: if the discipline succeeds, but at a lower level than the previous result, it continues at present strength; if the discipline succeeds at a higher level than the previous result, the effect strengthens.

Influence works on animals in the following manner: if you, the CM, succeed by 1 or 2 result levels, the creature can control the animal in various simple tasks while the animal is in sight. Success by 3 or 4 result levels allows the creature to control the animal at any distance in rather complex tasks: it can have a horse go to a house and pick up a rider; it can make an animal fight and even die for the creature's benefit. Influence over an animal may be lifted by a successful Mental Shield.

The following are the degrees of success for influence over characters:

• The potential victim's player rolls a higher result level than you, the CM, do: the attempt fails.

• You and the victim's player roll equal result levels: the

creature may make simple, friendly suggestions that involve simple actions which take no more than 1 round to do. The character will agree and try to act upon the suggestion. Examples: "Come here for a moment, please." "What a lovely necklace! Would you mind removing it?" These suggestions should request something that the character would probably do naturally or out of courtesy.

• You roll a result level 1 higher than the victim's player: the character likes the creature, and will feel either respect or sympathy for it, depending on the circumstances. The creature plays on the character's good nature to cause him to go out of his way to lend help. This action should not be violent, nor should it seem to endanger human life. Examples: "Would you mind if I took a lock of your hair?" "Your friends are out to get me. Please let me go and don't tell them." The character believes that everything he is doing is perfectly reasonable.

• You roll a result level 2 higher than the victim's player: the character sees the creature as the most important being in his life. If the creature is apparently of the opposite sex, the character may fall in love. He will actively assist the creature in efforts to escape, but will not harm others directly on the creature's behalf. The character will argue on the creature's behalf, even abandoning those who speak ill of this "dear friend." (Maximum effect at Student Level.)

• You roll a result level 3 higher than the victim's player: the character begins to think of the creature as his master, risking life to aid the creature or traveling anywhere with it. The character will still not harm others to aid the creature. (Maximum effect at Teacher Level.)

• You roll rolls a result level 4 higher than the victim's player: the creature controls the character, using his senses from any distance and transmitting all commands through telepathy (the creature does not need the Telepathy Discipline for this). The character will do anything the creature asks.

A character can still function as himself at those times when the creature is not directly controlling him. At all levels except the highest, the character has moments of clear thought, in which he realizes the power of the creature. These moments never come in the presence of the creature, nor will the character aid anyone in breaking the influence.

The effects of the Influence Discipline continue until the creature fails to later use the discipline on the character, or until a restorer breaks its power. In order to break Influence, a restorer must Restore Willpower successfully on the character 3 days in a row. The same restorer must perform the restoration each of these days. The influenced character will not cooperate with the restorer. If you make a successful Influence Check before the third restoration, the process of restoration must begin again.

Minion

Cost: 80 WPR/use	Roll Required: S/O
Range: Sight	Area: 1 character
EWS: 150+	

"'It is the shortest night of the year,' said Geoffrey. 'Even nature aids our cause.' Thus began the longest night of Geoffrey's soul. His behavior became strange and Evil, until we had thought we had lost him forever."

NOTE: This discipline can only be used at Master Level.

Minion is an extremely powerful discipline which, if completely successful, transforms a living human character into a creature. The newly formed creature is entirely dominated, and is a servitor to the more powerful creature which created it.

This discipline can be used only on characters whose Current Willpower has been reduced to 20 or less. It is opposed by a Current Willpower Check. A creature can use this discipline only twice a year, during the days (all 24 hours) of the summer and winter equinoxes.

Results of the use of the discipline are:

• You and the victim's player roll equal result levels: the attempt fails.

• You roll a result level 1 higher than the victim's player: the victim falls into a coma for 1D10 days.

• You roll a result level 2 higher than the victim's player: the victim's behavior becomes unpredictable and erratic for 1D10 days, during which time the character tends to mimic the behavior of the creature.

• You roll a result level 3 higher than the victim's player: the victim becomes completely insane for 1D10 days, displaying a sort of "Jekyll and Hyde" personality. Half of the time, the character appears to be normal, and half the time he acts criminally insane, attempting to commit acts of violence.

• You roll a result level 4 higher than the victim's player: the victim is completely dominated by the creature. The victim's life force leaves the body forever, and the body is transformed into a lesser creature, capable of using Evil Way Disciplines.

The exact form and Evil Way Score of the new creature are left to you, the CM, depending upon the circumstances, the creature using the Minion Discipline, etc.

Sleep

Cost: 25 WPR/use	Roll Required: S/O
Range: Sight	Area: 1 room
EWS: 125+	

"Drummond dozed for hours in the center of the hut; Dr. Gunderhagen and I tried desperately to arouse him. I feared all things: drugs, coma, the bite of the dreaded tsetse fly."

Use of this discipline causes all characters inside a room of any size to sleep. The discipline only works indoors, and the creature must be standing in a corner of the room. Obviously, the creature is not affected by the discipline.

Roll once, opposing that result for each character with a Current Willpower Check (assume NPCs have a Willpower of 50 unless specified otherwise):

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: the attempt fails.

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• You and the victim's player roll equal result levels: the victim grows drowsy for 1 minute and loses 5 Current Willpower.

• You roll a result level 1 higher than the victim's player: the victim grows drowsy for 1 hour, losing 10 Current Willpower.

• You roll a result level 2 higher than the victim's player: the victim falls asleep for 1 hour, during which he cannot be awakened. He loses 10 Current Willpower.

• You roll a result level 3 higher than the victim's player: the victim falls asleep for 2 hours, during which he cannot be awakened. He loses 10 Current Willpower.

• You roll a result level 4 higher than the victim's player: the victim falls asleep for 8 hours, during which he cannot be awakened. He loses 10 Current Willpower.

Drowsy characters automatically have lower Initiative than anyone who isn't drowsy. Characters who fall asleep do not remember what made them fall asleep or what they dreamed while they were asleep. They only remember having horrible nightmares that made their sleep restless. They cannot regenerate lost Current Willpower during this sleep.

STEAL MEMORY

Cost: 10 WPR/use   Roll Required: S/O
Range: Sight*   Area: 1 being
EWS: 90+

"In recounting the terrible story of Baron Garnier, I fear I must be sketchy about some events. Great gaps in my memory loom and haunt me in the hours of recollection."

This power is used on characters so that they cannot recall a certain period of time. It is opposed by a Current Willpower Check:

• You and the victim's player roll equal result levels: the attempt fails.

• You roll a result level 1 higher than the victim's player: the victim loses his memory for 1 minute.

• You roll a result level 2 higher than the victim's player: the victim loses his memory for 10 minutes.

• You roll a result level 3 higher than the victim's player:

the victim loses his memory for 2 hours.

• You roll a result level 4 higher than the victim's player: the victim loses his memory for 24 hours.

At 5 results higher: the victim loses his memory for 1 week.

At 6 results higher: the victim loses his memory for 1 month.

At Teacher Level, increase the loss by 1 result level, unless the original outcome is a failure (for example, a result level 2 higher becomes a result level 3 higher).

At Master Level, increase the loss by 2 levels, unless the original outcome is a failure.

The memory itself cannot be restored, nor does the victim remember that his memory has been stolen. However, the victim can temporarily recall everything that has occurred if he is placed under hypnosis. Still, he will not be able to recall the lost memories when he comes out of the hypnotic trance.

*The range of this discipline is Sight; however, if the creature cannot see, it must Steal Memory by touching the defender.

PSYCHOKINETIC

BASE: (EWS + AGL) ÷ 3

FLIGHT

Cost: 1 WPR/rnd   Roll Required: M
Range: Self   Area: N/A
EWS: 85+

"The American raised his pistol, finally convinced that the she-creature was not a woman at all, but some Thing that had crawled from the Unknown. We stood in astonishment as she lurched across the clearing and into the dark Canadian air."

This power allows a creature to fly.

At Student Level, one successful check allows it to take off and land once. If the creature wishes to take off a second time, a second check is required. If an attempted check to

take off fails, the creature must subtract the Current Willpower used to attempt the take-off, and then wait to roll again in the next round.

At Teacher Level, the creature may land once and take off again. While landed, there is no additional Willpower cost, but it may only remain on the ground for 10 minutes between flights.

At Master Level, the creature may land and take off again twice. While landed, there is no additional Willpower cost, but it may only remain on the ground for 1 hour between flights.

This discipline cannot be used on another being. The creature may use other forms of the Evil Way while in flight.

Some creatures, such as ghosts, fly by nature. This discipline is used only by those creatures who do not fly naturally.

HALT

Cost: 10 WPR/use   Roll Required: S/O
Range: Sight   Area: 1 being
EWS: 125+

"It was as if Jennings were frozen. We turned the corner to see him standing beside the sarcophagus, motionless as the statues that lined the walls."

This discipline stops an individual from moving. It is opposed by a Current Willpower Check. Its effect varies:

The victim's player rolls a result level equal to or greater than your result level as CM: the attempt fails, regardless of ability.

• You roll a result level 1 higher than the victim's player: the victim cannot move, fight, or use the Art for 1 round.

• You roll a result level 2 higher than the victim's player: the victim cannot move, fight, or use the Art for 2 rounds.

• You roll a result level 3 higher than the victim's player: the victim cannot move, fight, or use the Art for 1D5 rounds.

• You roll a result level 4 higher than the victim's player: the victim cannot move, fight, or use the Art for 1D10 rounds.

At 5 results higher: the victim cannot move, fight, or use the Art for 5 + 1D10 rounds.

At 6 results higher: the victim cannot move, fight, or use the Art for 10+2D10 rounds.

At Teacher Level, increase the penalty by 1 result level, unless the original outcome is a failure (for example, a result level 2 higher becomes a result level 3 higher).

At Master Level, increase the penalty by 2 result levels, unless the original outcome is a failure.

Halted characters can be hit automatically in melee, but cannot be knocked down.

SLAM

Cost: 1 WPR/use   Roll Required: H
Range: 1/4 mile   Area: 1 portal
EWS: 125+

"The door to the cellar slammed shut, trapping us beneath the burning house. A simple wooden door with no lock. Yet, if the door jam had not finally given way to our repeated blows, the conflagration would have consumed us and that wretched door."

A creature who uses this discipline can single out any portal—door, window, or gate—within 1/4 mile, and cause it to slam shut. The portal holds fast: no one other than the creature can open it, no matter how much force is used. It can, however, be broken, blasted apart, or even bull-dozed down to remove it as a barrier.

The creature breaks the hold simply by reaching out and opening the portal, just as anyone would do normally.

NOTE: The creature must have shut the portal normally sometime prior to using Slam on that portal for the first time.

TELEKINESIS

Cost: 2 WPR/rnd   Roll Required: H
Range: Sight   Area: 1 item
EWS: 85+

"Suddenly, to the great alarm of McTavish and myself, our rowboat rose completely out of the water and began to spin like a propeller!"

Telekinesis moves an object from one place to another by means no scientist has yet been able to explain. The creature can move any structurally sound object, regardless of size or weight. While moving, the object may glide, spin, tumble—in short, may move in any fashion the user wishes. Objects move 5 feet per round.

Certain objects cannot be moved: objects that are permanently anchored to the ground, such as buildings or bridges. If an object is tied to an anchored object, it can be moved only to the length of its tether. A tied object cannot break the tether, even if it is tied only by a thread.

Objects raised into the air by Telekinesis fall when the discipline's effect ends.

TELEPORT

Cost: 10 WPR/use   Roll Required: M
Range: Self   Area: 100 yds, 1 mile, 100 miles
EWS: 85+

"But how could the Baron be in the parlor?" Lise cried. "We locked him in the box in the cellar!"

This discipline allows a creature to move instantly from one place to another less than 1 mile away. The using creature disappears in the first round, reappearing at the same point during the next round at the desired location. The creature cannot move, fight, or use the Evil Way during the round it reappears.

At Student Level, the creature can Teleport up to 100 yards, carrying up to 100 pounds (clothing, equipment, etc.).

At Teacher Level, the creature can Teleport up to a mile, carrying up to 200 pounds, of which 25 pounds can be living matter.

At Master Level, the creature can Teleport up to 100 miles, carrying as much as the creature's Strength will allow, of which 250 pounds can be living matter.

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THROW VOICE

Cost: 1 WPR/rnd   Roll Required: M
Range: 50'   Area: 1 item
EWS: 85+

"We had heard of the expression 'the walls have ears': in Laird Fergus' castle, McTavish and I discovered that walls can also have voices."

Only creatures who have voices can use this discipline. It allows a creature to cast its voice to another creature, character, or object, without giving away who the speaker actually is.

At Student Level, up to 7 words can be spoken in each round you, the CM, make a successful check.

At Teacher Level, 9 words can be spoken in each round you, the CM, make a successful check.

At Master Level, 11 words can be spoken in each round you, the CM, make a successful check.

Each round of use costs 1 Current Willpower.

TIME STOP

Cost: 20 WPR*   Roll Required: S/O
Range: Unlimited   Area: Unlimited
EWS: 135+

"All of the clocks had stopped. In the kitchen was an eerie stillness: Bridget stood poised by the basin, the knife that she had apparently just dropped hovered in mid-air, several inches below her hand."

Successful use of this discipline actually causes the flow of time to stop, as though the entire world and all things in it were suddenly frozen. Falling objects hang in space; beings stand like statues; sound waves stop in the air.

The only beings not affected by the use of this discipline are the user and, perhaps, members of SAVE. All members of SAVE within 500 feet of the user have a chance to avoid the effects of the Time Stop Discipline, or to have those effects lessened. As CM, you should make a Specific Check for the creature's use of the discipline, then oppose that one result with a Specific Current Willpower Check for each SAVE character within 500 feet of the creature. The results are as follows:

• The player rolls a result level higher than your, the CM, do for the creature: the discipline does not affect the character.

• You and the player roll equal result levels: the victim is slightly slowed. For the duration of the discipline, move this victim to the end of the round sequence; if several victims are moved, maintain their relative order.

• You roll a result level 1 higher than the player: the victim loses initiative as in the previous result, and slows so that all movements and actions take double the normal time. Characters who would normally have multiple attacks in a round are limited to only 1 attack; characters who would normally have only 1 attack per round are limited to 1 every two rounds; movement speeds are halved.

• You roll a result level 2 higher than the player: same as a previous result, but time required for actions is tripled.

Characters who have multiple attacks in a round are limited to 1 every two rounds; characters who normally have 1 attack per round get 1 attack every three rounds; movement is 1/3 normal.

• You roll a result level 3 higher than the player: the character is frozen in place, unable to move or take any other action, but is aware of what is happening around him.

• You roll a result level 4 higher than the player: the character is completely frozen in time. The character will have no memory of anything that happened during the Time Stop; when the discipline use ceases, the character is not aware that anything has happened, or that any time has elapsed for the creature and possibly for other characters.

The creature using this discipline is free to act in the round the discipline takes effect. Creatures often use this to "buy time" for an escape from enemies.

*At Student Level, the cost is 20 Current WPR/round.

At Teacher Level, the cost is 20 Current WPR/2 rounds.

At Master Level, the cost is 20 Current WPR/3 rounds.

WHITE HEAT

Cost: 3 WPR/rnd   Roll Required: S
Range: Sight   Area: 1 metal item
EWS: 85+

". . . and Al-Sharaz, right-handed at birth, but left-handed as a swordsman since that day in Isfahan when the renegade genie manacled his good right arm to the wall and poured White Heat upon the chains . . ."

White Heat causes a specific metal item to heat, become white hot, even melting if the discipline is sustained long enough.

As CM, you roll on a round-by-round basis (as described following) to see if the discipline's effect is maintained. If at any time the discipline's use ends, the metal begins to cool. Any metal subjected to the first 2 rounds of White Heat can still be held without any ill effects. A metal object dropped after the third round will require 1D10 rounds to cool off before it can be picked up again. After the fourth round, it will require 2D10 rounds to cool off, after the fifth round, it will take 4D10 rounds, and the cooling time doubles for each succeeding round thereafter. The using creature is not harmed by the hot metal.

Roll 1. (Any success) No noticeable effect.

Roll 2. (Any success) The metal becomes warm.

Roll 3. (An M result or better) The metal becomes hot. A character in contact with the metal receives no wounds. (Maximum effect at Student Level.)

Roll 4. (An M result or better) The metal becomes red hot. Each round a character is in contact with the metal he receives 1 or 2 wounds. If the item touches wood or other flammable material, it sets that material afire.

Roll 5. (A H result or better) The item begins to melt. Each round a character is in contact with the metal receives 1 or 2 wounds. (Maximum effect at Teacher Level.)

Roll 6. (Only a C result) The item melts into a pool of liquid

metal. Each round a character is in contact with the metal receives 1 or 2 wounds.

SENSORY

BASE: (EWS + PCN) ÷ 3

APPEAR DEAD (OTHER)

Cost: 10 WPR/use   Roll Required: S/O
Range: Touch   Area: 1 being
EWS: 130+

"Imagine my joy, mingled with horror and relief, when Jennings revived! His eyelids fluttered, and I knew that the strange touch of Bataphut was not death, but death's counterfeit only!"

The appearance of this discipline is exactly the same as Appear Dead (Self), following. However, it is used on another being rather than the one using this discipline.

The range is touch, and the duration and effect depends on the result:

• The potential victim's player rolls a higher result level than you, the CM, do: no effect.

• You and the victim's player roll equal result levels: victim sleeps normally for 1D10 hours and can be awakened.

• You roll a result level 1 higher than the victim's player: victim is in a deep sleep for 1D10 hours and cannot be awakened.

• You roll a result level 2 higher than the victim's player: victim appears dead for 1D5 hours as in Appear Dead (Self).

• You roll a result level 3 higher than the victim's player: victim appears dead for 1D10 hours.

• You roll a result level 4 higher than the victim's player: victim appears dead for 2D10 hours.

APPEAR DEAD (SELF)

Cost: 1 WPR*   Roll Required: M
Range: Self   Area: Self
EWS: 85+

"'It is certain. The Baron is dead,' said Dr. Gunderhagen, drawing the sheet over the once-noble face of the evil man. How often, in the nightmare hours that followed, would that statement return to haunt us!"

This ability allows the creature to appear dead, even to a character who has medical skills. The only clue that something is not normal is that the Art can be detected on the creature feigning death, although this may only mean that the dead being used or had contact with the Art.

Since the creature is completely unconscious while the discipline is in effect (except if it's at Master Level), the length of the deathlike state must be planned beforehand, and sufficient Willpower spent as it is initiated.

*At Student Level, the cost is 1 Current WPR/minute.

At Teacher Level, the cost is 1 Current WPR/10 minutes.

At Master Level, the creature has two options: **1)**

unconsciousness at 1 Current WPR/10 minutes, as per Teacher Level, or **2)** limited awareness—all Perception Checks cut in half; sight allowed only if eyes are open, and then without ability to move eyes; still no ability to use disciplines or take other actions—at 1 Current WPR/minute. If option 2 is taken, the cost does not need to all be spent at once, and the creature can end the use at any time.

BLIND

Cost: 50 WPR/use   Roll Required: S
Range: Sight   Area: 1 being
EWS: 115+

"Al-Sharaz called out from the corner of the dungeon: 'The Sphere of Protection, O'Boylan! The Sphere! She knows the ways of Darkness!' But the torchlight still glowed in the room. I turned from the she-creature and stared at the Arabian; the dull white of his eyes told me the darkness was his own."

Any creature that successfully uses this discipline causes its victim to go blind. Blindness of this sort modifies the victim's movement, combat abilities (both skilled and unskilled) and any other skills involving Perception (see the **Blindness Drawback**, on page 30).

Even player characters who have medical skills can find no logical explanation for the blindness when they inspect the blinded victim. The duration of the blindness depends on the result level of the creature's check:

L result—2D10 minutes

M result—2D10 hours

H result—2D10 days

C result—Permanent. Sight can only be restored by another character who can Restore Stamina (see next paragraph).

Another character can cure this blindness by a successful use of Restore Stamina if the player's result level is at least as high as the CM's result level.

BLUR VISION

Cost: 1 WPR/rnd   Roll Required: M
Range: 0   Area: 15', 30', or 60' radius
EWS: 85+

"It was then—it must have been then—that the walls began to melt around us. Williams sank to his ankles in the midst of the floor, screaming in Welsh."

This discipline blurs the surroundings for all defenders near the creature. Except the other beings around the defenders, everything seems to melt, including the floor, ground, furniture, and trees. Their feet appear to sink into the floor, their hands into the wall. Actually, this melting process is an illusion. Still, characters lose 25 from each Perception, Dexterity, and Agility Scores (and from any Skill Scores that rely on these basic abilities) while Blur Vision is in effect.

At Student Level, the radius of effect is 15 feet.

At Teacher Level, the radius of effect is 30 feet.

At Master Level, the radius of effect is 60 feet.

A character using Raise Perception may soften the effects of Blur Vision: characters helped by Raise Perception deduct only 15 from each Ability Score and related Skill Scores until the Raise Perception fails or the blurring stops.

If Raise Perception fails while Blur Vision is in effect, players must deduct 25 from each of the abilities and skills mentioned above; if the Blur Vision Discipline stops first, the characters receive the full benefits of Raise Perception.

DARKEN

Cost: 2 WPR/rnd   Roll Required: M
Range: Touch   Area: 1 room
EWS: 85+

"'No, Michael,' Lise replied. 'I am sure that the dagger was in this room somewhere.' She walked through the doorway, and suddenly the torches on the wall sputtered and went out."

Darken extinguishes all forms of light except for sunlight. There are no exceptions to this law of the Evil Way.

Darken works only in an enclosed room, regardless of size. It can be set so that it is triggered by a person or object entering the intended room. In this case, you must decide the length of the effect and spend the appropriate amount of Current Willpower for the creature when it sets the discipline to trigger. Without a Sphere of Protection, no source of light can be started while this power is in effect; if the Sphere ends before the Darken Discipline does, any lights within are immediately extinguished.

This discipline does not work outdoors, nor can it save a vampire from sunlight.

GHOSTLY LIGHTS

Cost: 2 WPR/use   Roll Required: M
Range: Touch   Area: Unlimited
EWS: 85+

"Floating eerily from one tree to the next, the lights drew the American deeper into the forest. 'Lewis! I fear a trap!' I cried, but the man continued, pistol in hand, hot on the path of what he supposed to be a ghost."

Ghostly lights is a light or lights moving around as though alive. Although they never appear as actual human shapes, they always suggest a cloudy or gaseous human form. Often these illusions "walk" up or down a hall, or through a room. They make no noise and only perform their directed illusion.

The illusion is always programmed before it goes into effect. It is programmed by touching the place where the illusion is to begin the same number of times as the number of lights that are to appear.

As CM, you spend 2 points of the creature's Current Willpower for each light. Then the creature walks the path that the illusions are to follow until reaching the point where it wants the illusions to stop. At this point, the creature touches the desired spot, which completes the path to be followed. Once the path is set, the creature goes to the point that will trigger the illusion, and touches that spot. The trigger can be a spot on the floor, a rug, a vase on a table, a

stair, or just about any object. Thereafter, the first being to touch that object triggers the discipline.

If a character comes within 15 feet of a ghostly light, that character can no longer see it (although anyone else farther away can). It reappears as soon as the character moves beyond the 15-foot range. The light always continues to follow the programmed path (even when not seen) and always reappears as soon as its movement (or that of the character) puts it 15 feet from the character.

At Teacher Level, the creature can "stack" ghostly lights on 1 object, so that one touch triggers the first occurrence, however, a subsequent touch is required to trigger each additional use of the discipline. The creature must program each use separately, but only the first is triggered by the first touch, and so forth.

At Master Level, the creature can not only stack ghostly lights, it can specify the minimum time span between subsequent triggerings. In addition, it can program 1 or more uses of the discipline to trigger at specific times. (This is often 24 hours, so that a "ghost" can be seen nightly.) If a use is triggered at a specific time, it doesn't require a triggering spot.

NEPTUNE'S LANTERN

Cost: 2 WPR/use   Roll Required: M
Range: Self   Area: Self
EWS: 85+

"As we followed what we thought were ship lights, our tug ran aground . . . . That was to be the least of our concerns."

Neptune's lantern is a light or lights moving around underwater and at sea as though alive. Although they never appear as actual human shapes, they always suggest a cloudy or gaseous human form.

The illusion is always programmed before it goes into effect. It is programmed by touching the place where the illusion is to begin the same number of times as the number of lights that are to appear.

As CM, you spend 2 points of the creature's Current Willpower for each light. Then the creature follows the path that the illusions are to follow until reaching the point where it wants the illusions to stop. At this point, the creature touches the desired spot, which completes the path to be followed. Once the path is set, the creature goes to the point that will trigger the illusion, and touches that spot. The trigger can be a buoy, large rock, a section of river-bank, etc. Thereafter, the first being to touch that object/area triggers the discipline.

If a character comes within 15 feet of Neptune's Lantern, that character can no longer see it (although anyone else farther away can). It reappears as soon as the character moves beyond the 15-foot range. The light always continues to follow the programmed path (even when not seen), and always reappears as soon as its movement (or that of the character) puts it 15 feet from the character.

At Teacher Level, the creature can "stack" Neptune's

Lantern on 1 object/area, so that one touch triggers the first occurrence, however, a subsequent touch is required to trigger the next, and so on. The creature must program each use separately, but only the first is triggered by the first touch, and so forth.

At Master Level, the creature can not only stack Neptune's Lantern, it can specify the minimum time span between subsequent triggerings. In addition, it can program 1 or more uses of the discipline to trigger at specific times. (This is often 24 hours, so that a "phantom ship" can be seen nightly.) If a use is triggered at a specific time, it doesn't require a triggering spot.

INVISIBILITY

Cost: Varies   Roll Required: M
Range: Self   Area: Self
EWS: 85+

"We burst into the room, but far too late. Lise slumped to the floor in a swoon as I stared over her shoulder at the knife, hanging motionless in the air above the lifeless body of Dr. Gunderhagen."

This discipline is an advantage in combat: opponents have a -40 modifier on all attacks. However, if the creature carries or wears an item, this penalty is reduced to -10.

As in the case of Flight, this discipline applies only to those creatures who do not have invisibility as a natural ability.

At Student Level, the cost is 1 Current WPR/round.
At Teacher Level, the cost is 5 Current WPR/minute.
At Master Level, the cost is 1 Current WPR/minute.

PURIFIED SHELL

Cost: 1 WPR/min, hr, day   Roll Required: M
Range: Touch   Area: 1 item*
EWS: 85+

"She was beautiful, lying on the bier as though she would awaken at any moment. Davidson was young— I should say he was easily moved by beautiful things. He could not help but touch her face softly, gently. What followed is too horrible to mention . . ."

This discipline makes rotten, putrid things appear normal, fresh, or pure. But the appearance is only a shell: decayed food may appear fresh and appetizing, a blasted tree may appear green or in bloom, a ruined wooden house may appear (on its outside) exactly as it did when it was first built.

NOTE: The items must be made of materials that decay: the discipline does not work on metal or stone. This discipline can be used by a creature on itself to hide its hideous form.

*Purified Shell can be used on a single item, or a group of similar items, if the creature doesn't have to move to touch each one.

If a character touches the item, its true nature is

revealed or its foul core spills forth in the next round, to the surprise and dismay of the character who touched the object.

At Student Level, the cost is 1 Current WPR/minute.

At Teacher Level, the cost is 1 Current WPR/hour.

At Master Level, the cost is 1 Current WPR/day.

PUTREFIED SHELL

Cost: 1 WPR/min, hr, day Roll Required: M
Range: Touch Area: 1 item*
EWS: 85+

"It was a mistake. We did not know the extent of the creature's evil. Three miles out of Laggan, we believed that our food had rotted, and were forced to cast it away. Thus we rode on across the highlands to Loch Ness, woefully unprovided."

This discipline is the exact opposite of the Discipline Purified Shell. The appearance is only a shell: fresh food may appear decayed and moldy, a green tree may appear lifeless or burned, a new wooden house may appear (on its outside) like an unkempt shack.

NOTE: The items must be made of materials that decay: the discipline does not work on metal or stone.

*Putrefied Shell can be used on a single item, or a group of similar items, if the creature doesn't have to move to touch each one.

If a character touches the item, its true nature is revealed.

At Student Level, the cost is 1 Current WPR/minute.

At Teacher Level, the cost is 1 Current WPR/hour.

At Master Level, the cost is 1 Current WPR/day.

QUIET

Cost: 2 WPR/min Roll Required: M
Range: Touch Area: 25' radius
EWS: 85+

"Suddenly the clock ceased ticking in Jennings' study; the crackle of the fire stilled. Yet the hands still moved on the clock; the fire still blazed. Jennings turned, asking me something, but his lips moved soundlessly."

This discipline causes absolute silence to occur inside a 25-foot radius. Inside this circle, there is no noise of any sort: characters cannot talk, radios cannot play, guns make no sound, etc.

This discipline is triggered when an object is touched by a character or characters.

The creature using this discipline must touch the object or a point on the floor or ground that will become the trigger; you spend 2 points of the creature's Current Willpower for each minute of silence.

At Teacher Level, the creature can "stack" this discipline on 1 object, so that one touch triggers the first occurrence; however, a subsequent touch is required to trigger the next, and so on.

At Master Level, the creature can not only stack this discipline, it can specify the minimum time span between subsequent triggerings. In addition, it can program 1 or more uses of the discipline to trigger at specific times. If a use is triggered at a specific time, it doesn't require a triggering spot.

RAISE PERCEPTION

Cost: 10 WPR/min. Roll Required: M
Range: Self Area: Self
EWS: 105+

"I'd covered our tracks so well, even the most experienced bounty hunter couldn't tell which way we'd come. The heavy breathing behind me, however, proved that there were more perceptive things out there than we had ever imagined . . . ."

Raise Perception is very similar to SAVE's Raise Perception (p. 40). However, a creature can only use this discipline on itself, and it can use it for longer than a minute at a time; no additional checks are required, just the expenditure of Current Willpower.

TOTAL ILLUSION

Cost: 5, 3, 2 WPR/rnd Roll Required: H
Range: Touch Area: Varies
EWS: 135+

"Drummond stood rapt before me, staring at the ghostly army brandishing their bloody weapons. 'It's all an illusion!' I cried. 'The Zombie Master knows the darkest trickery!'"

Successful use of this discipline allows a creature to create a three-dimensional illusion with sound and smell. The illusion can be of anything the creature desires; it can cover any area, and can be programmed to move over an area. Most such illusions are programmed in advance, and can be set to go off when someone touches a triggering object (as with Ghostly Lights).

For example, a creature could create an illusion of an entire army of animated corpses advancing across a cemetery, brandishing weapons, making battle cries, and emitting odors of decay. The illusion could be programmed to begin whenever a character steps through the gate of the cemetery.

A Total Illusion lasts as many rounds as you, the CM, specify and pay for.

At Student Level, the cost is 5 Current WPR/round.

At Teacher Level, the cost is 3 Current WPR/round.

At Master Level, the cost is 2 Current WPR/round.

The illusion disappears from the sight of any character who moves within five feet of it; it resumes when the character is again more than 5 feet away, if time has not run out on the discipline. The illusion is clearly visible in the dark. Seeing a fear-provoking total illusion can force characters to make a Fear Check, if they don't realize it is an illusion.
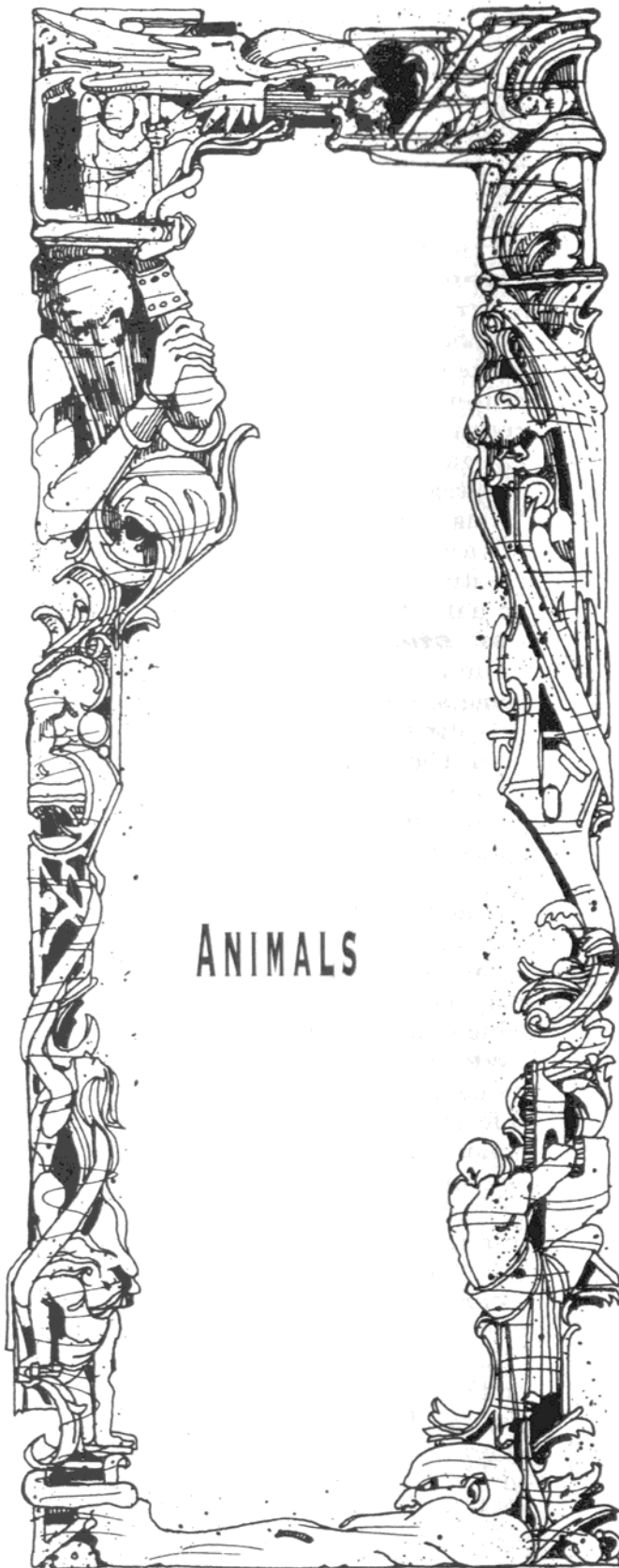
ANIMALS

"EACH OF THE VERYING
BEASTPLASMS HAS A PALATE
ALL ITS SELF. OXPLASM IS BITTEREST,
BOOTING THE GULLET AS A JAWFUL OF
DUST. GOATPLASM IS THE SUPERLATIVE
SUCROTIC, FAVORED BY BABES AND
GLUTTONS. SNAKEPLASMS ARE SPICIEST.
WORMPLASMS HOARIEST. RAVENPLASM
TANGIEST. IT MAY BE A SHRED
CABALISTIC, BUT I CONFESS I HAVE
INDULGED.
YET THE NARROWEST OF BEASTPLASMS
STILL DRAINS IN THE PRESENCE OF
HUMANWATER."
—RAX

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How to Read a Listing

Both animals and creatures are listed in the same way. This is to help you, the CM, get the information you need during play without slowing down the game. The following abbreviations are common to both animals and creatures. If any of these terms do not apply to the animal or creature or are negligible, the score will simply be listed as **N/A** (not applicable). Check through the list; you'll be familiar with most of these terms, but others will be explained for the first time:

AGL *AGILITY SCORE.* For those creatures whose Agility Scores read "N/A," you should assume they have an Agility of 50 when calculating Initiative.

DEX *DEXTERITY SCORE.*

PCN *PERCEPTION SCORE.* Some critters have very good perception with one particular sense, and poor perceptive abilities otherwise. Specific senses are abbreviated as: **S—sight**, **H—hearing**, **T—touch**, and **S&T—smell and taste** (these last two are always combined).

For example, a spider can't see or hear worth beans, but it is very sensitive to vibrations. If a critter is particularly sharp with one particular sense, that exception will be noted in its Perception Score. In our example, a spider has PCN: (1D10) or 7 [T: + 50], indicating that its base chance to perceive something by the sense of touch is about 57, not 7. (The rest of this Perception entry will be explained soon, under *Figuring Abilities for Animals and Creatures*.)

STA *STAMINA SCORE.* Stamina measures three different things: physical endurance; disease, illness, and poison resistance; and the ability to absorb physical damage. Now rats and other small creatures have plenty of endurance and are pretty disease resistant, but they don't hold up too well when clubbed. To measure all this, animals and creatures are given a Stamina Score representing their endurance and resistance, and a third number, a multiplier, to handle physical damage. For example, a rat has a Stamina Score around 75, but the Stamina Loss from every blow that strikes it is multiplied by 25. Thus, a rat can only absorb about 3 points of Stamina Loss (3 x 25 = 75) from a club, or bullet, etc., before it falls unconscious (assuming

it hasn't already died, of course). On the other hand, multipliers for horses and other very large animals reduce Stamina Loss—a blow doesn't affect them as much as it would a human. In this case, the multiplier will either read "[x a number]" or "[÷ a number]," depending on which is easier. For example, "[x 1/2]" will read "[÷ 2]" for convenience's sake.

STR *STRENGTH SCORE.*

WPR *WILLPOWER SCORE.*

ATT. This abbreviation covers two items: the number of attacks the animal or creature can make in 1 round, and (after the semicolon) the critter's Attack Score. For animals (and most creatures), the Base Melee Score is also that animal's final Attack Score, before modifiers for surprise, etc., are calculated. Animals don't have levels of ability (Student, Teacher, and Master), but a creature does, which is already added to a creature's Base Melee Score to determine the actual Attack Score.

SR *STRIKE RANK.* This is the Strike Rank of an animal or creature's normal attack. Note that some animals, such as small bugs and house cats, don't cause much damage even when they're mad. The Strike Rank for such critters is listed as a negative number: -1, -2, or even -3. Treat these numbers as you would a normal Strike Rank, with one addition: negative results cause no damage. A creature with a Strike Rank of -3 would have to roll a C result to cause any damage: SR: 1 damage with a C result.

This isn't to say small beasties can't hurt you. Some of them also have poison or disease attacks which can be quite nasty.

WB *WOUND BOXES.* As with the physical damage aspect of Stamina (see the preceding information), the number of an animal or creature's Wound Boxes depends more on its size than its Strength and Stamina Scores. Therefore Wound Boxes is a separate statistic, unrelated to STR and STA, for each critter in this chapter.

FEAR. This is the modifier players apply to their characters' Current Willpower Scores when sensing the presence of an animal or creature, and have to make a Fear Check. The greater the Fear modifier, the more frightening the animal or creature. In some cases, characters may not recognize an animal or creature, or realize it should be feared; in such cases, no Fear Check is needed until the characters determine the true nature of the creature, or until you, the CM,

decide that a Fear Check is necessary.

MV *MOVEMENT*. This is the maximum distance in feet that each animal and creature can move per round. Movement rates are given for movement on **land** (**L**), in the **air** (**A**), and in **water** (**W**). If no distance is listed for one of these types of Movement, the critter cannot move in that element.

Animal movement statistics represent the top speed at which the animal can move. Of course, animals don't choose to reach this speed that often. Most of the time they'd rather walk, float, or glide along. And even if they reach their top speed, they don't keep it up for long: a few rounds is usually the maximum, unless the animal is being pursued or is pursuing something. Afterwards, the animal slows down to a reasonable pace.

FIGURING ABILITIES FOR ANIMALS AND CREATURES

Several statistics for each animal and creature are expressed as two figures. The first is used to randomly determine a score for that ability.

*For example, suppose you, the CM, want to know the Strength Score of a wolf the PCs meet in some dark forest. Looking under **Wolf** in the list of animals, you find the following information:*
  STR: (40 + 2D10) or 55
  You roll 2D10; let's say the result is 12. Add this to 40, and your wolf has a Strength Score of 52 (40 + 12 = 52).

In many cases, you won't want to take the time to determine a separate score for each ability an animal or creature may have. If, in the example above, you planned to be really nasty and run about 20 wolves in the direction of the PCs, players would have a good idea that something rough was in store for their characters by the time you finished rolling all those dice. In these cases, you may use the second figure, the number following the "or." This number is a high average score (average rounded to the nearest multiple of 5) for the particular ability of this animal or creature.

ANIMAL REACTIONS

Animals don't have the same tendencies as some nastier things to dominate/serve others. Most of the time, a good animal minds its own business. Still, creatures may dominate animals, using them as servitors, or in the Summon or Swarm Disciplines. Animals don't mean to take sides, although that may be hard for PCs to remember when a manitou summons a pack of wolves to do its dirty work. The fact is, most of these animals would rather leave the characters alone. If you need more information about how to determine animal reactions, see p. 121.

ALLIGATOR/CROCODILE

AGL: (60 + 2D10) or 75 (W);
  (15 + 2D10) or 30 (L)
DEX: N/A
PCN: (30 + 2D10) or 45
STA: (50 + 2D10) or 65 [x 2/3]
STR: (55 + 2D10) or 70
WPR: (5 + 2D10) or 20
ATT: 1; (55 + 2D10) or 70
SR: 3
WB: 35
Fear: -20
MV: 30' (L); 90' (W)

The alligator is a large, powerful reptile, sometimes growing to a length of almost 15 feet. It makes its home in rivers and swamps, and can be found in the United States and certain parts of southern China (believe it or not, there are no alligators in the sewers of New York City).

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The alligator is an effective hunter, preying on small animals (and larger animals, too, if they are wounded or weak). When the beast attacks, it is deadly. It is very agile in water, and its strong jaws can easily crush an unlucky victim. It can be distinguished from a crocodile by its blunt snout and protruding upper teeth.

As a rule, the alligator is not a man-eater. However, there have been quite a few documented cases of alligator attacks.

The crocodile is sort of a mean cousin to the alligator. Unlike the alligator, the crocodile is found in many areas of the world, and can reach a length of up to 30 feet. Crocodiles have pointed snouts and tusk-like lower teeth which are exposed, if the mouth is open or closed.

Like the alligator, the crocodile preys on small animals, or on wounded or injured larger animals. However, they have a much greater reputation as man-eaters, and do their best to keep up that rather nasty image. Finally, the mother crocodile protects her young fiercely, attacking anyone who comes within 30 feet of their home.

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APES

Chimpanzee
AGL: (60 + 2D10) or 75
DEX: (20 + 2D10) or 35
PCN: (30 + 2D10) or 45
STA: (50 + 2D10) or 65 [x 1 1/2]
STR: (50 + 2D10) or 65
WPR: (15 + 2D10) or 30
ATT: 1; (40 + 2D10) or 55
SR: 2
WB: 25
Fear: -10
MV: 125' (L)

Gorilla
AGL: (45 + 2D10) or 60
DEX: (15 + 2D10) or 30
PCN: (30 + 2D10) or 45
STA: (50 + 2D10) or 65 [x 2/3]
STR: (105 + 2D10) or 120
WPR: (15 + 2D10) or 30
ATT: 1; (75 + 2D10) or 90
SR: 3
WB: 50
Fear: -25
MV: 125' (L)

Apes are large, intelligent mammals that are found in many parts of the world, generally in tropical climates. For the most part, they avoid humans unless provoked, attacked, or dominated by a user of the Evil Way.

In combat, small apes such as chimpanzees or gibbons attack by biting; larger apes such as gorillas or orangutans lift and crush their opponents (treated as the Wrestling Skill on p. 14 as their Attack Score). The preceding statistics are representative of smaller and larger apes.

BAT
AGL: (1D10) or 7 (L); (60 + 2D10) or 75 (A)
DEX: N/A
PCN: (2D10) or 15 [H: + 65]
STA: (50 + 2D10) or 65 [x 25]
STR: (2D10) or 15
WPR: (2D10) or 15
ATT: 1; (15 + 2D10) or 30
SR: -1
WB: 3
Fear: -20
MV: 3' (L); 100' (A)

Bats are nocturnal, flying mammals. Their pointed, fox-like snouts hide rows of needle-

sharp teeth. Their color varies through shades of brown, gray, and black. Most bats are quite small, although some have wingspans of over a foot.
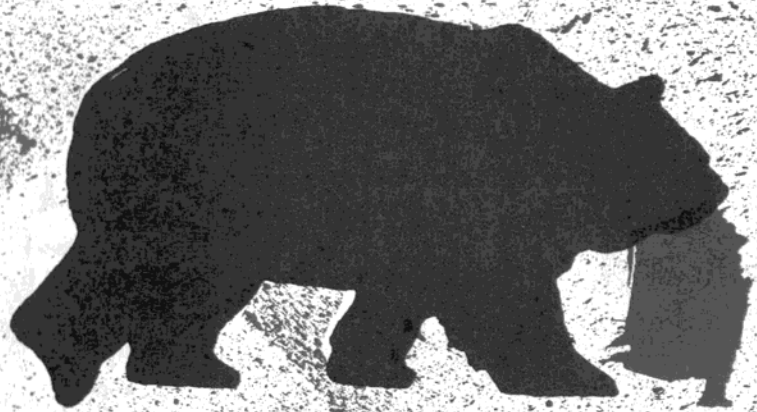
A bat's only attack is its bite. But don't think bats are harmless: a character bitten by a bat has a base chance of 5 to catch a strength 50 disease. The disease becomes obvious to the character in 1D10 days.

In addition, the presence of a bat in combat can cause extra trouble: all characters on the side opposing the bat(s) must make a General Agility Check each round before performing each movement or attack. If a character fails the check, he must crouch or kneel to avoid the bat circling overhead, and cannot perform declared actions. Failure of the check also prevents successful use of the Art.

Because of their erratic flight patterns, bats in flight are extremely difficult targets for any type of melee or missile attack.

BEAR

AGL: (20 + 2D10) or 35
DEX: (2D10 or 15
PCN: (30 + 2D10) or 45
STA: (60 + 2D10) or 75 [÷ 3]
STR: (100 + 2D10) or 115
WPR: (15 + 2D10) or 30
ATT: 1; (60 + 2D10) or 75
SR: 5
WB: 45
Fear: -25
MV: 175' (L); 30' (W)

Bears are large, omnivorous mammals that live in almost all climates (although most are found in colder areas of the world). Generally, they prefer to travel in small groups—a pair,

perhaps, or a mother and her cubs.

As there are many different kinds of bears, the preceding statistics are for the most dangerous of all—the grizzly. If it makes more sense in the scenario, the characters might run into smaller trouble, such as a brown or polar bear. In this case, you should reduce the numbers (especially the Attack Score).

In combat, bears either swat at their enemy with a paw, or grab him in a hold (treated as the Wrestling Skill on p. 14 as their Attack Score). The attack a bear uses is up to you as CM.

Bears are like most wild creatures in trying to avoid humans. They will fight if attacked, cornered, or forced to fight by a user of the Evil Way. Furthermore, the female bear is a very protective mother, attacking anyone who moves within 100 feet of her cub.

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BIRD

AGL: (60 + 2D10) or 75
DEX: (1D10) or 71*
PCN: (45 + 2D10) or 60 [H and/or S: + 30]
STA: (45 + 2D10) or 60 [x 2 to x 20]
STR: (1D10) or 7 to (10 + 2D10) or 25
WPR: (2D10) or 15 to (20 + 2D10) or 35
ATT: 1; (10 + 2D10) or 25 to (50 + 3D10) or 70
SR: -3 to 1
WB: 2 to 25
Fear: 0 to -10
MV: 15' (L); 225' (A)**
*A bird's "dexterity" is with its beak.
**A swooping bird can travel up to 3 times faster than on land.

Everyone knows what birds are: of course, the Chill game can't hope to cover all of these creatures, so the preceding statistics cover everything from small birds such as robins, to

large birds of prey. You should feel free to adjust these numbers, depending on the kinds of birds in a scenario. For example, an eagle is stronger, a falcon moves more quickly, and a swallow is more agile.

BUGS

AGL: (15 + 2D10) or 30 (L);
     (50 + 3D10) or 70 (A)
DEX: N/A
PCN: (1D10) or 7 [S, T, or S&T: + 50]
STA: (2D10) or 15 [x 50]
STR: 1
WPR: (1D10) or 5
ATT: 1; (10 + 3D10) or 25
SR: -3 or -2 (if any possible)
WB: 1
Fear: 0 to -15
MV: 1 (L); 75 (A); 5 (W)

As these statistics indicate, there's a great deal of variation between bugs. Nearly all are easily squashed, and few do much physical damage by biting. Some, however, carry poisons, ranging from a honeybee (a strength 10 poison) to a couple of centipede and several scorpion species (poisons with strengths up to 130). And others carry disease—ticks (Rocky Mountain fever and Lyme Disease), fleas (bubonic plague), mosquitoes (malaria)—to name a few.

Nearly all bugs have one highly developed sense. With spiders, it's touch. With roaches, it's sight—flash a light on them and they go crazy trying to hide. CMs shouldn't worry too much about being zoologically exact—if the storyline needs a bug to detect a character, the bug probably will be able to do so.

Of course, only bugs with wings can fly, and only a few fly as fast as 75 feet per round. Also, only water bugs can swim (or walk) through water. Bugs can get up to several inches in length; the larger and more exotic bugs are those likely to have a Fear modifier of -15.

CATS

BIG CAT

AGL: (60-90 + 2D10) or 60-90 + 15
DEX: N/A
PCN: (60 + 2D10) or 75
STA: (60 + 2D10) or 75;   [x2/3-3]
STR: (10-60 + 2D10) or 10-60 + 15
WPR: (20 + 2D10) or 35
ATT: 2; (60 + 2D10) or 75

SR : 2-5
WB: 10-45
Fear: -10 to -30
MV: 225' (L) (Cheetah can sprint 2 rds at 510')

Big cats are the large hunting animals that roam the jungle areas of the world—from the small ocelot to the huge, terrifying Siberian tiger. The preceding statistics describe five of the largest cats (cheetah, leopard, jaguar, lion, and tiger). To determine the abilities of one of these cats, assign a number to the cat and add it to either 2D10 (to generate a random statistic) or 15 (to get a high average statistic). For example, the Agility number for a Jaguar is 75. Its Agility is then (75 + 2D10), or 90 (75 + 15 = 90). The Stamina Score for all big cats is around 75, but the modifier for blows received in combat is different for each cat. CMs may adjust these numbers for these and other types of cats encountered in a scenario.

In combat, all big cats may make up to 2 attacks per round, with front claws, hind claws, or possibly by biting.

HOUSE CAT

AGL: (45 + 2D10) or 60
DEX: N/A
PCN: (55 + 2D10) or 70
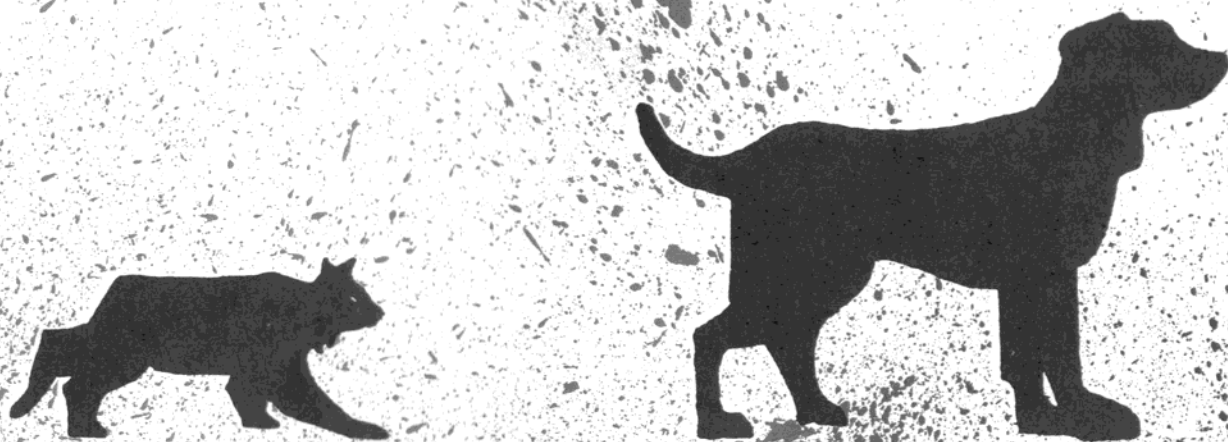
STA: (40 + 2D10) or 55 [x 10]
STR: (2D10) or 15
WPR: (15 + 2D10) or 30
ATT: 1; (50 + 2D10) or 65
SR: -1
WB: 4
Fear: -10
MV: 150' (L)

The common house cat comes in many breeds, sizes, and colors. House cats seldom show interest in or respond to humans (aside from their owners), but when controlled by creatures using the Evil Way (see *Influence*, p. 166), they can become fearsome opponents. A house cat attacks with its raking, razor-sharp claws.

DOG, ETC.

AGL:	(30 + 2D10) or 45	(60 + 2D10) or 75	
DEX:	N/A		
PCN:	(25 + 2D10) or 40	(75 + 2D10) or 90	
STA:	(45 + 2D10) or 60 [x 10]	(45 + 2D10) or 60	
STR:	(2D10) or 15	(60 + 2D10) or 75	
WPR:	(10 + 2D10) or 25	(30 + 2D10) or 45	
ATT:	1; (20 + 2D10) or 35	1; (45 + 2D10) or 60	
SR:	0	3	
WB:	4	30	
Fear:	0	-20	
MV:	125' (L); 5' (W)	250' (L); 10' (W)	

Wild dogs, domesticated dogs, and foxes have a wide range of size, Strength, Agility, Willpower, Stamina, and Perception. The preceding statistics range from foxes to wild dogs; any dog encountered will fall within these ranges, unless it is a very special sort of canine. (Wolves, however, are described separately.)

Wild dogs are, for the most part, descendants of stray or abandoned domestic dogs. They are most common near inhabited areas such as cities or villages, and often roam through ruins.

There are no "purebreds" among wild dogs; generations in the wild have seen to that. A pack of wild dogs is composed of 1D10 + 2 ragged and dirty mongrels, resembling foxes or wolves more than "man's best friend."

Wild dogs attack humans only when provoked or attacked, when forced to do so by a user of the Evil Way, or when there are twice as many wild dogs as there are characters.

The fox is a small wild dog, ranging in color from white to red to gray, found in wooded areas throughout the world. It avoids man whenever possible (which is perhaps why men think it is such a clever animal), unless it is cornered (or maddened by disease or by the Evil Way).

Foxes seem to be a bit more open to disease than many animals, so a character bitten by a fox has a base chance of 5 to catch a strength 50 disease. The disease becomes obvious to the character after 3D10 days.

DOLPHIN

AGL: (65 + 2D10) or 80
DEX: (10 + 2D10) or 25
PCN: (60 + 2D10) or 75
STA: (120 + 2D10) or 130
STR: (75 + 2D10) or 90
WPR: (60 + 2D10) or 75
ATT: 1; (45 + 2D10) or 60
SR: 3
WB: (5 + 2D10) or 20
Fear: N/A
MV: 150' (W)

A dolphin is the most intelligent mammal in the sea, and tends to befriend man simply for his company. They have automatic telepathy with any PC who attempts to contact them through the use of the Telepathy Discipline.

Dolphins always attack sharks and octopi which are threatening them or humans.

HERD ANIMALS

Herd animals range from the tiny antelope of Africa to the large bison, and caribou of North America. This group also includes horses, camels, mules, and other beasts of burden.

The following statistics describe five animals: a bison, whose thundering herd can be awesome, especially when it's rolling directly at a PC; a bull cow; and a stag, neither of which PCs want to meet in a dark alley; a horse, which the PCs may find occasion to ride; and a gazelle, just to remind you that not all herd beasts are massive.

There are two ways a herd animal might be encountered: individually, or in its herd. In each of the following descriptions, the primary statistics are those of an individual animal, but a few abilities have also been given for a stampede of 50 or more of these beasts. Using the guidelines given in *Animal Reactions* (p. 121), you should judge whether characters' (or creatures') actions cause a violent reaction from the herd. Note that herds will seldom stampede, and thus exhibit these secondary statistics only when threatened or unduly influenced.

Treat an attack by a stampede as catastrophic damage (p. 103), with the herd's Target# listed opposite ATT.

BISON

AGL: (30 + 2D10) or 45   (15 + 2D10) or 30
DEX: N/A
PCN: (45 + 2D10) or 60   110
STA: (60 + 2D10) or 75 [x 1/3]
STR: (60 + 2D10) or 75
WPR: (5 + 2D10) or 20
ATT: 1; (45 + 2D10) or 60   150
SR: 5   7
WB: (55 + 2D10) or 70
Fear: -10
MV: 180' (L); 15' (W)

Bison are large, shaggy, grazing animals—distant relatives of common cattle. Once they were very common to the Great Plains of the American West, where they were called "buffalo." By the early 20th Century, almost all American bison had been hunted down and killed for their hides.

Bison are dim-witted but very gentle animals, and do not attack unless cornered and attacked themselves. Even in such a desperate situation, the bison attacks only until it manages to fight its way to freedom.

take falling damage (as if from 20 feet).

Bulls can make up to 4 charges during combat before resting, but they can continue attacking if they are attacked while resting. After 1D10 rounds of rest, they may again make up to 4 more charges. When charging, bulls have a movement rate of 350 feet, although they don't travel that far if they miss the target within that range.
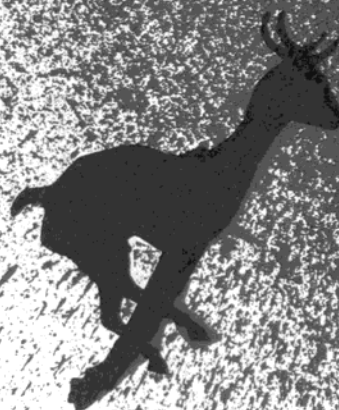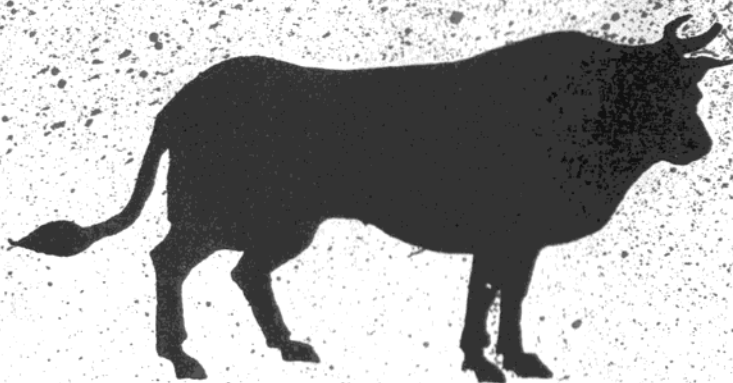
BULL

AGL: (40 + 2D10) or 55   (20 + 2D10) or 35
DEX: N/A
PCN: (30 + 2D10) or 45   95
STA: (45 + 2D10) or 60 [x 1/3]
STR: (60 + 2D10) or 75
WPR: (5 + 2D10) or 20
ATT: 1; (45 + 2D10) or 60   130
SR: 6   8
WB: (55 + 2D10) or 70
Fear: -10
MV: 180' (L); 15' (W)

Bulls are male cattle. Their description varies, depending on the breed of cattle and the places in which they are found.

Most bulls attack by charging their victims and attempting to impale them on their horns. A successful attack by a bull on any target smaller than a standard car (and that includes most PCs) results in an automatic Knockdown result (a tip-over if the target is a high-wheelbased vehicle). If the roll has a K result, the distance the target is tossed also triples, and characters

GAZELLE

AGL: (55 + 2D10) or 70   (40 + 2D10) or 55
DEX: N/A
PCN: (40 + 2D10) or 55   105
STA: (45 + 2D10) or 60 [x 2]
STR: (20 + 2D10) or 35
WPR: (5 + 2D10) or 20
ATT: 1; (45 + 2D10) or 60   95
SR: 1   4
WB: (2D10) or 15
Fear: 0
MV: 230' (L); 15' (W)

As you can see from the preceding statistics, smaller herd beasts are much less dangerous. They are harder to anger, and even when stampeding will tend to avoid large objects (like PCs).

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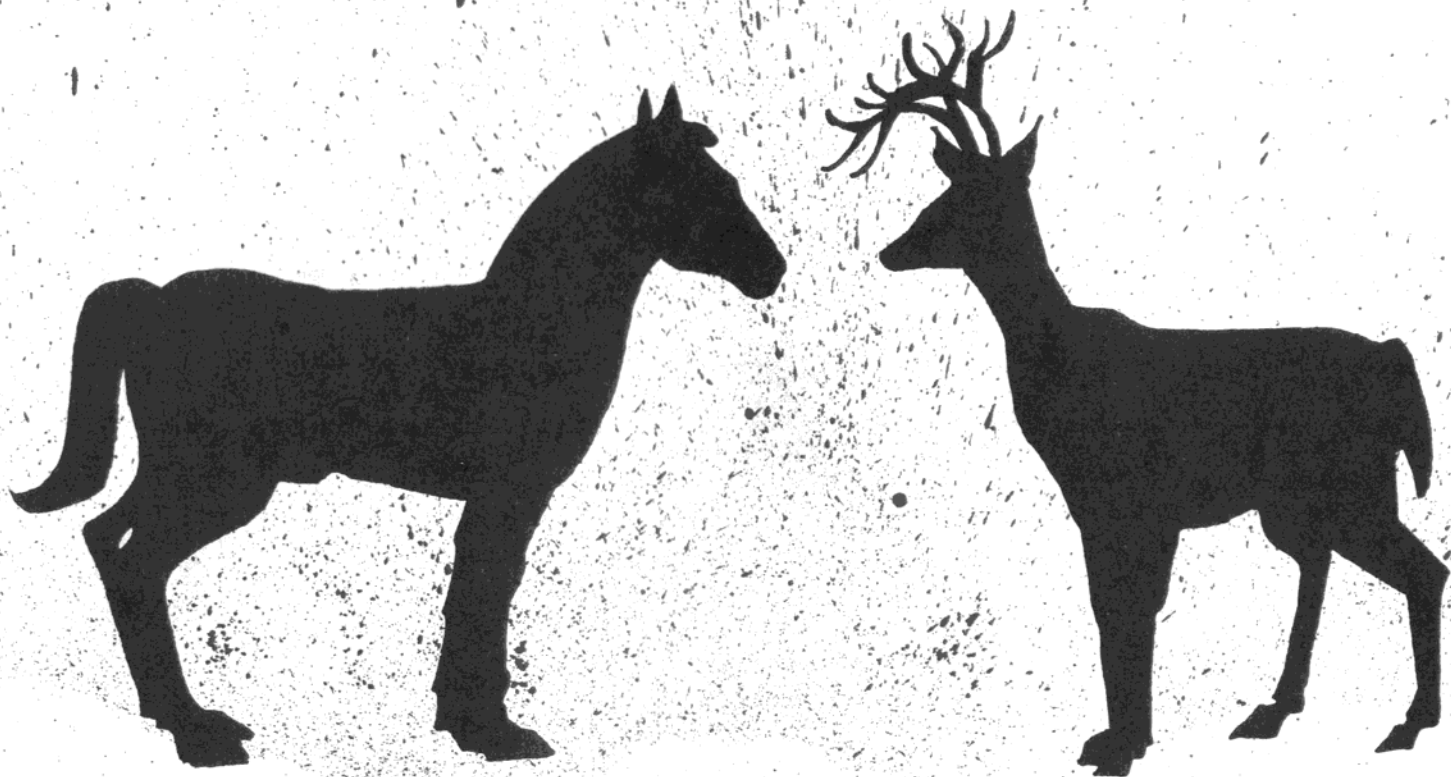
HORSE

AGL: (55 + 2D10) or 70   (30 + 2D10) or 45
DEX: N/A
PCN: (35 + 2D10) or 50   100
STA: (50 + 2D10) or 65 [x 1/3]
STR: (60 + 2D10) or 75
WPR: (10 + 2D10) or 25
ATT: 1; (45 + 2D10) or 60   130
SR: 6   7
WB: (55 + 2D10) or 70
Fear: -10
MV: 180' (L); 15' (W)

Horses are a familiar sight in most scenario settings, except very modern ones. Horses come in many different varieties, and can even be bred for specific qualities such as speed and strength.

Unless they are panicked or provoked, horses seldom attack humans. When they do attack, they kick and trample with their hooves, and may bite.

STAG

AGL: (40 + 2D10) or 55   (30 + 2D10) or 45
DEX: N/A
PCN: (35 + 2D10) or 50   100
STA: (45 + 2D10) or 60 [x 1/2]
STR: (55 + 2D10) or 70
WPR: (5 + 2D10) or 20
ATT: 1; (45 + 2D10) or 60   100
SR: 6   7
WB: (35 + 2D10) or 50
Fear: -10
MV: 200' (L); 15' (W)

Stags are male deer which are often 6 feet tall at the shoulder. When aroused to anger, they attack with their sharp antlers.

Targets struck by a stag are impaled for the next round: they cannot attack or move. After impaling his target, the stag must take the next round to disengage its antlers, or continue to drive into the defender, getting another attack (at the same SR) automatically. If the stag

continues to gore, the victim may counter-attack the stag, but cannot move. A stag withdrawing after a successful attack tosses his victim 10 feet in a random direction that round.

As you can see, stags can be fairly dangerous animals in a fight. However, they are also very retiring creatures, avoiding contact with humans if at all possible. Usually, PCs may avoid messy encounters with a stag simply by leaving it alone. However, if its young are threatened, if it is cornered, or if some particularly naughty creature is controlling its actions, the stag is no longer the shy, gentle animal portrayed in most nature movies.

OCTOPUS

AGL: (60 + 2D10) or 75
DEX: (20 + 2D10) or 35
PCN: (15 + 2D10) or 30
STA: (45 + 2D10) or 60
STR: (60 + 2D10) or 75
WPR: (10 + 2D10) or 25
ATT: 4; (50 + 2D10) or 65
SR: 1, + 1 per extra tentacle (max. 4)
WB: 35
Fear: -15
MV: 30' (W)

Octopi are ccephalopods (cousins to a squid), and highly developed relatives of the snail or the clam. They have huge heads and eight arms—called tentacles—each of which has approximately 240 suckers on it. Octopi prefer to dwell on the ocean floor, although they can move through the water by a primitive form of "jet propulsion." Generally, octopi eat carrion, although they have been known to attack live prey, especially when forced to serve a user of the Evil Way.

Octopi have unusual methods of combat: they grab onto an object on the ocean floor with four of their tentacles, then use the other four to attempt to strangle the victim (see *Strangling* on p. 99). If the octopus has more than one tentacle on its target (up to four—the other four are busy maintaining balance), the effectiveness of the attack is increased by one Strike Rank per extra tentacle; however, the character just has to break the octopus' hold once to be completely free, and to (temporarily) avoid the strangling results.

If the octopus's Current Stamina drops below 25 during combat, it attempts to escape, spreading an inky fluid behind it as it propels

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itself through the water. PCs must make a successful General Perception Check with a -40 modifier to even get a glimpse of an escaping octopus. Of course, an octopus controlled by a user of the Evil Way fights to the death.

RAT

AGL: (60 + 2D10) or 75
DEX: (3D10) or 20
PCN: (45 + 2D10) or 60
STA: (70 + 3D10) or 90 [x 25]
STR: (1D10) or 7
WPR: (2D10) or 15
ATT: 1; (30 + 2D10) or 45
SR: -2
WB: 3
Fear: -10
MV: 85' (L); 5' (W)

Common/Norway rats are small, brown-haired rodents found almost everywhere on earth—especially in those places where humans live. Rats often accompany creatures or others who are in some way involved with the Evil Way.

Rats seldom attack humans unless cornered or directed to do so by users of the Evil Way. Once in combat, however, rats are vicious fighters, attacking with their bite and often leaping onto the legs or even the backs of their opponents. A rat's bite causes little physical damage. However, a character bitten by a rat has a base chance of 10 to catch a strength 50 disease. The disease becomes obvious to the character in 1D10 days.

SHARK

AGL: (60 + 2D10) or 75
DEX: N/A
PCN: (25 + 2D10) or 40 [S&T: + 55]
STA: (65 + 2D10) or 80
STR: (70 + 2D10) or 85
WPR: (5 + 2D10) or 20
ATT: 1; (65 + 2D10) or 80
SR: 5
WB: 20
Fear: -30
MV: 180' (W)

Sharks are huge, scaleless, gray fish, ranging in length from 10 to 40 feet. Sharks favor warmer climates, but some have been sighted even in polar waters.

Sharks are primitive animals, and must keep oxygen flowing over and through their gills in order to avoid suffocating. Because of this need, they are almost constantly moving—and constantly hunting. Although sharks do not usually travel in large groups, they tend to roam an area where feeding is good. Being able to sense prey in the water from a great distance, they gather to feed: therefore, when one shark is seen swimming around, there are probably others nearby.

Contrary to what people may think, most sharks are not man-eaters, preferring small fish and sometimes even water plants. Still, enough sharks are man-eaters, making it unwise to jump in the water with one. The shark's attack is a huge, slashing bite.

Users of the Evil Way often employ sharks as their servitors, having learned that humans are frightened enough of the animal under normal conditions.
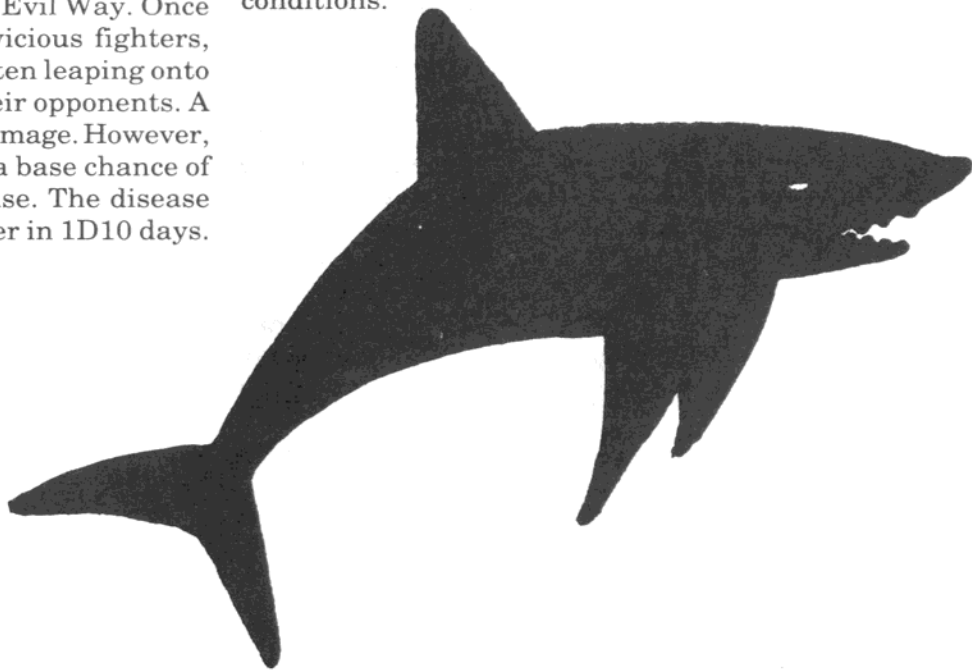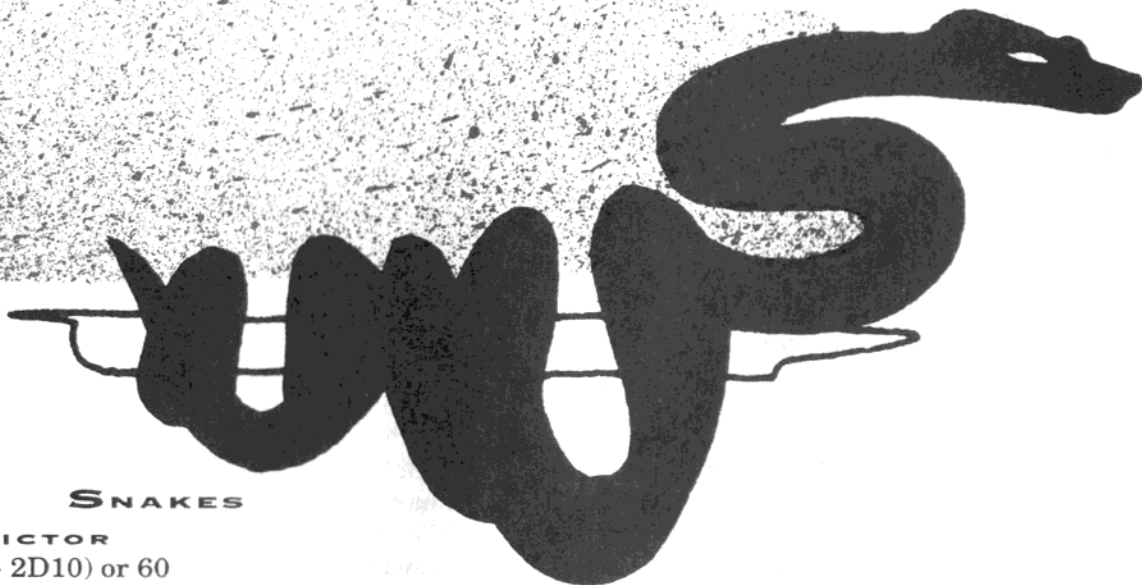
SNAKES

CONSTRICTOR
AGL: (45 + 2D10) or 60
DEX: N/A
PCN: (40 + 2D10) or 55
STA: (35 + 2D10) or 50
STR: (60 + 2D10) or 75
WPR: (2D10) or 15
ATT: 1; (50 + 2D10) or 65
SR: 1
WB: (10 + 2D10) or 25
Fear: -25
MV: 15' (L)

While constricting snakes aren't poisonous, they have other ways of attacking PCs.

Treat an attack by a constrictor as per the Wrestling Skill and Strangling (see p. 14 and 99). You must receive an H or C result in order for the snake to successfully grapple a character, but when it does so, it automatically inflicts H or C damage each round (depending on its initial roll). In addition, the attack to strangle is not a Called Shot.

POISONOUS
AGL: (45 + 2D10) or 60
DEX: N/A
PCN: (45 + 2D10) or 60
STA: (35 + 2D10) or 50 [x 10]
STR: (2D10) or 15
WPR: (2D10) or 15
ATT: 1; (30 + 2D10) or 45
SR: -2
WB: 5
Fear: -30
MV: 5' (L)

A few typical poisonous snakes:

There are two varieties of mamba: the tree-dwelling green mamba, and the ground-dwelling black mamba which grow to lengths of 5 to 9 feet. The green mamba is found in the forests of Central Africa, while the black mamba prefers the hotter areas of East Africa. Both however, can survive for a time in cooler climates. The mamba's deadly bite injects a strength 180 poison into its victim.

Cobras are large, sometimes colorful snakes that range in length from 1 foot to 7 feet. As if that isn't bad enough, legend has it that some cobras have grown to monstrous sizes—up to 10 or 12 feet long. These snakes have a membrane framing their head, which spreads out in anger or in fear, forming the cobra's famous "hood." Cobras are fast, and carry a deadly strength 140 poison in their fangs.

The fer-de-lance is an extremely deadly, tropical snake that is 6 to 7 feet long, red to reddish brown, and striped with darker bands. The snake can be seen on occasion in the daytime, but prefers to roam and hunt at night. It injects its prey (usually a rodent or small bird) with lethal poison, then swallows it alive. The fer-de-lance attacks with no warning, and is absolutely not afraid of man. Its bite injects a strength 170 poison.

Spider

AGL: (15 + 2D10) or 30
DEX: N/A
PCN: (1D10) or 7 [T: + 50]
STA: (2D10) or 15 [x 50]
STR: 1
WPR: (1D10) or 5
ATT: 1; 25
SR: -3 or -2*
WB: 1
Fear: -5 to -15
MV: 1' (L); 30' (A)†

Spiders come in many types and sizes. Most are small and difficult to see in normal surroundings (General Perception Check required).

*The spider's attack is its bite. The Attack Score is used when the spider tries to bite a fully-clothed defender and has not crawled under the clothing. When a spider is on the bare flesh of the defender, its bite can be automatic if the CM chooses. A spider's bite does little, if any, damage. Many species, however, are poisonous: the tarantula (strength 100 poison), the black widow (strength 120 poison), and the brown recluse (strength 140 poison) are three of the most deadly.

†Spiders move through the air by swinging on their own strands of webbing.

Only an extremely large and sturdy spider (such as the tarantula) has the preceding Stamina Score; most can be killed by any single blow.

Swarm

AGL: (2D10) or 15 (L); (20 + 3D10) or 40 (A)
DEX: N/A
PCN: (1D10) or 7 [S, T, or S&T: + 150]
STA: *
STR: *
WPR: *
ATT: *
SR: *
WB: *
Fear: -5 to -25
MV: 1' (L); 50' (A); 3' (W)

A swarm may seem like just a bunch of bugs, but when these bugs are all in the same place and are heading right toward a PC, they can be pretty intimidating.

Swarms aren't as agile as independent bugs, nor do they move as rapidly, but they can perceive much better. If one bug has a base chance of 50 of detecting a character, then at least one in the

swarm is almost certain to do so, and soon guide all the others in the proper direction.

*A swarm's Stamina, Strength, Willpower, Attacks, Strike Rank, and Wound Boxes each depend on its type and size. The more bugs there are, the higher all of these numbers are. We all know that an ant can't move a rubber tree plant alone, but if it has help from several thousand of its cohorts, they'll have that plant rolling along in no time. Normally speaking, even a swarm isn't going to have very high statistics in any of these categories, but any of these numbers can be as high as you need for the effect you're trying to achieve. Swarms triggered by creatures are seldom normal.

WOLF

AGL: (60 + 2D10) or 75
DEX: N/A
PCN: (70 + 2D10) or 85
STA: (50 + 2D10) or 65
STR: (40 + 2D10) or 55
WPR: (20 + 2D10) or 35
ATT: 1; (50 + 2D10) or 65
SR: 4
WB: 35
Fear: -30
MV: 200' (L); 10' (W)

Wolves are medium-sized predators found in most temperate areas of North America, Europe, and Asia. Their coloration ranges from white in northern regions to dark gray and brown in timber forests. Wolves usually hunt in packs of 3 to 8, but are occasionally found in larger packs of up to 20. When hunting in a pack, wolves cooperate with one another to create distractions and surprise. (Wolves tend to like and accept werewolves; after all, they're part of the family.)

Wolves don't usually attack humans, unless they are forced to fight, extremely hungry, or directed to do so by a user of the Evil Way. There are, however, countless stories of single, lone wolves turned man-killer. The wolf attacks with its bite and sharp raking claws, which are treated as weapons in combat.

Wolves are often frightened by fire; they normally only attack a party that is carrying or standing near fire after you, as CM, make a successful General Willpower Check. If there are 4 times as many wolves as humans, the check is unnecessary.

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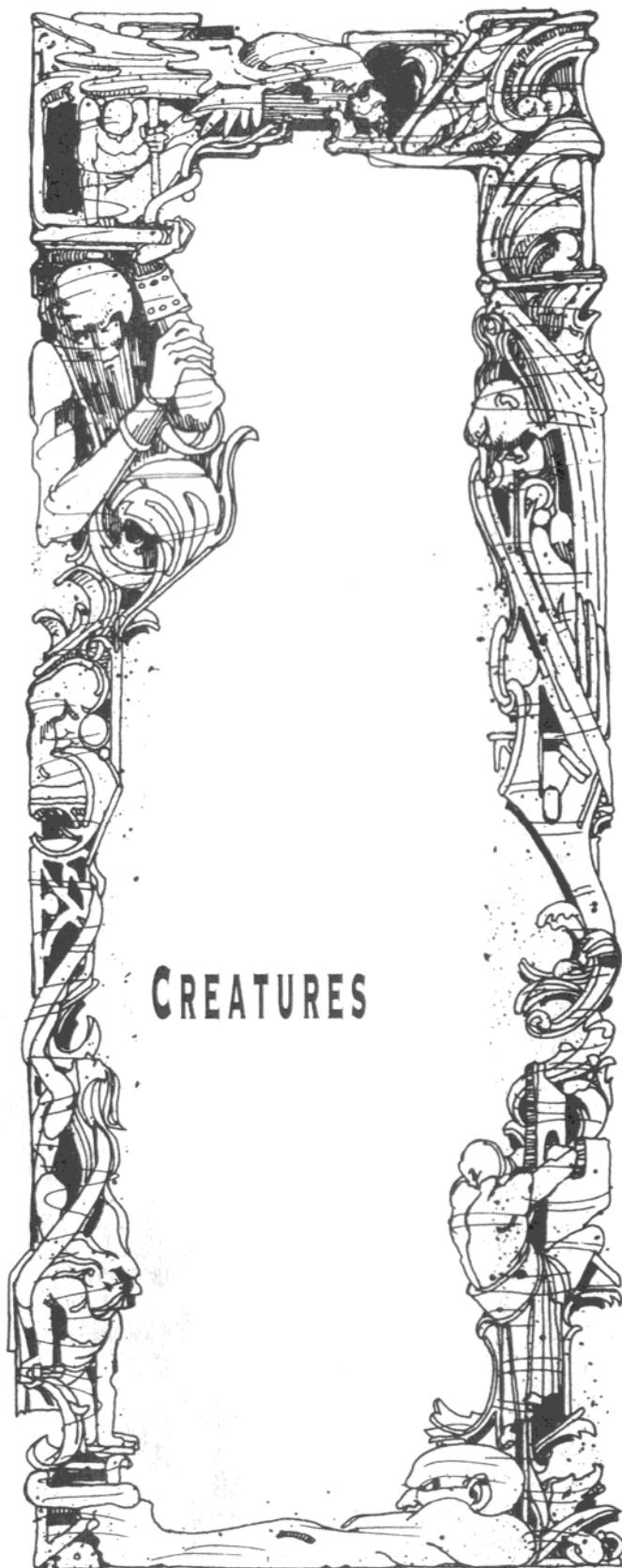
CREATURES

"I advise you to fear the vampire, and the werewolf, and the specter and the spirit, do not misunderstand me. But remember too that all of these beings are merely pawns like yourself and none can show you a horror you haven't imagined."

—from the journal of Robert A. Davidson

While creatures have many of the same statistics that characters and animals do (see p. 176-177 in **Animals**), there are other—sometimes more evil—things that make them unique.

EVIL WAY SCORE

The **Evil Way Score** (**EWS**) applies only to creatures, and is sort of a replacement for the characters' Luck Score. As CM, you use this score to help figure the creature's base chance of success when it uses a Discipline of the Evil Way. The EWS is added together with one other Ability Score (the basic ability to be used is determined by the school the discipline belongs to), and the total is divided by 3 (as with SAVE Disciplines of the Art). This final score is the base chance that the creature has when using its Evil Way Disciplines. A score (which corresponds to envoys' ability levels of Student, Teacher, and Master) is added to this base chance, raising it by as much as 15, 30, or 50.

CREATURE MOVEMENT

Some creatures move **incorporeally** (**I**). This means the creature has no actual physical body, and can move anywhere at the rate shown—on land, in the air, or under water. Incorporeal creatures can also move through doors, walls, ceilings, and furniture without penalty—even sinking into or rising from the earth itself!

CREATURE TYPES

Creatures are also classified as Masters, Independents, and/or Servitors. This classification is intended solely as a general guide for you, the CM, not as a hard and fast rule.

Masters are creatures that may have other creatures serving them.

Independents are creatures that usually do not serve another creature, and that generally do not have other creatures as servants themselves.

Servitors are creatures that normally serve a more powerful creature in some capacity.

Some creatures may have more than one type listing; for example, some creatures might be listed as both an Independent and a Servitor; this means simply that sometimes it operates on its own, and at other times it operates on behalf of a more powerful creature.

Masters may have any reasonable number of servitors; this is left to your discretion as CM. However, a creature can never have as a Servitor another creature whose EWS is greater than or equal to its own.

CLASSES OF CREATURES

Only creatures are divided into classes. This is to help you get a better idea as to how the creature will (or will not) appear to player characters. The three classes are:

Corporeal (**C**): those that have a physical form,

Incorporeal (**I**): those that have no physical form or substance, and

Gaseous (**G**): those that have no solid physical form, but exist in a form which can readily disperse.

MANIPULATION

Some creatures who are classed as gaseous or incorporeal can manipulate objects of the Known world while in that form. Creatures who cannot manipulate objects cannot pick up anything or cause anything to move without the use of an Evil Way Discipline. Creatures who can manipulate are able to move objects and items around. In this context, "manipulation" does not refer to manual dexterity; a handless creature could still move a solid object by bumping against it.

If a creature can manipulate physical objects while in one of these two forms, its listing will indicate that ability with an (m) following the Class of the creature, as in: "G (m)" or "I (m)." All creatures can manipulate objects while in a corporeal (C) form.

DISCIPLINES

Each creature entry lists all Disciplines of the Evil Way which the creature may use:

1) Disciplines the creature uses normally are listed alphabetically according to school, with the appropriate score as Student, Teacher, or Master coming before the name(s) of the discipline(s).

2) Some creatures also have automatic use of a discipline: this means that the discipline is natural to the creature, and that the creature can automatically succeed in using it, no check necessary, at a cost of only 1 Current Willpower per use.

3) A few creatures use unique disciplines which have not been described in the **Evil Way** section. These are noted, and each is described with the creature that uses it. Some familiar Evil Way Disciplines may also be listed as unique. This will also be explained in the description.

For example, a bane has the following disciplines: 95 / 110 / 130 Appear Dead (Other), Putrefied Shell Automatic Unique Manifestation (as per common ghost)

Because Appear Dead (Other) and Putrefied Shell

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are both Sensory Disciplines, a bane at Student Level in these disciplines would have a Discipline Score of 95, a bane at Teacher Level in these disciplines would have a Discipline Score of 110, and a bane at Master Level in these disciplines would have a Discipline Score of 130. Also, because a bane is a type of ghost, he has an automatic, unique Discipline called Manifestation, which is explained under the description of a common ghost.

BANSHEE

AGL: N/A
DEX: N/A
PCN: (120 + 2D10) or 135
PER: N/A
STA: N/A
STR: N/A
WPR: 135
EWS: (90 + 2D10) or 105
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -50
MV: 100' (I)
Type: Independent
Class:I
Disciplines:
95/110/130 Unique Steal Life Force

The banshee is one of the most dreaded and mysterious of all creatures of the Unknown. It is also one of the most dangerous.

According to ancient Irish, Scottish, and Welsh legends, the banshee is a female faerie who attaches herself to a household, only to appear and "keen" (wail) mournfully to foretell the death of a member of the family.

SAVE has carefully investigated the banshee legends and numerous appearances of banshees, and has arrived at the following conclusions.

The banshee is an incorporeal being of the Unknown. On the rare occasions when it allows itself to be seen by human beings, it appears as a beautiful, weeping young woman, often dressed in flowing, bloody robes. It then focuses on one individual and keens. While it wails, it changes appearance, rapidly aging before the character's eyes. It finally assumes the appearance of a decayed corpse, then disappears.

The physical appearance and keening are now known to be part of a unique Evil Way attack of the banshee. The keen of a banshee, always directed at a single individual, is in fact an attempt to steal the life force of the person, leaving the person "rapt." If the banshee succeeds, it steals the life force sometime during the next 2D10 hours. The rapt individual appears dead to all humans, including medical doctors. In fact, all except those envoys who are aware of what has happened will probably insist on funeral preparations (and if the rapt character is embalmed, rescuing his life force will be impossible). The banshee takes the life force to its abode in the Unknown, beneath the earth of a dolmen. (A dolmen is a structure consisting of two or more vertical stones supporting a vertical stone.)

This theft is actually a unique Mental Discipline of

the Evil Way called Steal Life Force. When a banshee keens at a character, you should roll a Specific Check for the banshee, opposed by a Specific Check against the character's Current Willpower Score. Results are as follows:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: failure.

• You and the victim's player roll equal result levels: the victim immediately loses 2D10 Current Willpower and has nightmares which prevent Willpower regeneration for 3 consecutive nights.

• You roll a result level 1 higher than the victim's player: in 2D10 hours, the victim falls into a death-like trance, and in all ways appears to be dead. In reality, when he falls into the trance, his life force begins struggling with the banshee for freedom. The victim revives in 3D10 hours, suffering a loss of 2D10 Current Willpower and nightmares as in the previous result.

• You roll a result level 2 higher than the victim's player: same as previous result, but the victim does not revive for 2D10 x 2 hours.

• You roll a result level 3 higher than the victim's player: same as previous result, but the victim is also hopelessly mad for 1D10 hours after revival, screaming, raving, and attacking any person or animal in sight unless restrained.

• You roll a result level 4 higher than the victim's player: the victim's life force loses the struggle with the banshee, and is taken to the banshee's abode in the Unknown, where it becomes the creature's slave.

This keening attack lasts only 1 round. Each attack costs the banshee 50 Current Willpower.

Friends of a rapt character may rescue him through a difficult process. A group of characters, who must include at least one friend of the rapt character, must take some item which belongs to the rapt character to the specific dolmen that marks the abode of the banshee. Once there, they must topple the dolmen. This action forces the banshee to release the life force, which immediately reenters the character's body.

The restored character will be mad (as described previously) for 1D10 hours, after which he returns to normal. Should the friends of the rapt character topple the wrong dolmen, or fail to take along an item belonging to the person being rescued, the banshee may release a life force different from the one sought. This life force enters the body of the rapt character, and becomes permanently insane: the original character is lost for good.

Banshees are vulnerable in two ways:

1) The inhabitants of a village or neighborhood will be afflicted with horrible nightmares and a terrible feeling of gloom for 1 to 2 weeks before the banshee arrives. Experienced characters may be able to predict its arrival from these hints.

2) The banshee's keen contains its secret name, spoken in a forgotten tongue of the Unknown. A character who has an Ancient Language Skill at Master Level (and thus has a chance to understand any ancient language) can decipher the name if he hears or records the keening and his player successfully makes the proper Skill Checks. The banshee's name is very important, for it also appears in some way in the pattern of the stones which form the banshee's dolmen, thereby making it possible to recognize which dolmen belongs to which banshee!

The banshee is totally incorporeal and normally invisible, appearing only to make her keening attack. There are no known weapons or attack forms which can harm a banshee, although a Sphere of Protection drives one away and prevents it from keening, and a Mental Shield can block the keening attack.

BAST

AGL: (110 + 2D10) or 125
DEX: (45 + 2D10) or 60*
PCN: (75 + 2D10) or 90
PER: (30 + 2D10) or 45
STA: (85 + 2D10) or 100
STR: (75 + 2D10) or 90
WPR: (105 + 2D10) or 120
EWS: (110 + 2D10) or 125
ATT: 2; (95 + 2D10) or 110
SR: 4
WB: N/A
Fear: -25
MV: 225' (L) 10' (W)
Type: Independent, Master
Class: C (m*)
*When in human form only, otherwise N/A
Disciplines:
71/86/106 Hound, Summon, Unique Swarm
90/105/125 Change Self, Create a Feast, Wound
86/101/126 Change Temperature
96/111/136 Steal Memory
98/113/138 Teleport
86/101/126 Blind, Darken

Basts have the bodies of women and the heads of large black cats. They are intelligent, territorial hunters who regard humans in their territory as prey. Apparently all basts are female creatures; no male bast has ever been found.

SAVE believes that these creatures were once
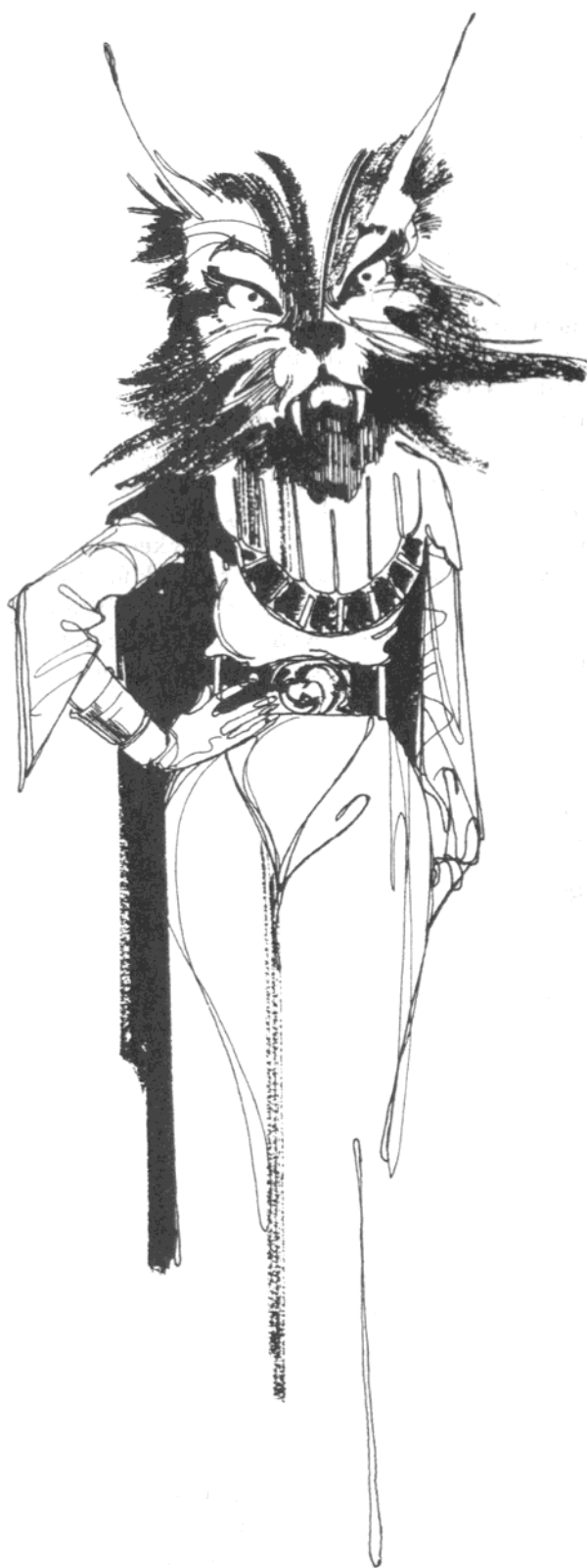
associated with the tombs of ancient Egypt, perhaps as some type of guardian; however, in recent years they have been sighted in almost all civilized areas. It is known that basts prefer to dwell in stylish older homes, if possible near a tomb, mausoleum, or cemetery. They are very fond of antiques, and often gather impressive collections of art and jewelry.

Basts sometimes keep cats as servitors. The type of cat is always appropriate to the bast's environment.

Basts can Change Self to any form of large cat, or to a human form. In cat form, they always have a white, oval marking on or near their throats. In human form, basts appear and act like beautiful, extremely well-dressed, stylish women. A bast tends toward cat-like behavior, often clinging near its intended victim, stroking his hair, or gently rubbing its head against his shoulder.

Basts attack only male victims. They are often subtle in this attack, frequently appearing to the potential victim in human form, and toying with him in a flirtatious way before luring him to his destruction. Basts in human form make charming hostesses, and some probably appear as very popular, wealthy women to the unsuspecting.

Basts stalk their prey with such great silence and stealth that characters have to make a General Perception Check with a -20 modifier to notice them before they attack. Basts usually attack in their large cat form, clawing and using their bite, which inflicts normal armed combat damage. In addition, any character bitten by a bast has a base chance of 15 to contract a form of lycanthropy, changing to the form of some large predatory cat.

Basts can use a unique form of the Swarm Discipline to cause a swarm of cats (D% per minute). The specific type of cats that appear depends upon the local environment: alley cats swarm in a city street, aggressive and angry; while in the mountains or the jungle, far more *interesting* things tend to drop by.

Basts have an aversion to water, and must make a General Check against their Current Willpower in order to cross a body of water. They must also make this check when presented with catnip. Failing this check means that the bast, in whatever its current form, immediately begins playing with (or in) the catnip, completely ignoring whatever else is going on around it (unless, of course, it is attacked). This effect lasts for 1D10 rounds, or until disrupted by an attack.

Basts suffer Stamina Loss from any form of attack, but do not suffer normal wounds. They die instantly from any wound inflicted by a silver bullet or a silver spear point.

BAT LORD

AGL: (90 + 2D10) or 105
DEX: (65 + 2D10) or 80
PCN: (60 + 2D10) or 75
PER: (35 + 2D10) or 50
STA: (115 + 2D10) or 130
STR: (75 + 2D10) or 90
WPR: (75 + 2D10) or 90
EWS: (120 + 2D10) or 135
ATT: 2; (85 + 2D10) or 100
SR: 4
WB: 40
Fear: -40
MV: 150' (L); 150' (A)
Type: Master, Independent
Class: C
Disciplines:
150/165/185 Chill
77/92/112 Shriek, Summon, Swarm
103/118/138 Gnarl
Automatic Change Self, Inhabit
90/105/125 Unique Bride, Deadly Dreams, Influence
95/110/130 Halt
85/100/120 Blind, Darken

The bat lord is a vampire-like Central American creature. No SAVE envoy has seen one and lived to tell about it, but some do still exist. The ancient Mayans knew of these creatures: understandably, they mistook one of them for a bat god they called *Camazotz*.

The bat lord appears in natural form as a 6-foot tall human with the head and claws of a bat. Its bat-like wings spread to a width of 20 feet. It can Change Self to resemble a tall, lean, old man (often an American Indian) with milky white eyes. In both forms, the bat lord is blind; it relies on a bat-like "radar system" as its primary physical sense, and can be "blinded" by continuous sound waves pitched well beyond the range of human hearing.

The bat lord usually dwells in a large cavern, where it collects ancient artifacts of all types. However, it does visit human cities, where it prefers large cavernous structures, such as cathedrals or large halls. It is also drawn to any pyramid-shaped human structure.

The bat lord must drink the blood of a living human once per week in order to survive. It drains blood from a human victim exactly as does the Carpathian vampire (p. 235). If, for any reason, the bat lord cannot drink blood, it can survive for 1D10 weeks by summoning and devouring bats.

In physical combat, the bat lord prefers its natural form, using 1 claw attack and 1 bite attack each round. It is also large and strong enough to swoop down and grab a man-sized being, carrying its prey off into the air. In human form, the creature attacks only once per round, making unskilled use of any weapon at hand.

The bat lord seems to enjoy inhabiting a building or cave to which it has lured its victim, then using other disciplines to terrify the prey before it makes a physical attack.

Unlike the Carpathian vampire, the bat lord is not bound to a grave, and operates equally well at night or day. It does not fear religious objects, garlic, or running water. It can enter any building uninvited, and speaks all human languages fluently. When in human form, the creature climbs sheer walls like a lizard or spider at a rate of 20 feet per round.

The bat lord is the natural Master of bats of all species, and can summon all bats within 1 mile of itself.

Perhaps the most dreaded of all the bat lord's attacks is its use of the unique Mental Discipline Bride. Once every 10 years, the creature goes forth to choose a new human "bride." The bat lord seizes a female victim, and forces her to drink bat's blood while the creature uses this discipline (50

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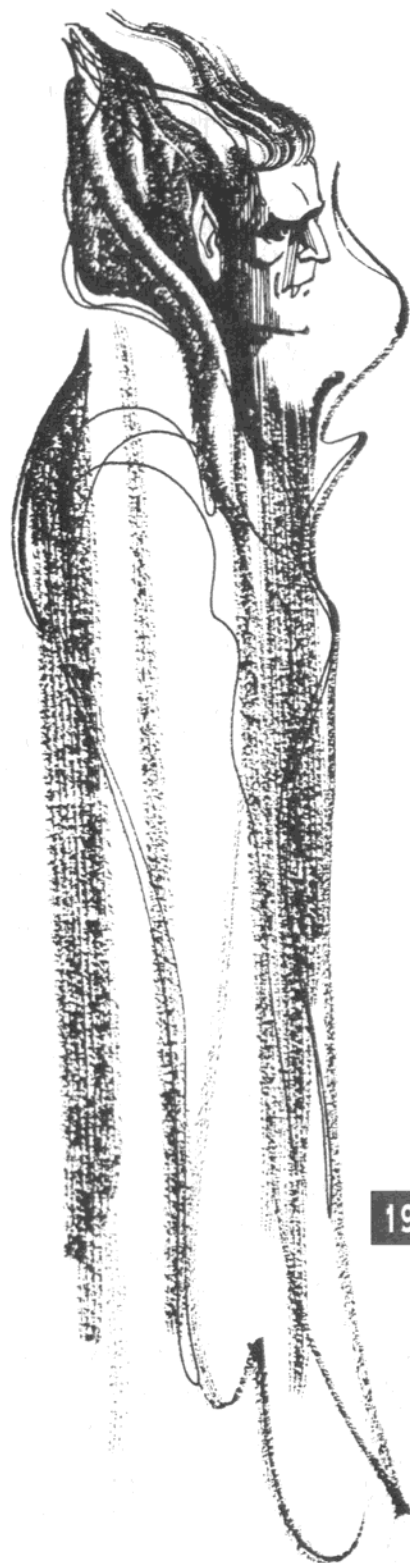
WPR/use). The bat lord tries to use Bride until it succeeds. The varying degrees of success of the discipline indicate the varying length of time the new "bride" must hibernate:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: failure.

• You and the victim's player roll equal result levels: victim hibernates for 6 months.

• You roll a result level 1 higher than the victim's player: 5 months of hibernation.

• You roll a result level 2 higher than the victim's player: 4 months of hibernation.

• You roll a result level 3 higher than the victim's player: 3 months of hibernation.

• You roll a result level 4 higher than the victim's player: 2 months of hibernation.

The "bride" awakens with a great hunger—first for insects, then for bats, and finally for human blood. After 10 years as a "bride" of the bat lord, the completely insane female wanders to the nearest city, where she goes on a bloodthirsty rampage and is usually killed by the authorities.

This human bride of a bat lord takes damage normally. If the bat lord is destroyed, his current bride is freed at once from the effects of the Bride Discipline and cannot remember the experience.

A bat lord can be held at bay by fresh wild onion plants no more than 1 day old, exactly as a Carpathian vampire can be held off by garlic.

The bat lord suffers Stamina Loss normally, but can't be wounded except by mahogany spears, javelins, or stakes. If reduced to zero (0) Current Stamina but not critically wounded, a bat lord immediately Inhabits the nearest building, preferably an older one, and will regenerate and rehabilitate all lost Stamina and heal all wounds in 24 hours. A Called Shot to the heart with a mahogany spear, javelin, or stake destroys a bat lord forever.

BETRAYER [Apophis]

AGL: (50 + 2D10) or 65
DEX: (35 + 2D10) or 50
PCN: (90 + 2D10) or 105
PER: (75 + 2D10) or 90
STA: (85 + 2D10) or 100
STR: (115 + 2D10) or 130
WPR: (75 + 2D10) or 90
EWS: (120 + 2D10) or 135
ATT: 2; (85 + 2D10) or 100
SR: 4
WB: 45
Fear: -35

MV: 60' (L); 225' (A)
Type: Master, Independent
Class: C
Disciplines:
90/105/125 Summon, Swarm
Automatic Change Self
90/105/125 Influence
95/110/130 Appear Dead (Other), Darken, Purified Shell, Putrefied Shell

The betrayer is a creature who tries to misdirect and twist the SAVE organization by feeding it false information. When it can't find SAVE envoys to trick, the betrayer tries to lure other people to empty, dark places with promises of great wealth or knowledge; there it turns on them and destroys them. The creature can appear anywhere, but prefers areas where crocodiles are easily found because these animals work as natural servitors for a betrayer.

The ancient Egyptians may have known about the betrayer in some form; SAVE believes that the legends of *Apophis*, the foe of the Egyptian sun god, arose from the crimes of betrayers.

In its natural form, the betrayer appears as a man-sized beast with leathery skin and the head of a crocodile. The creature can Change Self to the form of an elderly wise man or a sage in Egyptian or Near Eastern costume. However, even in this form, the creature's land movement rate is 60 feet per round at most; the creature appears to be an old man whose age prevents him from moving at a greater speed.

The betrayer has recently developed a preference for SAVE envoys over all other victims, luring them in its wise-man form with a promise of secret knowledge of the Evil Way, and the means to use the Evil Way for the goals of good. The creature is a clever one: it mixes truth with its lies, uses its disciplines to create "evidence" for the effects, and even betrays other creatures from the Unknown in order to feed SAVE false information and to trick SAVE envoys into performing evil acts. The creature's lies are often very complex, sending whole groups of envoys on wild goose chases around the world, and wasting the time and resources of the organization. In some cases, the creature produces ancient texts and artifacts which seem to support its lies. As a matter of fact, any SAVE briefing on this creature may not have all the facts straight.

The creature deals with non-SAVE envoys by playing on their curiosity or greed. It always leads them to some remote spot near a river, swamp, or marsh, then throws them to crocodiles for its own pleasure.

In physical combat, the betrayer prefers to change

back to its natural form, attacking twice per round by biting. However, it enters combat itself only after its natural servitors have been defeated or clearly cannot do the job for the betrayer.

The betrayer can be destroyed by means of normal physical combat.

BLACK TAMANOUS

AGL: (50 + 2D10) or 65
DEX: (45 + 2D10) or 60
PCN: (55 + 2D10) or 70
PER: (15 + 2D10) or 30
STA: (85 + 2D10) or 100
STR: (135 + 2D10) or 150
WPR: (105 + 2D10) or 120
EWS: (135 + 2D10) or 150
ATT: 1; (90 + 2D10) or 105
SR: 3
WB: N/A
Fear: -30
MV: 150' (L); 15' (W)
Type: Master, Independent
Class:C but can't be wounded
Disciplines:
165/180/200 Chill
75/90/110 Hound
98/113/133 Animation of the Dead
Automatic Change Self
115/130/150 Raise Winds, Shake the Earth
105/120/140 Influence, Minion
88/103/123 Quiet

Black Tamanous is the American Indian name for a creature that promotes cannibalism among humans, then feeds on the cannibals. Just as vampires need blood to survive, this creature must eat the flesh of a person who has eaten human flesh.

SAVE knows that a black tamanous was the force behind a cannibalistic society among Indians in the Pacific Northwest of the United States. However, these creatures are more subtle in their methods and powers, and more common than SAVE believes. These creatures, and the horrid societies they create, are believed to exist in almost every major city.

A black tamanous can Change Self to almost any human-like form. It prefers forms that impress people in the area where it lives: for example, among the Northwest Indians, a black tamanous appeared as an 8-foot tall, thin Indian with a skeletal face and mud or tar smeared over its lower body. In a modern city, it might prefer something a little more conservative: perhaps the form of a middle-aged, gray-haired rich businessman. Its natural form is unknown.

When it stalks its human prey, a black tamanous hides, uses the Quiet Discipline to help surprise its prey, then uses its enormous strength to tear its victim apart.

This creature uses both Influence and Minion to organize secret cannibalistic societies. Unknown to the members of these societies, eventually they will be its prey. The creature uses its minions to make innocent people unknowingly eat human flesh, thereby creating more cannibals for the creature to eat.

SAVE has noted one unusual thing about a black tamanous: it always leaves footprints. These prints are black and sticky outdoors and faint gray indoors. Outdoor prints last until washed away by rain; indoors they are visible for only 1 hour.

A black tamanous suffers Stamina Loss, but cannot be wounded. It regenerates all Stamina after only 4 hours of rest. The only known way to destroy this creature is to hold it captive for a week without feeding it human flesh. During this time, the creature wastes away, so that by the seventh day it appears as a rotted, dried corpse. At the end of the seventh day of captivity, the creature dies, and the body crumbles to dust.

BRAIN WORMS

(Caterpillar Creepers)
AGL: (1D10) or 5
DEX: N/A
PCN: (1D10) or 5
PER: N/A
STA: (1D10) or 5
STR: N/A
WPR: N/A
EWS: N/A
ATT: 0
SR: N/A
WB: 0
Fear: -45
MV: 1' (L)
Type: Servitor
Class:C
Disciplines: None

Brain worms may be small, but they're one of the most feared and dangerous creatures of the Unknown. They form in thin air by means of the Evil Way Discipline Rain, and are a horrid means by which a powerful creature may gain total Influence over a character.

Brain worms look almost exactly like normal caterpillars (at least to humans); their short, segmented bodies are 1 to 2 inches long, and they

have a wide variety of colors and markings.

When a creature uses the Rain Discipline at Master Level, brain worms can drop out of the air onto their unwary victims. (The creature may choose whether or not brain worms are the result of its Rain.) A character who takes no other action in a round may brush 1D10 brain worms off of himself or another character. Or, the character may automatically kill any 2 brain worms he can reach. Any brain worm that is not killed or brushed off in 2 rounds crawls to the character's ear by the end of the second round. In the following rounds, this brain worm enters the ear and crawls, slowly and mindlessly, into the character's brain, taking a total of 24 rounds (2 minutes) to complete this process. Once 1 brain worm has entered a character's ear, the rest of the worms in its group crawl off in search of a new victim.

A brain worm that reaches a character's brain automatically causes the loss of 1D10 Current Stamina per round. A character who falls unconscious with a brain worm still in his brain must immediately make a General Current Willpower Check. Failure of the check means that the creature controlling the worms automatically gains maximum success over the character with the Influence Discipline, at no cost to the creature (if the creature has this discipline). This condition continues until the character dies, the creature is destroyed, or the brain worm is removed. The creature can send an unlimited number of telepathic commands to the victim at no cost in Willpower to the creature. If the victim passes the General Current Willpower Check, he awakens only to become insane from the pain caused by the brain worm. The exact details of this insanity are left to the imagination of you, the CM, and the players; however, the character cannot act in any real capacity as a SAVE envoy until the brain worm is destroyed.

A Sphere of Protection causes brain worms to leave the victim's head at the same rate they entered; if the brain worm is already completely inside the victim's brain, the Sphere must be maintained for 12 rounds to force the worm completely out of the character's head. Of course, an influenced victim does not willingly allow himself to be held in a Sphere of Protection.

Characters who have the Medicine Skill can try to remove brain worms before they reach the victim's brain, or once they are forced to leave the brain by a Sphere of Protection. Total failure of the Medicine Skill Check after the first 5 rounds automatically inflicts a Strike Rank 8 wound on the victim. The type of check required and the results of the check depend upon the number of rounds which have elapsed since the brain worms entered the victim's ear:

1-5 rounds. Worm removed by a successful General Check: failure inflicts victim with a Strike Rank 2 wound.

6-12 rounds. An M result or better from a Specific Check is required: failure inflicts victim with a SR: 3 wound.

13-18 rounds. An H result or better from a Specific Check is required: failure inflicts victim with a SR: 4 wound.

19-24 rounds. A C result from a Specific Check is required: failure inflicts victim with a SR: 6 wound.

Ccoa

AGL: N/A or *
DEX: N/A or *
PCN: (75 + 2D10) or 90
PER: N/A
STA: N/A or *
STR: N/A or *
WPR: (60 + 2D10) or 75
EWS: (105 + 2D10) or 120
ATT: 1; only uses disciplines or *
SR: N/A or *
WB: N/A or *
Fear: -30 only if recognized
MV: 75' (I) or *
Type: Master, Independent, Servitor
Class: I, C
Disciplines:
as per STA* Evil Eye
Automatic Change Self
as per STR* Change Temperature, Change Weather, Unique Hail, Rain (Master Level only)
80/95/115 Influence
as per AGL* Telekinesis
*In animal form, ccoa has statistics of form taken.

The ccoa is an incorporeal creature that feeds on the complex energies released when a small community falls into ruin. In its incorporeal form, it

lingers near the abandoned fields and buildings of the ruined community, sustaining itself for 1D10 years by scavenging in the buildings and preying on small animals that wander into the fields. At the end of this time, it moves on to another small rural village or town, and seeks to destroy life in that community.

The ccoa's work can be seen throughout the world: ghost towns of the American West; ruined villages high in the Peruvian mountains; long-abandoned dwelling sites in Europe, Asia, and Africa; etc.

A ccoa's attempt to ruin a small community always follows a definite pattern. When it arrives in the area, the ccoa uses Change Self to take the corporeal form of a domesticated animal, often a cat or dog, but possibly a cow, sheep, chicken, or any other common domesticated creature. (You may draw up statistics for domestic animals, using animals included in this book as examples.) In dog or cat form, the ccoa is often taken in as a pet by an unwitting character. Whatever animal form the creature chooses, it immediately becomes the natural Master of all animals of that type within its sight.

Shortly after the ccoa arrives, most of the farm animals of the area become restless and hard to manage, as they react to the presence of a creature of the Unknown. (Of course, animals of the type whose form the creature has taken do not react negatively to its presence.) Then the ccoa uses its Hail Discipline to ruin crops. Hail is a unique Elemental Discipline that produces a devastating ruin of hailstones from an otherwise clear sky. Each use of this discipline lasts 1 minute (10 WPR/use), and covers the area within 1 mile of the creature. Players whose characters are caught in such a storm must pass a General Agility Check each round in order to declare any action other than movement for that round; PCs are automatically dodging and covering their heads to protect themselves from the hailstones. Of course, this hail causes extensive damage to crops.

Sooner or later, the ccoa arranges a situation in which it is alone outdoors with a small number of characters. It then uses its Hail Discipline to distract them, following this with a Rain of brain worms. If characters fall under the ccoa's Influence because of the brain worms, it uses these people to stir up all manner of problems: fights, riots, robberies, swindling, etc. The creature always chooses activities that will cause the most grief and chaos in the community, while still making it appear that all this trouble results from the natural greed and meanness of the residents.

If unopposed, this process of community destruction reaches a climax in 2D10 months. At the end of this time, the last residents give up, and leave the community. The buildings will be looted and ruined, and fields will be untended and barren. As CM, you should note that this is a lengthy process, and that envoys might be sent on an expedition into such a community at any stage in the process.

In physical combat, the ccoa uses the natural attack forms and score of the animal whose form it has assumed. As natural Master of animals of the same type within its site, the ccoa has these automatically come to its aid and defense. The animal form of the ccoa can be damaged normally, but when the animal form is killed, the ccoa itself is still unharmed and can automatically Change Self to another animal form.

SAVE knows only one sure way to destroy the ccoa. A new town hall, community center, school, church, synagogue, or temple must be built in the center of the village. This structure must be made of stone or some other strong material. When the building is completely ready to use, the ccoa in the community is destroyed. Of course, the ccoa uses all means within its power to prevent the building of such a structure.

CHULLPAS

AGL: (30 + 2D10) or 45
DEX: (30 + 2D10) or 45
PCN: (70 + 2D10) or 85
PER: (15 + 2D10) or 30
STA: (125 + 2D10) or 140
STR: (55 + 2D10) or 70
WPR: (75 + 2D10) or 90
EWS: (115 + 2D10) or 130
ATT: 2; (45 + 2D10) or 60
SR: 1
WB: 20
Fear: -35
MV: 60' (L)
Type: Master, Independent
Class: C
Disciplines:
68/83/103 Hound
81/96/116 Change Temperature, Change Weather
73/88/108 Teleport
86/101/121 Purified Shell
Automatic Appear Dead (Self) and Unique Sense the Art
105/120/140 Unique Wounding Touch

A chullpas is the intelligent, undead corpse of an
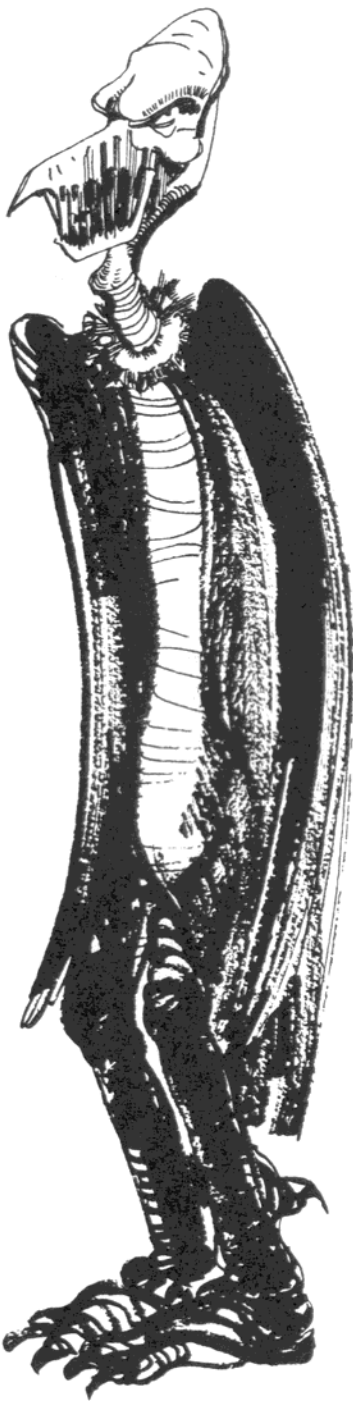
ancient New World Indian who attempted during life to learn the Disciplines of the Evil Way. Frustrated while alive, the creature has found success in its undead state. Unfortunately, the frustration of its quest has made this once-human creature the jealous foe of all people who use the Art for good.

Chullpas can now be found in North, Central, and South America. Appearing as dried, mummified corpses, the creatures always pick some place in or near an Indian burial ground to hide the sarcophagus in which the Indians were buried. They never wander more than 1 mile from this sarcophagus, unless they are certain that its location is completely hidden and secret. Even then, they wander only in order to Hound a user of the Art.

Chullpas have the unique ability to sense any envoy's use of the Art within 1 mile of themselves. When they sense that the Art is being used, they begin to simmer with a slow jealous rage. They immediately try to Teleport to a vantage point from which they can see the user of the Art, then they begin to Hound that character. They do not attack the character until he has left the area of the sarcophagus.

Before beginning combat, the chullpas does everything within its power to learn the name of its potential victim. Usually, it does this by lurking near the dwelling of the chosen victim, waiting to hear him called by name. The chullpas then uses Dreamsend repeatedly for several nights to send nightmares about being destroyed by the Evil Way. These dreams involve death in jungle or desert settings, and draw upon the stories of ancient Indian myth and ritual. For example, the victim may dream of being tied to a post, with huge bone fishhooks tearing into his skin; or of being tied down in the desert, with a strong band of wet rawhide bound tightly around his head, shrinking slowly as it dries. Only after its victim has suffered several fearful nights does the chullpas actually attack.

In melee combat, a chullpas uses its Wounding Touch Discipline, spending only 5 Current Willpower per touch. When using this discipline (at SR: 4), the chullpas inflicts damage by simply touching its victim. The discipline, however, does have a catch: the chullpas must clearly face its victim and call him by name before first using the Wounding Touch against him. If unable to use this discipline, the chullpas can still attack unarmed, using normal melee procedures.

The chullpas loses Stamina from all forms of attack, but cannot be wounded except by flint or jade weapons. A chullpas driven to zero (0) Current Stamina turns into a dark cloud and flies back to its sarcophagus, where it awakens in 24 hours, completely regenerated and rehabilitated.

The chullpas has two weaknesses: a form of blindness, and its tie to the sarcophagus. A chullpas cannot see a character unless he uses some Discipline of the Art other than Sensing the Unknown. Even in combat, characters lacking any other discipline are invisible to the chullpas.

The sarcophagus of a chullpas is a rectangular stone box, not unlike a plain coffin. Inside the sarcophagus lies a stone statue that reveals what the chullpas looked like in life. Smashing this statue destroys the chullpas.

C O R B I E

AGL: (45 + 2D10) or 60
DEX: N/A
PCN: (75 + 2D10) or 90
PER: N/A
STA: (30 + 2D10) or 45
STR: (30 + 2D10) or 45
WPR: (30 + 2D10) or 45
EWS: (70 + 2D10) or 85
ATT: 1; (40 + 2D10) or 55
SR: 2
WB: 20
Fear: -15
MV: 10' (L) 225' (A)
Type: Independent, Servitor
Class: C (m)
Disciplines:
63/78/103 Throw Voice

73/88/113 Blur Vision, Darken, Ghostly Lights, Quiet

Corbies are carrion-eating birds, about the size of a vulture (wingspan 6 to 8 feet). They look something like huge ravens. Their feathers and beaks are black, their heads are bald, and they have a white stripe marking around their throats.

Corbies are drawn to places where violence, death, and disaster seem ready to happen: as a result, they are especially fond of battlefields. Their usual goal is to spread fear and panic, and to do all they can to increase the chances of death for the humans involved in a possibly violent situation. On occasion, however, they also act as spies or messengers for more powerful creatures.

Corbies usually appear in groups of 2 or 4. However, some people claim to have seen larger flocks of up to 10: these reports aren't very reliable, because such sightings have taken place at the scene of great disasters, or at the aftermath of major battles when there is naturally a great deal of confusion, fatigue, and tension.

Corbies tend to stay a safe distance away from characters, preferring to use their Evil Way Disciplines to increase the chance that a dangerous situation will result in death. They have been known to use their Ghostly Lights Discipline to lure soldiers into an enemy ambush, or the Quiet Discipline to muffle the sound of a huge creature stalking campers in the woods.

Corbies are also capable of human speech. A favorite corbie trick is to use the Throw Voice Discipline to cause a human to believe one of his dead companions is speaking to him, or to imitate a child's cry for help from deep within a foggy, dangerous swamp. On other occasions, corbies have been known to tell people about the strange creatures and situations in the Unknown, for the sheer delight of scaring them even more. They generally tell the truth, but one can't believe everything corbies say.

If forced into physical combat, corbies attack by pecking with their beaks, inflicting full armed combat damage results. However, they themselves take normal armed and unarmed combat damage, so they try to avoid any situation that puts them in physical damage.

THE DECEIVER

AGL: (15 + 2D10) or 30
DEX: (30 + 2D10) or 45
PCN: (120 + 2D10) or 135
PER: (2D10) or 15; + 75 if in human form
STA: (15 + 2D10) or 30
STR: (15 + 2D10) or 30
WPR: (90 + 2D10) or 105
EWS: (135 + 2D10) or 150
ATT: 1; (15 + 2D10) or 30
SR: 4
WB: 40
Fear: -35 only if recognized
MV: 75' (L); 30' (W); also as per changed form
Type: Master, Independent
Class: C, I (m), G (m)
Disciplines:
165/180/200 Chill

75/90/110 Enormity, Fleshcrawl, Gnarl, Second Light
Automatic Change Self
90/105/125 Unique Deceive, Influence, Steal Memory
75/90/110 Throw Voice, Time Stop
110/125/145 Blur Vision, Darken, Ghostly Lights, Purified Shell, Putrefied Shell, Total Illusion

The deceiver is the most clever (and perhaps, if such things can be measured, the most evil) of all creatures of the Unknown. Its constant purpose is to distort the truth, deceiving men into choosing to commit evil acts.

The origins of the deceiver are unknown; many legends from the ancient Near East hold clues and hints that its first contacts with man took place near the dawn of the civilized world. So powerful is this creature's ability to deceive, even the best of minds don't know if there are several creatures of this type in existence, or only one.

In its natural form, the deceiver appears as a 6-foot tall, serpent-headed human. However, it can automatically Change Self into any form it desires. Some of its favorite human disguises are wise or holy men, teachers, philosophers,

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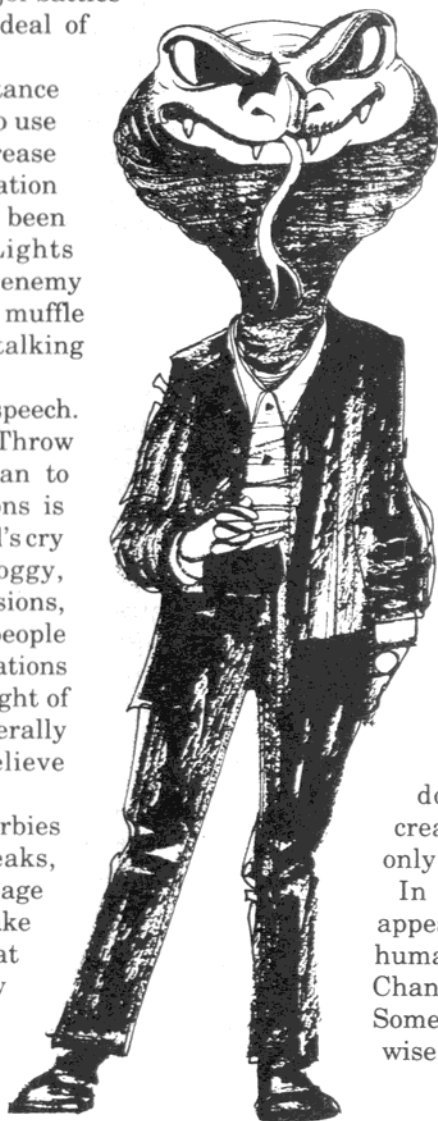
artists, musicians, and scholars.

The principal weapon of the deceiver is its unique Mental Discipline called Deceive. Deceive enables the creature to cause one character to believe any one, single lie. This lie must be expressed in 1 or 2 simple sentences, and at least part of what is said must be true. Technically, the lie may not be a lie at all, but a statement cleverly worded to lead the listener to the wrong conclusion. For example, the deceiver might suggest that a good and innocent man had committed a crime by stating, "Of course Harry wouldn't do that. But if he did, acting so kind and innocent would be a perfect way to hide his guilt, now wouldn't it?"

Each use of Deceive costs the creature 20 Current Willpower. Interpret the results as follows:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: failure.

• You and the victim's player roll equal result levels: the victim believes the lie for 1D10 minutes.

• You roll a result level 1 higher than the victim's player: the victim believes the lie for 1D10 hours.

• You roll a result level 2 higher than the victim's player: the victim believes the lie for 1D10 days.

• You roll a result level 3 higher than the victim's player: the victim believes the lie for 1D10 weeks.

• You roll a result level 4 higher than the victim's player: the victim believes the lie for life, or until the deceiver is destroyed.

Player characters affected by use of the Deceive Discipline must act as though they believe the deceiver's lie, even if the player of that character knows the truth about the situation. As CM, you must use good judgment, and insist that players play fairly by running their characters in a manner consistent with what the character believes to be the truth. Once the effect of the discipline ends, the character suddenly realizes that what he believed to be the truth was a mistake or a lie. Often, however, the damage is already done.

The deceiver affects human affairs in extremely powerful ways. Its ability to cause people to believe a lie throughout their life can be disastrous when used against teachers, scientists, spiritual leaders, and heads of state. There is no way of knowing how many wars, plagues, famines, persecutions, and other forms of human suffering have been caused by the lies of the deceiver, but their number is probably legion.

The deceiver cannot be harmed by any type of attack unless it is in its natural form, although it may use Evil Way Disciplines to give the appearance of being harmed. The deceiver suffers full normal damage when attacked while in its natural form.

To be changed into its natural form, the deceiver must be forced to stand for 1 hour in direct sunlight in front of a place especially dedicated to truth, such as a church, synagogue, temple, courthouse, or a university classroom building. At the end of the hour, any SAVE envoy will see the deceiver in its natural form. Characters who are not SAVE members still see the deceiver as it was in its most recent form, as they expect him to be a normal human. The creature cannot disguise itself from SAVE envoys until it has spent at least 8 hours in darkness.

NOTE: This creature is extremely powerful, and, if played properly, will prove impossible for all but the smartest or luckiest PCs to destroy. It is included mainly for purposes of campaign play, where it can become a standing enemy of your group of player characters. However, you should be careful not to turn a deceiver loose with its full powers against your group of PCs; they have practically no chance of surviving such an onslaught. Furthermore, a deceiver in this world is too busy spreading greed, hatred, and intolerance to spend much time dealing with a small group of SAVE envoys. Use the creature for an occasional "cameo" appearance in your scenarios until your PCs have practically exhausted the possibilities for character advancement. Going after this creature could make a fine grand finale to à campaign which has run for several years.

FETCH

AGL: N/A
DEX: N/A
PCN: (90 + 2D10) or 105
PER: N/A
STA: N/A
STR: N/A
WPR: N/A
EWS: N/A
ATT: 0
SR: N/A
WB: N/A
Fear: -50
MV: 75' (I)
Type: Servitor, Independent
Class: I
Disciplines: None

The fetch appears as a ghostly form of shimmering pearly gray light, which floats toward a character, gradually forming the image of the character's face in the midst of its swirling interior.

The fetch appears to only one character, and is

never seen by any other character or animal. A Fetch's appearance foretells the death, within 24 hours, of the character that saw it. Be sure that any character seeing a fetch suffers a potentially fatal attack within 24 hours.

GAMIN

AGL: (60 + 2D10) or 75
DEX: (45 + 2D10) or 60
PCN: (60 + 2D10) or 75
PER: (60 + 2D10) or 75
STA: (70 + 2D10) or 85
STR: (30 + 2D10) or 45
WPR: (45 + 2D10) or 60
EWS: (70 + 2D10) or 85
ATT: 2; (20 + 2D10) or 35
SR: -1, or per weapon
WB: (3D10) or 15
Fear: -20 only if recognized
MV: 75' (L); 15' (W)
Type: Servitor, Independent
Class:C
Disciplines:
71/86/106 Change Self
63/78/96 Influence
68/83/103 Quiet

Gamins are childlike corporeal creatures that are often minions of a Mean Old Neighbor Lady (p. 222-223). Their sole desire is to play like young children; unfortunately, their favorite game is a little pastime called "murder."

In their natural form, gamins appear as thin, undernourished, four- to ten-year-old children. They have strange yellow eyes, the pupils of which are vertical slits; the eyes have no whites. When around humans, gamins usually Change Self to resemble fragile, thin, human children. When they encounter a small number of people, or only one individual, they usually assume the form of the sex opposite that of the observer who has the highest Personality Score.

Gamins operate in groups of 2 to 10, although each gamin tries to attach itself to one family or individual. They prefer to dwell in neighborhoods where there are large numbers of normal children, who serve as playmates, Influenced accomplices, and general cover. (It's hard to pick out the gamin in a crowd of smiling children's faces.)

A gamin's victim is often a couple with only one child, a kindly elderly lady, or a group of SAVE envoys. It begins by simply "hanging around" the victims, appearing to be a neglected, very charismatic

child who needs love, food, and warmth. Soon, using Influence, it makes itself an almost constant companion, in many cases all but "moving in" with the victim. It uses Influence to avoid questions about its parents or where it is from.

Eventually, the gamin's victim notices that the "child" is collecting various odd items: knickknacks, small toys, keys—anything that might belong to an adult but be desired by a child. These are items the creature has taken from adults it has recently murdered. In some cases, a gamin teaches human children to play "murder" with it, influencing them to commit the crime and keep it a secret.

Soon, there are numerous unexplained deaths in the family or community of the gamin, all leading up to the final stroke: the gamin murders the characters who befriended it, then seeks new prey.

Gamins are vulnerable to all forms of combat damage. They fight as normal characters, and make unskilled use of any weapon available to them.

GHOSTS

GHOST (COMMON)
AGL: N/A
DEX: N/A
PCN: (75 + 2D10) or 90
PER: (75 + 2D10) or 90
STA: N/A
STR: N/A
WPR: (90 + 2D10) or 105
EWS: (120 + 2D10) or 135
ATT: 1; (120 + 2D10) or 135*
SR: 1
WB: N/A
Fear: -30
MV: 75' (I)
Type: Independent
Class:I
Disciplines:
90/105/125 Contact the Living, Write
Automatic Unique Manifestation

A ghost is the life force of a dead being. The common ghost described here is the weakest form of ghost. Many other types of ghosts exist with varying capabilities; you've already met a few if you've played the introductory scenario included in the back pocket of this book.

The common ghost can become totally invisible and totally incorporeal whenever it desires at no cost in Willpower. Then it moves as an incorporeal creature, even when presenting a visible manifestation.

Manifestation is a Sensory Discipline unique to ghosts. It allows the ghost to become visible to humans as a cloudy, shifting image of a person. The laws governing the use of this discipline are such that it is never used in conjunction with Contact the Living. Manifestation is an automatic discipline for the common ghost; no roll is required, and use of the discipline costs the ghost only 1 point of Current Willpower. Different forms of ghosts also have Manifestation as an automatic unique discipline, but use it in a different manner, as noted in their descriptions.

*The common ghost attacks with a **chilling touch**. The Attack Score is equal to the ghost's EWS. The attack is the same as an unarmed melee attack, but any C result has the additional effect of causing a wave of cold to pass through the body of the victim, leaving him totally stunned and gasping for breath for 1 round, and unable to fight, move, or use the Art.

The common ghost cannot be harmed by any type of weapon. Typically, it can be destroyed or driven off in one of two ways:

1) The ghost may be strongly associated with a particular place, such as a house, building, or room, or a particular object, such as a picture, map, or other item that was of value to the life force during its natural life. Destruction of this place or object destroys the common ghost. The exact nature of the place or item is left up to you, the CM, or may be specified in the scenario.

2) The common ghost is often seeking release to another realm of existence. It must accomplish something left undone in life, or right some wrong it did in life. Accomplishing this goal releases the ghost to the other realm, thereby removing it from both the Known and Unknown worlds.

BANE [AH PUCH]
AGL: N/A
DEX: N/A
PCN: (90 + 2D10) or 105
PER: N/A
STA: N/A
STR: N/A
WPR: (60 + 2D10) or 75
EWS: (120 + 2D10) or 135
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -35
MV: 100' (I)
Type: Independent
Class:I
Disciplines:
95/110/130 Appear Dead (Other), Putrefied Shell
Automatic Unique Manifestation (as ghost)

A bane is a form of ghost that delights in causing more suffering and fear to people who are already ill or wounded. Furthermore, it tries to arrange things so that the ill or wounded individual is mistaken for dead—the better to be buried alive. SAVE believes this creature may feed in some way on Willpower lost by frightened characters, although this has not yet been proven.

This creature may be the basis for the Mayan belief in *Ah Puch* (also known as *Yum Cimil* or *Hunhua*), a god of death who visited the homes of sick people, seeking victims to draft into his underworld kingdom. At any rate, the bane seems to appear most frequently in North and Central America.

The bane uses its Manifestation Discipline to appear to an ill or wounded character in the form of a bloated corpse or a human skeleton (CM's choice). The victim's Current Stamina Score must be reduced below his original Stamina by disease or wounds in order for

the bane to appear. The bane appears to only one victim per day, and cannot be seen by any other character during the Manifestation. It can maintain this manifestation for a full 24 hours. The character who sees the bane must make a Fear Check each hour the Manifestation Discipline use continues; during this time, he cannot regenerate Willpower, even in sleep.

Once it's victim's Current Willpower is reduced to a level where he is far more vulnerable to other disciplines, the bane uses its Appear Dead (Other) and, if it sees fit, follows with a Putrefied Shell. The bane touches its victim automatically by moving through him (no check required).

Some believe the ultimate goal of the bane is to have its victims buried alive, so that it may enjoy one huge feast on the final loss of Willpower, which probably takes place when the victim awakens to find himself prematurely buried.

Victims of a bane can still regenerate and rehabilitate Stamina and heal wounds normally. They also can be restored by the Restore Stamina Discipline of the Art. Once the character is fully healed and rehabilitated, the bane no longer visits him.
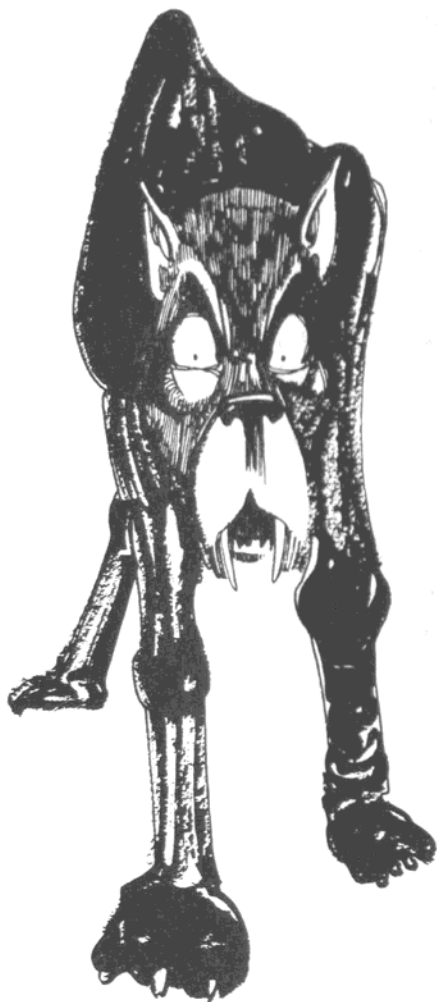
BARGHEST

AGL: (55 + 2D10) or 70
DEX: N/A
PCN: (60 + 2D10) or 75
PER: N/A; (50 + 2D10) or 65 for discipline use
STA: (105 + 2D10) or 120
STR: (105 + 2D10) or 120
WPR: (25 + 2D10) or 40
EWS: (85 + 2D10) or 100
ATT: 1; (80 + 2D10) or 95
SR: 3
WB: 30
Fear: -40
MV: 225' (L); 15' (W)
Type: Servitor, Independent
Class: I, C
Disciplines:
70/85/105 Hound, Shriek
61/76/92 Dreamsend
Automatic Unique Manifestation (as ghost)

Parts of England have long had legends of horrid ghostly hounds; the barghest is the source of many of these legends. As many a SAVE envoy has learned to his regret, these hideous ghost-dogs prowl the wilds of the English farmlands, moors, and forest, searching for both food and "sport" in the form of a hunt for their favorite prey: a terrified human.

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

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

While it is in physical form, the barghest takes wounds normally and Stamina Loss from all forms of attacks. However, the creature cannot be killed by most physical attacks; any attack that should result in its death simply causes it to become incorporeal. The creature then attempts to use its Hound Discipline on its foe before going off to regain all lost

Stamina. It can manifest itself again, completely healed, in 1D10 hours.

Oddly, the barghest fears real dogs, and flees from any within its sight. Dogs are not afraid of a barghest, and are not checked for animal reactions in its presence. Just as a vampire is turned aside by garlic, the barghest is held at bay by a freshly cut sprig of dogwood (no more than 3 days old). The creature cannot follow its prey across running water until 24 hours after the prey crosses the water.

A barghest is destroyed forever if a dogwood stake is thrust through its belly or chest while it is still in its physical form.

Beisac

AGL: N/A; (80 + 2D10) or 95 for discipline use
DEX: N/A
PCN: (60 + 2D10) or 75
PER: N/A; (55 + 2D10) or 70 for discipline use
STA: N/A; (45 + 2D10) or 60 for discipline use
STR: N/A
WPR: (110 + 2D10) or 125
EWS: (115 + 2D10) or 130
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -30
MV: 105' (I)
Type: Independent
Class:I
Disciplines:
81/96/116 Hound
78/93/113 Evil Eye, Wound
100/115/135 Deadly Dreams
90/105/125 Unique Hurl
83/98/118 Appear Dead (Other)
Automatic Unique Manifestation (as ghost)

A beisac is the ghost of a person who suffered a violent death. SAVE believes that these ghosts seek some sort of revenge on society at large for allowing their death to happen. If that's the case, it's strange how much delight they take in the revenge: they visit the living, seeking food and drink, and punish terribly those who refuse to "feed" them. First reported in Cambodia, this type of ghost appears to be spreading throughout Southeast Asia.

The beisac manifests itself as a wounded or injured person, frequently appearing just outside the home of its victim, requesting food or drink. While this Manifestation appears to be totally corporeal, it is in fact incorporeal; a character who touches a beisac finds that his hand passes through it without resistance.

The beisac does not harm those who grant its request, but the begging is not over; unfortunately, the beisac reappears in 1D10 hours, bringing with it either another beisac or a gamin (p. 203). If appeased again, it continues to reappear every 1D10 hours, each time bringing with it an additional beisac or gamin. Generous characters soon find their homes crowded to overflowing with these creatures, who whine, scream, and stretch out their hands for food. In the process, characters learn the truth of the old creature saying: "No good deed goes unpunished." If a person refuses the beisac food or drink, the creature attacks with the full force of its Evil Way Disciplines. The beisac's unique Psychokinetic Hurl Discipline allows it to cause up to 10 items at one time to fly through the air at high speeds, acting as missiles. These items can weigh no more than 2 pounds each. Each item hurled is treated as a separate missile attack, using the creature's EWS as the base chance to hit. Damage is based on Strike Rank 1. Use of the discipline costs the creature 30 Current Willpower per round.

Beisacs cannot be harmed by any physical attack. A Sphere of Protection keeps them at bay, for as long as the sphere lasts. The only known way to rid a victim of a beisac is to successfully raise a Mental Shield over its victim twice in the same day; this use of the Art drives the beisac away at the end of the second discipline use.

Changeling

AGL: (75 + 2D10) or 90
DEX: (60 + 2D10) or 75
PCN: (75 + 2D10) or 90
PER: (75 + 2D10) or 90
STA: (60 + 2D10) or 75
STR: (60 + 2D10) or 75
WPR: (90 + 2D10) or 105
EWS: (110 + 2D10) or 125
ATT: 1; (35 + 2D10) or 50
SR: 4
WB: 25
Fear: -25
MV: 100' (L)
Type: Servitor
Class:C
Disciplines: (vary but include)
86/101/126 Telepathy
Automatic Change Self
81/96/121 Gnarl, Wound
91/106/131 Sleep
86/101/126 Putrefied Shell
Automatic Unique Manifestation (as ghost)

destroys a human, the creature assumes its true form for a period of at least 1 hour while it feeds on the life force of the dying victim, wrapping its arms around the victim and assimilating the life force.

If a changeling is caught in this act, it cannot revert to human shape, and has no real desire to do so. Although changelings generally look human, their hands and feet often have a warty texture, and many have bulging eyes and a minimum of body hair. Changelings traded for humans do not begin to realize that they are not human until the onset of puberty. By age twenty-five, all changelings realize their true nature.

A changeling can be destroyed by any iron weapon. Any changeling wounded by a silver weapon becomes impervious to damage by any kind of weapon—iron or otherwise—of that description. Weapons of iron leave wounds which resemble burns.

CONTINH

AGL: (55 + 2D10) or 70
DEX: (35 + 2D10) or 50
PCN: (60 + 2D10) or 75
PER: (75 + 2D10) or 90
STA: (80 + 2D10) or 95
STR: (30 + 2D10) or 45
WPR: (60 + 2D10) or 75
EWS: (120 + 2D10) or 135
ATT: 2; (40 + 2D10) or 55
SR: as per weapon
WB: N/A
Fear: -25 only if recognized
MV: 75' (L); 225' (A in bird form only); 15' (W); 100' (I)
Type: Master, Independent
Class:C, I
Disciplines:
90/105/125 Summon, Telepathy
91/106/126 Breath of Pestilence, Gnarl, Unique Kiss of Death
Automatic Unique Change Self
85/100/120 Influence, Steal Memory
83/98/118 Halt
Automatic Unique Manifestation (as ghost)

A continh comes into being when an evil young woman dies prematurely after being betrayed in love. The sole purpose of the continh's existence is to take revenge by inflicting as much heartbreak, misery, and sorrow as possible on young men before finally killing them. Indeed, some of the stories about continh say that, by the time the creatures are ready to deal the final blow, many victims are so miserable that they die willingly.

A changeling is a creature of the Unknown that generally has a humanoid shape, but a warty true skin and vaguely batrachian features. Many changelings are substituted at birth for human children, and grow to adulthood without realizing their true nature; however, when they mature, they begin to have dreams that gradually reveal that they are not wholly human.

Changelings seek to replace humans, and although they may pass as men, their cruel and logical nature makes them feel superior to all humans. Many changelings seek positions of power from which they can dominate and destroy humans both in body and spirit. Once a changeling's true nature asserts itself, the changeling becomes reclusive, and generally shuns all human contact, preferring to work through human minions. Changelings make good dictators, mine owners, prison wardens, etc.

Once changelings realize their true nature, they must destroy one human being per month, usually through a wanton act of violence. When a changeling

Continh appear as extremely beautiful young women. They are always dressed in an elegant style proper to the time and place in which they dwell. Although their real home is a hollow tree or stump, they always choose a tree near a stately home or house which is otherwise unoccupied. Their victims, and society in general, believe they are the new residents of this old home, and the creatures take care to keep the house in good repair. Continh often go so far as to hold parties in the house in order to attract new male victims. In many parts of the United States, the house near a continh's tree has a large, old-fashioned, wooden porch swing.

In addition to its human form, the continh can Change Self to the form of a lovebird. In this form it often appears to its victim near his own home, cooing and grooming itself to put the man in a more sentimental and romantic mood.

The typical pattern of the continh's attack begins when it attracts a young man and uses Influence to begin a romantic involvement. Eventually, the continh is invited to the victim's home, where it uses Breath of Pestilence to cause disease among the victim's family. As the romance between the victim and the creature deepens, the continh uses Steal Memory to erase various amounts of time from the victim's mind, then insists that he made promises of gifts, trips, or other favors to it, acting hurt and betrayed that the victim no longer remembers these solemn promises. The creature uses Telepathic Sending to send romantic thoughts to its victim which seem, to the victim, to arise naturally in his own mind. Whenever possible, the continh plays off one victim against another, especially enjoying having two brothers as victims and rival suitors at the same time. Once the victim's family has been slowly killed off and the victim's money and earthly goods are gone, the continh typically plays its final scene: it calls the man to it, tells him its "feelings have changed," then bids him farewell with a final, unique, and poisonous Kiss of Death (treat as catastrophic damage first with a Target# of 150, then make a Specific Check against a strength 190 poison). If the continh's house has a porch swing, the farewell usually takes place while the creature and its victim sit on the swing. The continh uses its Gnarl Discipline to wrap an arm of the swing around its prey and hold him still for the final and fatal kiss.

If discovered for what they are, continh almost always seek to use their Influence to persuade characters that they are not wicked creatures at all, but innocent victims of the foul abuse of evil men. They lie further to the characters, telling them, "It is up to you to save me!"

Continh seldom (if ever) participate in direct combat. If forced to do so, they fight like normal humans, making use of any weapons available (with the listed Attack Score). They are the natural masters of birds, and can Summon all birds within 1 mile to come to their defense, attacking viciously by swooping and biting. The types of birds summoned vary, of course, with the place where the continh dwells.

Continh suffer Stamina Loss, but no wounds, from normal combat. A continh reduced to zero (0) Current Stamina reverts automatically to a mysterious incorporeal form, and returns to its tree at once. Continh recover all lost Stamina and Willpower by spending 6 hours, during daylight, in their hollow tree or stump. A continh can be destroyed only by placing a plain silver wedding band in its tree or stump while the continh is resting in it. At the instant of its destruction, the creature takes the form of the horrid, decayed corpse of an old hag, and then quickly vanishes into nothingness.

DOLL MASTER

AGL: N/A
DEX: N/A
PCN: (45 + 2D10) or 60
PER: N/A; (35 + 2D10) or 50 for discipline use
STA: N/A; (55 + 2D10) or 70 for discipline use
STR: N/A
WPR: (75 + 2D10) or 90
EWS: (105 + 2D10) or 120
ATT: each doll has 1; 40
SR: 4
WB: N/A
Fear: -40; -30 for Inhabited doll
MV: 75' (L); 75' (A); 75' (I)
Type: Independent
Class:I, C
Disciplines:
71/86/106 Hound
98/113/133 Unique Multiple Inhabit
Automatic Unique Manifestation (as ghost)

A doll master is the ghost of a crazed murderer which seeks relentlessly to kill by using its unique Multiple Inhabit Distortive 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 and actions. Many types of doll may be inhabited by the creature: children's dolls, wooden statues, toy soldiers, even stone statues. The dolls inhabited must resemble a human being, and they cannot be larger than man-sized. Use of this discipline costs the creature 2 Current Willpower per doll inhabited per minute.

Once it inhabits the dolls, the doll master can animate and use them to make physical attacks on characters. While they are animated, the dolls grow real mouths and rows of sharp teeth; although they cannot speak, they may squeak, chatter, or yowl, at your discretion as CM. These animated dolls have scores of 40 in all basic abilities. The animated dolls may attack using any form of weapon you decide they could reasonably carry and use, although such attacks are of course unskilled (Attack Score of 20 to hit with a melee weapon or firearm). The mode of attack the doll master chooses often fits the type of doll being animated: a girl's fashion model doll might claw, scratch, tear out hair, and attempt to strangle a character; while an animated 3-foot high wooden soldier doll might try to get a kitchen knife to use as a sword, or even try to pick up and use a real firearm. Regardless of the type of attack the creature uses, the doll's assault on the victim is absolutely crazed and without stop. As CM, you determine the

Strike Rank of a doll's attack, based upon the type of attack it uses.

The attacks by the dolls are always intelligent. When a group of them attacks, each usually has a single, specific task: for example, 1 doll might sneak upstairs and lie where it will trip a character, while 4 or 5 others wait at the bottom of the stairs, holding a large pillow with which to smother the victim when he falls down the stairs. If the doll master animates only a single doll, the doll often acts with great cunning, able to put a complex plan into effect all by itself. Perhaps this is because all the doll master's energy and attention is focused on one doll.

Dolls animated by the doll master are absolutely indestructible. They cannot be harmed by any form of attack, such as water, fire, or a fall from a high window. The animation of these dolls stops in only two ways: the discipline use may end, or someone may place salt in the doll's mouth. Placing salt in the doll's mouth forces the doll master to leave the doll. A doll master forced to leave all its dolls tries to Hound its victim before departing, if it has enough Willpower left. It is also forced to manifest itself, appearing as a vague, shadowy form of its living self for 1 round.

A doll master can be destroyed only by placing a doll (any type) in the grave from which the creature sprang. Any CM who uses these creatures in a scenario should be careful to plant clues as to the original identity of the doll master, which the PCs can discover by using their skills.

DOUBLE

AGL: N/A or *
DEX: N/A or *
PCN: (45 + 2D10) or 60
PER: (60 + 2D10) or 75
STA: N/A or *
STR: N/A or *
WPR: (45 + 2D10) or 60
EWS: (105 + 2D10) or 120
ATT: *
SR: *
WB: N/A
Fear: -50 to doubled character; -30 for others who recognize
MV: 75' (I)
Type: Independent
Class:I (m)
Disciplines:
Automatic Inhabit
Automatic Unique Manifestation (as ghost)

A double is the crazed ghost of a man or woman who

was executed for a crime he or she did not commit. Immediately after the execution, the ghost comes back for revenge, which it gets by first taunting and frightening an innocent person, then by setting that person up to be condemned for a crime he had nothing to do with.

The double's victim is always a person considered by his community to be of outstanding moral character; he should also be a judge, prosecutor, or witness involved in the criminal case that sentenced the double to death. The creature begins its attack by inhabiting a mirror in the victim's home. It then uses Manifestation to make it seem that the victim's image has come to life and is talking back to him, saying things like, "Just wait till you see what I'm going to make you do."

The double then manifests itself once per day to the victim's friends or professional associates, appearing to be its victim. First, it performs some rude or slightly insulting act. The victim, of course, is blamed for this behavior.

In time, the double's misdeeds become more serious, until the victim is seen committing a capital offense in front of countless eyewitnesses who could not possibly be mistaken in identifying the culprit. This final deed always takes place 1D10 + 1 weeks after the double first manifests itself to the victim, at a time when the poor fellow is alone and unable to provide himself with an alibi.

Throughout this time, the double continues to appear before the victim, taunting and haunting. As the harassment becomes more serious, the victim often finds himself drawn back to the mirror, at first because he doesn't really believe all this is happening, then because he's filled with a dark and morbid desire to know just what it is that "he" is going to do next. If he gathers the courage to smash the mirror, the double simply inhabits another item in the house, preferably something such as a polished table or a pane of glass (the better to keep reflecting the victim's face).

While the haunting continues, the victim's player must make a General Current Willpower Check whenever his character faces a stressful or important social or professional situation (CM's judgment). If this check is unsuccessful, the victim temporarily breaks from the strain of the haunting and behaves in a strange and improper manner. As CM, you may want assume that NPC victims fail these checks fairly regularly, and simply inform PCs that reports are spreading around town that the victim seems to be slowly going out of his mind.

*The Manifestation of a double appears to be the victim in all respects. It appears corporeal to all characters, although it cannot be damaged by any form of physical attack. Of course, the double can control its Manifestation so that it seems to take normal damage, if this is necessary to maintain its disguise. The double itself can attack and cause normal damage, exactly as if it were the character it is pretending to be. In fact, it can even use any weapon or melee skills the character has.

To rid a victim of a double, envoys must first determine the double's true identity. They can do this through a Clairvoyant/Prescient Dream; a successful attempt to have such a dream always provides a strong clue to the double's real identity. Once the double is identified, the SAVE envoys must investigate the case that cost it its life in human form: somewhere, the true criminal is alive and scotfree, although why the double didn't go after him rather than some innocent person remains a mystery. Finding the true criminal may be a long and difficult process, especially with an innocent friend falling apart before the PCs' very eyes, but to drive the double away, the real criminal must be brought to justice. Once this is done, the double is destroyed. SAVE, of course, recommends that the double be destroyed before it commits the final crime, which will undoubtedly cause the arrest and conviction of its victim.

HANGMAN

AGL: N/A; (55 + 2D10) or 70 for discipline use
DEX: N/A
PCN: (60 + 2D10) or 75
PER: N/A; (40 + 2D10) or 55 for discipline use
STA: N/A
STR: N/A; (45 + 2D10) or 60 for discipline use
WPR: (45 + 2D10) or 60
EWS: (85 + 2D10) or 100
ATT: 1; (85 + 2D10) or 100
SR: 1
WB: N/A
Fear: -30
MV: 75' (I)
Type: Independent
Class:I (m)
Disciplines:
66/81/101 Contact the Living, Hound
68/83/103 Wave of Fog
68/83/103 Dreamsend
71/86/106 Telekinesis
Automatic Unique Manifestation (as ghost)
A hangman is the ghost of a murderer who was hanged for his crime. This ghost roams the earth

seeking those who have helped bring a murderer to justice. The hangman first subjects its victim to a haunting, which can last for weeks, then moves in for the kill.

A hangman is naturally incorporeal and invisible. A male hangman manifests itself as a corpse dangling from gallows, the noose and part of the rope still around its broken neck, its head bent gruesomely to one side. Female hangmen appear in a similar manner, but have the rope removed from their necks, which are scarred by rope burns. Both creatures appear to be standing upright, their feet shrouded in fog to conceal the fact that neither being touches the ground. Both are incorporeal, but can manipulate and cause damage in combat.

The haunting of a victim begins with Dreamsend to interrupt the victim's sleep with dire nightmares about murders and hangings. The exact nature of these dreams varies, of course, with the personal history of the victim; but quite often he stands at the foot of a scaffold, staring up at a huge, hooded man, who stares back down at the victim and laughs. Once the victim has had several restless nights, the creature moves invisibly through his house, dangling a very visible noose in front of the victim.

As the haunting progresses, the hangman uses Contact the Living to attempt to send messages of doom to the victim, hinting vaguely and darkly at the victim's death. Finally, the hangman manifests itself once to its victim, and then tries to strangle him (using its Attack Score like a Wrestling Skill Score on p. 14). When the victim falls unconscious, the hangman finishes its gruesome work by twisting and breaking the victim's neck. Should the hangman fail to overcome its victim in 10 rounds, it becomes invisible and must wait at least 24 hours before attempting another attack.

A hangman cannot be harmed by any type of physical attack. It can be driven away at once by the sound of a church or temple bell ringing, and can be totally destroyed by loudly ringing such a bell 3 times over its grave. Clues as to who the hangman was in life are often obtained by the use of the Clairvoyant/Prescient Dream Discipline of the Art.

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HATE

AGL: N/A
DEX: N/A
PCN: (120 + 2D10) or 135
PER: N/A
STA: N/A
STR: N/A
WPR: (75 + 2D10) or 90
EWS: (120 + 2D10) or 135
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -40
MV: 75' (I)
Type: Master, Independent
Class: I
Disciplines:
105/120/140 Influence
Automatic Unique Manifestation (as per common ghost)

A hate is a totally incorporeal, naturally invisible form of ghost.

When an evil person is killed, a hate comes mysteriously out of the Unknown, wildly seeking revenge upon the killer. It uses Influence to urge a player character to act on its behalf.

In its first use of Influence, the hate passes through the body of a character. After the first use, its suggestions and commands come to the character as soft, hissing whispers, heard by that character alone.

The hate uses Influence in an effort to have the character kill its target. In its rage, the hate cannot recall the exact appearance of the person it seeks, so it has the influenced character attack anyone who resembles the actual target of its revenge.

The influenced character knows only that he has growing dislike for another person. This initial dislike takes the form of minor slights and somewhat rude behavior. At the greatest level of the hate's control, the victim attacks and tries to kill the target of the hate's anger. During lucid moments, the influenced character can report to others that he hears a strange voice, urging him to perform evil acts.

Hates cannot be affected by any physical attacks or weapons. A character afflicted by a hate can be rid of it in one of four ways:

1) A character can be freed from the Influence of a hate via the usual method (p. 166).

2) Doing as the hate wishes will free the influenced character. The hate will look for another victim if its mission remains unfulfilled.

3) A character who dies while afflicted is free, but becomes a hate himself.

4) A character afflicted by a hate can destroy the hate forever by risking his own life for the benefit of someone else: facing impossible odds against horrifying creatures so the others may escape, or by trying some very dangerous task to help the party. As CM, you must judge whether the task is risky enough to free the character from the hate.

A hate contacts the influenced character once per day, often at night in order to disturb sleep and prevent Willpower regeneration.

POLTERGEIST

AGL: N/A; (70 + 2D10) or 95 for discipline use
DEX: N/A
PCN: (60 + 2D10) or 75
PER: N/A; (40 + 2D10) or 55 for discipline use
STA: N/A; (50 + 2D10) or 65 for discipline use
STR: N/A; (60 + 2D10) or 75 for discipline use
WPR: (75 + 2D10) or 90
EWS: (120 + 2D10) or 135
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -25
MV: 225' (I)
Type: Independent
Class: I
Disciplines: (vary but may include)
150/165/185 Chill
78/93/113 Contact the Living, Swarm, Write
81/96/116 Create a Feast, Enormity, Second Light, Wound
85/100/120 Change Temperature, Haywire, Lightning Call, Raise Winds, Shake the Earth, Wave of Fog
91/106/126 Unique Hurl (as per a Beisac, p. 206), Telekinesis
85/100/120 Darken, Ghostly Lights, Purified Shell, Putrefied Shell, Total Illusion
Automatic Unique Manifestation (as per common ghost)

A poltergeist is the ghost of a person who died while leaving what he felt to be unkept promises to some child or teenager. This misguided ghost feels guilty for its oversight in life, so it comes to the Known world to haunt a family that has a child or teenager, "adopting" one of the family's children and trying to fulfill its promises for this adopted child.

In addition to its need to keep its promises to a child, the poltergeist is also very childlike itself (somehow the time in the Unknown has changed its personality); it tries to soothe its own feelings of loneliness by becoming the center of attention. As it

begins to haunt a household, the creature does things to attract attention to itself: it rearranges the furniture, breaks knickknacks, and throws things harmlessly through the air.

After a few days of this behavior, however, the poltergeist begins in earnest to "keep its promises." The exact things it does depend upon the nature of the original task the poltergeist left undone, but the actions always backfire in a hideous manner. For example, a poltergeist that feels guilt over failing to provide for a child's education might knock over bookcases and hurl books at the adopted child in a twisted attempt to "expose him to reading." If it feels responsible for feeding a child, it might try to cook meals for him, thereby starting a terrible fire. If a child's financial security is its concern, the poltergeist may steal money from the adopted child's parents, then hide that money in the child's closet or underneath his pillow.

Sooner or later, failure to help the child causes the poltergeist to feel frustrated and enraged. The creature then lashes out at everyone around it with its full, blind fury, caring nothing about the results.

As the preceding statistics indicate, poltergeists vary greatly in their ability to use the Evil Way, and in the types of disciplines they can use. Regardless of the powers of a poltergeist, there is only one way known to SAVE to rid a home of one. SAVE envoys must determine who the ghost was in life and what promises it left unkept, then either see that the promise is fulfilled, or present evidence in the house haunted by the poltergeist that the life of the child to which it owed the obligation is happy in spite of the unkept promise.

SMOTHERING GHOST

In addition to these normal forms of poltergeist, there is also a "smothering ghost" that SAVE has now identified as a type of poltergeist. The smothering ghost must have an EWS of at least 135, and must be able to use the following disciplines: Chill, Telekinesis, and Wound. This type of poltergeist was first discovered in 1874 in Huntsville, Alabama (see the **SAVE Time Line**, p. 143). Since Robert Upton's original investigation, SAVE has determined that the smothering ghost is a poltergeist which has become totally insane. Rather than haunting a single house or family, this creature has decided in its twisted thoughts that the only way to make sure the child and his family receive proper care is to have them "join" the poltergeist in death.

This smothering ghost begins its haunting in the same manner as a normal poltergeist. For either 1D10 days or 1D10 weeks (CM's option), its actions

are exactly the same as those of a standard poltergeist. However, when the indicated days or weeks are over, the poltergeist uses its Evil Way Disciplines in an attempt to smother in their sleep all who live in the house. The ghost uses Telekinesis to move a pillow over a victim's face, a rope around the neck, etc. Use the rules for strangling (p. 99), using the poltergeist's Telekinesis Score as its Attack Score. In the second round of strangling, the smothering ghost uses its Wound Discipline on the victim. If the ghost kills all of the family, it moves on to haunt another home. If frustrated at 2 consecutive tries to kill any family member, it uses the Chill Discipline, thereby banishing itself back into the Unknown.

SPECTRAL LOVER

AGL: N/A
DEX: N/A
PCN: (120 + 2D10) or 135
PER: (75 + 2D10) or 90
STA: N/A; (65 + 2D10) or 80 for discipline use
STR: N/A
WPR: (120 + 2D10) or 135
EWS: (70 + 2D10) or 85
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -25 only if recognized
MV: 150' (I)
Type: Independent
Class: I
Disciplines:
70/85/105 Unique Wound
88/103/123 Dreamsend
Automatic Unique Manifestation (as ghost)

The Spectral Lover is the ghost of a man or woman forced to return to the Known world because of "crimes of the heart"—for purposefully wounding someone seriously in a love affair, romance, or marriage. Death hasn't changed the creature much: having returned into the midst of men, it again causes a once-happy young person to waste away and "lose his heart," but this time in a far more gruesome way.

The Spectral Lover's strategy is a simple one: it weakens its victim's Willpower by a nightly use of Dreamsend, then appears in front of him, using its unique form of the Wound Discipline to literally tear his heart from his body.

The Spectral Lover first manifests itself in a form very similar to the way it looked in life: to human eyes it appears to be corporeal, although cats and birds have been known to panic at its presence, or to

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run or fly straight through the Spectral Lover's manifested image (not recognizing that it is standing where it is). The first Manifestation is that of an attractive man or woman, probably a bit more attractive than the ghost was in life. The second Manifestation takes place when the Spectral Lover prepares to finish off its victim; this time its form resembles the "personality" or "true nature" that the ghost carried in his heart during life—that of a withered and monstrous creature.

This gruesome strategy begins innocently enough. The ghost manifests itself in a romantic place—on a moonlit lane, in a garden, or by the seashore. From a distance it flirts (but only slightly) with its intended victim: a male Spectral Lover may tip its hat and wink at a young lady, while a female Spectral Lover may give a young man a brief, winning smile. Then the creature walks out of sight, where it vanishes to assure it will not be followed.

That night when the victim goes to bed, he faces the first use of the Spectral Lover's Dreamsend. In this dream, the victim sees a former sweetheart transform slowly into some hideous creature: a huge, sharp-toothed octopus, or perhaps a man or woman with the legs of a beetle. The victim remembers the terror or fear caused by the dream, and loses the amount of Willpower determined by the Dreamsend Discipline (p. 165).

The following night, the Spectral Lover uses Dreamsend again. The victim dreams of being in a dangerous place—on a slippery mountainside, or treading water in the middle of a dark lake. Suddenly, someone comes into sight and attempts to rescue the victim. But the rescuer is the old sweetheart, who again turns into the creature in the first dream. The victim awakens, again suffering the Willpower Loss demanded by the Dreamsend Discipline.

A third dream follows the very next night. The victim dreams he is in a place of safety—home, perhaps, or a familiar and favorite hideaway. Someone calls the victim's name, or knocks at his door: it is, of course, the sweetheart. Again the ex-lover transforms into the creature, laughs, and runs away. The place of safety suddenly becomes dangerous: for example, knives shoot out of the floor, the ceiling begins to burn, the walls begin to close in upon the victim, etc.

On the fourth and final night, the Spectral Lover manifests itself to the victim in its second, hideous form. The victim is weak from Willpower Loss, but the ghost is fully rested. Round by round, the creature uses its Wound Discipline against the victim. When it has killed the unfortunate human, it uses the

discipline one last, unique, and most powerful time: to rip the heart from its victim's body. The ghost then vanishes into the Unknown, leaving the corpse and its heart where they lie.

Once the Dreamsend attack of the Spectral Lover begins, only a Mental Shield can stop its steady drain of Willpower. To destroy the ghost, however, is not an easy task: it suffers neither wounds nor Stamina Loss. The only way the ghost can be destroyed is to discover its identity (use of the Clairvoyant/Prescient Dream Discipline may help in this); and when it manifests itself for its final attack, place in front of it a picture or photograph of the man or woman it wronged while alive.

SPECTRAL REMNANTS

A remnant is a type of ghost, which, like the common ghost, is attached to some special task or place. Naturally invisible and incorporeal, it differs from the common ghost in that it can assume a definite, corporeal form by means of its Manifestation, and use different and more powerful Evil Way Disciplines.

All remnants have one thing in common: they were failures in life. Whatever else they might have accomplished while living, they dwell endlessly on that aspect of their life which was a great failure. It is impossible to describe each of the large number of remnant types: three are detailed here.

BATTLEFIELD REMNANT

AGL: (35 + 2D10) or 50
DEX: (35 + 2D10) or 50
PCN: (60 + 2D10) or 75
PER: (35 + 2D10) or 50
STA: (35 + 2D10) or 50
STR: (35 + 2D10) or 50
WPR: (60 + 2D10) or 75
EWS: (120 + 2D10) or 135
ATT: 1; (35 + 2D10) or 50
SR: as per weapon
WB: 25
Fear: -15
MV: as its former self (L); 150' (I)
Type: Independent, Servitor
Class: I, C
Disciplines:
76/91/111 Change Self, Inhabit
76/91/111 Raise Wind
Automatic Unique Manifestation (as ghost)

Battlefield ghosts are the ghosts of soldiers who died cowardly deaths in battle. While incorporeal, these creatures Inhabit the ground of the battlefield on which they died. Using Manifestation, they take

on a transparent but fully corporeal form, clawing their way up from the ground in their rotted uniforms, taking up arms, and regrouping to again fight the battle in which they died. There are always large numbers of these remnants, representing both sides in the battle and seeking to prove their courage.

A Manifestation by these ghosts can be triggered by almost any event, but especially by either a disturbance on the battlefield or by any suggestions of violence in the area. In addition, these remnants always appear on the anniversary of the battle in which they died.

Observers of these ghostly battles are far from safe themselves. The battlefield remnants consider everyone they see (except those old friends they've fought alongside so many times before) as enemies in this battle. They viciously attack all enemies, neither asking nor granting mercy, using whatever weapons are normal for the type of troops who first fought the battle. These ghostly weapons still inflict full armed combat damage, but any evidence of the weapon itself (such as a bullet) vanishes as soon as the wound is inflicted.

The strange corporeal form of a battlefield remnant can be destroyed by normal combat. However, destruction of its Manifestation simply means it returns to the ground, and remains there to await the next fighting of the battle. A battlefield remnant can only be destroyed permanently by placing 3 white feathers in its hand while it is in its corporeal form.
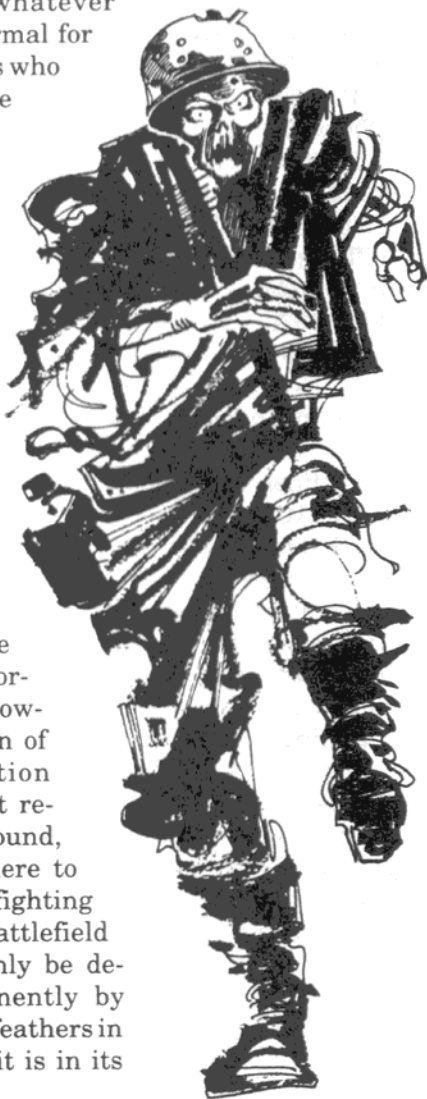
HEADLESS HORSEMAN REMNANT

AGL: (45 + 2D10) or 60
DEX: (45 + 2D10) or 60
PCN: (60 + 2D10) or 75
PER: (15 + 2D10) or 30
STA: N/A; (50 + 2D10) or 65 for discipline use
STR: (75 + 2D10) or 90
WPR: (75 + 2D10) or 90
EWS: (120 + 2D10) or 135
ATT: 2; (55 + 2D10) or 70
SR: as per weapon
WB: 40
Fear: -25
MV: 300' (I)
Type: Independent
Class: I (m)
Disciplines:
90/105/125 Raise Winds
81/96/116 Inhabit, Unique Steal Head
Automatic Unique Manifestation (as ghost)

This remnant is the ghost of a person beheaded either by his own government for treason, or by an enemy in battle. This person's head was not buried with his body. The creature manifests itself every night in the form of a man (or woman) carrying his head cradled in one arm, while mounted on a coal-black horse. The Manifestation is always dressed in black with a black cape. In this form, the creature searches the area within a 10-mile radius of the spot where it was decapitated, seeking its own original head, which it mistakenly believes has been stolen and is being used by someone else—in fact, by anyone it meets.

The Manifestation of this creature appears to be corporeal, but it cannot be harmed by any physical form of attack. It can move as though incorporeal; often it appears to ride its black steed high into the sky, then come swooping down to attack.

The Manifestation of the Headless Horseman can attack using its bare hands, a large sword, or its unique Distortive Discipline called Steal Head. Physical attacks are always aimed at the neck of the victim with the intention of severing and then grabbing the victim's head.

To use Steal Head, the creature must be within 30 feet of its victim. It then hurls its own severed head at the victim, which is treated as a thrown weapon attack that causes SR: 3 damage by biting. The head then instantly reappears in the crook of the horseman's arm. Any victim who is killed by one of these attacks is instantly decapitated, and both the horseman's spectral head and the victim's real head

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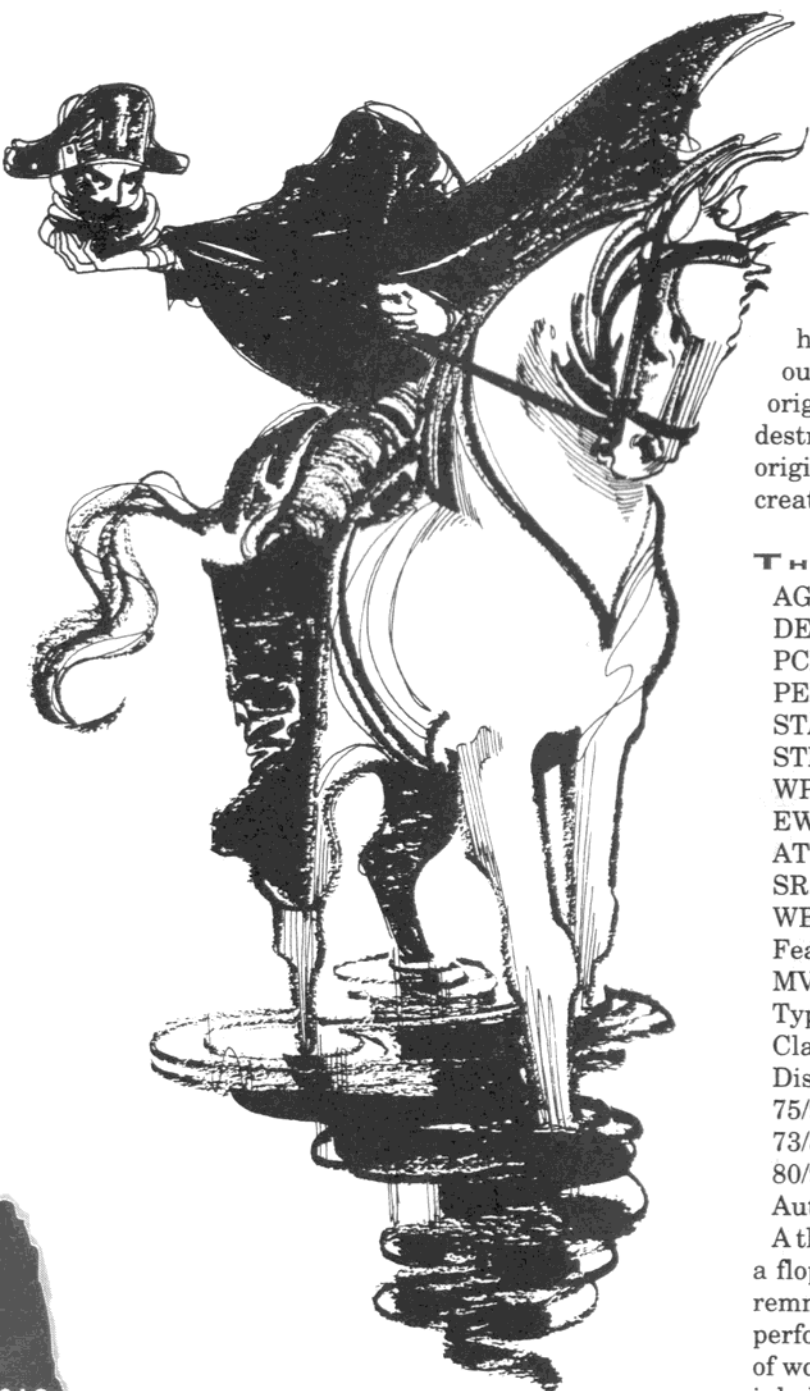
reappear in the horseman's arms. The horseman then breaks off his attack, rearing his horse high in the sky, and mounting his new prize on his own neck before turning completely incorporeal and invisible. The victim's head is always found the next morning, lying somewhere—near a ditch, a roadway, or ghoulishly displayed in some public place.

Each use of the Steal Head Discipline costs the creature 15 Current Willpower. A headless horseman can never manifest or ride to any point outside the 10-mile radius from the place it was originally decapitated. This type of remnant can be destroyed only by finding what is left of the creature's original head, and by placing these remains in the creature's grave.

THEATER REMNANT

AGL: (45 + 2D10) or 60
DEX: (50 + 2D10) or 65
PCN: (60 + 2D10) or 75
PER: (2D10) or 15
STA: (30 + 2D10) or 45
STR: (25 + 2D10) or 40
WPR: (90 + 2D10) or 105
EWS: (120 + 2D10) or 135
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -20
MV: as character (L); 150' (I)
Type: Independent
Class: I, C
Disciplines:
75/90/110 Inhabit
73/88/108 Raise Winds
80/95/115 Telekinesis
Automatic Unique Manifestation (as ghost)

A theater remnant is the ghost of a person who was a flop as an artist or performing artist in life. The remnant may also have been a critic of art or the performing arts who consistently wrote bad reviews of work which was, in fact, excellent. This remnant inhabits a theater, opera house, or art gallery, as fitting to its career in life, seeking vengeance against all who are better at the chosen art than it was in life. The creature also seeks some further way to feed its vanity, usually by having a play or piece of music it created during life actually performed, or its art exhibited.

In incorporeal form, this creature haunts its chosen abode by Inhabiting various items there: the curtain or back screen in a theater, a statue in an art gallery,

etc. Using its Telekinesis Discipline, the remnant can move either the item it inhabits or other items to bring about the sudden "accidental" deaths of those it envies.

The theater remnant can manifest itself only during a performance or exhibition. It appears as a lady or gentleman in formal evening dress, and can mingle freely with humans while in this form. It will constantly insult and criticize the performances or work of those it envies.

Although its hatred is great, this creature does not make physical attacks while manifested (it fears drawing attention to itself), and its plans are always laid with the greatest cunning. It always attempts to make deaths seem accidental, and uses its human form to further its other goals by means of negotiation, romance, or whatever other avenues are open to it.

The theater remnant cannot be wounded by any physical attack, and even in corporeal form it suffers no Stamina Loss from any form of attack. The creature can be destroyed in only one way: it must be trapped while in manifested human form, in some area which also contains at least one copy of each of its works (some of the costumes it wore in plays, concerts, or operas, if it was a performing artist). Then, it must be forced to look into a mirror that reflects both it and those works. When forced to view this reflection for 1 round, the theater remnant vanishes, forever destroyed. The works or costumes burst into flames, which cannot be put out until the items have all been consumed.

A ghoul is an incorporeal being that takes a corporeal form in order to dwell in the Known world and feed on the flesh of dead humans. When its physical form is fully developed, the ghoul has a human shape with canine characteristics: a long muzzle, wicked, pointed teeth, and human ears stretched to unnatural points. Evil-looking talons grow from its fingers, which are at the ends of long, bony arms. The skin of a ghoul is a scaly gray, usually streaked with dirt and filth. The eyes are a bright green, but quickly change to burning red when it battles to turn a living human into its next meal.

The ghoul's appearance takes an unknown period of time to form. When first arriving in the Known world, ghouls look just like normal humans, and often go undetected for a couple months. In any form, ghouls tend to dwell near graveyards or in other lonely places. Ghouls often travel alone, although they are known to congregate and hunt the living in packs of 4 to 8.

While ghouls generally do not use Disciplines of the Evil Way, on at least two known occasions specific ghouls have demonstrated powers that could only belong to a creature whose EWS is 105 or greater.

Ghouls gain a modifier of +1 to their Initiative because of their great speed in melee combat. They can attack 3 times per round, raking with the talons on each hand, and then biting. Characters bitten by a ghoul have a base chance of 15 of catching a strength 160 disease. The disease becomes obvious to the character in 1D10 days.

GHOULS

AGL: (60 + 2D10) or 75
DEX: (60 + 2D10) or 75
PCN: (45 + 2D10) or 60
PER: (35 + 2D10) or 50 at beginning; (2D10) or 15 at end
STA: (45 + 2D10) or 60
STR: (60 + 2D10) or 75
WPR: (15 + 2D10) or 30
EWS: (90 + 2D10) or 105
ATT: 3; (60 + 2D10) or 75
SR: 3
WB: 40
Fear: -30
MV: 225' (L)
Type: Independent, Servitor
Class:C
Disciplines: (vary but may include)
70/85/105 Animation of the Dead
70/85/105 Darken, Purified Shell

BUSO

AGL: (15 + 2D10) or 30
DEX: (30 + 2D10) or 45; N/A as dog
PCN: (50 + 2D10) or 65
PER: (2D10) or 15
STA: (65 + 2D10) or 80
STR: (65 + 2D10) or 80
WPR: (45 + 2D10) or 60
EWS: (115 + 2D10) or 130
ATT: 2; (40 + 2D10) or 55
SR: 3
WB: N/A
Fear: -40
MV: 150' (L); 15' (W)
Type: Servitor, Independent
Class:C
Disciplines:
Automatic Unique Talk with Animals
Automatic Change Self

70/85/105 Shake the Earth
68/83/103 Halt, Throw Voice
80/95/115 Darken

Buso are strange types of ghouls that always appear in groups of 1 to 5, but only during the fall and winter of the year, or during the rainy season in tropical climes. They use Evil Way Disciplines to cause humans to die, then invisibly observe the burial of their victims, rejoicing that, in several days, their ghoulish hunger will be satisfied. Each buso is linked in some way to a particular tree in or near a burial ground.

In natural form, Buso stand about 7 feet tall. Their bodies bristle with curly hair; they have fangs, and one large yellow eye. Buso can automatically Change Self to the form of a mongrel dog that has one good eye.

Buso often Talk with Animals in attempts to get pets to lure their human masters into ambush, then leave the pet howling and whining over the corpse of its master. Roll a General Personality Check for the buso: success means the pet cooperates; failure means the pet tries somehow to alert its master to the danger.

Buso claw and bite in combat. They prefer to lurk in trees, then ambush their prey from above. In this case, players must pass a General Perception Check with a -50 modifier in order for their characters to spot them. Anyone bitten by a buso has a base chance of 10 to contract a strength 120 disease in 1D10 days.

Buso detest daylight and avoid it, though it does them no real harm. They suffer Stamina Loss normally from any attack, but are never wounded. A buso reduced to zero (0) Current Stamina is unconscious for only 1D10 rounds, during which time it regenerates all lost Stamina. A buso can be destroyed only by destroying the tree with which it is associated.

GOLEM

All statistics vary with the particular golem.
ATT: 2; varies
Type: Servitor
Class:C
Disciplines: None

A golem is a man-made creature; a human-like being supposedly created by another man or group of men. Golems vary greatly in their size, statistics, and manner of construction. All have one thing in common, however: they are created using one of several methods passed on to mankind by a deceiver (see p. 201-202). As is always the case, the deceiver's gifts have a nasty price: in the end, every golem turns on the being(s) who created it and brings him/them to ruin.

Golems are the subject of several legends and stories, most of which contain at least an element of truth. Golems were first made by men to act as servants, performing simple, messy tasks which their makers didn't want to do. In medieval times, the deceiver provided so-called "magical formulas" and "items" for creating and controlling golems. In more modern times, the deceiver has tried to make golem creation seem scientific; there is more truth in the story of Frankenstein than most normal humans care to believe! In appearance, golems would never be mistaken for normal men. The simplest ones look like large, humanoid, animated lumps of clay. Even the most complex golems have the appearance of Frankenstein's monster.

Sooner or later, every golem goes on a rampage, usually in a way suited to the purpose for which it was created. For example, a golem created to do housework might use its brooms, buckets, and mops as weapons; while one created to cut and carry firewood might take to burning down buildings. This destructive rampage usually brings ruin and eventually death to whoever created the golem. The actual statistics and combat abilities of a golem are left to the discretion of you as CM, depending upon the type of golem involved, the manner of its making, and the duties it was designed to perform.

There are several medieval texts, and a few more modern ones, which claim to give directions on how to make golems. These texts are all tricks of a deceiver, and SAVE envoys have been warned to destroy them whenever and wherever they are found. Of

course, the "magical" and "scientific" formulas they contain are bunk; SAVE believes that when someone uses these formulas, a deceiver lurking nearby actually animates the golem by using some mysterious discipline. The golem's human "creator(s)" then take(s) credit for the deed, but of course, when the golem turns nasty, he/they also must take the blame.

Some golems can be destroyed by normal physical means, but others can only be undone by complicated or subtle means. The way to destroy any specific golem is always lurking somewhere in its "creator's" mind (and in his notes), although he rarely realizes it.

HOOK THAGGIS

AGL: (60 + 2D10) or 75
DEX: (30 + 2D10) or 45
PCN: (45 + 2D10) or 60
PER: (45 + 2D10) or 60
STA: (45 + 2D10) or 60
STR: (30 + 2D10) or 45
WPR: (105 + 2D10) or 120
EWS: (95 + 2D10) or 110
ATT: 1 to 3; (45 + 2D10) or 60
SR: 2, 3, or 4
WB: 40
Fear: -20
MV: 225' (L); 30' (W)
Type: Servitor
Class:C
Disciplines:
71/86/106 Change Self

The hook thaggis are small creatures who, for centuries, have lived in civilized areas, cleverly disguised as their human neighbors. But these aren't good neighbors at all: they hate and envy the humans around them for their ability to hold and manipulate things, and this jealousy makes the hook thaggis willing servitors for almost any powerful creature.

In their natural form, hook thaggis look like short, man-like creatures who have wrinkled skin, bristly hair, and giant, staring red eyes. There are three sizes of thaggis: small (4 1/2 feet tall), medium (5 feet tall) and grown (5 1/2 feet tall). Each arm ends in a sharp-edged horn hook, much like a claw or talon. Hook thaggis use this hook as a weapon, but prefer to use the hands they possess in human form, as this allows them to manipulate things. While not in human form, hook thaggis have a Dexterity Score of only 5.

When a hook thaggis uses its Change Self Discipline,

it can change into a complete facsimile of a normal human. Besides the natural form, the human form is the only one available to this creature.

Hook thaggis receive up to 3 attacks per round using their hook-hands. They always revert to normal form to fight. If the first attack is successful, the creature has "hooked" the character and holds onto him like a leech, flailing with its other hook. A hook thaggis receives a +20 modifier to its T# when attempting to hit any defender it has hooked and held by a successful attack. While it holds the character, the creature may attack only once per round. The "hook hold" is broken when the creature is hit in combat.

If the hook thaggis misses the first attack in a single round, it is allowed a second attack. If successful, it follows the same procedure outlined for a successful attack, once per round. If the creature fails in its second strike, it is allowed a third strike in the same round. Success follows the procedure described previously.

Small hook thaggis have Strike Rank 2 with their hooks. Medium thaggis have Strike Rank 3, and Grown have Strike Rank 4.

HAG

AGL: (75 + 2D10) or 90
DEX: (30 + 2D10) or 45
PCN: (60 + 2D10) or 75
PER: (15 + 2D10) or 30
STA: (60 + 2D10) or 75
STR: (45 + 2D10) or 60
WPR: (60 + 2D10) or 75
EWS: (120 + 2D10) or 135
ATT: 1; (60 + 2D10) or 75
SR: as per weapon
WB: N/A; as per character
Fear: -25 only if recognized
MV: 150' (I) or as character (L)
Type: Independent
Class:I, C
Disciplines:
85/100/120 Unique Change Self
85/100/120 Unique Appear Dead (Other), Purified Shell

Hags are female creatures who want to appear and live as if they were beautiful women. The existence of these creatures was first proposed by SAVE legend/lore scholar, Dr. Charles Ashwith, after his study of the fairy tale Sleeping Beauty; his theory was later confirmed by two SAVE expeditions that actually encountered these creatures.
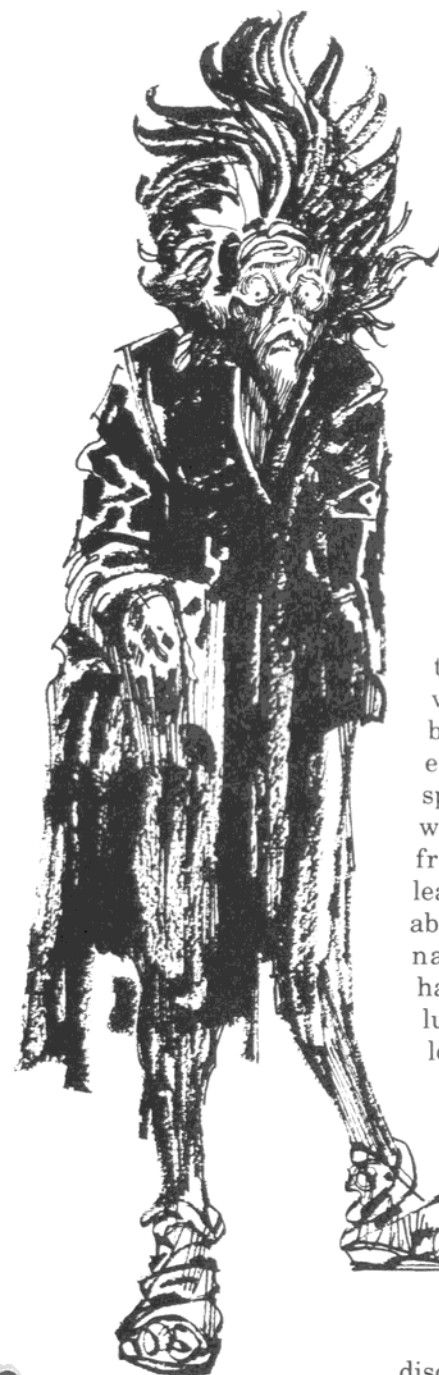
Hags are naturally invisible and incorporeal. They can become visible and corporeal at will, automatically taking the form of extremely ugly, almost corpse-like, old women. Usually, however, the creatures then use Purified Shell to appear as attractive woman in their early 20s.

It is in this form that the hag approaches its victim, usually another beautiful woman in her early 20s. The hag spends anywhere from 1 week to 2 months befriending its victim, learning everything it can about her family life, finances, and personal habits. Finally, the hag lures the victim to some lonely place, often an old abandoned house with a crypt, and attempts to use its unique form of Appear Dead (Other). Successful use of this discipline causes the victim to fall into a deathlike trance. The hag then hides the unfortunate woman in a grave and uses its unique form of Change Self to assume her appearance. The hag so resembles the victim that there is no way to detect that the creature is an impostor. Because of the nature of this unique Change Self Discipline, the hag must stay in its new form for 3D10 years.

The hag's next step depends upon the background of the victim. If the woman's life was one of wealth and ease, the hag simply takes the victim's place in life. If the victim's life seems unpleasant to the hag, it moves to another place, using its beautiful new body to work out a life more in keeping with its own tastes.

The hag's attempt to find happiness through physical beauty is, of course, doomed to fail. Once the hag has the body it desires, it can no longer keep the nastiness of its personality in check. The creature becomes more and more vain, demanding, and cruel in its treatment of others. If the hag has assumed the victim's role in life, friends and relatives of the victim notice these drastic personality changes within 1D10 + 1 weeks.

Over a long period of time, the hag's true nature reverts to its original appearance. The face becomes increasingly sharp, lean, and hook-nosed. Then the entire body begins to grow ugly. Eventually wrinkles, age spots, rotting teeth, and other horrid features appear. Finally after 3D10 years, the body is no longer even fit for a hag. The creature then turns incorporeal and leaves the body, which appears to die. The hag's victim dies at the same time as the hideous double of herself. The hag immediately begins the process of seeking a new victim.

Hags can be harmed or killed only while they are in the form of a victim. While in this form, they fight and take damage just as a human character, and can make unskilled use of any available weapons. When the body of a hag is killed, (rather than "dying" naturally as described previously), its victim can be awakened by being touched on the hand. The awakened victim will have aged normally, and believes herself a victim of partial amnesia.

LORELEI

AGL: (75 + 2D10) or 90
DEX: (60 + 2D10) or 75
PCN: (75 + 2D10) or 90
PER: (45 + 2D10) or 60
STA: (45 + 2D10) or 60
STR: (30 + 2D10) or 45
WPR: (45 + 2D10) or 60
EWS: (95 + 2D10) or 110
ATT: 1; (55 + 2D10) or 70
SR: -1 human; 2 bird
WB: 30
Fear: -25
MV: 75 (L); 150' (A in bird form only); 150' (W)
Type: Independent
Class:C
Disciplines:
71/86/106 Change Self
66/81/101 Raise Winds, Wave of Fog
66/81/101 Unique Dreamsend, Unique Sing
81/96/116 Throw Voice
81/96/116 Blur Vision

Lorelei are creatures that dwell in or near water. They delight in using their unique Sing Discipline to draw sailors to their deaths. There are two types of lorelei: lorelei proper and sirens. These are identical creatures, except that lorelei proper dwell on rocky cliffs overlooking a fresh water river and tend to be solitary creatures, while sirens dwell near the sea, in areas filled with hazardous rocks or reefs, and are usually found in groups of 2 or 3.

Nobody knows how or why lorelei choose their victims. SAVE has learned, however, that the attack on a victim by a lorelei begins long before the victim ever begins his river or ocean trip. Using the Dreamsend Discipline in a unique way, a lorelei causes a recurring dream, which includes its song. This haunting melody is that of the first song the victim ever heard, whether he remembers the song or not (therefore, the song has a different melody to each person). For a period of 1D10 days the song sticks in the victim's head; at the end of this time, he has an uncontrollable urge to take a voyage over water—either by river or sea, depending upon the type of lorelei.

Once its victim is on the water, the lorelei continues to use Dreamsend, both to keep its song in the victim's mind, and to provide subtle but strong direction so that the victim's ship or boat eventually comes within earshot of its dwelling.

Once the boat is within hearing distance, the lorelei uses its unique Sing Discipline, (cost = 30 WPR/ use), while singing its melody. Use of this discipline affects not only the chosen victim, but all characters who are not specially protected against the song by having a scarf or strip of cloth wrapped about their ears and upper head as tightly as they can possibly stand, or by plugging their ears in some other way. Although the lorelei has singled out one victim, successful use of Sing affects all bystanders on board (whether the result level is as slight as an L or as complete as a C). All successful results indicate that the boat or ship immediately heads toward the nearest rocks or reef and crashes on them in 1D10 minutes (the crash of the boat marks the end of the discipline's use), because the helmsman has become enchanted by the lorelei's song.

The real drama, however, takes place between the lorelei and her chosen victim alone. Sing is opposed by a Current Willpower Check. The special effect of the discipline on the chosen victim (and no other character) is determined by the following:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: failure.

• You and the victim's player roll equal result levels: the victim's player makes a General Current Willpower Check every 30 seconds (6 rounds) until the crash. Successful opposition means the potential victim has thrown off the effect of the discipline and can act to save the boat or ship.

• You roll a result level 1 higher than the victim's player: same as previous, but the check is made every minute.

• You roll a result level 2 higher than the victim's player: same as previous, but the check is made every 2 minutes.

• You roll a result level 3 higher than the victim's player: same as previous, but the check is made every 3 minutes.

• You roll a result level 4 higher than the victim's player: same as previous, but the check is made only once, 1 minute before the crash will occur.

If the helmsman of the ship happens to be protected against the lorelei's song, any unprotected listeners jump ship and swim in the direction from which they hear the song coming.

When the ship crashes, the lorelei leaps into the water, and attempts to grab the principal victim. The victim is taken to the lorelei's nest hidden in the rocks: a large structure of sticks and mud in the form of a gigantic bird's nest. Once placed in the nest, the victim can see the lorelei as it truly is—a giant carrion bird. The victim cannot leave the nest as the continued song of the lorelei keeps him constantly entranced or asleep.

The lorelei keeps the victim in its nest for an indefinite amount of time, during which the victim loses 1D10 Current Stamina and Willpower each week. These points cannot be regenerated while the victim remains in the nest. When the victim's Stamina or Willpower reaches zero (0), the lorelei, in bird form, flies to a high, deserted, rocky ledge; there it abandons the character, who dies from exposure damage a short time later.

Lorelei can be damaged normally in either human or bird form.

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MANITOU

AGL: (60 + 2D10) or 75
DEX: (30 + 2D10) or 45
PCN: (75 + 2D10) or 90
PER: (65 + 2D10) or 80** for discipline use
STA: (115 + 2D10) or 130
STR: (75 + 2D10) or 90
WPR: (90 + 2D10) or 105
EWS: (120 + 2D10) or 135
ATT: 1; (60 + 2D10) or 75
SR: as per weapon or *
WB: 50
Fear: -30
MV: * or 50' (I)
Type: Master, Independent
Class:C, I (rarely)
Disciplines: (vary but may include)
150/165/185 Chill
86/96/116 Hound, Swarm
103/118/138 Animation of the Dead, Change Self, Evil Eye
90/105/125 Change Temperature, Haywire, Lightning Call, Rain, Raise Winds, Shake the Earth, Wave of Fog
85/100/120 Halt
90/105/125 Appear Dead (Self), Blind, Blur Vision, Darken, Quiet, Total Illusion
  *As character or animal assumed.
  **Only in human form.

A manitou is the reincarnated life force of an American Indian shaman or medicine man. Manitou always seek vengeance, either for some wrong committed against them personally in their former life, or for injustices done to their people.

A manitou enters the Known world by being born in the form of an animal, often a stag or wolf. The animal chosen is always one that was associated with the manitou's tribe during its original life. The creature stays in animal form at least until the animal reaches maturity—sometimes as long as several years.

After this time, some manitou must remain in this animal form; others can Change Self to human form or a combination of human and other animal forms. In human form, the manitou is at Master Skill Level with a Bow, Knife, and Thrown Weapon (knife only). In animal form, the manitou moves and fights as the type of animal whose form it has taken. The creature may use its Evil Way Disciplines in any form.

Because one manitou is very different from another, there is no typical pattern of events which would cause SAVE observers to conclude that a manitou has struck in a certain area. Sometimes however, the following things may provide clues that a manitou is involved in a bizarre event or situation:

1) Acts of violence have taken place in an area associated with an Indian holy ground or burial ground.

2) There are numerous reports of the sighting of a large, maddened animal.

3) Acts of violence occur, accompanied by some type of warning, which indicates that Indian values have been offended.

A newly reincarnated manitou does not know how much time has passed since its last incarnation (usually D% years). It therefore tends to ignore the proper behavior of the time in which it is living (even while in human form), and has a genuine natural hatred of the machines and technology in an advanced society, frequently becoming enraged and frustrated with those devices it has not encountered in earlier incarnations.

A manitou's desire for revenge is never satisfied. When it achieves revenge for one wrong, it immediately thinks of at least two more, and the longer the manitou goes unchecked, the more horrible and gruesome the type of revenge it inflicts upon its victims.

More powerful manitou (those with EWS over 135) are the natural masters of all animals of the type whose form they had when born. Some can even obtain mastery over several types of animals at once.

A manitou's animal form can be killed like any normal animal. Those manitou bound to their animal form are driven back into the Unknown when this occurs. Those not bound to their animal form simply become incorporeal long enough to Change Self to some other form. This second type of manitou can only be driven into the Unknown if its animal form is killed by an arrow, knife, or stone axe that has been ceremonially prepared by a living Indian medicine man. A manitou driven back to the Unknown is reincarnated again in D% years. When it returns, its first goal is to hunt down all living people (and their offspring for generations to come) who were responsible for sending it into the Unknown.

MEAN OLD NEIGHBOR LADY

AGL: (15 + 2D10) or 30
DEX: (15 + 2D10) or 30
PCN: (60 + 2D10) or 75
PER: (15 + 2D10) or 30
STA: (30 + 2D10) or 45
STR: (30 + 2D10) or 45

WPR: (90 + 2D10) or 105
EWS: (135 + 2D10) or 150
ATT: 1; (25 + 2D10) or 40
SR: as per weapon*
WB: 25
Fear: -35 only if recognized
MV: 90 (L)
Type: Master
Class: C
Disciplines:
80/95/115 Create a Feast
100/115/135 Unique Erase Memory, Minion
*Rarely uses weapons

The mean old neighbor lady has become a source of many legends, especially in modern, urban North America. Almost every child has heard tales about the strange behavior and actions of an old woman who lives in a nearby house. Most of these stories arise from childhood imagination, and most of them are about quite normal (although sometimes ill-tempered) old women; some, however, are frighteningly true accounts of something far . . . darker—a creature whose sole purpose is to infest a town or city with evil and deadly gamins (p. 203).

The Mean Old Neighbor Lady always lives in an old house that is surrounded by a high fence. The house is almost always located near a schoolyard, park, or playground, and must have a cellar. The creature's physical appearance is anything but frightening, for it looks exactly like a normal old woman.

In all cases, the creature soon develops a bad reputation among the neighborhood children: it keeps the yard around its house well-mown and spotless, threatening to "call the police" or "tell your parents" when a child wanders onto its lawn or snatches up toys (usually a ball of some sort) that accidentally roll onto the property. The creature always keeps a huge, vicious dog inside its dwelling (use statistics for a wolf found on p. 189), and the children may or may not know that the "pet" exists.

The mean old neighbor lady's crimes usually begin in early March or September. When no one else is in sight, the creature singles out a child as he walks by the house alone, and begins to explain that "I'm just a lonely old lady, not half as mean as people think. In fact, I really do like children, although they don't seem to understand me." Using its Create a Feast Discipline, the neighbor lady lures the child with lemonade, cookies, and pies, drawing him into the house, where (aided by the snarling dog) it forces the child into the cellar, then locks the door at the top of the steps.

Then the mean old neighbor lady begins the second stage of its plan: using its unique Erase Memory Mental Discipline (40 WPR/use), a more powerful version of Steal Memory with a far wider area of effect, it makes the entire community forget that the child ever existed. Unlike Steal Memory, Erase Memory is not opposed; to determine its effects, use the Steal Memory result table (p. 168) as though the victims (everyone) rolled a failure in opposition. If the child escapes and returns home, he finds to his terror that his parents do not recognize him and return him gladly to the neighbor lady who comes asking about her "nephew who's visiting from out of town." "I've been worried about the little tyke," the creature explains, "because of that wild imagination."

The creature keeps the child in the darkness of the cellar, taunting him with playthings that "you can't play with because you're bad," starving the child, and threatening to send the dog down into the cellar if the child cries or makes any noise. The child's Willpower sinks from fear and hunger, until at the equinox (mid-March or mid-September), the neighbor lady completes its wicked act by using the Minion Discipline: the child becomes a gamin, and is released to wander into nearby homes, where it begins its evil game of "murder." Meanwhile, to cover its actions from investigations by SAVE envoys, the mean old neighbor lady instructs some of her gamins to dwell in the cellars of innocent old women who live alone, thereby making these kindly ladies suspects in any investigation, and creating even more pain and confusion.

Nobody knows why the mean old neighbor lady does such foul things, but SAVE has discovered two ways to stop the creature:

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1) Although the creature does not suffer normal physical damage, it does take wounds from eggs used as thrown missiles. A neighbor lady who is reduced to zero (0) Current Stamina and zero (0) Wound Boxes from a thrown egg is "dead," but the type of death is certainly a strange one: after 24 hours, it revives, and either continues its hideous practices in the old house or (more likely) moves to another house in another city or community, there to start its crimes all over again. Those who "kill" a mean old neighbor lady by wounding it with thrown eggs have actually only driven off the creature.

2) The mean old neighbor lady can be destroyed forever by splashing it with water. The attacker must throw at least a bucketful of water on the creature (the player uses his character's Dexterity Score or Thrown Weapon Skill Score; the water must be thrown from within 10 feet of the creature. As soon as it is doused by the water, the neighbor lady begins to wail, steam, and melt. The dog sits beside its master, howling mournfully as its own hair and flesh also melt. Together, the two partners in crime form a puddle of sticky, foul-smelling liquid on the ground or floor—a puddle that evaporates into the air, leaving no trace of either creature. At this time, the effect of the Erase Memory Discipline ends.

MECHANICAL ENTITY

(AKA MECH ENTITY, OR M.E.)

AGL: (45 + 2D10) or 60
DEX: (45 + 2D10) or 60
PCN: (45 + 2D10) or 60
PER: (60 + 2D10) or 75
STA: (90 + 2D10) or 105
STR: (90 + 2D10) or 105
WPR: (60 + 2D10) or 75
EWS: (95 + 2D10) or 110
ATT: 1; (35 + 2D10) or 50
SR: Varies§
WB: 25
Fear: Varies§
Movement: 100' (L)
Type: Independent
Class: Special (m)*
Disciplines:
76/91/116 Hound
86/101/126 Deadly Remains
86/101/126 Haywire, Wave of Fog
71/86/111 Telekinesis
71/86/111 Darken, Ghostly Lights
*Manipulation is allowed insofar as the mechanical object can manipulate the item.

These creatures from the Unknown tend to inhabit machines (usually cars or trucks), and then seek to kill people. Mech entities appear to be creatures that want to see the death and destruction of human beings. Once awakened, they go on a killing rampage. Some seem to work quietly, killing only a few victims each year. Most mech entities prefer to work slowly, destroying victims in what seem to be freak accidents over a period of years. Mech entities will only lash out and try to blatantly destroy humans once they've been discovered and become aware that their destruction is imminent.

At first, a mech entity seeks to destroy those around it without causing much damage to itself. It prefers to kill humans, making their deaths seem accidental—the kind police would attribute to misadventure or carelessness. As long as no one discovers the true nature of the mech entity, it is content to stay put, acting only out of self-defense.

Most mech entities that are involved in accidents where only their passengers are killed sustain only minor damage which is easily repaired. Although the creature may sustain damage from an accident, inspection of the mech entity will reveal that it is always in good working condition and that most of its damage is merely cosmetic. Left alone, a mech entity can repair body work within a week, automatically repairing 10 Current Stamina daily. For every point of Stamina Loss above 10, the mech entity must expend 1 Current Willpower per 1 Current Stamina it wishes to regenerate.

A mech entity will pursue a human or a group of humans relentlessly until it destroys them or is destroyed. The only way to destroy a mech entity is to totally destroy the machine which houses it. Once this happens, the creature is destroyed. However, if any part of the machine is left in working order or is used in its present form as a part of another machine, the mech entity transfers to the new machine and begins a new career of destruction. Merely crushing a mech entity is not enough to destroy it, and, although the machine may sustain damage which would incapacitate a normal machine, a mech entity does not function solely as a machine, being in part a creature from the Unknown.

§The Fear modifier and Strike Rank for inhabited vehicles vary. For instance, a bulldozer might have a Fear modifier of -20, and a Strike Rank of 10 or more, while a go-cart might have a Fear modifier of -60, and a Strike Rank of 3 to 6.

MINION

[Statistics, type, class, and disciplines all vary]

A minion is one of the weaker creatures SAVE envoys may encounter on their expeditions. It is, however, one of the most horrible. For although many creatures are stronger, few have gone through the hideous experience of turning at once from a living human being into a creature, bound in service to some more powerful thing from the Unknown.

A human becomes a minion through the Evil Way Discipline Minion: the newly formed creature may retain its human form, may be distorted into a warped version of that human form (see **Gamin**, p. 203), or may become an incorporeal creature (see **She-Creature**, p. 231-232). It may or may not use Evil Way Disciplines. Whatever the case, the human life force is gone forever: the minion is as much a creature as a vampire or ghoul.

MIST MUMMY

AGL: (45 + 2D10) or 60*
DEX: (45 + 2D10) or 60*
PCN: (30 + 2D10) or 45
PER: (2D10) or 15*
STA: (60 + 2D10) or 75
STR: (30 + 2D10) or 45*
WPR: (30 + 2D10) or 45
EWS: (95 + 2D10) or 110
ATT: 1; (40 + 2D10) or 55*
SR: 3 (its touch)*
WB: 20*
Fear: -25
MV: 40' (L); 150' (A in mist form)
Type: Master, Independent
Class:G, C
Disciplines:
77/92/112 Summon
103/118/138 Unique Breath of Pestilence, Change Self
85/100/120 Blur Vision, Putrefied Shell
*These figures apply to mummy form only.

Mist mummies are creatures that carry diseases from places of burial to large human communities. Their apparent goal is to spread disease and pestilence on a grand scale, destroying human communities, or at least disrupting them as much as possible.

SAVE is unsure as to where these creatures originated; the resemblance to a Memphian mummy in corporeal form suggests an obvious connection to Egypt, although there are some clues that other parts of the Near East were their first home. Their close association with rats suggests a horrid connection back to the 14th Century, when ships trading with the Near East returned to Europe carrying rats (who in turn carried the bubonic plague) in their holds.

In its natural form, the mist mummy appears to be nothing more than a ball of fog that has a faint tinge of color; this color is visible only in light at least as bright as sunlight. Before it attacks human victims, however, the mist mummy must Change Self to its second form, which resembles that of the Memphian mummy or some type of zombies. In this form, the creature appears as a mummified or dried-up corpse dressed in rags.

The mist mummy attacks by touching its victims. Its mere touch carries enough force and energy to inflict a wound.

Far more serious than a wound caused by the mist mummy is the fact that with each touch, the creature can use its unique form of Breath of Pestilence. This means that each touch of the mist mummy has a base chance of 100 to inflict the touched character with a strength 170 disease. A character affected by a mist mummy's disease cannot be treated successfully by any type of medicine or medical technique. Two uses of the Restore Stamina Discipline applied within 1 hour of each other halt the progress of the disease, but do not allow any healing to begin.

Further, the disease caused by a mist mummy has one effect in addition to all the normal effects of disease: it causes the afflicted character to lose 1D10 points per day from an additional Ability Score, depending upon the color of

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the mist mummy which attacked: *red* mist mummies cause a loss of 1D10 Dexterity, *gray* ones a loss of 1D10 Perception, and *green* ones a loss of 1D10 Personality.

The points lost cannot be recovered until the afflicted character is fully recovered from the disease.

A character can begin to recover from the disease caused by a mist mummy only when the mist mummy which touched him is destroyed.

In addition to all of its strange disease-causing powers, the mist mummy is the natural Master of all rats within 1 mile of itself, and can Summon them to its aid.

A mist mummy suffers normal Stamina Loss from attacks of all types; however, it can only be wounded by silver weapons. A mist mummy which is near destruction will usually try to Change Self to mist form. A mist mummy trapped in daylight in its mist form for more than 1 minute (12 rounds) is destroyed.

MUMMY (MEMPHIAN)

AGL: (15 + 2D10) or 30
DEX: (30 + 2D10) or 45
PCN: (75 + 2D10) or 90
PER: (2D10) or 15
STA: (90 + 2D10) or 105
STR: (60 + 2D10) or 75
WPR: (120 + 2D10) or 135
EWS: (105 + 2D10) or 120
ATT: 3; (40 + 2D10) or 55
SR: 1
WB: 30
Fear: -35
MV: 140' (L)
Type: Master, Independent, Servitor
Class: C
Disciplines:
65/80/100 Hound
95/110/130 Animation of the Dead
80/95/115 Change Temperature, Wave of Fog
85/100/120 Blur Vision

The Memphian mummy is the intelligent, undead corpse of a highly important, ancient Egyptian. These mummies mysteriously received Disciplines of the Evil Way at the time of their embalming, probably from creatures disguised as embalmers. This most common mummy comes from Memphis, the ancient capital of Egypt and the legendary city of the dead. The Memphian mummy should not be confused with other types of mummies created centuries later in Thebes, near the Valley of the Kings.

The Memphian mummy appears to be nothing more than a corpse completely wrapped in dry, dusty shreds of linen cloth. It is fairly slow, and plods along unsteadily.

In addition to its Evil Way Disciplines, the Memphian mummy can attack with both arms. However, it can also attempt to strangle a victim (using the Wrestling Skill on p. 14 as its Attack Score). In this case, the mummy is allowed only 1 melee attack per round, although it can still use the Evil Way twice.

The mummy suffers normal Stamina Loss from any type of attack, but is wounded only by silver weapons, fire, or water. Water poured on a mummy affects it just like fire (p. 102); however, new water must be poured on the mummy each round for the effect to continue.

A mummy who has fewer than 5 Wound Boxes left and falls to zero (0) Current Stamina is dead, but only temporarily. At the instant of death, a whirlwind appears, catches up the mummy's remains (including ashes or drenched wrappings), and carries them to the mummy's ancient tomb. If the mummy's tomb no longer exists, the whirlwind flies to the nearest place of burial. There, the mummy's body repairs instantly, completely healed of all wounds and damage.

SAVE believes that as each mummy was created, the mysterious embalmers wrote a scroll that contained the power to destroy it permanently. Legend says that, in order to destroy the mummy, someone must read the scroll at sunrise, at the exact site where the mummy was originally embalmed. The reading requires 2 full minutes; the mummy itself rushes to the place and appears 1D10 rounds into the reading. Successful disruption of the reading, of course, spoils the effect. The mummy turns to dust when destroyed. The scroll and all copies of it turn to dust when the mummy is destroyed.

NIGHT HAG

AGL: N/A
DEX: N/A
PCN: (75 + 2D10) or 90
PER: N/A
STA: N/A
STR: N/A
WPR: (90 + 2D10) or 105
EWS: (135 + 2D10) or 150
ATT: 1; only uses disciplines
SR: N/A
WB: N/A
Fear: -45
MV: Unlimited (I)

Type: Independent

Class: I

Disciplines:

90/105/125 Unique Deadly Dreams, Unique Dreamsend, Minion, Unique Nightmare, Unique Sleep

95/110/130 Darken

A night hag is an invisible, incorporeal creature that enters the Known world only in the week immediately before a Spring or Fall equinox. Its goal is to feed on the Willpower of its victim, then turn him into one of its minions.

The night hag appears only on the nights of an equinox when it is about to Minion a victim. It appears as the dried and balding corpse of an extremely ugly, old woman.

Night hags can pick any character as a victim, but have recently shown a preference for SAVE envoys who use the Communicative Disciplines of the Art.

In the first day, the character finds areas of his house unexpectedly darkened (p. 172). The furnishings of the darkened room are arranged to make it easy for the victim to relax and fall asleep: pillows are fluffed up on the inviting sofa, slippers are placed by the easy chair, etc.

On the second day of its visitation, the night hag uses its Sleep Discipline on the victim, absorbing into itself all Current Willpower lost by the victim. During the second and third nights, the night hag makes similar unique use of its Dreamsend Discipline.

On the fourth, fifth, and sixth nights, the night hag assaults its victim by using Deadly Dreams. The creatures that materialize from these dreams are things most feared by the character; or, if the character is a SAVE envoy, these are the most fearsome creatures the character has yet to see, but has probably already heard of. The night hag absorbs any Current Willpower lost by the character to either the discipline use or the resulting Fear Checks.

On the seventh night, the creature attacks using its unique Mental Discipline Nightmare. Using this discipline costs the creature 50 Current Willpower, but the discipline lasts until daybreak. The results of a successful use are given following:

• The potential victim's player rolls a higher result level than you, the CM, do for the creature: failure.

• You and the victim's player roll equal result levels: the victim cannot stay awake for more than a few seconds at a time, regardless of attempts to revive him or medical treatment. While awake, the victim screams insanely in fear.

• You roll a result level 1 higher than the victim's

player: the victim is awake only for brief stints, for no more than a total of 1 hour during the night. While awake, he seems totally insane to those around him. He is actually still asleep, trapped in a nightmare from which he cannot waken or escape. As CM, you should suggest secretly to the player whose character is the night hag's victim that his character sees bizarre things moving to attack him: insects the size of rats, skeletal hands reaching out of the floor or ground, a tree suddenly sprouting up (depending on if the character is indoors or outdoors), its leaves a mass of whirling iron blades, bending the branches toward his head. Of course, nobody else will see these attacking things—they aren't really there. No medical treatment of any type will help such a victim.

• You roll a result level 2 higher than the victim's player: same as previous result, but victim is awake a total of 2 hours.

• You roll a result level 3 higher than the victim's player: same as previous result, but victim is awake a total of 3 hours.

• You roll a result level 4 higher than the victim's player: same as previous result, but victim is awake until daybreak, trapped in a never-ending living nightmare.

At daybreak on the seventh day (the day of the equinox), the night hag appears before its victim and attempts to use its Minion Discipline. With this discipline's most extreme result (p. 167), the victim vanishes from the Known world into the Unknown, a minion of the night hag. The victim's dead body is left behind; those ignorant of the existence of the night hag assume the victim has simply died.

Throughout this visitation, the night hag will use its unique form of the Sleep Discipline as needed to keep its victim asleep and receptive to Dreamsend and Deadly Dreams.

At the start of its visitation, a night hag, has only 50 Current Willpower. During this week, the night hag can gain or regenerate only that Willpower it drains from the victim; it cannot regenerate Willpower by resting during this week.

A night hag is driven away if, at any time during the week, its Current Willpower drops to zero (0). Aside from this, there is only one known way to rid a victim of a night hag. At the moment the night hag appears before its victim, some other person must hold a silver mirror in front of its face. As CM, you must immediately make a Specific Perception Check for the night hag. If the check is unsuccessful, there is no result. If the check is successful, the result is interpreted as follows:

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L result—The night hag is driven off for 1 minute.

M result—The night hag is driven off for one hour.

H result—The night hag is driven off until the moments just before daybreak.

C result—The night hag is driven off into the Unknown until the week before the next equinox.

If daylight breaks before the night hag has minioned its victim, the effects of the C result above apply. In any case, the character who uses this method to drive off the night hag is its next chosen victim.

The exact form taken by Minions of a night hag is not known. SAVE believes these minions are lesser incorporeal creatures that use Dreamsend to cause ordinary people to suffer from unusual nightmares.

ONAQUI

AGL: (75 + 2D10) or 90
DEX: N/A
PCN: (75 + 2D10) or 90
PER: N/A; (25 + 2D10) or 40 for discipline use
STA: (90 + 2D10) or 105
STR: (75 + 2D10) or 90
WPR: (80 + 2D10) or 95
EWS: (85 + 2D10) or 100
ATT: 5; (75 + 2D10) or 90
SR: 4
WB: 60
Fear: -40
MV: 225' (L); 100' (A); 60' (W)
Type: Master, Independent
Class:C
Disciplines:
61/76/96 Swarm
83/98/118 Unique Create Werejaguar
98/113/133 Haywire, Wave of Fog
98/113/133 Total Illusion

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

This creature has dwelt in the jungles of southern Mexico for centuries, although it has recently been sighted in Central and South America. The Indians, understandably frightened by the onaqui's hideous appearance and great power, either fled from the area in which it was seen, or tried to appease it through human sacrifices. These sacrifices involved offerings of hearts, for the onaqui must have human hearts in order to survive. In fact, if the onaqui goes for 1 week without acquiring a human heart, it is forced back into the Unknown for 1D10 years.

In later times, when ancient sacrifices became less and less common, the onaqui was forced to rely on the werejaguars (p. 237), its strangely transformed servants, to bring it the hearts that it needed. On rare occasions, it hunted its prey itself.

The Create Werejaguar Discipline works in all ways like Animation of the Dead (p. 157), except that the result is a werejaguar, the cost is 40 Current WPR/use, and the effect is permanent.

When the onaqui's horrible needs have been freshly satisfied, it is surprisingly a less dangerous creature: its heartbeat is loud and booming so its enemies can hear it coming and try to avoid it. As the creature's need grows, the heartbeat fades to a soft murmur;

then its approach cannot be detected, and it is doubly dangerous.

In physical combat, the onaqui has few equals. It can make 5 melee attacks in a round, and does so by raising all four limbs into the air and balancing itself by flapping its enormous bat-like wings. From this position, the onaqui may bite once and attack once with each paw during a round. As if this were not dangerous enough, the creature is also able to use Evil Way Disciplines to confuse or frighten its opponents.

Jade weapons cause ordinary wounds to the onaqui. The creature can be killed by a wound in the chest with a jade weapon, but only if it is a Called Shot. Normal (or obsidian, a hard volcanic glass) weapons cause Stamina Loss, but not wounds. When the creature is destroyed, it turns into a hideous gray mist, then vanishes.

PHOENIX

AGL: (75 + 2D10) or 90
DEX: N/A
PCN: (75 + 2D10) or 90
PER: N/A
STA: (30 + 2D10) or 45
STR: (30 + 2D10) or 45
WPR: (45 + 2D10) or 60
EWS: (95 + 2D10) or 110
ATT: 1; (55 + 2D10) or 70
SR: 3
WB: 15
Fear: -20
MV: 30' (L); 220' (A)
Type: Servitor
Class: C
Disciplines:
66/81/101 Unique Change Self
81/96/116 White Heat
81/96/116 Appear Dead (Self), Blur Vision

According to ancient legends, the phoenix was a beautiful bird, associated with the sun, which would rise again from the ashes of its own body. SAVE has learned that nothing could be further from the truth; this appearance of goodness was simply a trick of the true phoenix, which is a Servitor of a deceiver.

In their true form, phoenix appear as large birds with bodies similar to eagles', but with 3-foot long, serpent-like heads. These creatures can use their Change Self Discipline to appear as the fabled phoenix, even to the extent of appearing to arise from a large pyre or other source of flame. Phoenix can visit all locales on the earth, usually in groups of 4 to 8, serving a deceiver. Their primary goal is to

spread fear and confusion while acting as spies for the deceiver; however, they may sometimes be used as part of a larger plot.

Often, a group of these creatures will track a party or terrorize an isolated group for days, not coming close to them for physical combat until the effects of fear have so weakened the group that the attack itself is almost sure to succeed.

The favorite tactics of the phoenix are to use Change Self to lure such a group into an isolated area. Then, using a unique form of Change Self, each of the creatures appears to the victims in its real form, but with 1D10 illusory doubles of itself. These doubles disappear after only 1 round, but do cause most groups considerable Willpower Loss because of the increased chances of failed Fear Checks.

A phoenix can attack physically once per round, either ripping with its claws or biting with its serpent's head. The bite of this creature is as per a strength 140 poison.

The phoenix can be damaged normally by attacks of all types except fire; like its legendary counterpart, this creature cannot be harmed by flames. Cowardly by nature, the phoenix will often use its Appear Dead (Self) Discipline to escape a battle that it's losing.

PUPPET PEOPLE

AGL: (30 + 2D10) or 45
DEX: (30 + 2D10) or 45
PCN: (2D10) or 15
PER: N/A
STA: (75 + 2D10) or 90
STR: (60 + 2D10) or 75
WPR: (15 + 2D10) or 30
EWS: N/A
ATT: 1; (45 + 2D10) or 60
SR: 1 male or 3 female
WB: 10
Fear: -20
MV: 75' (L); 30' (W)
Type: Servitor
Class: C
Disciplines: None

Puppet people are creatures that gladly serve any Master Level creature that can use Evil Way Disciplines. (They may thus be included in almost any scenario where they're appropriate to the mood and action desired.) The origin of these perverse creatures remains a mystery; all that is known for sure is that they are nasty and incredibly ignorant.

Puppet people always appear in male/female pairs as small, child-sized humans with beady eyes and

combat, this flesh often breaks and begins to peel away, revealing the wooden body beneath.

Once their Master has assigned them a victim or group of victims, puppet people are fond of hiding in the victims' homes, then ambushing them when they return. One to 4 pairs of puppet people take part in a typical ambush. The creatures never surprise characters in an ambush because they have no notion of how to hide: one intended victim found a pair sitting in the middle of the floor, covering their eyes in the mistaken belief that if they can't see their enemy, their enemy can't see them.

Puppet people always attack in pairs; they use only one method of attack. First, they look at one another and both say "Git 'em," then each puppet person takes up its role in the combat. Puppet men always try to obtain a hold on their victim, inflicting Strike Rank 1 damage as they do so. Once the victim is held, the female partner always tries to club/slash the victim, using its fist or head as a melee weapon and inflicting Strike Rank 3 damage. As the female hits its enemy, both puppet people cry out "Bang! Bang!"— a strange sound effect they apparently think helps their attacks.

Because these animate creatures are incredibly dense, each of the pair continues to use its specific form of attack even after its partner has been destroyed.

Attacking puppet people bare-handed is a very risky business: every successful bare-handed strike on a puppet person yields a base chance of 5 risk that a splinter breaks off the creature and lodges in the attacker's flesh. These splinters are mindless and evil chips off the old block, filled with the same kind of destructive energy as the puppet person: the splinter begins to burrow into the flesh of the character, causing a Strike Rank 1 wound every other round until the puppet person from which it came is destroyed.

As comical as these creatures may seem at first, destroying them is no joke. Puppet people are totally immune to wounds from any type of attack except fire. They suffer Stamina Loss normally from all forms of attack, but when reduced to zero (0) Current Stamina, they completely regenerate in 1D10 rounds. The only safe way to destroy puppet people is to beat them unconscious and then burn them. Envoys who have attacked puppet people with fire before knocking them unconscious have found that the malicious little creatures either try to get to water to put out the flames, or, if certain of their own destruction, touch as many flammable objects as possible in an effort to "go out in a blaze of glory."

large heads. Although at first they might be mistaken for small people, their jerky, puppet-like motions and slow, shrieking speech soon give them away as creatures of the Unknown. (In addition, the only things they can say are "Bang," "No," and "Git 'em!" It is believed that "Bang" means "Yes.") They are made of wood, and have a thin covering of flesh. In

RAKSHASA

AGL: *
DEX: *
PCN: (60 + 2D10) or 75
PER: (60 + 2D10) or 75
STA: *
STR: *
WPR: (45 + 2D10) or 60
EWS: (110 + 2D10) or 125
ATT: 2; *
SR: *
WB: N/A
Fear: -35
MV: *
Type: Master, Independent
Class:C
Disciplines:
81/96/116 Swarm
73/88/108 Animation of the Dead, Change Self, Create a Feast, Fleshcrawl
73/88/108 Haywire
76/91/111 Influence
* as character or animal whose form it has taken.

Rakshasas are completely evil, powerful creatures that delight in spreading fear, confusion, chaos, and destruction among human families and communities, finishing the trouble they cause in a murderous, ghoulish feast upon human flesh. They are among the most feared of all creatures, for they delight in mental torture of their victims.

To enter the Known world, they must Change Self to some form of animal (usually a dog, vulture, owl, or tiger), or to human form. Whatever form the rakshasa chooses, it appears as an extremely attractive member of that species. Rakshasas can Change Self normally once they are in the Known world, but if they become incorporeal again, they must return to the Unknown and remain there for 1D10 years.

Rakshasas prefer their human forms to all others. In this form, they mix freely with humans, participate in their social, political, and economic affairs, and generally seem to be perfectly normal, extremely attractive individuals. Their goal while in this form is to cause as much division, mistrust, confusion, and hatred as possible, especially within one family or group they have chosen as a victim.

For example, a rakshasa might spread a foul rumor about the younger son of a family of potential victims, knowing that the father in the family will react with outrage to what he thinks is his son's wicked behavior. Rakshasas especially enjoy causing disagreement and mistrust among members of a SAVE expedition, going so far as to romance female characters in hopes of causing jealousy among the males in the group, or arranging things so that it appears to one envoy that another is not to be trusted.

The final goal of the rakshasa is to see that the mistrust and hard feelings it stirs up will erupt into violence. Once the creature has brought the tempers of key people in a group to a boiling point, it lures the group to some lonely area, where it does everything in its power to cause the humans to begin slaughtering one another. When the violence is over, the rakshasa settles down to its ghoulish feast.

In order to achieve their goals, rakshasas often work in teams of 2 to 4, allowing them to sneak into larger groups, support their own lies and rumors, and do even more damage.

In physical combat, the rakshasa uses the physical statistics and forms of attack of the human or animal whose form it has assumed. In human form, rakshasas can make unskilled use of weapons. The question, however, is why the rakshasa would want to use melee weapons, since it carries a far more deadly tool at its fingertips: in any of the creature's forms, a wound from its nails or claws also inflicts a strength 120 poison.

Rakshasas cannot be wounded by any type of attack; they do suffer Stamina Loss normally, however, and this loss carries over to any new form the creature adopts during combat by using its Change Self Discipline. Rakshasas driven to zero (0) Current Stamina automatically regenerate all lost Stamina in 1D10 rounds.

A rakshasa can be destroyed permanently by any wound inflicted with an iron blowgun dart that is fired from a blowgun made of bamboo that is at least 15 years old.

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SHE-CREATURE

AGL: (60 + 2D10) or 75
DEX: (45 + 2D10) or 60
PCN: (75 + 2D10) or 90
PER: (120 + 2D10) or 135
STA: (60 + 2D10) or 75
STR: (45 + 2D10) or 60
WPR: (75 + 2D10) or 90
EWS: (135 + 2D10) or 150
ATT: 1; (55 + 2D10) or 70
SR: as per weapon only for Class C woman
WB: N/A
Fear: -50
MV: 75' (L); 375' (A)
Type: Master, Independent
Class:I, C

Disciplines:
90/105/125 Wound
Automatic Change Self
85/100/120 Lightning Call, Shake the Earth
95/110/130 Dreamsend, Influence, Minion
90/105/125 Flight, Halt
95/110/130 Blind, Ghostly Lights, Total Illusion

The she-creature is the life force of a beautiful woman who, while living, treated other people with spite. This woman sought the company of the rich and famous (many she-creatures were famous themselves), but intentionally hurt others who tried to befriend her. On the rare times when she did befriend a "nobody," it was always for some selfish purpose. As soon as she had what she wanted, she told the "nobody" how she had used him. Often, she did this in a public place, in front of people important to the "nobody," such as his parents or friends.

The she-creature has at least four appearances. In incorporeal form, it is either invisible or has the appearance of a mournful, ageless woman. In true corporeal form, it has a lizard-like body and a cobra's fangs in a human mouth. Any person bitten by the fangs loses 3D10 Current Willpower. In its favorite corporeal form, the creature appears as a lovely young woman. In the form of a woman, it attacks with its Unskilled Melee Score (1/2 its Attack Score).

In death, the she-creature is painfully lonely, wandering the earth in search of dynamic, important men whom it would have sought out in life. Once a suitable victim has been found, the she-creature uses his sense of honor to lure him to its home deep in the woods of the Canadian Northwest.

The she-creature does this by using a very subtle method. First, it spends several days (or even weeks) near the victim in its invisible form, getting to know as much about him as possible. Next, it uses Influence to make the victim restless and uneasy, perhaps even frightened. When the victim seems suitably on edge, it uses Dreamsend several nights in a row to make him dream of an old lover he had almost forgotten. Next, it uses Total Illusion to make the victim hear the former lover's voice, usually crying or pleading for aid. Finally, as the victim looks into a mirror, he sees the old lover crying and hears her pleading for aid.

When the victim puzzles over this mystery, the creature uses Influence to lead him to the conclusion that the woman is somewhere in the Canadian Northwest. The she-creature stays nearby through his journey, dropping clues to lead the intended captive to its lair. If friends accompany the victim, the she-creature uses its disciplines to either kill them or drive them off.

Once the victim enters the lair (usually a cave deep in the woods), the she-creature uses Shake the Earth to cause a cave-in and trap him. If companions are trapped with him, it tries to kill the companions. The she-creature then tries to hold its victim until the next equinox, slowly draining his Willpower by threatening and frightening him. Once the equinox comes and his Current Willpower has dropped below 20, the creature turns corporeal and uses Minion to force the unlucky fellow into servitude. It usually prefers some form of ghost as Servitor.

In its corporeal forms, the she-creature can suffer Stamina Loss, though it cannot be wounded. If its Current Stamina falls to zero (0), the creature automatically assumes its visible, incorporeal form. While incorporeal, it cannot be affected by any physical attack.

The only way to destroy the she-creature is to force it to use all its Willpower defending itself with Evil Way Disciplines. Once its Current Willpower drops to zero (0), the creature turns to mist and vanishes.

SKELETON

AGL: (30 + 2D10) or 45
DEX: (15 + 2D10) or 30
PCN: (15 + 2D10) or 30
PER: N/A
STA: (45 + 2D10) or 60
STR: (45 + 2D10) or 60
WPR: (15 + 2D10) or 30
EWS: N/A
ATT: 1; (40 + 2D10) or 55
SR: 2 with bone clubs
WB: N/A
Fear: -25
MV: 75' (L); 30' (W)
Type: Independent
Class:C
Disciplines: None

Skeletons are creatures made from human bones by some Discipline of the Evil Way as yet unknown to SAVE. It seems to make sense that this discipline is a special, powerful form of Animation of the Dead, that gives a dead body not only movement but a dim form of intelligence. Whatever animated these skeletons seems to have no further use for them, for the skeletons are concerned only with gathering fresh human bones to restore their own skeletal frames.

The skeleton resembles a human skeleton, but in many cases, one arm or leg is considerably longer

than the other, and a few ribs are missing from the ribcage. This is explained by the skeleton's curious methods of attack and its practice of replacing its own bones.

Skeletons attack in large groups (the best balance is 2 or 3 skeletons per character in a party, depending on how skilled and advanced the characters are). As they begin their attack, the skeletons do their best to surround a party, then begin a terrifying chattering of teeth and rattling of bones that forces all characters to make an additional Fear Check. The second check is made with the same Fear modifier as the first check.

One round after the chattering and rattling begins, the skeletons rush the party; each creature tears off one of its arms or legs to use as a club. The grisly weapon has a 10% chance of breaking for each successful hit; if the weapon breaks, the skeleton tears off another of its limbs (if its first weapon was a leg, it now tears off an arm so that it can continue standing). If this second weapon breaks, the skeleton still has one attack remaining: it hops back from the combat, and throws its skull at its enemy (treat as an unbalanced thrown weapon, p. 16).

The object of the skeleton's rather unusual method of combat is to replace its bones. Victorious skeletons crouch beside their dead or unconscious victims, break off a rib to use as a knife, and cut (and chew, if the skull is still in place) the needed bones from the victims. A skeleton's ribs cannot be replaced, and when all ribs have been broken, its life force returns to the Unknown.

Skeletons suffer Stamina Loss from attacks of all types, but do not suffer normal wounds. They spend 1D10 rounds regenerating Current Stamina that has been reduced to zero (0), then begin full activity again with Current Stamina equal to their original Stamina. Keep in mind that a successful Called Shot to the sternum (or breastbone) of a skeleton shatters all of its ribs and destroys the creature.

SPECTRAL HOUND

AGL: (60 + 2D10) or 75
DEX: N/A
PCN: (45 + 2D10) or 60
PER: N/A; (40 + 2D10) or 55 for discipline use
STA: (75 + 2D10) or 90
STR: (75 + 2D10) or 90
WPR: (105 + 2D10) or 120
EWS: (120 + 2D10) or 135
ATT: 1; (70 + 2D10) or 85
SR: 6
WB: 75

Fear: -35
MV: 360' (L); 150' (W)
Type: Servitor, Independent
Class: C
Disciplines:
75/90/110 Hound
Automatic Unique Gnarl
90/105/125 Wave of Fog
85/100/120 Throw Voice

The spectral hound is an enormous, white dog, about the size of a small horse. Its large, red eyes glow in the darkness, and its huge, yellow fangs inflict a massive, terrible bite. A distant relative of the barghest, the creature shares the same desires: a drawn-out and merciless hunt, coupled with the sheer pleasure of humiliating its prey.

The hunt begins without warning—some say without reason—although there seems to be some connection between those who have recently destroyed another

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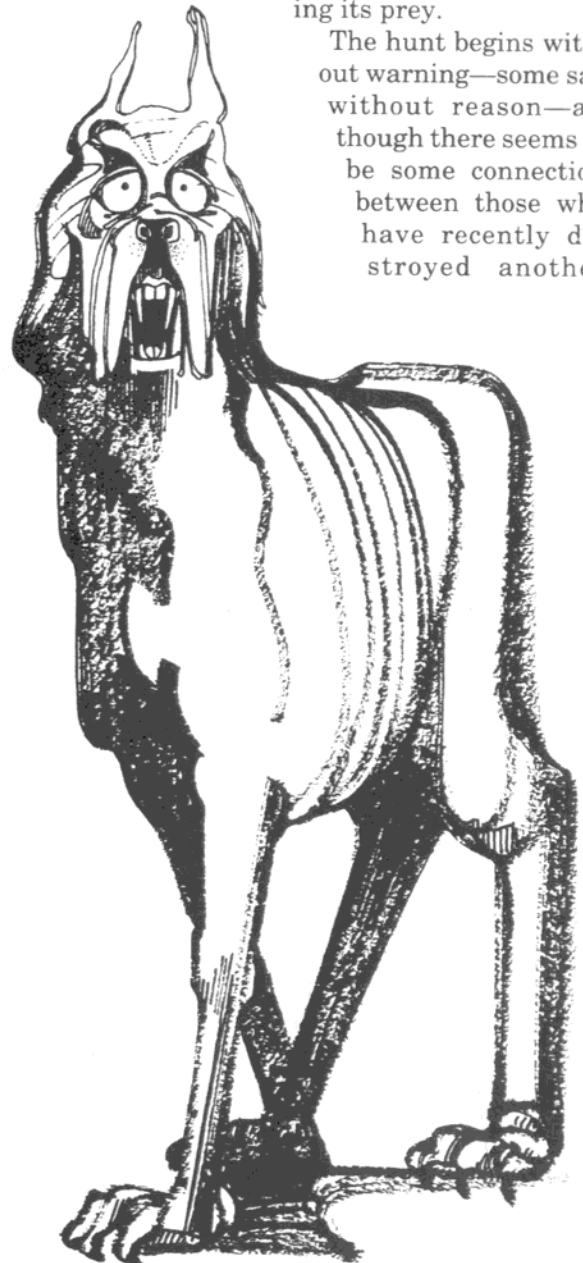
creature and those who become the spectral hound's prey. At night, the huge dog crouches outside its victim's window and howls, announcing the beginning of the hunt—and also announcing the creature's use of its Hound Discipline.

The next stage of the hunt begins only if the victim steps outdoors at night while the Hound Discipline is still in effect (for some reason the hound cannot go indoors). The poor victim begins to hear snorts, growls, and barks all around him as the hound uses its Throw Voice Discipline to make him believe he is surrounded by huge, white dogs like the one he saw outside his window.

The victim can stop the hunt if he chooses to stay indoors until the Hound ends. For, the second time the victim wanders out at night, the spectral hound uses its Wave of Fog Discipline to create a dense fog around him (visibility only 5 feet), then bays from behind, forcing the character toward the nearest wooded area.

Once inside the woods, the victim finds even stranger things happening to him: branches and roots of trees reach out to grab him. This, too, is the spectral hound's doing: its use of a unique form of Gnarl enables it to twist living wood to entangle and trap the character. 3D10 rounds after the Gnarl begins, the fog starts to lift and the victim finds himself in the woods, sometimes miles from home.

For the next 1D10 nights in which the victim wanders outdoors, nothing happens. The hound is waiting, knowing that what its victim imagines may be just as terrifying as anything the creature might do itself. Still, all the victim has to do is stay indoors (where the creature cannot get him) until the Hound Discipline ends.

Finally, when the 1D10 "safe nights" end and the victim is once more outdoors, the hound shows itself to him, runs swiftly up, and leaps at his throat, anxious to end the hunt.

Of course, the hunt doesn't have to end this way. In addition to staying inside at night until the Hound Discipline ends (a form of protection that well could take the rest of his life), the victim may have the discipline disrupted by a Mental Shield (see **Hound**, p. 154).

If, however, the victim is forced into the final battle, he has only one chance: using a knife or other bladed weapon, he must cut the spectral hound's throat (a Called Shot) either by throwing the weapon or in melee combat. Although the spectral hound can suffer Stamina Loss, it regenerates Current Stamina at the rate of a werewolf (1D10 Stamina per round) and takes no wounds, except those to the throat.

SPHINX

AGL: (75 + 2D10) or 90
DEX: (35 + 2D10) or 50
PCN: (75 + 2D10) or 90
PER: (30 + 2D10) or 45
STA: (120 + 2D10) or 135
STR: (105 + 2D10) or 120
WPR: (125 + 2D10) or 140
EWS: (110 + 2D10) or 125
ATT: 3; (90 + 2D10) or 105
SR: 3
WB: N/A or 20 for Theban sphinx as woman
Fear: -20
MV: 150' (L); 225' (A); 10' (W)
Type: Independent (Theban); Servitor (Egyptian)
Class:C
Disciplines:
71/86/106 Hound
101/116/136 Evil Eye, Kiss of Death, Wound
Automatic Change Self
86/101/121 Teleport
86/101/121 Darken, Quiet

There are two types of sphinxes: Theban and Egyptian. Although both share the same abilities, the differences in their natures has puzzled SAVE scholars for decades.

THEBAN SPHINX

The Theban sphinx has the body of a lion, the head of a woman, and the wings of a large bird. It is a restless wanderer, typically spreading a path of murder across distances as great as 5,000 miles.

Some SAVE scholars believe that the Theban sphinx comes forth from the Unknown every now and then to satisfy a perverted desire for knowledge of the Known world. It travels about the world in the form of a beautiful woman (particularly attracted to cruise ships), apparently quite interested in things of a scholarly nature. Whenever possible, this "woman" strikes up a friendship with a scholar—a professor, a scientist, or a philosopher, for example. Once she feels the scholar enjoys her company, the woman, apparently in a mood of playfulness, asks him a riddle.

If the scholar does not answer the riddle, the woman sulks and pouts, telling him that she doesn't believe he cares for her at all. "If you cared," the woman says, "you would answer the riddle." Twenty-four hours later, if the scholar still has not answered the riddle, the Theban sphinx teleports into his room while he is away. When the scholar returns, the woman flirts with him for a short time, telling him that if he can't answer the riddle, perhaps he can do something else for her.

Few scholars live long enough to ask the woman what that something might be, for she embraces her victims and uses Change Self to change into her true nature. As the stunned scholar struggles to escape the sphinx's grasp, it closes its hand-like claws around his neck and strangles the unfortunate intellectual (using the Wrestling Skill, p. 14, as her Attack Score).

Should the scholar answer the riddle correctly, the woman seems to light up with joy, then thanks him profusely, giving him a Kiss of Death. Immediately after the kiss, the woman kills herself in the victim's sight by the quickest possible means. A result level of C or better on a Specific Perception Check means the victim notices a black ooze leaving the body and sinking into the floor or earth. Some investigators feel that the sphinx needs the answer to the riddle to unleash some greater horror on the world.

While the Theban sphinx is in human form, the only hint that it is not what it appears to be is that the young woman seems remarkably naive on many subjects. In human or sphinx form, the creature may be harmed by any type of attack. If "killed," however, it returns 1D10 days later in the same human form it had assumed earlier and politely asks its attacker why he treated "her" so badly. If the killer's player gets a result level of H or higher on a Specific Personality (or Savoir-Faire) Check, the woman accepts the explanation and continues on her way. If the killer's player gets a result level of M or lower, she turns into her sphinx form and attacks with every possible means.

EGYPTIAN SPHINX

The Egyptian sphinx typically appears to be a statue with the body of a lion and the head of a man, ram, or hawk. Unlike its Theban cousin, this creature usually stays in one place, often acting as a guardian of an ancient tomb or treasure. The sphinx remains motionless as long as the item it protects is not disturbed.

Once the item is disturbed, however, the Egyptian sphinx becomes a cunning and deadly opponent. It uses the Evil Eye Discipline on as many characters as it can see without altering its appearance as a statue. Next, it uses its cunning and disciplines to catch the characters individually or in small groups and to slay them, either by using Evil Way Disciplines or by attacking physically. If possible, the sphinx does not allow other characters to discover that their companions are dying. Should the character(s) escape the Egyptian sphinx after violating the area it guards, it uses Hound to track them down and slay them.

The Egyptian sphinx uses Change Self (into a strong man with a lion-like beard and hair) only if it can find no other way of accomplishing its goal. When attacking, the sphinx is always in lion-statue form.

The Egyptian sphinx can only be destroyed by the use of blunt instruments that reduce its Current Stamina to zero (0).

VAMPIRE (CARPATHIAN)

AGL: (90 + 2D10) or 105
DEX: (45 + 2D10) or 60
PCN: (75 + 2D10) or 90
PER: (30 + 2D10) or 45
STA: (105 + 2D10) or 120
STR: (75 + 2D10) or 90
WPR: (75 + 2D10) or 90
EWS: (110 + 2D10) or 125
ATT: 2; (85 + 2D10) or 100
SR: 4
WB: N/A
Fear: -30
MV: 155' (L)*; 75' (A as fog or mist)
Type: Master
Class: C, G
Disciplines:
71/86/106 Swarm

96/111/131 Second Light
Automatic Change Self (to mist or fog)
86/101/121 Wave of Fog
86/101/121 Sleep, Steal Memory

*Vampires can sprint in human form without Stamina Loss.

The Carpathian vampire is the weakest and most common form of these horrid creatures. Carpathian vampires who survive this first stage of vampiric existence become tremendously more powerful than the preceding statistics describe.

The Carpathian vampire is an undead creature who must drink the blood of living characters or animals once per week in order to survive. By day, the vampire appears to be a normal human corpse, although close examination reveals that the body is surprisingly preserved, and that the canine teeth are long and needle-sharp. After sunset, the vampire rises from its resting place to seek fresh blood, appearing as a normal living human with . . . unusual dental work.

Legend has it that vampires maintain a special relationship with certain groups of gypsies, who apparently do not fear and will even aid the creatures.

Vampires can move (or be blocked from moving) in several special ways:

1) The creature can make itself infinitely thin, so as to bypass normal or even sealed doors or windows.

2) The creature can climb even sheer walls as if it were a spider, at a rate of 20 feet per round.

3) Along with movement advantages, the common vampire has one movement weakness: it cannot cross running water on foot, as, for example, over a footbridge.

The Carpathian vampire makes 2 attacks per round, using its Evil Way Disciplines, melee attacks, or both. In melee, the vampire's unarmed attacks have Strike Rank 4 because of its tremendous strength.

In addition to its normal Evil Way Disciplines, the vampire can use an expanded form of the Swarm Discipline, creating a swarm of rats or bats instead of smaller animals.

These attacks, however, are far less dreaded than the vampire's most famous weapon: its blood drain. Biting the neck of a sleeping character, the vampire drains 1D10 Current Stamina per minute. When using the blood drain on a PC, the vampire will drink for 1D10 minutes, or as you, the CM, judge to be effective for the scenario.

The blood is drained from a major artery; therefore, the first bite causes the loss of 10 Wound Boxes, but the victim suffers no continual Stamina drain (the vampire treats the wound itself to keep the character—its supply of blood—alive). The character doesn't lose any more Wound Boxes from subsequent bites, unless he has healed back to within 10 boxes of full recovery. Any time he is bitten, the PC immediately loses enough boxes to take him back to 10 Wound Boxes lost.

For example, a character with 35 boxes, who has previously taken 6 wounds (and thus has 29 boxes left), is bitten by a vampire. He drops to 19 boxes. Assuming he has time to heal up to 28 boxes, he is bitten again. This bite drops him down to 25 boxes, 10 less than his fully healed total of 35. If he only had 25 or fewer boxes left when bitten the second time, he would have taken no additional damage.

A character who dies from a vampire bite becomes a vampire 1D10 weeks after burial.

Vampires suffer Stamina Loss from physical damage, but they ignore wounds. Vampires nearing zero (0) Current Stamina for any reason usually change to mist or fog and flee to their grave; vampires actually forced to zero (0) Current Stamina automatically turn to mist or fog and flee to their grave. There they regenerate all lost Stamina within 24 hours.

Vampires have the following additional characteristics and limitations which may help SAVE envoys recognize and locate them:

1) The vampire casts no reflection in a mirror, and cannot be photographed. The common vampire becomes violently upset in the presence of a mirror, and attempts to break it.

2) During daylight hours, the Carpathian vampire must rest in a bed of earth from its native land (usually soil from its grave) in a place totally void of sunlight, typically in a tomb or coffin.

Once characters have found a vampire, their troubles are usually just beginning. Still there are several effective measures they can use, should they be unfortunate enough to encounter an angry vampire spoiling for a fight:

1) The common vampire can be turned aside by garlic, wolvesbane, or any form of cross. As CM, you must make a General Willpower Check when the vampire confronts these items: if you fail, it flees; if you succeed, it tries to move around the item.

2) Characters can immobilize a vampire by driving a wooden stake through its heart.

If characters are clever and lucky enough to corner or immobilize a vampire, they can destroy it by one of the following methods:

2a) The Carpathian vampire is destroyed if exposed to sunlight for 1 minute or more. During this time of exposure the creature can do nothing except assume

its fog/mist form and try to flee.

2b) Once a vampire is immobilized, characters can destroy it by cutting off its head and stuffing its mouth with garlic.

2c) An immobilized vampire can be destroyed when placed under running water for 1 minute or more.

WATER HORSE (Eac Uisge)

AGL: (75 + 2D10) or 90
DEX: N/A
PCN: (45 + 2D10) or 60
PER: N/A
STA: (110 + 2D10) or 125
STR: (110 + 2D10) or 125
WPR: (60 + 2D10) or 75
EWS: (110 + 2D10) or 125
ATT: 1; (95 + 2D10) or 110
SR: 5
WB: 70
Fear: -20
MV: 300' (L); 300' (W)
Type: Servitor, Independent
Class:C
Disciplines:
98/113/133 Change Self
98/113/133 Raise Waves
86/101/121 Halt

A water horse (or *Eac Uisge*) comes out of the sea at the bidding of another creature, usually to carry the creature across or through a body of water. The water horse can safely carry any non-breathing creature through the water. It delights in watching air-breathing beings drown.

When it first emerges from the water, the Eac Uisge appears to be a rotting, water-logged black horse; its hollow eye-sockets are filled by blue flame, and its mane and tail are made of seaweed. Once it delivers its burden to land, however, the water horse uses its Changes Self Discipline to change into a beautiful white horse, and grazes along the shore

in search of a rider.

The water horse allows any rider to mount it. Once the rider is on its back, however, it uses Halt to secure the rider in place and heads for the sea. As soon as its hooves touch the water, it shows its true form. The unfortunate rider must stay on the horse until the Halt Discipline ceases; then he may try to swim toward shore, although the water horse will attack him while he swims.

Water horses tend to use the Raise Waves Discipline to create waves and capsize small boats whenever the chance arises.

A water horse has no immunities to any form of attack; unless attacked by fire, it heals and regenerates at the normal rates. If it suffers fire damage, however, the creature rehabilitates only 1 Current Stamina lost to fire per day.

WEREJAGUAR

AGL: (90 + 2D10) or 105
DEX: N/A
PCN: (75 + 2D10) or 90
PER: N/A
STA: (45 + 2D10) or 60
STR: (45 + 2D10) or 60
WPR: (30 + 2D10) or 45
EWS: N/A
ATT: 3; (70 + 2D10) or 85
SR: 4
WB: 35 only to obsidian weapons
Fear: -35
MV: 225' (L); 60' (W)
Type: Servitor, Independent
Class: C
Disciplines: None

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

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

of a human and a great cat.

The origins of the werejaguar are strange indeed. Some of the ancient Mexican Indian cultures practiced a form of human sacrifice in which the hearts were taken from the sacrificial victims; the hearts were then offered to the deity for whom the ceremony was performed. After this brutal ceremony, the bodies of the victims were discarded.

At this point, the onaqui (p. 228) stepped in. This evil creature took the bodies of the sacrificial victims, animated them, and transformed them into werejaguars. The process by which the werejaguars "came to life" is mysterious, but is different from the Evil Way Discipline Animation of the Dead. Unlike the animated dead or the zombie, the werejaguar has a very high Perception Score. The fact that it's dead doesn't mean it doesn't notice things.

The werejaguar is a deadly fighter that is able to claw with each forepaw and bite in a single round for a total of 3 attacks.

The werejaguar suffers Stamina Loss when struck in combat, but does not take wounds from normal weapons. Unlike the werewolf, the werejaguar regenerates Stamina at a normal rate. Weapons made of obsidian (a hard volcanic glass), however, inflict normal wounds, and a Called Shot to the chest of the jaguar while using an obsidian weapon kills the creature instantly.

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

The werewolf is a creature of the Unknown that appears in human form by choice most of the time, but can instantly change from human to wolf (or back again) at will. Werewolves can be attacked normally while in human form.

All werewolves attack each round by raking twice with their claws and biting. Treat these attacks as armed combat. The werewolf must taste human blood at least 3 times per month, and most werewolves in wolf form can be destroyed if shot with a silver bullet, regardless of the seriousness of the wound.

While in wolf form, the werewolf appears faintly human; the face resembles that of a man or woman, but the eyes glow a bloody red. The werewolf has a Dexterity Score of about 30; it can grasp objects in its hand-like forepaws.

WEREWOLF

AGL: (70 + 2D10) or 85; *
DEX: (15 + 2D10) or 30; *
PCN :(70 + 2D10) or 85; *
PER: N/A; *
STA: (55 + 2D10) or 70; *
STR: (70 + 2D10) or 85; *
WPR: (40 + 2D10) or 55
EWS: (80 + 2D10) or 95
ATT: 3; (70 + 2D10) or 85; *
SR: 4
WB: N/A or *
Fear: -40
MV: 225' (L) or *
Type: Master, Independent, Servitor
Class:C
Disciplines:
Automatic Change Self
*As a character when in human form.

WEREWOLF (LOUP GAROU)

AGL: (75 + 2D10) or 90
DEX: N/A; (15 + 2D10) or 30*
PCN: (75 + 2D10) or 90
PER: N/A; (90 + 2D10) or 105*
STA: (60 + 2D10) or 75
STR: (69 + 2D10) or 75
WPR: (45 + 2D10) or 60
EWS: (105 + 2D10) or 120
ATT: 3; (75 + 2D10) or 90
SR: 5
WB: N/A
Fear: -40
MV: 250' (L)
Type: Independent
Class:C
Disciplines:

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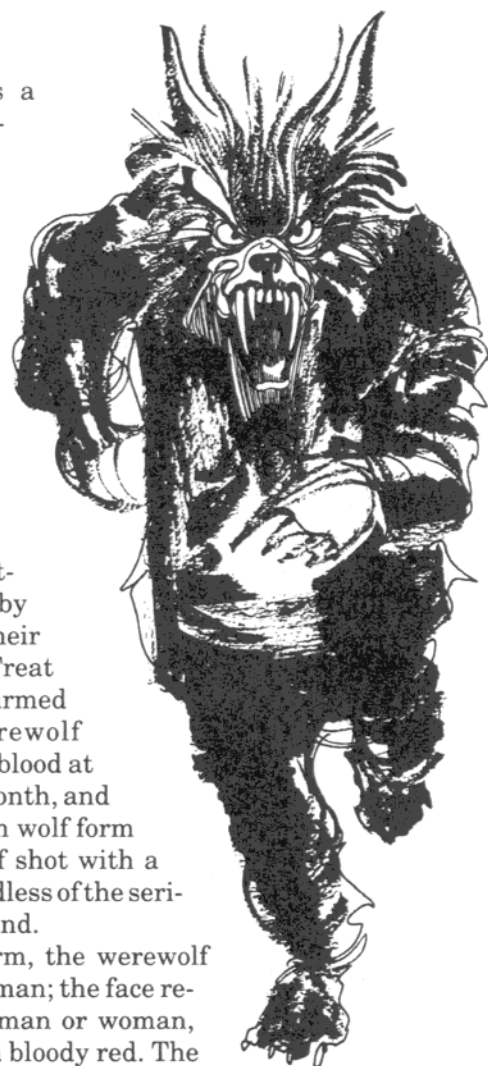
Automatic Change Self (limited)
85/100/120 Teleport
* in human form.

The loup garou is a type of werewolf found only in large cities. It is exceptionally beautiful in human form, can change to wolf form at will, and can use Evil Way Disciplines. There, however, the resemblance ends, for the loup garou is a highly unusual creature.

It is hard to tell how long this creature has lived as a neighbor to its human enemies. Accounts dating as far back as ancient Athens tell of wolf-like creatures prowling the city streets. Even today, people vanish without a trace in places such as New York, London, Tokyo, or Moscow: it's an everyday event in city life, but who can know for sure whether those disappearances were accident . . . or design?

The loup garou has lived beside man from generation to generation, perhaps because its special form of lycanthropy is inherited. Since the condition runs in the family, the loup garou hunts in packs of 1D10: female and young loup garou have the same statistics as adult males when in wolf form.

As a rule, the loup garou keeps two dwellings in the city: one is a house or apartment, where it lives and receives guests while in human form; the other is its lair, which may be in an abandoned building, or in the sewers or subway tunnels beneath the streets. Within the lair are hidden a group of wolf pelts—one for each member of the loup garou pack. These pelts are quite normal: they might be used to make a coat or a rug for a living room or den. They are, however, the key to the creature's mystery, and to its destruction.

When the pack chooses to hunt (which must be once a month, and can be at any time except that of a full or new moon), the loup garou enter their lair, and each wraps itself in one of the hidden wolfskins. The creatures then use their automatic and unique version of Change Self to cause a great, searing heat (said to be quite painful to the creature), which fuses the pelts to their bodies and changes them to wolf form. Now in their "wolf's clothing," they take up their hunt.

The loup garou does not take wounds, but can suffer Stamina Loss: when it falls below 1/2 its original Stamina, it uses its Teleport Discipline to return at once to the lair, where it regenerates 1D10 Stamina per round—the standard rate for werewolves.

Unlike most other werewolves, the loup garou is absolutely unharmed by silver; the creature is strangely proud of this invulnerability because it

believes that this proves it is superior to other werewolf types. The loup garou often wears silver jewelry as a form of wordless boasting while in human form.

The loup garou can be destroyed, however, by indirect means. The lair must be found while the creature is in human form, and salt must be sprinkled on the inside of the skins. When the creature puts on the skin to begin its transformation into wolf form, the searing pain of its Change Self Discipline does not cease and the creature dies in agony, vanishing at death and leaving only the pelt behind.

Even if the loup garou is not being particularly careful, you, the CM, make a General Perception Check with a -60 modifier for the creature to discover whether the inside of its wolfskin has been laced with salt. If it discovers "foul play," it must find a new wolfskin before it can transform for the hunt.

YETI

AGL: (60 + 2D10) or 75
DEX: (75 + 2D10) or 90
PCN: (45 + 2D10) or 60
PER: (60 + 2D10) or 75
STA: (90 + 2D10) or 105
STR: (120 + 2D10) or 135
WPR: (125 + 2D10) or 140
EWS: (115 + 2D10) or 130
ATT: 1; (90 + 2D10) or 105
SR: 4
WB: 30
Fear: -15
MV: 345' (L)
Type: Independent
Class: C
Disciplines:
93/108/128 Fleshcrawl
Automatic Change Weather, Shake the Earth
105/120/140 Dreamsend
83/98/118 Throw Voice
98/113/133 Blur Vision

A yeti is the evil, corporeal spirit of a lonely hermit, who realized too late his desire for companionship. Preferring to dwell in high, cold places (especially the Himalaya Mountains), the yeti lives at the edges of civilization. It longs for company, but fears that its horrid appearance would frighten any humans with whom it came in contact. And for good reason—its long isolation has made it monstrous: it enjoys causing innocent people pain, telling itself that it only repays the pain people cause it by leaving it alone in the mountains.

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The yeti looks like a very old man, and has open sores on its face. It is covered with a white fur that might be taken for gray hair and beard. Anyone who touches the fur, however, will note that it resembles a dog's coat more than human hair. The yeti has long, ivory claws which resemble unkempt fingernails. It is very large, nearly 7 feet tall, and weighs close to 300 pounds.

The yeti has remarkable speed and keen eyesight. It moves silently over snow and rocks, and spends much of its time high above a mountain village, simply watching the inhabitants and longing for companionship.

The yeti often follows women travelers who are entering isolated sections of the mountains it inhabits. At first, it is content to follow at a respectable distance, remaining unseen and unheard. After two days of travel, however, its loneliness begins to tell. It uses Fleshcrawl to make one of the women resemble a yeti. This discipline use is special in that the Fleshcrawl never progresses faster than one stage

per day, regardless of the result specified by the discipline's description. (SAVE theorizes from this that there must exist female yeti who have a low EWS.)

At some time during this process, the yeti uses Change Weather to create a howling snow-storm that immobilizes the party. This storm continues for several days, and is so fierce that travel is not possible without extreme personal risk. (If the party attempts travel, each member must make a Luck Check each hour. Failure indicates an accident such as falling from a cliff, where the character takes catastrophic damage.) During the storm, the yeti finds a place to make a den, usually about 10 miles from where the party is isolated. It decorates this den, sparsely but tastefully, as if it had been living in it for quite some time.

While the party cannot move, the yeti uses Dreamsend on the woman who is growing the fur. On the first night, she dreams that one of her companions is trying to kill her; on the second night, she dreams that another is attempting to harm her; and so on until the party is ready to leave.

Finally, after the woman has dreamed that most of her companions are attempting to harm her, the yeti lets the storm die down and the party finds itself able to move. The yeti then uses its Shake the Earth Discipline to cause an avalanche (every player must check against catastrophic damage—Target#: 100, SR: 8). During the confusion, the yeti runs from its hiding place at top speed, uses Blur Vision on everyone nearby, and takes the chosen woman to the den it prepared. It binds the woman securely, then returns to the vicinity of the party and uses Throw Voice to mislead pursuit. It tries to kill any lone character searching for the woman.

During the days that follow, the yeti does its best to impress the woman with its friendliness, offering her shelter, meals, and warmth. It often ventures forth in search of party members, slaying them however it can (if the woman's player makes a successful General Perception Check after a member of the party has been slain, the woman might notice something peculiar about the meat the yeti serves her).

If the woman tries to escape, the yeti captures her and returns her to the den twice, warning her sternly against leaving. If there is a third escape attempt, the yeti, in a fit of fury, attempts to slay the woman.

A yeti has 9 lives. Most yetis have used only 2 or 3 of these lives (CM's discretion). The creature returns to life 1D10 hours after it is slain. It stays dead the ninth time it is killed.

Zombies and Animated Corpses

AGL: (15 + 2D10) or 30
DEX: (15 + 2D10) or 30
PCN: (2D10) or 15
PER: N/A
STA: (60 + 2D10) or 75
STR: (60 + 2D10) or 75
WPR: N/A
EWS: N/A
ATT: 1; (40 + 2D10) or 55
SR: 0 or as per weapon
WB: N/A
Fear: -40
MV: 45' (L); 10' (W)
Type: Servitor
Class:C
Disciplines: None

Zombies are corpses, animated to serve a user of the Evil Way. There are two known varieties of zombies: simple animated corpses, and true zombies.

Animated corpses and true zombies both look exactly like the corpses from which they are created, and will be in whatever state the corpse was at the time of animation.

All attacks by zombies of both types are unarmed attacks (SR: 1), unless, of course, the zombies carry weapons. They can use melee weapons of any type, but cannot use missile weapons. They always lose Initiative to characters in any combat. All attacks are made at their Attack Score.Animated Corpse

The simple animated corpse is called forth by means of the Evil Way Discipline Animation of the Dead. The actions of the animated corpse are very limited, requiring constant direction from the creature animating it.

Any type of bullet put squarely through the front of an animated corpse's forehead destroys the creature, regardless of its Current Stamina. (This can only be done by a Called Shot; a shotgun will not do the trick.) Otherwise, animated corpses suffer Stamina Loss from attacks of all types, but never suffer wounds. Animated corpses reduced to zero (0) Current Stamina spend 1D10 rounds regenerating Stamina, then begin full activity again with Current Stamina equal to their original Stamina.

Animated corpses may be torn apart, but each part of the animated corpse will continue to attack and move as a separate creature. Each will have a Stamina equal to the Current Stamina of the fully animated corpse immediately before the limb or part was torn from the body. Individual parts do not lose Current

Stamina, and will not stop attacking until a bullet is put through the head of the corpse.

Zombie

True zombies are animated corpses, who can do a single complex task and then return to the being that animated them. True zombies can travel great distances, seek out their victim, perform the task (usually murder), and return, taking pains not to be followed.

True zombies are also different from animated corpses in two other ways:

1) A true zombie's pieces do not continue to attack separately.

2) A true zombie can be destroyed only by filling its mouth with salt and sewing shut the lips, or by turning the zombie to face an ocean or sea within clear visibility. In such cases, the zombie is destroyed immediately, regardless of Current Stamina. If a true zombie just happens to have no lips, wiring shut the jaws works just as well.

Animal Zombie (Tupilaq)

NOTE: *See description for explanation of statistics.*
AGL: -30
DEX: -30
PCN: -15
PER: N/A
STA: +15
STR: +15
WPR: N/A
EWS: N/A
ATT: 1; -15*
SR: *
WB: N/A
Fear: -25
MV: -30' (L); -50' (A); -15' (W)
Type: Servitor
Class:C
Disciplines: None
* as animal from which it is formed.

The tupilaq is the corpse of an animal that has been animated to serve a user of the Evil Way. Like the human zombie, there are two varieties of tupilaq: the common and the true tupilaq.

Both forms of tupilaq appear to be the rotting remains of the animals they are created from. The statistics for tupilaqs are related to the statistics of the animals in life. The statistics are determined depending on the parts of the creature used: STR = arms or forelegs; DEX = paws, claws, or hands; AGL = hind legs; PCN = head; STA = torso. Note that the statistics for this creature are presented as modifiers; add or subtract the appropriate number from the

animals' normal statistics. However, no Ability Score can be higher than 100 or lower than 5.

Tupilaqs do not automatically lose Initiative to PCs. They never take wounds, but do lose Stamina normally; 1D10 rounds after Current Stamina reaches zero (0), tupilaqs recover all Stamina and continue to attack.

Tupilaqs resemble zombies in all other respects.

Common Tupilaq

Any creature that has the Animation of the Dead Discipline can create a common tupilaq. The creator of the common tupilaq must provide constant direction for it by maintaining visual contact. Even then, the common tupilaq can perform only simple actions, such as those of an animated corpse.

A common tupilaq may be destroyed by any character making a successful Called Shot to its head with a gun or bow.

True Tupilaq

The true tupilaq can only be created by the greater zombie master. It is often a combination of the parts of different animals. For example, the greater zombie master delights in sewing the wings of a raven onto a small monkey's back. The true tupilaq possess the attributes and abilities of the parts of the animals it possesses. No tupilaq can possess attributes which allow it to move on land, water, *and* in the air; it might move in two of these elements, but never all three.

The true tupilaq can perform complex actions which its creator can express in 25 words or less. When not in service to its Master, it "grazes" in the nearby countryside, mindlessly attacking lone people. The true tupilaq never grazes further than 100 miles away from its Master.

True tupilaqs can be destroyed by filling their mouths with salt and wiring their jaws shut.

LESSER ZOMBIE MASTER
[DRUJ NASU]

AGL: (2D10) or 15
DEX: (2D10) or 15
PCN: (50 + 2D10) or 65
PER: (50 + 2D10) or 65
STA: (115 + 2D10) or 130
STR: (70 + 2D10) or 85
WPR: (70 + 2D10) or 85
EWS: (120 + 2D10) or 135
ATT: 1; (35 + 2D10) or 50
SR: 1
WB: N/A
Fear: -25
MV: 15' (L); 225' (A)

Type: Master
Class: C
Disciplines:
81/96/116 Summon, Swarm, Telepathy
103/118/138 Animation of the Dead, Deadly Remains
Automatic Change Self

In life, a *Druj Nasu* was a person who sought power for the sheer joy of ordering others about. Without exception, those around the Druj Nasu thought of it as a petty tyrant, and no one willingly associated with it at all.

All Druj Nasu eventually turned to an agent of the Evil Way to gain the power they desired so much. This agent was usually the deceiver, who promised the foolish individual "power beyond his wildest dreams" in return for some act of evil, often murdering another person and delivering the victim's head and hands as proof of the deed. The deceiver stores these in some place of importance to the murder victim, such as an unregistered safety deposit box or a place of refuge.

What the deceiver purposefully neglected to point out, however, was that the lucky fellow would be dead when he received his power. After the soon-to-be Druj Nasu completes the evil deed, the deceiver always arranges for his murder, along with the removal of his head and hands.

The deceiver then delivers the "power beyond his wildest dreams" to the power-hungry individual in the form of its listed Evil Way Disciplines.

The lesser zombie master appears as a headless, handless, decaying corpse. It is seldom found in a graveyard; rather, the corpse turns up in a lake, under a bridge, alongside a deserted country lane, or in some other place where a murderer might abandon his victim.

After the local authorities take the Druj Nasu's body to the morgue or cemetery, it uses its Animation of the Dead Discipline to animate as many of the other corpses in the place as it can. It then leads its dead minions to a place of seclusion, from where it wages a campaign of death and destruction. As its servants murder more victims, the Druj Nasu animates those corpses, thereby continuing to build an army of dead followers to satisfy its desire for power.

Because it must keep its servants in sight on their missions of destruction, the Druj Nasu always accompanies them in the form of a large fly. When its animated dead enter combat, the druj nasu uses its Swarm Discipline to create a swarm of flies. The purpose of the swarm is two-fold: to confuse and

distract the victims, and to disguise the presence of the druj nasu in fly form. Although the swarm is vulnerable to pesticides, the Druj Nasu itself is immune to these chemical poisons.

SAVE has accounts on record of whole villages in isolated areas being wiped out by such attacks. In more populated areas, attacks of the Druj Nasu and his servants are usually blamed on gang violence, rioting, or even a mysterious outbreak of disease.

A lesser zombie master rarely attacks those who wander near its stronghold, fearing that doing so would call attention to its secret base. Instead, it attempts to discourage the visitors by summoning as many rats as possible. If the visitors persist, it uses Swarm to attack them with a number of biting flies. Visitors braving both flies and rats find themselves thinking that nothing here is interesting enough to brave dealing with the carrion and rats; of course, the zombie master is using Telepathic Sending to make them believe that their lack of interest is their own idea. Visitors who still persist are rewarded by finding a mound of corpses, at the bottom of which is the zombie master himself.

The lesser zombie master animates these corpses as soon as it appears the visitors have let down their guard. Because it has no hands or head, the zombie master avoids making physical attacks. Instead, it lies still, hoping to pass for a disguised corpse. If anyone touches it, the druj causes a swarm of flies to issue from its body and attack. If attacked, it fights back by kicking and by beating with its arms.

Clever explorers may find the lack of odor about the lesser zombie master curious, since its body so closely resembles a decaying corpse. It is impossible to inflict a wound on this creature. Like normal zombies, it regenerates all Stamina 1D10 rounds after being reduced to a Current Stamina of zero (0). The only way to destroy the Druj Nasu is to find its head and hands, place them with the body, and burn the remains. Otherwise, a Druj Nasu that has been reduced to zero (0) Current Stamina "plays dead," waiting until its tormentors are out of sight before rebuilding its dominion.

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THE GREATER ZOMBIE MASTER

AGL: 28
DEX: 26
PCN: 88
PER: 46
STA: 139
STR: 105
WPR: 136
EWS: 150
ATT: 1; 68
SR: 3
WB: N/A
Fear: -25
MV: 65' (L); 250' (A); 95' (W)
Type: Master
Class:C
Disciplines:
165 Chill
115 Summon, Swarm, Telepathy
146 Deadly Remains
Automatic: Animation of the Dead, Change Self, Unique Create Tupilac, Unique Create Zombie
145 Dreamsend, Influence, Steal Memory
109 Teleport, Time Stop
129 Purified Shell, Total Illusion
NOTE: The greater zombie master is at Master Level in all his disciplines.

If a lesser zombie master is a scar upon humanity, this single creature is a blight upon its very soul. Not satisfied simply to dominate the dead, the greater zombie master is determined to force all men to bow to the great evil it represents.

Like its lesser counterpart, this creature made a contract with the deceiver and was double-crossed. But while the Druj Nasu cursed its fate, the greater zombie master raised the stumps of its arms to the sky in celebration of its newly found powers. It is so cunning and evil that it somehow made a further deal with that most powerful creature.

Although little is known about the whereabouts of the greater zombie master, SAVE has reports on file which seem to indicate that an uneasy alliance has grown between this creature and the deceiver. It appears that the deceiver has agreed to keep the zombie master's head and hands in a secure place, away from the prying eyes of SAVE envoys, in return for its promise not to harass the deceiver. Such an alliance casts a dark shadow indeed over mankind's future—unless, as is often the case with creatures, neither holds to its promise.

Like a Druj Nasu, the greater zombie master normally appears as a headless, handless corpse. It can also Change Self into the form of any reptile, a normal human being, or any insect. On the other hand, the greater zombie master might choose to be invisible and not appear at all. In any guise, this creature smells ever so slightly of rotting fish. It sometimes perfumes itself heavily to mask the odor.

The greater zombie master prefers to use subtle methods to achieve its ends. A Druj Nasu uses secrecy and isolation to hide its stronghold; the greater zombie master uses trickery and illusion.

The last confirmed incident involving this creature reflects both its cleverness and its terrible purpose. It moved into a wealthy area of a small island-nation in the Caribbean, disguised as a rich foreign businessman by use of its Change Self Discipline. Many of its neighbors were high-placed government officials, and the creature hosted parties at its mansion to earn their trust.

Soon the greater zombie master was invited to stay a while at the presidential palace. It wasted no time executing its foul plan. Within three weeks, it used Influence to persuade the president to name it a top advisor, used Dreamsend and Steal Memory to drive the poor man insane, used Time Stop on election day while it stuffed ballot boxes to win the presidential election, and began a reign of terror unequaled in history. The palace was guarded by the corpses of those who died in its prisons; the new "president" slipped into the chambers of advisors in the guise of a snake or beetle to spy on them, turned invisible to arrange the mysterious deaths of those opposing his reign, and basked in the sun atop the presidential palace, disguised as a pet iguana.

SAVE was finally able to bring this reign of terror to an end by persuading the government of a larger nation to invade the island with its military personnel. Strangely, the invasion met little resistance: the troops came in with tanks and helicopters, but met only a handful of soldiers. They found the streets littered with corpses, many of which were months dead. They found soldiers who were chilled by a flock of vultures, vultures that still flew in circles above the dark, foul-smelling presidential palace. The "president," however, was nowhere to be found. Perhaps he had more evil things to do elsewhere, and was not ready to bring his true nature to light.

What happened to the greater zombie master, no one knows. Perhaps it escaped using Teleport, or perhaps it slipped out during a Time Stop. SAVE is certain only that it escaped. Meanwhile, the search for its head and hands continues, for it should be susceptible to destruction like a Druj Nasu, but only after these are found.

HOW TO USE THIS BOOK

The rules of Chill are like a language. The ideas that follow will teach key words and phrases to those whose characters journey to a place where fear and terror are customary.

A Note on Language

For the sake of convenience, the male gender is used as a neuter term throughout this product. This does not imply any chauvinism on our part: it simply takes up less space, and makes for much smoother reading.

Standard Terms

An action is what a PC or NPC does during a round of combat. PCs and NPCs can have more than one action per round.

The Art is the ability to perceive or use the energies/forces of the Unknown, and includes the Evil Way. All forms of the Art are known as Disciplines.

Attacks (ATT) only apply to creatures and animals. This is the number of attacks an animal or creature can make in one round.

Basic Abilities represent PC, NPC, animal, and creature characteristics. The Basic Abilities are: Agility (AGL), Dexterity (DEX), Luck (LCK), Perception (PCN), Personality (PER), Stamina (STA), Strength (STR) and Willpower (WPR). The lowest Score a human can have in any Ability is 10; the highest possible Score is 90. Some creatures have scores which exceed those of normal humans. Neither creatures nor animals have a LCK Score, animals have no PER Score, and some creatures and animals have no DEX Score.

A **Called Shot** allows an individual to specify an exact target (the left hand, the head, etc.) in exchange for cutting his Target Number in half.

Character Insight Points (CIPs) are what characters gain after successfully completing SAVE missions. A player creates a character from a pool of 100 CIPs.

The **Chill Master (CM)** is the person who runs the game. The CM tells the players what's happening in the scenario and acts as the eyes, ears, and other senses of the PCs. He plays the part of all NPCs and creatures, and serves as the referee.

A Chill scenario details the SAVE mission that the PCs undertake, and is written for the CM's eyes only. Each scenario is divided into encounters. Within each encounter, blocks of italicized text are read aloud to the players, and normal text is read silently by the CM. Text that is in bold italic is also read silently by the CM, and is meant to refer him to another section or encounter.

Classes apply to creatures only. The three classes of creatures are:
CORPOREAL (C): those that have a physical form,
INCORPOREAL (I): those that have no physical form or substance, and
GASEOUS FORM (G): those that have no solid physical form, but exist in a form that can easily disperse.

Creatures are entities from the Unknown that characters are pitted against during a SAVE mission. Creatures are role-played by the CM.

The dice used in Chill are ten-sided dice (D10). The abbreviation D means die or dice. 1D10 means roll one ten-sided die, 2D10 means rolls two ten-sided dice, etc. A roll of "0" on a ten-sided die is read as "10."

A notation of 1D5 indicates the following:

Roll 1D10	Result
1-2	1
3-4	2
5-6	3
7-8	4
9-10	5

The notation D% indicates that a percent roll is to be made using 2D10; one die represents the tens digit, and the other die represents the ones (two "0s" are read as "100"). Which die represents which digit is decided by the person rolling the dice before the beginning of the game. For example: a player is making a percent roll using one red ten-sided die and one blue ten-sided die. Before the scenario begins, he declares that the blue die would be his tens die. He rolls a "2" on the blue die, and a "5" on the red die, which results in a roll of "25."

Disciplines are forms of the Art, including the Evil Way. Characters use Art Disciplines, and creatures use Evil Way Disciplines. The names of Disciplines appear in italic type throughout the text.

Disciplines of the Art are grouped into schools as follows:

•**Communicative Disciplines** deal with sending and receiving messages in ways other than those normally used by human beings,

•**Incorporeal Disciplines** allow a character to communicate with, meet, and combat creatures on another plane,

•**Protective Disciplines** protect characters from the Unknown and the Evil Way, and

•**Restorative Disciplines** heal characters, restore Stamina, and sometimes allow a character to attempt otherwise-impossible feats of strength.

Disciplines of the Evil Way are grouped into schools as follows:

•**Communicative Disciplines** deal with sending and receiving messages in ways other than those normally used by human beings,

•**Distortive Disciplines** warp reality,

•**Elemental Disciplines** affect the outdoors and other forces of nature,

•**Mental Disciplines** directly affect the victim's mind, and

•**Sensory Disciplines** directly affect the victim's senses.

Edges and Drawbacks are personal advantages and disadvantages which characters may possess.

The Evil Way is a branch of the Art that creatures use.

An **Evil Way Score (EWS)** applies to creatures only, and is used to figure the base chance of success when using Evil Way Disciplines. The EWS is added to the appropriate Ability Score, and the total is divided by 3. This number is the base chance that the creature has when using its Evil Way Disciplines.

Fear is the modifier used when a character comes into contact with a creature or animal. The Fear modifier is applied to the character's Current Willpower when making a Fear Check.

A **Fear Check** is a Specific Check required of any character that meets or senses creatures of the Unknown. In some cases, characters must also make a Fear Check when they meet animals. Fear Checks are always rolled against a character's Current Willpower Score. A Fear Check is made at the instant it is required, regardless of the sequence of play.

Game time is what the CM keeps track of when the characters are doing any game-related. Game time is measured by a precise unit called the round. One round equals 5 seconds of game time, and, within a round, each individual is allowed one or more actions.

A General Check is the act of rolling a percent and comparing the number rolled to the Target Number. As with all checks, a player (or the CM) is only successful if the number rolled is equal to or less than the Target Number.

The Known pertains to the everyday world we live in.

Melee Combat is another name for hand-to-hand fighting, with or without weapons.

Missile Combat is attacking with an object that is thrown or fired at a target.

Movement (MV) is how far an individual can move in one round. Rates are given for movement on land (L), in the air (A), and in water (W). Some creatures move incorporeally (I). This means the creature has no physical form, and can therefore move anywhere—on land, in the air, or under water—at the rate shown. Incorporeal creatures can also move through solid matter without penalty.

Non-player characters (NPCs) are those individuals that the PCs meet during a SAVE mission. All NPCs are played by the CM, and can be humans, creatures, or animals.

Player characters (PCs) are those individuals who undertake SAVE missions. PCs are also referred to as characters, SAVE members, SAVE envoys, or just envoys. Collectively, the PCs are sometimes referred to as the group or the party.

Pulling a Punch is what an individual does when he wishes to limit his attack. He does this by voluntarily lowering his weapon's Strike Rank by any amount he wishes.

Sensing the Unknown is the Score a character uses to find out if someone or something from the Unknown is nearby.

Skills represent specific proficiencies that characters may learn. Skills have scores as do Basic Abilities, but the lowest score a human can have in any skill is 25; the highest possible score is 140. Players use characters' skills at specific levels as follows:

Student (S): The level at which a character starts using a skill.

The player adds 15 points to his character's base score for that skill.

Teacher (T): The player may add an additional 15 points to his character's base score for that skill.

Master (M): The player may add an additional 20 points to his character's base score for that skill.

Societas Argenti Viae Eternitata (SAVE) is a secret organization dedicated to protecting the Known world from creatures of the Unknown.

A Specific Check is the act of rolling a percent and comparing the number rolled to the Target Number. A Specific Check is made when a specific result is needed (for instance, determining the amount of damage the creature took from a gunshot, or how much information the party acquired from an investigation). As with all checks, a player (or the CM) is only successful if the number rolled is equal to or less than the Target Number. The degree of success is determined as follows:

L result—is any roll equal to or within 10% of the Target Number. This indicates low success. The individual barely succeeds at what he is attempting to do.

M result— is any roll higher than half of the Target Number that isn't already an L result. This indicates mediu success. The individual has less-than-average success at what he is attempting to do.

H result— is any roll equal to or lower than half of the Target Number that isn't already a C result. This indicates high success. The individual has average or above-average success at what he is attempting to do.

C result— is any roll between 1 and 10% of the Target Number. This indicates colossal success. The individual does exactly what he is attempting to do, right down to the last detail.

K result— is determined when the target of the action can be knocked back (a Knockdown).

A **Strike Rank (SR)** determines the range of damage a particular weapon is capable of. Every weapon (including fists, claws, etc.) has a Strike Rank. In creature and animal statistics, this represents an animal's or creature's normal attack.

A **Surprise Check** is a General Check used to determine whether a character can respond immediately to an unexpected attack or situation. A Surprise Check is made at the instant it is required, and is always rolled against a character's Perception Score.

The **Target Number (Target# or T#)** is the number which is ultimately rolled against in a given check. This number may be a Basic Ability, Discipline, or skill score, either with or without modifiers.

Types apply to creatures only. The three types of creatures are:
Masters: those that may have other creatures serving them,
Independents: those that usually do not serve other creatures, and that generally do not have other creatures as servants, and
Servitors: those that normally serve more-powerful creatures.

The Unknown is the "dimension" where creatures come from, and pertains to that which cannot be explained in terms of the everyday world.

Unskilled Melee Score is used when a character must fight someone or something hand-to-hand and has no appropriate skill to use.

Wound Boxes (WB) are used to determine the amount of damage that an individual can take before dying. The number of Wound Boxes is determined by adding the STR and STA scores and dividing the result by 4. The maximum number of Wound Boxes a character can have is 45; the maximum number of Wound Boxes an animal or creature can have is 70.

ABBREVIATIONS

A	Air
AGL	Agility
ATT	Attack(s)
CIP(s)	Character Insight Point(s)
CM	Chill Master
C	Corporeal
D%	Percent roll
D10	Ten-sided die
DEX	Dexterity
EWS	Evil Way Score
G	Gaseous
I	Incorporeal
L	Land
LCK	Luck
M	Master
MV	Movement
NPC(s)	Non-player character(s)
PCN	Perception
PER	Personality
PC(s)	Player character(s)
rnd	Round
SAVE	Societas Argenti Viae Eternitata
STA	Stamina
STR	Strength
SR	Strike Rank
S	Student
T#,	Target# Target Number
T	Teacher
W	Water
WPR	Willpower
WB(s)	Wound Box(es)
Wnd(s)	Wound(s)

SPECIFIC CHECK RESULTS

L	Low result
M	Medium result
H	High result
C	Colossal result
K	Knockdown result

RESULT TABLE

IF YOU FEEL THAT THE SYSTEM USED TO DETERMINE THE RESULTS OF SPECIFIC CHECKS IS EITHER TOO COMPLICATED OR TOO TIME CONSUMING, THE FOLLOWING TABLE PROVIDES THE RANGES FOR EVERY LETTER RESULT FOR EACH TARGET NUMBER.

TO USE THIS TABLE, FIND THE T# ON THE LEFT HAND COLUMN LABELED *TARGET#*. ONCE YOU HAVE FOUND YOUR T#, ROLL D%. IF THE DIE ROLL IS GREATER THAN YOUR T#, THE CHECK FAILS. IF THE DIE ROLL IS LESS THAN YOUR T#, LOOK ACROSS THE ROW TO THE RIGHT OF THE T# UNTIL YOU FIND THE RANGE OF NUMBERS THAT INCLUDES YOUR DIE ROLL. THEN LOOK UP TO DETERMINE WHICH RESULT COLUMN THE NUMBER LIES IN. THIS IS THE RESULT OF THE CHECK: C, H, M, OR L. (A KNOCKDOWN RESULT MAY NOW BE CALCULATED BY USING THE GUIDELINES ON P. __XX__.)

NOTES: A ROLL OF 100 (00) IS *ALWAYS* A FAILURE; FOR T#S GREATER THAN 98, A ROLL OF 96-99 IS ALWAYS AN L RESULT.

TARGET NUMBER	"C"	"H"	"M"	"L"
1				1
2			1	2
3		1	2	3
4		1-2	3	4
5		1-2	3-4	5
6		1-3	4-5	6
7		1-3	4-6	7
8		1-4	5-7	8
9		1-4	5-8	9
10	1	2-5	6-9	10
11	1	2-5	6-9	10-11
12	1	2-6	7-10	11-12
13	1	2-6	7-11	12-13
14	1	2-7	8-12	13-14
15	1	2-7	8-13	14-15
16	1	2-8	9-14	15-16
17	1	2-8	9-15	16-17
18	1	2-9	10-16	17-18
19	1	2-9	10-17	18-19
20	1-2	3-10	11-17	18-20
21	1-2	3-10	11-18	19-21
22	1-2	3-11	12-19	20-22
23	1-2	3-11	12-20	21-23
24	1-2	3-12	13-21	22-24
25	1-2	3-12	13-22	23-25
26	1-2	3-13	14-23	24-26
27	1-2	3-13	14-24	25-27
28	1-2	3-14	15-25	26-28
29	1-2	3-14	15-26	27-29
30	1-3	4-15	16-26	27-30
31	1-3	4-15	16-27	28-31
32	1-3	4-16	17-28	29-32
33	1-3	4-16	17-29	30-33
34	1-3	4-17	18-30	31-34
35	1-3	4-17	18-31	32-35
36	1-3	4-18	19-32	33-36
37	1-3	4-18	19-33	34-37
38	1-3	4-19	20-34	35-38
39	1-3	4-19	20-35	36-39
40	1-4	5-20	21-35	36-40
41	1-4	5-20	21-36	37-41
42	1-4	5-21	22-37	38-42
43	1-4	5-21	22-38	39-43
44	1-4	5-22	23-39	40-44
45	1-4	5-22	23-40	41-45
46	1-4	5-23	24-41	42-46
47	1-4	5-23	24-42	43-47
48	1-4	5-24	25-43	44-48
49	1-4	5-24	25-44	45-49
50	1-5	6-25	26-44	45-50
51	1-5	6-25	26-45	46-51
52	1-5	6-26	27-46	47-52
53	1-5	6-26	27-47	48-53
54	1-5	6-27	28-48	49-54
55	1-5	6-27	28-49	50-55
56	1-5	6-28	29-50	51-56
57	1-5	6-28	29-51	52-57
58	1-5	6-29	30-52	53-58
59	1-5	6-29	30-53	54-59
60	1-6	7-30	31-53	54-60
61	1-6	7-30	31-54	55-61
62	1-6	7-31	32-55	56-62
63	1-6	7-31	32-56	57-63
64	1-6	7-32	33-57	58-64
65	1-6	7-32	33-58	59-65
66	1-6	7-33	34-59	60-66
67	1-6	7-33	34-60	61-67

TARGET NUMBER	"C"	"H"	"M"	"L"
68	1-6	7-34	35-61	62-68
69	1-6	7-34	35-62	63-69
70	1-7	8-35	36-62	63-70
71	1-7	8-35	36-63	64-71
72	1-7	8-36	37-64	65-72
73	1-7	8-36	37-65	66-73
74	1-7	8-37	38-66	67-74
75	1-7	8-37	38-67	68-75
76	1-7	8-38	39-68	69-76
77	1-7	8-38	39-69	70-77
78	1-7	8-39	40-70	71-78
79	1-7	8-39	40-71	72-79
80	1-8	9-40	41-71	72-80
81	1-8	9-40	41-72	73-81
82	1-8	9-41	42-73	74-82
83	1-8	9-41	42-74	75-83
84	1-8	9-42	43-75	76-84
85	1-8	9-42	43-76	77-85
86	1-8	9-43	44-77	78-86
87	1-8	9-43	44-78	79-87
88	1-8	9-44	45-79	80-88
89	1-8	9-44	45-80	81-89
90	1-9	10-45	46-80	81-90
91	1-9	10-45	46-81	82-91
92	1-9	10-46	47-82	83-92
93	1-9	10-46	47-83	84-93
94	1-9	10-47	48-84	85-94
95	1-9	10-47	48-85	86-95
96	1-9	10-48	49-86	87-96
97	1-9	10-48	49-87	88-97
98	1-9	10-49	50-88	89-98
99	1-9	10-49	50-89	90-99
100	1-10	11-50	51-89	90-99
101	1-10	11-50	51-90	91-99
102	1-10	11-51	52-91	92-99
103	1-10	11-51	52-92	93-99
104	1-10	11-52	53-93	94-99
105	1-10	11-52	53-94	95-99
106	1-10	11-53	54-95	96-99
107	1-10	11-53	54-95	96-99
108	1-10	11-54	55-95	96-99
109	1-10	11-54	55-95	96-99
110	1-11	12-55	56-95	96-99
111	1-11	12-55	56-95	96-99
112	1-11	12-56	57-95	96-99
113	1-11	12-56	57-95	96-99
114	1-11	12-57	58-95	96-99
115	1-11	12-57	58-95	96-99
116	1-11	12-58	59-95	96-99
117	1-11	12-58	59-95	96-99
118	1-11	12-59	60-95	96-99
119	1-11	12-59	60-95	96-99
120	1-12	13-60	61-95	96-99
121	1-12	13-60	61-95	96-99
122	1-12	13-61	62-95	96-99
123	1-12	13-61	62-95	96-99
124	1-12	13-62	63-95	96-99
125	1-12	13-62	63-95	96-99
126	1-12	13-63	64-95	96-99
127	1-12	13-63	64-95	96-99
128	1-12	13-64	65-95	96-99
129	1-12	13-64	65-95	96-99
130	1-13	14-65	66-95	96-99
131	1-13	14-65	66-95	96-99
132	1-13	14-66	67-95	96-99
133	1-13	14-66	67-95	96-99
134	1-13	14-67	68-95	96-99
135	1-13	14-67	68-95	96-99
136	1-13	14-68	69-95	96-99
137	1-13	14-68	69-95	96-99
138	1-13	14-69	70-95	96-99
139	1-13	14-69	70-95	96-99
140	1-14	15-70	71-95	96-99
141	1-14	15-70	71-95	96-99
142	1-14	15-71	72-95	96-99
143	1-14	15-71	72-95	96-99
144	1-14	15-72	73-95	96-99
145	1-14	15-72	73-95	96-99
146	1-14	15-73	74-95	96-99
147	1-14	15-73	74-95	96-99
148	1-14	15-74	75-95	96-99
149	1-14	15-74	75-95	96-99
150	1-15	16-75	76-95	96-99
151	1-15	16-75	76-95	96-99
152	1-15	16-76	77-95	96-99
153	1-15	16-76	77-95	96-99
154	1-15	16-77	78-95	96-99
155	1-15	16-77	78-95	96-99
156	1-15	16-78	79-95	96-99
157	1-15	16-78	79-95	96-99
158	1-15	16-79	80-95	96-99
159	1-15	16-79	80-95	96-99
160	1-16	17-80	81-95	96-99
161	1-16	17-80	81-95	96-99
162	1-16	17-81	82-95	96-99
163	1-16	17-81	82-95	96-99
164	1-16	17-82	83-95	96-99
165	1-16	17-82	83-95	96-99
166	1-16	17-83	84-95	96-99
167	1-16	17-83	84-95	96-99
168	1-16	17-84	85-95	96-99
169	1-16	17-84	85-95	96-99
170	1-17	18-85	86-95	96-99
171	1-17	18-85	86-95	96-99
172	1-17	18-86	87-95	96-99
173	1-17	18-86	87-95	96-99
174	1-17	18-87	88-95	96-99
175	1-17	18-87	88-95	96-99
176	1-17	18-88	89-95	96-99
177	1-17	18-88	89-95	96-99
178	1-17	18-89	90-95	96-99
179	1-17	18-89	90-95	96-99
180	1-18	19-90	91-95	96-99
181	1-18	19-90	91-95	96-99
182	1-18	19-90	91-95	96-99
183	1-18	19-90	91-95	96-99
184	1-18	19-90	91-95	96-99
185	1-18	19-90	91-95	96-99
186	1-18	19-90	91-95	96-99
187	1-18	19-90	91-95	96-99
188	1-18	19-90	91-95	96-99
189	1-18	19-90	91-95	96-99
190	1-19	20-90	91-95	96-99
191	1-19	20-90	91-95	96-99
192	1-19	20-90	91-95	96-99
193	1-19	20-90	91-95	96-99
194	1-19	20-90	91-95	96-99
195	1-19	20-90	91-95	96-99
196	1-19	20-90	91-95	96-99
197	1-19	20-90	91-95	96-99
198	1-19	20-90	91-95	96-99
199	1-19	20-90	91-95	96-99
200	1-20	21-90	91-95	96-99

CHARACTER NAME _____

PLAYER NAME
_____

NATIONALITY
_____

AGE
_____

HT. _____ WT. _____

EYE COLOR
_____

HAIR COLOR
_____

_____ HANDED

BASIC ABILITIES
AGL: ____
DEX: ____
LCK: ____
PCN: ____
PER: ____
STA: ____
STR: ____
WPR: ____

DISCIPLINES	LEVEL	BASE	SCORE
_____	____	____	____
_____	____	____	____
_____	____	____	____
_____	____	____	____
_____	____	____	____

CURRENT STAMINA

CURRENT WILLPOWER

CURRENT INSIGHT

WOUNDS BOXES
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐
☐☐☐☐☐

MOVEMENT
20+AGL/3
_____

SPRINTING
50+AGL
_____

UNSKILLED MELEE
BASIC/2
_____

SENSING THE UNKNOWN
PCN/5
_____

INITIATIVE
_____ + 1D10

ADDED POINTS: _____

TOTAL: _____

SKILLS	LEVEL	BASE	SCORE	STRIKE RANK
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____
_____	____	____	____	____

NOTES

EQUIPMENT **RANGES**
_____ _____
_____ _____
_____ _____

EDGES AND DRAWBACKS
_____ _____
_____ _____
_____ _____

BASIC ABILITIES
AGL:
DEX:
LCK:
PCN:
PER:
STA:
STR:
WPR:
TOTAL COST

SCORE	COST
____	____
____	____
____	____
____	____
____	____
____	____
____	____
____	____
	____

DISCIPLINES	LEVEL	SCHOOL	CIP COST
_____	____	____	____
_____	____	____	____
_____	____	____	____
_____	____	____	____
_____	____	____	____
_____	____	____	____
TOTAL COST			____

NOTES

SKILLS	LEVEL	LEVEL CIP COST	SKILL CIP COST
_____	____	_____	_____
_____	____	_____	_____
_____	____	_____	_____
_____	____	_____	_____
_____	____	_____	_____
_____	____	_____	_____
_____	____	_____	_____
TOTAL COST			_____

EDGES AND DRAWBACKS	CIP COST
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
TOTAL COST	_____

CREATURE NAME

ATT: _____
EWS: _____
STA: _____
WPR: _____

WOUNDS BOXES

☐☐☐☐☐☐☐☐☐☐☐☐☐☐
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☐☐☐☐☐☐☐☐☐☐☐☐☐☐

CURRENT STAMINA

CURRENT WILLPOWER

NOTES

CREATURE NAME

ATT: _____
EWS: _____
STA: _____
WPR: _____

WOUNDS BOXES

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CURRENT STAMINA

CURRENT WILLPOWER

NOTES

CREATURE NAME

ATT: _____
EWS: _____
STA: _____
WPR: _____

WOUNDS BOXES

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CURRENT STAMINA

CURRENT WILLPOWER

NOTES

DISCIPLINES OF THE EVIL WAY

Name	Area	Cost in WPR	Range	Roll Required	EWS	Page
Animation of the Dead	Sight	1/min	Sight	M	85+	157
Appear Dead (Other)	1 being	10/use	Touch	S/O	130+	171
Appear Dead (Self)	Self	1*	Self	M	85+	171
Blind	1 being	50/use	Sight	S	115+	171
Blur Vision	15'/30'/60' radius	1/rnd	0	M	85+	171
Breath of Pestilence	1 being	20/use	5'	S/O	90+	157
Change Self	N/A	1, 2, 3/min	Self	H	110+	157
Change Temperature	500' radius	*	0	H	120+	161
Change Weather	1/2 mile radius	8/2 min	Sight	H	120+	161
Chill	Unlimited	20/rnd	Sight	S	135+	153
Confuse	1 being	1/rnd	Unlimited	S/O	85+	165
Contact the Living	1 character	2/rnd	Unlimited	S	85+	153
Corporeal Manifestation	Self	1/use	Self	M	135+	158
Create a Feast	30'x30'	5/use	5'	M	85+	158
Darken	1 room	2/rnd	Touch	M	85+	172
Deadly Dreams	1 character	50/dream	Unlimited	S/O	110+	165
Deadly Remains	Body parts	1/min	Sight	M	85+	158
Dreamsend	1 character	5/use	1000'	S	85+	165
Empathy	1 being/use	20/rnd	Unlimited	S	125+	154
Enormity	1 item or being	20/use	200'	H	95+	159
Evil Eye	1 being	30/use	50'	S/O	95+	159
Feat of Strength	N/A	10/rnd	Self	H	100+	162
Fleshcrawl	1 being	50/use	Sight	S/O	125+	159
Flight	N/A	1/rnd	Self	M	85+	168
Ghostly Lights	Unlimited	2/use	Touch	M	85+	172
Gnarl	1 item	5/use	100'	H	135+	160
Hallucinate	35' radius	5/rnd	Sight	G	90+	166
Halt	1 being	10/use	Sight	S/O	125+	169
Haywire	1000' radius	5/min	1000+	H	95+	163
Hound	1 character	50/use	Sight+	S/O	120+	154
Hypnotize	Unlimited	10/command	Touch to 10'	G	120+	166
Influence	1 being	10/command	Sight	S/O	85+	166
Inhabit	1 item	10/use	Touch	M	100+	160
Invisibility	Self	Varies	Self	M	85+	173
Kiss of Death	1 being	10/use	Touch	S/O	110+	160
Lightning Call	1 item	2/use	Sight	H	90+	163
Minion	1 character	80/use	Sight	S/O	150+	167
Neptune's Lantern	Self	2/use	Self	M	85+	172
Purified Shell	1 item	*1/min, hr, day	Touch	M	85+	173
Putrefied Shell	1 item	*1/min, hr, day	Touch	M	85+	174
Quiet	25' radius	2/min	Touch	M	85+	174
Rain	10' radius	5/rnd	Sight	H	120+	163
Raise Perception	Self	10/min	Self	M	105+	174
Raise Waves	1 mile radius	2/rnd	1 mile radius*	H	85+	163
Raise Winds	1 mile radius	2/rnd	1 mile radius*	H	85+	164
Second Light	1 light source	1/use	Touch	M	85+	161
Shake the Earth	1 mile radius	10/rnd	0	H	130+	164
Shriek	30' radius	5/use	Self	H	95+	155
Slam	1 portal	1/use	1/4 mile	H	125+	169
Sleep	1 room	25/use	Sight	S/O	125+	167
Spirit and Image	N/A	10/min	1 mile	G	110+	155
Steal Memory	1 being	10/use	Sight*	S/O	90+	168
Summon	100'+ radius	10/rnd	Self	H	90+	155
Swarm	Varies	5/use	Touch	S	95+	154
Telekinesis	1 item	2/rnd	Sight	H	85+	169
Telepathy	1 person/use	20/rnd	Unlimited	G	125+	155
Teleport	100+ yds	10/use	Self	M	85+	169
Throw Voice	1 item	1/rnd	50'	M	85+	170
Time Stop	Unlimited	20*	Unlimited	S/O	135+	170
Total Illusion	Varies	5, 3, 2/rnd	Touch	H	135+	174
Wave of Fog	1 mile radius	1/min	0	M	85+	164
White Heat	1 metal item	3/rnd	Sight	S	85+	170
Wound	1 being	5/use	100'	S	85+	161
Write	1 surface	1/letter	1 mile	M	85+	155

DISCIPLINES OF THE ART

Name	Area	CostinWPR	Range	Roll Required	Page
Clairvoyant/Prescient Dream	N/A	2D10/use*	Self	G	37
Feat of Strength	N/A	2D10/rnd	Self	G	42
Incorporeal Attack	1 Target	1D10/use	Touch	S/O	38
Leave the Body	Unlimited	1D10+1D10/use*	Self	G	38
Mental Shield	Envoys in sight*	2D10/use	Sight	G	40
Raise Perception	Envoys in sight*	2D10/use	Sight	G	40
Restore Stamina	1 PC or animal*	1D10/use	Touch	G or S/O	42
Restore Willpower	1 PC or animal*	1D10/use	Touch	G	42
Seance	1 Incorporeal Creature	2D10/use	Unlimited	S/O	39
Sphere of Protection	10' or 20' radius	2D10/use	Self	G	40
Telepathic Empathy	1 Mind	1D10/use	Sight	G	37
Telepathic Sending	1 Mind	2D10/use	Unlimited	G	37

ANIMALS

Name	AGL	DEX	PCN	STA	STR	WPR	ATT	SR	WB	FEAR	MV	Page
Alligator/Crocodile	75 (W); 30 (L)	N/A	45	65 [x 2/3]	70	20	1; 70	3	35	-20	90'(W)	177
Bat	7 (L);75 (A)	N/A	15	65 [x 25]	15	15	1; 30	-1	3	-20	100' (A)	178
Bear	35	15	45	75 [÷ 3]	115	30	1; 75	5	45	-25	175' L	179
Bird (Large)	75	71	60	60[x 20]	25	35	1; 70	1	25	-10	225' (A)	179
Bison	45	N/A	60	75 [÷ 3]	75	20	1; 60	5	70	-10	180' L	182
Bugs	30 (L);70 (A)	N/A	71	5 [x 50]	1	5	1; 25	-3	1	-15	75' (A)	180
Bull	55	N/A	45	60[÷ 3]	75	20	1; 60	6	70	-10	180' L	183
Cheetah	105	N/A	75	75 [x 3]	25	35	2; 75	2	10	-10	225'(L)	180
Chimpanzee	75	35	45	65 [x 3/2]	65	30	1; 55	2	25	-10	125' L	178
Constrictor	60	N/A	55	50	75	15	1; 65	1	25	-25	15' L	187
Dolphin	80	25	75	130	90	75	1; 60	3	20	N/A	150' (W)	182
Fox	45	N/A	40	60 [x 10]	15	25	1;35	0	4	0	125' L	181
Gazelle	70	N/A	55	60 [x 2]	35	20	1; 60	1	15	0	230' L	183
Gorilla	60	30	45	65 [x 2/3]	120	30	1; 90	3	50	-25	125' L	178
Horse	70	N/A	50	65 [÷ 3]	75	25	1; 60	6	70	-10	180' L	184
House Cat	60	N/A	70	55 [x 10]	15	30	1; 65	-1	4	-10	150' L	180
Jaguar	90	N/A	75	75	50	35	2; 75	3	25	-15	225' L	180
Leopard	105	N/A	75	75 [x 2]	35	35	2; 75	2	20	-10	225' L	180
Lion	75	N/A	75	75 [x 2/3]	65	35	2; 75	5	35	-25	225' L	180
Octopus	75	35	30	60	75	25	4; 65	4	35	-15	30' (W)	185
Poisonous Snakes	60	N/A	60	50 [x 10]	15	15	1; 45	-2	5	-30	5' (L)	187
Rat	75	20	60	90 [x 25]	7	15	1; 45	-2	3	-10	85' (L)	186
Shark	75	N/A	40	80	85	20	1; 80	5	20	-30	180' (W)	186
Spider	30	N/A	7	15 [x 50]	1	5	1; 25	-3	1	-15	30' (A)	188
Stag	55	N/A	50	60 [÷ 2]	70	20	1; 60	6	50	-10	200' (L)	184
Swarm	15 (L);40 (A)	N/A	7	*	*	*	*	*	*	-25	50' (A)	188
Tiger	90	N/A	75	75[÷ 2]	75	35	2; 75	5	45	-30	225' (L)	180
Wild Dog	75	N/A	90	60	75	45	1; 60	3	30	-20	250' (L)	181
Wolf	75	N/A	85	65	55	35	1; 65	4	35	-30	200' (L)	189

CREATURES

Name	AGL	DEX	PCN	PER	STA	STR	WPR	EWS	ATT	SR	WB	Fear	MV	Type	Class	Page
Animal Zombie	-30	-30	-15	N/A	+15	+15	N/A	N/A	1; -15	*	N/A	-25	-30' (L)	S	C	241
Bane	N/A	N/A	105	N/A	N/A	N/A	75	135	1; *	N/A	N/A	-35	100' (I)	I	I	204
Banshee	N/A	N/A	135	N/A	N/A	N/A	135	105	1; *	N/A	N/A	-50	100' (I)	I	I	192
Barghest	70	N/A	75	N/A	120	120	40	100	1; 95	3	30	-40	225' (L)	S, I	I, C	205
Bast	125	60	90	45	100	90	120	125	2; 110	4	N/A	-25	225' (L)	I, M	C	193
Bat Lord	105	80	75	50	130	90	90	135	2; 100	4	40	-40	150' (A)	M, I	C	195
Battlefield Remnant	50	50	75	50	50	50	75	135	1; 50	N/A	25	-15	150' (I)	I, S	I, C	214
Beisac	N/A	N/A	75	N/A	N/A	N/A	125	130	1; *	N/A	N/A	-30	105' (I)	I	I	206
Betrayer	65	50	105	90	100	130	90	135	2; 100	4	45	-35	60' (L)	M,I	C	196
Black Tamanous	65	60	70	30	100	150	120	150	1; 105	3	N/A	-30	150' (L)	M,I	C	197
Brain Worms	5	N/A	5	N/A	5	N/A	N/A	N/A	0	N/A	0	-45	1' (L)	S	C	197
Buso	30	45	65	15	80	80	60	130	2; 55	3	N/A	-40	150' (L)	S, I	C	217
Ccoa	N/A	N/A	90	N/A	N/A	N/A	75	120	1; *	N/A	N/A	-30	75' (I)	M, I, S	I, C	198
Changeling	90	75	90	90	75	75	105	125	1; 50	42	5	-25	100'(L)	S	C	206
Chullpas	45	45	85	30	140	70	90	130	2; 60	12	0	-35	60' (L)	M, I	C	199
Continh	70	50	75	90	95	45	75	135	2; 55	N/A	N/A	-25	100' (I)	M,	IC, I	207
Doll Master	N/A	N/A	60	N/A	N/A	N/A	90	120	1; 40	4	N/A	-40	75' (I)	I	I, C	209
Corbie	60	N/A	90	N/A	45	45	45	85	1; 55	2	20	-15	225' (A)	I, S	C	200
Deceiver	30	45	135	15	30	30	105	150	1; 30	4	40	-35	75' (L)	M, I	C, I, G	201
Double	N/A	N/A	60	75	N/A	N/A	60	120	*	*	N/A	-50	75' (I)	I	I	209
Fetch	N/A	N/A	105	N/A	N/A	N/A	N/A	N/A	0	N/A	N/A	-50	75' (I)	S, I	I	202
Gamin	75	60	75	75	85	45	60	85	2; 35	-1	15	-20	75' (L)	S, I	C	203
Ghost	N/A	N/A	90	90	N/A	N/A	105	135	1; 135	1	N/A	-30	75' (I)	I	I	204
Ghoul	75	75	60	50	60	75	30	105	3; 75	3	40	-30	225' (L)	I, S	C	217
Golem					All Vary				2; Var.					S	C	218
Gtr. Zombie Master	28	26	88	46	139	105	136	150	1; 68	3	N/A	-25	65' (L)	M	C	244
Hag	90	45	75	30	75	60	75	135	1; 75	N/A	N/A	-25	150' (I)	I	I, C	219
Hangman	N/A	N/A	75	N/A	N/A	N/A	60	100	1; 100	1	N/A	-30	75' (I)	I	I	210
Hate	N/A	N/A	135	N/A	N/A	N/A	90	135	1; *	N/A	N/A	-40	75' (I)	M,I	I	212
Horseman Remnant	60	60	75	30	N/A	90	90	135	2; 70	N/A	40	-25	300' (I)	I	I	215
Hook Thaggis	75	45	60	60	60	45	120	110	3; 60	4	40	-20	225' (L)	S	C	219
Lsr. Zombie Master	15	15	65	65	130	85	85	135	1; 50	1	N/A	-25	15' (L)	M	C	242
Lorelei	90	75	90	60	60	45	60	110	1; 70	2	30	-25	150' (W)	I	C	220
Manitou	75	45	90	80	130	90	105	135	1; 75	N/A	50	-30	50' (I)	M,I	C, I	222
Mean Old Lady	30	30	75	30	45	45	105	150	1; 40	N/A	25	-35	90 (L)	M	C	222
Mech Entity	60	60	60	75	105	105	75	110	1; 50	*	25	*	100' (L)	I	Special	224
Minion					All vary											225
Mist Mummy	60	60	45	15	75	45	45	110	1; 55	3	20	-25	150' (A)	M,I	G, C	225
Mummy	30	45	90	15	105	75	135	120	3; 55	1	30	-35	140' (L)	M, I, S	C	226
Night Hag	N/A	N/A	90	N/A	N/A	N/A	105	150	1; *	N/A	N/A	-45	Unlimited(I)	I	I	226
Onaqui	90	N/A	90	N/A	105	90	95	100	5; 90	4	60	-40	225' (L)	M, I	C	228
Phoenix	90	N/A	90	N/A	45	45	60	110	1; 70	3	15	-20	220' (A)	S	C	229
Poltergeist	N/A	N/A7	5	N/A	N/A	N/A	90	135	1;*	N/A	N/A	-252	25' (I)	I	I	212
Puppet People	45	45	15	N/A	90	75	30	N/A	1; 60	3	10	-20	75' (L)	S	C	229
Rakshasa	*	*	75	75	*	*	60	125	2; *	*	N/A-	35	*	M, I	C	231
She-Creature	75	60	90	135	75	60	90	150	1; 70	N/A	N/A	-50	375' (A)	M, I	I, C	231
Skeleton	45	30	30	N/A	60	60	30	N/A	1; 55	2	N/A	-25	75' (L)	I	C	232
Spectral Hound	75	N/A	60	N/A	90	90	120	135	1; 85	675	-35	3	60' (L)	S,I	C	233
Spectral Lover	N/A	N/A	135	90	N/A	N/A	135	85	1; *	N/A	N/A	-25	150' (I)	I	I	213
Sphinx	90	50	90	45	135	120	140	125	3; 105	3	N/A	-20	150' (L)	S,I	C	234
Theater Remnant	60	65	75	15	45	40	105	135	1; *	N/A	N/A	-20	150' (I)	I	I, C	216
Vampire (Carp.)	105	60	90	45	120	90	90	125	2; 100	4	N/A	-30	155' (L)	M	C, G	235
Water Horse	90	N/A	60	N/A	125	125	75	125	1; 110	5	70	-20	300' (W)	S,I	C	237
Werejaguar	105	N/A	90	N/A	60	60	45	N/A	3; 85	4	35	-35	225' (L)	S,I	C	237
Werewolf	85	30	85	N/A	70	85	55	95	3; 85	4	N/A	-40	225' (L)	M,I,S	C	238
(Loup Garou)	90	N/A	90	N/A	75	75	60	120	3; 90	5	N/A	-40	250' (L)	I	C	238
Yeti	75	90	60	75	105	135	140	130	1; 105	4	30	-15	345' (L)	I	C	239
Zombies & Corpses	30	30	15	N/A	75	75	N/A	N/A	1; 55	0	N/A	-40	45' (L)	S	C	241

INDEX

"SWEETER THAN THE SPITTLE OF WOMANITY, SWEETER THAN EVEN THE PLASM SHUCKED FROM BITTER BABYMARROW IS THE SUCROTIC ADREVENALINE COARSING THE BLOOD OF THE FRIGHTFUL . . ."

RAX

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