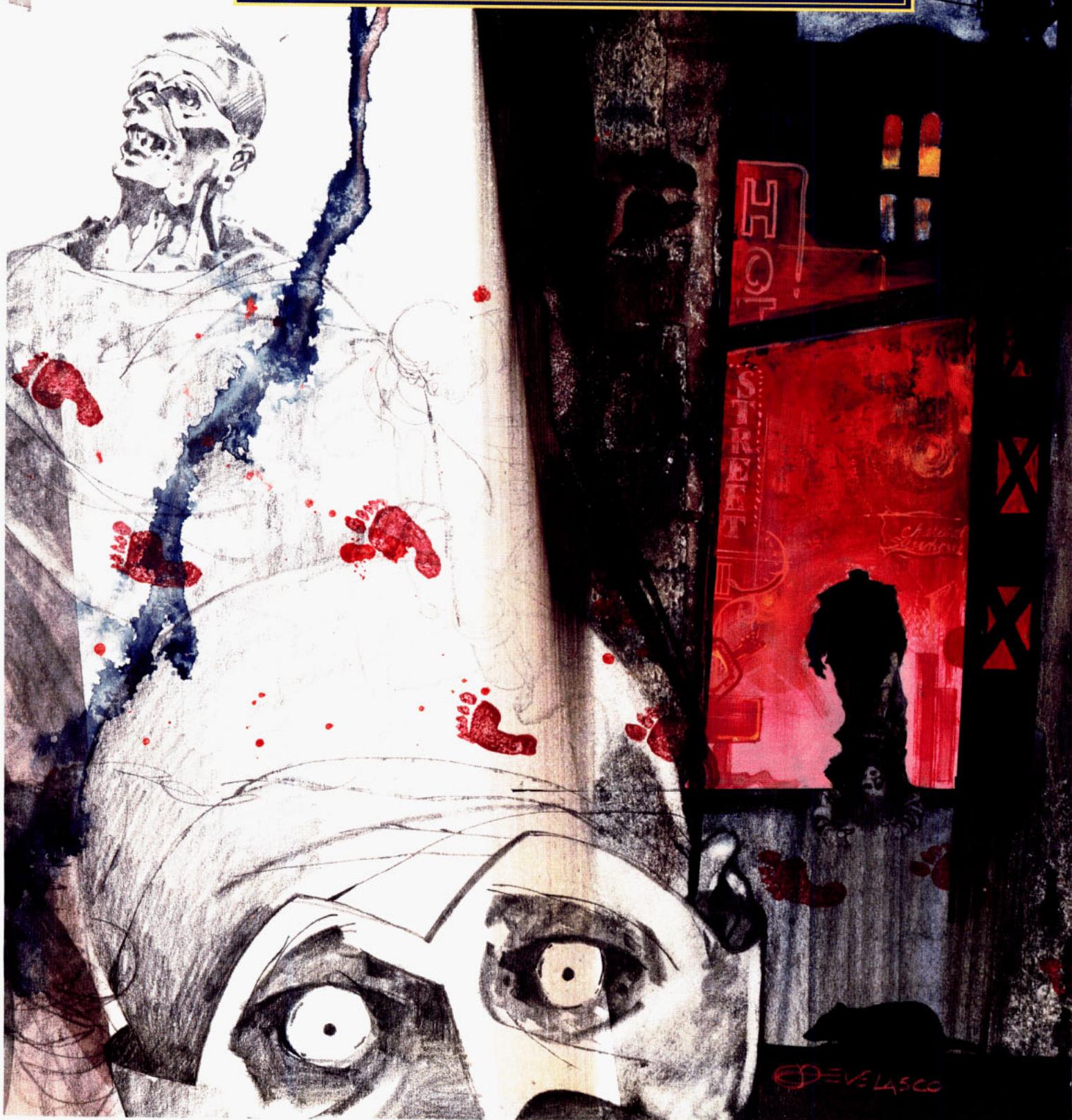


Child

• COMPANION •



"Fear, of course, is something we all learned to conquer in its course."

I remember my first confrontation with true horror. Most likely, you have never experienced the emotion. That sinking feeling that passes through your gut in desperate circumstances, that's not horror. That's only simple fear. Horror is something altogether less invigorating.
—from the Journal of Robert A. Davidson

This 160-page reference work is a must for every fan of horror role-playing. *The Chill Companion* traces horror as a genre through fiction and film, covering everything from the Gothic novel to slasher and modern psychological horror films. Each medium is described in full, enabling game masters to design scenarios and campaigns based on each type.

The *Chill* rules are expanded with: new skills, edges & drawbacks • optional rules for using magic • psionic dueling • Resolve • and step-by-step guidelines for scenario design. Also included are statistics for: Dr. Van Helsing • Dr. Frankenstein • Dr. Caligari • Dr. Jekyll • Mr. Hyde • Quasimodo • and more!



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THE CHILL COMPANION

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A Note on Language

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Chill



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Introduction

"The book you are about to read, or reread, is one of the most terrifying in the world. It is also, as a literary experience, one of the strangest since it gives wildly contradictory signals about what kind of work it is. Certainly it is a horror tale in which there is plenty of that fearful, grisly, wonderful, and sometimes silly stuff that we count on finding in our blood-and-gore late-bedtime reading. On the other hand, from its pages there rise images so dreamlike and yet so imperative that we experience them as ancient allegories. Everywhere one looks, there flicker the shadows of primordial struggles: the perpetual tension between the dark and the light; the wrestling match between Christ and Satan; and finally, the complex allegories of sex: sex in all its unimaginable innocence, or sex reeking with the full perfume of the swamp. And all these urgencies are seen or sensed through a hot wash of blood which, deny it though we will, fascinates us very nearly to the point of shame."

—From Leonard Wolf's Introduction to his 1975 annotated edition of Bram Stoker's Dracula.

The irony central to the horror genre, and one that has never been lost on any of its more successful practitioners, is the fact that so many readers can take such delight in tales specifically designed to shock, horrify, and repulse them. Unique among those genres that have been adopted and swallowed up by the popular culture (science fiction, romance, and mystery), horror is anything but escapism. In fact, the most effective horror stories are generally designed to emphasize the world's maladies, often revealing new unpleasanties that had somehow escaped the awareness of the audience. With this in mind, why then are Stephen King and Clive Barker almost permanently ensconced atop the paperback best-seller lists? Or, perhaps more to the point, why do so many people line up outside the local movie theater to watch teenagers get slaughtered in the latest mad-slasher film?

Over the years, many possible answers have been offered for this question. A frequent response is that the horror genre allows its audience to exercise and purge certain negative psychological urges. In other words, the fans of Jason and Freddy identify with the on-screen violence and subconsciously envision themselves lashing back at a hostile world with violent acts of their own.

Another explanation is that most horror stories actually have a comforting effect on the audience. After all, don't the stories usually end with a silver bullet, a wooden stake, or a timely exorcism? If Jonathan Harker and Abraham Van Helsing can defeat Count Dracula, then surely an unpaid mortgage or professional setback is a small concern.

While both arguments may apply to a few aficionados of the genre, they certainly don't explain its broad popularity. With what violent acts are the readers of Edgar Allan Poe's *Fall of the House of Usher* identifying? And what is so comforting about a film like *Rosemary's Baby*?



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It quickly becomes obvious that one of the factors that makes the question at hand so difficult to answer is the extraordinary breadth of the horror genre. Using popularly accepted criteria, "horror" encompasses everything from *Jaws* to the *Haunting of Hill House*. With a field so broad, surely it is impossible to isolate a single characteristic responsible for the success of all these stories. Or is it?

The best horror stories provide insights into some of life's higher mysteries, and this characteristic is largely responsible for the genre's popularity. What is the nature of evil? What are the psychological mechanisms that could drive man to murder? Who or what is responsible for fate? These are questions for which we all crave answers, and these are the questions that horror addresses. Is *Dracula* merely a Gothic adventure tale chronicling the rise and fall of an unspeakable menace? Or is it something more—ancient allegories, primordial struggles, the perpetual tension between the dark and the light? Some of the members of Jason's audience may be identifying with his violent deeds, but others are trying in vain to find clues that will help them understand murder and cruelty and all the other tricks of Jason's trade, to unlock the secrets that explain life's inexplicable mysteries.

In fact, the mission of horror to shock, horrify, and repulse the audience may not be one of its primary goals at all, but rather a mere symptom of its best representatives' propensity to plumb for hidden truths. After all, the truths that horror seeks are often metaphysical and mysterious, and the mysterious is always scary. There is no greater fear than the unknown.

All of which finally brings us to *Chill*. The first difference between the old Pacesetter edition and the new Mayfair version, which those of you familiar with both games are bound to notice, is a radical shift in tone—a quite deliberate shift. While the old *Chill* tended to focus on the camp

horror derived from the Universal monster movies of the 1940s, the new *Chill* endeavors to reach beyond camp, exploring a broad segment of the horror spectrum and perhaps even occasionally plumbing for some of basic truths while shocking, horrifying, and repulsing its players. Because of limitations on space and a desire for simplicity, the *Chill* hardcover rule book could only scratch the surface of the territory the game was envisioned to explore.

The purpose of this volume, then, is to present *Chill* players with as many options as we can stuff into 156 pages. With the rules and notes contained herein, you can customize the game to your liking, experiencing whatever horrors or examining whatever secret truths you find most suitable. Fans of the old *Chill* should be aware that their style of play has not been eliminated from the new edition, merely augmented, as you shall soon see.

What Happened To SAVE?

Within these pages, you'll find few references to SAVE (Societas Argenti Viae Eternitata), the organization introduced in the *Chill* hardcover. Basically, SAVE exists to take some of the pressure off beginning *Chill* Masters (CMs). When designing a role-playing scenario, one of the most difficult steps is explaining the player characters' involvement in the story, a difficulty that is compounded by the nature of the horror genre. Suppose, for example, that you decided to design a scenario pitting the player characters (PCs) against a vampire. Coming up with a suitable plot for such a scenario really isn't that challenging—the vampire lies in its coffin and occasionally spirits away an innocent or two, fulfilling its need for blood; eventually, the PCs find and destroy the creature. The real work, in this case, comes in deciding how the PCs become involved in the events of the story and in providing them with a motivation for tackling

the vampire. Does their car break down on the outskirts of the village that the vampire frequents? Does the vampire just happen to set up shop next door to their place of residence? Do the PCs want to destroy the vampire because he poses a serious threat to a loved one? Many of the stories fitting into the horror genre (especially the campy horror stories favored by the old *Chill* game) fit this pattern. Typically, exactly what the creature is trying to accomplish is obvious. It's getting the PCs involved with the creature that provides the CM with a real challenge.

With this in mind, the benefits of a creature-bashing organization like SAVE become clear. How do the PCs become involved with the creature? SAVE sends them a communique ordering them to check out the strange goings on in the small New England village near the creature's lair. What is the PCs' motivation for destroying the creature? As SAVE envoys, the PCs have pledged to protect the material world from the supernatural. CMs

who have grown accustomed to SAVE appreciate its value only when attempting to design a scenario for non-SAVE PCs and imagining all the problems that inevitably arise. Returning to the vampire example, what happens if the PCs simply run for their lives and never return once they discover there is a vampire afoot, effectively circumventing the entire scenario? Before too long, a good CM can probably think of a few plot details that can prevent such an action (perhaps a loved one has been bitten by the vampire and the only way to restore her humanity is to slay the master vampire, more or less forcing the PCs to tackle the creature). But the beauty of SAVE is that it frees the CM from worrying about problems like these, allowing

him to concentrate on building suspense, providing the NPCs with interesting personalities, and achieving all the other hallmarks of an entertaining scenario.

For all its advantages, SAVE has some drawbacks too, the most formidable being that it limits play options. Suppose the SAVE campaign really doesn't appeal to you or your players, then what? Or suppose you'd prefer to set your scenarios in outer space, or you'd prefer that all of your player characters were children. How do you reconcile these desires with the basic SAVE background? Another of SAVE's drawbacks is that the very existence of the organization is more or less at odds with some of the conventions of the horror genre. In

many horror stories, at least a part of the horror derives from the protagonist's sudden confrontation with supernatural forces that he does not understand and in which he does not believe. Jonathan Harker clearly did not believe in vampires before he traveled to Castle Dracula, and some of the novel's most

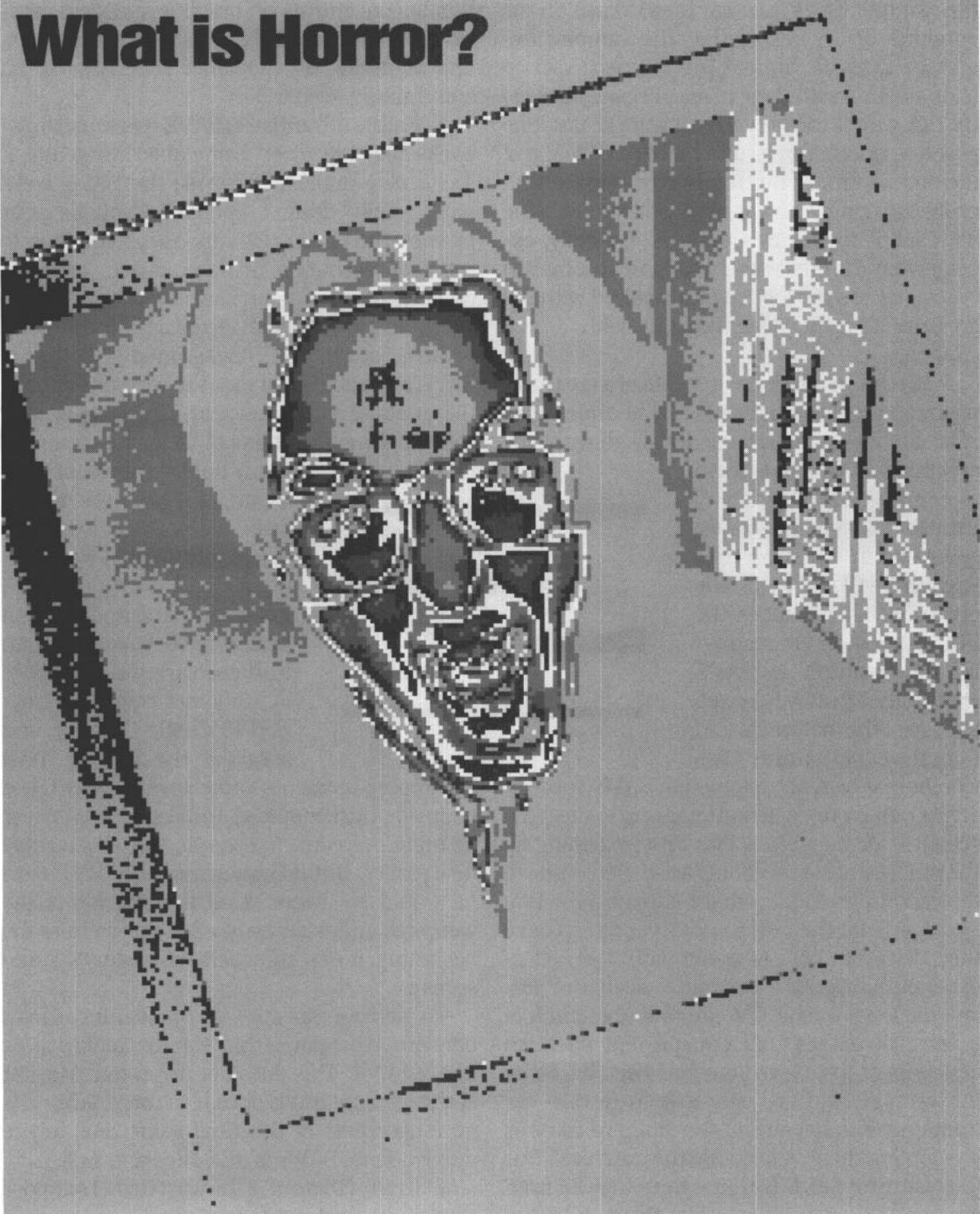
frightening moments come when Stoker takes us inside Harker's head and describes the fear he must overcome in order to face this terrible new reality. But if Harker were a SAVE envoy, he would be aware of all the legends of the vampires and would suspect Dracula from the beginning, removing much of the story's atmosphere.

To achieve its goal of broadening *Chill's* horizons, therefore, this volume makes little use of SAVE. This does not mean that Mayfair is abandoning SAVE or that the organization is no longer part of the *Chill* game. For future publications, SAVE is still alive and well.

With all of this out of the way, then, I suppose we should start at the beginning. . . .

c h i l d r e n

What is Horror?



An effective Chill Master needs to have at least some understanding of two rather esoteric fields of knowledge, namely, role-playing games (and how they function) and the horror genre. Generally, the tighter the CM's grasp of these two topics, the more enjoyable his play sessions. ■ The importance of these two areas makes them an obvious starting point for discussion.

Role-Playing Games

It is easy to lose the foundation underpinning most RPGs beneath a maze of complex rules and game statistics. A quick review is certainly in order.

Of course, the goal of any game is to entertain all its participants. Role-playing games like *Chill* are based on a maxim that if reading a story is fun, then actually participating in that story should be even more fun. In other words, designers of role-playing games believe that if you like reading about the adventures of Tarzan, you'll really like a role-playing game that lets you participate in those adventures and, in a sense, become Tarzan. This guiding maxim is the reason why most role-playing games are based on escapist media, such as heroic fantasy fiction, comic book heroes, science fiction movies, and so forth. Generally, no one wants to play the role of a character who suffers calamity, though the player characters in a typical *Chill* game are something of an exception.

An obvious implication of the maxim is that a Chill Master should strive to keep his scenarios in keeping with the stories upon which they are based. To return to the example of the preceding paragraph, a reader who enjoys Tarzan stories probably wouldn't enjoy an RPG scenario in which Tarzan carries a gun or trades on the stock market. *Chill* scenarios, then, should resemble horror stories. This means, for example, that you should usually

shy away from climaxes in which the protagonists simply shoot it out with the villain, seeing horror stories rarely end this way.

Another obvious implication of the fundamental maxim is that players should have the freedom to participate in the story, since this is the characteristic of role-playing games that is supposed to make them enjoyable. A trap that snares a lot of CMs is to design a scenario with a very tight plot that cannot be resolved satisfactorily unless the players do exactly what is expected of them. Typically then, whenever the players attempt something unexpected, the Chill Master either disallows the action or manipulates events to steer the PCs back on course. There is little difference between running this type of scenario and simply reading the players your story. Why bother with the dice and all those rules if the entire affair is a foregone conclusion? Participation means that the players cooperate to craft the story. Thus, a prepared RPG scenario is not really a story, it is the mere outline of a story awaiting player responses and decisions to make it whole. Similarly, the crafting process of creating the story does not end with the design of the scenario. A good CM must essentially create a story on the fly during play, using the prepared scenario and the players' responses as a guideline.

A corollary to the fundamental maxim is that the more realistic the adventure, the more enjoyable the game session. To accomplish this

goal, make the illusion of the story as tangible as possible. Non-player characters should stick to personalities that you have crafted for them, plots should be internally consistent, and you should be able to provide useful descriptions of all the scenario's locations.

Note that there is a slight bit of tension between the fundamental maxim and its corollary. Verisimilitude in a game like *Chill* often demands detailed scenario plots. Simplistic plots and one-dimensional characters quickly reveal the shallowness of your illusion and rob the players of the feeling that they are interacting with a strange new world and participating in a fully realized story. But as a plot gets more detailed, it tends to get more complex. As it gets more complex, the plot begins to slip into the non-participation trap. An enjoyable role-playing session relies on the interaction among several people to create a story.

The only way to encourage such interaction is to attempt to blend simplicity and realism. A good CM creates scenario plots that are complex enough to draw the players in, while simple enough to allow the players to generate a satisfying story.

If good story-telling is the goal and a blend of simplicity and detail is the vehicle, of what use are complicated rules? Most obviously, the rules serve as a means of communication between the players—a sort of language. In *Chill*, a player who decides to scan an arcane tome for clues simply asks the CM what he needs to roll on the dice for success. He need not spend time with detailed descriptions of his exact actions. This simple example illustrates two other important functions performed by the rules. The rules write a little piece of the story (the rules determine, for instance, the outcome of our example character's search), and the rules provide the players with an intellectual challenge, drawing them deeper into the story. As in

most games, RPG rules can be applied intelligently or unintelligently. (Do I want to use my Legend/Lore Skill to uncover secrets of the old pyramid, or do I want to use my Language Skill to ask the natives for help?) Players applying the rules intelligently and creatively receive bonuses and rewards. Good CMs design scenarios that challenge the players to make intelligent application of the rules.

A more important function of the rules is to simulate mechanically things that the CM and players cannot duplicate in storytelling—such as fear. If the CM is exceptionally adept, he can make his descriptions scary, just as the audience feels fear in a horror movie or the reader feels fear when reading a horror story. But this is surrogate fear; you are not afraid for your own safety but for the characters in the fiction. For the players to become part of the drama, they would have to feel fear as if a real vampire were about to bite their necks. Because this is not possible in a socially acceptable game, we have rules, in this case *Chill's* Fear Checks. The game's rules force the player characters to behave as if they were really facing a frightening situation.

In each of the functions outlined, the rules exist only to help. The rules help players communicate, write the story, draw the players into the story, and duplicate special situations. In other words, the rules are only an aid or a tool and should be used as such. This means that maintaining the integrity of the rules is far less important than any of the CM's other goals. Do you think it is more dramatic and true to horror fiction if a bullet kills the insane old man outright, even though the rule book says you are supposed to roll damage and check wound levels? If so, then this is exactly what happens. The rules are guidelines designed to help you achieve a sense of drama, but they can't anticipate every circumstance. When the rules no



longer help, discard as many as you see fit.

The Horror Genre

Although role-playing scenarios are certainly not literature, a few literary terms and concepts apply equally well to scenarios as to the fiction that inspired them. One of these terms is the frequently misused term genre. A genre is a set of expectations and conventions defining a mode of storytelling. Science fiction, mystery, romance, and horror are all examples of genres. This means that each of these story forms has acquired certain conventions that an audience expects from such a story. A mystery story, for example, automatically leads its audience to believe that someone will solve the mystery by the end of the story; a solution is a convention of the mystery genre. Other genres carry their own expectations.

All of this implies that an important step toward re-creating horror stories with the *Chill* game is to identify the conventions of the horror genre and ensure that you maintain them in your *Chill* scenarios. By living up to the players' expectations in this way, you make the story more realistic in the minds of your players.

Although you should strive to maintain the conventions of the horror genre when designing *Chill* scenarios, be aware that in the literary sense, genre conventions are not inviolable rules. In fact, some of the finest horror stories owe their effectiveness to a timely break with tradition. As you become more experienced as a CM, you might try to design a scenario that ignores or violates one or more of the genre conventions. However, as a beginner, you are much better off staying within the boundaries of all genre conventions. In any case, you should assume that any deviation from the norm will catch your players off guard (in fact, that is usually the point), and you should design such scenarios accordingly.

Conventions of the Horror Genre

Despite the breadth of the genre, some conventions are present across the entire horror spectrum.

Horror Stories Scare, Shock, or Repulse Their Audience

As described in the introduction, this is the characteristic that usually defines a horror story. Many times, achieving this effect is the author's primary purpose, a circumstance that has become common in the contemporary era.

As far as the *Chill* game goes, the scare/shock effect can take on many forms. The most obvious way to include this convention is to scare the players for real (in a non-traumatic fashion; like the scare one gets from a good horror novel or film). But this is a very difficult goal to achieve, requiring an extraordinarily skilled CM. RPG scenarios must work even harder than novels and films to scare their audience. By its very nature, a role-playing session is a group experience, and it is obviously much easier to scare an individual than it is to scare an entire group (compare viewing a good horror film in a theater, where you are essentially on your own, to viewing the same film on television with a group of friends who are discussing the story's twists and turns throughout).

Rather than attempting to design a scenario that is out-and-out scary, most CMs should aim for a scenario that is merely eerie. Eerie scenarios aim only to create a sense of mystery and menace rather than to engender outright fear. Inexplicable coincidences, rumblings of forces beyond the ken of man, and properly moody descriptions abound in a suitably eerie scenario. If the eeriness is properly crafted, the sense of horror can be achieved even without true fear.

Don't forget that game mechanics help you maintain the fear/shock effect as well. Even if

the players aren't scared, the fact that their characters are scared certainly suggests fear, enhancing the horror feeling in *Chill* scenarios. In addition to the Fear Checks described in the *Chill* hardcover, this *Chill Companion* introduces several new fear-related game mechanics in Chapter Two.

Horror Stories Feature an Obvious Menace

A horror story must feature someone or something that obviously endangers the protagonists. This menace may threaten the player characters directly or indirectly, that is, the menace might try to harm the player characters immediately or it might attempt to harm them when they try to protect someone else.

Note that menace does not necessarily mean monster or creature. A serial killer can fit this requirement, as can an appropriate animal (*Cujo* or *Jaws*), or even a natural force (in Stephen King's novel *The Stand*, the menace is a killer virus). Furthermore, the menace can be portrayed at least partially in a sympathetic light. George Romero's *Dawn of the Dead*, for example elicits a degree of sympathy for the menacing zombies even though the creatures are amoral, man-eating killers.

Although a horror story must have an obvious menace, the exact nature of the menace need not emerge immediately. One common story structure builds up an eerie atmosphere and shrouds the menace in mystery until finally revealing it in the story's climax. Don Siegal's 1956 classic *Invasion of the Body Snatchers* illustrates this tradition. The movie begins with a series of strange goings on in a small town in California, and its climax comes when the menace behind these events is revealed to be a new species of pod capable of duplicating and replacing a human being with an enslaved automaton. The pods are an enigma, contributing to the film's effectiveness. The audience never learns exactly where the pods come from

or how their power works, utilizing the horror inherent in a mysterious origin, which is discussed in the following section.

The Menace Always Loses in the End

Whatever the menace, the general expectation is that it will be defeated or circumvented by the time the story concludes. The audience seems to know that the vampire is going to get the stake by the story's end and that the haunted house is inevitably going to be razed. Mind you, the defeat suffered by the menace needn't necessarily be permanent. Maybe Dracula will be reborn one day, or the ghostly evil will again be unleashed to wreak more havoc. But most horror stories feature a resolution of some sort.

In the contemporary era, this convention has been violated so many times for shock effect that it barely exists. *Rosemary's Baby* (either Ira Levin's novel or Roman Polanski's film) and *The Omen* are examples of the modern tendency, which is the product of the theory that it is more frightening to leave the menace undefeated, more or less emphasizing its superiority and the power of its evil. Despite this recent turnaround, the defeat convention is important because it is also a convention of role-playing games in general. Most role-players expect to find a means of destroying the menace by the scenario's end. If you plan to take the *Rosemary's Baby* approach when designing a *Chill* scenario, you will almost certainly catch your players off guard. This isn't necessarily a bad thing, you should simply be aware of it. In any case, such a scenario should have an attainable goal of some sort, even if it isn't the destruction or defeat of the menace. Not allowing the players to accomplish anything certainly leads to frustration.

Somewhere between the classical approach and *Rosemary's Baby* is a story variation that also has become common. Moments before the

story concludes, the protagonists defeat the menace, but the story actually ends with the menace being reborn or providing some clear sign that he, she, or it will be back to plague humanity again. Each of the movies in the *Nightmare on Elm Street* series ends in this fashion, as do innumerable lesser-known films. This sort of ending is well suited to *Chill*. The players get a sense of accomplishment after defeating the menace, while the CM gets to establish the creature's power through its indestructibility and gets a ready-made villain for a future scenario in the campaign.

In any case, the defeat convention raises an important question. Many stories that kill off the menace also leave its origin in doubt, as in *Invasion of the Body Snatchers*, mentioned previously. Though relieved at the demise of the menace, the audience walks away wondering where such a horror came from. Generally, the answer to this question is "from the nature of the universe itself," making the mysterious origin a greater horror than the menace itself. These sorts of stories usually go to great lengths to establish an air of mystery and foreboding in order to expand the scope of the threat beyond the obvious menace. What is typically scary about such a story is not only the menace itself, but also the thought that such a creature could exist in the first place. Where did Dracula and his brethren come from? How could he exist on our world? And if Dracula exists, what other horrors are crawling around in the dark that we have yet to discover? And where did those come from? Bram Stoker was certainly aware of all these implications, as were Mary Shelley and Robert Louis Stevenson. In fact, the modern cinema's fascination with Devil stories (*The Omen*, *Rosemary's Baby*, and *The Exorcist*) may be, in part, a typically Hollywood attempt to outdo the horror classics by ditching the villainous equivalent of pawns, who were their menaces, and pitting the protagonists against

the pawns' master, evil incarnate.

Defeating a Menace Carries a Great Cost

Even when the menace is defeated, its defeat is not inconsequential. It would be very difficult to scare, shock, or repulse if it were. Evil is meaningless when robbed of its consequences. Typically, the protagonists of a horror story lose their lives or futures, the lives or futures of loved ones, or at the very least, their innocence. One of the primary differences between the antagonists of horror stories and those of other action/adventure genres is that the horror antagonists are always more than just a threat.

Thus if a CM follows the conventions of the genre faithfully, he could end up with an excessive character mortality rate. You can solve this problem by making your stories so interesting that no one minds that his character occasionally dies or you can make the protagonists pay with something other than their lives. Possibilities include the protagonists' futures (no one believes lunatics who swear they hunt down vampires and werewolves, so the PCs are all fired from their jobs and shunned as outsiders) and the lives or futures of loved ones.

Horror Stories Are Ironic

A contrast between appearance and reality drives almost every horror story ever written. In order to scare us, a horror story must present a credible threat, and since almost none of the threats commonly appearing in horror stories truly exists (vampires, werewolves, ghosts), such a story must temporarily fool us on some level into thinking that our perceptions of the world might be unreliable, an obvious contrast between appearance and reality.

This is only the simplest level of irony at work in the horror genre. Many superior horror stories recognize that irony in itself is often frightening and twist their narratives around it. Mary Shelley's *Frankenstein* and its cinematic

treatments are the classic examples. In both the original story and its adaptations, the monster is not really the menace it was perceived to be (well, in Shelley's novel the monster is not intentionally the menace it is perceived to be). Instead, the horror of the story arises from the inhumanity of the apparently "normal" humans who persecute it. The best horror stories of this type use an irony that is not only interesting, but also relevant to some essential human question as well. *Frankenstein* examines the issue of God and His relationship to man, while *Dr. Jekyll and Mr. Hyde* asserts that the true menace is hidden within each and every one of us.

In more recent times, many horror writers and filmmakers have wedded the story's menace to benign imagery for shock value. Thus, we have a killer Santa Claus (*Silent Night, Deadly Night*), a killer doll (*Child's Play*), killer clowns (*Thing*), and a demonically possessed killer child (*The Exorcist*).

As far as the *Chill* game goes, this means that your players will not expect anyone or anything to be what it seems. And in order to maintain the integrity of the genre, you should live up to these expectations. When designing scenarios in which the exact identity of the menace remains unknown (say, a vampire story in which the players must deduce the vampire's identity à la *The Lost Boys*), make sure you provide plenty of red herrings to confound their suspicions and throw them off the track. If they are at all familiar with the horror genre, the players are likely to assume that everyone they encounter has sinister intentions.

Horror Stories Are Foreboding

Many terrible things in horror stories have no direct connection to the central menace. These things are purely the result of the sinister atmosphere that permeates most horror fiction. Nearly everything in a good horror story casts a percep-

tible shadow. The overall effect of this often is to lead the audience to believe that a sinister force is at work even above and beyond the main menace. In this form, atmosphere performs the same function as mysterious origin in providing a sense of a greater horror.

This foreboding is absolutely crucial to horror fiction (and therefore most *Chill* scenarios) because most horror menaces are no longer credible when separated from an appropriate atmosphere. Try plunking Dracula down in the middle of *The Wizard of Oz* or *Annie Hall*.

In *Chill*, the CM creates this atmosphere chiefly with his descriptions of the characters' surroundings. Even the most ordinary of circumstances can be described in an appropriately spooky fashion. Compare the following.

1) Uh . . . it's raining out. Only a drizzle, though. Nothing to get excited about.

Okay, what are you going to do now?
and

2) It's raining in Washington tonight. Plump, warm summer rain that covers the sidewalks with leopard spots. Downtown, elderly ladies carry their houseplants out to set them on the fire escapes, as if they were infirm relatives or boy kings." (Alan Moore in *Swamp Thing* #21).

Now what?

Which is more appropriate for a horror story? Notice how the second description quickly turns its attention to a disturbing image (the neglected elderly ladies and their houseplants) that has nothing at all to do with the plot at hand or the object that is being described (the rain). The author included it to begin building a sense of atmosphere that later lends his supernatural characters some credibility.

Because of this need for atmosphere, good descriptions are much more important in *Chill* than in other role-playing games, where their importance is already formidable. Consequently,

you should consider working out your exact descriptions of some of the scenario's most important scenes before you begin play. Try focusing on the elements that have obvious negative associations. A description of a kitchen, for example, might focus on the sharp, slightly rusted butcher knives hanging in a flimsy rack above the leaking faucet next to a half-used and corroded canister of Drano.

Horror Stories Profess a Simple Morality

Finally, most horror stories feature a black-and-white morality. Everything is either good or evil. In the realm of horror, there are none of the moral ambiguities that muddle up the real world.

This convention actually makes the CM's task quite a bit easier. In a horror story, there is rarely a need to create a motivation for the menace. Why does the werewolf attack and kill its victims? Because it's evil, that's why. If you've done everything else correctly, your players will probably be more than willing to swallow this little bit of absurdity. Dracula, Mr. Hyde, and Freddy Kruger are all evil. Professor Van Helsing, Dr. Jekyll, and the children of Elm Street are all good. There is absolutely no mistaking the two.

This black-and-white morality isn't confined to the main characters in the drama. Even the bit players populating these stories generally fit into one category or the other.

The stringent morality of horror fiction is different from the stringent morality that guides network TV cop shows or superhero comics. Because the menace of a typical horror story is so thoroughly evil, the protagonists and their supporters need not be as pure as the driven snow. A thuggish brute who wholeheartedly endorses violence can easily be the hero of a horror story. The mere fact that the hero wants to destroy the menace is often enough to qualify him as good in the eyes of the audience.



Subgenres

Because horror is such a broad category, it has a number of distinct subgroupings, each of which has its own conventions in addition to sharing those common to all horror stories. The following are brief discussions of 10 subgenres that are easily adaptable to *Chill's* role-playing format. The titles for the groupings are taken from the most popular examples and in no way limit the works included therein. In other words, a film needn't be produced by Universal Pictures, for example, to fall within the "Universal Monster Movies" category. In fact, there are some works included in this category that aren't even movies. Similarly, there are a couple of "Devil Flicks" that weren't made in the 1970s, and so on.

The Gothic

Examples: *Frankenstein* book (Shelley); *Dracula* book (Stoker); "Carmilla" short story (Le Fanu); *The Haunting of Hill House* book (Jackson); *Ghost Story* book (Straub); *Gothic* movie (Russell).

As a mode of fiction, the term Gothic was first applied to romance novels written in the early 19th Century. T.J. Horsley Curties' *The Monk of Adolpho* (1807) is often cited as the first true Gothic romance, though such an assertion is open to a great deal of debate. Later, in the mid-19th Century, many of the authors of the first works, now labeled "horror," appropriated the Gothic mode and included all of its conventions in their own stories. Before long, the supernatural and mysterious elements of these later works more or less became conventions of the Gothic themselves.

Two characteristics, a grim setting, and a torrid romance, set Gothic stories apart. Gothics are most often set against a backdrop of gargoyles, medieval structures, high mountains, and dark forests. Enormous cathedrals are particularly common, as are castles, which

are traditionally haunted or infested with some other evil. These particular settings are not absolutely necessary for a story to be considered a Gothic. Any suitably dark and depressing scenery will do (in fact, both Fritz Lang's futuristic *Metropolis* and the more recent *Batman* film are occasionally described as Gothics).

The romance at the center of a Gothic is usually frustrated or jeopardized by outside forces. Baron Frankenstein's love of Elizabeth Lavenza is jeopardized and ultimately shattered by the creature the Baron creates, Jonathan Harker's love affair with Lucy Westenra is endangered by Count Dracula, Carmilla's love for her fellow students is forbidden by the sexual morals of her era, and so forth. The central romance can involve either the story's protagonist or its menace.

Typically, the menace of a Gothic is tortured by its own evil impulses, which often elicits a bit of sympathy from the audience. Though he is thoroughly malevolent, Dracula leads a very agonizing and uncomfortable existence. Similarly, Baron von Frankenstein's excesses ultimately cause the destruction of his loved ones and plague him with a tormenting obsession. If the menace is involved in the story's central romance, odds are that his love is endlessly thwarted by his own evil (again, *Frankenstein* serves as a good example). Another identifying characteristic of the Gothic menace is the obligatory monologue detailing the agonies and misfortunes that spring from the evil curse that plagues him (delivered, of course, in the florid prose that characterizes the subgenre). Typically, these evils are the result of some tragic error of conscious judgment (no one forced Baron Frankenstein to create his monster). See the opposite page.

Baron Frankenstein's monologue points out one other characteristic of the Gothic that bears mention: the presence of nature is generally felt as a sort of divine force. The misdeeds of the

"You may easily perceive, Captain Walton, that I have suffered great and unparalleled misfortunes. I had determined at one time that the memories of those evils should die with me, but you have won me to alter my determination. You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been. I do not know that the relation of my disasters will be useful to you; yet, when I reflect that you are pursuing the same course, exposing yourself to the same dangers which have rendered me what I am, I imagine that you may deduce an apt moral from my tale, one that may direct you if you succeed in your undertaking and console you in case of failure. Prepare to hear of occurrences which are usually deemed marvelous. Were we among the tamer scenes of nature, I might fear to encounter your disbelief, perhaps your ridicule; but many things will appear possible in these wild and mysterious regions which would provoke the laughter of those unacquainted with the ever-varied powers of nature; nor can I doubt but that my tale conveys in its series internal evidence of the truth of the events of which it is composed."

—The beginning of Baron Frankenstein's monologue from Mary Shelley's Frankenstein.

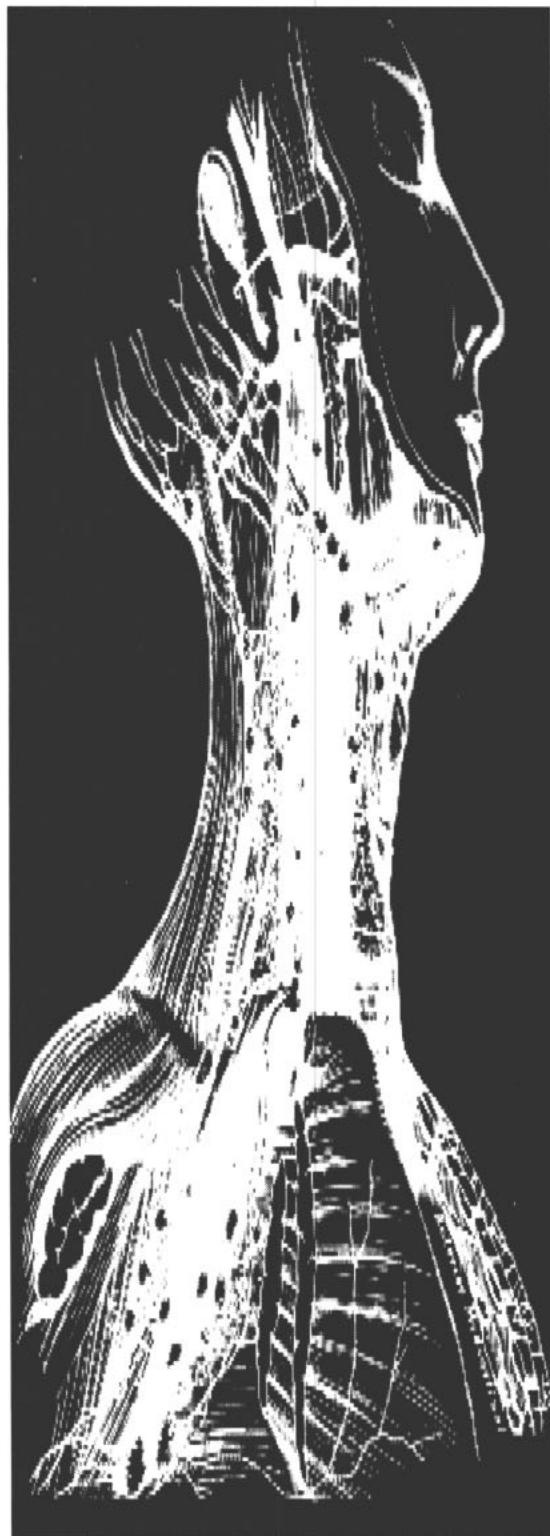
menace are greeted by tempestuous storms, and "evil" beasts cling to him (rats, wolves, etc.), while "good" beasts (horses, cats, birds) sense his evil and flee. This manifestation of nature adds to the story's horrific atmosphere and performs the same function as mysterious origin, planting the seed of an idea that the menace at hand is only a small part of a greater evil at work in the universe.

The Hammer Film

Examples: *Horror of Dracula* movie (Fisher); *Curse of Frankenstein* movie (Fisher); *Curse of the Werewolf* movie (Fisher); *Lust for a Vampire* movie (Sangster); *Dracula Has Risen from the Grave* movie (Francis); *The Gorgon* movie (Fisher); *Tomb of Dracula* comic (Wolfman/Colan).

Oddly enough, it was the runaway success of a science fiction film, *The Quatermass Experiment* in 1953, that elevated the independent Hammer Films Ltd. to a position of respectability within the British film industry. From that point on, however, the studio chiefly distinguished itself with a flurry of well-crafted, moody horror pictures. What the Hammer films lacked in budget and script quality, they more than made up in acting and art direction. Hammer regulars included Christopher Lee (often in the role of Dracula), Peter Cushing, Patrick Troughton, Michael Gough, Herbert Lom, Oliver Reed, and Ingrid Pitt.

Most of Hammer's best known films were adapted from classic Gothics—*Frankenstein* (six different versions), *Dracula* (eight different versions, seven starring Christopher Lee), "Carmilla" (two versions), *Dr. Jekyll and Mr. Hyde* (two versions, one with a male Jekyll and a female Hyde), *The Phantom of the Opera*, and so forth. What distinguishes Hammer's films from the earlier Universal efforts is their strict adherence to the Gothic tradition. All of the overpowering characteristics of the Gothic found



their way into the Hammer films completely intact, namely, the frustrated romance, the twisted and rustic settings, the presence of nature, and the menace's monologues.

The feature that sets the works in the Hammer tradition apart from their Gothic counterparts is a healthy dose of both sex and violence. Unlike his Universal counterpart, the Hammer Dracula actually attacks his victims on screen, staining the proceedings with the bright red blood that has become a Hammer trademark. The odd sexual air that hangs about the Hammer menaces is just as distinctive. Typically, the central Gothic romance à la Hammer is a love triangle pitting the protagonist against the menace for the love of the heroine. While the protagonist's leg of this triangle is often an innocent affection, the menace's role is typically lurid and seductive. Rather tame at first (though shocking in their own era), the Hammer films eventually focused even tighter on the sex and violence, taking both to new heights in horror (though never even approaching the modern standard).

Hammer's output has had such an impact on horror fans that many movie critics believe that the trend toward the more graphic horror films of the 1970s and '80s began right here. One could also argue that Hammer has had a noticeable influence even on most of the horror novelists of the last 20 years, especially those who write in the Gothic tradition.

With its simultaneous emphasis on action and strong stories, this is an ideal subgenre to re-create in the *Chill* game.

Pulp Horror

Examples: "The Dunwich Horror" short story (Lovecraft); *The Strange Case of Charles Dexter Ward* book (Lovecraft); "Pickman's Model" short story (Lovecraft); "At the Mountains of Madness" short story (Lovecraft); "Children of Noah" short story (Matheson); "The Shuttered Room" short story (Derleth); *Psycho* movie (Hitchcock); *The Cabinet of Dr. Caligari* movie (Wiene); for

our purposes, most of Poe's works fit in here.

The pulp horror of the 1920s and '30s grew out of the distinctive works penned by Edgar Allan Poe almost a century earlier. Poe appropriated the sense of mood from the Gothic but set his tales in more modern surroundings (perhaps due to the fact that there were no Gothic structures dotting Poe's native American landscape) and replaced the Gothic's emphasis on nature with an emphasis on the workings of the human mind. Like many of the "pulp" writers who followed in his footsteps (H.P. Lovecraft, Robert Bloch, August Derleth), Poe was fascinated by the subject of madness and made it a frequent topic of his fiction. In his classic story "The Telltale Heart," for example, Poe's narrator is a man who is struck mad and led to murder an elderly neighbor. What makes the story so interesting is the first-person narrative that takes the reader inside of the murderer's head, laying bare his madness. In many Poe stories, the protagonist is simultaneously his own menace, a situation that might prove an intriguing premise for a *Chill* scenario.

H.P. Lovecraft's work shares Poe's fascination with the human mind but generally abandons the simultaneous protagonist/menace. Lovecraft's menaces are typically dark and mysterious creatures from beyond space and time that dwarf mere mortals in both stature and power. The terror engendered by the appearance of such a creature is heightened by the author's ironic use of richly poetic language to describe it. Lovecraft's brilliant use of atmosphere and the mysterious origin of these creatures gives his horrors a sort of cosmic significance and leaves one with the distinct impression that his fictional universe is entirely dominated by varying degrees of evil, whereas the Gothic has always focused on a conflict between evil and good. About the only thing preventing Lovecraft's horrors from wiping out all of mankind is the insignificance of humanity.

A good *Chill* scenario written in the pulp horror tradition should feature an extremely unusual menace with an origin that is never quite explained, while still maintaining the general gloom of the Gothic. The horrors this menace inflicts on its victims are generally more psychological than physical (Poe trapped his protagonists in rooms full of rats; many of Lovecraft's heroes went mad at the menace's merest glance).

EC Comics

Examples: *Tales From the Crypt*, *The Vault of Horror*, *The Haunt of Fear* comics, *Creepshow* movie (Romero), "Tales From the Crypt" television series, *Creepy* comic, *Eerie* comic, "The Twilight Zone" television series, "Night Gallery" television series.

EC Comics became famous for its quirky brand of horror story in the middle 1950s. Under the stewardship of publisher William Gaines, EC published science fiction, fantasy, humor, and war comics but achieved its greatest commercial success with its line of horror titles. At their height, these stories were considered so shocking that they ultimately inspired a congressional review of the entire American comics industry and the effects of such comics on children. The EC horror titles died off when most of the major comics publishers formed their own watchdog organization, the Comics Code Authority, to exclude all sex and graphic violence from the pages of American comics, regardless of story context.

The typical EC horror story features two distinguishing characteristics, its length and its ending. EC stories are all very short (usually six to eight pages) and typically end with the sort of ironic twist found in the short fiction of O. Henry. A typical example is Graham Ingels' "None But the Lonely Heart" from 1952 (*Tales From the Crypt* issue #33). The story is about a handsome criminal who answers wealthy spin-

sters' lonely hearts ads. After answering these ads and briefly corresponding with their authors, the criminal marries them, kills them, and inherits their wealth. Finally, after several such encounters over a period of many months, the criminal decides to retire and looks to the lonely hearts ads for a bride. One particular ad catches his eye, and after a brief correspondence, the criminal learns that the woman who placed the ad is both wealthy (her home, she says, features "marble floors, hardwoods, bronze trims, satin draperies, and stained glass windows") and hauntingly beautiful (she encloses a photo in one of her letters along with an apology for the fact that it is a couple years old). On the day that the criminal finally decides to visit his correspondent and ask for her hand in marriage, he is stunned to learn that his letters were being delivered to a cemetery. On the cemetery grounds, he discovers that the letters he received in return were being sent by a lonely zombie, who drags him back to her mausoleum, where the two of them can live "happily ever after."

Like "None But the Lonely Heart," most EC stories have a powerful revenge theme. The victims of the EC Comics menaces are typically brutish thugs and criminals who get exactly what's coming to them. Many times, the victim's greatest failing is infidelity. Secret love affairs and spousal murders are both EC staples. The zombie that pops up in Ingels' story is also exemplary. Although EC published stories about ghosts, werewolves, vampires, mummies, and all of the other classic Gothic creatures, EC most frequently featured zombies.

Although the EC horror comics were only around for a few years, their influence is undeniable. Best-selling horror author Stephen King has confessed in print that EC was a major influence on his own works and even wrote the screenplay for an EC tribute film directed by George Romero (*Creepshow*).

Universal Monster Movies

Examples: *Frankenstein* movie (Whale), *Son of Frankenstein* movie (Lee), *Bride of Frankenstein* movie (Whale), *Dracula* movie (Browning), *Son of Dracula* movie (Siodmak), *The Wolf Man* movie (Wagner), *Creature From the Black Lagoon* movie (Arnold).

The old Universal Studios defined the appearance of most of the classic Gothic creatures (Dracula, Frankenstein's monster, the Wolf Man, the Mummy) over a 20-year period beginning with Browning's *Dracula* and Whale's *Frankenstein*, both released in 1931. Although the earliest of the Universal monster movies were very high-quality productions with intelligent scripts and direction, the studio's later output consisted mostly of silly, though diverting B movies aimed chiefly at children.

Universal's early output was pretty firmly grounded in the Gothic tradition, though there was usually little emphasis on the traditional Gothic love story (Whale's *Bride of Frankenstein* being a glaring exception), and in all but the earliest films, the powerful presence of nature was diminished until it almost completely disappeared in the studio's later releases. Many of the Universal horror pictures rely solely on their creatures for shock value, never really giving the audience the sense that the creatures inhabit a sinister world that gave rise to their creation. The story typically emphasizes the monster's abilities and its limits, and the narrative tends to treat the monster more as a freak than a force of evil.

On the plot level, many of the later Universal horror films took their stylistic cues from the Saturday morning serials prevalent in their day. This usually meant that at least one fun, but ridiculous plot contrivance would spring up and send the story off on an amusing tangent. In *Son of Dracula*, for instance, the Count returns to plague Georgia and the American





Deep South (not exactly a Gothic setting) in the guise of Count Alucard (Dracula spelled backwards!) and marries the hero's girl because she resembles his long lost love. One needn't even mention the plot contrivances necessary to bring Frankenstein, his monster, Dracula, and the Wolf Man all together in the same story for *Frankenstein Meets the Wolf Man* in 1943.

Chill scenarios grounded in this tradition are by far the easiest to design and run because the CM needn't concern himself with the difficult tasks of maintaining mood and atmosphere. All that's needed for a good Universal Monster Movie scenario is a suitable menace. The menace's goal generally consists of little more than simply being evil, and the challenge of the scenario usually consists of simply figuring out how to overcome the menace's superhuman abilities.

Devil Flicks

Examples: *The Exorcist* movie (Friedkin), *Rosemary's Baby* movie (Polanski), *The Omen* movie (Donner), *To the Devil a Daughter* movie (Fisher), *The Sentinel* movie (Winner), *Exorcist III* movie (Blatty).

The Exorcist, William Friedkin's stunning cinematic adaptation of William Peter Blatty's fine horror novel, was such a sensation when it was released in 1973 that it virtually spawned an entire subgenre single-handedly (though *Rosemary's Baby*, the other film of note that fits into this category, was actually made five years earlier). *The Exorcist* is the story about a young girl who is possessed by a demon known as Pazuzu and about the efforts of a pair of local priests to rescue her. Friedkin's film combined sickeningly convincing special effects with a moody script and skillful camera work to produce what is no doubt one of the most horrifying spectacles of all time.

genre is the deep sense of doom pervading the entire story. There is no longer any mysterious origin. The audience knows exactly where the evil is springing from. The Devil is evil incarnate, capable of exerting a direct influence upon the world of men. In the Devil flicks, the protagonists' allies are frequently killed off in a series of demonically catalyzed mysterious accidents, while the Devil's formidable band of earthly followers (usually depicted as a secret cult that has infiltrated all walks of life) deals with the heroes themselves. In the Gothics, the howling winds and bizarre coincidences are present only to strike a mood and to imply a more sinister presence; in the Devil flicks, these things can kill you.

Although the Devil as a source of palpable, worldly evil implies a God as a source of palpable, worldly good, a true divine presence is always noticeably absent from these films. Even in *The Exorcist*, with its two protagonist priests, God clearly doesn't share the Devil's willingness to intervene directly in the affairs of the physical world. Any such manifestation would instantly destroy the credibility of the threat because of the strong cultural tenet that good is always stronger than evil, that any direct struggle between God and the Devil is obviously a battle that Satan cannot hope to win.

And no Devil flick would be complete without a bit of true-to-life Judeo-Christian theology to anchor the story into the real world and add an air of plausibility. *The Exorcist* made extensive use of *The Roman Ritual's* "Rite of Exorcism," while *The Omen* chose the New Testament's Book of Revelations.

Modern Psychological Horror

Examples: *The Shining* book (King), *The Dead Zone* book (King), most of Stephen King's other works, *Parents* movie (Bob Balaban), *The Books of Blood* (Barker), *Hellblazer* comic (Delano), *Swamp Thing* comic (Moore),

Videodrome movie (Cronenberg), *Dead Ringers* movie (Cronenberg), *The Invasion of the Body Snatchers* movie (Siegal), *Taboo* comic (ed. Bissette), *Cat People* movie (Lewton).

Most of the horror fiction produced in the past 10 or 20 years has shared Poe's fascination with human psychology. In many respects these works still resemble the stories in the pulp horror tradition (they still take many of their stylistic cues from the Gothic), though there are a few important differences.

Modern psychological horror works just as hard to establish a mood as its pulp and Gothic counterparts but rarely tries to maintain that mood through an entire story. Most of the works that fall into this category begin with an atmosphere that is normal and true to the real world. The protagonist is generally an ordinary person with an ordinary job who lives in an ordinary home. Without warning, this ordinary person is suddenly thrust into extraordinary circumstances and the story's tone and atmosphere take a radical turn. The idea here is to get the reader to believe in the protagonists and identify with them early in the story so later he will be more attuned to the heroes' plight. The implication is that normal life and the real world themselves are fraught with horrors.

Another departure from the pulp tradition lies in the area of subtlety. Where the pulp stories (Poe's "The Telltale Heart" and Robert Bloch's "Psycho," for instance) focused almost exclusively on madness, many of the stories in the modern tradition are much more interested in "normal" human psychology—despair, love, hatred, the human reaction to fear, and so on. Again, the idea is to provoke audience identification with the protagonist. In the *Chill* game, your goal in a modern psychological horror scenario is to use these techniques to bring the players closer to their characters.



Gore

Examples: *Friday the Thirteenth* movie and sequels (various), *Nightmare on Elm Street* movie (Craven), *Texas Chainsaw Massacre* movie (Hooper), "Rawhead Rex" short story (Barker), *Night of the Living Dead* movie (Romero), *Hellraiser* movie (Barker).

The works that fit into this category vary widely in quality. At one end of the spectrum are the masterpieces like George Romero's *Night of the Living Dead*. At the other, mindless slaughter films such as the dubious *Friday the Thirteenth* and its sequels.

By definition, the works in this tradition

hope to shock their audiences by depicting graphic violence. In the hands of a skilled craftsman, these depictions can achieve their desired effect, heightening the impact of an already interesting story. Works in which the violence becomes the story are less interesting. Thus, decent examples of gore often feature graphic violence that is simply layered over a story executed in one of the other subgenres. *Night of the Living Dead*, for example, is a piece of psychological horror with exploding heads and limbs.

On the story level, the one thing that every example of gore needs is a relentless menace. Continuously watching the menace graphically murder his victims gets monotonous after a time, so most gore fiction inevitably feels a need to allow the victims to strike back. Striking back may not be so easy, however. A typical

menace in gore fiction can withstand all manner of assault. In *Night of the Living Dead*, even though the zombies are shot, hacked, and burned, they just keep on coming. A common motif is to trick the audience (and the protagonists) into believing that the menace has been defeated, only to have the fiend suddenly spring up at an appropriately dramatic moment to resume its killing spree (á la Jason).

One big problem facing CMs who wish to use the gore subgenre is the increased importance of descriptive skills. Gore only works if its violence is suitably unsettling, and the only tools the CM has to achieve this effect are his

tions are already of crucial importance. The gore subgenre only compounds this problem, and it is consequently recommended only for CMs with vivid imaginations.

'80s Action Horror

Examples: *The Hidden*, *The Lost Boys*, *Night Breed* movies (Barker), *Predator*, *Aliens* movies (Cameron).

Many of the most modern horror films are perhaps better classified within the action-adventure genre. Generally, these films are horror only in that they feature a supernatural villain and borrow some of the horror genre's suspense and scare techniques.

These films usually feature a strong-jawed hero, pioneered in American pulp fiction, who can do no wrong and who is always in control of his surroundings. (This time the masculine pronoun is meaningful. These heroes are almost always male, *Aliens'* Ripley being a noteworthy exception.) For the most part, these films rely on exciting chase scenes and flashy visual effects rather than their horrific menaces to capture the audience's interest. Some atmosphere is generally present, but only to build suspense or to enhance a chase or battle. In the end, the menace typically dies a gruesome death at the hero's hands.

Chill scenarios in this mold are also rather easy to design and run because they tend to greatly resemble those typically designed for most the other RPGs. Such scenarios are usually heavily laden with combats and chases.

Humor

Examples: *Abbot and Costello Meet Frankenstein* movie (Barton), *Little Shop of Horrors* movie (Corman), *Ghostbusters* movie (Reitman), "Scooby Doo" cartoon (various), *The Fearless Vampire Killers* movie (Polanski), Andy Warhol's *Frankenstein* movie (Morrissey).

It's really almost impossible to set down

common characteristics of these works. In humor, the general rule is anything goes as long as it's funny. Humor is presented as a subgenre only to suggest it as a possible mode for *Chill* scenarios.

Subgenres in Chill

Though some of these modes are more easily adapted to the *Chill* game than others, it is quite possible to run effective scenarios and campaigns in any subgenre. Not only should your choice of subgenre affect your scenarios on the plot level, it should also affect the way you apply the game rules. The next chapter presents several new rules systems that augment or replace those found in the *Chill* hardcover, along with guidelines for applying these systems based upon the subgenre you have chosen.

For the most part, the menaces presented in the *Chill* hardcover and the hero archetypes presented in this volume can appear in any of the subgenres. Only the Devil flick requires a certain sort of menace. Similarly, those of you with a fondness for the SAVE campaign can easily execute such a campaign in any of the 10 subgenres. In a Gothic SAVE campaign, the heroes battle vampires and ghosts in old castles and cathedrals. In an EC SAVE campaign, the stories always have their basis in revenge and end with an ironic twist. In an action horror SAVE campaign, the heroes carry lots of firearms and the focus is on chasing down the menaces. It is usually a bad idea, however, to switch modes between scenarios set in the same campaign (to run a psychological horror scenario followed by a humor horror scenario, for instance). Such a combination can often undermine your believability (it's hard to accept a hero created for an action horror story in any other context, for example).

New Rules



Roles... I have no roles. Roles are four minelessiydyots. Humansole has onerole... obeious me, or becumming warm delicious carnivalous and beastwater.

-RAX

As you read in the previous chapter, the *Chill* rules are a tool intended to help the players and CM collaborate to devise a story. For these rules to function properly, they must help preserve the conventions and atmosphere of the sort of stories that *Chill* is designed to re-create. They do not necessarily simulate reality. When devising a set of rules for combat, for instance, the designers of *Chill* did not ask themselves “how often is an opponent knocked unconscious with a single punch?” but “how often is an opponent knocked unconscious with a single punch in horror stories?” These two questions have two radically different answers. When designing new rules to handle unique situations (and all scenarios call on the CM to design at least a couple of minor rules), it is important for CMs to recognize this distinction and create rules that are true to the genre and the feel of the stories, rather than rules attempting to mirror the real world. Suppose, for example, that a PC who is being chased by a mob of hungry zombies hops in a pickup truck and tries to drive away. In the real world, starting a pickup truck is no problem—just turn the key and take off. The entire operation takes about five seconds (a single round in *Chill*). But in horror movies, starting a pickup truck under these circumstances is often a big problem. What should take five seconds tends to take 20

seconds or more (four *Chill* rounds) in order to give the director time to build a little suspense and splice in a couple scenes of slobbering zombies pounding on the pickup’s windows. Deciding how long it takes to start the pickup is essentially designing a simple rule. A good CM always keeps the conventions of the genre in mind when making these sorts of decisions.

Using the Rules

One of the problems facing a designer attempting to build a game around horror stories is the amazing breadth of the genre. The subgenres vary so radically that a rule designed to re-create the atmosphere of one might be detrimental to the atmosphere of the others. Consequently, each of the new rules may be used or ignored at the whim of the CM, allowing him to tailor the *Chill* rules to fit the story at hand. Along these same lines, you can find a set of rules options at the end of each new rules section. Use or disregard these options at will to tailor the rules more closely to fit your story. At the end of this chapter is a set of suggestions detailing the rules and rules options that work best with each of the subgenres discussed in the previous chapter.

It is almost always a good idea to brief the players on the rules before beginning a scenario, making sure to point out which of the

optional rules (and which of their options) are in effect. And it is almost always a bad idea to switch the rules in effect in the middle of a scenario or campaign.

Luck

Van Helsing finally manages to corner Count Dracula in the banquet room of his castle lair. But now he alone must face the Prince of Darkness. After a couple of quick blows that rob the aging professor of his protective crucifix, Dracula contemptuously tosses him into a corner and prepares to finish him off. But just then, Van Helsing gets an idea. He springs to his feet, runs the length of a long banquet table and, when he reaches the end, leaps onto a hanging tapestry that is blocking a conveniently placed window. As he falls, Van Helsing tears the tapestry down with him, bathing Dracula in the light of the sunrise.

This is the excellent ending to the 1961 movie *The Horror of Dracula*. The scene is quite dramatic and the hero gets to be clever and resourceful while the villain gets to act evil and powerful. But could this ever happen in the *Chill* game? Let's run through it quickly. Tearing down the tapestry is a General Agility Check. But Van Helsing is a very old man. His Agility is certainly below average (50) and maybe as low as 35. When he brought down the tapestry then, he must have been lucky and rolled very low. Okay, fair enough. We could accept this if it weren't for the fact that Van Helsing had already performed a couple of other astonishing feats in the film that also seemed to press his abilities to their limits. In fact, throughout the film, it almost seems as though Van Helsing always gets lucky exactly when he needs that luck the most. Even a cursory examination of a few other films and novels quickly shows that he is not alone in this capacity. Both the protagonists and menaces in

many horror stories seem to share this ability.

The basic *Chill* game tries to account for this ability with the Luck Attribute. But notice how the description of Luck (p. 6 of the *Chill* hardcover) restricts its use to life-and-death situations. Whether or not the Luck Attribute applies to our Van Helsing example is rather ambiguous. To rectify this problem, here are some new Luck rules.

Instead of giving a character an extra dice roll in dire circumstances, Luck allows the character to modify his dice rolls whenever he sees fit. Both the protagonists (the player characters) and the major menace of each scenario begin play with a number of Luck Points equal to their Luck Scores (or Evil Way Scores for menaces). After failing a roll, a character can spend Luck Points on a one-for-one basis to lower the dice roll. Thus, 25 Luck Points spent on a dice roll of 65 immediately turns that roll into a 40. There are a few special rules governing Luck Point expenditures.

- Characters do not regenerate spent Luck Points until the end of the current scenario. Thus, a character's starting total is the maximum number of Luck Points the character can spend throughout the entire scenario. Once the Luck Points are gone, he is out of luck and can no longer alter dice rolls. Smart players should try to hold on to as many of their Luck Points as they can, waiting for the scenario's climax and the more important dice rolls. At the beginning of a new scenario, all characters begin with full Luck Point totals.

- Menaces can never spend their Luck Points to alter a roll that could harm a PC. In other words, a werewolf cannot spend its Luck Points to earn a better damage result when striking a player character with its claws or attacking with its bite. Using an Evil Way Discipline that affects a PC is defined as harming that target, even if the discipline itself causes no physical injury. Thus, a vampire cannot spend Luck

Points when using its Hypnotism or Influence Disciplines against the player characters.

- Any attack that would kill or render a PC or menace unconscious can be converted into a miss with a Luck Point expenditure equal to one-half the character's starting total (fractions rounded down). A character with a beginning 70 Luck Points who is hit and killed with a shotgun blast, for example, can convert that attack into a miss with an expenditure of 35 Luck Points. Luck Points spent in this fashion must be spent by the character who is actually escaping the injury, just as Luck Points spent to alter a dice roll must be spent by the character who is rolling the dice.

- And finally, these rules supersede all effects of Luck described on pp. 6 and 7 of the *Chill* hardcover.

Only the menaces and the PCs have Luck Points. Other non-player characters have no Luck Point total and none of the Luck rolls described in the *Chill* hardcover, though they still have the Luck Attribute, which is used for computing certain skill scores, using the Art, and so forth.

Although the menaces have Luck Points just like the PCs, you need not actually use them unless you feel they are dramatically appropriate. Generally, menaces should spend Luck Points only to accomplish those non-combat tasks you feel are necessary for the story, to improve their chances of escaping if the PCs are threatening to destroy them too early in the scenario or to stave off an attack or two if all of the PCs come into the final confrontation with full Luck totals themselves. If the PCs manage to defeat the menace after an exciting encounter lasting 10 or 12 rounds, it isn't really appropriate to spend the menace's remaining Luck Points to keep things going unless you feel that there is still dramatic potential to be mined from the encounter.

In all, these Luck rules tend to give all of the

players more control over the story, while still maintaining the suspense provided by the dice.

Example: Several SAVE envoys are pursuing a werewolf down a darkened city street. Although it is early in the scenario, the PCs seem to have the upper hand in the encounter and might be about to end the scenario several scenes prematurely. As the werewolf ducks down an alley, the CM has all the PCs make Perception Checks to see if they can follow the creature through the darkness. Two of these checks fail; one earns a Medium result. The CM decides to roll an Agility Check for the werewolf. If this check nets a Medium result or higher (beating the PCs' Perception Check rolls), the werewolf loses the SAVE envoys and escapes. The werewolf has an Agility of 85 and rolls a 78 for a Low result—a failure! Since the CM wants the werewolf to escape, however, he spends 2 of the creature's Luck Points, turning the dice roll into a 76 and thus bringing the success up to a Medium result. The creature gets away, and the SAVE envoys have to wait for it to make its next move.

Options

Gritty or Wild

In some stories, the protagonists have an even more pronounced ability to perform astounding feats than the new Luck rules allow, while in others this ability is more curtailed than previously implied. A CM using the Luck rules has the option of classifying his scenario or campaign as either gritty or wild. In gritty stories, the protagonists have abilities similar to those of real people, while the heroes of wild stories often perform impossible feats and stunts. *Henry: Portrait of a Serial Killer* is an example of a gritty horror story. Nearly all the works that fit into the action horror subgenre are examples of wild stories.

In gritty stories, PCs begin with a Luck Point total equal to one-half their initial Luck or Evil



Way Scores (round all fractions down). In wild stories, the PCs begin with Luck Point totals equal to twice their initial Luck or Evil Way Scores. In either case, the beginning Luck Point or Evil Way Score totals of the menaces are unaffected.

Central Character

Many horror stories feature a single central character who has an inexplicable protection from the menace. Usually, it is the destiny of this character to destroy the menace while his comrades fall around him. A crude but obvious example of this phenomenon can be seen in the *Friday the Thirteenth* movies. In each of these films, all but one of the heroes are slaughtered effortlessly. But when the killer goes for that last victim, the teenager not only survives the attack but destroys the attacker as well. This final character had no special abilities but was the focus as a central character.

When invoking this option, the CM secretly chooses a player, before play begins, to be the central character. The character must be one who has purchased the new Central Character Edge (one Character Insight Point). You may wish to experiment with stories that have more than one central character, but there should always be fewer central characters than regular protagonists. There should be no more than three central characters in a party of seven PCs, for instance. A central character need spend only 1/4 (fractions rounded down) of his beginning Luck Points to convert a blow that could otherwise render him dead or unconscious into a miss.

The CM shouldn't tell a player that he is a central character until the first time that player attempts to spend Luck Points to escape an attack. In campaign play, it is a good idea to switch the identity of the central character between scenarios in order to give each of the players who have the Central Character Edge a turn in the spotlight.

Skills

If you have been playing *Chill* for a while, you have probably found the need for a skill not listed in the *Chill* hardcover. In filling out the list in this volume, we also address a large gray area surrounding skills in this and other role-playing games—when exactly does a skill apply to a situation. This is always a judgment call for the game master, but some guidelines may help you decide when to apply a skill to a problem that is only somewhat related.

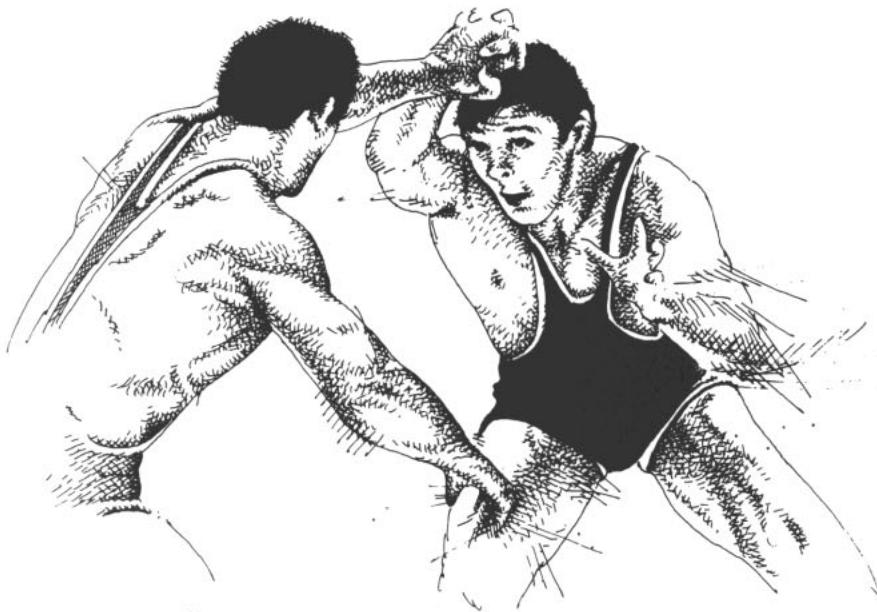
Let's consider medical science. In *The Exorcist*, before Chris MacNeil learns that her daughter, Regan, is possessed by a demonic intelligence, she first suspects that Regan is suffering from a mental illness, prompting her to bring the girl to a local hospital for a battery of psychological tests. The scenes that follow show the hospital staff attempting to apply very specific and, in most cases, realistic scientific procedures to young Regan as part of a vain effort to understand her malady. Although lacking the shock value that characterizes the film, these scenes are as unnerving as any of those to follow. They emphasize the power of Regan's oppressor by demonstrating that her condition is beyond human understanding.

Now consider Mary Shelley's *Frankenstein* and all of its cinematic treatments. Victor von Frankenstein obviously understands something about medical science. The fact that he created "Adam" indicates that Baron Frankenstein is an expert in chemistry, biology, electronics (in the film versions), psychology, psychiatry, and almost every other scientific discipline known to man. But Shelley's novel doesn't really concern itself with this aspect of Victor's character and certainly doesn't go into specific scientific procedures as *The Exorcist* does. To do so would undermine, not establish, more plausibility while distracting the reader from the novel's themes and plot.

The sciences clearly function differently in *The Exorcist* than they function in *Frankenstein*, and each work chooses its approach for valid reasons. In the *Chill* game, then, should the science skills (or any grouping of skills, for that matter) always function in the same way? Probably not.

The skills listed in the *Chill* hardcover are intended as guidelines, not an all-inclusive list. There has been some confusion over how to use this list and what to do about skills that aren't on the list. Part of the confusion arises from the fact that many of the skills are narrowly defined (like Lip Reading) while others are broad (like Medicine). The intent is that PCs' skills should all be specific, using the broad category to determine which Ability Scores to use. Though it seemed clear that Language (Contemporary) referred to any specific language but not all languages, it was not universally clear that the same concept applied to Medicine. A character should have a specific medical ability, such as Surgery or Pediatrics or Dentistry, not a general skill that would make him super-doc.

This clarification does nothing to address the *Exorcist-Frankenstein* dilemma, however. The answer to this problem lies in the mere awareness of it. In certain cases the broader skill category is more appropriate than specific skills, usually because focusing on the specifics distracts emphasis from the main point of the subgenre or unduly restricts the abilities of the characters. In these cases, the CM must decide which categories of skills should use the broad skills and which should be specific. The players



then create their characters for this campaign using all broad skills or some broad and some narrow, at the CM's direction.

Example: Melee Combat is a broad skill, while Blackjack, Boxing, Dagger, Machete, Polearm, Rapier, Spear, Sword, and Wrestling are some of the narrow skills in its domain. In a specific game, characters must purchase Machete, Boxing, or Rapier as separate skills; the Melee Combat Skill is not available to them. But in a general game, a character simply purchases Melee Combat, allowing him to use any of the skills that fall under its domain. Such a character could use Blackjacks, Knives, Swords, Rapiers, and just about any other melee weapon as though he were skilled in all of them. Characters in a general game can still purchase any of the listed narrow skills individually.

The Base Skill Score Formula of a broad skill sometimes differs from the Skill Score Formulas of some of the narrow skills in its domain. The following is a list of broad skills and examples of specific skills that they include, the skill formula, and CIP cost for Student, Teacher, and Master Levels.

Broad Skills

Art <i>(Acting, Dance, Visual Arts, Writing/Journalism)</i>	$(PCN + PER) \div 2, [2, 6, 14]$
Athletics <i>(Acrobatics, Running, Sports, Swimming)</i>	$(PCN + WPR) \div 2, [2, 6, 14]$
Business <i>(Accounting, Administration)</i>	$(LCK + PCN + PER) \div 3, [2, 6, 14]$
Charisma <i>(Charm, Intimidation, Persuasion)</i>	$(PER), [3, 9, 21]$
Detective <i>(Investigation, Law, Police Procedures)</i>	$(LCK + PER + STA) \div 3, [3, 9, 21]$
Exotic Weapons <i>(Bola, Boomerang, Lasso, Whip)</i>	$(AGL + DEX + STR) \div 3, [2, 6, 14]$
Medicine <i>(First Aid, Psychiatry, Surgery)</i>	$(DEX + PCN) \div 2, [5, 15, 35]$
Melee Combat <i>(Blackjack/Club/Mace, Boxing, Dagger/Knife, Axe/Machete, Polearm, Sword/Rapier, Wrestling)</i>	$(AGL + STR) \div 2, [2, 6, 14]$
Military Science <i>(Cartography/Geography, Explosives, Heavy Weapons)</i>	$(DEX + PCN) \div 2, [2, 6, 14]$
Missile Weapons <i>(Axe Thrown/Tomahawk, Bow, Spear)</i>	$(DEX + PCN) \div 2, [2, 6, 14]$
Nature Lore <i>(Animal Training, Beast Riding, Survival, Tracking/Hunting)</i>	$(LCK + PCN + STA) \div 3, [3, 9, 21]$
Scholar <i>(Anthropology/Archaeology, Antiques, History, Legend/Lore, Occult Lore, Contemporary Language, Ancient Language)</i>	$(PCN), [6, 18, 42]$
Science <i>(Biology, Botany, Chemistry, Computer, Electronics, Forensics, Geology, Mechanics, Physics, Zoology)</i>	$(PCN), [4, 12, 28]$
Thievery <i>(Filching, Forgery, Lockpicking, Stealth)</i>	$(DEX + PCN) \div 2, [3, 9, 21]$
Vehicles <i>(Driving, Piloting, Seafaring, Spacecraft)</i>	$(DEX + PCN) \div 2, [2, 6, 14]$

In games that use a certain broad skill, players may still purchase the individual narrow skills falling into its domain instead of the entire broad skill. In this case, use the usual skill formula and cost.

The following is a new list of narrow skills that fills some of the gaps in the *Chill Hardcover*. This is still not an all-inclusive list, merely an expanded list of examples. Skills that are new with this volume are so identified. Skills followed by an [I] are information skills, meaning the character can use that skill to glean appropriate information.

Narrative Skills

Accounting [I]	(PCN + WPR) + 2
Acrobatics	(AGL + PCN + STA) + 3
Acting	(PCN + PER + WPR) + 3
Acupuncture	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Administration	(PCN + WPR) + 2 <i>New</i>
Ancient Language [each]	(PCN + WPR) + 2 [I]
Animal Training	(AGL + PCN + PER) + 3 <i>New</i>
Anthropology/Archaeology [I]	(PCN + WPR) + 2
Antiques [I]	(LCK + PCN) + 2
Arbitration	(LCK + PCN + PER + WPR) + 4 <i>New</i>
Architecture	(DEX + PCN) + 2 <i>New</i>
Art Criticism [I]	(PCN + WPR) + 2
Astrology	(LCK + PCN + WPR) + 3 <i>New</i>
Astronomy [I]	(PCN + WPR) + 2
Axe/Machete	(AGL + STR) + 2
Beast Riding	(AGL + PCN + PER) + 3 <i>New</i>
Bicycle	(DEX + PCN) + 2 <i>New</i>
Biology [I]	(PCN + WPR) + 2
Blackjack/Club/Mace	(AGL + STR) + 2
Bola	(AGL + DEX + STR) + 3
Boomerang	(DEX + STR) + 2
Botany [I]	(PCN + WPR) + 2
Bow	(DEX + STR) + 2
Boxing	(AGL + STR) + 2
Calligraphy	(DEX + PCN) + 2 <i>New</i>
Carpentry	(DEX + PCN) + 2 <i>New</i>
Cartography/Geography [I]	(PCN + WPR) + 2
Charm	(PER) <i>New</i>
Chemistry [I]	(PCN + WPR) + 2
Chiropractic	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Climbing	(AGL + PCN + STA + STR) + 4
Comparative Religion [I]	(PCN + WPR) + 2
Computer [I]	(PCN + WPR) + 2
Contemporary Language [each]	(PCN + WPR) + 2
Creative Writing	(LCK + PCN + PER) + 3 <i>New</i>
Dagger/Knife	(AGL + STR) + 2
Dance	(PCN + PER + WPR) + 3 <i>New</i>
Disguise	(DEX + PCN + PER) + 3
Dodge	(AGL + LCK) + 2 <i>New</i>
Driving	(DEX + PCN) + 2
Electronics	(DEX + PCN) + 2
Explosives	(DEX + PCN) + 2
Familiarity Skills	(LCK + PCN + WPR) + 3
Farming	(LCK + PCN + WPR) + 3 <i>New</i>
Filching	(DEX + LCK + PCN) + 3
Filmmaking	(PCN + PER + WPR) + 3 <i>New</i>
First Aid	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Fishing	(LCK + PCN + WPR) + 3 <i>New</i>
Forensics [I]	(PCN + WPR) + 2
Forgery/Graphology	(DEX + PCN) + 2 [I]
Gambling	(LCK + PCN + PER) + 3
General Practice	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Geology [I]	(PCN + WPR) + 2
Heavy Weapons	(DEX + PCN) + 2 <i>New</i>
History [I]	(PCN + WPR) + 2
Hunting	(LCK + PCN + WPR) + 3 <i>New</i>
Hypnotism	(LCK + PCN) + 2

Intimidation	(PER) <i>New</i>
Investigation	(LCK + PCN + STA) + 3 [I]
Journalism [I]	(LCK + PCN + PER) + 3
Lasso	(AGL + DEX + STR) + 3
Law	(LCK + PCN + PER + WPR) + 4 <i>New</i>
Legend/Lore [I]	(PCN + WPR) + 2
Lip Reading	(PCN + WPR) + 2
Lockpicking	(DEX + PCN) + 2
Magic Tricks	(DEX + PCN + PER) + 3 <i>New</i>
Martial Arts	(AGL + DEX + STR + WPR) + 4
Masonry	(DEX + PCN) + 2 <i>New</i>
Mathematics [I]	(PCN + WPR) + 2
Mechanics	(DEX + PCN) + 2
Medical Field [each]	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Musicianship	(PCN + PER + WPR) + 3 <i>New</i>
Occult Lore	(LCK + PCN + WPR) + 3 <i>New</i>
Painting	(DEX + PCN) + 2 <i>New</i>
Persuasion	(PER) <i>New</i>
Photography	(DEX + PCN) + 2
Physics [I]	(PCN + WPR) + 2
Pilot	(DEX + PCN) + 2
Pistol	(DEX)
Plumbing	(DEX + PCN) + 2 <i>New</i>
Poetry	(LCK + PCN + PER) + 3 <i>New</i>
Polearm	(AGL + STR) + 2
Police Procedures	(LCK + PCN + STA) + 3 <i>New</i>
Psychiatry [I]	(LCK + PCN + PER + WPR) + 4
Rapier	(AGL + STR) + 2
Rifle	(DEX)
Ritual Magic	(LCK + PCN + WPR) + 3 <i>New</i>
Running	(Current STA)
Savoir-Faire	(LCK + PCN + PER + WPR) + 4
Sculpting	(DEX + PCN) + 2 <i>New</i>
Seafaring	(DEX + PCN) + 2 <i>New</i>
Semaphore	(DEX + PCN + WPR) + 3 <i>New</i>
Sign Language	(DEX + PCN + WPR) + 3
Singing	(PCN + PER + WPR) + 3 <i>New</i>
Skating	(AGL + PCN + STA) + 3 <i>New</i>
Slingshot	(DEX + STR) + 2 <i>New</i>
Spacecraft	(DEX + PCN) + 2 <i>New</i>
Spear	(AGL + STR) + 2
Sport [each]	(AGL + PCN + STA) + 3 <i>New</i>
Stealth	(AGL + LCK + PCN) + 3
Submachine Gun	(DEX)
Surgery	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Survival	(LCK + PCN + STA + STR + WPR) + 5
Swimming	(Current STA)
Sword	(AGL + STR) + 2
Throwing Axe/Tomahawk	(DEX + STR) + 2
Throwing Dagger/Knife	(DEX + STR) + 2
Throwing Spear	(DEX + STR) + 2
Throwing Unbalanced Objects	(DEX + STR) + 2
Tracking	(LCK + PCN + WPR) + 3
Trivia	(LCK + PCN) + 2 <i>New</i>
Veterinary Medicine	(DEX + PCN + STA + WPR) + 4 <i>New</i>
Whip	(AGL + DEX + STR) + 3
Wrestling	(AGL + STR) + 2
Zoology [I]	(PCN + WPR) + 2



Skill Descriptions

ACCOUNTING

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

The Accounting Skill appears on p. 16 of the *Chill* hardcover.

ACROBATICS

$(AGL + PCN + STA) \div 3$

Unskilled Use: $(AGL + PCN + STA) \div 20$

For Acrobatics, see p. 16 of the *Chill* hardcover.

ACTING

$(PCN + PER + WPR) \div 3$

Unskilled Use: $(PCN + PER + WPR) \div 20$

See the *Chill* hardcover, p. 17.

Acupuncture

$(DEX + PCN + STA + WPR) \div 4$

Unskilled Use: $(DEX + PCN + STA + WPR) \div 20$, but only for uncomplicated procedures requiring elementary training.

This medical skill is a traditional Chinese therapeutic technique whereby fine needles are inserted into the skin at particular points, usually pressure points. It is thought that this procedure stimulates the pituitary gland to release painkilling endorphins. A successful General Acupuncture Skill Check allows a character who is having acupuncture performed on him can heal Current Stamina at twice the normal rate.

ACUPUNCTURE

(see Medical Fields)

ADMINISTRATION

$(PCN + WPR) \div 2$

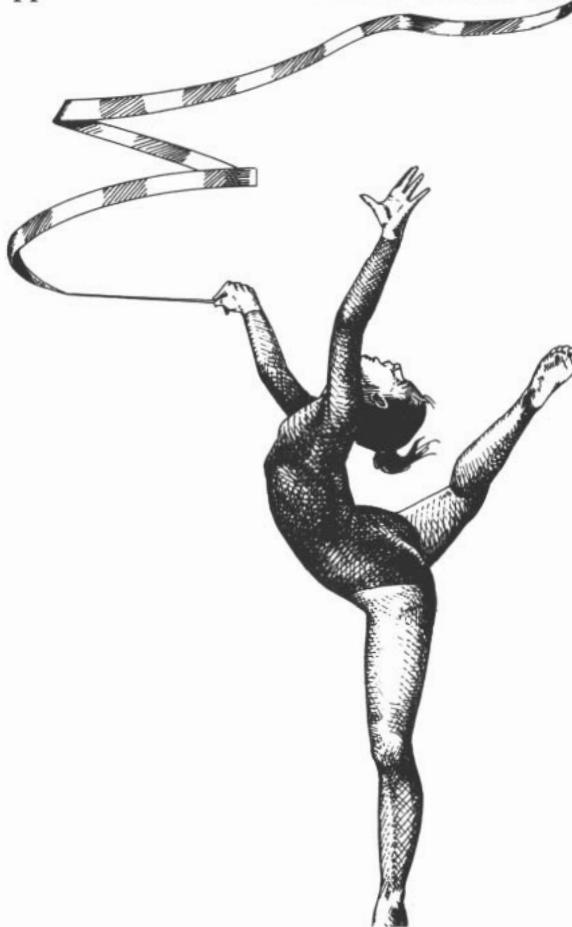
Unskilled Use: $(PCN + WPR) \div 10$

Characters with Administration Skill are proficient in dealing with bureaucracies. Such characters know how to circumvent time-consuming bureaucratic procedures to cut through red tape. This knowledge extends beyond the bounds of big business into the areas of government and law. Characters with this skill also know how to orchestrate the activities of a group of people, planning to use their time and talents effectively.

The use of the Administration Skill is usually a Specific Skill Check. An L result reduces the time necessary to accomplish a task involving a bureaucracy by 25%. An M result reduces the time by 50%. An H result reduces the time by 75%. And a C result allows the skilled character to accomplish his goal instantaneously. An Administration Check ending in a Failure result does not penalize the user, nor does it reduce the time necessary to accomplish his goal.

Example: A character applying for a driver's license (a process that generally takes about a month), for example, could receive the license in three weeks with an L result on an Administration Check, in two weeks with an M result, in a week with an H result, or instantaneously with a C result.

In addition, a successful General Administration Skill Check allows a character to answer appropriate questions ("Do I need a license to fish here?" "What regulatory agencies have to approve this business venture?" and so on).



ANCIENT LANGUAGES (see Languages)

ANIMAL TRAINING

$(AGL + PCN + PER) \div 3$

Unskilled Use: $(AGL + PCN + PER) \div 20$

Animal Training is the old Animal Handling Skill (found on p. 17 of the *Chill* hardcover) with a new name.

ANTHROPOLOGY/ ARCHAEOLOGY

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

See *Chill* hardcover, p. 17.

ANTIQUES

$(LCK + PCN) \div 2$

Unskilled Use: $(LCK + PCN) \div 10$

See *Chill* hardcover, p. 17.

ARBITRATION

$(LCK + PCN + PER + WPR) \div 4$

Unskilled Use: $(LCK + PCN + PER + WPR) \div 20$

This skill applies to mediating a legal or labor dispute.

ARCHITECTURE

$(DEX + PCN) \div 2$

Unskilled Use: $(DEX + PCN) \div 20$

Architecture is the art of designing and erecting buildings or other large structures, such as ships. A character with the Architecture Skill can determine the style and the architect of a structure.

ART CRITICISM

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

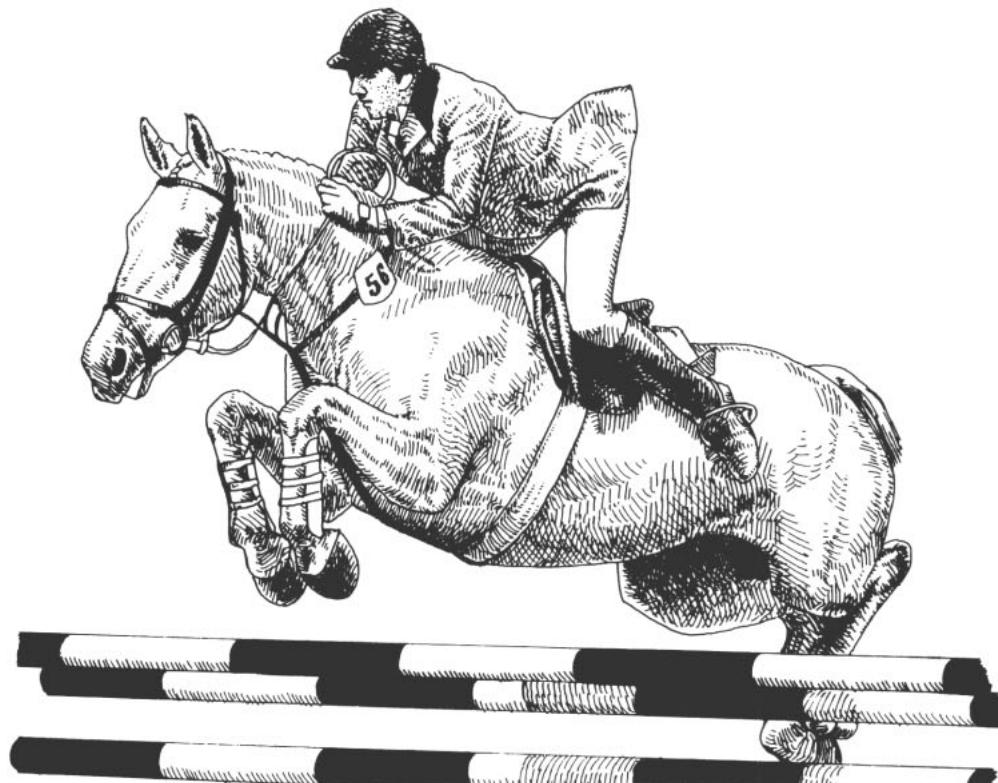
See *Chill* hardcover, p. 18.

ASTROLOGY

$(LCK + PCN + WPR) \div 3$

Unskilled Use: N/A

A character with Astrology Skill can study the positions and aspects of heavenly bodies and assess or predict their influence on human characteristics and the course of human affairs. For instance, a person born under the zodiac sign of Taurus is, generally speaking, a warm and determined individual who also tends to be stubborn and possessive. Most terms used by an astrologist are general, therefore



making the prediction more likely to come true. For example, your near future holds financial gain for you. Or, treat your friends right and you will gain from the experience.

ASTRONOMY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

Astronomy is the study of the universe beyond the earth, especially the observation, calculation, and theoretical interpretation of the positions, dimensions, distribution, motion, composition, and evolution of celestial bodies and phenomena.

A character with this skill can determine any compass direction by observing the positions of the stars and planets. Also, he can name and point out all constellations (CM discretion).

AXE

(see Machete)

BEAST RIDING

(AGL + PCN + PER) ÷ 3

Unskilled Use: (AGL + PCN + PER) ÷ 20

Beast Riding is the ability to ride horses, camels, elephants, or other trained mounts. Characters with Beast Riding Skill can perform certain specialized stunts while mounted with a General Beast Riding (Skill) Check. A character on horseback, for example, might jump over a fence or trudge through a shallow stream. Any character performing such a stunt receives a -30 to his Beast Riding Skill Score if traveling at the beast's cruising speed or a -50 if traveling at top speed (see **Chases**, p. 109 of this volume). A failed Beast Riding Check indicates that both rider and mount come crashing to the ground, taking damage as per **Collisions and Other High-Speed Accidents** on p. 102 of the *Chill* hardcover).

Use the Beast Riding Skill in place of the Driving Skill when a character is driving a horse-drawn carriage or cart.



BICYCLE

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10

A character with Bicycle Skill is to perform difficult, complex, and dangerous stunts while on his bike. Stunts include such things as riding "wheelies," jumping over gaps, doing a handstand on the handlebars and/or seat, riding while standing on the front axle.

Performing a stunt requires only a General Check, but your character's Bicycle Skill Score is modified by -1 to -75, depending on the difficulty of the stunt (CM discretion).

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BIOLOGY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

Biology is the study of animal life. Biologists can identify animal species, identify animal bites and tracks, predict animal behavior, and so on.

BLACKJACK

(AGL + STR) ÷ 2

Unskilled Use: (AGL + STR) ÷ 4

See *Chill* hardcover, p. 12. This skill now covers the use of all bludgeoning and bashing weapons (club, mace, and so forth).

BOLA

(see Entangler Weapons)

BOOMERANG

(see Thrown Weapons)

BOTANY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

A character with Botany Skill can identify plant species, separate poison plants from non-poison plants, and so on. Biologists who also have the Medicine Skill have detailed knowledge of herbal remedies and medicines.

BOW

(DEX + STR) ÷ 2

Unskilled Use: (DEX + STR) ÷ 4

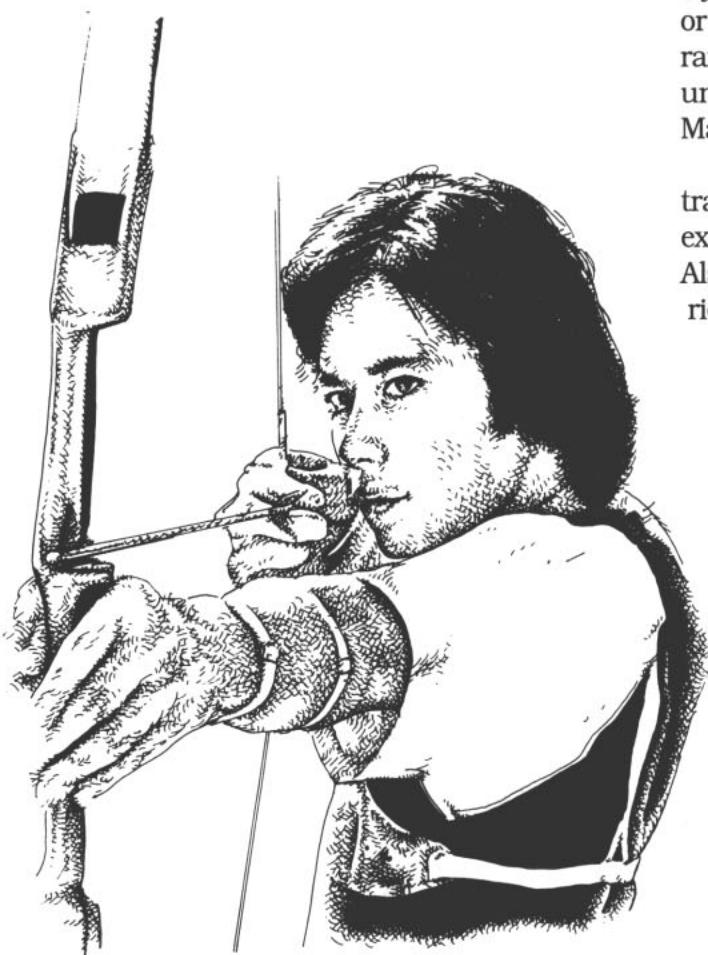
For all bow weapons, see p. 15 of the *Chill* hardcover.

BOXING

(AGL + STR) ÷ 2

Unskilled Use: (AGL + STR) ÷ 4

See *Chill* hardcover, p. 12.



CALLIGRAPHY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10

Calligraphy is the art of fine handwriting done with pen, brush, or similar implement. A character with Calligraphy Skill can analyze calligraphy and determine the implement used as well as the calligrapher.

CARPENTRY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10

Characters with Carpentry Skill can use the tools of the trade—hammers, saws, levels, plumb lines, squares, planes, and so forth—to build houses, room additions, basic furniture, and make most carpentry-related repairs.

At Student Level, a character is considered an apprentice who knows the basics of carpentry but must be guided by someone at Teacher or Master Level. Student-level carpenters will rarely, if ever, get professional carpentry jobs unless they are working for a Teacher- or Master-level carpenter.

At Teacher Level, a carpenter is considered trained but lacks the management skills and experience needed to start his own business. Also, most Teacher-level carpenters have experience in the use of power tools, such as circular saws, lathes, and routers.

At Master Level, a carpenter has the management skills and experience to get a job done in an efficient, inexpensive way. He can give realistic price quotes for potential jobs and has access to and can use all the tools needed for professionally done jobs.

CARTOGRAPHY/GEOGRAPHY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

See *Chill* hardcover, p. 21.

CHARM

(PER)

Unskilled Use: (PER) ÷ 2

Charm is the ability to make oneself appear likable or desirable to others.

Successful use of Charm generally makes the target friendlier to the charmer. Complete information on how to use this ability appears on p. 102 of this volume.

CHEMISTRY

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

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

CHIROPRACTIC (see Medical Fields)

CLIMBING

(AGL + PCN + STA + STR) ÷ 4

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

The Climbing Skill is described on p. 18 of the *Chill* hardcover.



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COMPARATIVE RELIGION

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

Comparative Religion is the study of different religions and how each relates to the others. This includes recognition of rituals, artifacts, and the significance of most practices.

COMPUTER

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

See *Chill* hardcover, p. 19.

CONTEMPORARY LANGUAGES (see Languages)

CREATIVE WRITING

(LCK + PCN + PER) ÷ 3

Unskilled Use: (LCK + PCN + PER) ÷ 10

A character with Creative Writing Skill can write anything from novels to comic books and game-related writings.

DAGGER/KNIFE

(AGL + STR) ÷ 2

Unskilled Use: (AGL + STR) ÷ 4

See *Chill* hardcover, p. 13.

DANCE

(PCN + PER + WPR) ÷ 3

Unskilled Use: (PCN + PER + WPR) ÷ 20

Characters with Dance are familiar with all aspects of the art form, from folk dances and dancing rituals to popular dances and dance techniques (the jitterbug, break dancing, and so forth).

DISGUISE $(DEX + PCN + PER) \div 3$ Unskilled Use: $(DEX + PCN + PER) \div 10$ See the *Chill* hardcover, p. 19.**DODGE** $(AGL + LCK) \div 2$ Unskilled Use: $(AGL + LCK) \div 4$

Dodge is the ability to avoid damaging blows in combat. Rather than launching an attack during a combat round, each combatant has the option of attempting a dodge. A dodge is a half-round action that can never be combined with an attack action (see p. 92 of the *Chill* hardcover).

Characters attempting to dodge make a Specific Dodge Skill Check. If the result of this check equals or exceeds the skill result of an incoming blow or shot, that blow or shot automatically misses the dodging character. A Dodge Check is always resolved at the same time as the attack it is meant to avoid even if the dodging character's initiative score is lower than that of his attacker. A dodging character can attempt to cancel out only one incoming attack per round.

Example: A crazed murderer is firing a gun at a SAVE envoy who decides to use her Dodge Skill. If the murderer receives an L result on his shot, the attack automatically misses if the SAVE envoy receives an L result or better on her Specific Dodge Check. If the murderer beat the envoy's initiative score, the envoy could still

dodge the shot (resolving the Dodge attempt at the time the shot is resolved), but such an effort would still preclude her from launching an attack of her own during the round (though she could perform any other action that consumes half a round). If, on the other hand, the SAVE envoy beat the murderer's initiative score, her Dodge isn't resolved until the murderer resolves his shot. If the murderer is allowed two shots during the round, the Dodge could affect only one of the shots (envoy's choice which, though her player must declare whether or not the PC was dodging a shot before the CM rolls the murderer's dice to resolve that shot).

DRIVING

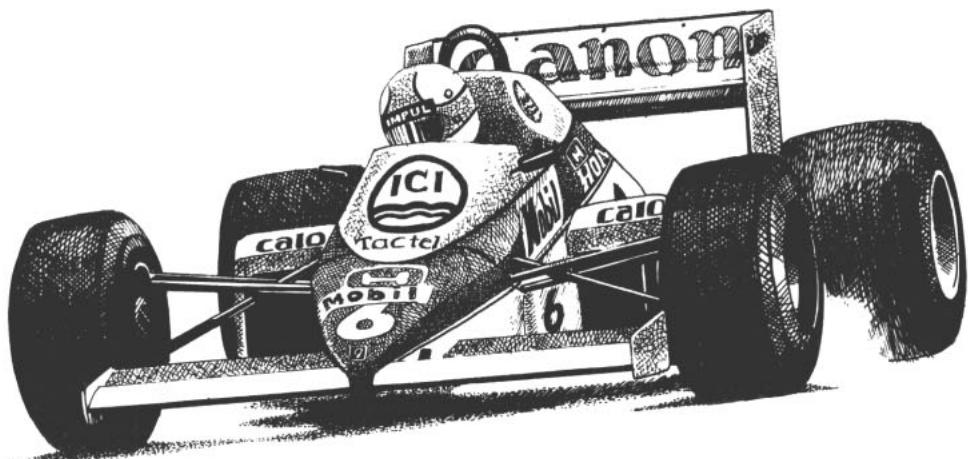
See p. 19 of the *Chill* hardcover. Note that the -1 per mph of groundspeed has been changed to the -30 for cruising speed, -50 for top speed system previously described and on p. xx.

ELECTRONICS $(DEX + PCN) \div 2$ Unskilled Use: $(DEX + PCN) \div 10$ See the *Chill* hardcover, p. 19.**ENTANGLER WEAPONS**

(Bola, Lasso, Whip)

 $(AGL + DEX + STR) \div 3$ Unskilled Use: $(AGL + DEX + STR) \div 10$

See the Entangler Skill description on p. 15 of the *Chill* hardcover.



EXPLOSIVES $(DEX + PCN) \div 2$ Unskilled Use: $(DEX + PCN) \div 20$ See *Chill* hardcover, p. 20.**FAMILIARITY SKILLS** $(LCK + PCN + WPR) \div 3$

Unskilled Use: N/A

See p. 20 of the *Chill* hardcover.**FARMING** $(LCK + PCN + WPR) \div 3$ Unskilled Use: $(LCK + PCN + WPR) \div 10$

A character with this skill can use most farm machinery. Farmers also know ways to enrich their soil, breed and birth livestock and plant and harvest crops.

FILCHING $(DEX + LCK + PCN) \div 3$ Unskilled Use: $(DEX + LCK + PCN) \div 20$ See the *Chill* hardcover, p. 20.**FILMMAKING** $(PCN + PER + WPR) \div 3$ Unskilled Use: $(PCN + PER + WPR) \div 20$

A character with this skill can participate in the creation of a motion picture or play as a director, producer, screenwriter, cameraman, and so forth. Such a character also could create an elaborate ruse that might fool others, if the performing characters don't flub their roles. By the same token, a character with Filmmaking Skill can recognize when another character is merely acting and disguising his true feelings or intent.

FIREARMS (DEX) Unskilled Use: $(DEX) \div 2$ See *Chill* hardcover, p. 15.**FIRST AID** $(DEX + PCN + STA + WPR) \div 4$ Unskilled Use: $(DEX + PCN + STA + WPR) \div 20$

A character with First Aid Skill can attend to an injured party (including himself) by making

a General Skill Check. If this check succeeds, the injured character regains Stamina at double the normal rate for that round. If the check is failed, the recovering character gains no bonus (but no penalty either).

To make a First Aid Skill Check, the skilled character must have access to a first aid kit or other appropriate medical supplies. First Aid can be used on a single injured character for as many rounds in a row as the character with First Aid Skill desires, though a single character with First Aid can tend to only one injured person per round. First Aid never helps an injured character regain Wound Boxes.

FISHING $(LCK + PCN + WPR) \div 3$ Unskilled Use: $(LCK + PCN + WPR) \div 10$

A character with the Fishing Skill is familiar with most of the different types of rods and reels, lures, bait, and techniques for catching local types of fish. Also, most fishermen know the local fishing holes and the time of year each type of local fish can be caught. Most fishermen should be aware of local fishing laws and regulations. Ice, boat, river, lake, and ocean fishing all fall under this skill.

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FORENSICS $(PCN + WPR) \div 2$ Unskilled Use: $(PCN + WPR) \div 10$

Forensics is described on p. 21 of the *Chill* hardcover.

FORGERY/GRAPHOLOGY $(DEX + PCN) \div 2$ Unskilled Use: $(DEX + PCN) \div 20$ See the *Chill* hardcover, p. 21.**GAMBLING** $(LCK + PCN + PER) \div 3$ Unskilled Use: $(LCK + PCN + PER) \div 10$

This skill is used to resolve games of chance, especially those in which money is riding on the outcome. It is described on p. 21 of the *Chill* hardcover.

GENERAL PRACTICE (see Medical Fields)

GEOLOGY

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

A character with Geology Skill is familiar with the origin, history, structure, and process of the earth. Also, geologists search for raw materials and exploit them efficiently, carry on prospecting activities (directing drilling and mining), test the foundations of bridges, railroad beds, dams, and, in engineering, they locate the most convenient sources of building materials. The only difference in the three levels of this skill—Student, Teacher, Master—is the percent chance of success.

HEAVY WEAPONS

$(DEX + PCN) \div 2$

Unskilled Use: $(DEX + PCN) \div 20$

This skill is used to fire mortars, howitzers, flamethrowers, heavy machine guns, cannons, and other large or specialized weapons. Heavy Weapons is used in the same way as any other combat skill.

HISTORY

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

See *Chill* hardcover, p. 21.

HUNTING/TRAPPING

$(LCK + PCN + WPR) \div 3$

Unskilled Use: $(LCK + PCN + WPR) \div 10$

A character with the Hunting Skill is familiar with most of the different types of firearms, bows, traps and snares, and the habits of local



game. Most hunters should be aware of local hunting and trapping regulations.

HYPNOTISM

$(LCK + PCN) \div 2$

Unskilled Use: N/A

Characters with Hypnotism can mesmerize a PC or NPC to gain information or place suggestions within his consciousness. The skill is fully described on p. 22 of the *Chill* hardcover.

INTIMIDATION

(PER)

Unskilled Use: (PER) $\div 2$

This is the ability to scare or frighten another character into performing a desired action. Note that this is usually not the ability used by menaces to scare their opponents. See p. 105 for a full discussion of how to use this skill.

INVESTIGATION

(LCK + PCN + STA) ÷ 3

Unskilled Work: (LCK + PCN + STA) ÷ 20

Investigation Skill is described on p. 23 of the *Chill* hardcover.

JOURNALISM

(LCK + PCN + PER) ÷ 3

Unskilled Use: (LCK + PCN + PER) ÷ 10

See p. 23 of the *Chill* hardcover.

LANGUAGES

(PCN + WPR) ÷ 2

Unskilled Use: N/A

See p. 23 of the *Chill* hardcover for a description of ancient and contemporary languages.

LASSO**(see Entangler Weapons)****LAW**

(LCK + PCN + PER + WPR) ÷ 4

Unskilled Use: N/A

Characters with Law Skill can mount a defense or a prosecution in a court of law. To conduct a trial, the CM first rates the evidence against the accused as either Low, Medium, High, or Colossal. Low evidence generally means there are no witnesses and only circumstantial evidence of guilt. Medium evidence means there is a single witness and circumstantial corroboration. High evidence indicates that there are multiple witnesses, strong corroboration, and other important pieces of physical evidence (a murder weapon, for example). And Colossal evidence means that there is iron-clad proof of guilt. Both the prosecutor and the defense attorney then make Specific Law Skill Checks. If the defense attorney's result equals or betters the prosecutor's result and the weight of the evidence, the accused is acquitted. Otherwise, he is convicted.

Example: A character is accused of robbing a liquor store. The robber wore a mask during the holdup, but the liquor store owner has tentatively identified the accused by voice. Furthermore, the police found a gun in the accused's apartment that is similar to the gun described

by the liquor store owner as being used in the holdup, and an old woman saw a car that matches the description of the defendant's car in the liquor store parking lot about an hour before the crime. The CM classifies all of this as Medium evidence. In order to get his client off, the defense attorney must receive an M result or better on his Specific Law Skill Check and equal or better the Law result received by the prosecutor. If the prosecutor receives an H result, for instance, the defense attorney must earn an H or C result even though the evidence is only classified as Medium (the defense attorney's roll must equal or beat both the evidence rating and the prosecutor's roll).

The system previously outlined assumes the accused is receiving a fair trial. If the trial is unfair (slightly stacked jury, for instance), the defense attorney's result must exceed (not equal) both the prosecutor's result and the evidence rating for the defendant to be found not guilty. If the accused is being railroaded, the defense attorney must beat both the evidence rating and the prosecutor's result by at least two result levels for the charges to be dismissed (that is, an H result is necessary if the evidence and the prosecutor's roll are both L results, and a C result is necessary if the evidence and prosecutor's roll are both H results).

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LEGEND/LORE

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

See *Chill* hardcover, p. 24.

LIP READING

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

See *Chill* hardcover, p. 24.

LOCKPICKING

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

See the *Chill* hardcover, p. 25.

MACHETE

(AGL + STR) ÷ 2

Unskilled Use: (AGL + STR) ÷ 4



See *Chill* hardcover, p. 13. This skill now includes axes and similar slashing weapons.

MAGIC TRICKS

(DEX + PCN + PER) ÷ 3

Unskilled Use: (DEX + PCN + PER) ÷ 10

This skill allows the skilled character to do magic tricks at varying degrees of difficulty.

At Student Level, a character is considered to have enough Magic Trick Skill to make coins appear from thin air, do simple card tricks, and so forth, basic sleight of hand. If a character makes a successful General Magic Trick Skill Check, he has created a simple but very well-executed trick.

At Teacher Level, a character is considered to have enough Magic Trick Skill to perform Student-level tricks and can do more extravagant tricks, such as, make tigers and other large objects disappear and reappear, make covered bodies rise and then disappear, and similar tricks. If a character makes a successful General Magic Trick Skill Check, he has created a well-executed illusion.

At Master Level, a character is considered to have enough Magic Trick Skill to perform Student- and Teacher-level tricks easily, as well as

extraordinary tricks, such as making jets disappear or escaping from a locked safe while the magician is tightly bound and the safe is immersed in water. If a character makes a successful General Magic Trick Skill Check, he has created an amazing trick that astonishes everyone but other Master-level magicians and sometimes even them.

MARTIAL ARTS

(AGL + DEX + STR + WPR) ÷ 4

Unskilled Use: N/A

Martial Arts Skill is described on p. 14 of the *Chill* hardcover.

MASONRY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10

Characters with Masonry Skill can use the tools of the trade—mason's hammers, stone chisels, cement hoes, trowels, wheelbarrows, levels—for construction and maintenance of buildings, sidewalks, and any other objects made of blocks, bricks, stonework, or other such materials.

At Student Level, a character is considered an apprentice who knows the basics of ma-

sonry but must be guided by someone at Teacher or Master Level. Student-level masons will rarely if ever get professional masonry jobs due to their lack of experience.

At Teacher Level, a mason is considered trained but lacks the management skills and experience needed to start his own business.

At Master Level, a mason has the management skills and experience to get a job done in an efficient, inexpensive way. He can also give realistic price quotes for potential jobs and owns the tools and equipment, and probably has his own business.

MATHEMATICS

(PCN + WPR) ÷ 2

Unskilled Use: (PCN + WPR) ÷ 10

Mathematics covers algebra, geometry, trigonometry, calculus

At Student Level, a character is considered to be fluent in algebra and geometry

At Teacher Level, a character is considered to be fluent in trigonometry and calculus.

At Master Level, a character is considered to be fluent in calculus.

MECHANICS

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10

This ability is used to repair and identify engines and machines of all descriptions. See *Chill* hardcover, p. 25.

MEDICAL FIELDS

(DEX + PCN + STA + WPR) ÷ 4

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

Medical Fields cover from pediatrics to chiropractic, from obstetrics to dentistry, and all fields of medicine in between. Each individual field of medicine counts as a separate skill. A character with an individual medical field skill is fluent in all aspects of the field chosen and knows the basics of general medicine and related fields.

MUSICIANSHIP

(PCN + PER + WPR) ÷ 3

Unskilled Use: (PCN + PER + WPR) ÷ 20

Characters with this skill can play musical instruments of all descriptions.

OCCULT LORE

(LCK + PCN + WPR) ÷ 3

Unskilled Use: N/A

This is the ability to interpret occultist symbols, identify occultist items, and recall pertinent information concerning any occultist operation, item, or procedure. Occult Lore is an Information Skill (*Chill* hardcover, p. 11) and consequently requires a Specific Skill Check.

Example: A character with Occult Lore comes across a discarded candle and uses her Occult Lore to identify it. The CM decides that on an L result, the occultist learns that the candle was definitely used in an occult ritual. On an M result, the occultist learns that the ritual involved some sort of summoning. On an H result, the occultist learns the ritual summoned a demon. And on a C result, the occultist learns the ritual summoned the demon Belial.

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PAINTING

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

Painting covers all artwork done with a brush, pen, or similar implement, encompassing drawing, charcoals, finger painting, and so forth. A character with Painting Skill can analyze a painting and determine the medium (oils) as well as the artist.

PERSUASION

(PER)

Unskilled Use: (PER) ÷ 2

Use of the Persuasion Skill is a way to get another character to perform a service or task. Generally, the friendlier the target character, the easier the Persuasion effort. Turn to p. 104 for more guidance about the Persuasion Skill.

PHOTOGRAPHY

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 10 for taking a

picture; $(DEX + PCN) \div 20$ for anything else.

Photography allows a user to take and analyze photographs. See also Photography on p. 25 of the *Chill* hardcover.

PHYSICS

$(PCN + WPR) \div 2$

Unskilled Use: $(PCN + WPR) \div 10$

Physics is used to resolve questions of force, motion, or balance.

PILOT

$(DEX + PCN) \div 2$

Unskilled Use: N/A

See p. 25 of the *Chill* hardcover.

PISTOL

(see Firearms)

PLUMBING

$(DEX + PCN) \div 2$

Unskilled Use: $(DEX + PCN) \div 10$

Characters with Plumbing Skill can use the tools of the trade—monkey and pipe wrenches, pipe cutters and threaders, torches, snakes, tube flaring tools, for example—for use and maintenance of piping and fixtures for drainage, ventilating, or water supply of a building.

At Student Level, a character is considered an apprentice who knows the basics of plumbing but must be guided by someone at Teacher or Master Level. Student-level plumbers will rarely if ever get professional plumbing jobs because a plumbing license is needed.

At Teacher Level, a plumber is considered trained and has his plumbing license but lacks the management skills and experience needed to start his own business.

At Master Level, a plumber has the management skills and experience to get a job done in an efficient, inexpensive way. He can give realistic price quotes for potential jobs and has access to an experience with the tools needed for professionally done jobs.

POETRY

$(LCK + PCN + PER) \div 3$

Unskilled Use: $(LCK + PCN + PER) \div 20$

This is the ability to write rhyme, verse, or song lyrics.

POLEARM

$(AGL + STR) \div 2$

Unskilled Use: $(AGL + STR) \div 4$

See *Chill* hardcover, p. 13.

POLICE PROCEDURES

$(LCK + PCN + STA) \div 3$

Unskilled Use: $(LCK + PCN + STA) \div 20$

Characters with this skill are acquainted with criminal law and the operations and procedures of the local police. Skilled characters generally have some sort of affiliation with one or more police officers or police officials.

A Law/Police Procedures General Skill Check allows the user and any companions to gain access to a crime scene or to cross a police barrier. Another successful General Check convinces the police on the scene to share any information they have acquired.

PSYCHIATRY

$(LCK + PCN + PER + WPR) \div 4$

Unskilled Use: N/A

See p. 26 of the *Chill* hardcover.

RAPIER

$(AGL + STR) \div 2$

Unskilled Use: $(AGL + STR) \div 4$

See *Chill* hardcover, p. 13.

RIFLE

(see Firearms)

RITUAL MAGIC

$(LCK + PCN + WPR) \div 3$

Unskilled Use: N/A

Ritual Magic Skill is used to enact occult ceremonies and magic rituals. Complete rules for the use of The Art can be found starting on p. 81 of this volume.

RUNNING

(Current STA)

Running is completely described on p. 26 of the *Chill* hardcover. Note that Running Skill is

also used during foot chases as per the rules found on p. xx of this volume

SAVOIR-FAIRE

(LCK + PCN + PER + WPR) ÷ 4

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

See p. 26 of the *Chill* hardcover.

SCULPTING

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

Sculpting includes all three-dimensional artwork, from statuary to ceramics. A character with Sculpting Skill can determine the material used and the sculptor with a successful analysis of a piece of art.

SEAFARING

(DEX + PCN) ÷ 2

Unskilled Use: (DEX + PCN) ÷ 20

This skill is used to drive or pilot boats and watercraft of all descriptions. Otherwise, it functions exactly like Driving.

SEMAPHORE

(DEX + PCN + WPR) ÷ 3

Unskilled Use: N/A

Semaphore is communication through the use of two flags, one white with a red square in the middle, and one red with a white square in its middle. By putting the flags in different positions, the person signals different letters.

SIGN LANGUAGE

(DEX + PCN + WPR) ÷ 3

Unskilled Use: N/A

See p. 24 of the *Chill* hardcover.

SINGING

(PCN + PER + WPR) ÷ 3

Unskilled Use: (PCN + PER + WPR) ÷ 20

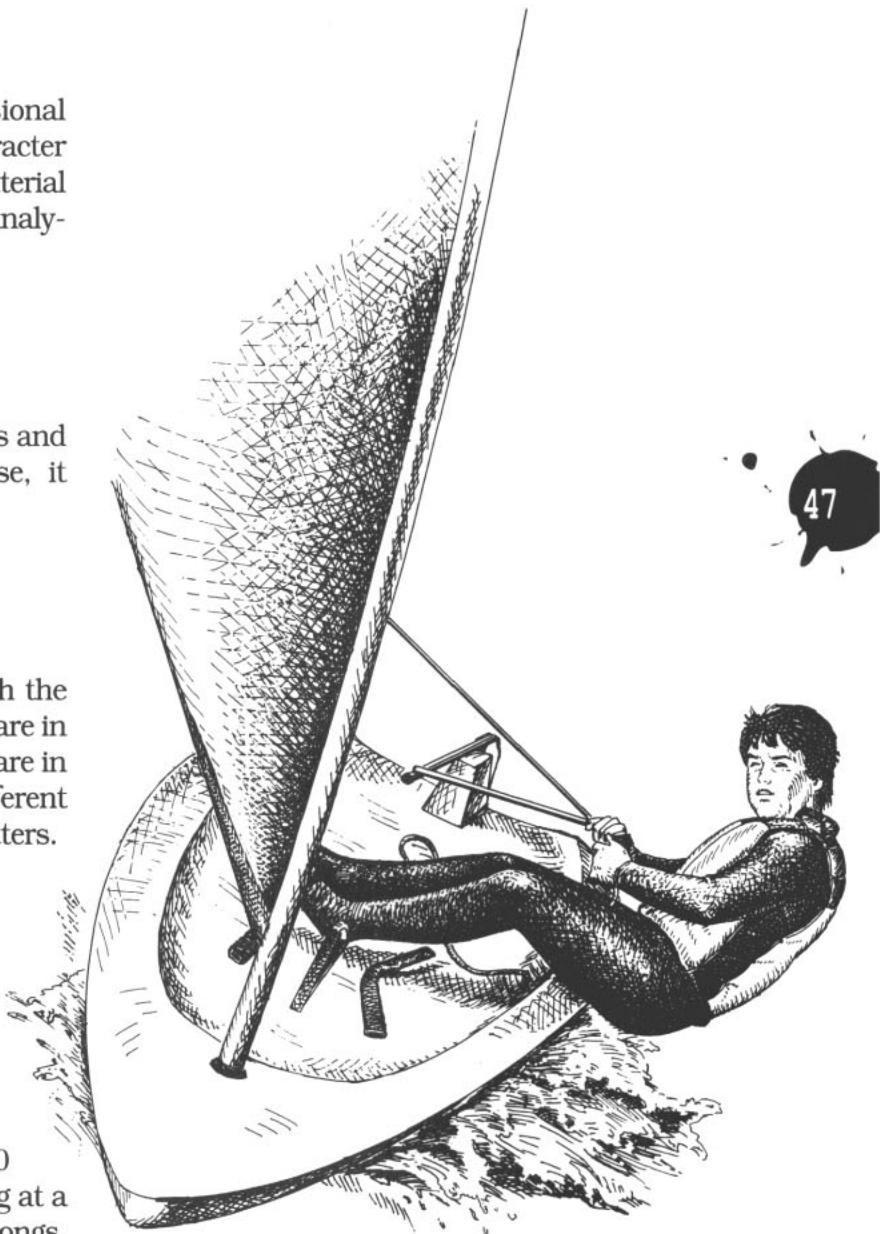
A character with Singing Skill can sing at a professional level and knows a variety of songs.

SKATING

(AGL + PCN + STA) ÷ 3

Unskilled Use: (AGL + PCN + STA) ÷ 20

Skating covers both roller and ice skating





and allows the character with this skill to travel at twice his normal movement rate. If a character plans to be a professional figure or speed skater, he would take the Individual Sports Skill.

SLINGSHOT

$(DEX + STR) \div 2$

Unskilled Use: $(DEX + STR) \div 4$

Slingshots encompass everything from wrist rockets to homemade slingshots.

SPACECRAFT

$(DEX + PCN) \div 2$

Unskilled Use: N/A

This skill is used to pilot space shuttles, rockets, or any other type of spacecraft available in the game or campaign. Otherwise, it functions exactly like Pilot.

SPEAR

$(AGL + STR) \div 2$

Unskilled Use: $(AGL + STR) \div 4$

See *Chill* hardcover, p. 13.

SPORTS

$(AGL + PCN + STA) \div 3$

Unskilled Use: $(AGL + PCN + STA) \div 20$

Each individual sport counts as a separate skill, from football to golf, from jai alai to racquetball, and all sports in between. A character with a Sports Skill knows the rules of the sport chosen and knows player positions (if applicable).

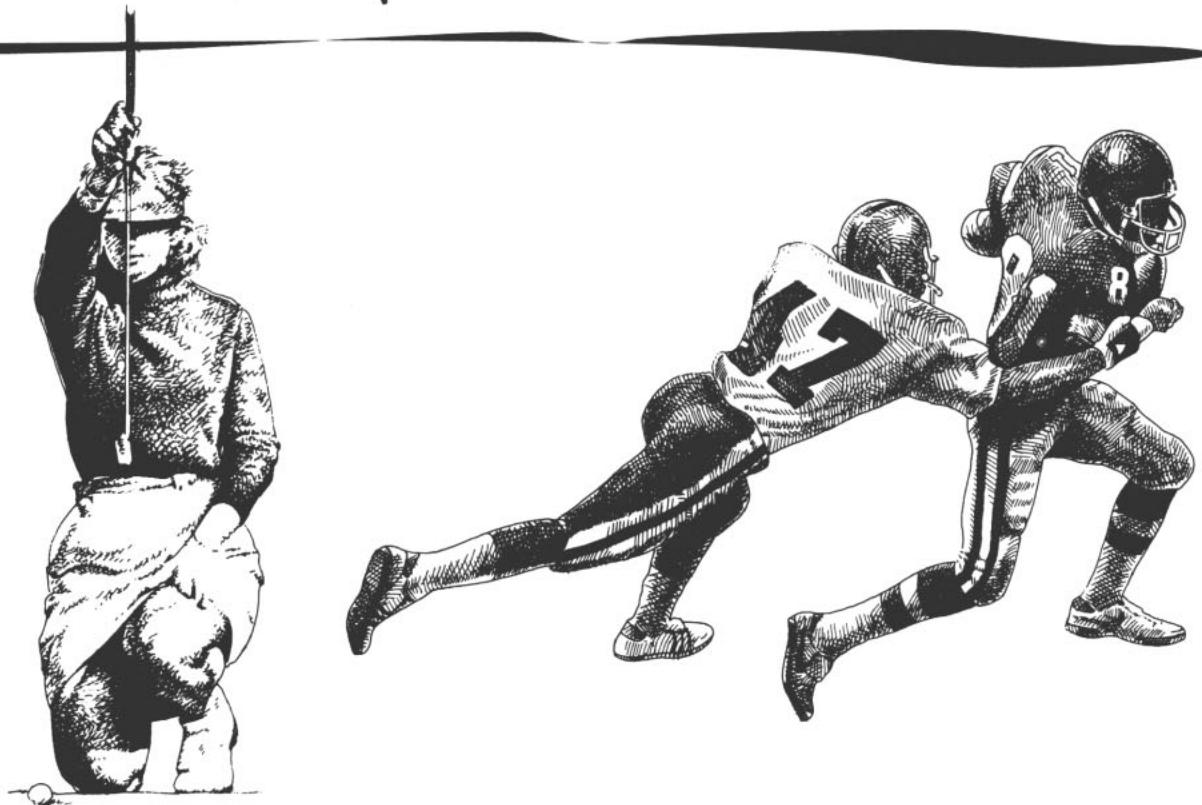
At Student Level, a character is considered to know the rules of a chosen sport and can play that sport at a high school star level of efficiency.

At Teacher Level, a character plays at a college level of efficiency.

At Master Level, a character plays at professional level.

A character wishing to know past gaming statistics of players and ball clubs, however, must take a Familiarity Skill in the wanted sport (see p. 20 in the *Chill* hardcover for details).

C O M P A N Y



STEALTH

$(AGL + LCK + PCN) \div 3$

Unskilled Use: $(AGL + LCK + PCN) \div 10$
See the *Chill* hardcover, p. 26.

SUBMACHINE GUN (see Firearms)

SURGERY

$(DEX + PCN + STA + WPR) \div 4$

Unskilled Use: $(DEX + PCN + STA + WPR) \div 20$, but only for uncomplicated procedures requiring elementary training.

This skill allows the character to treat injuries, deformities, and diseases by manual and instrumental operations. Such a character knows where all the organs are located in the human body and can diagnose most diseases with a successful General Surgery Skill Check. Surgery can be performed almost anywhere but the CM must adjust the Target Number if he feels the circumstance or the implements used warrant such an adjustment. For instance, if an emergency operation has to be performed in a dirty cafeteria, with the surgeon having only a pocket knife and needle and thread, the CM may wish to add a -50 or greater modifier to the surgeon's Target Number.

SURVIVAL

$(LCK + PCN + STA + STR + WPR) \div 5$

Unskilled Use: $(LCK + PCN + STA + STR + WPR) \div 20$
See *Chill* hardcover, p. 27.

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SWIMMING

(Current STA)

Unskilled Use: N/A

See the *Chill* hardcover, p. 27. Swimming Skill also comes into play whenever a character is diving, snorkeling, scuba diving, holding his breath, or operating aquatic gear (eliminating the Aquatics Skill described on p. 18 of the *Chill* hardcover). Using the Swimming Skill in this fashion may require a General Skill Check (readying scuba gear requires such a check, for example, as does performing a difficult dive or operating most types of aquatic equipment).

SWORD

$(AGL + STR) \div 2$

Unskilled Use: $(AGL + STR) \div 4$
See *Chill* hardcover, p. 13.



THROWN WEAPONS

(Axe/Tomahawk, Boomerang, Dagger/Knife, Spear, Unbalanced Objects)
 $(DEX + STR) \div 2$
Unskilled Use: $(DEX + STR) \div 5$
See *Chill* hardcover, p. 16.

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TRACKING

$(LCK + PCN + WPR) \div 3$
Unskilled Use: $(LCK + PCN + WPR) \div 10$
See the *Chill* hardcover, p. 27.

TRIVIA

$(LCK + PCN) \div 2$
Unskilled Use: $(LCK + PCN) \div 10$

Characters with Trivia Skill have a storehouse of facts that most people have learned and forgotten or just have never had the desire or need to know. Such facts can range from the top running speed of the grizzly bear (35 mph) to the name of the "last of the red hot mamas" (Sophie Tucker).

At Student Level, a character is considered to have enough Trivia Skill to be able to recall a single fact about any given topic. If a character makes a successful General Trivia Skill Check, he knows a fact about the topic being discussed.

At Teacher Level, a character is considered to have enough Trivia Skill to be able to recall two facts about any given topic. If a character makes a successful General Trivia Skill Check,

he knows two facts about the topic being discussed.

At Master Level, a character is considered to have enough Trivia Skill to be able to recall three facts about any given topic. If a character makes a successful General Trivia Skill Check, he knows three facts about the topic being discussed. It is up to the CM to decide just how important the bits of trivia are.

VETERINARY MEDICINE

$(DEX + PCN + STA + WPR) \div 4$
Unskilled Use: $(DEX + PCN + STA + WPR) \div 20$, but only for uncomplicated procedures requiring elementary training.

Veterinary Medicine Skill allows the character to diagnose illnesses and diseases, prescribe medicine, and operate for most local animals (CM discretion).

WHIP

(see Entangler Weapons)

WRESTLING

$(AGL + STR) \div 2$
Unskilled Use: $(AGL + STR) \div 4$
See *Chill* hardcover, p. 13.

ZOOLOGY

$(PCN + WPR) \div 2$
Unskilled Use: $(PCN + WPR) \div 10$

Character Creation

The new skills and the dual system for skills change the way a character is created. The *Chill* hardcover presented three different methods for creating a character. We'll adapt the new skills to only two of those methods. We have dropped option two, customizing a predesigned character; you're all supposed to be advanced players by now, so you probably gave up this method long ago.

Option 1: Starting From Scratch

The first four steps of Option 1 (Make a Copy, Think a Minute, Take Notes, and Buy Basic Abilities) are all performed as described on p. 45

of the *Chill* hardcover. Before you perform step five, Buy Skills, the Chill Master must decide if he is using the broad skill system or the narrow skill system or some combination of the two (see the previous explanations for some useful guidelines when making this decision). This decision affects the CIP cost for purchasing skills.

Broad System

The cost of each broad skill varies. The following chart shows examples of what the broad skill encompasses and the CIP cost [in brackets] for Student, Teacher, and Master Level.

Art <i>(Acting, Dance, Visual Arts, Writing/Journalism)</i>	$(PCN + PER) + 2, [2, 6, 14]$
Athletics <i>(Acrobatics, Running, Sports, Swimming)</i>	$(PCN + WPR) + 2, [2, 6, 14]$
Business <i>(Accounting, Administration)</i>	$(LCK + PCN + PER) + 3, [2, 6, 14]$
Charisma <i>(Charm, Intimidation, Persuasion)</i>	$(PER), [3, 9, 21]$
Detective <i>(Investigation, Law, Police Procedures)</i>	$(LCK + PER + STA) + 3, [3, 9, 21]$
Exotic Weapons <i>(Bola, Boomerang, Lasso, Whip)</i>	$(AGL + DEX + STR) + 3, [2, 6, 14]$
Medicine <i>(First Aid, Psychiatry, Surgery)</i>	$(DEX + PCN) + 2, [5, 15, 35]$
Melee Combat <i>(Blackjack/Club/Mace, Boxing, Dagger/Knife, Axe/Machete, Polearm, Sword/Rapier, Wrestling)</i>	$(AGL + STR) + 2, [2, 6, 14]$
Military Science <i>(Cartography/Geography, Explosives, Heavy Weapons)</i>	$(DEX + PCN) + 2, [2, 6, 14]$
Missile Weapons <i>(Axe Thrown/Tomahawk, Bow, Spear)</i>	$(DEX + STR) + 2, [2, 6, 14]$
Nature Lore <i>(Animal Training, Beast Riding, Survival, Tracking/Hunting)</i>	$(LCK + PCN + STA) + 3, [3, 9, 21]$

Scholar	(PCN), [6, 18, 42]
(Anthropology/Archaeology, Antiques, History, Legend/Lore, Occult Lore, Contemporary Language, Ancient Language)	
Science	(PCN), [4, 12, 28]
(Biology, Botany, Chemistry, Computer, Electronics, Forensics, Geology, Mechanics, Physics, Zoology)	
Thievery	(DEX + PCN) + 2, [3, 9, 21]
(Filching, Forgery, Lockpicking, Stealth)	
Vehicles	(DEX + PCN) + 2, [2, 6, 14]
(Driving, Piloting, Seafaring, Spacecraft)	

Narrow System

Student Level in any skill (except Martial Arts) costs 1 CIP.

Improving to Teacher Level from Student Level costs 2 CIPs (double for Martial Arts).

Improving to Master Level from Teacher Level costs 4 CIPs (double for Martial Arts).

After you have purchased your skills, perform steps 6-9 (Buy Edges, "Buy" Drawbacks, Buy Disciplines, and Even Out Your Character) as described on pp. 46-47 of the *Chill* hardcover, and you're ready for play (though you may want to see "The Art" on p. 81 of this volume before purchasing disciplines).

Option 3: Professions

The new skill system also necessitates a slight revision of the profession templates. Each template now has a broad version for use with the broad skill system and a narrow version for use with the narrow system. Note that the names of all broad skills included in the templates appear in **bold type**, while narrow skills appear in plain type.

When calculating the cost of a template based around the broad skill system, the "profession bonus" earned for purchasing the tem-

plate as a package is equal to the number of skills included in the template, not half that number (see **Pricing a Profession Template** step 2; *Chill* hardcover, p. 62). The method used to calculate the cost of a narrow system template is unchanged.

Accountant/Actuary/Statistician

Broad System

Skills	Student	Teacher	Master
Business	T	M	M
Computer	S	T	M
Gambling	S	S	T
Information Sources:	0	0	0
Cost:	6	16	22
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Accounting	T	M	M
Administration	T	M	M
Computer	S	T	M
Gambling	S	S	T
Information Sources:	0	0	0
Cost:	6	16	22
Salary:	C	C	C
Time Commitment:	M	M	M

C O M P A N Y



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Archaeologist

Broad System

Skills:	Student	Teacher	Master
Cartography/Graphology	S	S	T
Nature Lore	S	S	S
Scholar	T	M	M
Science	S	T	M
Information Sources:	0	0	0
Cost:	23	55	73
Salary:	C	C	W
Time Commitment:	H	H	H

Narrow System

Skills:	Student	Teacher	Master
Ancient Language [any 3]	S	T	M
Anthropology/Archaeology	M	M	M
Antiques	S	T	T
Cartography/Graphology	S	S	T
Geology	S	T	M
History	T	T	M
Investigation	S	S	T
Legend/Lore	T	M	M
Information Sources:	0	0	0
Cost:	15	29	53
Salary:	C	C	W
Time Commitment:	H	H	H

Artist

Broad System

Skills	Student	Teacher	Master
Art	T	M	M
Scholar	S	S	T
Information Sources:	0	0	0
Cost:	10	18	30
Salary:	S	C	W
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Antiques	S	T	T
Art Criticism	T	T	M
Painting	T	M	M
Photography	T	T	M
Savoir-Faire	S	S	S
Sculpting	T	M	M
Information Sources:	0	0	0
Cost:	11	21	29
Salary:	S	C	W
Time Commitment:	M	M	M

Athlete

Broad System

Skills	Student	Teacher	Master
Athletics	T	T	M
Climbing	S	S	S
Dodge	S	S	T
Running	T	M	M
Swimming	T	M	M
Thrown Weapons	S	T	T
Information Sources:	0	0	0
Cost:	12	24	34
Salary:	C	C	W
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Acrobatics	T	T	M
Boxing	S	T	T
Climbing	S	S	S
Dance	S	S	S
Dodge	S	S	T
Individual Sport	M	M	M
Running	T	M	M
Secondary Sport	T	M	M
Swimming	T	M	M
Unbalanced Objects (Throw)	S	T	T
Information Source:	0	0	0
Cost:	19	35	41
Salary:	C	C	W
Time Commitment:	H	H	H



Bounty Hunter

Broad System

Skills	Student	Teacher	Master
Detective	S	S	T
Firearms	S	T	T
Melee Combat	T	T	T
Nature Lore	S	T	M
Thievery	S	T	T
Information Sources:	1	2	2
Cost:	13	30	48
Salary:	S	C	W
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Boxing	T	T	T
Disguise	S	S	S
Familiarity (Most Wanted)	T	M	M
Investigation	S	T	M
Lockpicking	S	T	T
Pistol	S	T	T
Police Procedures	S	S	T
Rifle	S	S	T
Stealth	S	T	M
Wrestling	T	T	T
Information Sources:	1	2	2
Cost:	21	25	37
Salary:	S	C	W
Time Commitment:	H	H	H

Clergy
Broad System

Skills	Student	Teacher	Master
Charisma	S	S	T
Scholar	S	T	M
Information Sources:	0	0	1
Cost:	7	19	50
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Administration	S	S	T
Ancient Language [1]	T	M	M
Anthropology/Archaeology	S	T	T
Arbitration	-	S	T
Comparative Religion	M	M	M
History	T	M	M
Legend/Lore	T	T	M
Persuasion	S	T	T
Psychiatry	S	S	T
Information Sources:	0	0	1
Cost:	16	29	40
Salary:	C	C	C
Time Commitment:	M	M	M

Clerk/Secretary
Broad System

Skills	Student	Teacher	Master
Business	S	S	T
Computer	S	S	T
Contemporary Language [1]	S	T	T
Information Sources:	0	0	1
Cost:	2	4	11
Salary:	S	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Accounting	-	-	S
Administration	S	T	T
Computer	S	S	T
Contemporary Language [1]	S	T	T
Journalism	S	S	S
Information Sources:	0	0	1
Cost:	2	6	10
Salary:	S	C	C
Time Commitment:	M	M	M

C S M P D N I O N

Computer Programmer

Broad System

Skills	Student	Teacher	Master
Detective	S	S	S
Science	S	T	M
Information Sources:	0	0	1
Cost:	5	13	30
Salary:	C	C	C
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Computer	T	M	M
Electronics	S	T	T
Investigation	S	S	T
Mathematics	S	S	S
Physics	-	S	S
Information Sources:	0	0	1
Cost:	4	11	14
Salary:	C	C	C
Time Commitment:	H	H	H

Cowboy/Rancher

Broad System

Skills	Student	Teacher	Master
Exotic Weapons	S	T	M
Firearms	S	S	T
Nature Lore	T	T	M
Information Sources:	0	0	0
Cost:	4	14	38
Salary:	C	W	W
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Animal Training	T	T	M
Beast Riding	T	T	M
Farming	S	S	T
Hunting	S	T	T
Lasso	S	T	M
Pistol	S	S	T
Rifle	S	S	T
Survival	S	S	T
Tracking	S	T	T
Veterinary Medicine	-	S	S
Zoology	-	S	S
Information Sources:	0	0	0
Cost:	9	16	36
Salary:	C	W	W
Time Commitment:	M	M	M

Dilettante

Broad System

Skills	Student	Teacher	Master
Art	S	S	T
Charisma	S	T	M
Scholar	S	S	T
Information Sources:	0	1	2
Cost:	8	15	44
Salary:	R	R	R
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Acting	S	S	T
Antiques	S	S	T
Art Criticism	S	S	T
Charm	S	T	M
Contemporary Language [1]	S	S	T
Creative Writing	-	S	S
Persuasion	S	T	M
Poetry	S	S	T
Information Sources:	0	1	2
Cost:	4	9	28
Salary:	R	R	R
Time Commitment:	L	L	L

Doctor

Broad System

Skills	Student	Teacher	Master
Medicine	T	T	M
Scholar	S	S	S
Science	S	T	T
Information Sources:	0	0	0
Cost:	22	30	50
Salary:	W	W	R
Time Commitment:	H	H	M

Narrow System

Skills	Student	Teacher	Master
First Aid	T	M	M
Forensics	S	T	M
Hypnotism	-	S	S
Own Field	T	T	M
Secondary Medical Fields [4]	S	S	T
Other Medical Fields [3]	-	S	S
Psychiatry	S	S	S
Information Sources:	0	0	0
Cost:	7	14	24
Salary:	W	W	R
Time Commitment:	H	H	M



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Domestic Servant

Broad System

Skills	Student	Teacher	Master
Charisma	S	T	M
Contemporary Language [1]	S	S	T
Savoir-Faire	T	T	M
Information Sources:	0	0	1
Cost:	5	11	30
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Antiques	S	S	S
Art Criticism	S	S	S
Charm	S	T	M
Contemporary Language [1]	S	S	T
Savoir-Faire	T	T	M
Information Sources:	0	0	1
Cost:	5	7	18
Salary:	C	C	C
Time Commitment:	M	M	M

Driver

Broad System

Skills	Student	Teacher	Master
Cartography/Geography	T	T	M
Mechanics	S	T	T
Vehicles	T	T	M
Information Sources	0	1	1
Cost:	8	11	23
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Cartography/Geography	T	T	M
Driving	M	M	M
Mechanics	S	T	T
Information Sources:	0	1	1
Cost:	10	13	17
Salary:	C	C	C
Time Commitment:	M	M	M

Educator: See *Chill* hardcover, p. 70.

Engineer

Broad System

Skills	Student	Teacher	Master
Mechanics	T	T	M
Scholar	S	S	T
Science	T	M	M
Information Sources:	0	0	0
Cost:	19	35	51
Salary:	C	W	W
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Chemistry	S	T	M
Computer	T	T	M
Electronics	T	M	M
Geology	S	T	M
Mathematics	S	T	M
Mechanics	T	T	M
Physics	T	M	M
Information Sources:	0	0	0
Cost:	12	26	46
Salary:	C	W	W
Time Commitment:	M	M	M

C S M P a n I O N

Entertainer: See *Chill* hardcover, p. 70.

Entrepreneur: See *Chill* hardcover, p. 71.

Farmer **Broad System**

Skills	Student	Teacher	Master
Farming	M	M	M
Mechanics	S	T	T
Nature Lore	S	T	M
Science	S	S	S
Vehicles	S	S	S
Information Sources:	0	0	0
Cost:	13	21	33
Salary:	S	C	C
Time Commitment:	M-H	M-H	M-H

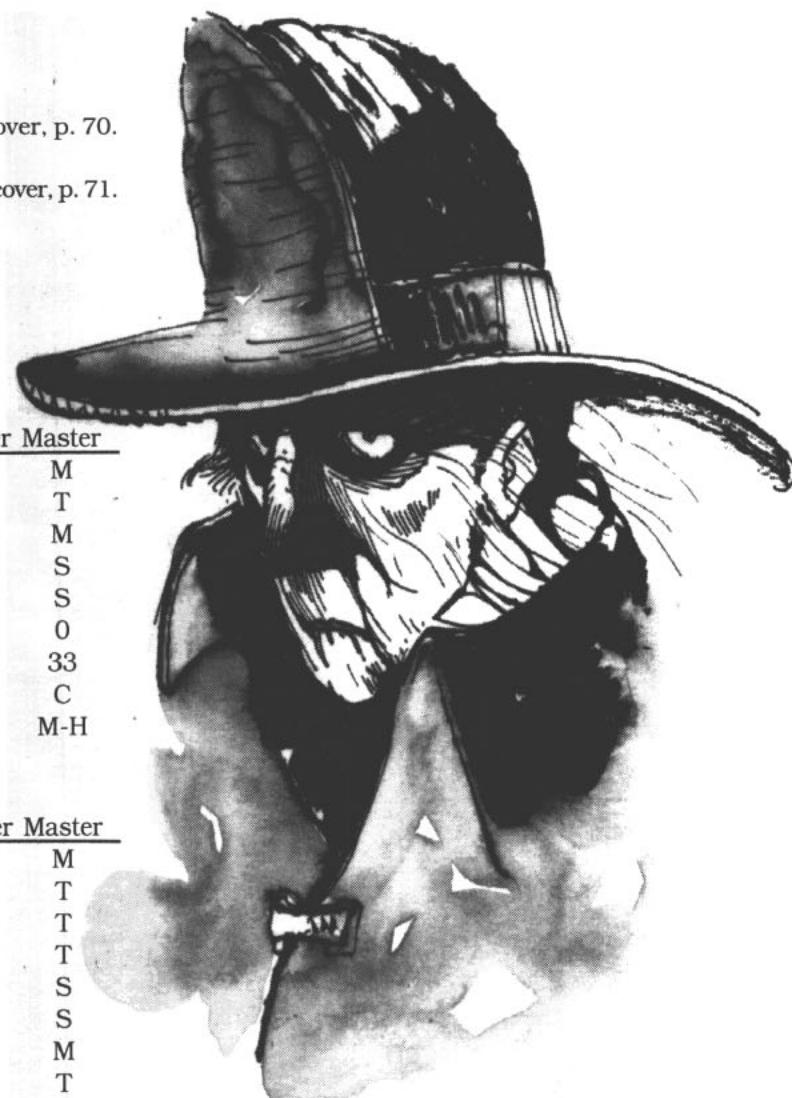
Narrow System

Skills	Student	Teacher	Master
Animal Training	S	T	M
Beast Riding	S	T	T
Botany	S	T	T
Carpentry	S	T	T
Chemistry	-	S	S
Driving	S	S	S
Farming	M	M	M
Hunting	S	S	T
Mechanics	S	T	T
Tracking	S	S	S
Information Sources:	0	0	0
Cost:	11	21	27
Salary:	S	C	C
Time Commitment:	M-H	M-H	M-H

Fire Fighter

Broad System

Skills	Student	Teacher	Master
Athletics	S	S	S
Climbing	S	T	M
Dodge	S	S	T
Medicine	S	S	T
Melee Combat	S	T	T
Information Sources:	0	0	0
Cost:	7	13	29
Salary:	C	C	W
Time Commitment:	M	M	M



Narrow System

Skills	Student	Teacher	Master
Acrobatics	S	S	T
Axe/Machete	S	T	T
Climbing	S	T	M
Dodge	S	S	T
Familiarity [City]	T	M	M
First Aid	S	S	T
Forensics	-	-	S
Police Procedures	S	T	T
Information Sources:	0	0	0
Cost:	6	16	26
Salary:	C	C	W
Time Commitment:	M	M	M

Freelance Adventurer/Thrillseeker

Broad System

Skills	Student	Teacher	Master
Cartography/Geography	S	T	T
Charisma	S	T	M
Climbing	S	T	M
Contemporary Language [1]	S	T	T
Disguise	S	S	T
Nature Lore	S	T	T
Scholar	S	S	T
Information Sources:	1	1	2
Cost:	12	30	55
Salary:	C	C	C
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Cartography/Geography	S	T	T
Charm	S	T	M
Climbing	S	T	M
Contemporary Language [1]	S	T	T
Disguise	S	S	T
Legend/Lore	S	S	T
Persuasion	S	T	M
Savoir-Faire	S	T	T
Survival	S	T	T
Trivia	S	S	S
Information Sources:	1	1	2
Cost:	6	20	37
Salary:	C	C	C
Time Commitment:	H	H	H

Gambler

Broad System

Skills	Student	Teacher	Master
Charisma	S	T	M
Gambling	T	M	M
Magic Tricks	S	S	S
Information Sources:	0	1	1
Cost:	5	16	28
Salary:	C	C	W
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Accounting	S	S	T
Acting	S	T	T
Charm	S	T	M
Gambling	T	M	M
Magic Tricks	S	S	S
Persuasion	S	T	M

Information Sources:

0 1 1

Cost: 5 16 26

Salary: C C W

Time Commitment: L L L

Guide

Broad System

Skills	Student	Teacher	Master
Cartography/Geography	S	T	T
Climbing	S	S	T
Melee Combat	T	T	M
Nature Lore	T	T	T
Scholar	S	T	M
Information Sources:	0	1	1
Cost:	17	34	68
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Animal Training	S	S	T
Axe/Machete	T	T	M
Beast Riding	S	T	T
Cartography/Geography	S	T	T
Climbing	S	S	T
Fishing	S	S	S
Hunting	T	T	T
Language (Ancient)	S	T	T
Language (Modern)	S	T	M
Legend/Lore	S	S	T
Occult Lore	S	S	S
Survival	S	T	M
Tracking	T	M	M
Information Sources:	0	1	1
Cost:	13	28	46
Salary:	C	C	C
Time Commitment:	M	M	M

Historian

Broad System

Skills	Student	Teacher	Master
Cartography/Geography	S	S	T
Scholar	T	M	M
Information Sources:	0	0	0
Cost:	18	42	44
Salary:	C	C	C
Time Commitment:	M	L	L

Narrow System

Skills	Student	Teacher	Master
Antiques	S	S	T
Ancient Language [one]	S	T	T

C D M P A N I O N

Cartography/Geography	S	S	T	Stealth	T	T	M
Comparative Religion	S	T	T	Survival	S	T	T
Contemporary Language [1]	S	T	M	Tracking	T	M	M
History	T	M	M	Information Sources:	0	0	0
Investigation	S	T	T	Cost:	19	33	39
Legend/Lore	S	T	M	Salary:	C	C	C
Trivia	S	T	M	Time Commitment:	L	L	L
Information Sources:	0	0	0				
Cost:	7	23	39				
Salary:	C	C	C				
Time Commitment:	M	L	L				

Homeless Broad System

Skills	Student	Teacher	Master
Nature Lore	S	T	M
Running	S	S	S
Information Sources:	0	0	0
Cost:	3	9	21
Salary:	P	P	P
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Running	S	S	S
Survival	S	T	M
Information Sources:	0	0	0
Cost:	1	3	7
Salary:	P	P	P
Time Commitment:	L	L	L

Hunter Broad System

Skills	Student	Teacher	Master
Bow Weapons	T	M	M
Climbing	S	S	S
Firearms	T	M	M
Nature Lore	S	T	M
Information Sources:	0	0	0
Cost:	13	37	47
Salary:	C	C	C
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Beast Riding	S	S	T
Bow	T	M	M
Climbing	S	S	S
Hunting	M	M	M
Intimidation	S	S	S
Rifle	T	M	M

Kid Broad System

Skills	Student	Teacher	Master
Climbing	S	S	T
Dodge	S	T	M
Running	S	S	T
Swimming	S	S	T
Thievery	S	S	T
Information Sources:	0	0	0
Cost:	4	6	22
Salary:	P	P	P
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Climbing	S	S	T
Dodge	S	T	M
Running	S	S	T
Stealth	S	T	M



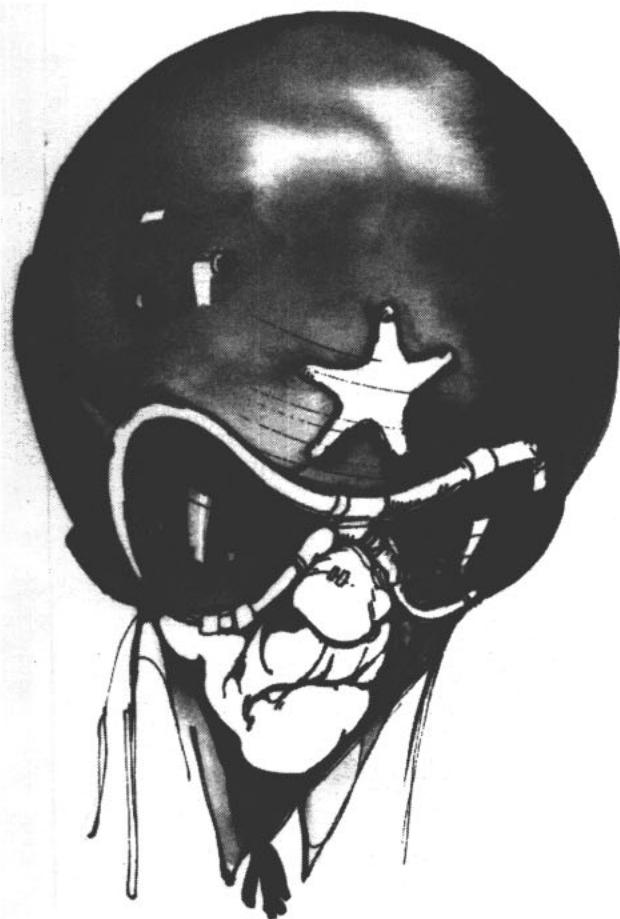
Swimming	S	S	T
Information Sources:	0	0	0
Cost:	3	7	21
Salary:	P	P	P
Time Commitment:	L	L	L

Law Enforcement Officer

Broad System

Skills	Student	Teacher	Master
Detective	S	T	M
Firearms	S	T	T
First Aid	S	S	S
Melee Combat	S	T	T
Running	S	S	T
Vehicles	S	S	T
Information Sources:	0	1	2
Cost:	6	21	40
Salary:	C	C	C
Time Commitment:	M	M	M

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Narrow System

Blackjack/Club/Mace	S	T	T
Boxing	S	T	T
Driving	S	S	T
First Aid	S	S	S
Investigation	S	T	M
Pistol	S	T	T
Police Procedures	T	M	M
Rifle	S	T	T
Information Sources:	0	1	2
Cost:	6	21	28
Salary:	C	C	C
Time Commitment:	M	M	M

Lawyer

Broad System

Skills	Student	Teacher	Master
Business	S	T	T
Charisma	S	T	M
Detective	S	T	M
Scholar	S	S	S
Information Sources:	0	1	2
Cost:	11	27	52
Salary:	C	W	W
Time Commitment:	H	M	M

Narrow System

Skills	Student	Teacher	Master
Accounting	-	S	T
Acting	S	T	T
Administration	S	T	M
Arbitration	T	T	T
Intimidation	S	S	S
Investigation	S	T	M
Journalism	S	S	S
Law	M	M	M
Persuasion	T	T	M
Police Procedures	T	T	M
Psychology	S	S	T
Savoir-Faire	S	S	T
Trivia	-	S	S
Information Sources:	0	1	2
Cost:	18	26	49
Salary:	C	W	W
Time Commitment:	H	M	M

C D M P A N I O N

Librarian

Broad System

Skills	Student	Teacher	Master
Art	S	S	S
Scholar	S	T	M
Information Sources:	0	1	2
Cost:	6	19	44
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Architecture	-	S	S
Comparative Religion	S	S	S
Creative Writing	S	T	T
Familiarity [Literature]	M	M	M
History	S	T	T
Investigation	S	T	T
Legend/Lore	S	T	M
Painting	-	S	T
Poetry	S	T	T
Sculpting	-	-	S
Trivia	S	T	M
Information Sources:	0	1	2
Cost:	10	24	36
Salary:	C	C	C
Time Commitment:	M	M	M

Marine Biologist

Broad System

Skills	Student	Teacher	Master
Medicine	S	S	S
Nature Lore	S	S	T
Science	S	T	T
Swimming	T	T	M
Information Sources:	0	0	0
Cost:	12	20	30
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Animal Training	S	S	T
Biology	T	T	M
Seafaring	S	T	M
Swimming	T	T	M
Veterinary Medicine	S	T	T
Information Sources:	0	0	0
Cost:	7	11	25
Salary:	C	C	C
Time Commitment:	M	M	M

Mechanic

Broad System

Skills	Student	Teacher	Master
Electronics	S	T	M
Mechanics	T	T	M
Vehicles	S	T	M
Information Sources:	0	0	0
Cost:	4	10	26
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Driving	S	T	M
Electronics	S	T	M
Mechanics	T	T	M
Information Sources:	0	0	0
Cost:	4	8	20
Salary:	C	C	C
Time Commitment:	M	M	M

Mountain Man

Broad System

Skills	Student	Teacher	Master
Bow Weapons	S	T	T
Climbing	T	T	M
Firearms	T	T	T
Nature Lore	T	M	M
Information Sources:	0	0	0
Cost:	14	30	34
Salary:	P	P	P
Time Commitment:	L	L	L

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Narrow System

Skills	Student	Teacher	Master
Bow	S	T	T
Climbing	T	T	M
Fishing	S	T	M
Hunting	T	T	M
Legend/Lore	S	S	T
Rifle	T	T	T
Survival	M	M	M
Tracking	T	T	M
Information Sources:	0	0	0
Cost:	18	22	40
Salary:	P	P	P
Time Commitment:	L	L	L

**Mystic
Broad System**

Skills	Student	Teacher	Master
Astrology	S	T	M
Hypnotism	S	S	T
Magic Tricks	S	T	T
Ritual Magic	T	T	M
Scholar	T	T	M
Information Sources:	0	1	1
Cost:	21	26	60
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Antiques	S	S	S
Astrology	S	T	M
History	S	T	M
Hypnotism	S	S	T
Legend/Lore	T	T	M
Magic Tricks	S	T	T
Occult Lore	T	M	M
Ritual Magic	T	T	M
Information Sources:	0	1	1
Cost:	10	21	39
Salary:	C	C	C
Time Commitment:	M	M	M


**Paramedic
Broad System**

Skills	Student	Teacher	Master
Climbing	S	T	T
Medicine	S	S	T
Vehicles	S	S	S
Information Sources:	0	0	0
Cost:	6	8	18
Salary:	C	C	W
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Climbing	S	T	T
Driving	S	S	T
First Aid	T	M	M
Information Sources:	0	0	0
Cost:	4	10	12
Salary:	C	C	W
Time Commitment	M	M	M

Photojournalist
Broad System

Skills	Student	Teacher	Master
Art	T	T	M
Detective	S	S	T
Scholar	S	S	T
Vehicles	S	T	T
Information Sources:	0	1	2
Cost:	13	18	45
Salary:	S	C	C
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Cartography/Geography	S	S	T
Driving	S	S	S
Investigation	S	S	T
Journalism	T	T	M
Photography	T	M	M
Police Procedures	S	S	T
Information Sources:	0	1	2
Cost:	7	12	23
Salary:	S	C	C
Time Commitment:	H	H	H

C o m P a n y

Physicist **Broad System**

Skills	Student	Teacher	Master
Scholar	S	S	T
Science	T	M	M
Information Sources:	0	0	0
Cost:	16	30	42
Salary:	C	C	W
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Chemistry	S	T	M
Computer	S	T	M
Electronics	S	T	M
Geology	S	S	T
Mechanics	S	S	T
Physics	T	M	M
Information Sources:	0	0	0
Cost:	5	15	31
Salary:	C	C	W
Time Commitment:	M	M	M

Pilot **Broad System**

Skills	Student	Teacher	Master
Cartography/Geography	T	T	M
Mechanics	S	T	T
Vehicles	T	T	M
Information Sources	0	1	1
Cost:	8	11	23
Salary:	C	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Cartography/Geography	T	T	M
Mechanics	S	T	T
Pilot	M	M	M
Information Sources:	0	1	1
Cost:	10	13	17
Salary:	C	C	C
Time Commitment:	M	M	M

Politician **Broad System**

Skills	Student	Teacher	Master
Business	S	T	M
Charisma	T	M	M
Scholar	S	S	T
Information Sources:	1	1	2
Cost:	15	31	42
Salary:	C	W	W
Time Commitment:	L	M	H



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Narrow System

Skills	Student	Teacher	Master
Accounting	S	S	T
Acting	S	T	M
Administration	T	M	M
Arbitration	S	S	T
Charm	S	T	M
History	S	S	T
Law	T	M	M
Negotiation	S	T	T
Persuasion	S	T	M
Information Sources:	1	1	2
Cost:	10	26	45
Salary:	C	W	W
Time Commitment:	L	M	H

Private Detective

Broad System

Skills	Student	Teacher	Master
Charisma	S	T	M
Detective	T	M	M
Firearms	S	T	M
Melee Combat	S	S	T
Thievery	T	T	M
Vehicles	S	T	M
Information Sources:	0	1	2
Cost:	21	48	93
Salary:	C	C	W
Time Commitment:	H	H	H

Disguise	T	T	T
Filching	T	M	M
Forgery/Graphology	S	S	T
Gambling	S	S	S
Investigation	-	S	S
Lockpicking	T	M	M
Police Procedures	S	S	T
Stealth	S	T	M
Information Sources:	1	2	3
Cost:	13	28	41
Salary:	C	W	R
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Boxing	S	S	T
Electronics	-	S	S
Forgery/Graphology	S	S	T
Investigation	T	M	M
Intimidation	S	T	M
Lockpicking	S	T	T
Photography	S	S	T
Pistol	S	T	M
Police Procedures	T	M	M
Stealth	S	T	M
Information Sources:	0	1	2
Cost:	9	26	45
Salary:	C	C	W
Time Commitment:	H	H	H

Psychiatrist

Broad System

Skills	Student	Teacher	Master
Charisma	S	T	M
Hypnotism	S	T	M
Medicine	S	T	T
Information Sources:	0	0	0
Cost:	7	25	41
Salary:	C	W	W
Time Commitment:	M	M	L

Narrow System

Skills	Student	Teacher	Master
First Aid	S	S	T
Hypnotism	S	T	M
Persuasion	S	T	M
Psychiatry	T	M	M
Information Sources:	0	0	0
Cost:	4	12	22
Salary:	C	W	W
Time Commitment:	M	M	L

Professional Thief

Broad System

Skills	Student	Teacher	Master
Climbing	S	S	T
Detective	S	S	T
Gambling	S	S	S
Thievery	T	M	M
Information Sources:	1	2	3
Cost:	12	25	34
Salary:	C	W	R
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Acting	S	S	T
Antiques	S	T	T
Art Criticism	S	T	T
Climbing	S	S	T

Reporter

Broad System

Skills	Student	Teacher	Master
Art	S	T	M
Detective	S	T	T
Scholar	S	S	S
Information Sources:	1	2	2
Cost:	9	20	28
Salary:	C	C	C
Time Commitment:	H	H	H

C O M P A N I O N

Narrow System

Skills	Student	Teacher	Master
Antiques	-	S	S
Art Criticism	S	S	S
Cartography/Geography	S	S	S
Comparative Religion	S	S	T
Creative Writing	T	T	T
History	S	S	T
Investigation	S	T	M
Journalism	M	M	M
Legend/Lore	S	S	S
Photography	S	T	T
Police Procedures	S	T	T
Savoir-Faire	-	-	S
Sign Language	-	S	S
Trivia	T	T	M
Information Sources:	1	2	2
Cost:	17	25	37
Salary:	C	C	C
Time Commitment:	H	H	H

Dagger/Knife	S	T	M
Dagger/Knife [Thrown]	S	T	M
Disguise	S	S	S
Driving	S	T	T
Electronics	S	S	T
Explosives	S	T	M
Forensics	-	S	S
Heavy Weapons	-	S	T
Investigation	S	T	T
Lockpicking	S	T	M
Magic Tricks	-	-	S
Photography	S	S	S
Pistol	S	T	T
Savoir-Faire	T	T	M
Stealth	T	T	M
Information Sources:	2	3	3
Cost:	15	35	73
Salary:	C	W	W
Time Commitment:	H	H	H

Scientist: See *Chill* hardcover, p. 81.

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Secret Agent

Broad System

Skills	Student	Teacher	Master
Charisma	S	T	T
Detective	S	T	T
Disguise	S	S	S
Electronics	S	S	T
Firearms	S	S	T
Melee Combat	S	S	T
Military Science	S	T	T
Thievery	T	T	M
Thrown Weapons	S	S	T
Vehicles	S	T	T
Information Sources:	2	3	3
Cost:	14	35	61
Salary:	C	W	W
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Acting	S	T	T
Boxing	S	S	T
Charm	S	T	T
Computer	S	S	S
Contemporary Language [1]	S	S	T



Social Worker/Psychologist**Broad System**

Skills	Student	Teacher	Master
Business	S	S	T
Charisma	T	M	M
Scholar	S	T	T
Information Sources:	0	0	0
Cost:	14	38	42
Salary:	S	C	C
Time Commitment:	M	M	M

Narrow System

Skills	Student	Teacher	Master
Anthropology/Archaeology	S	T	T
Charm	T	M	M
Law	S	S	T
Persuasion	T	M	M
Psychiatry	T	T	M
Savoir-Faire	-	S	S
Information Sources:	0	0	0
Cost:	9	19	31
Salary:	S	C	C
Time Commitment:	M	M	M

Soldier/Veteran**Broad System**

Skills	Student	Teacher	Master
Firearms	T	T	M
Martial Arts	S	T	T
Melee Combat	T	T	M
Military Science	T	M	M
Nature Lore	S	S	S
Thievery	T	T	T
Thrown Objects	S	S	T
Information Sources:	0	0	0
Cost:	29	43	63
Salary:	C	C	C
Time Commitment:	H	H	H

Narrow System

Skills	Student	Teacher	Master
Boxing	S	T	T
Explosives	S	S	T
Heavy Weapons	S	T	M
Intimidation	S	S	T
Martial Arts	S	T	T

Pistol	T	T	M
Rifle	T	T	M
Semaphore	S	S	S
Stealth	T	T	T
Submachine gun	T	T	M
Survival	T	M	M
Unbalanced Objects [Thrown]	S	S	T
Wrestling	S	S	T
Information Sources:	0	0	0
Cost:	17	27	51
Salary:	C	C	C
Time Commitment:	H	H	H

Street Punk**Broad System**

Skills	Student	Teacher	Master
Melee Combat	S	T	M
Thievery	T	T	M
Information Sources:	1	2	3
Cost:	10	15	36
Salary:	P	P	P
Time Commitment:	L	L	L

Narrow System

Skills	Student	Teacher	Master
Boxing	S	T	M
Dagger/Knife	S	T	M
Filching	S	T	M
Intimidation	S	S	S
Lockpicking	S	T	M
Stealth	T	T	M
Information Sources:	1	2	3
Cost:	6	15	36
Salary:	P	P	P
Time Commitment:	L	L	L

Student: See *Chill* hardcover, pp. 83 & 84.

Stuntperson**Broad System**

Skills	Student	Teacher	Master
Athletics	T	T	M
Dodge	S	S	T
Mechanics	S	S	S
Melee Combat	S	T	M
Running	T	T	M

C o m P a n i o n

Swimming	S	T	T
Vehicles	T	M	M
Information Sources:	0	0	0
Cost:	15	29	51
Salary:	C	W	W
Time Commitment:	M	L	L

Narrow System

Skills	Student	Teacher	Master
Acrobatics	T	T	M
Acting	S	S	S
Boxing	S	T	M
Dodge	S	S	T
Driving	T	M	M
Mechanics	S	S	S
Pilot	S	T	M
Running	T	T	M
Swimming	S	T	T
Information Sources:	0	0	0
Cost:	11	21	39
Salary:	S	C	C
Time Commitment:	M	M	M

Writer

Broad System

Skills	Student	Teacher	Master
Art	T	M	M
Scholar	S	S	T
Information Sources:	0	0	1
Cost:	10	18	31
Salary:	S	C	C
Time Commitment:	H	H	M

Narrow System

Skills	Student	Teacher	Master
Creative Writing	T	M	M
History	S	T	T
Journalism	S	T	M
Legend/Lore	S	T	M
Poetry	S	T	M
Information Sources:	0	0	1
Cost:	5	17	33
Salary:	S	C	C
Time Commitment:	H	H	M



Options

Following are options for customizing your campaign. You can use them individually or in combinations.

Creating Broad Skills

Differentiating between broad and narrow skills is a step in the right direction, but we're still left with a bit of a problem. We can now handle both *Frankenstein* and *The Exorcist* a bit better, but there are many stories that don't fall into one category or the other that easily.

The CM should examine his story closely to decide the proper mix of broad and narrow skills. It may be necessary to create your own broad skill categories, as if you had a character who was relatively unschooled but handy at all sorts of disciplines. You might want to give him Electronics, Mechanics, Carpentry, and so forth, but those fall into different broad categories. Feel free to modify the categories and skill formulas to meet the needs of your story.

Distractions and Difficult Tasks

While fleeing from the werewolf, the brave SAVE envoys find a five-foot pit in their path. To escape, they must each leap over the pit, requiring a successful General Agility or Acrobatics Check. Fair enough. But what if the SAVE envoys encounter a six-foot pit? The rules call for another General Agility or Acrobatics Check. But shouldn't it be a bit more difficult to leap over a six-foot pit than a five-foot pit? And what if the SAVE envoys are leaping over the five-foot pit in the rain? Shouldn't that affect their chances of success as well?

Not all skill or attribute checks are created equal. Sometimes a task is unusually difficult due to its very nature (the six-foot pit as opposed to the five-footer) or to the particular circumstances (the rain). A character who attempts to perform such a task takes a penalty to his skill or attribute score, much like the

penalties for range or surprise that are assessed in combat. Before the roll for a skill or attribute check, the CM may assign a difficulty to the task in question: easy, average, difficult, or very difficult. Easy tasks are those that anyone (even characters unskilled in the ability in question) can be expected to perform with some consistency—a running jump over a three-foot pit (Agility Check), cautiously driving a car on wet or slick roads (Driving Check), or changing a car battery (Mechanics Check). Average tasks are those that a character with Student Level training in the ability in question can be expected to perform with consistency—a running jump over a five-foot pit, driving fast on slick roads, or replacing a fan belt in an automobile. Difficult tasks are those that a character with Teacher Level training can be expected to perform—a running jump over an eight-foot pit, swerving to avoid an obstacle on a slick road, or rebuilding a troubled engine. Very difficult tasks are those that only a character with Master Level training in the ability in question can be expected to perform with consistency—a running jump over a 12-foot pit, driving fast up a curving mountain lane at night in the rain, or rebuilding a troubled engine without the necessary tools or equipment. Based on the rating assigned by the CM, modify the Base Skill Score as follows.

Task Difficulty	Modifier
Easy	+15
Average	Even
Difficult	-15
Very Difficult	-25

These modifiers can be applied to both General and Specific Skill Checks.

Examples: A detective (Investigation of 70) comes upon a crime scene and decides to investigate. Just as he begins snooping around, however, he hears an approaching police siren.

The detective doesn't get along well with the boys in blue, so he decides to hurry his investigation and leave before the police arrive. The CM determines that picking up any clues in a hurry is a difficult task, calling for a -15 penalty to the detective's Investigation Skill Score, lowering his total to 55. The detective rolls a 28, yielding a Medium result.

While attempting to restart a damaged computer in order to unlock a valuable clue, a SAVE envoy (Computer of 90) is attacked by a zombie. The envoy easily defeats the zombie, but the computer is knocked to the ground during the battle, damaging it further. The CM decides that restarting the computer is now a very difficult task. The envoy needs a 65 (90-25) or lower for success.

Skills and the Opposition

Although the Creatures chapter of the *Chill* hardcover doesn't really broach the subject, it is perfectly acceptable to assign creatures appropriate skill scores of their own. Most werewolves, for instance, have Master-level Tracking Skill, while Count Dracula certainly has the Charm, Intimidation, and Persuasion Skills.

There aren't really any rules or concrete procedures for doling out skills to the creatures in this fashion. Simply assign the creatures any skills you'd like them to use and rate those abilities appropriately, taking care not to create an enemy that is unbeatable (unless, of course, you want to prevent the antagonist's defeat).

Varying CIP Totals

In some horror stories, particularly those fitting into the action horror subgenre, described on p. 24, the heroes can perform feats far beyond the abilities of any character generated using the systems described in the *Chill* hardcover. The main character in *Predator*, for example, goes toe-to-toe with a superhuman

killer alien.

To create such characters, simply allow the players to begin the character creation process with a CIP total of 125, rather than the standard 100. This option explains why some of the profession templates seem so cost prohibitive at the Master Level. Master Level characters in these professions usually appear only in stories featuring extraordinary protagonists, where the extra 25 CIPs make these templates affordable.

Conversely, some stories feature more mundane heroes with capabilities that are not quite up to the *Chill* norm. *Henry: Portrait of a Serial Killer*, and *Jacob's Ladder* both fit into this category. Use only 85 CIPs to build characters in these sorts of stories. The menaces in these low-powered stories are almost always normal humans. Pitting a mundane PC against any of the creatures found in the *Chill* hardcover puts that PC in extreme jeopardy. This shouldn't necessarily rule out the possibility of such a scenario (horror stories in which the PCs are outclassed are common). However, you definitely shouldn't expect a mundane PC to survive a direct confrontation with such a menace without extraordinary luck or great difficulty.

Restricted Skill Choice

Expanding the scope of the *Chill* game creates a wide variety of scenarios for the CM to use, and this variety can sometimes make character creation a bit trickier. Suppose, for example, that the CM envisions a scenario set entirely aboard a World War II submarine with the PCs taking on the roles of the sub's crew, but the players arrive armed with pre-created detective, journalist, and police officer characters. Obviously, none of these characters belongs aboard a submarine. What now?

To avoid this problem, the CM must work with the players as they create their characters. It's often appropriate for the CM to require the players to purchase certain skills or abilities or

to forbid them from purchasing others. In the previous example, for instance, the CM might inform the players that they are going to be submarine crewmen in the next scenario and require each of them to purchase the Military Hardware, Vehicles, and Swimming Skills. Or, the CM might take the time to design a Submarine Crewman profession template and require each of the players to build his character around it. Similarly, a CM running a Gothic scenario set in the 19th Century would probably prohibit his players from purchasing Computer, Spacecraft, and a host of other modern skills.

Furthermore, CMs also have the option of favoring or discouraging certain skills. A CM designing a scenario featuring a tribe of cavemen as its protagonists might want to encourage each of the players to purchase the Survival Skill but might not want to require such a purchase. Life in the Stone Age was rough, so most of the cavemen are likely to be skilled in Survival, but there are probably a few infirm members of the tribe who have no such skills and count on their brethren to look after them.

For similar reasons, the CM may wish to discourage the players from purchasing certain skills. A CM planning a gritty street scenario might discourage the players from purchasing Melee Combat or Firearms if he is planning on crafting a story that encourages the players to use their wits rather than their fists and guns to escape danger and overcome the menace.

To encourage or discourage the players to purchase a skill, simply alter its CIP cost. Encouraged skills cost half their normal value, discouraged skills cost double. An encouraged broad skill, then, would cost 1 CIP to purchase at Student Level, 2 CIPs to raise it to Teacher Level, and 4 CIPs to raise it to Master Level. An encouraged narrow skill would cost 1 CIP to purchase at Student Level (1/2 a CIP rounded up to 1 CIP), 1 CIP to raise it to Teacher Level, and 2 CIPs to raise it to Master Level.

Skills and Eras

For the most part, the *Chill* hardcover assumes you are setting your scenario or campaign on a horrific modern day Earth. Setting the scenario elsewhere raises important questions about the skill system, specifically, shouldn't there be a difference between a Master-Level chemist from the 17th Century and a Master-Level chemist from the 20th Century?

The answer to this question is a decisive "yes and no." Yes, a Master-Level chemist from the 20th Century can certainly accomplish more than his 17th Century counterpart, but no, there is no difference between the two in game terms.

The skill system is relative to the setting of the campaign. This means that a caveman shaman, a 20th Century university professor, and a 25th Century engineer might all have the Chemistry Skill Score of 85. The difference between these three characters is apparent in the actions the CM allows each of them to perform with their skills, not in the actual skill score ratings. The caveman, for instance, might mix up simple medicines or other useful chemicals, but he can't explain quantum theory, a task that is no problem for the 20th Century professor. Similarly, the 25th Century engineer might be able to create simple life forms with his Chemistry Skill, an option that is clearly not open to the professor. In other words, the rules for calculating skill scores and conducting skill checks do not change from era to era, only the CMs rulings as to what the skilled characters can and cannot accomplish.



Edges and Drawbacks

Unlike the skill system, these rules make no modifications to rules in the *Chill* hardcover. Characters still acquire Edges and Drawbacks as described on pp. 29-32 of *Chill*.

New Edges

Edges marked with an asterisk (*) may be purchased multiple times.

Attractive*

Attractive characters have an unusual allure to members of the opposite sex. Characters with the Attractive Edge receive a +5 bonus to their Charm and Persuasion target numbers (see **Character Interaction**, p. 103) when targeting members of the opposite sex. This edge may be purchased a maximum of three times.

Central Character

The concept of a central character is described as an option in the new Luck rules found on p. 28. Only characters with the Central Character Edge can be selected as a central character by the CM. Purchasing the Central Character Edge does not necessarily make the PC a central character in any given scenario or campaign; it only allows the PC the possibility of being selected as a central character by the CM.

Example: John, Tom, Mike, Jeff, Lou, Jenny, and Pat have all created characters for a *Chill* scenario. The CM has decided to use the new Luck rules found on p. 28 of this book and has decided to invoke the central character option. Jeff, Lou, Jenny, and Pat have all purchased the Central Character Edge; John, Tom, and Mike have not. Even though he thinks that Tom's character is the best choice for central character, the CM doesn't choose Tom as a central character because Tom did not buy the Central Character Edge and is therefore ineligible to receive the honor.

Some CMs may want to dispense with this edge and allow all characters an opportunity to become central characters without expending CIPs.

Connoisseur

Characters with this edge have developed their appreciation of life's finer commodities, such as, fine foods, wines, and fashions. Such characters can identify or appraise one of these items with a successful General Perception Check.

Furthermore, after appropriately wining and dining a subject, a Connoisseur is allowed a +10 bonus to his Charm and Persuasion Attribute Scores when interacting with that subject (see pp. 101 - 108). This bonus is good for one Charm and one Persuasion Check only. To regain the bonus, the Connoisseur must wine/dine the subject again.

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Destiny

The protagonists of some horror stories have obviously been groomed by powerful forces beyond the ken of man to play a special role in worldly events. The lives of these characters turn around a palpable destiny that cannot be denied.

The Destiny Edge can be purchased only with the CM's explicit permission. At the time the edge is purchased, the CM must work out the character's destined fate ("this character is destined to become a vampire like his father," "this character is destined to destroy the werewolf that has plagued London for three hundred years," and so forth). In game terms, a character with the Destiny Edge receives a +10 or -10 bonus (whichever is beneficial at the time) to any dice roll that moves him closer to fulfilling this destiny, whether the dice are rolled by the Destiny character or another. It is up to the CM to determine when this bonus applies.

The CM needn't necessarily immediately inform the character purchasing the Destiny Edge of his "destined fate." In fact, most often in these sorts of stories, the heroes initially know only that they are special and have some extraordinary fate awaiting them. Then, as the story progresses, the heroes pick up more and more clues as to the true nature of their fates, usually uncovering them only a short time before actually fulfilling their destinies.

This Edge could actually be a Drawback, as in the son of the vampire example above. No character would willingly pay CIPs for a Drawback. If the CM secretly chooses such a Destiny "Edge" for a character and exacts the CIP cost, the inequity is resolved when the character learns the true nature of his Destiny or actually fulfills it. At the point when this occurs (CM's judgment), the CM awards the character three to six CIPs, based on the difficulty of the Drawback.

Example: Jack creates a modern magician character and purchases the Destiny Edge. He decides that his character's first exposure to the occult was a botched exorcism in an abandoned English nightclub that claimed the lives of two of his friends. Since the incident, Jack's character has been wandering about as a sort of SAVE-style occult troubleshooter, motivated partially by guilt over the death of his friends. The CM decides that Jack's destiny is to one day return to the nightclub and again face the demon he confronted during the exorcism.

Although Jack is unaware of his exact destiny, the CM provides him with cryptic hints as the campaign unfolds, for instance, his character has recurring nightmares about the exorcism, he occasionally finds mysterious runes reminding him of the demon, and so on. Once Jack discovers that the demon is at large again, his character receives a +10/-10 bonus to any dice roll that directly leads him closer to the nightclub and the final confrontation. This

bonus applies to any Occult Lore rolls providing clues to the demon's whereabouts (-10 for a lower roll and a higher result), the combat rolls of anyone trying to kill Jack's character to stop him from reaching the nightclub (+10 for a lower result), the Persuasion Check necessary to convince the nightclub's owner to allow Jack's character to explore its ruins, and so on.

Incidentally, this example roughly describes the events of the first 12 issues or so of the DC Comics horror title "Hellblazer," which is highly recommended to all *Chill* players.

Equipment*

In the SAVE campaign discussed in the *Chill* hardcover, the players have free access to just about any equipment they desire. In some situations, though, the CM may want to restrict the players' access to certain items. To begin play with these restricted items, characters must purchase the Equipment Edge. If running a Gothic scenario set in 19th Century England, for example, it might be appropriate for the CM to require a player to purchase the Equipment Edge in order to begin play with a revolver (guns were rare in England at this time).

The Equipment Edge can be purchased multiple times, allowing a character to begin with multiple pieces of restricted equipment.

Evil Sense*

The Evil Sense Edge helps characters with Sensing the Unknown, see p. 23 of the *Chill* hardcover. Without this edge, a character trying to sense the Unknown uses his Perception Score divided by 5. Each CIP spent acquiring this edge reduces this divisor by 1, to a maximum of 3 CIPs spent. For instance, if a character spent 1 CIP on the Evil Sense Edge, he would attempt to Sense the Unknown with a base chance of his Perception ÷ 4; for 2 CIPs, it would be Perception ÷ 3; and for 3 CIPs, it would be Perception ÷ 2.

Good Fortune*

This edge is used with the new Luck rules presented on p. 28. Characters with Good Fortune begin each scenario with an additional 10 Luck Points. Characters can begin with even more Luck Points by purchasing this edge multiple times.

Pet

The Pet Edge allows a character to begin play with a very special pet (see **Animals** in the *Chill* hardcover, pp. 175-189). This pet can communicate with its master and obeys simple commands without hesitation. Consider the animal highly trained and very normal. It acts to protect its master on instinct, without regard to its own safety.

Purchasing this edge more than once allows a character to begin with a more formidable pet. Generally, 1 CIP buys you a mouse or small bird, 2 CIPs a larger bird or a cat, 3 CIPs a venomous snake, and so on. A really formidable animal (like a bear or tiger) might cost as much as 10 CIPs.

When purchased by a character who has the Ritual Magic Skill, the pet becomes a familiar.



A familiar differs from a regular pet in that the master can maintain telepathic communication and give the familiar sophisticated tasks, such as telling his raven to fly a mile ahead and report what it sees. A character with Teacher Level Ritual Magic Skill can give his familiar decision-making abilities and other abilities just beyond a normal animal of the species, such as a house cat with a venomous bite. A character with the skill at Master Level can perform magic through the familiar, such as ordering his dog to speak the magic words that open the crypt inside the pyramid.

There are many subgenres and campaign settings in which the use of a familiar would be inappropriate.

Premonitions*

A character with the Premonitions Edge can sometimes "feel" the very near future, possibly influencing his course of action. Once per scenario, such a character can describe a single action and ask the CM for the general consequences of this action before deciding whether or not to take the action. If the action involves rolling dice, roll for a result before the character makes his decision.

Characters who purchase this edge multiple times can receive multiple Premonitions in a single scenario. Characters with the Premonition Edge can only use their ability on themselves.

Example: Tom's character needs to discover a clue to put him back on the trail of an occult serial killer. He has two options: he can hit the streets looking for clues, or he can head to the local library to conduct some occult research, hoping to find a clue to the serial killer's next victim. Tom decides that his character is going to invoke his Premonition Edge and asks the CM, "what will happen if I hit the library?" The CM has already decided that Tom's character needs to pass a Specific Investigation Check to

find the clues he is after in the library. The CM asks Tom to roll this Investigation Check, the outcome of which is a 79, a Failure result. "If you visit the library you won't discover anything." Tom now knows not to have his character waste his time at the library and hits the streets instead.

If Tom rolled a 15, a Medium result, and had decided to visit the library, the CM would use the roll of 15 to resolve the Investigation Check once Tom's character finally arrived. In this case, the CM would not inform Tom of the actual information his character would later discover in the library, only whether or not Tom would succeed or fail. To uncover the information, Tom's character must actually visit the library.

Tom's character could not have invoked Premonition to learn if another PC might discover something in the library. And if Tom's character received a positive premonition, another PC sent to the library in his stead is not guaranteed the successful result Tom rolled. Such a character must make an Investigation Check of his own.

Privilege*

Privilege bestows certain perks or abilities on a character that are not available to society at large. For example, a police officer has the Privilege Edge because he has the abilities to make arrests and carry a gun, two advantages not available to most other members of modern society. Typical Privileges include: the right to practice law, a press pass (allows access to otherwise restricted areas), a right to practice medicine, a license to carry a concealed weapon, and so on.

Purchasing this edge more than once allows a character to begin with more than one privilege. Each Privilege must be okayed by the CM.

Psionic Ability*

This edge is used in conjunction with the

Psionic Powers rules found on p. 98 and may be purchased only with the explicit consent of the CM. Characters with the Psionic Ability Edge have access to one or more psionic disciplines.

Reflective*

Reflective characters are capable of brooding over the horrors inflicted upon the world by the menaces they confront, thus steeling their spirits. Such characters receive certain benefits when using the new Resolve rules found on p. 121.

Specialty*

Characters are specialized in a certain field or discipline specified at the time the edge is purchased. Such characters receive a +10 bonus to their target numbers when performing any sort of skill check involving that discipline.

A chosen discipline must be narrower than any of the fields covered by entire skills. For example, a character might select a Specialty Edge in the field of demonology, allowing him the +10 bonus when making Occult Lore or Ritual Magic Checks involving demons, but such a character could not select a Specialty Edge in the field of Occult, which is covered by a skill. Other possible Specialty fields include Specialty/Poker (usable on Gambling Checks when playing poker) and Specialty/.45 automatic pistol (usable when firing a .45 caliber automatic pistol).

Wealth

Purchasing the Wealth Edge bumps up your character's Salary Level by one rank (Struggling becomes Comfortable, Well-off becomes Rich). If you are not using character-generation method three (customizing a profession template), you can assume that all *Chill* PCs begin with a Comfortable Salary (see p. 61 of the *Chill* hardcover).

Of course, any change in a character's Sal-

Of course, any change in a character's Salary Level should be reflected in his character background. It's possible for a rich character to be built around the Homeless template, but such an unusual circumstance demands an explanation (maybe the character was once homeless but managed to scrape up enough cash to purchase a winning lottery ticket).

New Drawbacks

The CIP bonus for each drawback is listed in its description. Drawbacks that can be selected multiple times are marked with an asterisk (*).

Addiction*

-2, -3, -4, or -5 CIPs

Characters with this drawback are physically or psychologically addicted to a potentially harmful chemical substance such as alcohol, heroin, or cocaine. Such characters must pass a Specific Willpower Check each day to resist the temptation to become inebriated that day. Exactly when this check is made each day is up to the CM, but he should generally require every third check to be made just before the addicted character attempts to perform some important action.

Inebriated characters suffer a -25 penalty to all of their attribute and skill scores for two hours. Failing a Willpower Check to resist inebriation also forces the victim to pay for a single dose of the addicting drug, possibly placing him in great financial jeopardy (a single "dose" of alcohol can cost as little as \$4, but a "dose" of heroin can run \$500 or more).

Purchasing this drawback more than once simulates a more serious addiction. Those who have purchased Addiction one time can resist becoming inebriated with a Low result or better on their Willpower Checks, while those who have purchased the drawback twice require a Medium result, and so on, up to a required Colossal result for those who have purchased Addiction 4 times.

Flashbacks

-2 CIP (or -4 CIP, see below)

A character with this drawback has stressful recurring visions of some past traumatic event. When selecting the drawback, the purchasing player must specify the nature of the flashbacks and the stimulus that triggers them. For example, a player might decide that his character sometimes flashes back to his childhood when his house was burned down and that these flashbacks are triggered by the sight of a large, open flame (like a bonfire, forest fire, or an industrial furnace).

The stimulus chosen by a character with Flashbacks must be fairly common and must be explicitly approved by the CM (Flashbacks triggered by being completely dipped in chocolate, for instance, are not allowed). In place of a stimulus, a character purchasing Flashbacks



can simply allow the flashback to be triggered randomly once per scenario at the CM's whim for double the normal CIP reward (in this situation, CMs should always trigger the flashback at an inopportune moment).

Once a character with Flashbacks is subjected to his trigger stimulus, he becomes caught up in the flashbacks and must pass a Specific Willpower Check each round in order to take any action (even speaking or moving) during that round. The character must continue to make these Willpower Checks each round (even if the stimulus is no longer being applied) until he finally passes one of them with a High result or better, at which time the flashbacks cease until the character again encounters the stimulus.

Example: A character with the fire flashbacks (call her Edna) and her friends are about to fight for their lives against an army of zombies and the evil warlock animating them. Aware of her weakness, the warlock begins the battle by waving a torch in Edna's face, triggering her Flashbacks. Edna must now make a Specific Willpower Check each round. If she passes the first check, she can act normally, but if she fails, she cannot act at all. In any case, she must make another Specific Willpower Check next round until she finally passes one of the checks with a High result or better. Even if one of Edna's friends manages to put out the warlock's torch during the battle, Edna must still continue to make Specific Willpower Checks until she receives a High result or better.

Gothic Romance

-2 or -3 CIPs

Characters with this drawback are engaged in a Gothic romance (Gothic romances are described on p. 16). This is a drawback because a Gothic romance implies that the character and his paramour will face certain formidable obstacles and because it is assumed that a character involved in a Gothic romance will go

to any lengths to protect the paramour (the paramour is a similar to a Dependent, see *Chill* p. 30).

Characters earn 2 CIPs for being involved in a Gothic romance with a capable character (average attributes and a couple of skills) or 3 CIPs for being involved with a helpless character (low attributes and no skills).

Illiteracy

-2 CIPs

Quite simply, characters with the Illiteracy Drawback cannot read written languages. Illiteracy only earns a CIP bonus if the scenario or campaign in question is set against a backdrop in which 50% or more of the local population is literate. A player creating a character for a scenario in which all of the PCs are cavemen or a campaign in which all of the PCs are gunfighters in the old west would receive no CIP bonus.

Misfortune*

-1 CIP

The Misfortune Drawback is the exact opposite of the Good Fortune Edge and can only be used with the new Luck rules found on pp. xxx-xxx of this volume. Characters with Misfortune begin with 10 fewer Luck Points than their Luck Attribute Scores would indicate.

Selecting Misfortune more than once grants a bigger CIP bonus but forces the character to begin play with fewer Luck Points (selecting this Drawback twice nets 2 CIPs and forces the character to begin with 20 fewer Luck Points). Characters cannot select Misfortune enough times to begin play with negative Luck Points (a character with a Luck Score of 66 could select Misfortune only six times for a 6 CIP bonus, reducing his initial Luck Point total to 6).

Obsession

-1, -2, -3, or -4 CIPs

Obsessed characters are fixated on a specified elusive goal. Whenever an opportunity

arises to achieve this goal, no matter how poor the opportunity or how harrowing the circumstances, the obsessed character must pass a Specific Willpower Check or do whatever is necessary to seize that opportunity, regardless of whether or not he feels such an act would be prudent otherwise. The success result necessary to resist an Obsession depends upon the CIP bonus claimed by the character in this drawback: -1 CIP obsessions require a Low result or better to resist, -2 CIPs a Medium result or better, -3 CIPs a High result or better, and -4 CIPs a Colossal result.

The object of an Obsession must be fairly common and must be explicitly approved by the Chill Master.

Example: A character obsessed with wealth is exploring an ancient Egyptian tomb when he comes across a fabulous gem-encrusted necklace. The player must make a Specific Willpower Check to have his character resist taking the necklace, even though he is aware that many of the objects in the tomb are cursed and that removing a cursed object may be fatal. If the character is traveling with other non-obsessed characters, he probably attempts to hide his theft of the necklace, knowing that the others will attempt to stop him from stealing it should they uncover his plans. In other words, he must do whatever is necessary to obtain the necklace.

Outsider

-2 CIP

Outsiders have been shunned or exiled by their societies. Such a character might be a wanted fugitive, a character who is scorned or avoided by his fellows, or any other form of social exile.

The penalties suffered by an Outsider cannot be effectively described by game mechanics and must be implemented by the CM. During the course of a scenario or campaign, an Out-



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sider might find himself chased by police or avoided by characters with important information, and so on.

Poor*

-1 CIP

The Poor Drawback is the exact opposite of the Wealth Edge. When using character generation method #3 (customizing a profession template), a character reduces his beginning Salary Level by one rank each time he selects the Poor Drawback (Comfortable becomes Struggling, Rich becomes Well-off, and so forth).

If you are not using character generation method #3, you can assume that all generated characters begin with a Salary Level of Comfortable (see the *Chill* hardcover, p. 61), which can be raised or lowered by selecting the Poor Drawback or purchasing the Wealth Edge.

Psychological Illness

-5 CIPs

A character with this drawback suffers from some sort of psychological illness, be it catatonic, acute paranoia, manic-depressive disorder, or any other psychological malady or psychosis.

The exact effects of Psychological Illness obviously depend upon the illness itself. Catatonics periodically "freeze up" and find themselves unable to move, paranoiacs suffer from frequent delusions, and so forth. The player selecting this drawback should work together with the CM to discuss the exact effects of the chosen illness. Note that in most cases, it should be possible to overcome a negative effect of a Psychological Illness temporarily with a successful General Willpower Check (a catatonic could force himself to move with a successful Willpower Check).

Psychological Illness is an extremely debilitating drawback. Generally, its use is recommended only when the CM has a special scenario or campaign in mind (a scenario in which all of the PCs are escaped inmates from an insane asylum, for example).

Psychological Flaw

-1, -2, -3, or -4 CIPs

A Psychological Flaw is much less serious than a Psychological Illness. Characters with this drawback suffer from a moral or psychological quirk or keep some dark secret that has a profound impact on their lives and personalities.

Unlike Psychological Illnesses, Psychological Flaws do not impair a character's performance. The danger in a Psychological Flaw lies in the fact that a menace can discover and exploit it. Once their Psychological Flaw is uncovered by the opposition, characters with this drawback are more susceptible to Fear, Intimidation (see p. xxx), and the following Evil Way Disciplines (and any magical effects resembling these disciplines): Chill, Hound, Evil

Eye, Kiss of Death, Confuse, Deadly Dreams, Hallucinate, Hypnotism, and Influence. Whenever a flawed character must make a dice roll to resist one of these abilities, his roll is automatically bumped down one success level (a Low result becomes a Failure result, a Colossal result becomes a High result, and so on). At the same time, a character using one of these abilities against a target with a known Psychological Flaw automatically has his own dice rolls bumped up one success level.

When selecting this drawback, the player and the CM must define the flaw or secret it represents. In most horror stories featuring protagonists with psychological flaws, the menace has a peculiar innate ability to sense or recognize these flaws by simply sizing up the flawed character. The success result of the Specific Perception Check necessary for the menace to use this ability is dependent upon the CIP reward the player claimed for the drawback. 1 CIP means the menace must score a Colossal result on the Perception Check, 2 CIPs a High result or better, and so forth.

Example: A player decides that his character's Psychological Flaw represents a dark secret. Years ago, his character trapped an old woman in a cabin aboard a sinking ocean liner so that he could claim her spot in the liner's lifeboats. The player claimed a 3-CIP reward for this flaw.

When he later confronts a vampire, the vampire makes a Specific Perception Check in an attempt to recognize the flaw. Since the player earned 3 CIPs for the drawback, the vampire needs a Medium result or better to detect the flaw. If this check succeeds, the character becomes extra-susceptible to the vampire's Hypnotism Discipline ("You must follow me. Together we must ensure that no one learns the truth about what happened to Mrs. Watkins on the S.S. Aphrodite, mustn't we? You must follow me! You must!"). When using

Hypnotism on the flawed character, the vampire's dice rolls are all bumped up one success result. Since Hypnotism requires only a General EWS Check, the vampire's efforts cannot fail when he is targeting the flawed character (a Failure would be bumped up one level to a Low result). Furthermore, any attempt by the flawed character to disrupt the vampire's Hypnotism ability (see p. 152 of *Chill*) would have its success level bumped down by one.

Sadism

-1 CIP

Characters with this drawback find it difficult to resist the urge to inflict injury upon other characters. Whenever a suitable opportunity for inflicting such injuries arises, a character with the Sadism Drawback must pass a General Willpower Check to avoid doing so.

Simply seeing someone on the street is not a suitable opportunity to inflict injury upon him (unless, perhaps, it is dark and the target is alone). This drawback does not force one to harm his friends and never forces someone into a physical confrontation with an obviously superior foe (an old man with Sadism needn't make a Willpower Check to avoid attacking and injuring a solitary werewolf he encounters at night on the London streets).

In general, only menaces are allowed to have the Sadism Drawback, though there are a few rare exceptions.

Strange Appearance

-3 CIPs

Characters with Strange Appearance are obviously inhuman or have suffered a horrible mutilation. When gazing upon the visage of characters with this drawback, minor NPCs must pass a General Willpower Check to avoid recoiling or running in fear. Any attempt to use Charm or Persuasion (see **Character Interaction**, pp. 101 - 109) on any character afflicted

with this fear has its success result bumped down by one level (a Low result becomes a Failure result, a High result becomes a Medium result, and so forth). The menace, the menace's henchman, and any other characters specified by the CM are immune to this fear effect.

It is often possible to cover up the Strange Appearance Drawback by wearing a mask, using bandages, or similar techniques.

Weak Stomach

-3 CIPs

This drawback is used with the Gore rules found on p. xxx. Any character with Weak Stomach who witnesses a gory injury must pass a General Willpower Check or collapse in hysterics. Hysterical characters cannot perform any actions for 1D10 rounds.



Options

Following are options for customizing how edges and drawbacks work in your campaign. You can use them individually or in combinations.

Varying Edge Costs

In basic *Chill*, all edges cost 1 CIP. This simple approach reduces the complexity of character creation, but not all edges are equally useful. If you wish, you can use the following table to assess edge costs.

If you are purchasing the same edge more than once, you must pay its full listed CIP cost each time you purchase it (Courage purchased twice costs 4 CIPs, for instance).

Restricted Choice

Some edges and drawbacks are particularly suited to certain scenarios or campaigns. After preparing for play, CMs should feel free to require players to select various edges or drawbacks or to encourage or discourage the selection of specific edges and drawbacks by altering their costs or rewards (see **Restricted Skill Choices**, p. 69). A CM wishing to run a Stephen King-style campaign, for instance, might require each of his players to select the Psychological Flaw Drawback, while a CM running a Gothic scenario might double the bonus earned for the Gothic Romance Drawback in order to encourage his players to select it.

Edge	Cost (CIPs)
Absolute Direction	1
Ambidexterity	2
Animal Empathy	3
Attractive	1
Central Character	1
Concentration	2
Connoisseur	1
Courage	2
Destiny	4
Disease Resistance	2
Eidetic Memory	2
Equipment	2
Evil Sense	3
Good Fortune	1
Improved Stamina Recovery	4
Improved Willpower Recovery	4
Improved Wound Recovery	4
Information Source	1
Keen Hearing	2
Keen Smell and Taste	1
Keen Vision	2
Night Vision	3
Pet	Variable
Poison Resistance	2
Premonitions	4
Privilege	1
Psionic Ability	8
Reflective	2
Specialty	2
Wealth	1

The Art

In the SAVE campaign described in the *Chill* hardcover, the protagonists have access to a body of magical disciplines collectively known as the Art, while the creatures and menaces can call on a collection of magicks known as the Evil Way. While this twin magic system is simple and effective, it doesn't really reflect the wide variety of magical disciplines that crop up in horror fiction.

Almost every horror story in which magic plays a part has its own approach to the topic. Try comparing the frightening voodoo ceremonies of Wes Craven's *The Serpent and the Rainbow* with H.P. Lovecraft's wordy magic rituals or the light-hearted spellcraft of Roald Dahl's *The Witches*. To cover all this ground would require a spell list hundreds of pages long. Rather than that, the following is a series of guidelines that the players and the Chill Master can use to create their own spells and spell effects based on the milieu in which they are operating.

Philosophy of Magic

There appears to be only a single common characteristic linking the depictions of magic in all the examples of horror fiction in which the arcane arts play a role. That characteristic is that in virtually every one of these stories, magic appears to be an art of cause and effect. In other words, the person instigating the magical effect does something (waves his hands, shouts a magic word, draws out complicated diagrams on the floor, or something) and then something else happens as a result (a prince turns into a frog, a demon is summoned, a man across the country feels a sharp pain in his side, and so on). The chief differences between the various depictions of magic are reflected in exactly what happens on either end of this process, what exactly does the magician do and what exactly happens in turn.

In a Lovecraftian scenario, a wizard might be

required to sacrifice bone and iron, to inscribe magic circles, and to maintain ritual chanting for days on end in order to commune with an extra-dimensional entity. In a scenario based on Shakespeare's *Macbeth*, the same effect might be achieved by simply mixing some magical herbs in an iron cauldron.

In order to keep things simple for the Chill Master (that is, to ensure that magic is neither too easy nor too hard to use and to ensure that its effects are not detrimental to the stories you will be creating), it is necessary to weigh causes and effects. In other words, it should not be possible to achieve a powerful effect without going to a great deal of trouble during the cause stage or at least passing a difficult skill check. At the same time, one shouldn't have to go to a great deal of trouble or pass a difficult dice roll to achieve a simple or limited effect. Thus each possible cause and effect gets a rating on the Potency Scale, allowing you to compare its Potency to the Potency of the other rated quantities. Add the Potency ratings of all aspects of the cause of a spell, and they should balance with the total Potency ratings of all the aspects of the spell's effects. The size of this number gives an indication of the spell's power and ultimately dictates the difficulty of the Ritual Magic Skill Check necessary to cast the spell, as you shall soon see.

Causes

Even a cursory glance at the horror genre reveals that the wizards and spell casters who crop up in these stories undertake a near-infinite variety of preparations before implementing their magical powers. Some wizards create voodoo dolls, some chant, some wave their hands, some mix rare herbs and spices together, and some combine several of these procedures. Fortunately, these preparations fit into four general categories: Ritual, Materials, Assistants, and Subsidiary Activities.

Ritual

Ritual covers all the movements and actions of the spell caster during spell casting. Incantations, chants, waving hands, reading magical passages aloud, and any special body movements all fall into the Ritual category. As far as game mechanics are concerned, exactly what a character says or does to cast a spell isn't important, though the CM and players should feel free to invent such details if they desire. Such detail can enhance the story and help create atmosphere. What is important for game purposes is the amount of time it takes to enact the Ritual. Can the spell caster simply wave his hand to achieve the desired effect, or must he and his disciples enact a series of ceremonies over a period of several months? As in basic *Chill*, if the spell caster is attacked or otherwise interrupted while enacting a preparatory ritual, the spell is disrupted and its effects are canceled, forcing the caster to begin the process anew.

Like most of the other causes and effects, the Ritual component of a spell is of variable Potency. In this case, the Potency of the Ritual depends upon the length of time it takes to enact.

Ritual Potency	Ritual Duration
1	No Ritual/Immediate Effect
2	15 minutes
3	1 hour
4	12 hours
5	1 day
6	1 week
7	1 month
8	1 year
9	1 decade
10	a lifetime (70 years) or more

Remember, in *Chill*, one combat round is equal to five seconds. There are 12 combat rounds in a minute and 720 combat rounds in an hour.

Materials

The Materials component of the preparation covers any special items or goods necessary to cast the spell. Generally, these items are consumed at the time the spell is cast (forcing the spell caster to reacquire them to cast the spell again), though the CM and the players creating the spell may decide to rule otherwise on a case-by-case basis. Again, a list of the exact items necessary to cast a spell isn't really important as far as game mechanics are concerned, though it certainly adds to the flavor of the campaign. What is important is the cost of the items and the relative ease with which they can be acquired.

Materials Potency	Cost of Materials
1	None
2	\$10
3	\$100
4	\$1,000
5	\$10,000
6	\$100,000
7	\$1,000,000
8	\$10,000,000
9	\$100,000,000
10	\$1,000,000,000

Generally, before a spell caster can cast a spell with a Materials component, he must purchase the materials using the normal *Chill* wealth rules. Note first that the preceding figures are presented in modern US dollars (in a 1920s setting, a Materials Potency of 4 might cost \$100) and second that the figures needn't represent an actual monetary cost. Instead, the figures might reflect only the difficulty of obtaining the item or items in question. A spell requiring a human sacrifice, for instance, might be assigned a Materials Potency of 7 by the CM. This doesn't mean that there is a warehouse up in the hills where one can purchase human

sacrifices at a cost of \$1,000,000 each; it only implies that the sacrifice is difficult to find, a difficulty comparable to the difficulty of raising \$1,000,000. To cast such a spell, the spell caster needn't actually pay anything. All he needs to do is go to the extraordinary difficulty of locating and capturing the sacrifice.

Assistants

Sometimes, one spell caster is not capable of casting a spell alone; he needs aides or disciples to assist in the process. Generally, a spell with an Assistants component must also have a Ritual component with a Potency of at least 2 since the usual function of assistants is to aid in the preparatory ritual. To qualify as an assistant, a character must possess the Ritual Magic Skill (or the Occult Studies broad Skill). The Potency of the Assistant component depends on the number of necessary assistants.

Assistant Potency	Necessary Assistants
1	None
2	1
3	2
4	5
5	10
6	50
7	100
8	500
9	1,000
10	10,000

Disturbing or interrupting an assistant during spell casting also disrupts the spell.

Subsidiary Activities

The Ritual component reflects all of the arcane chanting and hand movement necessary to cast a spell, but sometimes other activities falling under the domain of some of *Chill's* regular skills and attributes are also necessary

to work magic. Perhaps the spell caster must dance or sing to cast the spell (using the Dance or Singing Skills), or perhaps he must run a special computer program (using the Computer Skill) or synthesize a special chemical (using the Chemistry Skill). As another example, the ancient Indians of Mexico believed it was necessary to throw spears through the hearts of human targets from formidable ranges (a Spear Skill Check or maybe a Called Shot) in order to work their magic rituals. In short, a check against almost any of *Chill's* skills can be required as a Subsidiary Activity.

At the time the spell is created, any necessary subsidiary skill or attribute must be specified. As the spell is being cast, the spell caster (or an assistant) must make a General or Specific Skill Check (depending on the spell's Potency). If the check is successful, the spell proceeds normally. If the check fails, the spell is instantly disrupted and casting must begin anew. The Potency of the Subsidiary Activity component depends upon the difficulty of the Subsidiary Skill or Attribute Check.

Subsidiary Activity Potency	Difficulty of Skill Roll
1	None
2	General, +10
3	General
4	-15, L
5	M
6	-15, M
7	H
8	-15, H
9	C
10	-15, C

General indicates that a successful General Skill or Attribute Check is required for the spell to be cast. L, M, H, and C indicate that the caster (or an aide) must perform a Specific Skill or Attribute Check and must receive this result or

better. The notation +10 or -15 means to add or subtract this amount to or from the Target Number of the skilled character before he makes the skill or attribute check. If a character with a Dance Skill of 65 is casting a spell with a Subsidiary Activity (Dance) component of 6, for instance, he must roll against a Target Number of 50 and receive a Medium result or better for success.

Effects

Five aspects characterize the effects of a spell: Range, Duration, Area of Effect, Fatigue, and End Result. The End Result is the actual event that happens as a result of casting the spell, like the prince turning into a frog or the demon being summoned. Range, Duration, and Area of Effect all modify the End Result. Fatigue represents the negative consequences of casting the spell that the spell caster suffers.

Range

The Range is the maximum distance between the spell caster and the spell's target. Some spells (like a spell enabling the caster to turn into a gaseous cloud, for example) don't need a Range. But for other spells (like the traditional pin in a voodoo doll), Range is extremely important.

The preceding ranges, of course, are only general guidelines. Same County does not mean

Potency	Range
1	None/Same Room
2	Same City Block
3	Same City
4	Same County
5	Same State
6	Same Country
7	Same Continent
8	Same Hemisphere
9	Same Planet
10	Interstellar

that the caster and his target must necessarily fall within the same county but that the spell covers an area of roughly the same size as a modern county.

Duration

Duration reflects how long the spell's End Result lasts. If a spell turns a prince into a frog, how long does the prince remain a frog? This question is answered by the spell's Duration component. Some spells have no Duration, like a spell that magically answers a question or a spell that damages a target (like a magic gun). Both have their End Results resolved immediately.

Potency	Duration
1	None/Immediate Result
2	1 Minute
3	15 Minutes
4	1 Hour
5	1 Day
6	1 Month
7	1 Year
8	1 Decade
9	a Lifetime
10	Permanent/Forever

Again, these are rough guidelines. If, for some reason, the players or the CM creating a spell would like the spell to last exactly 17 days, it would receive a Duration component of 6 (17 days is closer to 1 month than to any of the other ratings).

Area of Effect

If I am turning lead into gold, can I transmute enough lead to fill a large room or must I limit myself to what I can hold in my hand? Area of Effect also covers the number of individuals an appropriate spell can simultaneously target. Can I use my spell that turns people into frogs to turn an entire room or even an entire country of people into frogs, or must I target only an individual?

Potency	Area of Effect (# of Individuals)
1	Single Individual or Object
2	Small Room (2)
3	Large Room (5)
4	City Block (10)
5	City (50)
6	County (100)
7	State (1000)
8	Country (10,000)
9	Continent (1,000,000)
10	Planet (1,000,000,000)

These descriptions apply to spells that blanket an area. A spell that causes rain, for instance, would have an Area Effect Potency of 9 if it causes rain across an entire continent. The parenthetical numbers represent the number of individuals an appropriate spell can target. A spell with an Area of Effect Potency of 6 that damages human beings, for instance, can roughly affect 100 creatures of the spell caster's choice as long as they are clustered in an area no larger than a county.

Fatigue

Sometimes, working magic strains or damages the spell caster (remember the Willpower damage assessed after using the Disciplines of the Art in basic *Chill*?). The Fatigue component reflects this damage.

Fatigue Potency	Damage Incurred
1	5D10/2D10
2	4D10/1D5
3	3D10/1
4	2D10
5	1D10
6	1D5
7	2
8	1
9	Confusion
10	None

The numbers to the left of the slashes indicate the amount of STA or WPR damage sustained as a result of casting the spell (the CM decides whether the spell inflicts physical STA damage, or mental WPR damage). The numbers to the right of the slashes represent the number of Wounds sustained (see *Chill* hardcover, p. 101). "Confusion" indicates that the caster receives no damage from casting the spell but is dazed and unable to take any action for the next five rounds (25 seconds; dazed characters defend normally but cannot make attacks).

End Result

The End Result is the spell's absolute effect, the lead turning into gold or the prince turning into a frog.

Unlike each of the other cause and effect quantities, most End Results do not have a variable Potency. The Potency of each End Result is listed along with its description. For a spell with more than one End Result (a spell that both summons a demon with the Summon End Result and controls it with the Control End Result, for instance) simply sum the Potencies of all the desired End Results to arrive at the spell's final End Result component Potency (a spell with two Potency 3 End Results would have a final End Result Potency of 6).

Many of the listed End Results are general in nature. It is up to the players and the CM creating a spell to interpret these descriptions and fit them to their needs.

In addition to a Potency rating, each End Result is rated as either General or Specific. See **Casting a Spell** on p. 94 for an explanation.



Animal Control - General

Potency: 3

This End Result allows the caster to take control of nearby animals. The caster can instantly issue commands to controlled animals through force of will; no speech or other communication is necessary.

Animate Dead - General

Potency: 7

The caster can animate corpses, creating skeletons or zombies that follow his orders. The spell caster can instantly communicate with animated corpses through sheer force of will. Game statistics for skeletons and zombies appear on pp. 232 and 241 of the *Chill* hardcover.

Anti-Magic - Specific

Potency: 5

This spell nullifies the effects of other magic spells and magic objects. In order to cancel the effects of a magic spell, the caster must achieve an equal or better result on his Specific Casting Check than was originally received by the spell caster who cast the spell to be canceled. Canceling the effects of a magic item requires an H result or better unless the CM rules otherwise. Once canceled, a spell or magic item is permanently disabled.

Armor - General

Potency: 4, 6, or 8

This End Result blankets a target with magical energy that protects it from harm. A Potency of 4 lowers the Strike Rank of all physical attacks against the armored target by 2. A Potency of 6 lowers the SR of all physical attacks against the armored target by 4, and a Potency of 8 lowers the SR of all physical attacks against the armored target by 6.

Bind - General/Specific

Potency: 3/8

Bind has two uses. First, it allows the spell

caster to secure a door or portal. Secured doors can be opened only through magical means (a Free End Result or an appropriate magic item). When used in this fashion, Bind is a General End Result with a Potency of 3.

Second, Bind can be used to restrain or imprison a living creature. Bound creatures may not move or take actions while restrained, but they needn't eat and do not age. Bound creatures may be freed only with a spell incorporating the Free End Result or an appropriate magic item or device. A creature who is about to be bound by this spell can resist the spell's effects by passing a Specific Willpower Check with a higher result than the result earned by the spell caster's Specific Casting Check.

Communication - General

Potency: 3

The Communication End Result allows the spell caster to communicate (over a distance) with another intelligent creature through sheer force of will (no speech or hand signals are necessary).

Control - Specific

Potency: 6

Using this spell, the caster can take control over another intelligent being, instantly issuing orders by force of will. Any PC or important NPC about to be affected by this End Result can resist its effects by passing a Specific Willpower Check with a higher result than the result the spell caster earned on his Specific Casting Check.

Cure - General

Potency: 2 to 5

This heals damage, disease, and injury. At the time the spell is created, the extent of the injuries it is capable of healing must be defined. The Potency of this spell depends upon its effectiveness. A Potency of 2 restores 1D10 STA. A Potency of 3 restores 3D10 STA and 1D5

wounds. A Potency of 4 instantly heals all of the target's physical damage, and a Potency of 5 heals all physical damage, diseases, blindness, insanity, and other debilitating ailments.

Damage - General

Potency: 4 to 8

Damage causes physical damage to a living target (or targets). The effect of the Damage spell is always immediate, but the spell caster can continue to damage his target (or targets) once per round for as long as the spell lasts. A Potency of 4 inflicts 1D5 points of STA damage. A Potency of 5 inflicts 1D10 points of STA damage, 6 inflicts 3D10 points of STA damage, 7 inflicts 4D10 points of STA damage and 1D10 wounds, and 8 inflicts 5D10 points of STA damage and 2D10 wounds.

Darkness - General

Potency: 3

This End Result blankets an area in normal darkness.

Destroy - General

Potency: 5, 6, or 7

Using this spell, the caster destroys inanimate objects. A Potency of 5 destroys soft items (up to the consistency of wood); a Potency of 6 destroys hard items (steel and stone) as well, and a Potency of 7 destroys any item, including magic items and artifacts.

Detect - General

Potency: 3

This End Result can be used to detect any item, presence, or quality specified at the time it is created (like Detect Lie, Detect Life, Detect Gold, and so forth).

Enchant - General

Potency: 3 to 6

This End Result augments a creature's attribute or skill scores. A Potency of 3 allows the

spell caster to add a total of 2D10 to the target's attribute and skill scores. A Potency of 4 adds 4D10, 5 adds 6D10, and 6 adds 8D10.

Exorcism - Specific

Potency: 3

Exorcism frees its target from a possessing spirit or intelligence. To succeed, a spell with an Exorcism End Result must achieve an equal or higher result on its Specific Casting Check than the possessing intelligence received on its Specific Possession Casting Check when it occupied the target. If the possessing intelligence did not use a spell with the Possession End Result to dominate its target (if it gained possession over the target by using some innate ability, for instance), the possessor immediately makes a Specific Willpower Check and substitutes its result for the Specific Possession Casting Check in the previous equation.

Extradimensional Travel - General

Potency: 6

This spell allows the caster to pass onto another plane of existence (assuming such planes exist in the scenario's milieu). The number of creatures that can accompany the caster is dictated by the spell's Area of Effect compo-

nent. Although planes of existence are not really separated by a physical distance, the CM might require a Dimension Travel End Result to have a minimum Range component in order to allow the caster to reach a specific destination. (A spell allowing the caster to travel to Hell might require a Range component with a Potency of 7, while a spell allowing the caster to visit the Astral Plane may require a Range component with a Potency of 3.)

Flight - General

Potency: 4

A Flight End Result enables the caster to bestow the power of flight on a target. The CM must determine flight speed based on the circumstances.

Free - General/Specific

Potency: 2/7

The Free End Result is the exact opposite of the Bind End Result. With a Potency of 2, a Free End Result can be used to open any portal or door shut with a Bind spell. With a Potency of 7, a Free End Result can be used to release a creature imprisoned with a Bind End Result as long as the caster of the Free End Result earns a greater success on his Specific Casting Check.

than the result the imprisoning spell caster earned on his Specific Bind Casting Check.

Grow - General

Potency: 6

A Grow End Result causes a targeted object or creature to expand in size. The number of targets that can be affected by this End Result is determined by the spell's Area of Effect component, as is the amount of size gained. Every point of Potency in the Area of Effect component doubles the size. Expanding the size of a creature or object may change that creature or object's attributes and properties. Any alterations are at the discretion of the CM.

History - Specific

Potency: 2

Treat this spell as an Information Skill (see *Chill* hardcover, p. 11) to learn the history of a particular item or area.

In addition to the distance over which the spell may be cast, the Range component of a spell featuring the History End Result reflects how far into the past a spell caster may reach. A Range Potency of 1 indicates that the spell caster's inquiries are limited to the last hour, a Potency of 4 limits the caster to the last year,

and a Potency of 9 limits the caster to the last 10,000 years. The Duration component of a spell featuring the History End Result indicates how long the caster can continue to examine new items and areas (one item or area can be examined per game round).

Illusion - Specific

Potency: 6

An Illusion End Result enables the caster to alter the appearance of reality. The players and CM must decide whether or not an illusion can cause physical harm to onlookers or force onlookers to make Fear Checks (if physical harm is possible, increase the Illusion's Potency to 7). An illusion can be recognized as such by anyone who passes a Specific Perception Check with a result level that equals or exceeds the result the caster earned on his Specific Casting Check.

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Incorporeal Shift - General

Potency: 3

This End Result enables the caster to make himself or another target incorporeal (see pp. 38 and 97 of the *Chill* hardcover for details).

Invisibility - General

Potency: 3

This spell works like the Invisibility Evil Way Discipline (see p. 173 of the *Chill* hardcover for details). Any character can spot an invisible object by earning an H result on a Specific Perception Check. Earning such a result, however, does not change the combat penalties for battling invisible creatures listed in the *Chill* hardcover.

Item - General

Potency - 3

The Item End Result is never a spell's sole product; it is always combined with one or more other End Results. Item takes a spell's other End Results and binds them in a physical item, allowing the possessor of the Item to invoke those End

Results as though he were the spell caster. A spell that combines the Item End Result with the Invisibility End Result, for example, might produce a magic wand capable of making objects invisible. The Item End Result combined with the Longevity End Result could be used to create a ring that prevents its wearer from aging. The Duration component of a spell featuring the Item End Result indicates the length of time the enchanted item remains magical.

Longevity - General

Potency: 4

This spell prevents its subject from aging. The Duration component of the spell is the amount of time added to life expectancy.

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Magic Crystal - General

Potency: 3/4

This End Result blankets a target area with solid ice or forms a crystal field as the spell caster desires. With a Potency of 3, the crystal field is thin, brittle, and easily penetrated. With a Potency of 4, the crystal field is thick and difficult to penetrate (impossible with less than superhuman strength or powerful artillery).

Magic Flame - General

Potency: 5

Magic Flame blankets a target area in flames. Characters and objects exposed to these flames are damaged normally (see p. 102 of the *Chill* hardcover for details).

Mind Reading - Specific

Potency: 4

The caster of this spell can discern the thoughts, emotions, or desires of an intelligent creature. A target of a mind reading attempt who wants to resist the efforts of the caster may mask his thoughts by passing a Specific Willpower Check with a result level that exceeds the result the spell caster earned on his Specific Mind Reading Casting Check.

Mystic Barrier - General

Potency: 6

This End Result creates an invisible, impenetrable barrier. It is up to the CM exactly how much damage the barrier can withstand.

Plant Growth - General

Potency: 4

Plant Growth allows the caster to expand the size and volume of nearby plant life. The spell's Area of Effect component is used as the upper limit of plant size that can be achieved with this End Result. (A Plant Growth spell with an Area of Effect component of 4 can be used to expand nearby foliage to occupy a city block.) Plants grown in this manner are still non-sentient and immobile.

Possession - Specific

Potency: 6

This End Result enables the caster to substitute his consciousness for the consciousness of another. If successful, the character using Possession occupies and controls the victim's physical body, retaining its own Luck or Evil Way Score, Perception, Personality, Willpower, and skill scores, but taking on the Strength, Dexterity, Agility, and Stamina of the victim. Exactly what happens to the victim's consciousness while his body is being possessed is up to the CM.

When a spell with the Possession End Result is cast, the target can avoid its effects by passing a Specific Willpower Check with a higher result level than the result earned on the spell caster's Specific Casting Check. A possessing character can be evicted from a host body through use of the Exorcism End Result.

Remote Sensing - General

Potency: 5

The Remote Sensing End Result enables a spell caster to view a distant region as if he were there. The caster can use all his senses, not just sight. The Area of Effect component of spells featuring the Remote Sensing End Result is

limited to a Potency of 3, the normal range of human sensation.

Shrink - General

Potency: 6

The opposite of Grow, this spell makes an object or creature smaller. The spell's Area of Effect component determines not only the number of targets, but also the amount of reduction. As a rule of thumb, every point of Potency in the Area of Effect component halves the size of the target. Decreasing the size of a creature or object may change that creature or object's attributes and properties. Any such alterations are at the discretion of the CM.

Summon - General

Potency: 6

Summon allows the caster to transport creatures from a remote area to the caster's own location. A spell incorporating this End Result might summon a horde of bats to the caster or conjure a demon from another plane. The spell's Range component determines the distance over which a target may be summoned. Range Potency of 10 allows the caster to summon beings from other dimensions. This End Result does not guarantee the loyalty of the summoned creatures. Many spells incorporating the Summon End Result also incorporate the Control End Result, allowing the caster to control the entities he summons.

Teleport - General

Potency: 7

This End Result is essentially the opposite of the Summon End Result. It allows the caster to transport creatures or items from his own location to a remote destination. Unlike Summon, Teleport does not give the caster access to other planes and dimensions (see **Extradimensional Travel** on p. 88). All teleportations are automatically permanent, and Teleport spells need no Duration component.

Transform - General/Specific

Potency: 7

The caster can use this spell to transform a creature or item into another type of creature or item. For instance, men can be turned into hogs, frogs into princes, sticks into snakes, or most anything. When designing the spell incorporating Transform, the players or the CM must specify exactly what creatures or items the spell affects and the state in which the spell leaves these targets. An unwilling sentient target who is about to be transformed can resist the effects by passing a Specific Willpower Check with a higher result level than the result the spell caster received on his Transform Casting Check.



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Willpower Attack - General

Potency: 4 to 8

Willpower Attack causes mental damage to a living target (or targets). The effect of the Willpower Attack End Result is always immediate, but the spell caster can continue to damage his target (or targets) once per round for as long as the spell lasts. A Potency of 4 inflicts 1D5 points of WPR damage. A Potency of 5 inflicts 1D10 points of WPR damage, 6 inflicts 3D10, 7 inflicts 4D10, and 8 inflicts 5D10 points of WPR damage.

Creating a Spell

Before play begins, the Chill Master should think about the environment in which he will be setting his campaign or scenario and decide how prominent magic is in this environment. Many horror stories, such as Shelley's *Frankenstein*, Stoker's *Dracula*, and Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, are set against a backdrop in which magic (as it is described in this chapter, anyway) is almost nonexistent. In other stories, such as many of H.P. Lovecraft's works, James Blish's *The Day After Judgment*, and even the Grimm brothers' *Snow White and the Seven Dwarfs*, the entire storyline revolves around the arcane arts and couldn't progress without them.

If the CM decides that magic is present in the adventuring environment and that the player characters might have access to magic, he should use the previous guidelines to create a few examples of the sorts of spells that are available (five or six should do). Does the campaign emphasize the grim and moody magic of Lovecraft, or the light-hearted magic of Roald Dahl's *The Witches*? Is magic a potent force of destruction or a whimsical manifestation of fantasy? Your sample spells should answer these questions.

Simply mixing and matching causes and effects does not really create a playable spell. Remember that the descriptions of all the cause and effect quantities, particularly the End Results, are very general and simplistic. They are intended only as guidelines to help you create the real spell. Once you have decided on the spell's causes and effects, you should answer the following questions as well.

Does the spell have any special associated limitations or drawbacks? The ancient Greeks believed that the herb moly possessed powerful magical properties and that a simple

sprig of moly could instantly cancel the effects of a sorcerer enchantment. Do your spells have any such antidotes? Maybe every time a character casts one of your spells, he instantly ages 10 years. Or perhaps that spell you created for summoning and controlling demons has a special drawback that magically binds the caster to perform a single service for the demon. Such limitations bring your spells alive and make them more interesting.

What about your spell's Material and Ritual causes?

For story reasons, you might want to add detail to your spell's Material and Ritual causes. If the players are trying to prevent a sorcerer from sacrificing a child in order to unleash a horrible demon that is going to destroy the world, it's a lot more dramatic to describe the sorcerer's chant and ritual as the ceremony progresses than to simply proclaim, "the sorcerer's ritual has started, if you don't stop him in five rounds you lose." Similarly, a detailed description of the exact items needed to cast a spell can also help breathe life into a scenario. Requiring the player characters to get their hands on an ancient Egyptian artifact stored in the Smithsonian before they can cast the decisive spell that finally defeats the mummy, for instance, presents the players with an interesting puzzle ("The Smithsonian? How are we going to steal *anything* from the Smithsonian?") while adding detail and interest to the scenario.

Does your spell need any game mechanic clarifications?

Again, for maximum flexibility, the descriptions of the spell End Results are intentionally left vague in certain areas, particularly in the realm of specific game mechanics. Before you begin play, you should look at each of your spells and clarify any associated game mechanics where necessary. Suppose you've designed a spell incorporating the Mystic Barrier End Result. Just how tough is this

barrier? Does it take damage over time and eventually collapse? Maybe the barrier has the equivalent of 200 STA and falls once it has taken 200 points of STA damage. Or does the barrier remain solid and impervious to harm for as long as the spell lasts? Consider a spell incorporating the Control End Result. Can the caster order his controlled victims to harm loved ones or act against their own interests (to commit suicide, for instance)? Once play begins, these are the sort of questions you will need to answer, so it's best to be prepared.

Is your spell balanced for game play? Make sure that your spell is well balanced and that it cannot harm the scenario or campaign you are planning to run. Do the spell's costs and drawbacks adequately compensate for its advantages? If the PCs get their hands on this spell and cast it, can they ruin your scenario or destroy the appropriate atmosphere of fear? If the answer to this last question is yes, there is obviously a problem and you should redesign the spell or scrap it altogether. If you aren't sure whether a spell could be harmful to game play or not, err on the side of caution. Once play begins, it's easy to change your mind and allow the spell's use or aid the scenario's spell casters in some other way. It's much more difficult to explain to the players what happens after their characters unexpectedly cast a spell that destroys the universe.

Before you design your own sample list of spells, you might want to re-read pp. 33-42 of the *Chill* hardcover. The Art of the SAVE campaign is a good example of a campaign-specific magic system that one might design using the previous guidelines. The Ritual and Materials components necessary to cast each spell have been embellished with a few details, each spell has clearly defined game mechanics, and each has been carefully balanced against the needs of the campaign.

Once your list of sample spells is complete, you should present it to the players as they create their characters. The ability to use spells is purchased during character creation in much the same fashion as the Disciplines of the Art are purchased in the SAVE campaign of basic *Chill* (step 8 of the character-creation process). Each spell costs a beginning character 3 CIPs (spells are no longer purchased in Student, Teacher, or Master Levels). If you wish, you can arrange your spells in groups or schools and assess various penalties or bonuses for purchasing spells in the same or a different school (like the Art of basic *Chill*). The new magic rules in this volume require all magic-using characters to purchase the Ritual Magic Skill (see **Casting a Spell**, following).

Once they get a look at your list of sample spells and begin to understand your adventuring environment, the players might have ideas for spells of their own design that they would rather purchase than those you have already created. Ask the players to create these spells themselves, and if the new spells can easily fit into your campaign or scenario, allow the players to purchase them. It's doubly important to ask and answer the four special questions when reviewing spells created by the players. The players do not share your detailed knowledge of the campaign or scenario; they might easily create a spell that does not fit into your milieu or that unbalances a scenario.

The final step in creating a spell is determining the spell's Casting Check Modifier, which is a number based on the nature of the spell and the campaign environment that makes it more difficult for a caster to use. In general, the easier the spell is to cast, the more powerful it is, and the relative lack of magic in the campaign setting, the larger the modification to the caster's Ritual Magic Skill Score. A spell's Casting Check Modifier is determined by consulting the following table.

Magic Factor Examples

Rank	Example
1	Clive Barker's <i>Hellraiser</i>
3	Most of Lovecraft's works
5	<i>Snow White and the Seven Dwarfs</i>
10	Roald Dahl's <i>The Witches</i> ; Ralph Bakshi's <i>Wizards</i>

Example: A spell with a total cause Potency of 11, and a total effect Potency of 25 in an environment with a magic factor of 4 has a Casting Check Modifier of -25 ($11 - 25 + 4 = -10$ = Casting Check Modifier of -25).

Casting a Spell

This generalized magic system does not use the school groupings of *Chill's Art*. To cast a spell under the new rules, a character must possess the Ritual Magic Skill (or the Scholar Skill in broad environments, see p. 32). Every time a character casts a spell, he must pass a Ritual Magic Check known as a casting check. Some spell End Results require the caster to make a General Casting Check and others require a Specific Casting Check as indicated in their descriptions. At the same time, some

spells are more difficult to cast than others due to the relative Potencies of their causes and effects. Whenever a spell caster attempts to cast a spell, he must subtract that spell's Casting Check Modifier from his Ritual Magic Skill Score, as just described, before rolling the casting check. In the previous example, a character trying to cast this spell reduces his Casting Check Target Number by 25.

If he so desires, the CM may allow a spell caster to use Current Willpower to increase his chance of casting a spell as described on p. 36 of the *Chill* hardcover. If the caster fails his casting check, the spell automatically fails (though the caster still takes any Fatigue damage associated with the spell). To attempt the spell again, the caster must start from scratch, beginning the spell's Ritual all over again, consuming another set of Materials, passing any Subsidiary Activities Skill Checks again, and so on.

Example: A spell caster with a Ritual Magic Skill Score of 79 is casting a spell with a -25 Casting Check Modifier. The spell requires a one-hour Ritual component, \$1,000 in Materials component, and a Subsidiary General Computer Skill Check. Casting the spell inflicts 1D10 points of Fatigue upon the caster.

Casting Check Modifier Table

$P_c - P_e + F_m$	Casting Check Modifier
> 0	0
0 to -2	-5
-3 to -5	-15
-6 to -10	-25
-11 to -15	-40
-16 to -20	-55
-21 to -25	-70
-26 or less	-90

P_c stands for the total Potency of all the spell's causes, P_e stands for the total Potency of all the spell's effects, and F_m stands for the magic factor the CM assigns to the adventuring environment. The magic factor is a number from one and ten that reflects the general availability and potency of magic in the adventuring milieu. A magic factor of 1 indicates that magic is available but rare, weak and difficult to work, while a magic factor of 10 indicates that magic is plentiful, readily available, and potent.

First, the spell caster must gather his material components and enact the one-hour ritual. Upon completing the ritual, he makes the Subsidiary General Computer Skill Check. If this check fails, the spell instantly fails. To attempt the spell again, the spell caster must again acquire the necessary material components and enact the one-hour ritual. If the Subsidiary General Skill Check is a success, the spell caster may attempt to cast the spell.

To cast the spell, the caster rolls a General Ritual Magic Skill Check (the casting check). For the purposes of this check, the caster must subtract 25 from his Ritual Magic Skill Score (-25 is the spell's Casting Check Modifier), leaving him with a Target Number of 54.

If the casting check fails, the spell immediately fails, though the spell caster still takes the 1D10 points of WPR damage due to Fatigue. To attempt the spell again, the caster needs to again acquire all of the necessary materials and enact the one-hour ritual.

If the casting check succeeds, the spell is a success. The caster takes 1D10 points of WPR damage due to Fatigue damage and applies the spell's End Results.

Sample Spells

Here are a few sample spells created with these rules. All of our examples assume a magic factor of 4. Note how the bare-bones causes and effects of the spell have been fleshed out with game mechanics, drawbacks, and details.

Spell of Summoning

Casting Check Modifier: -40 (Total causes of 13 minus total effects of 33 plus magic factor of 4 equals -16 which equals a Casting Check Modifier of -55.)

Ritual: 12 hours long. Consists of chanting and contemplation. (Ritual component of 4). No

assistants (Assistants component of 1).

Materials: A large ruby, various rare oils and herbs. Total Cost: \$1,000 (Materials component of 4)

Preparations: The caster must mix the rare oils and herbs into inks. With these inks, he must draw a magic circle on the floor and surround it with magical inscriptions (an Art Subsidiary Skill Check, -15 to skill score, L result or better needed for success; Subsidiary Activity component of 4). At the center of these inscriptions, the caster must scribe the true name of the creature he is summoning.

Description: This spell Summons and Controls a single demon from the nether world (Range component of 10 necessary for the Summon End Result; Area of Effect component of 1 for a single demon). Once the demon is summoned, it is compelled to perform a single service for the caster. The time it may take to perform this service is limited to a single day (Duration component of 5).

End Results: The spell uses both Summon (Potency 6) and Control (Potency 5) for a total End Results component of 11.

Fatigue: 1D10 WPR damage (Fatigue component of 5)

Drawbacks: If the caster fails his casting check, the demon is still summoned as described under the Summon End Result but is not bound to serve the caster (only the Control part of the spell fails). Summoned demons are usually very angry and most attempt to destroy the caster unless the Control End Result compels them to do otherwise.

Spell of Immortality

Casting Check Modifier: -15 (Total causes components of 19 minus total effects components of 26 plus magic factor of 4 equals -3 which yields a Casting Check Modifier of -15.)

Ritual: Takes one full month to enact and consists

of daily blood transfusions intermixed with periods of chanting and fasting (Ritual component of 7).

Materials: Medical facilities for the blood transfusions plus special water from a hidden underground well in Mexico, which are added to the donor blood. The location of the well is secret and consequently the water is difficult to obtain (equivalent of a Material component of 6 for everything).

Preparations: Daily blood transfusions require General First Aid Skill Check (Subsidiary Activity component of 3; roll one skill check at the end of the month to cover all thirty transfusions). Two assistants are necessary to help with the transfusions and other medical procedures (Assistants component of 3).

Description: This spell renders one target immortal. The target no longer ages and is immune to all diseases, though he can still be physically harmed or killed through the use of violence. (Longevity End Result component of 4, Area of Effect component of 1 for a single individual, Range component of 1, Duration component of 10 for permanent effect).

Fatigue: None (Fatigue component of 10).

Drawbacks: If the caster fails the casting check, the spell is reversed and the target ages rapidly and dies automatically.

Voodoo

Casting Check Modifier: -25 (Total causes components of 9 minus total effects components of 19 plus magic factor of 4 equals -6 which yields a Casting Check Modifier of -25).

Ritual: Lasts one hour and consists of chanting and ritualistic dancing (Ritual component of 3).

Materials: Voodoo doll fashioned from wax, wheat, and a sample of the target's hair; needles; candles. The hair might be difficult to obtain so this is the equivalent of a Materials component of 4.

Preparations: Caster chants, dances, and plunges

the pins into the voodoo doll (dancing is automatic, no skill roll necessary; Subsidiary Activity component of 1). No assistants are necessary to cast the spell (Assistants component of 1), though the spell is easier to cast when 50 followers join in the chanting and dancing (when the spell is cast under these circumstances the Casting Check modifier is only -15).

Description: Once a 15-minute preliminary ritual is complete, the caster may begin to plunge one pin into the voodoo doll per round. Each pin inflicts 3D10 points of STA damage upon a single target (Damage End Result, Potency of 6; Area of Effect component of 1 for a single target) at a range of up to 10 miles away from the caster (Range component of 4). Each time the caster sticks the doll, the target makes a Specific Willpower Check. If this check fails, the spell also inflicts a single wound on the target during that round. If the Willpower Check succeeds with an M result or better, however, the target shakes off the effects of the spell and the caster can do no damage. Even if the target cannot shake off its effects, the spell automatically wears off after 2 minutes (24 rounds), preventing the caster from inflicting any further harm (Duration component of 2).

Fatigue: 1D5 points of Stamina (Fatigue component of 6).

Drawbacks: None

Options

Following are a number of choices to customize your campaign. They are usable individually or in combination.

Creatures and the Evil Way

Like the Art, the Evil Way of basic *Chill* is a campaign-specific magic system designed especially for the SAVE campaign. When you are not playing against the SAVE backdrop but still

wish to use the creatures cataloged in the *Chill* hardcover, ignore all references to the Evil Way and assume that all of the Evil Way Disciplines listed in each creature's description are innate abilities of that creature and may be called upon at will with no dice roll necessary for success. Furthermore, assume also that creatures take no WPR damage from using these innate abilities. When you are ignoring the Evil Way in this fashion, a creature's Evil Way Score is now used only to determine its initial allotment of Luck Points (see pp. 28-29).

If you think that unrestricted use of Evil Way Disciplines gives the menaces too much of an advantage for the scenario or campaign you have in mind, feel free to impose any restrictions you deem necessary. You might, for example, limit vampires to assuming gaseous form only three times per day or assess 3D10 points of WPR damage to a Memphian Mummy every time it animates the dead.

Under these new magic rules, there is generally no difference between the magic that is usable by PCs and the magic that is usable by menaces, though you should feel free to design different sets of spells and abilities for these two groups if such a scheme fits the needs of your campaign or scenario. In most adventuring environments, a spell can be cast by any character or creature possessing both knowledge of the spell and the necessary skills to cast it.

Sorcery

If magic is particularly potent and plentiful in your adventuring environment, you needn't require the players to purchase spells before play begins. Instead, you can allow the players to create their own spells during play as needed. For instance, once one of the PCs is poisoned, the remaining PCs might quickly create and cast a spell incorporating the Heal End Result to neutralize the poison. Creating a spell in this fashion does not "cost" a spell caster anything,

though he must still perform the necessary Ritual, acquire the needed Materials, and fulfill all the other causes designed into the spell before it may be cast.

In these sorts of environments, the entire storyline tends to revolve around the mystic arts and almost all of the PCs and major menaces should be spell casters. During play, magic becomes a sort of puzzle. Typically, the CM throws a problem at the player characters and challenges the players to invent a spell to solve it.

Time and Place

In some environments, the time and place in which a spell is cast can affect its performance. It might be easier to cast a spell in an inherently magical location (among the triptychs of Stonehenge, on an island in the Bermuda Triangle) or under the influence of a certain conjunction of stars happening only once every 1,000 years.

Feel free to reward spell casters with bonuses to their Casting Check Target Numbers when they are casting spells under these special circumstances. These bonuses could range all the way from a modest +5 up to a formidable +60 or more as you see fit.

In environments with low magic factors, it's very easy to design spells that have Casting Check Modifiers that are so low they are almost impossible to cast. Time and place bonuses are a way of overcoming this limitation. A tribe of evil spell casters with access to a single spell capable of destroying the entire universe doesn't really pose much of a threat since a spell this powerful is probably going to have a Casting Check Modifier so large that it is almost impossible to cast successfully. But things change if you decide that every 10,000 years the constellations align themselves in a peculiar fashion that rewards the tribal spell casters with a casting check bonus large enough to offset the spell's huge Casting Check Modifier.

Psionic Abilities

The last couple of decades have brought us a number of horror stories spotlighting a peculiar variant of magic known as psionics. Psionics, of course, are works of mental magic. Psionic characters have the ability to tap into a hidden storehouse of energy located somewhere in their brains and to channel this energy to achieve their own aims. The stories emphasizing psionics with which you are most likely to be familiar include Stephen King's *Carrie* and *Firestarter* and David Cronenberg's *Scanners*.

Psionic powers do not necessarily imply the presence of the supernatural as spells do. In the various works of fiction, psionic abilities are frequently a result of super-science or genetic mutation rather than the product of mystical forces or the labors of extradimensional entities. But this is the sort of difference that is important only for storytelling or plot purposes. In game terms, psionics function in almost the exact same manner as spells.

If the CM determines that psionic abilities are present in the adventuring environment, players can purchase psionic disciplines from the following list when they create their characters. Just to qualify for the right to purchase psionic disciplines, however, a character must first purchase the Psionic Ability Edge (see p. 74 of this volume).

Psionic Disciplines

Since the range of psionic disciplines typically exhibited in horror fiction is much more limited than the range of magic spells, a simple list of all available disciplines is a reasonable possibility. In fact, this list is drawn from Disciplines of the Art and the Evil Way in the basic *Chill* game. The CM can make any or all of the following psionic disciplines available for purchase.

- Change Temperature (*Chill* p. 161)
- Clairvoyant/Prescient Dream (*Chill* p. 37)*
- Empathy (*Chill* p. 154)
- Restore Stamina (*Chill* p. 42)*
- Restore Willpower (*Chill* p. 42)*
- Telekinesis (*Chill* p. 169)
- Telepathy (*Chill* p. 156)
- White Heat (*Chill* p. 170)

Asterisked psionic disciplines may be purchased at three levels of ability: Student, Teacher, or Master at a cost of 4, 6, or 8 CIPs respectively. Non-asterisked psionic disciplines cost 6 CIPs.

All of these abilities function exactly as described in the *Chill* hardcover, although when serving as psionic disciplines they are not invoked exactly as described (see following). In environments with active psionics, abilities on the previous list that were classified as Evil Way Disciplines in the *Chill* hardcover are available to good characters, while those abilities formerly classified as Disciplines of the Art are available to evil creatures. Remember, the distinction between the Art and the Evil Way exists only in the SAVE campaign and needn't necessarily apply in scenarios and campaigns of your own design.

Using Psionics

Characters with psionics may call upon their abilities at will with no chance of failure. Assume any dice rolls that are called for in an ability's description are automatically successful. There is no casting check, as with magic. Each use of a psionic discipline, however, automatically inflicts 5 points of WPR damage per round of use upon the user. This damage is recovered as described on p. 106 of the *Chill* hardcover.

Psychic Dueling

In addition to any disciplines they purchase, all characters with the Psionic Ability Edge have

one additional ability. Such characters can use their psionic powers to launch a psionic attack capable of damaging living targets. A psionic attack automatically hits its target at a maximum range of 100 yards and inflicts 2D10 points of STA damage and 1 wound. A psionic character can launch only one psionic attack per round, but characters making psionic attacks automatically act at the beginning of the round before all other non-psionic characters. If more than one psionic character is acting in a round, all of the psionic characters act first in initiative order, followed by all of the non-psionic characters in initiative order.

Whenever one psionic character wishes to attack another who has psionic ability, both characters must roll a Specific Willpower Check. Any psionic character who receives a higher result level on this roll than his attacker fights off that attacker's psionic attack and takes no damage from the attack that round. Only psionic characters have the ability to fend off psionic attacks. Non-psionic characters who are at-

tacked psionically are automatically hit and damaged.

Example: Bill and Jane are two psionic characters locked in a psychic duel. Bill wins the initiative and decides to attack Jane using psionics. Both characters must now make a Specific Willpower Check. If Bill receives an M result on his check, but Jane receives an H result, Jane fends off Bill's attack and takes no damage.

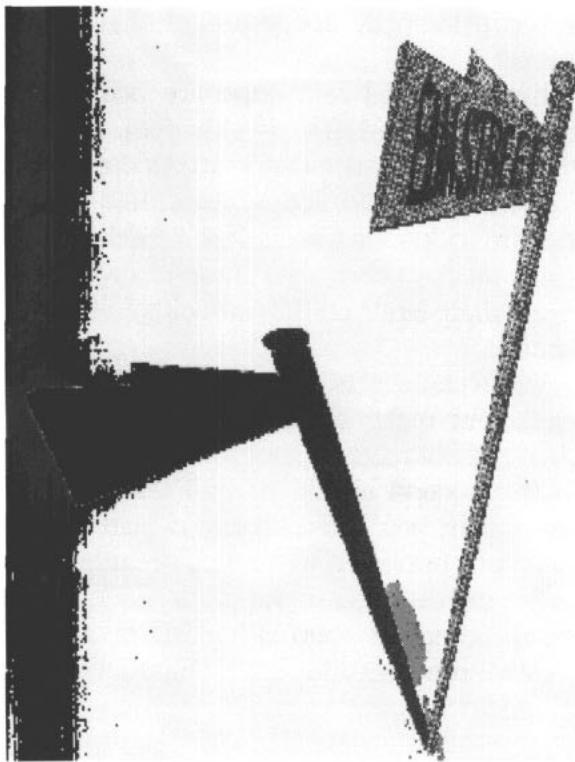
When Jane gets her turn to attack, both characters make another Specific Willpower Check. If Bill receives the same result as Jane on this second check, he still takes damage (remember, you must receive a higher result than your opponent to fend off an attack).

For the duration of the battle, each psionic attack launched upon either Bill or Jane requires another set of Specific Willpower Checks.

Options

Below are rules for modifying the basic





guidelines for psionics. You can use them together or separately.

Controlling Psionic Disciplines

As previously mentioned, the CM should feel free to exclude any of the listed psionic disciplines from the adventuring environment. In fact, most horror stories featuring psionics tend to concentrate on a limited set of abilities and few feature the entire complement of powers presented. The CM might even decide to exclude the ability to launch psionic attacks entirely.

In addition to banning certain psionic disciplines, the CM can alter the cost of any disciplines as he sees fit in order to encourage or discourage their use (see **Restricted Skill Choice** on p. 69 of this volume).

Dreamsend

A power resembling the Dreamsend Discipline found on p. 165 of the *Chill* hardcover is

another psionic discipline repeatedly featured in modern horror fiction. It is not on the previous list because it requires some explanation.

When used as a psionic ability, Dreamsend allows a psionic character to enter the dreams of a target for a number of minutes equal to the psionic character's Willpower Score (or, since the psionic character must spend 5 WPR per round to use a discipline, until he runs out of Current WPR). The character using Dreamsend in this fashion cannot damage the dreamer as described on p. 166 of *Chill*, but he can attack the character psionically as previously described. Typically, in stories featuring this power, the inside of a dream is depicted as a physical environment, and the dreamer and any character using Dreamsend are allowed to attack each other "physically" using any available props. (A character dreaming about knights in shining armor, for instance, might pick up one of the knight's swords and use it to attack a dream invader using Dreamsend.) While making such attacks, characters in a dream have the option of substituting their Willpower Scores for any skill or attribute score they must roll against while in the dream world. (The character grabbing the sword to attack the Dreamsend invader, for instance, could attack with the sword by rolling against his Willpower rather than the Sword Skill if he so desires.) "Physical" damage sustained in a dream is instantly healed once a character leaves the dream world (wakes up or ceases using Dreamsend), but a character who dies in the dream world dies in reality as well. Damage due to psionic attacks suffered in the dream world still exists after the character awakes.

Dreamscape in 1985, the *Nightmare on Elm Street* series, *Exorcist II: The Heretic*, and the *Sandman* series published by DC Comics are some of the best examples of stories featuring this ability. Each has a slightly different perspective on its use.

Potent Psionics

In some stories, psionic characters can perform feats that dwarf those previously described. To increase the potency of psionic powers in your campaign or scenario, you can double or triple the listed effectiveness of each of the psionic disciplines (Change Temperature alters the current temperature by 2D10 degrees and lasts for 6D10 minutes, for instance). Along these same lines, you can also reduce or eliminate the WPR cost for using psionic disciplines.

Increases of this sort work best when both the PCs and the story's major menace are psionics. If only one side or the other has access to psionic characters with extremely potent powers, that side quickly gains a tremendous advantage over its rivals.

Character Interaction

Basic *Chill* presents few rules for non-combat interaction between characters. If you want your character to address a non-player character, you simply speak your mind and wait for the Chill Master to find the NPC's attitude and answer you as the NPC.

For most interaction situations, this system works perfectly well. It's quick, it's simple, and the role-playing that comes when you speak for your character is a major attraction of the game.

There are a few special situations, though, in which things get a little more complicated. Suppose you have captured one of the menace's henchmen (say, the equivalent of Renfield in Stoker's *Dracula*) and want to interrogate him so you can learn the location of his master's hide-out. The henchmen's loyalty is unquestionable, but you are tough and determined. There is a lot at stake and you know it. Can you

break the henchmen? Who wins in situations like these?

Or suppose you're a fearless vampire killer who has come to New York to follow up on recent news reports describing a rash of vampire-style slayings. As you step off a subway train, a couple of muggers approach you with menacing looks on their faces. You know that you're a shady, creepy sort of character so you decide to glower right back at them. Maybe you can scare them away and avoid a fight. Does your ruse work? Do the muggers leave you alone?

The obvious conclusion to be drawn from these examples is that there are occasions in which character interaction becomes a sort of conflict, like combat. Both sides want something and engage in a sort of battle to determine who succeeds and who fails, even though no physical blows are thrown. *Chill* has extensive rules governing physical combat because it would overtax the Chill Master's capacities to expect him to invent the results of an event with as many important variables as the typical fist fight. Yet, no rules were available to a CM trying to adjudicate one of the interaction battles described in the previous examples (other than a hasty and inadequate mention in the definition of the Personality Attribute), until now.

Implementing a system for handling interaction conflicts is going to require the Chill Master to make a few additional preparations before beginning play, but these are the sorts of tasks the CM has most likely been performing informally already. As he is preparing for a play session, the CM should assign each important NPC both an Attitude and a body of Knowledge.

Attitude

The NPC's Attitude is a simple reflection of how he is likely to feel about the player characters. There are seven possibilities, namely, Enamored, Friendly, Neutral, Suspicious, Hos-

tile, Opposed, and Stringently Opposed. During play, the NPCs' Attitudes affect the player characters' attempts to interrogate them and to solicit their aid.

Enamored characters are willing to help the player characters in any way they possibly can, up to and including placing their own lives and property at risk. Such characters automatically share all of their knowledge with the PCs if asked. Enamored characters are typically the PCs' friends or lovers.

Friendly characters are generally willing to help the PCs but stop short of risking their lives or property. These characters generally share all but their deepest secrets with the player characters and typically appear as congenial passers-by or sympathetic bystanders.

Neutral characters are not willing to aid the PCs without some sort of incentive or persuasion, though they are usually willing to share any information that is not vital to their own well-being. A Neutral character might tell a PC where a bus stop is located, for instance, but he wouldn't reveal the whereabouts of the local Mafia Don's home, fearing reprisals. In most environments, most of the NPCs the PCs encounter are likely to be Neutral in attitude.

Suspicious characters mistrust the PCs. They'll give the PCs the time of day, but not much else, and they won't aid the PCs at all without strong persuasion. The wary villagers indigenous to Hammer vampire films are Suspicious in nature.

Hostile and Opposed characters not only mistrust the PCs, they actively work to confound them. Characters of these attitudes won't share any information with the player characters. The difference between Hostile and Opposed is the difficulty the PCs would face in winning the NPC over to their cause. The Burgermeister of the wary villagers or one of the menace's henchmen who has begun to lose confidence in his master might begin play with

a Hostile attitude, while the menace himself and majority of his henchmen begin with an Opposed attitude.

And finally, Stringently Opposed characters have a particularly strong loathing for the PCs. Characters of this persuasion won't share knowledge or otherwise cooperate with the PCs in any way without the very strongest of compulsions. A character who begins with an attitude of Stringently Opposed is typically an old adversary or arch-rival. (Should they ever meet again, Count Dracula would be Stringently Opposed to Jonathan Harker and Abraham Van Helsing.)

Improving Attitude

An NPC's Attitude serves as a guideline to the CM when he is playing the role of that NPC. As a general rule, the CM plays friendly NPCs as helpful and informative and hostile NPCs as uncooperative and aloof.

Remember, an NPC's Attitude describes only that character's initial reaction to the player characters. Charismatic individuals can alter the perspectives of NPCs, changing their Attitudes. A player character can make a Specific Charm Skill Check (or a successful Charisma Check if using the general skill system,) to change an NPC's attitude. In order to Charm a target, a PC must have a chance to converse or otherwise interact with the target. There is no fixed amount of time consumed by a Charm attempt (a Charm can be either a friendly nod or a long chat), but CMs should feel free to step in and impose their own limits whenever prudent or necessary. Because it is easier to Charm those who are already sympathetic to your cause, an NPC's Attitude modifies any Charm attempts against him. Each Attitude has an associated Interaction Modifier, which is subtracted from the Target Number of any PC attempting to Charm an NPC with that Attitude.

A successful Charm attempt immediately improves the target's Attitude by one rank (a Friendly character becomes Enamored, a Hos-

Interaction Modifier Table

Attitude	Interaction Modifier
Enamored	NA*
Friendly	0
Neutral	-5
Suspicious	-15
Hostile	-25
Opposed	-40
Stringently Opposed	-60

*It is impossible to Charm Enamored characters since their Attitude cannot be improved. Similarly, all Persuasion attempts (see p. xxx) against Enamored characters automatically succeed with no dice roll necessary.

tile character becomes Suspicious, and so on). The result earned on a Specific Charm Skill Check indicates how long the NPC's new Attitude persists. On an L, M, or H result, the NPC's Attitude changes for the duration of the current scenario only. At the end of the scenario, the NPC's Attitude gradually slips back to its former level, requiring the PCs to Charm the NPC all over again to restore the more favorable Attitude. Any Attitude change due to a Charm attempt that earns a C result, however, is permanent.

It is possible for an NPC to be Charmed more than once per scenario, raising his Attitude by more than one rank, but normally only one Charm attempt, successful or not, is allowed per NPC per encounter. In other words, an NPC's Attitude toward the PCs normally cannot improve more than one rank per encounter, though there is no limit to the number of ranks

it can improve across an entire scenario.

A successful Charm Check is not the only event that can alter an NPC's Attitude. In addition to adjudicating Charm Checks, the CM should feel free to alter NPC Attitudes up and down at will, based on appropriate story events that arise. As an example, suppose you create an NPC who is greedy. Though this NPC is Suspicious of the player characters when play begins, his Attitude might improve to Neutral or even Friendly the instant he figures out a scheme to profit from his association with the PCs. No Charm Check is necessary to earn this increase; it simply happens as a function of the story.

Charm Checks, NPC Attitudes, and Character Interaction in general are not intended as a substitute for role-playing. An NPC's Attitude and the results of any Character Interaction attempts on that NPC serve only as a guideline around which the CM can base his portrayal of the NPC. Character Interaction Checks are not a complete replacement for that portrayal. Similarly, players shouldn't be allowed to simply state, "I Charm her," and roll the dice. As CM, you should encourage the players to role-play their attempts at Character Interaction, only allowing a dice roll once you are convinced of their sincerity. Remember not to let role-playing get swallowed up by the rules. The Character Interaction rules help the CM make complex decisions as to how he should portray the story's NPCs, and that's all they do.

Interaction Conflicts

There are two ways to resolve interaction conflicts, Persuasion and Intimidation.

Persuasion

Persuasion is an attempt to get an NPC to perform a service or to accept some position that he would not normally do. Usually, a Persuasion attempt is a conflict between the

Persuader's charisma and the NPC's resolve. All of the following are examples of Persuasion attempts.

- Asking an NPC to lend you money or property.
- Asking an NPC to accompany you to the vampire's castle in order to end the threat of its evil.
- Attempting to convince an NPC that you are not a thief and that you mean him no harm.
- Convincing one of the menace's henchmen that his master isn't really loyal to him.

Persuading an NPC requires a successful Specific Persuasion Skill Check. While making this check, the Persuader's Target Number is modified by the target's Attitude as noted on the Interaction Modifiers Table found on p. xxx. (An attempt to Persuade an Opposed character suffers a -40 penalty to its target number, for example.) If a Persuasion Check fails, the NPC refuses to accept the Persuader's position or to perform the requested service. If the check succeeds with an L or M result, the NPC accepts the persuader's proposition but demands something in return for his assistance (exactly what the NPC demands is up to the CM). If the check succeeds with an H or C result, the NPC accepts the persuader's proposition with no favors or questions asked.

On some occasions, it is not necessary to roll the dice in order to Persuade an NPC. For example, an Enamored character generally assists the PCs in any way regardless of dice rolls, while a Friendly character is usually more than willing to lend the PCs equipment or advice. The description of NPC Attitudes found on p. xx includes guidelines indicating when Persuasion Checks are necessary.

The CM should be very careful when judging Persuasion attempts. There are some tasks that NPCs simply cannot be persuaded to perform. Feel free to disallow any Persuasion attempt that you find improper or unrealistic. No

matter how well they roll the dice, for instance, the PCs simply cannot persuade Dracula to destroy himself or convince Jack the Ripper to quit killing prostitutes. Although it may be impossible to persuade Dracula to destroy himself, it's conceivable that a very persuasive individual might talk a distraught vampire like Anne Rice's Lestat into self-destruction. This sort of call is completely up to the CM.

Example: In a Gothic scenario, the evil mad scientist has a hunchback assistant who has fallen in love with Ilsa, the Burgermeister's daughter. Unknown to the assistant, the scientist has just captured Ilsa and plans to turn her into an undead mate for the golem he created earlier in the story. While attempting to save Ilsa, the PCs are confronted by the assistant.

"You will die! You will all die!"

"Why? Why should you kill us."

"The master says you must die!"

"No listen. You've got to help us." The PCs begin dodging the assistant's blows. "Remember the woman we were with earlier—the young woman?" The assistant stops swinging. "She's been captured. If we don't find your master soon, he'll kill her."

"No! The master promised. He promised he wouldn't harm her."

"Look, you've got to help us!"

At this point, the CM asks for a Specific Persuasion Check. The PC who is doing the talking has a Persuasion Skill Score of 79, but the assistant is Suspicious of the PCs (he was Hostile, but the CM decided that the PCs automatically improved his Attitude by showing concern for Ilsa) reducing the Target Number of the attempt by 15, for a final Target Number of 64.

The PC rolls a 51, a Medium result. The assistant agrees to cooperate but asks for something in return. The CM decides that the assistant will aid the PCs but will demand to accompany them to the scientist's lab (possibly

allowing the scientist to Persuade the assistant to rejoin him during the final confrontation and possibly allowing the assistant to get his own hands on Ilsa). Had the PC rolled an H or C result, the assistant would have helped the PCs with no conditions or questions asked.

"I will take you to the master, but my hand must cause his destruction. We have a score to settle." The CM notes that the assistant's Attitude toward the scientist is now Hostile.

Intimidation

Intimidation is an attempt to scare or frighten a target. Some Intimidation attempts are subtle. ("Hi Mr. Morris, how are your wife Jeanine and your daughter Katherine doing out at Clear Lake? That's good. Have you given any thought to that, uh, *business deal* we discussed yesterday?") Others are not so subtle. ("Get out of here **now** or you're dead!") Intimidation is not at all related to the Fear Checks described on p. 89 of the *Chill* hardcover and on pp. 120-121 of this volume. Only a supernatural menace or its henchman can prompt a Fear Check, and doing so requires no dice roll or special ability.

An Intimidation effort requires a Specific Intimidation Skill Check. Intimidation rolls are not modified by the target's Attitude as Persuasion and Charm attempts are. (The Interaction Modifiers Table on p. 103 has no bearing on an Intimidation attempt.) Whenever a character is the victim of a successful Intimidation attempt, he makes a Specific Willpower Check in an attempt to resist its effects. If this check yields a better result than the Intimidating character earned on his Specific Intimidation Check, the Intimidation attempt fails.

A successful Intimidation attempt has two results.

- The target is spooked for the next 1 to 8 rounds (L result = 1 round, M result = 2 rounds, H result = 4 rounds, C result = 8 rounds). During a combat round, spooked characters

always act after all non-spooked characters regardless of their initiative scores. Furthermore, spooked characters suffer a penalty to the Target Number of any skill or attribute check they make while spooked. The exact penalty is based on the result earned by the Specific Intimidation Check (L result = -5 penalty, M result = -10 penalty, H result = -15 penalty, C result = -30 penalty).

- For the duration of the scenario, any Persuasion attempts the Intimidating character makes on the target receive a bonus based on the result earned on the Intimidation Check (L result = +5 bonus, M result = +10 bonus, H result = +15 bonus, C result = +30 bonus). Should the target's Attitude ever become Friendly or better to the Intimidating character, however, this bonus is lost for additional Persuasion attempts.

An unsuccessful Intimidation attempt also has two results.

- The target's Attitude toward the intimidator is reduced by one step (a Neutral character becomes Suspicious, for instance).
- Any future Intimidation efforts by this character on this target automatically fail.

Again, it is up to the CM to decide exactly when it is and is not possible to use Intimidation. The CM should feel free to exempt certain characters from all Intimidation attempts (it's probably impossible for the typical *Chill* PC to do or say anything that could intimidate Count Dracula), and the CM shouldn't hesitate to impose any other penalties or restrictions he thinks are necessary.

Example: Our fearless vampire hunter steps off the subway in New York City and is confronted by four street toughs. The toughs surround the vampire hunter and begin laughing and smiling. The hunter stares right into the

eyes of the toughs' leader, and the CM allows his player to make a Specific Intimidation Check.

The hunter has an Intimidation score of 65. The toughs are Hostile to the hunter, but their Attitude does not affect his Intimidation attempt. The hunter rolls a 03, a Colossal result. Since it is impossible to beat a Colossal result, the CM doesn't even bother to roll the leader's Specific Willpower Check to resist the Intimidation. The leader is now spooked for 8 rounds, and all Persuasion attempts the hunter makes on the leader for the duration of the scenario receive a +30 bonus to their Target Numbers.

"I think you wanna get the hell out of here."

The CM now allows the vampire hunter to make a Specific Persuasion Check. Due to the +30 bonus he earned with the Intimidation, the hunter easily succeeds, prompting the worried gang leader to usher his people away quickly.

Knowledge

The Knowledge assigned to an NPC consists of all the points of information known to the NPC that might interest the player characters during the course of the scenario. An NPC's Knowledge is organized like the information obtainable through the use of Information Skills (see *Chill* hardcover, p. 11).

L Knowledge—the information the NPC is most likely to reveal

M Knowledge—the next likeliest to be revealed
H Knowledge—the next likeliest

C Knowledge—the information least likely to be revealed

In Stoker's *Dracula*, for instance, Renfield's knowledge might be organized like this:

L: "I serve Count Dracula of Wallachia"

M: "I am the Count's only aide in England."

H: "The Count is a vampire."

C: "The Count's coffin is located in the old churchyard."

Not every NPC need have points of Knowledge fitting in all four categories. The CM might

decide, for example, that an NPC reveals all he knows as L Knowledge or holds back everything as C Knowledge. Each point of Knowledge available to an NPC should be placed in the category the CM finds most proper regardless of whether or not there are any points of Knowledge in the categories preceding or following it.

Note also that the CM needn't go to the trouble of assigning Attitudes and Points of Knowledge to every single NPC the player characters can encounter during play, only the important NPCs. Important NPCs are those who have information that is of value to the player characters or who serve some important role in the storyline.

Interrogation

An interrogation is an attempt to persuade the target to reveal useful information, often against his will, using either Persuasion or Intimidation. As far as *Chill* is concerned, there are two ways to interrogate a subject. One can attempt to charm and smooth-talk the target into revealing the desired information (the charismatic approach), or one can attempt to force the target to reveal the information (the hot lights approach). Interrogators taking the former approach roll Specific Persuasion Skill Checks, while those taking the latter approach roll Specific Intimidation Skill Checks.

A successful interrogation of either type uncovers all of the NPC's points of Knowledge that are rated at the success result earned or lower. In other words, an interrogation effort that earns an M result entitles the PC to all of the target's L and M knowledge.

When the players are interrogating a character, it's particularly important to make sure that the dice do not replace role-playing. A character who is questioned successfully doesn't simply spill his guts. The PCs still must ask the proper questions. An NPC's points of Knowledge combined with the results of the PC's

Interrogation Check are meant only as a guideline to help the CM determine which questions the NPC will and will not answer truthfully. Most characters certainly won't volunteer any information they haven't been asked for, and there is nothing that says an NPC can't tell a couple of lies when asked questions his Knowledge ratings indicate that he won't answer truthfully.

Example: Jonathan Harker is interrogating Renfield, Count Dracula's assistant (see the sample points of Knowledge on p. 106). Renfield eats only insects. He has been locked in an asylum for several days where the staff has given him only normal food, which Renfield won't touch. He is very hungry.

Harker asks to talk to Renfield and is shown into his cell. "You've got to tell me where Count Dracula is hiding."

Renfield gives Harker a nervous glance and shakes his head "no." Just then a cricket crawls into the cell through the open door and Renfield throws himself on the floor in pursuit. But Harker tears the insect out of his hand.

"You can have this after you tell me what I want to know." The CM asks for a Specific Interrogation Check. Since this is essentially the charismatic approach (Harker will be rewarding Renfield for cooperating), the envoy uses his Persuasion Skill. Harker has a Persuasion Score of 65, but Renfield is Hostile toward him, for a -15 modifier. Harker rolls a 27, a Medium result.

Renfield bows his head, "I'll talk."

"Who are you?"

"My name is Renfield. I serve Dracula."

"Does the Count have any other servants?"

"The count has many, many servants, but none here. None in England."

"I've seen the Count do some amazing things. How did he acquire his strange abilities?"

"The Count is a powerful man." Since Harker earned only a Medium result, Renfield will not

reveal that Count Dracula is a vampire.

"Where is the Count now?"

"In his chambers, I suppose."

"Chambers?"

"In the Dunfey Hotel . . . on the west side."

This is a lie. The Count does not have a room in the Dunfey or in any other hotel. Harker did not earn a high enough result on his Interrogation Check to force Renfield to reveal the location of the Count's coffin, so he is supplying Harker with misinformation.

Harker tosses the cricket on the table and looks away in disgust as Renfield devours it. Harker then grabs his hat and coat and flies out the door and into the street, where he hails a hansom.

"Driver, take me to the Dunfey Hotel."

Character Interaction vs. PCs

The rules in this section have dealt with a character's interaction attempt with an NPC. What about a charismatic menace attempting to use character interaction on the player characters?

In theory, a player character should be just as valid a target for character interaction as anyone else. In practice, however, such a rule would steal the essence of a role-playing game. The player characters are supposed to be the sole domain of the players. The moment the CM begins announcing to the players what their characters say or what actions they perform due to the results of a character interaction dice roll, he is beginning to cross the line into their territory. What does a PC reveal to one of the menace's henchmen using Interrogation? How does a PC respond to a villain's Persuasion attempt? These are the sorts of things that players feel only they have a right to decide.

For this reason, character interaction is simply not allowed against a player character. If you wish, as CM you can roll an interaction check for the NPC (allowing the player to choose

his own Attitude toward that character) and read the player the result, perhaps providing him with a guideline around which to base a response. But you shouldn't force a player character to accept the results of an NPC's successful Persuasion or Interrogation attempt.

The Major Menace

The major menace also has special protection against character interaction. Just as the player characters should be completely under the control of the players, the major menace should be completely under the control of the CM. To keep the story on track and to ensure that things work out as desired in the end, the CM must typically control the major menace carefully. One improper action or premature revelation that comes as the result of a lucky character interaction dice roll can upset an entire scenario. Again, as CM you should probably allow the players to make their character interaction rolls against the major menace, and base the menace's responses on them. But you should be more willing to overrule a dice roll when dealing with character interaction against the major villain than you are at any other time.

Options

The following are optional rules and modifications of other rules for dealing with character interaction. You can use them singly or in combination with one another.

NPC Attitudes

The previous rules assume that an NPC has the same Attitude toward all the PCs. If you like, you can keep separate track of the NPCs' Attitudes toward each individual PC. If one PC makes a successful Charm Check, the NPC's Attitude improves only toward the individual who made the roll. This can be a lot more work for the Chill Master, but it models both reality and a great deal of fiction more accurately.



Perhaps the best idea is to keep track of the individual Attitudes of only the story's major NPCs and to assign general Attitudes for minor NPCs and stock characters.

Backfiring Charm

Overuse of Charm can sometimes work against the charmer. If you like, you can rule that any unsuccessful Charm attempt automatically lowers the target's Attitude by one step.

Unusual Situations

Like the application of any other skill, not all Character Interaction attempts are the same. Suppose a PC presents flowers to an NPC as part of a Charm attempt and the NPC is allergic to the flowers. Or suppose a PC is attempting to Persuade an NPC to perform a task he is particularly set against. In situations like these, feel free to apply the Difficulty Modifiers found on p.103.

Psychological Drama

In some horror stories, particularly those fitting into the psychological horror subgenre, the dramatic emphasis is placed on the heroes' fighting against their own psychological weaknesses. In these stories, the hero cannot always accomplish what he would like to accomplish or perform actions he would like to perform.

If you are playing in this sort of environment, it makes sense to allow the NPCs to attempt character interaction on the player characters and to bind the PCs to the results of the character interaction dice rolls.

When using this option, you should also use the new Luck rules on p. 28. In order to allow the players to keep some control over their characters, a PC can still reject the results of a character-interaction attempt even if this op-

tion is in effect, though doing so costs him either 1/2 or 1/4 of his starting Luck Point total (depending on whether or not the target is a central character) just as if he were spending Luck to avoid an injury.

Chases

Chases are a staple of horror fiction. Stoker's *Dracula* ends with a powerful chase. Films like *Friday the Thirteenth* and the *Nightmare on Elm Street* series depend almost entirely on chase scenes for suspense. Even the typical installment of the "Scooby Doo" series was simply an elaborate MacGuffin to set up the epic and amusing chase that ended each episode.

Although it's certainly possible to conduct a chase using only the rules found in the *Chill* hardcover (vehicle movement rates and so forth are found on pp. 92-94), something important seems to be missing. Let's look at an example. As the story comes to a climax, the major menace, a mad scientist, has just leaped into his car and fled. The SAVE envoys, hot on his tail, leap into their own cars in pursuit. The scientist's car has a top speed of approximately 90 mph, and since he is essentially fleeing for his life, he certainly pushes his vehicle to its limits. At the same time, the SAVE envoys' vehicles probably have similar capabilities. Since the envoys are really intent on capturing the scientist, they too are probably pushing their vehicles to their limits. Everyone involved in the chase is now traveling at 90 mph, which the *Chill* hardcover tells us equates to 675 feet per *Chill* round. What the *Chill* hardcover doesn't tell us is how the SAVE envoys can ever hope to catch up to their quarry. After all, 675 feet per round is 675 feet per round. The scientist has a head start and is obviously keeping pace with his pursuers. Surely, the scene won't come down to a question of who has more gas in the tank? The following rules are intended to help

you avoid these sorts of situations.

Range Bands

If you think about it, the exact distance between any two parties during a chase is important only to help the CM decide the combat range between those two parties and to determine whether or not the parties lose sight of each other. In other words, a horse carriage that is 40 feet behind you has no real advantage over a horse carriage that is 50 feet behind you unless the reduced distance changes the firing range for the weapons used by its riders (weapon ranges can be found on p. 98 of the *Chill* hardcover). Similarly, the advantage that a horse carriage alongside you has over a carriage that is 50 feet behind you is that the riders in the closer carriage are in a position to melee with your riders, while the riders in the carriage that is lagging behind must rely on their range weapons.

For this reason, it is best to dispense with *Chill*'s "feet per round" movement rates as soon as a chase begins and start measuring all movement in terms of range bands. If you are one range band away from your quarry, you are at Normal range; if you are two range bands away, you are at Far range, and so forth. As you are conducting the chase, imagine a piece of ruled paper with each line representing a range band. The two (or more) combatants begin a certain number of lines apart, and each round instead of moving 675 feet, they each move 6 to 10 range bands, or lines, depending upon how well they controlled their vehicles during the round. At the end of the round, after adjusting their positions on the paper, you can easily count up the number of lines separating the combatants to determine the relevant combat ranges. The huge advantage of this scheme is that it lets you deal with round numbers, allowing you to change the relative positions of the combatants easily.



If we carry the range band idea further, we see that the real distance separating combatants in a chase seems to depend on the weapons they are using. If the range between you and your opponent is Far (two range bands away) and you are both using rifles, there is a distance of approximately 360 feet between you (Far range for a rifle is 360 feet). If you are two range bands away and using pistols, however, this distance drops to 70 feet. Does this mean your car is traveling slower simply because you are using a pistol instead of a rifle? No, of course not. *Chill's* combat system, remember, is an abstraction that exists only for storytelling pur-

poses. In the real world, the exact distance you can travel in five seconds might be important, but in a story it's generally irrelevant. As far as the range band system goes, the fact that two combatants using rifles are at Far range doesn't necessarily have to mean that they are 360 feet apart, just that they are positioned in such a way as to make all shots between them just as difficult as a Far range shot. Perhaps the vehicles are only 50 or 60 feet apart, but one is halfway around a natural curve, obscuring the view between the two, or perhaps the lead car disoriented its pursuer for a moment by pulling a series of quick turns. This rationale also explains why we needn't discard the range band system

when two combatants involved in a chase are using different weapons. Can a character wielding a pistol and character wielding a rifle both be at Far Range to each other? For our purposes, they certainly can.

Sequence of Play

When conducting a chase, open each round with an initiative roll, with the pursued getting a bonus of the number of range bands he is ahead. If the combatants are all riding in vehicles, only the driver of each vehicle rolls initiative. All the passengers aboard a vehicle act when their driver acts.

When it comes time for each driver (or combatant, in foot chases) to act, he has the option to move and the option to maneuver. A move is an attempt to open or close distance with the rest of the combatants. A maneuver is a special stunt aimed at securing an advantage. In addition to making a move or a maneuver (or both), a driver armed with an appropriate weapon (and any passengers in his vehicle) may also attack an opponent. Attacks may be resolved either before or after the driver resolves a move or maneuver, at the attacker's option.

Moving

To resolve a move, the driver must first decide whether he will be traveling at cruising speed or maximum speed during the round. A driver traveling at cruising speed is staying within his own limits and the limits of his vehicle, while a driver traveling at maximum speed is pressing his vehicle's (or his own) capabilities and making an all-out attempt to open or close distance. Traveling at maximum

speed allows you to move farther but increases the chance of a mishap or accident.

To resolve a move, the driver makes a Specific Skill Check. Characters on foot make a Specific Running Skill Check (creatures and animals use their unmodified AGL Scores); drivers make a Specific Driving Skill Check; pilots make a Specific Piloting Check, and so forth. Traveling at maximum speed automatically imposes a -20 penalty to the Target Number of this check. The outcome of the Movement Check determines how much distance the combatant may open or close as indicated on the Pursuit Table, following. A combatant need not move his full allotment. If the Pursuit Table entitles a driver to close 8 range bands but an enemy is only 6 range bands ahead, the driver may choose to move only 6 bands to pull alongside the foe.

The numbers on the Pursuit Table indicate the number of range bands the moving combatant opens or closes. Use the numbers to the left of the slash when the combatant is traveling at

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Pursuit Table

Move Check Result

Vehicle	F*	L	M	H	C	Speed
Foot ($MV \leq 40$)	0/0	1/1	1/2	2/2	2/2	8 mph
Foot ($MV \geq 41$)	0/0	1/2	2/2	2/2	2/3	12 mph
Slow Boat	0/0	1/2	2/2	2/2	2/3	10-15 mph
Horse Carriage	1/2	4/5	6/6	5/6	6/7	20 mph
Horse	3/4	5/7	8/8	7/8	7/8	35 mph
Fast Boat	4/5	6/8	8/8	8/9	8/9	40 mph
Normal Car	5/5	7/8	8/8	8/9	9/10	50 mph
Fast Cart†	6/7	8/10	9/11	10/12	11/13	80 mph
Helicopter	8/9	12/13	13/14	13/15	14/16	125 mph
Prop Plane	10/11	16/17	17/18	17/19	18/20	250 mph
Jet	15/16	21/22	22/23	23/24	24/25	500 mph

MV = Movement Rate in Feet per Round.

*Accident roll necessary

†Treat as a Normal Car unless the driver voluntarily takes a -10 penalty to his Driving Skill Check.

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cruising speed and the numbers to the right of the slash when traveling at maximum speed. The Speed column gives a rough indication of the combatant's speed in miles per hour. This figure describes the combatant's cruising speed; maximum speeds are 50-100% higher.

The distance a combatant covers during a round can vary a great deal depending upon the outcome of his Movement Check. The SAVE envoys now have a chance to catch the mad scientist. All they need to do is better the scientist's Movement Checks.

The results on the Pursuit Table are not based on a linear scale. In other words, a vehicle traveling at 100 mph does not open or close twice as much distance as a vehicle traveling at 50 mph. Again, our system is only an abstraction that exists for storytelling purposes. In fiction, a character traveling in a slow vehicle usually has a much greater chance of catching a character traveling in a fast vehicle than a character in a similar situation would have in the real world.

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Accidents

Whenever a combatant fails a Movement Check, he may have an accident capable of damaging his vehicle and injuring its occupants. Roll d% and consult the Accident Table, following. Add 20 to the Accident Roll if the combatant was traveling at maximum speed.

Maneuvering

In addition to making a move attempt, a combatant involved in a chase may also attempt a single maneuver each round. Performing a maneuver requires a successful check using the appropriate skill (or a successful AGL Check for creatures and animals on foot). A combatant who fails in a maneuver attempt must immediately roll on the Accident Table.

A few basic maneuvers are described, following. Each maneuver has an associated Difficulty Rating, which is subtracted from the Target Number of any character attempting the maneuver. The CM is encouraged to add to this

Accident Table

Roll	Result
01-35	Disoriented. No moves or maneuvers next turn.
36-50	Loss of Control. Characters in vehicles suffer a -10 penalty to their next Movement Check and a +10 penalty to their Accident Roll next round (if any). Characters on foot suffer only a -10 penalty to their next Movement Check.
51-75	Major Loss of Control. Characters in vehicles suffer a -20 penalty to their next Movement Check and a +20 penalty to their Accident Roll next round (if any). Characters on foot suffer only a -20 penalty to their next Movement Check.
76-85	Minor Vehicle Damage. Begin treating the vehicle as though it were one speed class slower. (A Normal Car is treated as a Fast Boat, for instance.) Characters on foot stumble for 1D10 points of STA damage.
86-95	Major Vehicle Damage. Begin treating the vehicle as though it were two speed classes slower. Furthermore, the vehicle is disabled and automatically comes to stop in 1D10 rounds. Characters on foot take 2D10 points of STA damage.
96+	Collision. Vehicle collides into the scenery (see p. 103 of the <i>Chill</i> hardcover). Characters on foot take 4D10 points of STA damage and 1 wound.

list and to allow the players to improvise new maneuvers of their own (the Difficulty Rating and exact effects of such maneuvers are adjudicated by the CM).

Weave

Difficulty Rating: -10

A combatant performing a Weave is swerving his vehicle back and forth (or running in a zigzag pattern) in order to avoid ranged attacks from the other combatants. All characters attempting to shoot at weaving opponents must reduce their Target Numbers by 25. The effects of a Weave begin the instant the weaving combatant passes the Maneuver Skill Check and continue until the beginning of that combatant's next turn.

Damage

Difficulty Rating: -25

This maneuver can only be performed by a combatant occupying the same range band as an enemy (at Point Blank range). A Combatant performing the Damage maneuver is using his own vehicle to collide with the opponent and cause the opponent to lose control. If the maneuver is successful, the target vehicle must immediately roll on the Accident Table.

A combatant on foot can only perform a Damage maneuver against another combatant on foot (under these circumstances, the maneuver represents a flying tackle). In this case, successfully performing the Damage maneuver stops the chase and locks the two combatants in hand-to-hand combat (the target does not roll on the Accident Table).

Trick

Difficulty Rating: -35

A Trick is an attempt to shake off a pursuer by performing an incredible stunt that the pursuer must duplicate in order to remain in the chase. A character in an automobile, for instance, might make a sharp turn under a

nearby semi-truck. If the pursuer wishes to follow, he must then make the same turn.

A Trick maneuver can only be performed by the chase leader and only when the leader has the initiative. A successful Trick forces everyone pursuing the leader to attempt the Trick themselves or to drop out of the chase immediately. Anyone who fails to perform the Trick is immediately out of the chase as well. The CM is encouraged to require anyone performing a Trick to describe vividly what he is trying to accomplish. For instance, the player must state, "I pull a sharp turn under a nearby semi! Let's see if you can top that!" instead of, "I'm trying a Trick."

Spin

Difficulty Rating: -15

The Spin maneuver allows a combatant to reverse his direction quickly. Once the Spin has been successfully performed, the combatant begins moving in the opposite direction. If you were fleeing from pursuers, you are now moving toward them.

A Spin is usually used as part of an attempt to pass a pursuer head on, forcing the pursuer to perform his own Spin in order to remain in the chase. If a Spin is combined with a conventional move, the Spin can come at any point during the move. Reversing direction in the conventional fashion without using the Spin maneuver requires one full round during which the combatant (and all other characters in the combatant's vehicle) may neither move nor attack.

Example: One character in a car is pursuing another character in a car, which is 2 range bands ahead.

During the first round, the leader wins the Initiative and decides to travel at Maximum speed, to move and perform a Spin maneuver. On his Move Check, he receives an M result, giving him 8 range bands of movement. For his

Maneuver Check, he receives another M result, indicating that his Spin is successful. He decides to perform the spin before moving forward and moves all eight bands in the opposite direction. He is now six range bands behind his pursuer.

The pursuer now has two options. He can perform a Spin of his own during the round to reverse his own direction, or he can perform a conventional turn during the round. If he opts for the latter course, he cannot gain any ground on the leader during the round since one may never move or attack during a round spent turning.

Hide

Difficulty Rating: -25

A Hide is a sudden attempt to duck into an alleyway or hiding place in order to lose a pursuer. A Hide maneuver can only be performed when the pursuer begins the round two or more range bands away.

If the Hide Maneuver Check is successful, each pursuer must make a Specific Perception Check. Unless the result of this check equals or exceeds the result earned on the Hide Maneuver Check, the pursuer fails to spot the hiding combatant and is instantly out of the chase. Any pursuer who is not fooled by a Hide maneuver automatically begins the next round in the same range band as his quarry (Point Blank range).

Attacks

During a chase, all characters with appropriate weapons are allowed to attack using the normal procedures described on pp. 96 to 100 of the *Chill* hardcover. A few special rules apply.

- Hand-to-hand or melee attacks are allowed only between combatants occupying the same range band.
- An attempt to target a specific character aboard a vehicle involved in chase or a specific feature

of a moving vehicle (the tires, the gas tank, and so on) requires a Called Shot (see *Chill* hardcover, p. 96).

- And all attacks conducted against a combatant involved in a chase suffer an additional -10 penalty besides any of the penalties listed on p. 99 of the *Chill* hardcover that might apply.

A combatant making an attack while involved in a chase may make that attack at any time during his turn, that is, before moving or maneuvering, after moving or maneuvering, between moving and maneuvering, and so on.

Obstacles

To spice up a chase, the CM might wish to place a few obstacles along the chase route. Obstacles are hazards the combatants must avoid in order to continue the chase without mishap. An obstacle has two characteristics, placement and difficulty.

An obstacle's placement is a reflection of its position, expressed as the round in which the combatants encounter it. An obstacle with a placement of 3, for example, is encountered by all combatants (regardless of their individual positions) on the third round of the chase.

The difficulty assigned to an obstacle is expressed as a skill check modifier. An obstacle with a difficulty of -40 is a very difficult obstacle to avoid, while an obstacle with a difficulty of +10 is very easy to avoid.

When a combatant encounters an obstacle, he must make a General Check using the appropriate skill to avoid it (creatures and animals on foot check against their AGL Scores). This check is in addition to any Movement or Maneuver Checks the combatant makes during the round and always precedes all other actions. The obstacle's difficulty modifies the Target Number of this check. If the obstacle check is successful, the combatant has avoided the obstacle and continues to resolve his turn

in the normal fashion. If the check fails, however, the combatant has failed to avoid the obstacle and must immediately roll on the Accident Table.

Example: Before conducting a car chase in the country, the CM decides the combatants will encounter a fallen tree that blocks the road. He assigns this obstacle a position of 4 and a difficulty of -15.

On the fourth round of the chase, all of the combatants encounter the obstacle. The chase leader wants to both move and maneuver during this round., but before he can do either, he must first roll to avoid the obstacle. His Driving Skill is rated at 70, so he must roll a 55 or better to swerve around the tree (70 plus the obstacle's difficulty of -15 equals 55). If he fails this roll, he strikes the tree as he passes and must immediately roll on the Accident Table.

Losing Sight

If the chase leader can remain five or more range bands ahead of all pursuers at the end of two consecutive rounds, he has safely escaped and the pursuers can no longer give chase (barring some sort of supernatural ability or homing device enabling them to continue).

Example of a Chase: A Memphian Mummy (*Chill* hardcover, p. 226) is chasing a SAVE envoy down a crowded city street in Cairo.



Before the chase begins, the CM decides to place an obstacle along the route: a long line of people standing outside a theater (placement of 2, difficulty of +5). The SAVE envoy is armed with a 9mm handgun. The chase begins at normal range (the envoy is one range band ahead of the mummy).

During the first round, both sides roll initiative. The SAVE envoy wins and decides to both move at maximum speed and attack during the coming round, deciding to resolve his gun attack before moving. The mummy is currently at normal range, but there is a -10 penalty to the

envoy's Target Number when rolling the attack because he is targeting a character involved in a chase. The envoy rolls a 92 and misses. He then rolls his Running Skill Check to resolve his move and receives an M result, increasing the distance between himself and the mummy to 3 range bands (the envoy's MV is greater than 40 feet per round).

Now the mummy takes its turn. The mummy also moves and attacks during the coming round, resolving its move attempt first since it cannot attack unless it closes all the distance between itself and the envoy. Since the mummy is a creature, it rolls against its AGL Score when resolving all Movement, Maneuver, and Obstacle Checks. While resolving its move attempt, the mummy rolls an 88 and fails, prompting an immediate roll on the Accident Table. The result of this second roll is a 16—the mummy cannot move or maneuver next turn. The CM explains that the mummy encountered a screaming crowd of passers-by and was buffeted about as they attempted to flee from it. Since the mummy can only attack hand-to-hand and it is not occupying the same range band as the envoy, its attack for this first round is canceled.

At the beginning of the next round, both sides again roll initiative. This time, the mummy wins. Both combatants encounter the theater crowd obstacle during this round since the CM assigned it a placement of 2. The mummy cannot move or maneuver during the round, but it must still roll to avoid the crowd. The mummy rolls a 16, a success, and ends its turn.

During his turn, the envoy decides to move again and to maneuver, but first he must avoid the crowd. He rolls a 16 and succeeds easily. He then decides to resolve his maneuver, a Hide.

The player playing the role of the envoy explains that he is trying to mingle in with the theater crowd, hoping the mummy will lose him. He rolls a 61 and receives an L result. The mummy must now make a Specific Perception Check. If he receives an L result or better, he spots the envoy. Otherwise, the envoy escapes. Unfortunately for the envoy, the mummy rolls an H success, meaning he finds his target in the crowd. Both combatants now occupy the same range band.

To begin the third round, both combatants roll initiative. The envoy wins. He decides to move and attack with his 9mm. First, he resolves the gun attack at Point Blank range with the usual -10 modifier for targeting a character involved in a chase. The envoy rolls a 96 and misses once again. Now he makes a Running Check to resolve his move and receives

a C result, opening the range up to 3 bands (Extreme range).

Now the mummy takes its turn and resolves its own Movement Check, receiving an L result, closing the range to a single band. Again, the mummy is not in attack range.

During the fourth round, the envoy wins the initiative yet again. This time he decides only to maneuver. With the CM's permission, he is going to attempt a Trick. The player explains that his character is going to attempt to jump aboard a conveniently placed slow-moving delivery truck in order to escape the mummy. The player just created this truck out of thin air, but the CM agrees that the player's creation will add interest and excitement to the chase, so he agrees to allow the player to attempt his character's maneuver. The Difficulty Rating of a Trick is -35, so the envoy receives a -35 penalty to his Target Number when resolving

the Trick, but he rolls a 16—a success.

During its turn, the mummy must now perform the same Trick and jump aboard the truck in order to continue the chase, but it rolls a 79 and fails. The mummy can't move fast enough to jump on the truck as it pulls away, and the cocky SAVE envoy waves goodbye as he is spirited off to safety.

Options

There are two primary variations on the regular chase rules.

Vehicle Variations

Obviously, the Pursuit Chart is intended only as a rough guideline. CMs with an interest in such matters should feel free to grant any pursuit bonuses and penalties they feel appropriate to specific vehicles. A Lamborghini, for instance, might always perform one whole range band better than the Fast Car appearing on the Pursuit Chart, while a 30-year-old pickup might always perform one range band worse than the Normal Car.

As far as horror fiction goes, these sorts of distinctions are usually only important in the Action Horror subgenre.

Damaging Vehicles

During a chase, a combatant can attempt to damage his opponent's vehicle by making a Called Shot with a ranged weapon (see the *Chill* hardcover, p. 96). If such a shot succeeds, the opponent must immediately roll on the Accident Table.

Gory Combat

Basic *Chill* combat concerns itself with minutiae such as hit location and extent of injury only in an abstract fashion. This is because these sorts of details are of little importance as far as most horror fiction is concerned. In most

horror stories, an injury is simply an injury.

But when playing in the gore subgenre (see p. 24), exactly where a blow lands and exactly what sort of damage it inflicts are often of crucial importance. A few new rules are necessary to make this sort of combat a bit messier in the players' imaginations. It is highly recommended that CMs not use these rules when playing outside the gore subgenre.

Injury Detail

Whenever a weapon (knife, gunshot, ice pick, but not a fist) hits a character, consult the Gore Table.

The **1s Digit** column refers to the ones digit of the successful attack's skill check dice roll. Attacks that do not inflict wounds do not inflict special results. The listed effects are cumulative. (When a character who has suffered both an arm and a hand injury performs a skill requiring both hand and arm movements, such as an attack, she receives a -25 penalty to her target number.) Each individual penalty can be inflicted on a single target only once. A target who is shot in the leg twice does not have his movement rate quartered, only halved.

All of the results continue to affect the afflicted character until he heals at least half the wounds inflicted by the blow in question. For this reason, players must keep track of exactly which attacks caused each of their wounds in addition to noting their overall wound totals. The special effects of multiple injuries are always healed in the order of their seriousness, and an afflicted character cannot begin to heal any injury until all less serious injuries have already been healed. A character who heals an injury to the senses does not regain the use of the afflicted sense without a successful General Stamina Check. If this Stamina Check fails, the afflicted character is blind/deaf/etc. forever.

Any skill check dice roll that hits and is also

Gore Table

1s Digit	Hit Location	Effects
1	Eyes; Ears; etc.	Roll randomly to determine affected sense. Eyes are poked out; Ears are cut off; etc. The affected sense instantly shuts down, and unless the character passes a General Stamina Check, the sense never functions again.
2	Head	Target stunned and unable to take any action for the next 1-2 rounds (stunned targets defend normally). Increase the Strike Rank of this attack by two levels.
3	Chest	Target must make a successful AGL check to avoid being knocked to the ground. If this check fails, target must use the next round to stand up and can not make any attacks. Increase the Strike Rank of this attack by one level.
4-5	Abdomen	No special effects. Determine damage normally.
6-7	Arm	Determine damage normally. All attacks made with the affected arm (roll randomly to determine which arm) receive a -15 penalty to their Target Numbers, as do any appropriate skill checks.
8-9	Leg/Wing	Determine damage normally. Target's movement rate is cut in half.
0	Hand/Paw	Lower the Strike Rank of this attack by two levels. Target suffers a -10 penalty to all appropriate skill checks (that is, any skill requiring difficult coordinated hand movements).

a roll of doubles inflicts a gory injury. A gory injury has no special game effect, but its target must come up with a suitably disgusting description of exactly what happened to him (the CM provides such descriptions for NPCs afflicted with gory injuries). A player who fails to come up with a suitable description (CM's discretion) takes an additional wound and an additional 1D10 points of Stamina damage. A character with the Weak Stomach Drawback who witnesses a gory injury has a chance of becoming hysterical as described on p. 79.

Examples: A character using a gun rolls a 31 on his Pistol Skill Check for an M result. The 1 in the ones digit of the roll indicates the shot struck the opponent in the head. The Strike Rank of the attack is increased by 1 because of the M result and by another 2 for the head hit. Additionally, the target is stunned for 1-2 rounds.

A target that takes 7 wounds from a shot in the leg and 2 wounds from a shot in the arm has his movement rate halved until he has healed 4 wounds (half of 7) and receives the listed skill check penalties until he heals another wound (half of 2). The effects of multiple injuries are always healed in the order of their seriousness, and an afflicted character cannot begin to heal an injury until all less serious injuries have already been healed.

Aiming Attacks

An attacker can always strike the location of his choice with a successful Called Shot (p. 96 of the *Chill* hardcover). If such an attack succeeds, automatically assume the attack strike's the attacker's designated location and assess damage normally.

Example: A serial killer armed with an ice pick is fighting a SAVE envoy. With a Called Shot, the serial killer can aim for the envoy's eyes, automatically striking the eyes if the attack is successful.

Blood

Any character who suffers a wound continues to take an additional 1D5 points of Stamina damage per round from that wound due to blood loss. This additional damage is automatic and does not cease until the character has been the target of a successful First Aid Skill Check (see p. 41). No matter how many wounds a character has suffered, he is limited to 1D5 points of Stamina damage per round due to the effects of blood loss.

New Weapons

Finally, the Missile Weapons and Strike Rank tables on pp. 98 and 101 of the *Chill* hardcover cover only relatively modern and common weapons. With our expanded scope, many new weapons can make an appearance, so we've included game statistics for a few of the more likely possibilities.

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Broken Bottle (SR: 3)

Chainsaw (SR: 6). A chainsaw causes a gory injury if both dice making up a successful skill roll are within a single point of each other, not only on a doubles result alone (for instance, 34, 22, 56, 78, 09, and 65 are all gory injuries when using a chainsaw).

Flamethrower (PB: 4; N: 20; F: 40; E: 100; Ammo: 15; ROF: 1; RL: 30 min.; SR: 10). Armor (see following) does not affect a flamethrower.

Futuristic Gun with Laser Sight (PB: 11; N: 55; F: 110; E: 275; Ammo: 12; ROF: 1; RL: 1; SR: 8).

Ice Pick/Letter Opener (SR: 4)

Submachine gun (PB: 10; N: 50; F: 100; E: 250; Ammo: 5; ROF: 1; RL: 1; SR: 7).

Armor

Chill games set in antiquity or in the far future are also likely to include protective ar-



mors. Armor lowers the Strike Rank of attacks that hit a character wearing it. Most forms of armor also decrease their wearer's AGL. A few armor types likely to appear in *Chill* scenarios are described as follows.

Ancient Metal Armor: Lowers attacks by 2 Strike Ranks and decreases the wearer's AGL by 20.

Ancient Leather Armor: Lowers attacks by 1 Strike Rank and decreases the wearer's AGL by 10.

Medieval Chain Armor: Lowers attacks by 2 Strike Ranks and decreases the wearer's AGL by 15.

Medieval Plate Armor: Lowers attacks by 3 Strike Ranks and decreases the wearer's AGL by 25.

Modern Flak Jacket: Lowers attacks by 3 Strike Ranks and decreases the wearer's AGL by 5. Flak jackets only affect ballistic weapons (firearms, grenades, and so on).

Futuristic Armor: Lowers attacks by 4 Strike Ranks and decreases the wearer's AGL by 10.

Armor protects only the locations it covers. A bronze breastplate (Ancient Metal Armor) won't protect its wearer against a wound to the arm or leg.

It is usually possible to ignore an opponent's armor (to aim for an unprotected area) with a Called Shot.

Fear

One of the obvious features that distinguishes a horror fiction protagonist from his counterparts in other genres is his fear of the antagonist. The idea behind many horror stories is to scare, shock, or repulse the reader. It's usually very difficult to accomplish this goal when the story's menace doesn't even scare, shock, or repulse the author's fictional characters.

The basic *Chill* rules handle the menaces' ability to scare their opponents with the Fear Check, described on pp. 89-90. Whenever a player character encounters a creature of the Unknown, he makes a Current Willpower Check. Failing this check indicates the PC is so frightened that he is unable to confront the menace or even remain in its presence; the player character immediately runs in terror. Failing a single Fear Check knocks a PC out of an entire battle. Failing several such checks (reducing one's Current Willpower to zero) can knock a PC out of an entire scenario.

The Fear Check system is refreshingly simple and generally functions smoothly within the confines of the SAVE campaign, but it isn't without its idiosyncrasies. Imagine the following example. A SAVE envoy has been captured by a vampire and imprisoned within the creature's secret vault. Unless the remaining envoys can rescue their comrade before dawn, she too becomes one of the walking dead for all eternity. Fortunately, through clever detective work and skillful reasoning, the remaining envoys finally puzzle out the location of the secret vault scant hours before dawn. Their only chance to save their comrade from a fate worse than death lies in a dramatic last-minute rescue. But when they finally reach the vault, each of the envoys takes one look at the vampire standing guard over the inner sanctum and fails the Fear Check. Nothing can save the envoys' doomed colleague now, and evil tri-

umphs once again.

This scenario clearly seems to go against the grain, but it is a possibility under the rules. There are two problems with basic *Chill's* Fear rules: whether or not a character runs from a menace is entirely determined by chance, and the actual events and circumstances of a story never have any bearing upon a Fear Check prompted by the story's menace.

The first problem is that the rules take one of the most important decisions a character ever makes (whether to confront the menace or retreat) out of the player's hands and places it in the domain of random chance. This tends to allow the players to lose touch with their characters and spoils the illusion that the story is actually happening.

The second problem violates at least one convention of the horror genre. In most horror stories, the protagonist fears the menace as the story begins but gradually overcomes this fear by the story's conclusion, eventually discovering enough pluck to bring an end to the menace. In fact, many horror stories use the protagonist's struggle to conquer his fear as their central theme. As the rules currently stand, a PC has no better chance of passing a Fear Check in the scenario's 15th encounter than he has of passing a Fear Check in its second encounter. This might work out in the SAVE campaign, where the serial nature of the stories implies an entirely different view of fear and the struggle against it, but to expand the scope of *Chill*, we need a new mechanism.

Resolve

The expanded Fear rules incorporate a concept called Resolve Points. Each player keeps track of his character's Resolve Point total, just as each player keeps track of his Current Stamina and Willpower. Unlike these latter two quantities, Resolve Points are earned during play rather than lost. A character's Resolve

Point total reflects his determination to stand up to the menace and conquer fear. Each character begins every scenario with zero Resolve Points, earning Resolve during play.

Under these new rules, a character is never required to run away from a menace against the will of a player. Players are allowed to decide for themselves when to stand and fight, alleviating the possibility of a vampire's vault ending. Characters who have not accumulated a high enough Resolve Point total find their abilities greatly curtailed when confronting the enemy. Since one of the easiest ways to gain Resolve Points is to run from a foe, fear is now handled more elegantly. Player characters can voluntarily run in fear when they know they are not yet ready to stand up against the opposition, closely mirroring the reasons why the literary and cinematic protagonists upon which they are based run from their own menaces. As the story progresses, the PCs earn more and more Resolve Points, making it difficult to stand up to the menace as the story begins, but easier as events progress, effectively simulating most horror fiction.

The number of Resolve Points a player character must accumulate in order to confront a menace effectively is equal to that menace's listed Fear Score, dropping the negative sign (see the Creature descriptions found on pp. 190-244 of the *Chill* hardcover). Thus, 30 Resolve Points are required to battle a Carpathian vampire effectively, 40 Resolve Points are needed to tangle with a werewolf, 15 Resolve Points for a yeti, and so forth. Any Skill or Attribute Check that attempts to harm a menace in any way that is made by a player character who has not accumulated a Resolve Point total that equals or exceeds the menace's listed Fear total suffers a -30 penalty to his Target Number. A character who has accumulated only 5 Resolve Points suffers this penalty as he tries to thrust a stake into the heart of a

vampire, as he tries to shoot a yeti, as he attempts to cast a magic spell that dispels a ghost, and so on. This same character does not suffer the -30 penalty to Running Skill Checks he makes while fleeing any of these menaces using the Chase rules found starting on p. 109 of this volume since the Running Checks do not directly harm the menaces.

Although an insufficient Resolve Point total usually imposes a penalty upon the PCs' dice rolls, Resolve can also help the protagonists. If during the course of a scenario any characters accumulate a Resolve Point total that is twice the menace's listed Fear total (accumulating 60 Resolve Points against a Carpathian vampire, for instance), those characters are so determined to destroy the menace that they receive special bonuses to their Target Numbers when attempting to do so. A character who has accumulated Resolve equaling twice the menace's listed Fear total receives a +30 bonus to the Target Number of any Skill or Attribute Check that directly harms the menace. Anyone who has even glanced at the Creatures chapter of the *Chill* hardcover knows that the average *Chill* menace can easily make short work of all but the stoutest player characters in any sort of direct physical confrontation. This rule helps explain how under-gunned protagonists ever hope to overcome super-powered menaces.

Gaining Resolve Points

A character earns Resolve Points by making a special Resolve Check. Generally, a Resolve Check is allowed under any of the following circumstances, at the CM's discretion.

- Witnessing a Victim of the Horror. Whenever a PC directly witnesses a victim who has fallen prey to the menace (or the victim's remains), he is entitled to a Resolve Check. Finding the mark of the vampire upon a young villager, discovering a body mauled by a werewolf, and encountering a vagrant who was driven insane

by a mad doctor's scientific experiments are all examples of Witnessing a Victim.

- Gaining a Clue to the Horror's Nature or Evidence of its Existence. Examples include finding a dusty old reference tome containing secret knowledge about the menace, spotting a man on the street who casts no reflection in a mirror, or listening to the innkeeper's tales of the ancient evil that lurks within his town.
- Seeing the Menace. The first time they lay eyes on the menace, the PCs are entitled to a Resolve Check.
- Fleeing from the Menace. Anytime a PC finds himself in a confrontation with the menace and successfully flees, he is entitled to a Resolve Check.
- The Reflective Edge. Characters with the Reflective Edge can sit around and brood about the horror (no other actions are permissible and no contact with other characters is allowed during this period). Brooding for eight hours entitles the reflecting character to a Resolve Check. Brooding is impossible until the reflecting character has already made a Resolve Check due to some other circumstance. It is impossible to brood over the horror until you have encountered it and know it exists.

To make a Resolve Check, roll a Specific Willpower Check and consult the following table.

Resolve Table

WPR Check Result	F	L	M	H	C
Resolve Earned	1	2	3	4	5

F = Failure

Final Confrontation

Any characters who encounter a menace but have not yet accumulated a Resolve Point total high enough to allow them to battle that menace, can declare a final confrontation against the menace if they can pass a General Will-

power Check. Any PC who has successfully declared a final confrontation is entitled to make a Resolve Check at the end of each *Chill* round. But such a PC must battle the menace to the death; he is not allowed to run or flee.

This rule is a final protection against the vampire's vault problem. If the PCs have not yet accumulated an appropriate Resolve Point total but the story is calling for the menace's immediate demise, the final confrontation option gives the players a dramatic last chance. During a final confrontation, the usual strategy is to avoid the menace and mount an aggressive defense until enough Resolve is accumulated to erase the low Resolve penalty or to earn the PCs the +30 bonus.

Options

The following rules are special ways to deal with fear and resolve. They may be used together or singly.

Stout Characters

In some stories, certain special characters are far more prepared for the confrontation with the menace than their comrades. These characters can have some sort of personal stake in the events of the story (a loved one is threatened, for instance) or they can just be remarkably headstrong.

If the CM so desires, he can spot any or all player characters a Resolve Point total before play begins. The CM might decide to allow the central characters in the story (see p. xx) to begin play with 10 Resolve Points while everyone else begins with zero, for example, or he might give a small Resolve bonus to the PC wife of the character whose death the player characters are investigating.

Similarly, some truly remarkable characters are completely free of Resolve restrictions. These characters are usually experienced creature hunters, vampire killers, or sorcerers. They

have seen and defeated so many menaces that they are no longer afraid of them. Any character fitting into this category (at the CM's discretion) never suffers the penalty for a low Resolve Point total but may still accumulate Resolve in order to qualify for the excess Resolve bonus.

Short Scenarios

Running a short scenario is another good reason to allow the PCs to begin play with Resolve Points. During a particularly short scenario, the PCs do not have the time to accumulate an appropriate Resolve Point total. You can correct this deficiency by spotting everyone as many Resolve Points as you feel necessary.

Faith

In some stories (the film *Fright Night* and Stephen King's *Salem's Lot*, for example) the characters must have some kind of religious faith in order to exert any power or influence over the menace. Without this faith, characters in these stories cannot repel a vampire with a crucifix, kill a werewolf with silver, or repel a zombie with salt.

In the sort of stories we're talking about, faith generally works like Resolve, that is, the characters begin without it and slowly accumulate it as they witness the consequences of the horror and become convinced of the menace's existence. If you would like faith to function in your scenarios as it does in these stories, set a Faith Threshold before beginning play (usually equal to one-half the Resolve Point total needed to battle the menace). Once a PC has earned a Resolve Point total that has passed the Faith Threshold, he has enough faith to exploit the menace's weaknesses (to use crucifixes, to use silver, and so on). Characters who have passed the Faith Threshold still receive the -30 penalty when actually battling the menace until they accumulate a Resolve Point total equaling the



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menace's Fear Score.

When running this sort of story, you might also wish to add a Faith Edge (cost of 4 CIPs if using the Optional Edge Costs outlined on p. 80). Characters with this edge (usually priests and other holy men) are always considered to have enough faith to exploit the menace's weaknesses regardless of their Resolve Point totals.

Insanity

In some horror stories, the appearance of the menace and a comprehension of its deeds are enough to damage the protagonists' sanity. To re-create this feel, charge the PCs Current Willpower whenever they make Resolve Checks just as the basic *Chill* rules charge PCs whenever they make Fear Checks. Once a character's Current Willpower slips to 20 or below, he is rendered insane for the rest of the current scenario. Should a character's Current Willpower ever slip to 0, he is rendered permanently insane. Any character who succumbs to insanity in this fashion immediately becomes an NPC. Exactly how the character's insanity manifests itself is up to the CM.

Non-hidden Resolve Scores

The previous rules assume that the CM does not directly inform the players of the menace's Fear Modifier up front. During play, the players can never be sure if they have achieved the necessary Resolve Point totals until they actually attempt a confrontation. At times, the PCs move to confront the menace only to beat a hasty retreat after they discover that they are still suffering under the -30 penalty.

The heroes of some stories, however, have a sort of epiphany when they are ready to battle the horror. Either some strange sign or their own psyches inform them when they are ready for the coming conflict. Thus, if the CM wishes, he can let the players know when they have accumulated enough Resolve to eliminate the -30 penalty or to earn the +30 bonus. However, the players should still be kept in the dark as to how close they are to reaching their Resolve goals until the goals are actually met. The CM might even classify the ability to sense when a Resolve goal has been met as an edge (call it "Horror Sense Edge" and charge 2 CIPs if using the optional Edge costs on p. 80).

Subgenres

With the expanded palette of game rules now at your disposal, you will find it much easier to re-create horror stories that fall outside of the SAVE campaign cataloged in the *Chill* hardcover. Now your challenge is to select the rules and options that are most effective in helping you present the story you have in mind. Here are some rules suggestions keyed to the subgenres described in Chapter One.

Gothic and Hammer Film

Gothic and Hammer stories almost always use broad skills (see **Skills**, p. 30). Use the

Resolve rules without any of the options, and Character Interaction is particularly important. Hammer Films almost always feature a strong central character (see **Luck Options**, p. 29).

Pulps

Most Pulp stories use broad skills, except for Charisma. Many Pulp stories include magic spells generated with the rules found on pp. 81-97. Magic in the pulps is very difficult and costly to cast, so concentrate on spells with high Cause Ratings. The general rule is that most Pulp stories feature one or two potent spells instead of a multitude of weaker spells. In many Pulps, the Resolve rules with the Insanity option should be used.

EC

Most EC Comics stories should use the broad skill system, except for Charisma. Character Interaction in most EC stories works a bit differently than it is described on pp. 101-109. In the EC comics, there are only three NPC Attitudes: Enamored, Neutral, and Stringently Opposed. Skip all the other Attitudes but increase the modifiers found on the Interaction Modifiers Table by 50% when resolving all Charm attempts. (When Charmed, a character moves right from Stringently Opposed to Neutral in the EC Comics, but Charming such a character is extremely difficult.)

Universal

The Universal films use broad skills, again except for Charisma. In the later Universals, most of the protagonists are essentially immune to fear (see the last paragraph of **Stout Characters** under the Resolve rules, p. 121).

Devil Flicks

The Devil Flicks usually use narrow skills. Usually, the Resolve rules with the Faith option should be used.

Gore

Of course, the Gory combat rules are in effect in all Gore stories by definition. The examples fitting into this subgenre, remember, are typically works executed in another subgenre with sickening effects or descriptions, so decide what other subgenre your story fits into and read its entry as well.

Modern Psychological Horror

These stories typically use narrow skills. The Character Interaction and Resolve rules are particularly essential to re-creating most of the works fitting into this subgenre (the Psychological Drama option listed under Character Interaction is almost always in force). See also the Psychological Flaw Drawback described on p. 78.

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Action Horror

These stories generally use narrow skills and emphasize the Chase and Combat rules. Options usually in effect include Realism and Central Character, both under Luck, and Stout Characters, under Resolve.

Character Sheet

On the following page, you'll find a basic character sheet incorporating some of the new rules described in this chapter. Feel free to make photocopies of this sheet.

The broad skills and their formulas are already printed on the new sheet's skill section (if playing with the narrow skill rules, list any skills you purchase on the blanks beneath their associated broad skill). Furthermore, players are urged to fill in their Unskilled Target Numbers on the blanks next to the skills they haven't purchased. This simple step should speed up play immensely since it is no longer necessary to stop and compute a Target Number whenever a player decides to use an Unskilled ability.

Scenario Design



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The rules facilitate communication between the players and provide a means for building suspense and excitement. But all role-playing games truly begin and end with the quality of their scenarios and their storylines. The best rules ever written can do nothing to prevent a boring scenario from crashing to a halt, while a truly great scenario can almost always overcome the poorest of rules.

Unfortunately, designing a good scenario is usually even more difficult than designing a good set of rules. Scenario design requires all of the skills required by rules design (since new rules are frequently a part of each scenario) and several others as well. A good scenario designer is a storyteller, an actor, a film director, a writer, and many other things simultaneously.

In this chapter you will find hints and suggestions that will help you design and run your own *Chill* scenarios. Due to the complexity of the task at hand, these few pages are not a complete textbook of scenario design. However, the hints and tips should give novices some necessary basic instruction and veterans something to think about.

The Goal

Your basic goal when designing a scenario, of course, is to entertain the players. Generally, an entertaining scenario meets three criteria, that is, it challenges the players, it challenges their characters, and it maintains the players' interest in a storyline.

Challenging the players means making them think. A role-playing scenario can be looked on as a large, complex puzzle. The players are trying to solve the puzzle by accomplishing a scenario goal (destroy Dracula, exorcise ghosts from a haunted house, and so on). In order to accomplish the goal and solve the puzzle, the players must use their wits. NPCs shouldn't approach the player characters and simply tell

them where Dracula's coffin is located. The players should have to piece together sketchy clues and unravel the mystery for themselves.

One of the reasons why it is so important to challenge the players in this fashion is that there is nothing better at forcing players to cooperate than a good, challenging puzzle. Once you have presented the players with the clues to the location of the coffin, you'll find them talking amongst themselves and working together to unravel the mystery. Not only does this build a sense of cooperation and participation, but it also nudges the players into interacting with each other in character, adding a great deal to the illusion of verisimilitude.

Challenging the players is often a difficult goal to achieve, so you should give a lot of thought to this aspect of your scenario. If the puzzle or mystery is too easy, the players become bored and lose all sense of accomplishment. If, on the other hand, the puzzle is too difficult, the players become frustrated and lose interest in the scenario.

Challenging the players' characters is usually much easier than challenging the players themselves. This time, it is the game-rated abilities of the player characters (their skills and attributes) you are trying to challenge. Most of the rules presented in the *Chill* hardcover and in this volume show you how to do just that. Are the PCs strong, fast, and determined enough to overcome Dracula and plunge a stake into his heart? Break out the combat rules and find out. Can the PCs catch Dracula before he makes it back to his stronghold? Break out the chase rules. Are the PCs observant enough to spot the clues they need to unravel the scenario's central mystery? Ask for a Perception Check. Each of these tests challenges the abilities of the player characters instead of the abilities of the players themselves. (You don't roll against your own Melee Skill when you are trying to plunge a stake into

Dracula's heart, you roll against your character's Melee Skill.)

The reason it is important to challenge the abilities of the player characters in addition to the abilities of the players goes all the way back to the central maxim discussed in the first chapter. Part of the attraction of role-playing games, remember, is that they allow you to "become" someone you are not. However, the illusion of being someone else is severely damaged unless you can call on the skills and abilities of your alter-ego. In other words, to bring back an example from the first chapter, I can't really believe that I am Tarzan unless I am allowed to talk to animals and perform amazing feats of strength and agility.

Generally, most of the enjoyment of role-playing comes from the CM's ability to keep the players interested in a storyline. Unfortunately, this is by far the hardest goal to achieve. This is where storytelling and acting abilities are important. In most cases, good role-playing scenarios resemble good stories. They have beginnings, middles, and ends, are suspenseful and atmospheric, are not predictable, and so forth. Keeping the players interested in the storyline is certainly the most important goal to consider when you are designing a role-playing scenario. In fact, the two previous goals are really only means by which to accomplish this third goal. One of the easiest ways to keep players interested in the story is to present them and their characters with a challenge.

One of the tools you have at your disposal when attempting to keep the players interested in a storyline is the interactive nature of the game itself. Role-playing, remember, is storytelling by committee. If everything is proceeding smoothly, your players should be having an impact of their own on the storyline. Since each player tends to deform the story in ways that interest him, part of your work is being done for you.

Step-by-Step Design

Now that we have some idea as to what our finished product is going to look like, let's go through the step-by-step process of creating a scenario. To help illustrate the process, we'll actually create a sample scenario as we go along.

1. Choose a Subgenre

Go back and re-read the subgenre descriptions found in the first chapter of this volume and select a subgenre for your scenario. Of course, it isn't strictly necessary to limit yourself to the subgenres described, but you should probably stick to these basic scenario types until you are quite comfortable with the scenario-design process. Each subgenre description gives you helpful notes for re-creating specific story types and genres. Following these guidelines is generally a shortcut to keeping the players interested in the storyline.

Example: Our sample scenario is an EC Comics story with elements of psychological horror.

2. Who Are the Heroes?

You really can't do much of anything else until you decide on a group of protagonists. Are your player characters "fearless vampire killers" from the 19th Century? SAVE envoys? Private detectives? Sorcerers? Scientists?

Unfortunately, there really aren't many guidelines or suggestions that can be applied to this stage of the process. Since we have now vastly expanded the scope of the Chill game, there are a very large number of possibilities. Simply choose a group that appeals to you and that you believe would appeal to your players.

While deciding on a group of protagonists, remember that you are designing a horror scenario. You might be able to establish a little atmosphere early on by selecting a set of player characters with suitably sinister or mysterious

backgrounds. Sorcerers, psychiatrists, mad scientists turned good, and psychics, for example, are all good starting points.

You are not creating the actual player characters during this stage of the design process. Creating the PCs is a job for the players. Your job is to create a set of guidelines and requirements to pass on to the players so you have some sort of idea as to what the PCs look like when they are finished, allowing you to tailor your scenario accordingly. (You wouldn't want your players to create fearless vampire killers for a scenario designed for a party of WW II submarine crewmen.)

Example: Let's decide that the protagonists of our sample scenario are Mafia gangsters. This choice has several benefits. Mafiosi have sinister backgrounds, allowing us to establish a little horror atmosphere before the scenario even begins. Furthermore, it is unlikely that the players have ever been asked to take on the role of villains before, ensuring that our scenario has a unique quality. Also, Mafiosi immediately suggest a suitable setting, giving us a head start on Step 3.

3. Select a Setting

You should also know something about your setting before beginning play. Again, there aren't many guidelines to help you. Choose a time and place that appeals to you and that you believe would appeal to your players. Try to select a sinister sort of locale with lots of natural atmosphere. Imagine, for instance, a scenario set entirely aboard a submarine. The locations are dark, damp, and eerie; the protagonists are isolated; there is no escape from the menace. This sort of setting is perfect for a horror story.

Example: The fact that our protagonists are Mafiosi instantly suggests the New York underworld as the scenario's setting—plenty of dark streets and back alleys. Just to make things a bit more interesting, let's set the scenario in

1947. Placing the scenario so far in the past allows us to place the players in a world that is simultaneously familiar (allowing us to dispense with lengthy background explanations) and unfamiliar (making the players a bit uneasy and allowing us to throw a few surprises their way). This era also happens to provide the backdrop for Francis Ford Coppola's film *The Godfather*. Since most of the players are likely to be familiar with this film, they have a ready source of information to tap into when they are creating their personalities and trying to imagine what their surroundings look and feel like.

4. Create a Plot

The plot is the bread and butter of the scenario. At this point it isn't really necessary to draw out all of the plot's twists and counter-twists, but you should certainly have some idea as to what is happening in your story and why.

Perhaps the easiest way to generate a workable plot is to begin with three of the five basic questions of journalism: Who? What? and Why? (the Where? and When? were both answered in Step 3). The advantage of this approach is that the answer to each question gives you a head start toward answering the next question. Once you have answered all three of the questions, you have a plot germ.

The Who is the story's major menace and his henchmen. This is often the easiest question to answer. Simply flip through the creature descriptions found on pp. 192 to 244 of the *Chill* hardcover and select an antagonist that strikes your fancy. Of course, horror is a very broad genre, and all of the printed *Chill* material has yet to even scratch the surface when it comes to presenting a catalog of possible scenario opponents. If none of the listed creatures fits your scenario, feel free to create your own creature, perhaps drawing inspiration from a favorite novel or film. If you expect the player characters to confront the menace directly during your

scenario, go ahead and generate the menace's game statistics before you go any further. The stats won't really help you generate the plot or prepare the scenario, but you're going to need them sooner or later so you may as well get this little bit of work out of the way.

The What is the menace's goal. Once you have chosen your menace, it should be easy to decide on his goal. Vampires, for instance, are always after blood and usually threaten one of the PCs' romantic interests. Werewolves are usually engaged in an uncontrollable killing spree and are often interested in finding a cure for their affliction. As discussed in the first chapter, the menace's goal in a typical horror story is usually no more complicated than this.

The Why has two parts. Why is the menace attempting to accomplish its goal, and why are the player characters attempting to stop it? The first part is usually easy to answer once the Who and the What are established. Why is the vampire out for blood? Because that's what vampires do; it's part of their curse. Why is the werewolf on a killing spree. Because that's what werewolves do; it's part of their curse. On the other hand, answering the second part of the Why is generally the most challenging task when creating a horror plot. This is also the area where you should take the most time to think about your answer. Try to be as creative and original as possible, but make sure that the PCs' motivation is crystal clear. There is nothing worse than a scenario in which the players run away during the first encounter and refuse

to battle the menace simply because they fail to recognize their motivation.

Example: First, the Who. Mafiosi imply violence, so let's invent an Angel of Death to be the scenario's major menace. We'll say that the Angel of Death springs from an old Sicilian legend—whenever a man is about to die violently, the Angel of Death looks him right in the eye. The man who can somehow avoid the Angel's glance is immune to mortal injuries.

What is the Angel of Death trying to accomplish? Well, let's suppose that the Angel is a force of nature that is responsible for much of the world's violence. The Angel craves violent deaths and uses its broad array of supernatural powers to seduce and manipulate men into wreaking violent havoc. In our scenario, the Angel somehow strikes a pact with a powerful Mafia Don that allows the Angel to manipulate the Don into triggering a bloody gang war, thus providing the Angel with victims.

Let's assume that the player characters are subordinates of the Angel's victim, that they are all members of the victim's "family." If the PCs somehow found out about their boss' pact and realized that the resulting gang war might destroy the family business, they would surely be compelled to step in and attempt to do something. In fact, we can rely on self-preservation to reinforce the PCs' motivation since the forthcoming gang war might also threaten the lives of the player characters.

Basically then, the conflict of our scenario

Other Methods

The order in which we placed steps 2 through 4 (Who Are the Heroes? Select a Setting, and Create a Plot) is completely arbitrary. It is just as easy to create the plot first and then decide on the setting and heroes or to imagine a setting first and then base everything else around it.

In effect, these three steps can be considered simultaneous. Perform them in the order the ideas come to you. But in any case, make sure you have made all of these decisions before you go further.

reduces down to a battle between the Angel of Death, who is trying to cause a gang war by enslaving a powerful Mafia Don, and the PCs, who are trying to avert such a war in order to preserve their own interests and the interests of their associates.

Some of you may recognize that our menace was partially inspired by an Angel of Death character who appeared in an episode of the old *Twilight Zone* television series. This is an illustration of how you might use an outside source for ideas. Notice how we have taken the television character and completely reworked it to fit the needs of our own story. Our character is much more sinister and manipulative than the television character that inspired it and probably has access to a broader array of powers.

If we expected the PCs to confront our menace directly during the scenario, we would go ahead and create the Angel's game statistics before we went any further. But our Angel would probably work better as a "dark and mysterious force." We don't really want the PCs to get too close to him or to learn too much about him during play. A fight between the PCs and the Angel would ruin this sense of mystery, so we won't include one in the scenario. Since there is no direct confrontation between the menace and the PCs, we needn't worry about the Angel's game stats.

5. Select Rules Options

Once you have a basic idea as to the sort of story you want to run, you can select the rules options that are most appropriate to your scenario. Guidelines for making these selections are found in the previous chapter. Once you have chosen your rules options, it's usually a good idea to make a written list that you can show the players before beginning play.

Does your scenario feature magic? If so, you should go ahead and create your spells and magic system now. Again, keep written records

to show the players before play begins.

At this time you should also begin to think about character creation and the sorts of limitations you want to impose. In the last chapter, you were shown how to encourage or discourage the PCs from purchasing certain skills, advantages, and magic spells, and you were also exposed to the concept of a central character. Now is the time to decide whether or not you would like to invoke these options.

Example: We've already decided that we are creating an EC Story with tinges of psychological horror. Following the guidelines on p. 125, we see that the broad skill system is recommended for EC stories. We'll ignore the simplified character interaction system that is recommended for ECs because such a system would betray the psychological horror elements of our story. Furthermore, we'll use the mixed skill option to specify that the Charisma Skill groups are narrow (since our scenario is set against a Mafia backdrop the story will tend to focus upon these abilities so it will be useful to deal with them in detail). We'll also use the Luck and Resolve rules with none of their associated options in effect.

The rules option notes we show to the players should look something like this:

RULES OPTIONS IN EFFECT

- 1) All skills are broad (you purchase Vehicles instead of Driving) save the Character Interaction Skills, which are narrow.
- 2) Luck rules are in effect.
- 3) Resolve rules are in effect.

Magic is not featured in our scenario, so there is no need to create any spells. Although the Angel of Death undoubtedly has access to magical powers and abilities, these function as the innate abilities of creatures (Evil Way Disciplines), not spells.

As for character creation, about the only thing we can conclusively decide on at this time

is that all characters are required to take the Psychological Flaw Drawback, owing to our psychological horror background.

6. Outline Encounters

A fully realized scenario is composed of a string of encounters, each of which functions like a scene in a play or movie. Generally speaking, the story begins with the first encounter and ends in the last encounter. During the intervening encounters, the PCs discover clues and information that enable them to move from the story's beginning to its end.

There are innumerable ways to link encounters together. Two tried and true strategies that are particularly useful when designing horror scenarios are the Clue Chain and the Event Chain.

A Clue Chain is a string of interconnecting encounters in which each encounter supplies the player characters with a bit of information or a clue that leads them into the next encounter. In the first encounter, the PCs might find a horribly rent corpse and discover that their home town is besieged by a werewolf. Following up on this information, the PCs go to the local library to see if they can learn anything about werewolves that might provide them with a clue to the creature's whereabouts or behavior patterns. At the library (Encounter 2), the PCs find an old tome that indicates that werewolves tend to lair in old graveyards to await the dawn, leading the player characters to explore the local cemetery. In the cemetery (Encounter 3), the PCs discover another rent corpse and some tattered clothes. In the pocket of the tattered trousers they find a wallet, and in the wallet, an identification card and address. Supposing that the torn clothes may belong to the man who turns into the werewolf, the PCs visit the address on the ID card (Encounter 4), and so on. Eventually, the PCs discover a clue that finally reveals the werewolf's hiding place, leading

them into the climactic confrontation that ends the story.

A particularly well-constructed Clue Chain has several different paths leading from the first encounter to the last. Suppose the wallet in the tattered trousers contained an ID card and a business card, each with a different address. Which locale should the PCs visit? A well-designed Clue Chain would have clues waiting for the player characters at each destination. PCs who investigate the address on the business card and PCs who investigate the address on the ID card both discover the whereabouts of the werewolf in the end, though they might not travel along the same paths on the way. When you are planning a Clue Chain with multiple possibilities like this, it's usually a good idea to draw out a flowchart illustrating all of the possible paths through the scenario.

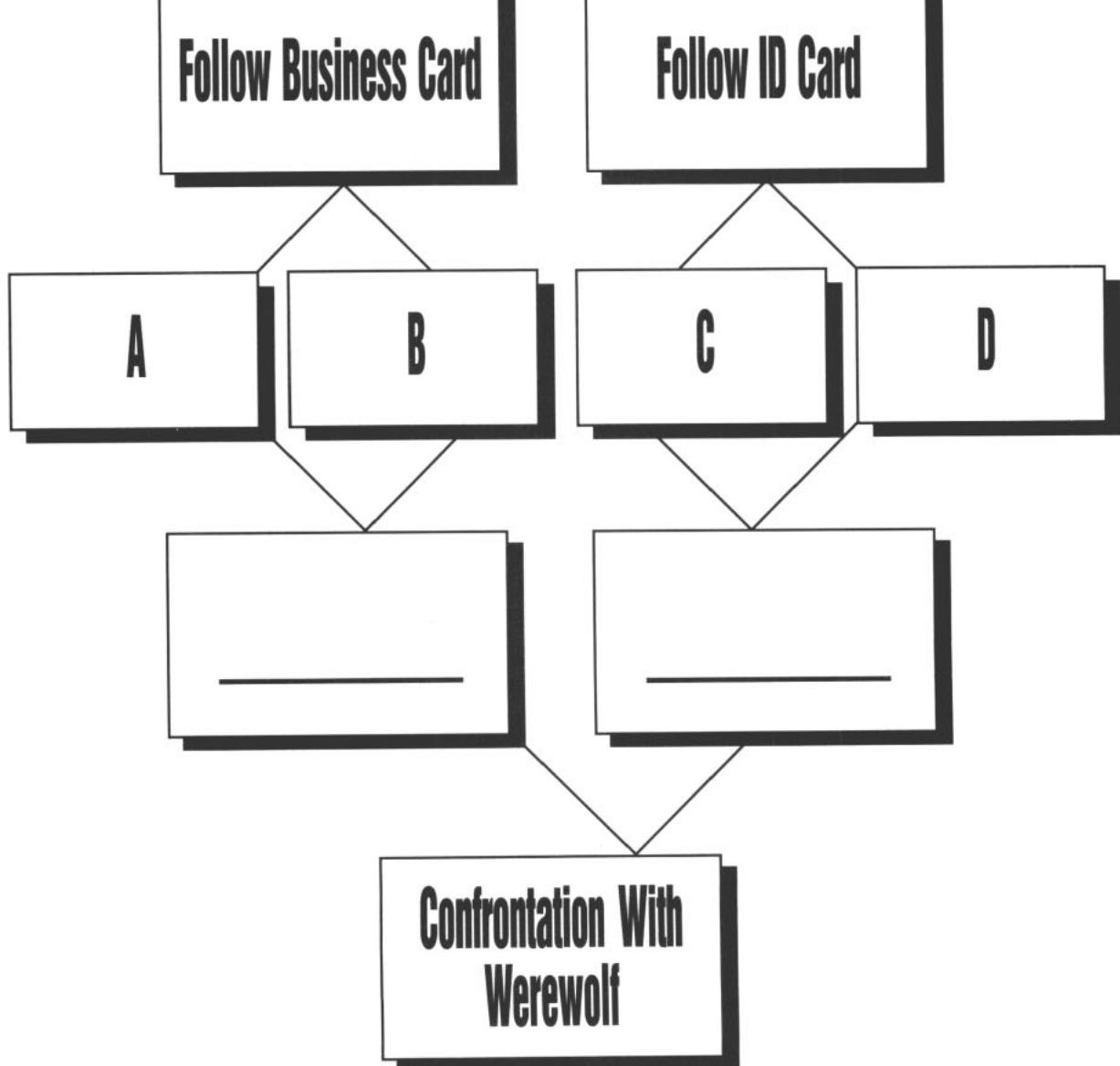
Clue Chains with multiple possibilities are desirable because they give the players an opportunity to participate in the creation of the story and because they present the players with a series of choices, challenging their abilities.

Event Chains challenge the players in a different way. In an Event Chain, each encounter is an event that happens regardless of the players' actions. In the first encounter, the PCs might catch a glimpse of the werewolf claiming its first victim. In the second encounter, the PCs rush to the scene as the werewolf claims its second victim. In the third encounter, the PCs might hear a mother grieving for her son, the werewolf's third victim. Notice how each of these events happens regardless of any actions the players decide to take. Eventually, the PCs find themselves in a showdown with the werewolf itself. Their challenge is to put together everything they have learned about the beast during the previous encounters in order to figure out how to defeat it.

The advantage of the Event Chain is that it helps provide the players with the illusion that

c h i l i i

Encounter Four



they are in a dynamic world where things sometimes happen that are beyond their control. In a Clue Chain, the scenario sometimes drags and waits for the player characters to solve an important clue. In an Event Chain, on the other hand, the story is always moving, and events occur without any action from the PCs. The disadvantages of Event Chains, of course, is that they don't provide the players with many opportunities to influence the development of the story, and if badly constructed, they tend to make the players feel impotent and irrelevant. In Event Chain scenarios, the players can do very little to influence the story in the early going, so unless the CM's story is entertaining on its own merits, the players soon grow bored.

Often, the most effective encounter structure is a mixture of the Event Chain and the Clue Chain. This structure combines clued encounters with events and has all of the strengths and none of the weaknesses of either form. The events provide the illusion of a dynamic world, and the clues allow the players to choose their own path through the scenario.

Here are some final guidelines to help you carve your scenario into encounters.

Do's and Don't's

Don't include any encounter in your scenario that does not have its own individual, attainable goal. Possible encounter goals include gaining information, saving bystanders, finding a clue, defeating a menace, and escaping from a menace. No-win encounters in which the player characters automatically lose something of value or take a beating without the possibility of gaining something in return should always be avoided. A skillful CM can always take such an encounter and weave a goal into it anyway. Suppose, for instance, that you would like to have an encounter in which the menace's assistant steals an item of value from the PCs. Let's assume that the assistant must

steal the item at this time in order for your story to work. But an encounter in which the item is stolen regardless of the players' actions places the players in a no-win situation. The solution to this dilemma is to go ahead and design the scenario so that the item is automatically stolen but to embed another attainable goal into the encounter. If the players make intelligent efforts to prevent the item from being stolen, for example, they might gain an important bit of information for their troubles even though they fail to prevent the theft. Gaining the information then becomes the encounter's real goal and the assistant's theft is relegated to the role of a plot device.

Do foreshadow future events. Foreshadow is a literary term that is useful in a role-playing context. It means giving a signal or indication of a future event or plot twist. In literature, foreshadowing is often used to strengthen the author's theme or to underscore an important point. In role-playing scenarios, it is best used to give the adventuring environment an illusion of consistency and completeness. The most concrete guidelines we can offer here are, (1) the player characters should rarely meet a major NPC late in the scenario who hasn't been at least mentioned or glimpsed earlier in the scenario, (2) an event encounter should rarely happen without some sort of prior indication that it is going to happen, and (3) the foreshadowing should be subtle, not heavy-handed. (It is appropriate for the CM to give PCs a glimpse of the antagonist early on but not for the CM to add: "You'll see more of him later.") Particularly clever or creative CMs might also experiment with foreshadowing as it is used in literature. If a scenario's climactic battle takes place on a ledge atop a skyscraper, for example, you might describe to the players the inexplicable chills that run down their spines as they travel to the ledge early in the scenario to look for clues. For a good example of how foreshadowing might be

used in this way, take a look at Alan Parker's *Angel Heart* (pay particular attention to the elevator imagery).

Don't make the connections between every set of encounters simple and direct. This rule applies chiefly to Clue Chain and partial Clue Chain structures. Remember, one of your main goals is to challenge the players. If every single clue in your chain is of the "man accidentally drops matchbook with an address pointing to the next clue" variety, you aren't challenging anyone. Rarely include a clue that directly tells the players what they need to know. Try to force the players to take your clues and figure out what they need to know. Don't be afraid to make the players stop and think now and again to piece together your puzzle. If you have trouble designing creative clues, read some Sherlock Holmes stories and pick up a few mystery magazines. You'll soon get the hang of it.

Of course, the more difficult your clues, the greater the likelihood that you will encounter the drag problem detailed in the previous discussion of Clue Chains. Sometimes it's good to have your players sitting around the table discussing a clue for 15 or 20 minutes, but sometimes it isn't. An effective strategy to alleviate this problem is to follow an encounter in which the players receive a particularly nasty clue with an event encounter. Halfway through the players' lengthy ruminations, spring the event on them. Once the event has been resolved, allow the players to resume their discussions. Such a structure allows plenty of time for deciphering complex clues while still helping you to keep the scenario moving and maintaining the dynamics of the story.

Don't forget to include enough information in your encounters for the players to unravel your story completely by the scenario's end. Violating this tenet is one of the most common mistakes made by inexperienced CMs. Novices frequently create an interesting plan and moti-

vation for their menaces but fail to get these features "on-screen" so that the players recognize and understand them by the scenario's conclusion. Here's an example. Let's suppose a menace is killing people and draining their blood so that he can use it to resurrect his long-dead wife. Throughout the scenario, the PCs find the menace's handiwork and track him all the way back to his lair, where they defeat him. The PCs obviously know what the menace was doing (they've found the corpses drained of blood), but unless the CM is careful they never know exactly why he was doing it. They may even think that the killings are some form of vampiric attacks. Although the menace's motivation is believable and makes sense, it is impossible for the players to discern from the evidence they've gathered, leading to a very unsatisfying story. A more experienced CM would have given the menace a dramatic monologue explaining everything before he meets his end and foreshadowed it with a few cryptic references to the dead wife in some earlier clues.

Do include encounters in which the menace and the other major NPCs get to exhibit their personalities. By the end of the scenario, the players should be left with the impression that the major NPCs are all fully realized characters with their own personalities and goals. The best way to accomplish this goal is to strive to place encounters into the scenario in which the PCs can interact with the major NPCs. Jonathan Harker's extensive interaction with Count Dracula early in Bram Stoker's novel is an excellent illustration of this process. Stoker uses these scenes to flesh out Dracula's character, a strategy that makes the Count a much more interesting menace.

Do try to grab the players' attention in the very first encounter. If possible, open your scenario with a bang, for example, an exciting chase, the first clue to an interesting mystery,

a fun puzzle, and so forth. Your goal is to draw the players into the story from the beginning. Don't even allow them an opportunity to grow bored.

Finally, don't include encounters that slow down your story. It isn't necessary for every encounter to advance the plot, but each encounter should somehow advance the story. (An encounter in which all the PCs do is interact with one of the major NPCs doesn't advance the plot since nothing really happens, but it does advance the story because the players learn something about one of the major NPCs). This is another mistake that novice CMs frequently make. When the PCs need to travel by car, for instance, novices frequently turn the ride itself into an encounter: "Okay, you're traveling down Lake Shore Drive. You get off at Lawrence Avenue. You wait for a stop light. You turn right," and so on. You would never see this sort of scene in a movie because professional filmmakers know that it's never a good idea to include scenes that don't advance their stories. From time to time you might get a couple of glimpses of the hero's car heading for its destination, but only if the filmmaker is trying to advance the story by presenting the audience with a glimpse of the neighborhoods the hero is traveling through, filling in some details about the story's setting. Don't be afraid to skip the entire car ride and jump ahead to where the PCs arrive at their destination, where things should start getting interesting again. Every superfluous encounter runs the risk of boring the players, and once the players are bored, it's extremely difficult to recapture their interest.

Example: Okay, I've just spent some time carving up our sample scenario into encounters. Going in, I have the following goals in mind.

1) I want to keep the Angel of Death a potent, but mysterious figure. The PCs should glimpse the Angel and feel his power, but they won't

directly interact with him. In fact, the Angel won't speak a single word throughout the entire scenario. (This is a violation of Step #5 previously mentioned, but I think it's justified.) During play we'll try to establish the Angel's character indirectly.

2) I want to present the players with some sort of mystery that holds their attention as the events of the scenario unfold. To accomplish my goals, I decide to use a Clue Chain/Event Chain mix for the encounter structure.

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Encounter 1

The story begins in the study of the Don's mansion on Long Island. The Don has just summoned the PCs; he has a job for them. He'd like the player characters to kill the owner of a Brooklyn laundry service who is behind on some loan-shark payments. He refers the PCs to one of his assistants for all the relevant details. Unknown to the players, the Don is ordering this hit as part of his agreement with the Angel of Death.

Just as the Don finishes giving the PCs their orders, an aide comes in to report that a Mr. Black has arrived to see the Don, prompting the Don to hurry the PCs out of his study (the PCs have never heard of Mr. Black before). As they are leaving, the PCs hear the Don's elderly mother screaming from her upstairs bedroom, and the Don sends them up to investigate while he prepares to meet with Mr. Black.

When they get the upstairs, the PCs find the Don's mother babbling about "L'Angelino De Meurte," which the player characters recognize as Italian for "Angel of Death." The old woman was looking out her window just before she started screaming. She claims to have seen the Angel on the walkway approaching the mansion. When the PCs look out over the walkway, they find it deserted. The purpose of this segment of the encounter is obviously to fore-

shadow the coming confrontation with the Angel. The mysterious Mr. Black is actually the Angel in human guise (one of the Angel's powers, we'll assume, is to appear as a human). The Don's mother looked out and saw Mr. Black entering her house. We're assuming that the old woman is familiar with the Sicilian legends surrounding the Angel and that she recognized him out of pure intuition.

During this encounter, it's important that the PCs never actually see Mr. Black themselves in order to build up the mystery. If the PCs question the old woman about the Angel of Death, she'll be in too much shock to answer them. Again, we don't want the players to gain too much information so soon.

Encounter 2

The PCs meet with the Don's assistant to get the details they need to carry out the Don's orders. In addition to passing on the name and address of the target, the assistant shares some suspicions with the PCs. He believes that the small amount of money owed by the laundry operator doesn't warrant a murder and he can't understand why the Don ordered the hit. The assistant tells the PCs to meet him in a local bar after they've completed their task to give him a complete report.

Again, this is building the mystery. It looks like the assistant might become one of the scenario's major NPCs.

Encounter 3

The PCs kill their victim. If they question the victim before killing him or if they search his records, they discover that he owes the Don only a modest sum of money. All of the PCs know that this is the sort of thing that usually deserves only a threatening phone call, not a cold-blooded murder.

Just before the PCs enter the victim's build-

ing, they spot a couple of police officers just to remind the players not to leave any clues behind. In fact, this encounter is meant to be something of a minor challenge. The players must figure out how to eliminate their target without leaving any incriminating evidence lying around. However, if the PCs are appalled by the paltry sum owed by the laundry keeper and decide to let him go, their challenge is in figuring out how they plan to hide their deed from the Don.

The Angel of Death must somehow stare into the laundry keeper's eyes before he dies, so just as the PCs are doing their dirty work, a customer (Mr. Black) walks into the shop with some laundry. If the player characters chase the customer so they can interrogate or kill him, he automatically and mysteriously escapes (the Angel calls upon his supernatural powers).

Even if the PCs decide to let their target live, they see the laundry keeper struck by a car and killed as he flees the building in panic. The driver of the car, Mr. Black, leaves the scene immediately after claiming his victim. We need to include this last provision in order to keep the story on track should the players choose not to carry out the Don's orders. If the PCs let the laundry keeper go, the Angel of Death would obviously know of their betrayal and he would probably inform the Don, urging the gangster to keep his part of their "bargain" in the future. A development like this would derail our story, so we make sure that the laundry keeper dies a violent death anyway, regardless of the PCs' actions.

Encounter 4

The PCs meet the Don's assistant in the bar and deliver their report. Again, the assistant raises his suspicions concerning the Don's behavior. This time he insinuates that the Don began acting strangely just after meeting the

mysterious Mr. Black sometime last Friday evening. The assistant has never met Mr. Black and has no idea where the Don met him, but the assistant is aware that Mr. Black has been showing up at the Don's mansion almost every day and that the Don acts even more peculiar just before Mr. Black arrives.

After this conversation, the assistant leaves and the PCs are approached by a couple of notorious gangsters from a rival mob. The rival gangsters ask the PCs to pass a message on to the Don asking him to stop ordering so many murders. If the Don continues his campaign of bloodshed, he will eventually attract the attention of the police, who will begin to make life difficult for all of the city's mobsters. Before their own family lets this happen, the rival mobsters inform the PCs that they will start a gang war in an effort to get rid of the Don. This conversation foreshadows a couple of later events and continues to establish the fact that the Don is acting strangely.

Then, just after the rival mobsters leave, the Don himself shows up (we'll account for all the traffic by explaining to the players that the bar is a known Mafia hangout). The Don asks the PCs how their mission went and then asks them to leave since he has an imminent private meeting with a business associate (not Mr. Black) scheduled to take place in the bar.

Outside the bar, the PCs are hailed by a pair of FBI agents sitting in a car. The PCs are well acquainted with these particular agents, who have been tailing the Don for weeks, keeping up on his whereabouts and hoping to catch him breaking the law. As they approach the car, they notice that the FBI agents keep a detailed log of all the Don's travels. The FBI men ask the PCs if anything peculiar is happening in the family. By this time, word is out on the street that the Don has gone crazy, ordering indiscriminate killings.

This last bit is an important clue. Exactly

what the player characters tell the FBI isn't really relevant. The PCs now know that the Don first met Mr. Black last Friday afternoon. If they can get their hands on the FBI's log, they can retrace the Don's steps and discover where he might have met Black. This is a good example of a strong clue. The PCs aren't told where they should go next; they must figure out their next destination from the information they have received.

All in all, Encounter 4 is heavy on role-playing and interaction. Here is where we get to establish the personalities of our NPCs in accordance with previous Step #5. If the PCs cannot figure out a way to proceed, these NPCs can give them hints in this interaction.

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Encounter 5

Now that they have great reason to suspect Mr. Black, the PCs might return to the mansion with questions. None of the Don's staff members knows anything about Mr. Black, and only the Don's chauffeur, who is out of town, knows where the Don met Black. If the PCs try to question the Don's mother in greater detail, they discover that after her outburst the Don had her sent back to Italy for her health.

Encounter 6

By this time the players should figure out that they are going to have to get their hands on the FBI log in order to discover where the Don met Mr. Black. To get the log they can either make a bargain with the FBI agents, who might be Persuaded (using Character Interaction) to trade a peek at the log for some harmless information, or they can break into FBI headquarters and sneak a peek at the log surreptitiously.

When the PCs finally get a glimpse at the log, they find out that the only place the Don visited on Friday evening was the Zinfandel Club,

located near the Brooklyn neighborhood where the Don and all of the PCs grew up. Although the PCs have never visited the Zinfindel Club, they have all heard of it. The club is a legendary hangout for high rollers and gangsters. The Zinfindel Club is said to house the gaming tables with the highest stakes in the city. Gambling is the Don's most habitual vice, so the PCs won't be surprised by his visit.

What is truly peculiar about the relevant log entry is the Zinfindel Club's listed address. All of the PCs are sure that the given address is only an empty lot. Later we will establish that the Zinfindel Club doesn't really exist. It's a strange "supernatural zone" that comes and goes, appearing in different parts of the city and attracting only the greediest gamblers and high rollers. The Zinfindel is run by the Angel of Death himself, who is trying to seduce the gamblers into making pacts with him. At present, the Zinfindel Club appears each evening on the empty lot at the listed address.

All of this raises an important point. A question we forgot to answer when we were creating our plot is, "What is the Don's motivation for entering into the pact with the Angel?" I've decided that the Don is an incurable gambler of the sort the Zinfindel Club frequently attracts. When he finally located and visited the club, the Don became involved in a game with Mr. Black, who demonstrated his supernatural essence and formidable magic powers to the Don. During the game, Black staked the soul of the Don's dead wife, whom Black promised to return to life, against the Don's future cooperation. When the Don lost the game, he was forced into the pact.

To make all of this believable, we'll have to foreshadow it. In my notes, I've gone back and added a couple of details to the first encounter. On the Don's desk the PCs find a picture of his long-dead wife. We'll say she was killed during a mob war in order to build up the scenario's

sinister atmosphere. When I describe the picture during play, I'll point out that the Don was shattered by his wife's death and has pined for her ever since. Furthermore, when they meet him in the first encounter, the Don offers to make a couple of friendly bets with the PCs, giving them a glimpse of his known mania for gambling.

Encounter 7

Eventually, the PCs investigate the empty lot. If they arrive at night, the Zinfindel Club is up and running. If they arrive during the day, the PCs eventually discover that the club only appears at night. If they desire, the PCs can venture inside, where they find hundreds of gamblers standing around gaming tables and the sinister looking Angel of Death (dressed in a long, hooded black robe that covers his face) seated in a corner booth. Every once in a while, someone comes over and plays dice with the Angel, an event that whips the entire club into a frenzy. Every time the Angel plays, his horrified opponent loses. No matter what the PCs do, they cannot speak to the Angel, nor can they get close enough to his table to play the dice game themselves. At some point, the PCs should notice that the man under the robe isn't really a man at all, but a skeleton (in his natural form, the Angel looks like the Grim Reaper). Around its wrist, the skeleton wears an iron bracelet with a sickle-shaped charm (another foreshadow).

This encounter is only a teaser; the real confrontation with Death won't come until later. When we actually play this encounter we will have to stress the club's mystical nature and the inflated greed of its denizens. Most of the assembled gamblers are so greedy that they are willing to place their lives at stake to stand in line to gamble with Death himself. If we establish this sort of atmosphere, we can reinforce a subgenre convention.

In EC stories, remember, there is always a strong revenge motif. In this encounter we establish that the Angel's victims are morally bankrupt and that they are only getting what they deserve. We'll reinforce the club's mystical feel by keeping the players off guard with strange conversations, sights, and coincidences. Our ultimate goal is to persuade the players to leave once they have gained the relevant information.

Encounter 8

The Don again summons the PCs to his office. Depending on how quickly the players deciphered some of the earlier clues, this encounter might take place before their trip to the Zinfindel Club. The Don informs the PCs that he has recently discovered that his family is losing money because it is somehow being cheated out of a few hundred dollars in gambling revenues by one of the Don's minor underlings. The Don orders the PCs to kill the underling in retribution (in fact, to give this encounter a bit more weight, I'll foreshadow it by having the Don mention way back in Encounter One that the family is losing money due to mysterious circumstances). If the PCs relate their trip to the Zinfindel Club to the Don at this point, he'll laugh their story off.

Encounter 9

The PCs run off to the traitor's home to kill him. After the traitor dies, the PCs notice that a man is staring at them through a window across the street, and they instantly recognize the man as the customer they saw earlier in the laundry keeper's shop (Mr. Black). The PCs have a chance to notice that the man is wearing an iron bracelet with a sickle charm! Before the PCs can catch up to him, Mr. Black again slips away.



In the traitor's home the PCs find records indicating how little money the traitor actually stole. Again, the punishment seems too severe for the crime. Furthermore, the PCs discover a loaded pair of dice (which figured into the traitor's scheme for stealing some gambling revenues) and a pile of recently borrowed library books, all concerning the occult. The traitor recently discovered the Zinfandel Club himself and checked out the library books, hoping they would help him figure out what he had stumbled upon. When they examine the books, the PCs learn the legend of "L'Angelino De Meurte." They discover that the Angel of Death occasionally makes pacts with victims that are in a position to cause a great deal of havoc, and they note that the Angel can appear in human form. In one of the books, they also find a re-creation of a medieval woodcarving depicting the Angel, whom they quickly recognize as the skeleton creature they spotted in the Zinfandel Club.

Encounter 10

By this point, the PCs have probably figured out what has happened. When they finally put all of the pieces together, they most likely confront the Don, who confesses everything. As he confesses, the Don also delivers a dramatic monologue in which he explains his motivation (the bit about his long-dead wife) in accordance with previous Step #4. The Don confirms that Mr. Black is actually the Angel of Death. The Don knows that his actions will eventually cause a bloody gang war that might cost the lives of all the major figures in his family, but he explains that he must do everything Death asks of him as long as Death has his "marker." Unquestioning loyalty to Death was the stake he put up against the soul of his wife, and he lost his bet. The only way to avert the gang war would be to get the Don's marker back.

Encounter 11

With everything they've seen so far, the PCs should be starting to form a plan. It should probably occur to them to return to the Zinfandel Club to stake their lives against the Don's marker. To ensure victory, they can take the loaded dice they found in the traitor's apartment and attempt to switch them with the Angel's dice. To the amazement of the Zinfandel gamblers, the dice scheme succeeds and the PCs become the first gamblers ever to defeat Death. The Angel immediately realizes he has been cheated, but the PCs' ingenuity has allowed them to triumph. He has no choice but to return the Don's marker.

To make the Angel more mysterious, it won't speak during this entire encounter. The PCs sort of feel in their minds what the Angel is offering or saying. After it is defeated, Death shoots the PCs a glance that makes it perfectly clear that he intends to get even with them all one day.

Encounter 12

On their way back to see the Don, the PCs' car is attacked and chased by a carload of mobsters from the rival gang. Their latest murder has finally touched off the gang war.

Encounter 13

The PCs have essentially already defeated the menace, but let's wrap things up with a "horror story ending." When the PCs finally reach the mansion, they find the dead body of the Don's assistant outside, signaling that something is wrong. Inside the mansion, the PCs find the badly wounded body of the Don himself. The mansion has just been shot up by the rival gangsters. The police arrive and the Don is carried out on a stretcher. As the stretcher team leaves, the PCs notice that one of the ambu-

lance crewmen is none other than Mr. Black (who gets to stare into the Don's eyes before he dies on the way to the hospital). When he notices the PCs staring at him, Black simply smiles and says, "I'll see you all later"—the Angel's only line in the whole story.

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The preliminary encounter outline is linear. In other words, the outline really describes only one way to progress from the scenario's first encounter to its ending. More intricate and interesting Clue Chains (or Clue Chain/Event Chain mixes) have several paths leading from beginning to end. The easiest way to design such a structure is to begin with a linear construction and to then go back and fill in encounters covering alternate possibilities (we've already alluded to a couple of these possibilities in the outline). Usually, this process consists chiefly of examining the clues you included in the preliminary outline and creating a series of alternate locations for those clues. Try to imagine what may be going through the minds of the players while they are playing your scenario. Returning to our example, after the Don's mother's outburst in Encounter 1, there's a strong possibility that the players might decide to head off to the library immediately. So I should create an alternate encounter in which the PCs visit the library and find the books I was originally going to place in the traitor's apartment several encounters early.

7. Think About Narrative

When an author or filmmaker tells a story, one of the most powerful tools in his arsenal is the variety of available narrative voices. A story's narrative voice is the method by which the author presents the story's encounters and events. Consider the following simple story.

1) "Yesterday, a man named Jim walked down Clark Street, heading toward the store.

Before he reached the store, he met up with a policeman, who wrote him a ticket for jaywalking."

Now consider all of the ways we can tell this story.

2) "Yesterday I was walking down Clark Street. I was going to the store to get some batteries for my radio. But before I reached the store, this cop approached me and wrote me a ticket. Until then I didn't even know what jaywalking meant."

3) "Jim wondered what the cop wanted. A friendly greeting perhaps? Directions? A light?

"It all started a few minutes ago. Jim left his house and walked down Clark street, heading toward the store . . ." And,

4) "I saw a man. I didn't know his name. He was walking down Clark Street. I don't know where he was going. When he reached the corner, a cop approached him. I don't know what the cop wanted, but the man looked upset."

This is the same story written in four different narrative voices. Notice that although the events in the story are the same, the reader gets a slightly different view of the events in each version. Each of the different voices highlights certain aspects of the story that are hidden in the others. Version #2 brings us inside Jim's mind and highlights his confusion when he first confronts the cop. Version #3 focuses attention on the confrontation between Jim and the cop by beginning with the cop writing the ticket and then jumping back in time to fill in how Jim entered into his predicament. And Version #4 tells the story from the perspective of an outside observer with limited knowledge and faculties. Ideally, the author tries to select a narrative voice for his story that highlights those aspects of the story he finds most interesting.

Narrative voice is the most important aspect of storytelling that is frequently ignored by role-

playing scenario designers. Although a Chill Master doesn't have quite the number of narrative options open to an author, there is still quite a variety. Selecting a narrative voice that is appropriate to the scenario at hand highlights certain aspects of that scenario, making its story more interesting.

Here is how some common narrative voices might be applied to a *Chill* scenario:

Third Person Narrative

This is just straightforward Chill Mastering as described in the *Chill* hardcover. When a CM describes actions or settings, he typically speaks as a sort of "omniscient" detached observer. The CM is well aware of everything that is happening and knows what all the characters are thinking. This knowledge often weaves its way in and out of the descriptions the CM gives the players.

First Person Narrative

This is the term literature buffs use to describe a narrative that is written from the perspective of one of the story's main characters (like story example number 2). The advantage of a first person narrative is that it allows everyone to learn something about the narrator's personality and character since everything is seen from his point of view.

You can achieve something like a first person narrative in the *Chill* game by periodically asking the players to describe, in character, what they are seeing or feeling. Consider this example: most CMs would begin Encounter 4 of our sample scenario with a brief description of the bar the PCs are visiting. What if, instead, the CM asked one of the players to invent and describe the bar from the perspective of his character as the scene begins? After all, exactly what the bar looks like isn't that important, so anything the player throws in won't really have an impact on the scenario. In fact, the CM is

probably going to improvise the description anyway. Why not let a player describe the bar from the perspective of his character, so everyone can learn something about that character. A broader application of this technique is to ask the player taking on the role of the scenario's central character (see p. 30) to furnish almost all of the otherwise unimportant descriptions.

Another important benefit to the first person narrative is that it gives the players more control over the scenario and the story. Role-playing, remember, is supposed to be storytelling by committee.

On the other hand, there are a couple of drawbacks to this approach as well. Good descriptions aren't always easy to provide. You should probably only consider including a first person narrative when all the players are experienced and are comfortable giving usable descriptions. The CM has one important edge over the players when it comes to describing the action; he knows what is going to happen next and has undertaken at least some informal preparation. Asking for too many first person descriptions can slow a scenario to a crawl. For this reason, unless you are playing with very experienced players, it is recommended that you only ask for a first person description at the beginning of every other encounter.

Frame Story Narrative

Unlike the others we've discussed so far, frame story narrative doesn't have anything to do with description. Instead, it concerns the method of presenting the story's events and encounters to the players.

In a frame story scenario, there are essentially two stories happening at the same time, one within the other. At some point after the first story begins, one of its characters begins to tell another story. At this point, the narrative switches over to the second story. When the second story finally concludes, the narrative

returns to the original story and the audience discovers the thematic link.

Here's an example of how you might use a frame story narrative in a role-playing context. Suppose the PCs are private detectives tracking down a strange killer whom they had battled 20 years earlier. Three or four encounters into the scenario, one of the PCs falls asleep and begins dreaming about the earlier confrontation with the killer. You now ask the players to play their characters as they were 20 years earlier during the killer's first rampage. Although the players are actually re-creating a dream, you handle things as though you were playing a separate scenario. When the scenario concludes, the PC wakes up and the original scenario resumes with all of the players now armed with full knowledge of exactly what happened the first time the killer plagued their city. In fact, this example demonstrates one of the main advantages of frame story—such a scheme allows you to pass on complex historical background to the players in an interesting and entertaining fashion.

Reflexive Narrative

Reflexive narrative is similar to the frame story in that two stories happen simultaneously, but it differs in that neither story actually occurs within the context of the other. If you are running a role-playing scenario using a reflexive narrative, you are essentially running two different scenarios (and players are playing two different sets of PCs) at the same time, alternating at appropriate points back and forth between them. Usually, the events in the two stories mirror or reflect upon each other, and somehow each story's meaning or theme is enhanced when bounced off the theme of its counterpart. In fact, the entire purpose behind selecting a narrative scheme like this is to make interesting connections between two seemingly different stories.



It is difficult to run role-playing scenarios against a reflexive narrative, but when such an effort succeeds the results can be spectacular. If you opt for this approach, try to play a lengthy segment of each story before switching back to its counterpart. Too many switches of location and character only makes the players dizzy.

One common variation on the reflexive narrative that is much easier to implement in a role-playing context is to craft a story that somehow reflects itself. In other words, the events of the first few encounters are somehow mirrored or parodied in the events of the last few encounters. This approach is particularly useful when creating horror scenarios because it tends to give the events of the story a supernatural sort of *deja vu* resonance. Its chief drawback is that it requires a great deal of creativity on the part of the CM.

Broken Narrative

Previous story example number 3 is an example of a broken narrative. Basically, the idea is to take the story's events and reorder them in a more interesting, non-chronological fashion. To accomplish this in an RPG, just mix up the order of your encounters. For instance, you might begin a scenario with the players approaching Dracula's castle and preparing for the final confrontation with the Count, and then cut back to the scenario's real beginning and play out the sequence of events that shows how the PCs came to be in this position. This is one of the easiest and most effective narrative tricks to build into a *Chill* scenario. But unless you know exactly what you're doing, don't try anything too fancy. Your goal is to enhance your story, not to disorient your players.

Off-Camera Narrative

Off-camera narrative is a form that is almost always used in films and literature, but rarely makes an appearance in role-playing scenarios.

What makes an off-camera narrative structure unique is that it does not exclusively follow the protagonist. Every once in a while, the audience gets a glimpse of something that happens "off camera," out of the range of the protagonist's senses. In a *Chill* scenario, a CM would establish an off-camera narrative by occasionally describing a scene to the players that their characters couldn't possibly witness. For instance, before beginning the scenario proper, we might open our sample scenario with a description of the Angel of Death playing dice in the Zinfandel Club on the night the Don was present. Our purpose is to present a teaser to whet the players' appetites for the things to come. Additionally, after the PCs kill the laundry keeper, we might cut to a scene of the rival mobsters' Don ordering his people to find out what's happening in the PCs' family. Our purpose here is simply to advance the story in an entertaining fashion.

One problem with the off-camera narrative that is sometimes shared by the broken narrative is that both tend to work against the illusion that the players have actually become their characters. We can't really exist inside this story, the players might feel. If we did, there is no way we could have overheard the rival Don's orders to his subordinates. For this reason, off-camera narrative, though often quite effective, is best used sparingly.

Example: In order to make our menace seem more dangerous and terrifying, let's open the scenario 25 years in the future. Only one of the PCs is still alive, and he is now the Don. The story now begins with an underling asking the last remaining PC to relate the tale of how he came to take over the family. The PC stops to think about his dead comrades for a moment and then begins to tell the story, which signals the beginning of the scenario.

Though we'll never actually come out and say it, our obvious intended implication is that



all of the other PCs were somehow killed by the Angel of Death shortly after the scenario and that the Don/PC was the only one left alive to take over the family. This little twist should add to the Angel's sense of menace.

8. Enforce Subgenre Conventions

Finally, before you begin play you should take one more look at the horror genre conventions and the conventions of your chosen subgenre discussed in the first chapter. Make sure your plot and story elements all work to enforce these conventions for all the reasons that were discussed earlier.

Example: Looking back over the subgenre guidelines, I've noticed that we're failing to enforce one extremely important convention of the old EC stories—we're missing a "horrible" twist ending.

Okay, I've thought about it for a while and

dies and how Mr. Black figures into the death. Once all of the players have finished relating their tales, we jump back to the surviving PC and his horrified assistant. "But how did you manage to escape the Angel of Death?" the assistant asks. "The answer's obvious," the PC replies. He takes off his dark sunglasses to reveal that he had poked out his own eyes to prevent the Angel of Death from looking into them. To foreshadow this ending, we'll add a bit about a Mafia dagger to the story. In the scenario's first encounter, the PCs see the dagger lying on the Don's desk, and for the rest of the scenario the Don carries the dagger with him everywhere he goes. The dagger is an important heirloom and symbolizes leadership over the family. Just before the Don dies in the scenario's final encounter, he passes the dagger on to the surviving PC, who later uses it to poke out his own eyes.



here's what I've come up with. In the opening scene, the PC/Don is wearing dark sunglasses. After the PC/Don relates his tale (that is, after the scenario ends), we'll add a section where we show each of the other PCs in turn meeting his final fate over the course of the next several years. To make this scene fun for the players, we'll run it as a first person narrative. Each player gets to decide exactly how his character

Before play begins, all of this has to be set up with the player I'll select for the role of the surviving PC. I'll meet with this player individually before we start and describe the ending to him so he'll go along with me when we re-create the scenario's finale for the rest of the players.

Now our scenario is complete, and we're finally ready to create characters and begin play.

The Horror Hall of Fame

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As a bonus to horror aficionados, we've included the following Chill statistics for some of horror's oldest and most endearing characters as the first installment of our Horror Hall of Fame. Note that these statistics are based on the versions of the characters as found in novels or movies (see the end of each listing for the source of character information).

Count Dracula

AGL: 103
DEX: 60
PCN: 90
PER: 67
STA: 150
STR: 110
WPR: 117
EWS: 150
ATT: */95
SR: *
WB: 70
Fear: -30
MV: Varies with form (L)**, 75' (A) as fog and shimmering lights
Type: Master
Class: C, G
Disciplines (all at Master Level):
150 Animation of the Dead (Dracula turns his victims into vampires with his bite), Change Self (into large bat, wolf, and cloud of fog)
139 Dreamsend, Hypnotize, Influence
122 Summon (bats and wolves), Swarm
134 Flight†
130 Appear Dead
†Dracula can only fly at night. To fly, he turns himself into a series of shimmering lights resembling moonbeams. Instead of flying, Dracula can easily walk up and down walls like an insect.
Skills (broad system): Charisma/M 117, Disguise/T 102, Scholar/T 120

Skills (narrow system): Anthropology/Archaeology/T 133, Antiques/T 150, Charm/M 117, Disguise/T 102, History/T 133, Individual Ancient Language/T 133, Contemporary Language/T 133, Intimidation/M 117, Legend/Lore/T 133, Occult Lore/T 149, Persuasion M/117

Edges: Animal Empathy, Connoisseur, Information Source (Renfield),

Drawbacks: Addiction (Blood), Obsession (beautiful women), Strange Appearance (If it has been a while since he has fed, Dracula begins to look unusually old and haggard)

**Can sprint in human form without Stamina loss.

Characteristics:

1. Dracula does not cast a reflection.
2. Dracula takes no Wounds from normal weaponry or blows, though he loses Stamina normally.
3. Dracula does not die when exposed to sunlight, though he cannot use his Disciplines when bathed in its rays.
4. Crucifixes and garlic offer their normal protection from Dracula.
5. Dracula's blood drain functions like that of the Carpathian vampire described in the *Chill* hardcover, p. 235.
6. In order to kill Dracula, one must drive a stake through his heart, decapitate him, and stuff his mouth with garlic sprigs or holy wafers. If any part of this process is skipped, Dracula simply reforms unharmed.
7. Dracula has three "brides" whom he can call upon for aid. Each is the equivalent of the Carpathian vampire.

Source: Bram Stoker's *Dracula*



Dr. Abraham Van Helsing

AGL: 43

DEX: 67

PCN: 89

PER: 61

STA: 62

STR: 45

WPR: 89

LCK: 86

Skills (broad system): *Investigation/T 103, Medicine/M 128, Persuasion/S 76, Scholar/M 139*

Skills (narrow system): Anthropology/Archaeology/M 139, Antiques/M 137, First Aid/M 126, History/M 139, Individual Ancient Language/M 139, Individual Contemporary Language/M 139, Investigation/T 103, Legend/Lore/M 139, Occult Lore/M 138, Persuasion/S 76, Psychiatry/M 131, Surgery/M 126

Edges: Concentration, Scholar (vampire lore)

Source: Bram Stoker's *Dracula*.**Jonathan Harker**

AGL: 71

DEX: 54

PCN: 66

PER: 62

STA: 69

STR: 67

WPR: 76

LCK: 70

Skills (broad system): *Beast Riding/S 81, Business/T 96, Charm/S 77, Climbing/S 83, Dodge/S 85, Melee Combat/S 84*

Skills (narrow system): Accounting/T 101, Administration/T 101, Ax/Machete/S 84, Beast Riding/S 81, Blackjack/Club/Mace/S 84, Boxing/S 84, Charm/S 77, Climbing/S 84, Dagger/Knife/S 84, Dodge/S 85, Polearm/S 84, Sword/Rapier/S 84, Wrestling/S 84

Edges: Scholar (Real Estate)

Drawbacks: Gothic Romance (Mina Murray)

Source: Bram Stoker's *Dracula*.



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**Dr. Victor
Frankenstein**

AGL: 53

DEX: 79

PCN: 100

PER: 62

STA: 61

STR: 53

WPR: 94

LCK: 52

Skills (broad system): Medicine/M 139, Scholar/T 130, Science/M 150, *Tracking/S* 86

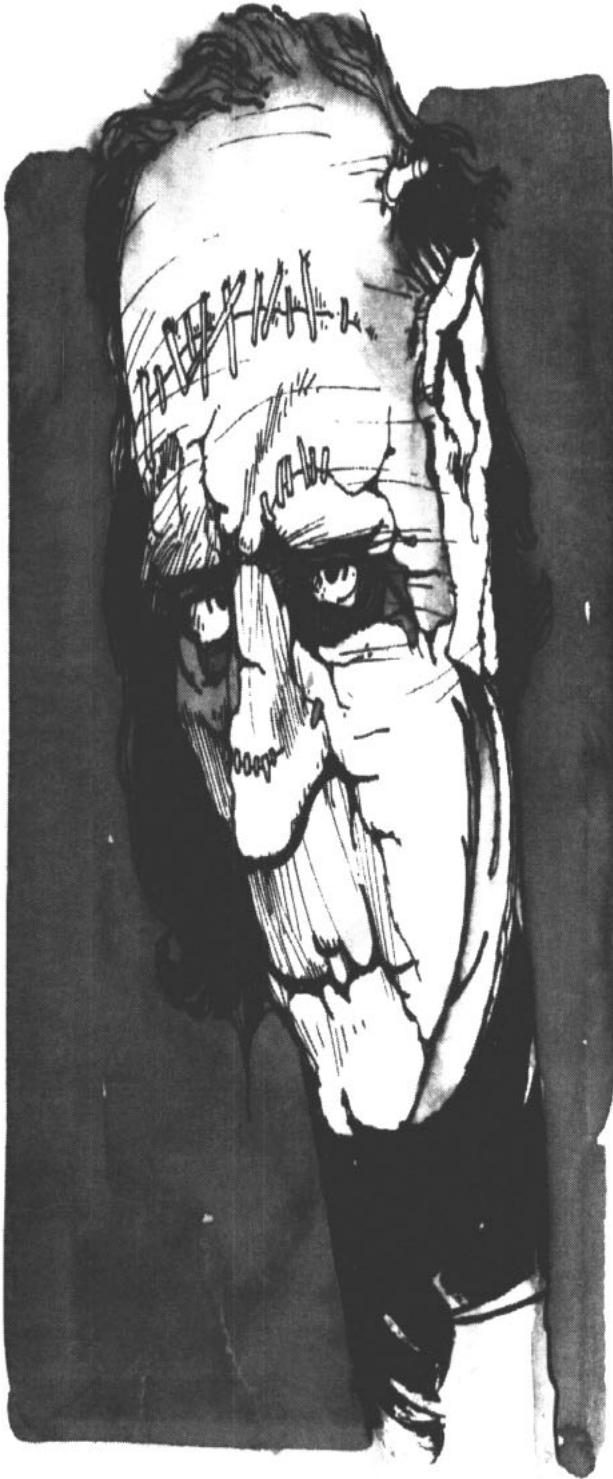
Skills (narrow system): Ancient Language/T 127, Anthropology/Archaeology/T 127, Antiques/T 106, Biology/M 147, Botany/M 147, Chemistry/M 147, Contemporary Languages/T 127, Electronics/M 139, First Aid/M 133, Forensics/M 147, Geology/M

147, History/T 127, Legend/Lore/T 127, Mechanics/M 149, Physics/M 147, Psychiatry/M 124, Surgery/M.133, *Tracking/S* 86, Zoology/M 147

Edges: Reflective, Speciality (life and death)

Drawbacks: Gothic Romance (Elizabeth Frankenstein, foster sister), Obsession (killing Adam)

Source: Shelley's *Frankenstein*

**Adam, Frankenstein's Monster**

AGL: 59
DEX: 33
PCN: 57
PER: 61
STA: 142
STR: 127
WPR: 72
EWS: 110
ATT: 1
SR: 6
WB: 66
Fear: -15

Type: Independent.

Class: C

Skills (broad system): *Climbing/S 111, Stealth/T 105, Survival/M 151*

Skills (narrow system): Climbing/S 111, Stealth/T 105, Survival/M 151

Edges: Improved Stamina Recovery, Reflective

Drawbacks: Curiosity, Obsession (torturing Dr. Frankenstein), Illiterate (for first half of novel), Psychological Flaw (loneliness)

Source: Shelley's *Frankenstein*

Dr. Caligari

AGL: 43
DEX: 61
PCN: 94
PER: 91
STA: 44
STR: 42
WPR: 96
LCK: 53

Skills (broad system): Charisma/T 121, Hypnotism/M 123, Medicine/M 127

Skills (narrow system): Charm/T 121, First Aid/M 123, Hypnotism/M 123, Intimidation/T 121, Persuasion/T 121, Psychiatry/M 133, Surgery/M 123

Edges: Specialty (Psychology and Hypnotism)

Drawbacks: None

Source: Wiene's *Cabinet of Doctor Caligari*

Count Orlac the Nosferatu

AGL: 95

DEX: 60

PCN: 90

PER: 40

STA: 132

STR: 110

WPR: 117

EWS: 150

ATT: */95

SR: *

WB: 70

Fear: -30

MV: Varies with form (L)**, 75' (A) as fog and shimmering lights

Type: Master

Class: C, G

Disciplines (all at Master Level):

144 Animation of the Dead (Orlac turns his victims into vampires with his bite), Change Self (into large bat, wolf, and cloud of fog)

130 Appear Dead

139 Dreamsend, Hypnotize, Influence,

113 Summon (bats and wolves), Swarm.

131 Flight†

Skills (broad system): Charisma/M 90, Disguise/T 93, Scholar/T 120

Skills (narrow system): Ancient Language/T 133, Anthropology/Archaeology/T 133, Antiques/T 150, Charm/M 90, Contemporary Language/T 133, Disguise/T 93, History/T 133, Intimidation/M 90, Leg-

end/Lore/T 133, Occult Lore/T 149, Persuasion /M 90

Edges: Animal Empathy, Drawbacks: Addiction (Blood), Obsession (beautiful women), Strange Appearance (always)

**Can sprint in human form without Stamina loss.

†Orlac can only fly at night. To fly, he turns himself into a series of shimmering lights resembling moonbeams. Instead of flying, Orlac can easily walk up and down walls like an insect.

Characteristics:

1. Orlac does not cast a reflection.
2. Orlac takes no Wounds from normal weaponry or blows, though he loses Stamina normally.
3. Orlac does not die when exposed to sunlight, though he cannot use his disciplines when bathed in its rays.
4. Crucifixes and garlic offer their normal protection from Orlac.
5. Orlac's blood drain functions like that of the Carpathian vampire described in the *Chill* hardcover, p. 235.
6. In order to kill Orlac, one must drive a stake through his heart, decapitate him, and stuff his mouth with garlic sprigs or holy wafers. If any part of this process is skipped, Orlac simply reforms unharmed.
7. Orlac is unable to use the Change Self Discipline, and
8. Orlac has an additional attack in melee with an SR of 4 (his long claws).

Source: F.W. Murnau's *Nosferatu: A Symphony of Horror*



Dr. Henry Jekyll/Mr. Edward Hyde

AGL: 42/72

DEX: 61/61

PCN: 89/44

PER: 63/82

STA: 43/83

STR: 45/80

WPR: 40/40

LCK: 36/36

Skills (broad system): Jekyll - Medicine/M 125,
Persuasion/S 78

Hyde - *Intimidation/S 97*, Melee Combat/T 106,
Thievery/T 82

Skills (narrow system): Jekyll - First Aid/M 108,
Persuasion/S 78, Psychiatry/M 107, Surgery/
M 108

Hyde - Ax/Machete/T 106, Blackjack/Club/
Mace/T 106, Boxing/T 106, Dagger/Knife/T
106, Filching/T 77, Forgery/T 82, Intimidation/
S 97, Lockpicking/T.82, Polearm/T 106,
Stealth/T 80, Sword/Rapier/T 106, Wrestling/
T 106

Edges: None

Drawbacks: Jekyll - Addiction (to the serum that
changes him into Hyde);

Hyde - Obsession (committing evil acts).

Source: R.L. Stevenson's *The Strange Case of
Dr. Jekyll and Mr. Hyde*

Quasimodo

AGL: 100

DEX: 19

PCN: 72

PER: 22

STA: 84

STR: 76

WPR: 75

LCK: 32

Skills (broad system): *Acrobatics/M 135, Dodge/T 96, Melee Combat/S 103*

Skills (narrow system): Acrobatics/M 123, Dodge/T 96, Ax/Machete/S 1063, Blackjack/Club/Mace/S 103, Boxing/S 103, Dagger/Knife/S 103, Polearm/S 103, Sword/Rapier/S 103, Wrestling/S 103

Edges: Area Familiarity (Notre Dame cathedral)

Drawbacks: Obsession (Esmerelda), Outsider, Strange Appearance

Source: Victor Hugo's *Hunchback of Notre Dame*.



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.

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	RESULT
1D10	1
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 "0's" 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 DECLARIES 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.

C O M P A N Y

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 MEDIUM 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

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