

:FILM NOIR:



A Chill Tournament Adventure

Introduction

Teenagers are dying in the town of Cornwell, Illinois, a rundown, working class suburb of Chicago. Worse yet, an entire team of S.A.V.E. envoys has also disappeared. Sound familiar? Not much else in this adventure will!

This adventure is designed for six envoy player characters, although up to eight may be used. We do not recommend using this adventure in any context with fewer than six PCs. At least two of the six characters should know how to use The Art.

Adventure Background

Cornwell, Illinois blends imperceptibly into the large number of towns in the greater Chicago area, distinguished only by the fact that as a working class community, it is slowly dying. The "downtown" area shows serious signs of decay, and the houses in the residential neighborhoods look old — not the type to attract new buyers.

Of course, community life continues. The high school has about 6,000 students, many of whom never make it to graduation. One reason a few never make it to graduation is the occasion of S.A.V.E.'s interest in the town.

It was in November, 1985, that the disappearances began. Teens wandering downtown after school simply disappeared, never to be heard from again. The first several disappearances drew quite a bit of attention from the local media and police; tighter patrols were instituted, students at the school were warned, parents groups were organized.

For a short time these measures seemed to work. Then the pattern of disappearances changed: students who went anywhere after school began vanishing.

S.A.V.E. was alerted when the Cornwell police made a major "break" in the case, the discovery of a mass grave in an abandoned lot adjacent to the Rialto Theatre. In April, 1986, police disinterred more than 100 bodies from the site. Many were decayed beyond recognition, but those that weren't revealed an interesting common characteristic: two small puncture wounds in the neck.

The town was shocked, dismayed, numbed with disbelief. The abandoned lot was paved over, made into a municipal parking lot. The Rialto Theatre, its reputation ruined by the proximity of such a notorious site, closed its doors.

S.A.V.E. also took action. Six investigators were sent to Cornwell, Illinois. They disappeared. The PCs are the second team, sent to discover the fate of the first team, and to seek out and destroy any agent of the Unknown at work in the community.

Behind the Scenes

Matthew Wallace loved the movies from childhood. The silent screen filled his boyhood afternoons with thrills, chills, and visions of exotic places. Small wonder, then, that this Chicago youth headed west in the late 1920's, worked his way into the Hollywood establishment, and eventually became a writer, director and producer of B-grade horror pictures.

Unfortunately, like many who can appreciate the movie-makers' art, Wallace had little talent for it himself. Only by extremely hard work, fast talk, and luck in finding gullible financiers could Wallace continue his career. The problem was simple: his horror movies

simply didn't scare anyone.

By 1939, the first golden age of the horror pictures was gone with the wind, largely because of a change in viewing tastes (to which a film of that name no doubt contributed). Wallace could not adapt. He could watch, fascinated as ever, but he could not produce the new movies.

Desperate for success, he began a personal tour of the country, visiting theaters where his own films were playing, studying the audiences, trying to understand their negative reactions. He never did understand, but he did come to see how totally the audiences rejected his work. Finally, late one night in a closed Chicago theater, overcome with self-loathing, Matthew Wallace took his own life. His body was removed the next morning. His life force, unfilled, remained in the theater.

It stayed, and stayed, and stayed, and it watched the movies, over and over again, absorbing every detail of plot, every line of dialogue, and, in some Unknown way, taking into itself every nuance of the flickering images which brought delight and sorrow to the masses.

Eventually, the life force of Matthew Wallace was reborn, not as a human being, not even as a corporeal being, but as a unique creature, endowed with strange powers from the Unknown.

The Creature

Disciplines: Total Illusion (automatic), Putrefied Shell, Chill, unique form of Manifestation.

Manipulation: Yes, when in corporeal form.

The Ghost of Matthew Wallace

STR	90	PCN	90
DEX	45	STA	120
AGL	90	EWS	135
WPR	90	FEAR	6
PER	45	ATT	Varies

Movement: Variable according to form; as incorporeal, 75 feet per round.

IPs: 1080

The ghost of Matthew Wallace haunts movie theaters, seeking to instill in its victims the fear and horror which Wallace could not achieve by means of his motion pictures. Usually, Wallace's ghost would haunt a theater for only a few weeks, then move on to another. Now, however, for reasons of its own, it has "settled down" in the old Rialto Theatre in Cornwell.

The ghost possesses a unique form of the Manifestation discipline. It can appear at will in corporeal form, taking the appearance of any creature or character from any motion picture it has seen. It has seen almost every major motion picture ever made, and many, many, minor ones, especially horror films.

In Cornwell, the ghost walks the streets in the guise of a nondescript character until it spots a likely teenage victim. It then assumes the form of whatever character it feels could most easily gain the victim's confidence, and lures the victim to the theater. There the victim is terrorized — the ghost MUST feel the terror of the victim — and eventually slain.

The ghost prefers teenage victims, because teens are the most

susceptible to the appeal of horror films. The bodies discovered in Cornwell bore the signs of vampire bites — the ghost has found that Christopher Lee's vampire character is one of the most terrifying for most teens, and prefers to kill its victims while in this form.

The ghost attacks in corporeal form, making normal physical attacks. It is also perfectly capable of using weapons, just like characters in movies.

The ghost's first encounter with S.A.V.E. (when it killed the first team of envoys) was enormously satisfying to the creature. The fear shown by the envoys was more intense than any it had caused before, perhaps because the envoys realized the true nature of the threat the ghost represented. The ghost now knows about S.A.V.E., and eagerly awaits the arrival of a new team of envoys.

The ghost of Matthew Wallace cannot be truly destroyed. If reduced to zero Stamina, the ghost simply ends its current corporeal Manifestation and remains incorporeal for 1d10 hours. Thereafter it is free to assume another corporeal Manifestation. The ghost can, however, be caused to give up its creaturely existence and pass into another realm. This can be done by providing the ghost with solid evidence that the films of Matthew Wallace are now truly admired. There are several ways to do this: an article praising Wallace's work published in a reputable magazine or newspaper, or a Matthew Wallace film festival drawing large, enthusiastic audiences.

Adventure Synopsis

The envoys are briefed at S.A.V.E.'s Chicago regional headquarters and sent at once to Cornwell to investigate the teen disappearances/murders. The ghost is waiting for them, and begins a special haunting of them, which continues until the ghost is released into the next realm, or the envoys are dead.

Skill Use

Here is a summary of the results to be obtained from use of certain skills in this adventure:

Acting/Drama: Used to check knowledge or as a research skill after observing a manifestation of the creature. Facts, in order, which successful skill use will uncover are:

1. The creature's appearance, while obviously derived from a well known motion picture (the skilled character will know the picture), is imperfect in some vague way.
2. The creature's behavior, while like that of the character it is imitating, is almost imperceptibly different.
3. The settings the creature creates are vaguely reminiscent of horror films of the mid-1930's even though they may look medieval, contemporary, or whatever.
4. The overall appearance of the creature and the settings in which it appears are stylistically similar to effects created by Matthew Wallace, a little-known 1930's horror film producer/director/writer.

Investigation: Facts in order of discovery:

1. The teens who disappeared were usually going somewhere alone just before their disappearance.
2. Several teens have reported mysterious strangers to the police. These people approached the teens on the street and attempted to lure them to the vicinity of the Rialto Theatre. None of these "strangers" have the same description, however.
3. It is rumored throughout the town that the bodies removed from the mass grave all had wooden stakes driven through them. The police and the coroner have consistently said that this was not true.

4. Autopsy results on the teen bodies were inconclusive. Some bodies showed massive loss of blood; others did not.

Journalism

Use of this skill will produce the same facts obtained from Investigation. Research through local newspaper files, however, will reveal that the disappearances in Cornwell began shortly after the disappearance of five teens from a neighboring town. These, in turn, occurred just a week after the disappearance of three teens from another nearby community, and so on. Eventually, a trail of mysterious disappearances can be traced all the way back to 1939, when a young man named Henry Johnson disappeared mysteriously after viewing a late showing of a Matthew Wallace horror film at a Chicago theater.

DREAMS

It is possible a character may sleep long enough to use the Clairvoyant/Prescient Dream discipline of the Art. If this happens, read the following dream:

You are riding on a beam of light, streaking at incredible speed through the universe. Where you came from and where you are going you do not know. Then, suddenly, you smash against an obstacle, and scatter into a million fragments. You hear wild cheering and applause.

Beginning the Adventure

Show the group the letter from S.A.V.E.'s regional headquarters. S.A.V.E. has no other information, except that the first group of envoys went to Cornwell one month after the discovery of the mass grave. They were never heard from again. S.A.V.E. now considers them "missing and presumed dead." S.A.V.E. will provide physical descriptions of the first team. Do not offer this information, wait for the players to ask.

You may assume each envoy has the S.A.V.E. standard equipment pack, plus any other items players specifically state that their characters are carrying or obtain in the course of play. Naturally, as CM you may rule out any outrageous item of equipment. S.A.V.E. will provide funds as needed. When the PCs arrive at the Haven Hotel, begin with Encounter #1.

Buildings

The action takes place in a one block section of 9th street in Cornwell. The main action takes place in the Rialto Theatre, although the PCs might wish to explore the other buildings. Do not spend too much time with them or with information gathering — try to get to the heart of the adventure as quickly as possible.

The proprietors of the businesses shown on the map are all reasonably friendly, but they act like Transylvanian villagers during the reign of Count Dracula, they are frightened of what is going on in the neighborhood, but they don't want to talk about it. Their attitudes range from the hopeful belief that keeping quiet will keep them safe, to apathy and cynicism. None of the business people have any useful information, none of the buildings (except the theater) contains anything useful, except where noted below. And no one has seen the first group of envoys. Do not drop any hints that the envoys are actually dealing with a ghost.

J.B.'s Pawn Brokerage: The building's large plate glass window displays a collage of musical instruments, appliances, and sports equipment typical of pawnshops. Inside, there are glass cases filled with watches, wedding rings, and other jewelry. The rest of the place is crammed with luggage, clothing, and sundry other items. There is also a large collection of weapons, but these are not on display. If the envoys have decided that they need some piece of

equipment during the adventure, they might, at the CM's discretion, be able to get it here.

Jones' Novelties: This building is locked and boarded up tight.

Ernie's Men's Wear: This business is also closed, but the windows are merely papered over, and the door is unlocked. Several old movie posters have been slipped between the paper and the glass, all of them are torn and faded. The poster on the door is for *Butch Cassidy and the Sundance Kid*. Several winos have taken up residence inside. They broke into the building because they were afraid to sleep in the street after the police discovered the mass grave. The chain that used to hold the door shut now dangles from the door's inside handle so that it rattles when the door opens. If the PCs enter the building the winos will be very belligerent and will order them to leave. If the PCs don't leave, the winos claim squatters' rights over the building and band together to throw the PCs out. There will be a fight unless the PCs offer the winos a bottle or threaten to tell the police that the winos are trespassing in the building.

The winos have no real information. If asked why they are squatting in the building they tell the PCs that it isn't safe to sleep in the streets, "People're gettin killed don't ya know?" If the PCs ask about the movie posters the winos point out their "leader," Louie Sachs. "Those were Louie's idea, Louie's got brains, don'tcha Louie?" "Right," says Louie, "Those are our protection, it can't get in here, no way... as long as we stick together it can't hurt us."

Louie doesn't know what "it" is, he has a sensitivity to the Unknown, just like the envoys do, but he doesn't know it. He knows that there is something terribly wrong in Cornwell, but he doesn't know what. His liquor-addled mind has hit on the concept of wards to keep "it" at bay. The wards are the movie posters, which all face out. Louie believes that these wards are keeping him and his friends safe. Louie doesn't know why he chose to use movie posters as wards, it just seemed like the right thing to do. Actually the ghost simply isn't interested in them, it learned long ago that it can't elicit a satisfactory level of fear from a wino; most of them aren't sharp enough to realize what the ghost really is.

Neither Louie nor any of the winos have seen the creature, nonetheless they all believe in Louie. The winos offer to let the party join them in the store. They know where the envoys can get some old newspapers to use as blankets. If the PCs tell them that they are staying at the hotel, the winos immediately assume that they have money and ask them for their spare change.

It is possible the party will believe that the winos are vampires, or the human servants of a vampire. Do nothing to discourage this. The winos never will be truly friendly, they will resent any PC who attempt to touch them. None of them will allow a PC to examine their necks for bite marks.

Winos: 8

STR	32	WPR	20
DEX	25	LUC	20
AGL	26	STA	35
PER	25	UNSKM	29
PCN	20	IPs	None

Move: As character (see *CHILL CAMPAIGN Book*, page 34).

Haven Hotel: This is a three-story pile of weathered brick and dirty windows. The rooms are tiny, but reasonably clean — suprisingly so considering the exterior's seedy appearance. The hotel has several permanent residents, any of which will make small talk with the PCs. None of them know anything useful. The desk clerk, John Robie, knows the patrons well, but will not tell the PCs anything about them. He's suspicious of people who ask questions. "Why do you want to know, hey are you cops or something?" When not busy at the desk, John pours over the latest racing form, studying for his day off at the track. More details on the hotel and John are given in Encounter #1.

Dr. Junk's Video Arcade: This building has a collection of ancient

coin-operated games and a few newer models. During the day, a few teenagers can be found clustered around some of the more popular machines. None of them have any information. In fact, none of them personally know anyone who has disappeared (those teens who do stay away from this section of town).

Burger Doodle This place would have closed long ago if it weren't for the business it gets from the hotel. This restaurant is the standard "greasy spoon" serving cheap food. But some of the entrees on the menu are actually pretty tasty. The coffee and tea are very strong, but the soft drinks and lemonade are pretty weak. The owner, Gideon "Giddie" Glew, does the cooking. He does not come out of the kitchen. There is one middle-aged waitress, Maureen Kaplan. She's polite and efficient, but saves conversation for the regulars. She'd rather not work in this neighborhood, but jobs are hard to find in Cornwell.

Quickie Shop This convenience store has recently closed. The building is in good condition and there is a For Sale sign on the door.

News Stand This is a simple wooden shed, with an open-air counter. It is crammed with newspapers and magazines, including the racing forms that John Robie buys (see hotel). The owner, Zeno Seybold, is a gruff, bull-like old man who keeps two baseball bats close at hand. He scoffs at the sense of fear that pervades the neighborhood, but closes up before dark every night. If asked about the baseball bats he replies: "Don't nobody give me no trouble without getting some back!"

Rialto Theatre This once magnificent theater had fallen into decay even before it was forced to close. See Encounters 2-4 for details.

Encounter #1: Arrival

Looks like S.A.V.E. is saving money: the Haven Hotel is a seedy, rundown three-story building with outdated facilities. It is located near the heart of downtown Cornwell. The lobby is tiny and furnished with understuffed sofas sporting large floral patterns. A few patrons, apparently residents, are sitting about reading or watching the small television.

At least the desk clerk seems moderately efficient; he looks up expectantly as you enter, lays aside the racing form he'd been pouring over, and says, "Ah, yes, you must be the party with the reservations."

The hotel clerk, John Robie, will make small talk with the PCs as they check in. He's full of questions: where are they from, what is their business, how long will they be staying, etc. He's perfectly harmless, but not particularly helpful when it comes to things that fall outside his duties as desk clerk.

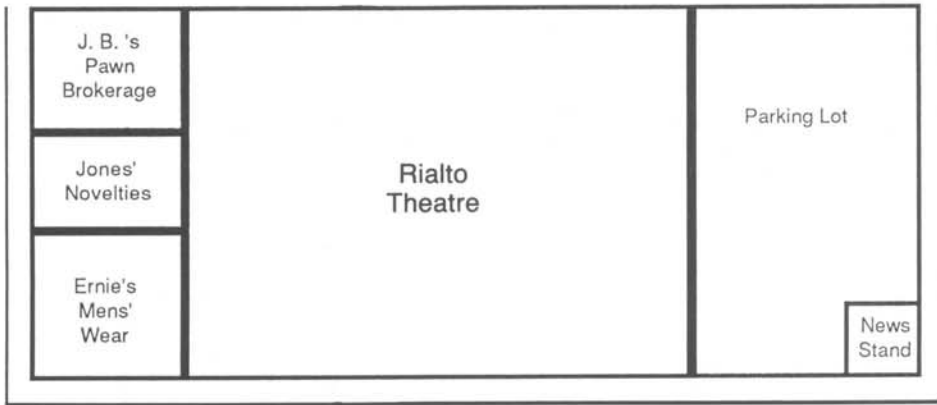
While the party checks in, secretly roll a Perception check for each PC. Any PC who passes the check notices that one of the "residents" in the lobby is a man in his late thirties or early forties, who looks strangely familiar. This man is reading a large newspaper, which he uses to cover his face. He peeks occasionally from behind it to look at the PCs.

The oddest thing is that this man is dressed as though he were from the 1930s; a dark business suit, narrow tie, felt fedora hat, an unfiltered cigarette dangling from his lower lip.

In fact, the man looks exactly like Humphrey Bogart, because the man is actually the ghost of Matthew Wallace manifesting itself as Sam Spade from *The Maltese Falcon*. Try to act and speak as much like a tough-guy Bogart as possible. The PC with Acting skill will immediately recognize that this is Bogart as Sam Spade.

If the party ignores the man, let them go up to their suite of rooms, then have Spade knock on the door. In either case, the ghost says:

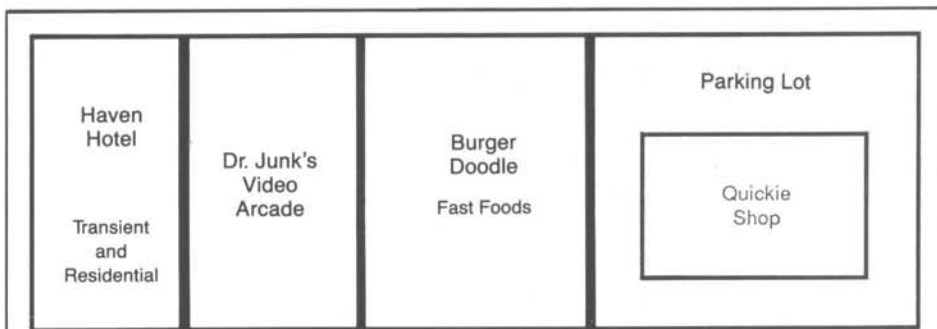
Lincoln Avenue



Mulberry Avenue

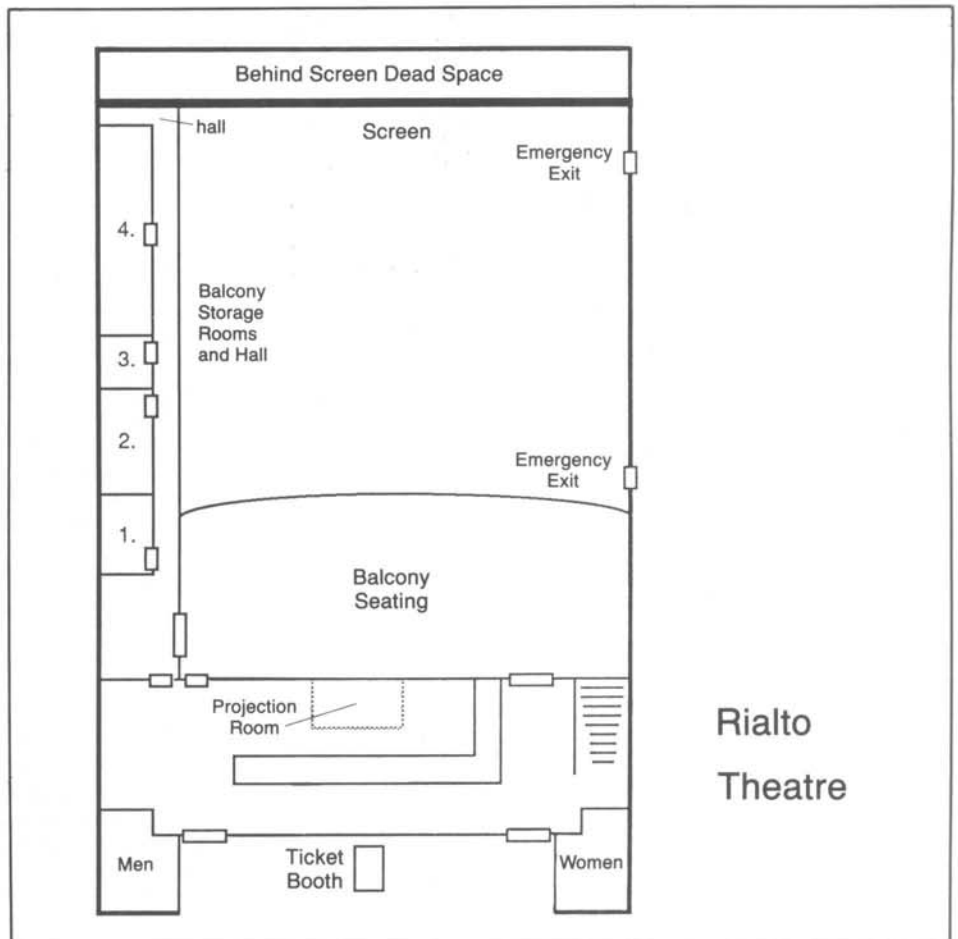
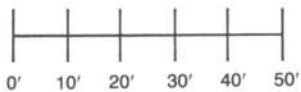
9th Street

Lincoln Avenue



Mulberry Avenue

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Rialto Theatre

"I've been expecting you. You're here about that last crew who all disappeared. Too bad. They seemed like nice folks. Don't worry about how I know — it's my business to know. My name's Spade, Sam Spade. I'm a private investigator looking into some of the teen deaths here in town. I thought maybe we could work together. We could make it worth each other's time, if you see what I mean."

If the PCs express interest, the ghost continues in this vein:

"Well, I could tell you about the fat man, or I could tell you about the dame, but none of that matters for your purposes, so let's just say you could do a lot worse than check out that abandoned movie house across the street. I'll be there myself tonight about midnight — the local cops will all be off on their coffee breaks and won't notice a little quiet break in. Join me if you want to. By the way, I expect to be paid for this, in cash."

If the PCs don't express interest, the ghost says:

"Too bad. You can find out about the theater on your own, then."

If the PCs accept, but ask how much money, "Spade" merely chuckles and tells them to just come to the theatre and see what his information is worth. In any case, the ghost quickly leaves. John Robie does not know Sam Spade and will tell the PCs that he was not a guest at the hotel.

The PCs might try to Sense the Unknown. Characters who succeed must make a Fear check immediately. Then, the party will know they are in the presence of a creature. Should this happen, the ghost will not change its behavior, but will add the comment, "Not a bad performance, eh? Here's looking at you, kids." The CM should take advantage of the PCs' knowledge that the creature is immediately on their trail — drop little comments like, "Well, there goes the advantage of surprise."

After this interaction with the ghost, the PCs may take any actions they like until they eventually go to the theater. Smart parties will take the time for some investigation, but by no means encourage this. Whenever the PCs attempt to Sense Unknown, a successful check will reveal the recent presence of a creature. The ghost is watching the PCs. Of course, attempts to follow Spade will fail; the creature becomes incorporeal at the first opportunity.

Encounter #2: The Theatre Lobby

Use this encounter when the PCs first visit the Rialto Theatre.

No lights shine from the Rialto's marquee. Six lonely black letters spell out the fate of this old building: CLOSED. The two sets of glass double doors are chained shut and locked. The large poster frames are empty, and the windows in the doors are boarded up.

If the PCs aren't meeting Spade they will have to break in, but a few locks shouldn't deter a determined group. If the PCs are meeting Spade at the theater, Spade will appear to open the doors from the inside, saying, "Nice you could drop in." Spade will be just inside the doors and greet them.

As soon as the PCs step inside, they can see a crumbling skeleton laid out on top of the refreshment stand counter. The skeleton appears to be quite old — the bones are crumbling and not joined together — and there is a fine dust on the surface of the counter. A few tatters of rotten clothing cling to the bones here and there. But most important, a huge wooden stake is driven through the ribs of the skeleton, right into the top of the counter.

"Thought I'd save us all a little time," Spade says smugly, dan-

gling his cigarette.

The corpse on the counter top is not actually decayed — it is the fresh corpse of the ghost's latest victim, covered through the use of the Putrified Shell discipline.

At this point the PCs have four options:

1. They can skip examining the corpse, and assume that Spade has killed a vampire. If this seems to be their opinion, Spade will say simply, "Looks like this case is closed," and let the PCs leave. Unless the players think of something else to do, let them end play, thinking it's all over. They've failed completely.
2. They can touch the corpse, in which case the Putrified Shell ends instantly, revealing the fresh body. Touching the corpse reveals that it is very fresh — in fact killed within the last few hours. The neck has pin pricks similar to vampire bites. But, a PC with Medical skill who examines the corpse can tell that there has been no blood drained from the body. The person was killed by the stake, which was driven directly through the heart. In this case, Spade hisses, baring hideous fangs, changes before their eyes into Christopher Lee's Dracula, and runs inside the auditorium.
3. They may ask Spade how he managed to kill a vampire. "It's easy when you know how," Spade says. "Vampires are easy. It's envoys that are tough." With that, Spade flees into the auditorium.
4. They may do several other things — in any case, Spade attempts to lure the group into the auditorium.

Encounter #3: The Auditorium, First Time

Use this encounter when the PCs first enter the main auditorium of the theater.

Entering the auditorium, you step into a fog-filled room; you can't see more than a few feet in front of you. Gradually the fog begins to dissipate — how, you can't tell, because the room is very dark. The sole sources of light seem to be some flickering torches at the far end, where the screen should be. But there is no screen. You're standing in the hall of a medieval castle, and on a raised marble platform, at the end of the hall, stands a person who looks for all the world like Count Dracula.

"For five hundred years you have come for me with your crosses and your stakes. Now... you will be mine!" the creature thunders!

The doors seem to slam shut behind the PCs as the "vampire" speaks, and the ghost, in the form of Christopher Lee's Dracula, advances menacingly. Remember to require Fear checks.

As soon as any PC is more than five feet away from the others, the ghost uses Total Illusion to make that PC look like he has also become a vampire — at least to the other PCs. Ideally, the PCs can be maneuvered so that each looks vampiric to the others. More Fear checks.

Finally, the "vampire" will close on a randomly chosen PC to bite him in the neck. If this attack is not fatal, the creature will simply laugh and vanish, ending the illusion completely. The PCs will find themselves in the auditorium of a theater the doors behind them open.

At this point, the PCs can explore the theater — see the appropriate encounter below. Or they may do whatever else they please.

The ghost, meanwhile, is taking this opportunity to visit the PCs' hotel rooms. When they return, each will eventually find a piece of dusty linen encoded with meaningless hieroglyphics under his or her pillow. Just an extra touch to add a little fear.

Encounter #4: Exploring the Theatre

Use these encounters as the PCs explore the rest of the building.

Store Room 1: This room is empty. Nothing happens here.

Store Room 2: The doors slam behind any PCs who step inside. They find themselves in Frankenstein's laboratory from the 1930's classic film.

The room is surprisingly large, with a flagstone floor and walls of dark, damp stone. A massive worktable squats in the room's center, illuminated by a single floodlight. A massive human form reclines on the table. In the shadows behind it you see the strange hulks of huge machines. The machines have dials that glow with pale, eerie light and electrodes which intermittently crackle with powerful electrical currents. The creature on the table slowly rises and stalks toward you with murder in its malevolent eyes, its arms outstretched, its massive hands twisted into grotesque claws.

This is all Total Illusion, except for the monster itself, which is the ghost. The ghost will use this form to kill one PC if possible.

Store Room 3: This room contains several dozen costumes the ghost has collected over the years to aid its various impersonations. There are vampire outfits, ape suits, Renaissance costumes, swords, and a variety of guns — all real.

Store Room 4: Again the doors slam shut behind any PCs who enter. They find themselves on the street of an American western town. Before them, about 100 feet down the dusty street, stands Clint Eastwood as the man with no name.

You are outdoors, standing at one end of a long, dusty street. There are plank sidewalks, hitching posts, and unpainted wooden buildings to your left and right. The desert sun is high overhead. You see a tall figure in a dirty serape and battered wide-brimmed hat standing about 100 feet down the street. It walks deliberately toward you, stopping about a dozen paces away. It's a slim, weather beaten man chewing on a crude, unlit cigar.

"I don't kill in cold blood," he says, spitting juice from his cigar into the dust.

The man reaches under his serape and begins tossing pistols down the street toward you. One for each of you. They are not real, just stage props.

"Any time you're ready," he says laconically.

Of course, Eastwood is the ghost, and his gun is real. The ghost will take this opportunity to kill at least one PC. If they get into a stupid gun battle — their guns won't fire — it will kill them all.

The impression of the western town is a Total Illusion, so moving forward into the room will let each PC see what's really within five feet of him. This room is the ghost's library, where it stores the volumes — and films — it has collected over the years. By dodging bullets, the PCs can find the following items:

1. A shelf filled with movie films in canisters — six films by Matthew Wallace.
2. A VCR.
3. VHS cassettes of contemporary horror films.
4. Several books of film criticism which make passing mention of Matthew Wallace as a "failed horror producer of the 1930s."
5. Matthew Wallace's suicide note, framed. When PCs find this note, give them a copy.

Encounter #5: Back at the Hotel

Use this when the PCs first return to their hotel:

In the apparent safety of your rooms, you attempt to rest, recuperate and plan. Unfortunately, you notice that the building itself is beginning to vibrate, as if being shaken gently by some strong force.

Any PC who looks out the window will see a giant eye looking back. It's the ghost, in the form of King Kong. Remember to make Fear checks. The ghost attacks by sticking one of Kong's arms in a window, attempting to grab a PC. When "Kong" finally grabs a PC he carries his victim off the theater and places him or her on the roof. Improvise — go for total fear and total laughs. If the party uses firearms they will alert the other guests. None of the other guests saw the ghost or felt the tremor, and they will be curious about what caused the ruckus. If the PCs are silly enough to mention ghosts or giant apes the NPCs will show interest in a different vein, as follows: "You saw what?" "It looked like what?" "Hm-mmm, how long will you be with us?" The other guests will simply assume that the PCs are either drunk or crazy. The desk clerk will threaten to call the police if there has been any damage to the premises. The party can mollify him by promising to pay for the damages.

Encounter #6: Further Encounters at the Theatre

Each time the PCs enter the auditorium of the theater, they will find themselves in a different movie scene, with the creature taking the role of the attacker and using Total Illusion to provide the supporting cast. The CM may improvise scenes from his favorite films, or use the following:

1. A street shootout from *The Godfather*.
2. The moor scene from *An American Werewolf in London*, with the PCs playing the roles of the victims.
3. A PC vanishes — seemingly snatched by ghosts who come and go from a TV set in front of the movie screen.
4. The PCs are chased through suburban streets by a masked killer who can't be stopped — remember *Halloween*?
5. *Alien*. An acid blooded, double jawed, grotesque creature, is groping for the PCs.

Encounter #7: Winning

There are two ways the PCs can win:

1. They can have the good sense to get out, write a very favorable reappraisal of Matthew Wallace's films and get it published through S.A.V.E.'s influence. Leaving a copy of this in the theater will allow the ghost to pass on to the next realm.
2. They can use S.A.V.E.'s money, and the willing consent of the theater owner, to stage a Matthew Wallace film festival. They will, of course, have to find some way to pack the house and make sure the audience acts appreciative. S.A.V.E. doesn't have enough envoys available to pack the house — they'll have to come up with a scheme of their own.

Letter to the Envoys

Oct. 15, 1986

Dear Fellow Envoys:

Your assistance is needed in an urgent matter.

Cornwell, Illinois blends imperceptibly into the large number of towns in the greater Chicago area, distinguished only by the fact that as a working class community, it is slowly dying. The "downtown" area shows serious signs of decay, and the houses in the residential neighborhoods look old — not the type to attract new buyers.

Of course, community life continues. The high school has about 6,000 students, many of whom never make it to graduation. One reason a few never make it to graduation is the occasion of S.A.V.E.'s interest in the town.

It was in November, 1985, that the disappearances began. Teens wandering downtown after school simply disappeared, never to be heard from again. The first several disappearances drew quite a bit of attention from the local media and police; tighter patrols were instituted, students at the school were warned, parents groups were organized.

For a short time, these measures seemed to work. Then the pattern of disappearances changed: students who went anywhere after school began vanishing.

S.A.V.E. was alerted when the Cornwell police made a major "break" in the case, the discovery of a mass grave in an abandoned lot adjacent to the Rialto Theatre. In April, 1986, police disinterred more than 100 bodies from the site. Many were decayed beyond recognition, but those that weren't revealed an interesting common characteristic: two small puncture wounds in the neck.

The town was shocked, dismayed, numbed with disbelief. The abandoned lot was paved over, made into a municipal parking lot. The Rialto Theatre, its reputation ruined by the proximity of such a notorious site, closed its doors.

S.A.V.E. also took action. Six investigators were sent to Cornwell, Illinois. They disappeared.

Your mission is simple: Find the fate of our envoys, and find and destroy the agent from the Unknown responsible. Reservations have been made for you at the Haven Hotel, very near the Rialto Theatre in Cornwell. Funding is available, as usual. You should check into the hotel at 10 a.m. Oct 17th.

Good Luck,

Gordon Pym
Regional Coordinator
S.A.V.E.

Matthew Wallace's Suicide Note

This is the end, the final fade to black.

My work is rejected, and my work was my life, so I have determined to end it all.

Perhaps, some day, the historians of this great medium, the historians of film, will be kinder to me than the fickle public of the present day. Perhaps, someday, even the public will recognize my worth. But it will not be in my lifetime.

I exit, a fallen star, to the vast Unknown.

Matthew Wallace

