VICTORIOUS

Mike Stewart

Victorious

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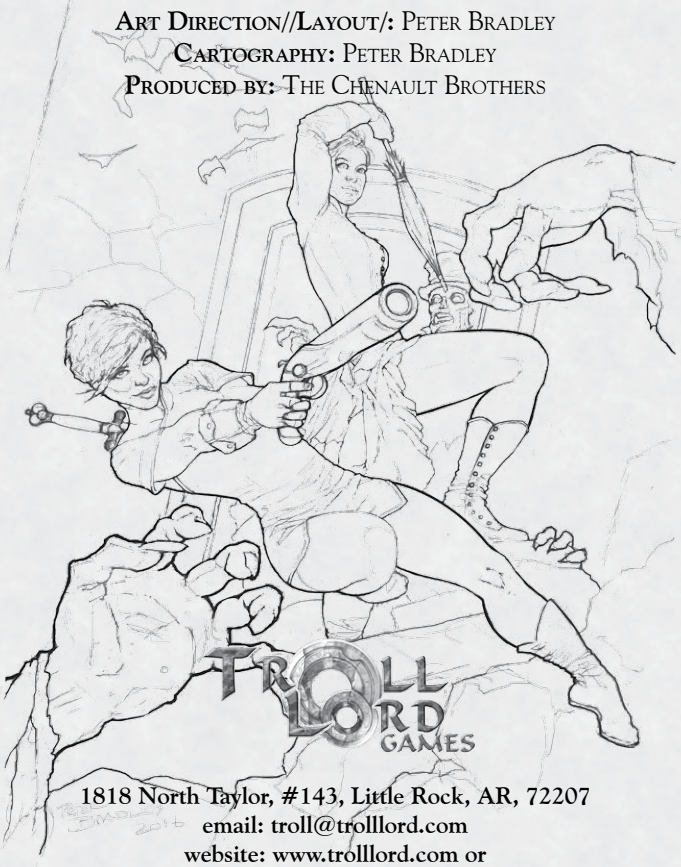

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Printed in the United States of America

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INTRODUCTION

The Victorian Age was an era of undreamt of change in the social, political and scientific order of Europe; and thereby the world. It was an age that began with land travel being horse based and as fast and as far as during the ages of Alexander the Great and Julius Caesar and ended with the railroad, the motor car, and the aeroplane. An age where wooden ships powered by the wind transformed into steel behemoths belching black smoke and limited only by their supplies of coal, where weapons of war such as the musket and saber transformed into machine guns and poison gas. This was an age in transition, where the aristocracy made way for various forms of democracy, where both capitalism and its antithesis, socialism, was born, and where science expanded man's knowledge at a faster rate than in the previous 4,000 years combined. All of this happened within the short span of a human lifetime.If the age had to be defined in one phrase, it would be "Faith in Progress." The average Victorian of Europe and America had an almost religious faith in science and its capabilities. After all, they'd seen the prior wonders mentioned earlier in two generations. With science all things seemed possible, and who was to say that the next 70+ years wouldn't reveal even more miracles of science? The future was bright, and Science had the answer to everything.

This may seem rather naive to those of us in the 21st century, but this was an age that hadn't yet suffered the horrors of two murderous world wars, genocide conducted by science or the atom bomb. To the average Victorian, science was a boon that could save lives, cure ills, enlighten the ignorant and even perfect the human animal itself. Socially, the human race was advancing by vast strides. Populations were better educated and had more rights than their forefathers. The average Victorian believed that war itself could be held by rules, and even eliminated entirely in time. This is not to say they were perfect! Far from it, as is detailed in the section Victoria's Secret: The Darker Side of Victorian Life. What made them different from previous (and subsequent) generations was a nigh-unshakeable faith in technology and its efficacy to the human condition.

But what of the Victorious Age? Well, some might view the idea of "Masked Mystery Men" to be incongruous in the Age of Queen Victoria. Not so! Many scientists, statesmen and scientific romance (i.e. science fiction) writers predicted that technology would eventually create a "Super" race of humans that would be the future of all humanity. This was later perverted into a means of endorsing anti-Semitic and anti-Marxist themes in Germany from the mid-1930s to the end of World War II, but the original concept was more

benign and began in the latter half of the 19th century. Indeed, one of the SuperMankind noted in Chapter 6 is based on actual eyewitness accounts. Spring-heeled Jack was sighted on multiple occasions by several people around London, exhibiting superhuman abilities like jumping several stories in a bound (thus the alias 'Spring Heel'), breathing fire, and less savory behaviors. The drug Heroin was originally created in this era as an elixir to ostensibly create Super Soldiers (giving us the name "Hero"-in). The fiction of the time gave birth to the 'Mad Scientist' looking to use technology to conquer the world, sometimes for power but usually for a self-proclaimed good cause such as ending war or forcing nations to unite in peace. Other books spoke of supernatural and technological creations of great power, which used their abilities for good or ill, usually ill. But inevitably they were defeated by stout-hearted men (and rarely women) using superior knowledge and science. The reader is directed to Appendix F at the end of this book for ideas and sources of Victorian "superheroes and villains for their own chronicles of the Victorian Age.

Now please follow me gentle reader. We now embark on a journey to an age that never was. An age of future past. The Age of Victorious.

PLAYTESTERS

My thanks to the playtester groups who have spent their time battling villainy on behalf of Truth, Justice, and fixing bugs in the game!

THE THURSDAY NIGHT IRREGULARS: Pat Belavance, Andre Ouiment, Kurt Rivers, Robert Miller, Rhiannon Miller, Jarred McGee, Patrick Wong

NORTHERN HEROES: Kevin Mortimer and his band.

TEAM CHAOS: Chris Walker, Chris Yard, Martha Yard

ROSE CITY COMICON HEROES: Clayton Chastain, Anthony Emmel, Joe Grant, Chris Houck, Jason Litchfield, Dave Outland, Jonathan Southern, Elizabeth Stewart, Keith Tijerina

What is this 'Role Playing Game' that you speak of?

For those good persons already familiar with the mysteries of the role-playing game, your author suggests you journey on to the next chapter. This essay is for those who are unfamiliar with the rules and methodology of role playing games and are curious as to their efficacy as a pastime.

In order to insure a more orderly system of intelligence, the following will be listed in that quaint lingua of the internet and its denizens; the FAQ.

"What is this 'Role Playing', and how is it a game?"

A role playing game is, in its essence, a game that involves playing of roles. What roles? Well, to a large extent that is determined by the players and the Genteel Magistrate of the game, the latter also known as a Game Master or GM. One of the players takes the role of the GM and the rest create roles that are portrayed within the game.

"You say 'roles'…what roles and why?"

This is determined by the role playing game you are preparing to play as well as the decisions of the GM who directs the game. In a real sense, a role playing game can be compared to a play or similar acting venue. The GM is the director of the play, and perhaps the writer as well. Unlike a play however, the players have a goodly amount of latitude in creating the parts they will play. Depending on the game, this can be a vast array of different possibilities.

For instance, let's say that the role playing game you decide to play is a Science Fiction game set a very long time ago in a galaxy rather far away. In such a game, a player can create their role from any number of sci-fi books and movies they might have seen, such as a rebel, a smuggler, an alien, or a space princess. All these and more are possible in such a game.

What would not be appropriate is a ninja, a Conan-style barbarian, or a wielder of magic fireballs. They would fit better in a fantasy role playing game. A hard bitten detective, a journalist out to get the truth, a corrupt politician; these work best in a modern (20th century) role-playing game.

Does that mean there can never be wizards in space or a star soldier in battle armor walking the streets of San Francisco today? No, but such events can take away from the feel of the genre and game. After all, how would you feel if during that episode of John Doe, PI an Elven princess shows up and casts magic on the police? Ruins the suspension of disbelief a bit, doesn't it?

So, players make their roles, within boundaries. This is what much of the rules in a role-playing game are for. Namely, to allow a role (called a character) that the player can use in the game, but is not all powerful or so rich that solving crimes or fighting evil isn't that much of a challenge. Many role playing games have systems in which characters start at a low level of ability and knowledge but become better at their professions as time goes on and adventures are completed successfully.

Adventures? What Adventures?"

That is the part of the game that is 'played' in a real sense. The director of the game, the GM, acts as the stage manager and creates the point of the play, the plot of the episode, or general story for the characters to interact with. A script if you will, but players are not simply actors speaking prearranged lines. The players help write the story just as much as the GM. How is this done? Get to the point already!

The GM provides the setting and the problem for the group of players to experience and overcome. Perhaps there has been a mysterious murder, and only the player's characters are in a position to solve it. Perhaps a great evil being threatens a peaceful village or abbey, and only the characters can assist them against the vile threat. The specifics of the adventure are created by the GM and the characters are informed of the basic story, or at least the opening of it.

Then it's up to the players, through their created characters (called Player Characters, or PCs, for short) to go from there. Will they question the servants at the murdered man's house? Perhaps one of them will decide to investigate the room where the crime happened. Another might think to search the garden outside the window of this room for clues… All this is chosen (or not) by the players. Some might work out, some might not. Clues may be found, or perhaps a seemingly good trail of clues is a trail leading nowhere. It's up to the players to do this, and the GM to inform them of the result of their actions.

But how do PCs speak to any suspects or witnesses? That is another role of the GM. He or she will take the parts of everyone in the game other than the PCs themselves, which are called Non-Player Characters (NPCs). In this guise the GM will react to questions posed to any of these non-player personas in order to interact with the players. By this method, the GM might provide clues, gossip of no value, or even mislead them if it makes sense for the questioned person to do so.

"Wait a minute! This doesn't mean I have to dress in weird clothes or speak in a funny accent at the table does it?"

No, it does not. How much of the thespian is allowed at the table is up to the group and the GM of the game. Such interactions can be as little as saying "My character interrogates the Abbot. What do I find out?" which the GM then says "You are told that XYZ..." However, if you and your group really wish to, you can interact with each other and the GM as if you were an actor saying the lines appropriate to the scene. For instance, instead of saying the above, you might take on a menacing tone to your voice and snarl "OK, Abbot! The story you've been giving us is claptrap. Now, you'd better tell us the truth, or else!" to which the GM could mimic a nervous vicar replying "Bbbut my lord, I d-don't know what you mean!" This potentially gives the same information as the previous example, but involves much more theatrics. It's up to your group, and most role playing game groups fall somewhere in the middle of these two examples.

"How do I know if my attempt to do something works?"

That is the other major reason for these rules. Simply put, they give the GM and players rules of play to use to resolve circumstances where there is a significant chance of failure. Dice are rolled, and depending on what the PC is trying to do, what their strengths and weaknesses are, and the situation will increase or decrease chances to succeed or fail. As one might imagine, not every single possible event is ruled on in this book. Such a massive tome of rules would be unwieldy at best and dreadfully dull at worst. Instead, the most common situations are given rules and the GM is expected to use the general rules system (called the Siege Engine) to arbitrate unusual events by using their best judgment.

"What if our Genteel Magistrate is stacking everything in the game against us? What keeps the GM in check?"

Well, the GM is supposed to make things challenging; else there's not much fun to the game. However, if the players feel that the GM is intentionally making things too difficult and taking away the fun of the game then the players should inform the GM of this and insist on a change. If all else fails, another GM can be nominated or another game entirely played. After all, the GM doesn't have much of a game if he or she has no players to play in it!

"As a Genteel Magistrate/GM, do I have to come up with every single adventure for the players? That is a lot of work!"

Yes it is, and no you don't. Most game companies that publish role playing games also publish prewritten adventures, usually called Adventures or Adventure Modules.

These give the GM a story, the descriptions of the NPC personas involved (called Non-Player Characters or NPCs) as well as the various challenges. With this, the GM need only peruse the adventure beforehand so that they are familiar enough with the work to be able to run the adventure for their players without too much page flipping and delays while facts are looked up in the book. As with all other things, the GM is free to take a printed adventure and modify it to suit their own tastes, or those of their players.

In sum, the key to a role-playing game is imagination. With that, both players and GM alike will enjoy exploring the world of role playing!

'OK, I'm hooked. How do we get this game started?'

Read on! We'll see you over in the next chapter…

A World Undreamt of

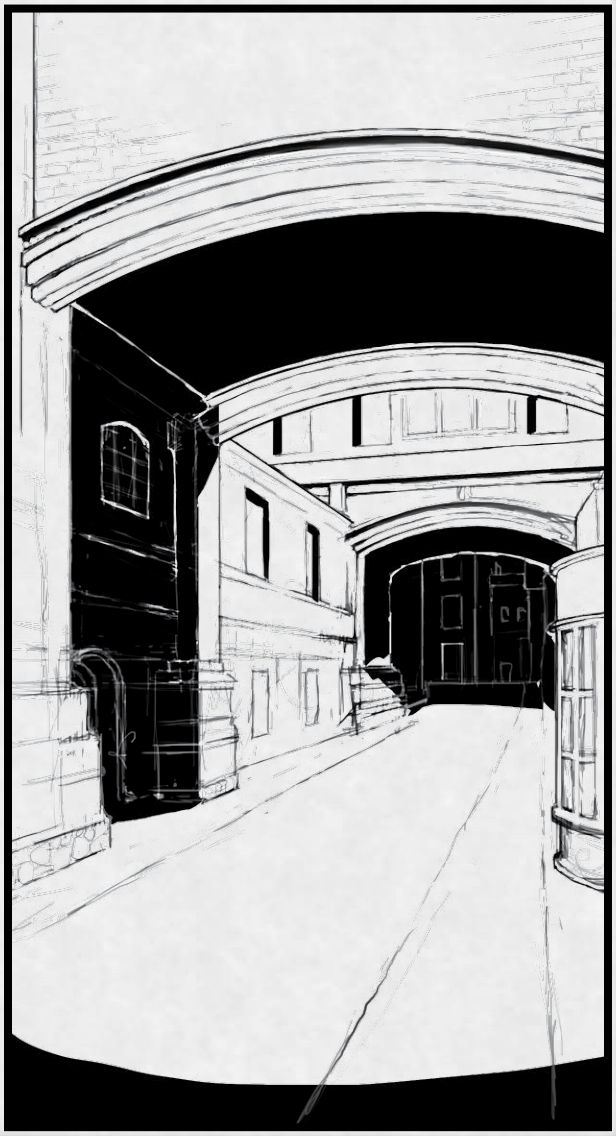
Gas lamps pour fitful light through the fog-shrouded streets of 19th century London. Menacing figures lurk in darkened alleyways; desperate men with nothing to lose and the determination to take what they can from others. Mutterings abound at the local pubs, working men who can't even afford their daily bread wish for more and listen to radicals and anarchists preaching fire and revolution. Parentless children, called "Street Arabs" in the East End vernacular, pick pockets and snatch purses from those not wily enough to protect their meager funds. In these dangerous streets Saucy Jack, known to the papers as "Jack the Ripper" slew with impunity while Sherlock Holmes battled crime from petty larceny to the machinations of the mastermind Dr. James Moriarty himself. Chinese Tongs battle East End mobs for control of Opium dens and other rackets, all at the behest of their shadowy master, the Devil Doctor.

Meanwhile on the high seas Captain Nemo and his submarine Nautilus wage a one man war against British imperialism and perhaps war itself. In the skies Robur the Conqueror makes elaborate plans to rule the world with powerful airships, and who knows what secret powers lurk beneath the Earth's surface or watch our globe from the sandy wastes of Mars; planning the death of Humanity itself?

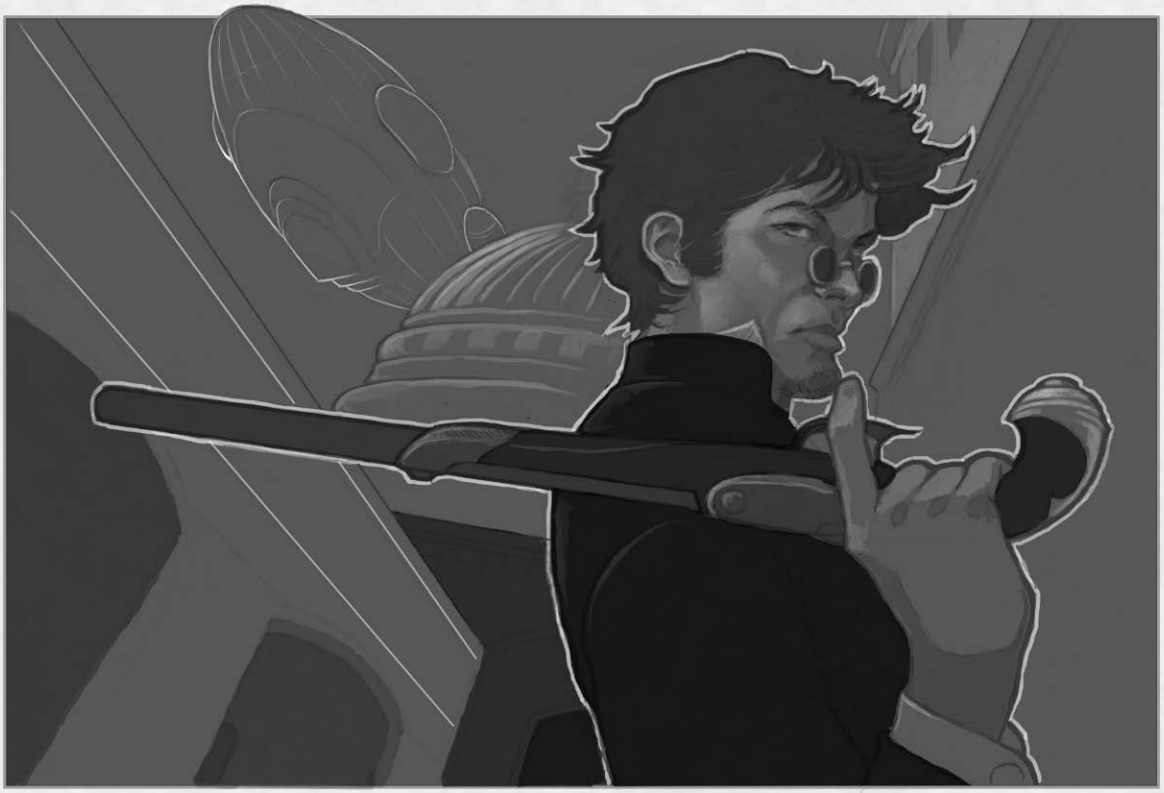
All the while, the gentry and social elite live glittering lives amongst champagne and Worth gowns, silk suits and noble titles, living lives of idleness and comfort; thinking nothing of the people beyond their glittering manors and opulent mansions. Whether the Robber Barons of the United States, the Old Nobility of Europe or the teetering monarchies of the Royal Houses themselves the world at the end of the 19th century was a time fraught with change.

Compounded upon this are the emergence of the self-styled "SuperMankind"; those of the future who have found themselves stranded in a past that is and yet isn't their own. Unable to return to their home time, they attempt to make a place for themselves in this world alongside the SuperMankind who are at home in the 19th century, such as Dr. Jekyll and his alter ego Mr. Hyde, along with the Invisble ManBaba Yaga haunts the barren steppes of Russia, and ancient gods of the Near East and America rouse from their millennial slumbers to again walk as gods upon the Earth. Add to this the threats of Dracula, The Martian Invaders and prehistoric worlds and lands that time forgot, and the milieu is a rich panoply of adventure indeed!

This is the world of Victorious, a Role-playing game set amongst the rich tapestry of Victorian England and the rising power of the United States. This however is not the Victorian England we know from history, for in this world Sherlock Holmes and his opponents are real. Spring-heeled Jack vies with other menaces to threaten the peace of Great Britain. In America, the New Jersey Devil wreaks havoc in the countryside and secret cults plan to turn New York into a haven for their Occult designs. Put simply, the world of Victorious is the world of Victorian fiction as much as fact; a world rife with the strange and bizarre as well as the more mundane events we are familiar with.



CHAPTER 1: CHARACTER GENERATION



EXTRAORDINARY LIGHT

On the 2nd of January 1756, at four in the afternoon, at Tuam, in Ireland, an unusual light, far above that of the brightest day, struck all the beholders with amazement. It then faded away by invisible degrees; but at seven, from west to east, 'a sun of streamers' appeared across the sky, undulating like the waters of a rippling stream. A general feeling of alarm was excited by this singular phenomenon. The streamers gradually became discoloured, and flashed away to the north, attended by a shock, which all felt, but which did no damage. (Gentleman's Magazine, Vol. XXVI, p 39.) The affair seems to have been an example of the aurora borealis, only singular in its being bright enough to tell upon the daylight."

– Book of Days: Chambers, 1869

ATMOSPHERIC AURAS REKINDLED

"Various astronomers of the Royal Society of Great Britain along with colleagues in Europe and North America detected on January 2, 1881 a cosmological event of unusual significance. This event was heralded at 1am Greenwich Mean Time by a variable kaleidoscope of lights and ephemera across the night sky in streamers and flashes of a most singular nature. These prismatic shooting stars could be seen across the Atlantic Ocean and inland as far away as Sweden, Russian Poland, French North Africa, the Caribbean, the American Midwest, and Newfoundland. Astronomers of the associated countries have no explanation of these events and their meaning, nor why the meteorological display seemed to last for 6 hours exactly and then disappear at a flash, returning the sky to its normal dawn glow as if a candle had been suddenly snuffed out. The Royal Society of London has announced plans for a detailed study of the lights and noted their similarity to an event 125 years ago over the British Isles, though the display at that date seemed not to be as volcanic nor as extended a display as that seen yesterday. Regardless of its origins, it is undeniable such portents reveal the hand of the divine in our world, and that great things are to be anticipated for the civilized peoples of the Earth."

– London Times, January 3, 1881

Creating Your Hero

The necessary first step in playing Victorious is for a player to create a Hero. In the world of Victorious, not only do literary figures such as Sherlock Holmes and Dorian Grey lurk the dangerous streets of London and New York, but due to a cosmic accident there are 21st century

costumed crime fighters as well. The vagaries of fate have caused Superheroes and Villains (called collectively "SuperMankind" by the papers) to appear, using their powers for good or ill. The Hero you create can be one of these masked mystery men or women, a gifted Consulting Detective in the mold of Sherlock Holmes, or anyone in between. It's your Hero you will make to adventure in this world, and in a world where the dinosaurs of the "Land that Time Forgot" vie with Martians of the "War of the Worlds"; well, just about anything is possible!

Victorious requires no game board or tokens, only the fertile imaginations of the players. All you need to begin playing are this book of rules, a pencil or pen, some paper, and a set of polyhedral dice (D4, D6, D8, D10, D12, D20). These items, and a few friends willing to adventure in this world of the literary supernatural and you are ready to begin exploring this new world!

BEGIN AT THE BEGINNING

Each person playing Victorious creates a persona to represent them in the game universe. This persona is like a part in a play, but unlike theatre the actor (player) gets a hand in the design process of their part. Below are the steps necessary to complete this role for the player to enjoy.

1. **TRY TO IMAGINE THE PERSONA .** A name, gender, and broad physical characteristics are good at this point. Is he or she tall? Short? Thin? Fat? Muscular? Is the persona to be a hero, fighting for law and order? Or perhaps she's a gritty vigilante, striking for justice and not necessarily the law. Is he massively strong? Lightning quick? Can she fly through the air or are Magicks at her command? This initial concept is important so that the player knows how to use the rules of the game to create this persona (called hereafter a Hero, regardless of the gender of the persona) as close to their ideal. Naturally, no one can do everything (otherwise the game would quickly become dull!) and the longer the Hero adventures the better they become at their abilities. A player might not be able to buy the Hero the exact rank of Super Strength they imagine at the beginning (1st rank) but after a few adventures and experience is gained they will advance in rank and have the opportunity to buy additional powers and therefore become stronger, or quicker, or more powerful in their abilities.

   For convenience, the player may select one of the Heroic Classes and use it to create the Hero. Each of the Heroic Classes is ready for play, except for generating the Hero's Attributes and fleshing out the Hero.

   If none of the Heroic Classes fit the Hero concept the player uses the rest of this checklist and the rules in the Heroes and Experience section on page XX to create the Hero.

2. **ATTRIBUTES ARE GENERATED:** Each Hero has six attributes (strength, dexterity, constitution, intelligence, wisdom, and charisma) which are generated randomly by rolling 4 six-sided dice and discarding the lowest single number rolled. The result is a range of scores from 3 to 18 in each attribute.

3. **CHOOSE THE HERO'S SKILLS:** A Hero starts with a number of skills equal to 1 plus their initially rolled intelligence attribute bonus. The Hero should select skills that are appropriate to the Hero concept. In addition to these skills, the Hero automatically receives one instance of the "Prime" skill (see Skills, page 12) and must choose one of the six attributes generated in step 2 above. Whichever attribute is chosen will act as the character's "Prime Attribute".

4. **CHOOSE THE HERO'S POWERS:** Heroes start with a number of power slots equal to 3 plus their initially rolled charisma bonus. The Hero uses these power slots not only to acquire their powers, but also to modify those powers with benefits. Heroes also receive power slots for taking liabilities for their existing powers as well as taking shortcomings. When a Hero increases their Class Level they also receive power slots. If desired, the player may convert their unused power slots into either two extra skills or 3 Victory Points (see Victory Points, page 48).

   The powers a Hero purchases should fit the Hero concept and could include sets of Supernatural Powers such as fire generation, wind control, or even gadgets and powered armor. This step may be skipped if the Heroes are more "down to earth", such as Sherlock Holmes or Professor Challenger. After all, such powers rarely fit such chronicles, at least in the hands of the Heroes.

5. **ACQUIRE SHORTCOMINGS:** Often the number of power slots determined in step 4 above will not be sufficient to fit a Hero concept. The player would then purchase shortcomings. Not only do these shortcomings allow the player to earn additional power slots to fit their Hero concept, they also allow the player to create a reasonable background for the Hero. Every shortcoming purchased by the player translates into an additional power slot the Hero may use for powers or benefits.

6. **FLESH OUT THE HERO** by imagining the 'little things' in their lives. The most important step in Hero creation is the last. The player creates the Hero's persona in detail, finishes determining the final rules related abilities and sets the stage of where he or she will begin play in conjunction with

the Genteel Magistrate (GM). All game related traits such as Hit Points and final ability modifiers are generated and recorded on the Hero sheet. After that, it is time to play the game!

What do the Attributes mean?

The six attributes are a collective reflection of the Hero as a whole; from mental aptitude to physical brawn, from nimbleness to personal magnetism. As noted before, the six attributes are strength, dexterity, constitution, intelligence, wisdom, and charisma. Each of these attributes are expressed by a number ranging from 3 to 18 for normal humans, though among the SuperMankind such can eventually exceed these numbers. Depending on the number, each will have a corresponding modifier which are added to or subtracted from certain die rolls as explained later in these rules.

Strength: This attribute reflects a Hero's physical brawn, including the ability to lift or throw heavy objects, to bend bars or punch through walls, and to cause physical damage to opponents. The modifier affects brawling, melee combat, melee damage, and all checks involving strength.

Dexterity: This attribute indicates the Hero's overall poise, balance, and hand to eye coordination. Dexterity also denotes a Hero's reflexes and ability to avoid damage by dodging and accuracy with thrown or fired weaponry. The dexterity attribute modifier thus affects Armor Class and the Base to Hit roll with ranged weapons. This attribute also applies to any and all saving throws and checks that are considered under the dexterity attribute.

Constitution: This attribute represents a Hero's overall health and vitality. Constitution also reflects a Hero's ability to take damage and to resist the effects of disease, poisons and other powers that attempt to reduce the stamina of a Hero. This attribute also applies to any and all saving throws and checks that are under the purview of the constitution attribute.

Intelligence: This attribute reflects a Hero's mental aptitude, ability to perform deductive reasoning, learn things, and apply that learning to problem solving. Intelligence also applies to a Hero's capacity to harness or resist most Magickal energies and invocations. The modifier affects the number of skill slots that a Hero can purchase at Hero generation. Intelligence checks also apply to any and all saving throws and checks that are under the purview of intelligence.

Wisdom: This attribute is a compilation of the Hero's ability to judge situations and invoke "common sense" as well as judge the intentions and behavior of others. The Wisdom attribute and its attendant modifier affects the Hero's ability to harness and resist Psychical and (some) Magickal invocations. This attribute also applies to any and all saving throws and checks that are under the purview of the wisdom attribute.

Charisma: The Charisma attribute is a compilation of the Hero's bearing, personal magnetism and physical attractiveness. As well as power slots, the Charisma attribute modifier can also affect the reactions and loyalty of others to the Hero. Charisma can also allow the Hero to resist some types of Psychic and Magickal effects as well as any saving throws or attribute checks that fall under the purview of the charisma attribute.

Modifiers based on high or low Attribute Scores

Attribute modifiers are benefits or penalties that affect certain die rolls during the course of the game. For instance, a person with a strength score of 18 is stronger than a person with a strength score of 13. This is interpreted within the game by the strength score of 18 gaining a +3 bonus on strength attribute checks while the Hero with a strength score of 13 gains only a +1 bonus on those same checks. Unusually low scores (below 9) actually cause penalties to attribute checks and saving throws. Such low scores can be a result of poor dice rolls during Hero creation or due to the effects of certain powers or poisons. Such powers are described further in the Powers section while Poisons and other attribute damaging effects will go into further detail in the Damage section later in these rules.

ATTRIBUTE MODIFIERS

Number	Adjustment	Weight *
0 – 2	-4	0 lbs.
3	-3	10 lbs.
4 – 5	-2	25 lbs.
6 – 8	-1	50 lbs.
9 – 12	0	100 lbs.
13 – 15	+1	150 lbs.
16 – 17	+2	200 lbs.
18 – 19	+3	500 lbs.
20 – 21	+4	1500 lbs.
22 – 23	+5	1 ton
24 – 25	+6	2 tons
26 – 27	+7	5 tons
28 – 29	+8	10 tons
30 – 31	+9	50 tons
32+	+10	125 tons

* = For the Strength Attribute only. This shows the maximum weight that can be carried without risking fatigue.

GENERATING ATTRIBUTES

For each of the six attributes, the player rolls 4 six-sided dice. The player then drops the lowest die result from the roll and adds the remaining three dice together for a total score of between 3 and 18. This process is repeated six times for a total of six scores. The player then assigns each score to an attribute as desired. When assigning attribute scores, the player should consider the Hero concept of their imagined persona. Even though power slots can be used to improve attributes, having higher starting numbers for such increases are easier the higher they begin with for play. Should an attribute score change as a result of later power slot purchases or ill effects during game play, the modifier will change accordingly.

Skills

All Heroes start play with the "Prime" skill for the chosen attribute and a number of skills equal to one plus their intelligence bonus. Each skill is a designation of the Hero's capabilities in a given field of interest, and as such the Hero may add their skill level to any checks or saving throws involving the skill as the GM determines its suitability to a given situation.

The following skill list is not exhaustive and Genteel Magistrates are encouraged to expand the list with any additional skills that he or she feels are appropriate to their chronicle milieu. Regardless of the skill, it allows the Hero with the given skill to add their Hero Skill Level to any skill checks as well as any attribute bonus they might have in the relevant attribute. Repeated ranks of the skill may be bought, but such purchases grant a progressively decreasing bonus to the skill. For instance, a skill bought allows the Hero to add their class level to the skill check as well as their attribute bonus (AB), if any. Buying another rank in the same skill allows the Hero to add their Hero Skill Level +AB +3. A third rank purchase allows adding to the skill check their Hero Skill Level +AB +3 (for the rank 2), and +2 for the third rank. Rank 4 in the skill grants a +1 to the skill check (Hero Skill Level +AB +3 (Rank 2) +2 (Rank 3) +1 (Rank 4). Any further increases to the Hero's particular skill level only grants an additional +1 per rank invested.

The pertinent attribute for each skill is listed in parenthesis after the skill's name on the list below.

Acrobatics (Dexterity): This skill allows a Hero to add their class level when evading attacks or making any attribute checks or saving throws regarding their acrobatic talent. Acrobatics may also be used if a Hero has been thrown back by knockback and wishes to land on their feet (successful Acrobatics check). If this check is successful then the Hero does not lose a combat round in order to return to their feet. The Genteel Magistrate will determine if the use of an Acrobatics skill is possible in a given situation.

Criminology (Intelligence): With the Criminology skill, the Hero is familiar with all the skills and sciences used by their contemporary police forces and private detective agencies to investigate crime. In the default time period of Victorious, this involves everything from fingerprint and shoeprint comparisons to the arts of casing locations and questioning eyewitnesses. This skill may also cover certain unique "weird science" methodologies of criminal study such as electrical impulses reflecting criminal thoughts, the study of scents to identify criminals, and such like. The Genteel Magistrate will inform the player what areas will be covered by the skill in his or her chronicle.

Disguise (Wisdom): The Disguise skill allows the Hero to change their appearance in a convincing manner with the use of makeup, costumes and changes in physical demeanor. The Hero is able to use their class level as a negative modifier on a normal (i.e. non-Supernatural Powered) observer's attempt to pierce their disguise (Wisdom check). Observers with supernatural powers such as senses, Magick or Psychic abilities can usually overcome simple theatrical disguises.

Etiquette (Charisma): A Hero with this skill is proficient with the expected manners and social morays of their particular social strata as well as behavior towards those superior and inferior to their rank in said culture. This is defined as "polite" (middle and upper classes) and "crass" (lower classes). The Hero with the Etiquette skill may add +1 to any roll (per class level) to overcome a complex social situation or evade uncomfortable social faux pas.

Fine Arts (Charisma): The skill of Fine Arts covers the entire gamut of artistic expression in its physical sense, from fashion to sculpting to poetry and prose. At the Genteel Magistrate's discretion, the Hero can add their class level to any attribute check where such knowledge would be useful or during any attempt to create a fine piece of art.

Firearms (Dexterity): The Firearms skill grants the Hero familiarity with small arms common to the milieu. This can range from revolvers and shotguns to machine guns and automatic pistols. The Hero with this skill does not suffer the unskilled weapon penalty when using such weapons in combat. Further ranks grant additional pluses as described at the beginning of this section.

History/Legend (Intelligence): This skill allows the Hero to have the knowledge of either general or specific history of a particular continent of the known world and its geographic regions. The Legend variant involves

knowledge of one's own cultural legends and myths as well as a passing knowledge of other common cultural myths and folklore as defined by the Genteel Magistrate.

Linguist (Intelligence): With this skill a Hero can speak a language or languages foreign to their nation/culture. For each rank selected a separate foreign language can be chosen, though the Hero cannot choose more non-native languages than the attribute bonus in their Intelligence score.

Martial Arts (Dexterity): This skill denotes a proficiency in a Martial Art such as Barites, Karate, Boxing, Wrestling, Savate or other such structured hand to hand fighting form. With this skill, the Hero must use their Dexterity attribute bonus for both "to hit" and damage adjustment. Heroes with Martial Arts gain extra attacks when fighting "normal" (i.e. non-supernatural) opponents. The Hero may attack a number of targets in one combat round equal to their class level divided by 2. Attacking a single "normal" opponent multiple times per combat round is not permitted with this ability unless the Hero also has the Lightning Speed supernatural power.

Melee (Strength): The Melee skill is a catch-all skill for hand to hand combat with a non-missile weapon. Thus it can cover anything from knives and swords, canes and axes to pole arms and quarterstaves. The Hero with this skill does not suffer the unskilled weapon penalty when using such weapons in combat.

Missiles (Dexterity): With this skill, the Hero gains a greater ability to wield muscle powered projectile weapons. The Hero with this skill does not suffer the unskilled weapon penalty when using such weapons in combat. Further ranks grant additional pluses as described at the beginning of this section.

Occult (Intelligence): This skill encompasses all the various minor disciplines any student of the Arcane are familiar with such as Witchcraft, Astrology, Numerology, Demonology and other such fields. At the GM's discretion, the Hero can add their Occult skill to any attribute check where such knowledge would be useful such as reading magickal tomes, determining the use of some occult paraphernalia, and such similar investigations.

Prime (Variable): This skill represents additional training of the chosen attribute to a level of mastery which is unusual compared to the norm. Though rare, it is possible for normal people to attain this ability and so it is considered a skill instead of a supernatural power. When purchasing this skill, the Hero selects one of his attributes. "Saving throws" with that attribute, at the Genteel Magistrate's discretion, receive a bonus based upon the number of points in the skill. If the "saving throw" succeeds, inflicted damage that has gotten past any defenses is reduced by one-half. Each additional rank allows the Hero to select an additional attribute to be influenced by this skill, but each attribute can only be selected once.

Profession (Variable): Unlike many other skills, the Profession skill is a catch all talent that can cover many things. For example a Carpenter would have the Profession (Carpenter) skill and would cover any situations where the knowledge would be useful such as needing to cut wood in a specific way, to handle woodworking tools and a bit of architecture. A Profession (Doctor) would know basic medicine and general treatments; though a Science skill would be necessary for specifics. The Profession skill cannot cover anything already specified in the other skills and reflects the more mundane abilities one learns to earn one's keep in the community.

Roguery (Dexterity): The person with the skill of Roguery is familiar with the more dubious arts of the criminal classes. This talent comprises activities such as Picking Pockets, Hiding in Shadows, and moving silently as well as finding, setting and removing traps and alarms. Though usually found among the lower classes, it is not exclusively their domain as wealthier persons or police investigators frequently find such knowledge handy for their own pursuits.

Science (Intelligence): The Science skill reflects a Hero's education of the various Sciences in use by their contemporaries. Depending on the class level of the Hero (and the presence of the Inventing power) the Hero might be a leading authority in their chosen field of study. This skill can also encompass several fields that were considered "Sciences" in the 19th century but are no longer considered such today such as electro-visual rays, Aetheric study, etc.

Survival (Dexterity): The facets of the Survival skill can cover a wide range of abilities within a given environment, such as natural lore, finding food, hiding and stealthy movement; anything considered appropriate for that climate by the Genteel Magistrate. When purchased, the player must specify the Hero's climate or situational choice. Climates can include temperate woodlands, artic, desert, mountainsides, etc. Situational can include nighttime, underwater, urban survival, etc.

Target (Wisdom): This ability allows the Hero to study a target and discern any weakness in their defensive capability. With a successful Wisdom check (adding the appropriate Wisdom bonus and class level to the roll), it allows the Hero to make a single attack per combat scene on a target that ignores any non-Dexterity defensive adjustments such as Armor, Force Screens, Invisibility or Invulnerability. The Hero must announce which attack they intend to be their "Targeted" attack before any dice are rolled. The Hero then makes a Wisdom check and if

successful may attack their opponent using the Targeting skill. If the check fails or the attack misses, the Targeting skill cannot be used again for the rest of the combat scene.

Thespian (Wisdom): The skills of Performing Arts comprise any method of artistic expression that captivates or entertains an audience by physical activity. This can encompass acting, oratory, singing, juggling, and more, with the parameters specified between the player and GM.

Wealthy (Charisma): This skill reflects the great wealth and status of the Hero, either in their mundane disguise (if they have chosen Secret Identity) or as a result of their heroics and the gratitude of wealthy patrons (if they have the Fame shortcoming). Each rank of this skill denotes their standing among the elite of their society, with 1 rank reflecting Lower Upper Class, 2 ranks reflecting Middle-Upper Class and 3 ranks giving the Hero an Upper-Upper class social rank. Any rating of 4+ reflects worldwide acclaim and respect (and envy). Wealth checks are made if a Hero needs to use his social status to good effect, influence others, and perhaps even gain credit in an emergency situation.

Becoming More Skilled

As experience is gained over the course of play and class skill levels are obtained, a Hero may elect to use their Power rank (gained with each class level) to either purchase two entirely new skills or increase the rank of already chosen skills. Skills don't simply appear, and the player and GM must work out over time how the Hero in question managed to attain these new skills; perhaps role playing the study and instruction to a small degree during the course of the Victorious game.

Supernatural Powers

Supernatural Powers are the special abilities of SuperMankind that make the Hero stand out from the crowd of normal humanity. Similar to skills, Heroes start play with a number of powers equal to three plus the charisma bonus. These abilities can come from a variety of sources, from occult magicks to alien artifacts to scientific formulas; whatever the player decides for the new Hero's background. The common element is that these abilities are unattainable by normal humanity and grants the Hero power and responsibility to use such powers for the common weal.

Like the skills list, the Supernatural Powers list is not exhaustive but should cover a majority of powers common to the superhero genre. Any Genteel Magistrate who decides to expand the list with their own created powers are free to do so. The rank progression of the prospective power should use 1D6, +3 points, or 2x the effect per rank, with the die type or point bonus increasing for each additional power rank.

SPECIAL NOTE: Many powers listed below state that certain benefits are gained with the cost of an additional power rank. Unless specifically stated in the description, this rank does not count toward the effective rank. For instance, Jack Frost decides that he wants a rank 3 Blast (Ice blast). He wants it to affect a circular radius instead of a direct line/cone blast and so places one of the slots toward this final effect. Thus, the three slots put into the Blast result in a rank 2 effective blast (D8) with the advantage of a radius effect (total cost 3 slots). The Genteel Magistrate is the final determiner of appropriate power combinations and allowed advantages for any Hero.

Armor: The Hero has an inherent rigid surface as part of their costume or underclothes that is durable and provides a +8 to the Hero's Armor Class versus Temporal attacks. Each additional rank grants +5 additional ranks against Temporal attacks or any other attack the Hero wishes (Mystical, Suppression, Entrap, Attribute, etc.). Armor is "always on", and so does not require consciousness to be active. However, Armor can be damaged (see Damaging Things section) and so can be reduced in effectiveness until repaired.

Note that any attack penetrating Armor cannot do more damage to the victim than the difference between the AC and the actual number rolled to overcome the Armor. In such a case, the remaining damage is inflicted on the Armors structure; see the Damage section for details.

Absorption: The Hero can absorb 1 die rank of damage of a particular type of attack per rank. The points absorbed are moved either to an attribute or power (determined at Hero creation) and remain there for the duration of the combat scene. Absorption is defined as any damage that penetrates armor, Force Screens or in vulnerabilities. Suggested forms of attack to be absorbed are Cold/Ice, Electricity, Heat/Fire, Kinetic, Magick, Plasma, Psychic, Radiation and similar elements.

Appendage: With this power the Hero has an extra limb, complete with either digits that can grasp an object or is prehensile. Another limb is granted for each additional rank purchased. However, this limb suffers a –2 to attacks if used offensively, and further limbs accrue additional penalties (e.g. –3 for the second appendage, -4 for the third and so on). This does not grant multiple attacks

Attribute: This power allows the Hero to improve their natural attributes: Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma. Each rank purchased provides the Hero 5 points to assign to their attributes in any manner they choose. These points may be divided between two or more attributes. For example, a Hero with this ability at rank 1 can choose to add 5 points to Strength, 3 points to Dexterity and 2 points to Charisma, or 1 point to Strength, Dexterity, Intelligence, Wisdom, and Charisma. Certain totals may become

excessive for a given game chronicle, and so the Genteel Magistrate must approve of any point distributions in excess of 20 points in a given attribute.

Blast: This is a projected ray of force that inflicts 1D6 damage at rank 1. The die type can either be increased with a rank, or the number of dice can be increased per rank. For example, a Blast rank 3 can be either 1d10 (d6 at rank 1, d8 at rank 2, d10 at rank 3), or 3d6. Suggested energy forms are Cold/Ice, Electricity, Heat/Fire, Kinetic, Magick, Plasma, Psychic, Radiation, Winds and similar elemental forces.

Climate Resistance: A Hero with this power is more resistant to the rigors of temperature and environment than the average person. Heroes with rank 1 in this power take 3 hit points less from thermal powers (heat, cold, water, etc.) as well as drowning or asphyxiation damage. Rank 2 mitigates the Hero's need to breathe at all. At rank 3, the Hero is immune to extreme temperature variations on the Earth. Rank 3 (immune to temperature variation) is not an immunity to powers that attack such as a blast, only ambient temperatures such as a volcano or the antartic circle. At rank 4 the Hero can survive high pressure and deep space. At rank 5 the Hero does not need to eat or excrete in any manner, though they may do so to maintain a secret identity.

Elasticity: The Elastic Hero can stretch any appendage up to 30 feet and can attempt grasping or physical attacks at this range. The length an appendage can stretch doubles for each additional power rank purchased. Rank 2 also allows use of this power as a rank 1 Strength Entrapment, except the Hero takes damage from attempts to break free of the Entrapment as his body is the substance used. Rank 3 allows the movement to increase equal to the rank 2 Super Movement ability. For rank 4, movement increases equal to rank 3 Super Movement. Each subsequent rank adds 1 additional rank of Super Movement.

Entrap: Through the use of this power the Hero emits a substance or force that inhibits the actions of a target. Rank 1 provides a base effect that the victim must save against, with subsequent ranks either penalizing the victim's saving throw by –3 or creating entirely new Entrapments for the given rank. The Hero must choose one attribute that the entrapment affects at the initial purchase of this power. Depending on the attribute, this can have certain game effects as noted below.

The victim of an Entrap power can make a saving throw against the effect immediately upon being attacked with the Entrapment. If the save is failed, the victim cannot attempt another saving throw for a number of rounds equal to the number of points the original saving throw was failed by. Anyone who attempts to help the person Entrapped (by breaking through webbing, using Healing to battle a toxin, etc. as determined by the GM) may add their damage/effect number as a positive modifier to the victim's saving throw and the victim will immediately gain another save on their next turn regardless of how many rounds were originally inflicted.

Etherealness: By use of this ability the Hero's physical form becomes ghost-like. As a result, the Hero is immune to Temporal damage and may gain Super Movement through solid objects at will with a movement rate of 10 feet per rank, with variations due to the density of the material (armored substances reduces this by 5 feet per armor rank).

Force Screen: The Hero can generate a protective energy field around themselves that grants a +5 bonus to Armor Class versus Temporal damage per rank purchased. The field must be consciously turned on and off, with its effects ending if the Hero is Entrapped or rendered unconscious. The Hero may also project a half strength field onto others within 30 feet for an additional rank purchased; with another person able to be protected for each additional rank in the power. This dedication of the power slot is in lieu of any additional bonuses to Armor Class. Note that any attack penetrating a Force Screen cannot do more damage than the difference between the AC and the actual number rolled to overcome the Force Screen. Attacks that penetrate the screen knock it down, so the Hero must reactivate it for the next round.

Gigantism: A Hero with Gigantism can increase their size and weight at will. Each rank purchased doubles the previous rank's size and weight. Each rank also increases the Hero's ground movement by 15 feet due to having a larger stride, increases Strength and Constitution by 3 each, and grants 1 rank of Invulnerability to Knockback. Each rank however reduces Dexterity by 3 when determining armor class or dodge adjustments.

Attribute	Effect	Examples
Strength	Inhibits use of physical movement or melee	Webbing, Nets
Dexterity	Inhibits all movement coordination	Quicksand, Neurotoxin
Constitution	Inhibits consciousness and regeneration	Chloroform, Illness, Sleep Drugs
Intelligence	Inhibits concentration and decision making	Paralysis Gas, Hallucinogenic Drugs
Wisdom	Inhibits perception	Bright Flashes, Smoke Clouds
Charisma	Intimidates, inspires, or causes Fear	Suggestion (Inactivity), Fear, Laughing Gas

Healing: The Hero has the ability to heal the Temporal damage of others with a simple touch, restoring one die rank of Healing (plus a total of the Healer's and recipient's Constitution bonus) per combat scene. More ranks allow an increased die type and the ability to heal different types of damage such as Mystical, Attribute, etc. Rank 2 moves the die to a D8, Rank 3 to D10, and so forth. Each rank also allows a number of Attribute points per day to be regenerated, according to the die type.

Intuition: This power reflects a "sixth sense" that warns the Hero of imminent danger. As a result the Hero is immune to surprise and gains a +5 bonus to initiative rolls. Note that this power only recognizes imminent danger; that is an attack in the process of being made, not simply the intent of harm. Heroes with Intuition have any target's Invisibility AC bonus reduced to +2 upon a successful Intuition check. Intuition also provides a –3 penalty per rank to anyone attempting to use the Target skill upon a Hero with this power.

Invisibility: Those with this power are invisible to normal sight at rank 1, to all visions for rank 2, and invisible to one keen sense (other than vision) for each additional rank. The specific Keen Sense must be specified for each rank at Hero generation. Heroes that choose to attack visible foes while invisible automatically gain initiative, and can attack with a +3 bonus at rank 1, with an additional +2 bonus at rank 2. Ranks of 3 or higher confer no additional combat bonuses, but only defeat senses.

Invisible beings under attack have a +5 bonus to their Armor Class unless their opponent can detect them in some other (i.e. non-visual) manner. This AC bonus is reduced to +2 if their opponent has Intuition and makes a successful check. No powers can be used while Invisible. Thus if the Hero uses any power listed in this section they immediately become visible; though they may turn invisible again on their next action.

Invulnerability: By dint of this power, the Hero is naturally more resilient to certain types of damage than normal mankind. When Invulnerability is purchased, the Hero must choose one of five areas that the Invulnerability will specifically apply to. These are Temporal Damage (all physical/energy attacks), Mystical Damage (Magick/Psychic), Attribute damage (attacks that reduce one of the six attributes), through means other than Entrapment, Senses (attacks that inhibit the senses of the Hero) and Knockback (resistance to being thrown around by damage). The power grants a +3 damage reduction bonus per rank purchased. Note this does not affect Armor Class, merely reducing any damage actually taken by the invulnerable person. Only damage that penetrates the Invulnerability is subtracted from the appropriate point totals. Each rank must be disbursed to one of the prior fields at Hero generation.

Keen Senses: This power allows the Hero to improve their natural senses: sight, hearing, touch, taste, and smell. Each rank purchased provides a +5 bonus to any checks using that sense. This +5 bonus may be divided between two or more senses. For example, a Hero with this ability at rank 1 can choose to grant the +5 bonus to their sight, a +3 bonus to sight and +2 to hearing, or a +1 bonus to all five senses. At rank 2 and above, instead of the +5 bonus to improve checks on a particular sense, the Hero may purchase special advantages as described below.

Sight: Special vision types such as Infravision, Ultraviolet Vision, X-Ray Vision, or Telescopic Vision. Each additional rank purchased for a specific special vision doubles the previous rank's range.

Hearing: Keen Hearing can include either bonuses to hearing checks, the ability to hear wireless transmissions, or high frequency sounds. Each costs one power rank to purchase, with all 3 being 3 ranks.

Touch: Those with keen touch might gain bonuses to detecting vibrations, interpret telegraphy by contact with wires, sense tectonic variations or other such similar capacities. Like Keen Hearing, specific abilities must be purchased as separate ranks.

Taste: Discriminatory taste (identifying common substances with a Wisdom check), Detect Poisons (with a successful Wisdom check) or other such abilities. Like any Keen Sense, specific abilities must be purchased as separate ranks.

Smell: The ability to track by scent, Identifying substances by discriminatory smell or other similar uses. Like any Keen Sense, specific abilities must be purchased as separate ranks.

Knack: The Hero with a "Knack" has a special aptitde towards a certain activity, either by training or natural talent. At rank 1, the Hero gains a +3 bonus to a single type of roll designated at Hero creation. This can be an attack with a specific supernatural power or skill, climbing walls, dodging, etc. Additional ranks provide an additional +3 bonus to the previously chosen roll, or can apply to another specific roll as designated by the player.

Lightning Speed: The Hero with Lightning Speed may move and react quicker than a normal human being to dangers. As such, the Hero gains a +3 bonus to initiative rolls and Armor Class at rank 1, and an additional +1 bonus to each for every additional rank purchased. Each rank purchased also allows the Hero to take more actions than a normal human. Unlike most powers, Lightning

Speed requires that the Hero have a minimum score in Dexterity before the rank can be purchased. The table below describes the number of actions for a given rank, as well as the minimum Dexterity score required to purchase the rank.

Rank	Number of Actions	Minimum Dexterity
1, 2	3 every 2 rounds	18
3, 4	2 every round	21
5, 6	5 every 2 rounds	24
7, 8	3 every round	27
9, 10	7 every 2 rounds	30

Luck: A Hero with this power has an unnaturally fortunate existence. As such, the Hero may apply to any one roll in a combat scene a +5 bonus to his own roll, or a -5 penalty to any single opponent's roll. Determined at Hero generation, each additional rank purchased either adjusts the roll by an additional +5 or -5, or allows for another use per combat scene.

Mass Variation: A Hero with Mass Variation can increase or decrease their weight at will. At rank 1, the Hero may increase or decrease their weight by 50%. For example, a 200-lb. Hero may increase their weight to 300 lbs. or decrease it to 100. At rank 2, the Hero may either double their rank 1 weight or decrease it to virtually nothing. Subsequent ranks allow the hero to double the weight of the previous rank. At rank 2, reducing weight is equivalent to rank 1 Super Movement and rank 1 Etherealness. Each additional rank above 2 is equivalent to one rank of Gigantism, except the character's movement rate and height are unaffected.

The Hero can affect others with this ability, at a cost of 1 rank per additional target. This is over and above the costs given above.

One possible shortcoming can be bought at Hero generation by permitting the Hero to either increase or decrease his weight, not both.

Might: The purchase of the Might power reflects an innate ability of the Hero to exert more of their capacity during combat to inflict damage. For each rank of Might, the Hero may increase their Strength damage die one step. That is, the basic (normal Strength) damage die of 1D4 becomes 1D6 at rank 1, 1D8 at rank 2, 1D10 at rank 3 and so on. This combines with any attribute bonuses when applying damage using Strength.

Mesmerism: This ability allows the user to influence the thoughts of others. When the Hero attempts to use this power on a victim, the target makes a Wisdom saving throw with the Hero's level and number of ranks in Mesmerism as the negative adjustment. The victim may also add their own class level as with any saving throw. Additionally, if the victim has Mesmerism themselves they may add their own ranks as a bonus to the saving throw. If the victim fails, they are under the control of the Mesmerist, though if the victim is ordered to do anything against their personality or conscience they automatically gain another saving throw. The GM may adjust the Challenge level from –5 to +5 depending on the order and how strongly the target feels about the command. Barring a successful saving throw, Mesmerism lasts for 1 turn for each rank in Mesmerism plus the Mesmerism rank of the Controller minus the Mesmerism rank of the victim, if any. Regardless, Mesmerism will last at least 1 round.

Phantasms: With the Phantasms power, the Hero can generate insubstantial illusions of people and things. At rank 1, the images are obviously not real. Rank 2 Phantasms require an Intelligence check for victims to disbelieve, while rank 3 Phantasms require some type of enhanced senses to attempt to disbelieve. These can be Keen Senses, Telepathy or other such abilities at the Genteel Magistrate's discretion, with each additional rank beyond 3 providing additional penalties to a victim's check.

Potence: The Potence ability reflects a greater amount of concentration that can be focused into a given power. This concentration results in enhancing the damage down by the chosen power by one die for each rank in Potence. The power that the Potence enhances must be specified at Hero generation. This can include Absorption, Strength, Blast, and many other powers. For example, a character with Blast damage of 1D6 may purchase Potence at rank 1 and add one die of damage to the Blast, increasing the Blast damage to 2D6. This is an unusually powerful talent, and as such no Hero can have ranks of Potence higher than their own class level.

Probability Manipulation: With a successful Wisdom attribute check, the Hero can alter the very nature of probabilities and of reality itself. At rank 1, the Hero may cause one target to reroll any one die roll, whether it is an attack roll, attribute roll, skill roll, or power check. Each additional rank imparts a +3 bonus or a -3 penalty to the reroll. In addition, the Hero may either expand the effect to an additional target, or gain a +3 bonus to the Hero's Wisdom check for successful Probability Manipulation.

Psycho-Kinesis: The Hero with Psycho-Kinesis can project a mental kinetic force at a distance to strike foes or manipulate objects. Psycho-Kinesis starts with strength 10 at rank 1, and a +5 bonus to strength per additional rank. The base range for the power is line of sight of the kineticist, with an ability to manipulate

outside this line of sight costing an additional rank and requiring some ability to register distance activities like Telepathy or Intuition.

Reflection: With this power the Hero can deflect 1 die Rank of a specific attack per power slot, starting at D6. Once reflected the Hero can aim the deflection at any target in the combat scene. Only the actual points of damage are reflected and only damage that penetrates armor/Force Screen/invulnerability. Suggested attack forms are Cold/Ice, Electricity, Heat/Fire, Kinetic, Magick, Plasma, Psychic, Radiation and similar elemental forces. Note that if more damage is inflicted than reflected, the difference of damage is taken by the reflecting Hero.

Replication: By use of this power the Hero is able to create duplicates of himself. Each rank of Replication allows the Hero to double the maximum number of duplicates. For example, at rank 1 the Hero can create one duplicate. At rank 2, two duplicates can be created. At rank 3, four duplicates, and so on. Each duplicate is physically identical to and has the same attributes and skills as the Hero, but powers are not duplicated unless one additional power slot is spent on each power to be duplicated. Replication itself can never be duplicated.

Robust: A Robust hero is tougher than normal humanity and can subsequently absorb more damage in combat than first impression might imply. For each rank of Robust the Hero increases their hit die for hit points one rank. That is, the normal six sided die (D6) for hit points is increased to an eight sided die (D8) for rank 1, a ten sided die (D10) for rank 2, and so on. This power combines with additional hit points gained when rising in skill level, but not retroactively. That is, a Hero who decides to purchase Robust at class level 5 cannot then get +5 hit points for levels 1-4; the points only add from level 5 onward.

Shapeshift: This power allows the Hero to change their appearance so they appear like another creature or being. At rank 1 the Hero can assume the shape of any humanoid form of equal size and weight to the Hero. At rank 2, the Hero can assume non-humanoid forms of equal size and weight to the Hero. For each rank above 2, size and weight increase to double the value of the previous rank. Attribute and other modifiers however do not change unless the Hero has Gigantism or Shrink powers. Hit points never change, and damage taken in one form transmits to a new form.

Shrink: A Hero with Shrink can decrease their size and weight at will. At rank 1 the Hero's size and weight are each decreased by 50%. The Hero's movement rate is also decreased by 50% due to having a smaller stride, but the Hero gains a +3 bonus to Armor Class. Each additional rank decreases the Hero's size, weight, and movement rate at the previous rank by 50% while adding an additional +3 bonus to Armor Class.

Spider Climb: A Hero with Spider Climb can use this power to climb sheer surfaces that would normally require rope or ladder. At rank 1 the Strength of the Spider Climb power is equal to the Hero's normal Strength. Each additional rank grants a +5 bonus to Strength applicable solely to the Spider Climb power. Anyone attempting to dislodge a target using Spider Climb must make an opposed Strength roll against the Strength of the Spider Climb power instead of the Hero's normal Strength score. Even if successful, a Hero with Spider Climb might take some of the surface adhered to with them while being dislodged.

Super Movement: The Hero can move from place to place in an unusual manner, for example by flying, hyperfast running, or gliding on an ice ramp. The specific method of movement must be decided at Hero generation, but the movement type selected requires physical movement from the origin point to the destination. Rank 1 grants a movement rate equal to the Hero's normal movement rate. Each additional rank doubles the movement rate of the previous rank.

Suppression: This power requires the Hero to concentrate upon it each round in order to maintain its effect. When this power is chosen, the Hero must choose a specific power or skill that Suppression will affect. When Suppression is used on the chosen power or skill, compare the ranks in Suppression to the ranks in the target power or skill. If the ranks in Suppression equal or exceed the ranks in the target power or skill, the power or skill is suppressed. At the Genteel Magistrate's discretion, the user of the suppressed power may make a saving throw using the appropriate attribute each round to try and overcome the Suppression effect, with a penalty of -3 for each rank of Suppression greater than needed to suppress the target power or skill. The GM may also opt to allow Healing to aid the victim.

Telepathy: The Hero can read the emotions or thoughts of those around them. When the Hero uses this power on a target, the target makes a Wisdom saving throw with the Hero's class level and ranks in Telepathy as negative modifiers. As with any saving throw, the victim can add their class level as a positive modifier. If the victim fails, their thoughts can be read by the Hero. Using the Normal column of the table below, the difference between the numbers needed to successfully save and the actual roll is used to determine what the Hero can perceive from the power.

If the Hero and their target both have Telepathy, a telepathic struggle occurs. Add the Hero's class level and ranks in

Telepathy together and compare them with the sum of the target's class level and ranks in Telepathy. The winner is whoever has the higher score. Using the Telepath column of the table below, the difference in scores determines what kinds of thoughts the winner can read.

Normal	Telepath	Result
1 – 3	1	Base emotions only
4 – 6	2	Surface thoughts or thoughts immediately to mind.
7 – 9	3	Short term memory. Only events in the current game session.
10 – 12	4	Deeper memories save powers and shortcomings.
13+	5+	All thoughts and memories.

At rank 1 the target must be visible to the Hero and no more than 500 feet away. At rank 2, range increases to 1 mile and the Hero can read the minds of people not in sight, so long as the minds are familiar to the Hero. Additional ranks multiply the range at the previous rank by 10. Thus, rank 3 would have a range of 10 miles while rank 4 would have a range of 100 miles.

Translocation: Translocation allows the Hero to instantaneously move from place to place without traveling the intervening space. At rank 1, the Hero can travel anywhere within their line of sight. At rank 2 the Hero can travel to places out of their line of sight within a 1-mile range, as long as the destination is very well known to the Hero. Rank 3 allows translocation to any location the Hero has heard about within a 1-mile range, as long as the location is sufficiently described. Rank 4 is identical to rank 3, but with a 10-mile range. Rank 5 is identical to rank 3, but with a 100-mile range. Each additional rank above 5 increases the range by an additional 100 miles.

Any time Translocation is used to travel to a location outside the Hero's line of sight, an Intelligence saving throw is made. Success means the translocation succeeded, but failure means the Hero made a mistake and ends up 1D6x10 feet away from his intended location. The GM will then roll 1D6, with the result being as follows.

1D6	Result
1	Hero arrives above the target location.
2	Hero arrives north of the target location.
3	Hero arrives south of the target location.
4	Hero arrives east of the target location.
5	Hero arrives west of the target location.
6	Hero arrives below the target location.

For each point of difference between the number required for the saving throw and the actual result, 1D6 of damage is inflicted. How this damage is inflicted depends on the result of the table above. The damage could be a result of falling from the air, translocating into the ground, or translocating into a solid object. The Genteel Magistrate can modify the damage as they see fit, depending on the terrain the Hero translocated into.

POWER BENEFITS & LIABILITIES

Many Heroes will wish their powers to be customized in some way, either to reflect a player's initial concept of the Hero or otherwise help them stand out from the crowd. The Genteel Magistrate is the final arbiter of what is allowed with Supernatural Power usage, but generally any benefit purchased such as an ability to use the power on others (if originally only on self), extended range of the power, a power blasting in a radius instead of a beam, etc. Such benefits should generally cost 1-2 extra power slots to modify. Liabilities can reduce the cost of powers somewhat (such as only useable a few times a day, only works 50% of the time, only works in darkness, etc.) and thus can reduce a power's overall cost by 1-2 power ranks at the Genteel Magistrate's discretion. Note a liability must be a substantial one to achieve this reduced rate; having a Blast power that doesn't work on Pluto or a Translocation that doesn't work while the Hero is asleep is NOT substantially limiting to the Hero. In sum, the liability must be a recurring one and of significant limitation to the Hero. Also, a supernatural power can never be "free" (i.e. it must cost at least 1 power rank) regardless of liabilities.

Packages

Packages are a way of bundling several powers together that relate to each other for a reduced cost. This reduced cost is gained at the expense of some power or versatility. It is also a method of keeping a Hero's powers on a single concept and not simply a hodge-podge of various abilities randomly stuck together. A person with a good idea of associated powers for their hero and a wish to keep the concept consistent should be rewarded in some way, and packages help to do this.

Battle Suit: A battle suit package allows the Hero to purchase powers that are limited to items such as mechanical suits of armor, one-person vehicles, or powerful electro-vests. The battle suit initially comes with four powers, but additional powers can be purchased for the battle suit at a cost of 1 rank per power. Each power in the battle suit is ranked at one-half the total number of powers put into the battle suit, with the maximum limit of ranks per power being the Hero's Intelligence attribute bonus.

However, when the Hero is reduced to a number of hit points less than their Constitution score, each blow they

sustain has a chance of damaging one of the power slots for the combat scene (Constitution Saving roll per hit to avoid). A power that is damaged must be repaired by a skill or Invention use at a rank of difficulty determined by the Genteel Magistrate. These must be repaired at a suitable workshop and cannot be repaired in a combat scene.

Gadget: A gadget package allows the Hero to purchase powers that are limited to an easily-removed item such as a sword, ring, or other obvious object. The advantage over an item like a battle suit is that the cost of powers purchased for the gadget is reduced by 50%, and there are no limitations on the number of powers that can be present in the gadget. The gadget package cannot be combined with any other packages, and players are reminded that many plot points in fantastic stories revolve around the loss or destruction of a Hero's "gadget"! The Genteel Magistrate can make the replacement of a destroyed gadget an adventure in itself for the Hero to perform, so be wary of having a Hero inundated with gadgets!

The gadget is considered to have a Hit Point total equal to the Hero's Constitution score, though this may be improved with the purchase of Robust and other protections (Invulnerability, Armor, etc.).

Invention: With this package the Contraptionist hero can use their ingenuity and intellect to invent gadgets and/or Armor under the Genteel Magistrate's supervision. This power is similar in function to the Magick power, but the Hero may create a number of powers for the item equal to twice the Hero's intelligence bonus. Such activities are Intelligence checks, with the following modifiers.

-5	No laboratory
-4	Tries to hurry the process (Genteel Magistrate determines the time period)
-2	Having to salvage parts or resources
+2	Inventing in a scientific area that the Hero has skill in
+4	The Hero takes double the time necessary for invention
+5	The Hero is extremely wealthy and has access to all resources at will

This is a significant power, with each rank costing 2 power slots instead of the normal 1. Any ranks bought after the first only add the Intelligence bonus for each subsequent rank (not doubled).

If an inventor uses their invention ranks into items, they cannot retrieve those ranks unless the items are disassembled or the inventing hero raises in skill level. At such time the Invention power resets and the invented items are considered as independent gadgets and not connected to the heroine.

Magick: A Hero with Magick has a mastery of the mystic arts. With Magick, the Hero has a certain number of power slots as the "pool" of Magick available. At the beginning of each adventure, the Hero is free to distribute the slots in the Magick power to create any number of powers with powers slots in them, so long as the total number of power slots do not exceed the total granted by this power. However, once chosen at the start of play these powers cannot be changed during the session unless existing powers are reduced by a total of two ranks to attain one new power. These ranks can be added ranks to an existing power or powers, or the powers themselves if those powers are at rank 1. To do this change, an Occult roll (Intelligence check) must be rolled with a penalty equal to the total rank of the power+1, and if successful must require a check each time it is attempted. If it fails the caster cannot summon the power attempted for the remainder of the game session.

Unlike Science, Magick is rather tempermental. As such, each Magickal power automatically has 1 liability, designed by the Magickal player and the GM in concert. The Hero still gets the benefit of the added +1 rank for the liability, but they can never purchase the liability off.

Theme: A theme is a special type of package where a group of powers are collected in packages that are connected to each other through a single concept for the Hero. The theme initially comes with three powers, and these powers are each equal to one-half of the power ranks placed into the theme. For example, a theme with 4 power ranks would have three powers, each power having rank 2. Additional powers outside the initial three can each be purchased for the theme at a rate of 1 power slot for every two ranks of power.

Example: Jack Frost's player wishes to have his Hero manipulate ice powers and all his effects will have an ice theme. As such, he purchases Super Movement, Blast, Armor and Entrap and puts them in a Theme. The reflection of these powers to the theme makes the Super Movement an Ice slide, the Blast a barrage of icicle darts, the Armor a shield on the arm made of ice and the entrapment being a block of ice formed around the opponent to trap them; making it a strength Entrap. Jack Frost's player puts 6 slots into the Theme, giving the first 3 powers a rating of rank 3 in each. The fourth power is added on, so the player decides to put 2 ranks into Entrap. This gives the Entrapment an effective rating of rank 4.

In this case, the Genteel Magistrate approves the powers, since they are rational and work in a theme. A player wishing Jack Frost to have fire blasts would not be able to place such into a theme, as it is directly opposite to the rest of the thematic powers.

Subsequent power increases to the theme are purchased as normal powers, with no further power benefits. The reduced cost is only for initial Hero generation.

Shortcomings

If a Hero wishes to purchase more skills or supernatural power slots beyond their initial total in their class, then they must acquire shortcomings. Shortcomings are limitations to the Hero that can crop up during game play such as a certain Superhero becoming weak around a certain metal or a tendency to have a normal companion get involved in the Hero's adventures and must then subsequently be protected. As with skills and powers, the list below is not exhaustive but if a Genteel Magistrate decides to create additional shortcomings they must be significantly impairing to the Hero in order to constitute a shortcoming. An allergy to ginger beer or having a janitor as an Enemy is not significant enough threats to count as shortcomings.

Example: The Hero Jack Frost has ice powers. Jack Frost got his powers due to a lab accident involving a new type of refrigerant chemical. As such, the player Bob decides that Jack Frost should have **"Weakness (Double damage from fire)"** as a shortcoming to reflect his cold preference. He also decides that the laboratory Jack Frost worked for is interested in capturing Jack Frost in order to study (and possibly duplicate) his unusual abilities. As such Jack Frost takes **"Enemy (Colder, Ltd)."** and **"Phobia (Hates Colder, Ltd.)"** as further shortcomings. Now Jack Frost has 6 power slots (3 to start, +0 for Charisma bonus and + 3 for shortcomings) to build Jack Frost's powers with!

The GM must be vigilant in order to insure that players do not abuse the shortcoming system and create massively powerful characters with ridiculously insignificant shortcomings. As a good rule of thumb, the author finds it best to limit heroes to only one of each type of shortcoming except weaknesses (which have a direct bearing on combat). This is not to say a player cannot come up with a background in which he or she has multiple enemies or several dependent mortals; but they will only gain a shortcoming slot for one each and they should choose the most powerfully inconvenient of each to count toward the shortcoming.

As the Hero progresses in level and gains additional skills/supernatural power slots, they can use these experience-gained ranks to "buy off" shortcomings instead of purchasing additional powers or skills. However, this must be done with the approval of the Genteel Magistrate and worked into the game's storyline in order to explain how the Hero finally lost that weakness to the rare metal Chenaultite or how that daredevil lady reporter who constantly follows the Hero to get a story decides to badger someone else. Additional shortcomings are gained during play (especially Enemies) but these do not grant a shortcoming power slot except in extremely rare circumstances as determined by your Genteel Magistrate.

Dependent Mundane: This is a normal person whom is dependent on the Hero in some way, either in the Hero's secret identity or in the Heroic identity. This can be a relative, good friend, annoying reporter, etc. The dependent must be someone the Hero feels obligated to protect and can't simply leave to their fate; deserved or not. In any event, the Dependent must get involved in adventures on occasion (2 slots for a constantly involved Dependent) and the GM will work the dependent into future storylines. As a rule of thumb, a 1 slot dependent will be involved roughly every 4 game sessions or so, a 2 slot dependent every 2 or so sessions and so forth as the Genteel Magistrate decrees.

Enemy: This is a foe that is out to get the Hero, either a Super-Villain or large organization with significant reach. There must be a reason why this Enemy is after the Hero in particular and can be devised as background with the Genteel Magistrate. Like the Dependent Normal, the Enemy appears on occasion for 1 shortcoming slot and 2 slots for a frequently involved Enemy. The GM will work the enemy into future storylines. As a rule of thumb, a 1 slot enemy will be involved roughly every 4 game sessions or so, a 2 slot enemy every 2 or so sessions and so forth as the Genteel Magistrate decrees.

Fame: With the Fame shortcoming, the Hero's real name and residence are well known. The Hero's acquaintences are often badgered by the public for the Hero's autograph, and the Hero usually cannot go anywhere nor do anything without causing a stir. A Hero with Fame cannot have Secret Identity as a shortcoming.

Handicap: This is a physical limitation of the Hero's such as deafness, blindness or missing a limb. Other possible handicaps can be created, but they must be of some effect on the Hero's pursuit of their duty. For instance, Attention Deficit Disorder would not be a Handicap unless it was quite extreme.

Inhuman: This shortcoming reflects an innate inhumanity on the part of the Hero. This can mean that the Hero is an android, an alien from another planet or dimension, a magical construct, or other form that would not be normal. This shortcoming does not mean that the Hero doesn't look human (that is the Odd Appearance Shortcoming), but it does mean that the Hero has trouble understanding human society and ethics and can occasionally make trouble for themselves due to this ignorance.

Looking for a Broom Closet: A Hero with this shortcoming cannot suddenly change from their secret identity to their superhero identity in matter of seconds, thus the Hero must search for an out of the way place to take off his or her street clothes and put on their costume. This can take 1-6 rounds at the Genteel

Magistrate's Discretion, with a Dexterity modifier able to reduce this number (but changing must always take at least 1 round). Secret Identity is mandatory in order to gain this shortcoming.

Notorious: With this shortcoming, the Hero has trouble with the media and public in general. While the masked vigilante fights crime and occasionally performs heroic actions, certain members of the press and/or general population are determined to think the worst of the Hero and their motives. A Hero with this shortcoming suffers a –5 penalty to Charisma checks regarding members of the press, public, or law enforcement persons not well known to the Hero.

Odd Appearance: This shortcoming reflects the Hero's unusual appearance, which can be either hideously ugly or indescribably beautiful/handsome. Either way, the Hero is noticed more often than other masked vigilantes by bystanders. Such an appearance will affect relations with normal people and other Super-Mankind, for good or ill.

Phobia: This is a mental limitation that significantly impairs the Hero such as claustrophobia or a fear of spiders, etc. Like the Handicap Shortcoming, this must be a significantly impairing effect in order to rate as a Shortcoming. Fear of Comets just won't do, nor will Fear of Supercomputers in the 19th Century!

Poverty: With this shortcoming, the Hero does not start play with the middle class income assumed to be the basis for starting Heroes. Instead, they are very poor and have trouble making ends meet. With a Secret Identity, this means that sometimes (Genteel Magistrate's discretion) the Hero will have trouble going off and doing superheroics due to need to earn some money. "Prior Engagement" works well with this Shortcoming to reflect the need to 'bring home the bacon.'

Prior Engagement: Not everyone can dedicate all or even most of their time to fighting crime. In fact, some find it difficult to escape their more mundane commitments in order to battle villainy and save innocents. A Hero with this shortcoming must roll a D20 at any critical section of the game (Genteel Magistrate's choice) and if the Hero does not roll a successful Charisma check (no levels added) then they are detained and cannot participate in that part of the adventure. If the important event is a fight, the GM should roll 3D4 and the total of that roll is how many rounds of combat will pass before the Hero can arrive to assist their fellows. A roll of "1" means that the Hero cannot arrive during that scene at all and must wait until the circumstances are resolved. As social and/or work obligations can affect people of any strata of society, Heroes with the Wealthy skill can have this shortcoming as well as those with the Poverty shortcoming. At the Genteel Magistrate's discretion, this may be taken up to rank 3, with one roll per session per rank taken.

Secret Identity: The Secret Identity shortcoming denotes the Hero's attempt to keep a separate "normal" life away from their masked identity. They work hard to keep anyone from knowing that they are really a member of the Super-Mankind and have to occasionally go to great lengths to keep their secret from the friends, family and the mundane world. A Hero with a Secret Identity cannot have Fame as a Shortcoming.

Sidekick: This shortcoming is similar to the Dependent Mundane shortcoming, except that the sidekick is usually more competent during adventures than a normal NPC. The drawback to this is that a sidekick will usually go with the Hero out on patrol, fighting villains, etc. and therefore be more vulnerable to being kidnapped or killed. The Genteel Magistrate should create the NPC sidekick along with the Hero, but the sidekick should have only one-half of the power slots/skills as the Hero whom they are "Sidekicked" to.

If the Sidekick is ever killed, the Hero suffers an XP loss and is reduced one skill level to the bare minimum of experience required for the lower level. The GM will determine what power slot is lost, and the Sidekick Shortcoming is lost. After 3 skill levels, and suitable regret on the part of the Hero, a new Sidekick can be recruited and the Shortcoming value returned.

Watched: A Watched hero is similar to having an Enemy except that for whatever reasons the "Watchers" are content to merely keep tabs on the Hero and monitor their activities. This may be a benign force hoping to aid the Hero or an enemy group who feel that a significant period of surveillance is necessary before making their move against their victim. The exact nature of the Watcher should be determined by the player and the Genteel Magistrate.

Unlucky: The Hero with this shortcoming always seems to have things go against them. While the odd unfortunate event occurs in combat, this is usually limited to the Hero's non-combat activities. Once per session the Genteel Magistrate secretly applies a –5 penalty to one roll the Hero makes during play. If the Hero perseveres in the roll despite the penalty, the GM should not apply the penalty again that game session. This shortcoming can be taken for multiple slots, but each rank reflects one roll per session the Genteel Magistrate can apply the –5 penalty to. For instance, Jack Frost is Unlucky at rank 2; so the GM can apply a –5 penalty to any two rolls Jack Frost makes during play per game session. This is an especially good shortcoming to give to Villains, as evildoers inevitably suffer bad luck, which the Hero is to exploit.

Weakness: This shortcoming means that there is a substance that is harmless to most people but does damage to the Hero (such as they take damage from salt),

or something that does more damage to the Hero than to others (like the Hero takes double the damage/effect from Fire Blasts, Mesmerisms, etc.) than normal. This shortcoming can be taken a multitude of times (Genteel Magistrate's decision) but all must be of significant effect during play. See the descriptions under Handicap and Phobia for details.

Heroes and Experience

All Superheroes start play as a 1st level hero with a middle class income rank (unless the Wealthy skill or the Poverty Shortcoming is obtained).

As the Hero gains experience points during game play, they will advance in level. Each level advance allows the Hero to gain an additional power slot. These can be used to purchase new powers or skills, increase attributes, improve existing powers, attributes or skills and even remove shortcomings (with the permission of the Genteel Magistrate). Furthermore, upon advancing to the next rank the Hero gains a number of hit points equal to the die roll listed plus any Constitution attribute modifier the Hero has. If the resulting number is negative, then it is considered a "0" as no hit points are ever lost in such a manner.

Nickle and Dimes: Money in Victorious

Victorious is a Steampunk Superhero roleplaying game. As such, it can emphasizeadventure and comflict more than pinching pennies. Yet what is the use of all that data oncost of equipment if you can't buy them?

There are a couple of ways to handle this. Since most player characters defaut as middle class, they are assumed to be able to afford a reasonable amount of 'normal' items. A decent coat, corset, goggles; all can be assumed as purchased by the Genteel magistrate at need. This goes doubly for those with the Wealth skill.

Conversely, the GM can track fundage at need to see if the hero can cough up themoney to buy that nice Hotchkiss automatic cannon for their lair, or if the heroine can afford that airship ticket to darkest Birmingham. In this case, the following information can be of help.

Middle Class individuals can be expected to have about £100 or $500 per year. This can be in one lump sum, but most people will have the monthly amount on hand at agiven moment, which works out to £8 7s. or $40 1.60 per month. Plese note that this is "spending money"; that is free cash on hand and not their entire income. This is what's left after food, housing and necessities are taken care of. Poverty shortcoming or the Wealth skill require some modification of the Middle Class staple amount noted above. Fore a Poverty shortcoming, the above should be divided by 10, rounded down. So, that makes it about £17 s. or $4.

The Wealth skill on the other hand multiplies the base Middle Class amount by 10. So, the above monthly income would be £83 or $400 per month. Each additional rankof Wealth doubles the total that's been multiplied. So, rank 2 Wealth would work out to £166 or $800, rank 3 to £332 or $1600.00, etc.

Another advantage to Middle Class and Wealth is the idea of credit. At need, a character can get a bank loan or line of credit for up to 10 times their yearly salary, though in such cases the Genteel magistrate will set interest rates (not regulated at this time so very high) and pay schedules. Put simply, Middle and Upper class folks can get money when they need it, at least for a while. Failure to repay can cause bankruptcy, and move a default Middle Class character to Poverty, and a Wealth rank down one or even toMiddle Class if they run out of ranks of Wealth to lose. This doesn't give the character skill or power ranks since their Wealth has reduced or they've gained the Poverty shortcoming; it just impacts their character with no compensations.

Heroic Classes

The following classes are archetypes of the ideal heroes and Heros within the Victorious milieu. As attributes may vary due to die rolls, the classes all have suggestions as to what attributes are important to the class. The suggestions are marked on the list of attributes in each class using the letters A, B, and C. "A" is where the highest die roll should be placed, and is also the Prime Attribute of the class in question. "B" is where the second-highest die roll should be placed. "C" is where the third-highest die roll should be placed. The remaining attributes can have their scores assigned at the player's whim, as these attributes aren't of major importance to that heroic class.

The A-B-C system is merely a suggested method of placing attributes where they will benefit the archetype best. If your concept of your Hero is a Vigilante but with the highest attribute number in Charisma, then by all means place the numbers where you want.

Similarly, the skills and Supernatural Powers are a baseline. The player may feel free to add others to better fit their view of the Hero design they have in mind. Depending on initial die rolls the player may or may not be able to afford all the suggested skills and Supernatural Powers. As ever, it is incumbent upon the player to make choices for their Hero that best fit the idea of the persona that the player wishes to role-play.

The following classes are available in Victorious: Contraptionist, Hypnotist, Inquiry Agent, Magician, Paragon, Radiant, Strongarm, and Vigilante.

The Contraptionist

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	1,900
3	1D4 + Constitution Modifier	5	3,800
4	1D4 + Constitution Modifier	6	7,600
5	1D4 + Constitution Modifier	7	15,200
6	1D4 + Constitution Modifier	8	30,400
7	1D4 + Constitution Modifier	9	70,800
8	1D4 + Constitution Modifier	10	141,600
9	1D4 + Constitution Modifier	11	283,200
10	1D4 + Constitution Modifier	12	566,400

A: Intelligence, **B:** Charisma, **C:** Dexterity

Skills: Profession 1 (Mechanical Arts), Science 4, Wealthy 2

Supernatural Powers: Attribute 1 (+5 Intelligence), Invention 4

Packages:

Hydraulic Exosuit 2 (Battle Suit): Armor 1, Invulnerability 1 (Temporal)

Hydrostatic Emitter 2 (Gadget): Blast 1, Suppression 1 (Linked to Blast)

Shortcomings: Dependent Mundane (Assistant), Looking for a Broom Closet, Fame, Prior Engagement

Typical Equipment: Portable Tool Kit, Bag with chemicals and small burner, 6 test tubes packed in straw, Slide Rule, Electrical Gear (wires, small battery, etc.)

You have always been more intelligent than other kids; even your governess said so. But when you tried to make your mark in the world, the older and established scientists said you were mad! They refused to look at your research and dismissed your claims as stuff and nonsense. But they won't be laughing anymore, because you're going to put your inventions to good use. You'll stop crimes, defend the nation, and show those fools in academia just who is mad!

The Hypnotist

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	2,100
3	1D4 + Constitution Modifier	5	4,200
4	1D4 + Constitution Modifier	6	8,400
5	1D4 + Constitution Modifier	7	16,800
6	1D4 + Constitution Modifier	8	33,600
7	1D4 + Constitution Modifier	9	67,200
8	1D4 + Constitution Modifier	10	134,200
9	1D4 + Constitution Modifier	11	268,400
10	1D4 + Constitution Modifier	12	536,800

A: Wisdom, **B:** Charisma, **C:** Constitution

Skills: Criminology 1, Profession 1 (Spiritualist), Thespian 1

Supernatural Powers: Attribute 2 (+10 Wisdom), Invulnerability 1 (Mystic damage)

Packages:

Psychic 4 (Theme): Force Screen 2, Mesmerism 2, Mystic Blast 2, Psycho-Kinesis 2, Telepathy 2

Shortcomings: Enemy (Villain), Secret Identity, Weakness (Double damage from sonic attacks)

Typical Equipment: Gold watch and chain, Smoked Lens Glasses, Deck of Cards, Hand Mirror

Being a stage Mesmerist isn't the best career in the world, but with the right tricks and a certain amount of panache you've done well for yourself. You were flabbergasted when your 'Supernatural Powers' actually started to work, and at first your shows were a runaway hit. But then the local gangs decided you were making too much money and ought to share the wealth. They kidnapped your assistant, and in a rage you tracked them down and used your Supernatural Powers to incapacitate them. The Law took them to their just rewards, but you realized just how important such a gift was to the world. You still perform on stage, but when not earning your daily bread you use your abilities for the common weal. It's the right thing to do, and frankly the costumes and thespian opportunities are a lot of fun!

The Inquiry Agent

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	1,400
3	1D4 + Constitution Modifier	5	2,800
4	1D4 + Constitution Modifier	6	5,600
5	1D4 + Constitution Modifier	7	11,200
6	1D4 + Constitution Modifier	8	22,400
7	1D4 + Constitution Modifier	9	44,800
8	1D4 + Constitution Modifier	10	89,200
9	1D4 + Constitution Modifier	11	178,400
10	1D4 + Constitution Modifier	12	356,800

A: Wisdom, **B:** Intelligence, **C:** Charisma

Skills: Criminology 2, Etiquette 1 (Crass), Firearms 1, History/Legend 1 (Local City Knowledge), Perception 2, Prime 2 (Intelligence, Charisma), Thespian 1

Supernatural Powers: Attribute 2 (+5 Intelligence, +5 Wisdom), Knack 1 (Dodge), Keen Senses 1 (+3 Vision, +2 Hearing)

Shortcomings: Dependent Mundane (Old friend), Enemy (Crime Lord), Phobia (Single-minded)

Typical Equipment: Webly & Scott .45 revolver, 25 rounds revolver ammo, Lockpicking Kit, Magnifying Glass, Tweezers & containers for evidence, Forged police identity card

Being an Inquiry Agent, or Consulting Detective as the penny dreadfuls and dime novels call it isn't all its cracked up to be. Long hours, erratic pay, and occasionally being attacked are just the good part of the career. But you're good at it, and as time has gone on you're getting even better. You see things you never noticed before, you've become better at conclusions and estimations of your foes, and best of all your success means you get paid more often. You have standards though; and won't work for shady characters or against innocents. You're no Sherlock Holmes; at least, not yet!

The Magician

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	1,600
3	1D4 + Constitution Modifier	5	3,200
4	1D4 + Constitution Modifier	6	6,400
5	1D4 + Constitution Modifier	7	12,800
6	1D4 + Constitution Modifier	8	25,600
7	1D4 + Constitution Modifier	9	51,200
8	1D4 + Constitution Modifier	10	102,400
9	1D4 + Constitution Modifier	11	204,800
10	1D4 + Constitution Modifier	12	409,600

A: Intelligence, **B:** Dexterity, **C:** Wisdom

Skills: History/Legend 1 (Local Mythology), Occult 2, Prime 2 (Dexterity, Wisdom), Profession 1 (Parapsychology)

Supernatural Powers: Attribute 2 (+10 Wisdom)

Packages:

Magick 4: Blast 1, Entrap 1, Phantasms 1, Telepathy 1

Shortcomings: Enemy (Black Magicians), Notorious, Watched (Theosophist Society)

Typical Equipment: Incense and burner, Wand, Crystals of various kinds, Cloak with hidden pockets, Crystal Ball

Magick had always fascinated you, even from an early age. You were quickly bored with stage tricks, and instead became a scholar of mythology and the occult. Even at University you spent more time on these subjects than your assigned readings, and nearly lost out on your degree. But it would have remained a mere hobby; since everyone *knew* magick wasn't real, right? Then the familiar arrived, and everything you thought you knew was changed. It told you that, though appearing as a normal animal, it was really a spiritual creature sent by higher Supernatural Powers to aid you in the study of arcane mysteries. Those Supernatural Powers only demanded one thing; that you use these Supernatural Powers for the common weal. Which was easy enough to promise, since behind all your interest in mythology was based on an admiration of the great heroes of the past. Merlin, the Three Magi, Buda, Dr. John Dee, Mede, Circe: all gained your attention and reflected your wish to emulate them. Now, as a true Magician, you use your spells and fits to fight evil in all its many guises.

The Paragon

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D8 + Constitution Modifier	4	1,700
3	1D8 + Constitution Modifier	5	3,400
4	1D8 + Constitution Modifier	6	6,800
5	1D8 + Constitution Modifier	7	13,600
6	1D8 + Constitution Modifier	8	27,200
7	1D8 + Constitution Modifier	9	54,400
8	1D8 + Constitution Modifier	10	108,800
9	1D8 + Constitution Modifier	11	217,600
10	1D8 + Constitution Modifier	12	435,200

A: Constitution, **B:** Strength, **C:** Dexterity

Skills: Acrobatics 1, Martial Arts 1, Prime 2 (Dexterity, Constitution)

Supernatural Powers: Attribute 3 (+5 Strength, +5 Dexterity, +5 Constitution)

Packages:

Superior Form 4 (Theme): Invulnerability 2 (Temporal), Keen Senses 2 (+5 vision, +5 hearing), Robust 2

Shortcomings: Enemy (Villain), Secret Identity, Poverty, Prior Engagment

Typical Equipment: Costume, Clasp Knife, Leather Armor

Life was fairly normal for you growing up, at least until you entered your teens. Then, things began to become strange. You were faster, stronger, and more resilient than your friends; enough to invite gossip. You didn't mean to break that governness's arm; but she was beating that poor child and despite being merely a maidservant you weren't going to allow that sort of bullying to go unpunished. You lost your position, but it's better to do the right thing. At least, that's what you keep telling yourself. You now don a costume to go into the night to help others, but you're always afraid that your secret will be revealed, and you'll lose yet another position

The Radiant

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D6 + Constitution Modifier	4	1,600
3	1D6 + Constitution Modifier	5	3,200
4	1D6 + Constitution Modifier	6	6,400
5	1D6 + Constitution Modifier	7	12,800
6	1D6 + Constitution Modifier	8	25,600
7	1D6 + Constitution Modifier	9	51,200
8	1D6 + Constitution Modifier	10	102,400
9	1D6 + Constitution Modifier	11	204,800
10	1D6 + Constitution Modifier	12	409,600

A: Dexterity, **B:** Constitution, **C:** Charisma

Skills: Prime 1 (Constitution), Profession 1 (Engineer), Targeting 1

Supernatural Powers: Attribute 1 (+2 Dexterity, +3 Constitution), Robust 1

Packages: *Electricity 4 (Theme):* Blast 2, Force Screen 2, Super Movement 2 (Flight)

Shortcomings: Dependent Mundane (Reporter), Secret Identity, Weakness (Double damage from water-based attacks), Weakness (Copper)

Typical Equipment: Telescope, Batteries

Being an engineer doesn't have the prestige of being a scientist, but you're good at what you do. You work hard and on occasion even get recognized for it. It wasn't your fault that the electrical dynamo tests went wrong; you'd warned the lead scientist on the project. He wouldn't listen though, determined to show that both Edison and Tessla were wrong and that his new magneto-rotational electrical generator would revolutionize power in the Nineteenth century. As you predicted, it exploded, but unfortunately you were in the dynamo's wiring room. Hoping to mitigate the inevitable failure, you were instead a living lightning rod as the entire charge of the dynamo entered your body. Astoundingly, it didn't kill you. You discovered later that it actually made you better. Stronger, much faster, and with an odd capacity to generate electrical power and use it at will. Your family suggested you lie low until the shame of the failed project passed, and you did. Your power continued to grow, and you decided it would be best to use it to help others by becoming a member of SuperMankind!

The Strongarm

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D8 + Constitution Modifier	4	1,900
3	1D8 + Constitution Modifier	5	3,800
4	1D8 + Constitution Modifier	6	7,600
5	1D8 + Constitution Modifier	7	15,200
6	1D8 + Constitution Modifier	8	30,400
7	1D8 + Constitution Modifier	9	60,800
8	1D8 + Constitution Modifier	10	121,600
9	1D8 + Constitution Modifier	11	243,200
10	1D8 + Constitution Modifier	12	486,400

A: Strength, **B:** Constitution, **C:** Wisdom

Skills: Prime 1 (Constitution), Thespian 1

Supernatural Powers: Attribute 3 (+10 Strength, +5 Constitution), Invulnerability 2 (Temporal), Might 2, Robust 2

Shortcomings: Dependent Mundane (former circus friend), Enemy (villain), Fame, Looking for a Broom Closet, Prior Engagement (Circus), Weakness (double damage from mystical attacks)

Typical Equipment: Leather Brackers, Kidney Belt, Steel Toe Reinforced Boots

The youngest of a large family, farm life did you good. Always stronger than your kin, you would have probably spent your life with the fresh air and hard work that country life demanded. But there was a part of you that enjoyed performance, adulation, seeing the amazed expressions of an audience to your feats of strength. It was only natural that when the circus wagons traveled through your small village you'd do what the dime novels always praised and 'run off to join the circus.' Life was not as glamorous as you thought it would be doing performances across the countryside, but it kept you fed. Then, you noticed your strength kept growing; far beyond what you'd ever had before. Crowds were amazed and a little frightened when you went from lifting rocks to wagons to horses; one in each hand. At first this brought a lot of money to the circus, but people began to whisper about devilness and in the end the ringmaster asked you to leave. Knowing no other trade, you went to the big city to make your fortune. While there, you witnessed a mugging and leaped in to save the lady in distress from her attackers. First you were given reward money for your acts, and then the newspapers trumped your deeds across the world. Now, you use your theatrics and great strength to fight crime, and keep in the public spotlight.

The Vigilante

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	1,700
3	1D4 + Constitution Modifier	5	3,400
4	1D4 + Constitution Modifier	6	6,800
5	1D4 + Constitution Modifier	7	13,600
6	1D4 + Constitution Modifier	8	27,200
7	1D4 + Constitution Modifier	9	54,400
8	1D4 + Constitution Modifier	10	108,800
9	1D4 + Constitution Modifier	11	217,600
10	1D4 + Constitution Modifier	12	435,200

A: Dexterity, **B:** Wisdom, **C:** Intelligence

Skills: Acrobatics 1, Criminology 1, Martial Arts 1, Prime 2 (Intelligence, Wisdom), Roguery 1

Supernatural Powers: Armor 1 (Body Suit), Attribute 2 (+10 Dexterity)

Packages: *Dart Wristgun 4 (Gadget):* Blast 2, Super Movement 2 (Swinging)

Shortcomings: Phobia (vengeful), Notorious, Prior Engagement, Secret Identity

Typical Equipment: Weatherproof Overcoat and Cowl, 12 darts for wristgun, Stiletto Dagger, Minature Telescope, Fingerpringing Kit, Lockpick Set, Electric Torch

Ever since your mother died at childbirth, you and your father lived in poverty. Though working hard, it never seemed to help your little family to keep out of the workhouses for very long. Despite all this, your father tried to teach you about hard work, loyalty, and justice. You learned these lessons well, but none of them saved your father and sister being run down by a Landau carriage being driven by a drunken coachman. Justice? You had hoped for your family's sake to see justice done but the carriage belonged to a prominent (and wealthy) member of the elite, and they didn't want to be bothered by courts and such. So, the bribed officials called it an unavoidable accident. Terrible really, but certainly no one to blame.

That's when you decided enough was enough. You took your tiny savings and began to train yourself. You didn't have the shiny Supernatural Powers that the SuperMankind had, but you had Justice on your side; and that counted for far more. You fight crime in your family's name, but take special delight in bringing down the powerful of society who think them above the law. Even if you must punish them yourself instead of turning them over to the police, justice is more important than anything to you. More than anything at all.

COMPLETING THE CHARACTER

Once attributes are rolled, skills and supernatural powers chosen, and offset by choosing Shortcomings, the potential Hero is almost complete. The remaining points of interest regard those items that are adjusted by virtue of powers and skills and attributes.

Initiative (INIT): This is the adjustment for initiative rolls during combat that assist or detract from a Hero's base roll. Initiative is determined by checking to see if the Hero has any powers that affect initiative. Often there are no such powers and thus is usually 0, but this can be modified by Lightning Speed or physical shortcomings that the Genteel Magistrate determines would be limiting to the Hero's reactive speeds.

Actions: This is how many actions in a given round the Hero is capable of performing. The base number of actions for all persons is 1, but this can be increased or decreased due to supernatural powers or shortcomings.

Armor Class (AC): This is the Hero's ability to prevent damage, determined by supernatural powers, skills, and even worn armors. Armor Class has a base value of 10, with Dexterity adjustments and any powers that affect AC being added or subtracted to obtain the final score. This number can vary, with the base number being further modified by certain circumstances (the act of dodging, activating powers, etc.) that can result in as many as three or four different numbers. In such cases, they should all be listed and in what conditions this number is appropriate.

For instance, Jack Frost has a base Armor Class of 10, which every normal man has. If he is able to use his Acrobatic skill during combat, he receives a bonus of +3 to his AC, raising it to 13. Jack also has a supernatural power in that he can create an Ice Shield. If he's able to use the Ice Shield but not his Acrobatics skill, he receives a +6 bonus, raising his AC to 16. If he can use both Acrobatics and the Ice Shield, his AC becomes 19. The AC category on Jack Frost's Hero sheet should look like this. "AC: 10, +3 (Acrobatic), +6 (Ice Shield)".

Defensive: Defensive and Armor Class are related, but focus on different aspects of damage. Where Armor Class focuses on the prevention of damage, Defensive covers damage that has already been inflicted upon the Hero. Defensive capabilities can be from the various forms of Invulnerability, Entrapment, Suppression and other similar effects, and determine how much of the damage might be reduced.

Hit Points: The Hit Point total of a Hero is based upon the Constitution score of the individual Hero. At 1st level this is the Constitution score multiplied by 2. Additional hit points are earned as the Hero advances in level, and these points reflect the Hero's innate ability to roll with punches, avoid most of the effects of a death ray, etc. The exact division between hit points being such experiences and how many are the hardiness of the person is up to the GM and their own chronicle, though it is recommended that hit points that fall below the base number of their Constitution score can be safely considered concussive trauma.

Level: This describes the experience of the individual, reflecting their improving capabilities as they become more familiar with the rough and tumble world of Victorious. Levels are a useful quick reference to a Hero's innate ability, but the Genteel Magistrate should beware placing too much stock in this number. A high experience level mortal can still be defeated by a low level member of the SuperMankind. So, while a barometer of experience the level is not the end all and be all of the game.

Alignment: The Alignment of a Hero reflects their general outlook on life as well as any associations they might have. Alignment is an important guide to a Hero's behavior and how others will react to them. It is also a guide to the Genteel Magistrate as to how Heroes, Villains, and other persons will react to the Hero's various activities and demeanor. There are three alignments: Good, Neutral and Evil.

Good: The Hero is dedicated to defending the strictures of the community in which he or she was raised and to act to the benefit of those around them.

Neutral: This alignment encompasses several points of view, from dispassionate observance of the world without interference to a Hero being solely concerned for their own welfare and advantage, regardless of whether or not such an act would be good or evil. As such, they are frequently distrusted by Good and Evil alike.

Evil: Characters of this alignment have a tendency not to value anything other than the spread of their tyranny. Power belongs to the strong, and if the weak cannot hold onto what they have then they deserve to have it taken from them. This taking can include money, possession and sometimes even life itself.

Players and Genteel Magistrates alike should remember that Alignments are general overviews of behavior and not straightjackets for play. Characters who are Good can perform an evil act, and visa versa; so long as its role-played as a mistake, a loss of temper that is regretted, etc. However, if the behavior is continued and is out of character for the alignment then the Genteel Magistrate

is free to require the Hero to become the new alignment that reflects their current actions.

Experience: This is the total number of experience points the Hero has accrued during the play of Victorious. Normally all heroes and Heros begin play at level 1 with 0 Experience points. The GM awards points for various activities, and their accumulation raises the Hero in experience levels (see above) with the benefits thereof.

Alignment directly affects experience. As such, those of Good alignment are promoted over Neutral and Evil alignments through experience point awards. Good Characters gain a +20% bonus of the awarded XP added to their normal share of XP at the conclusion of an adventure. Neutral Characters receive no bonus or penalty to their share, while Evil Characters take a –20% deduction from XP awards. This applies to Player Characters only and not to Non-Player Characters.

Victory Points: Victory points are a feature of those who are either Good or at least Neutral in alignment and behave appropriately for such a moral outlook. Genteel Magistrate's will award Victory Points to player characters in the course of the game and chronicle which can then be used to affect dice rolls, enemy reactions and level advancement. Please see page 48 for details on the awarding and use of Victory Points.

Funds: This is the amount of available funds the HeroHero has with them during adventures. This cash total can be modified by skills such as Wealthy, shortcomings such as Poverty, or fiscal remunerations granted for various noble acts by government and society at large. A Hero with neither the Poverty shortcoming nor the Wealthy skill is considered a lower form of Middle Class for the era. If the chronicle takes place in the British Empire, the Hero receives 2D4 pounds sterling (£) for immediate use. If the chronicle is in the United States, the Hero receives 3D12 US Dollars ($) instead. Modifications to these totals before play should be found under the Wealthy skill or Poverty shortcoming. Otherwise, this number is the beginning of the funds available to the Hero to purchase their equipment to fight evil!

AN EVENING ASSIGNATION

The brisk November air hit me full in the face as I opened the old shutters of this decrepit house. The wood was rotted and warped, the paint peeling, the signs of various rodents were abundant on the floors and walls. But this structure did have one redeeming quality. It gave me a near perfect view of the Astonbury Nail factory roof.

I know what you're thinking. 'Who the bloody hell cares about a nail factory?' Well mate, I do. Because its part of the regular route of The Dancer. Yes, the capitals are correct. The same smug pain-in-the-nethers that has had my employer The Professor Moriarty (again the capitals are deserved) grinding his teeth in frustration. Almost single-handed that leaping chit had cost the firm of Moriarty LLC quite a bit of quid over the past year.

Not any more though. The prof put his best man; your humble servant, on the job. I was here to give the darling of the London masses a third eye right in her forehead, courtesy of my favorite tiger rifle. This gun saw me through quite a few scrapes in India, and was instrumental in bagging more than one predator (cat and otherwise) that found him or herself on my bad list.

This would be a rum shot in the middle of the night, but here the good Professor's contacts came in handy. The "Nocturnal Opticon" fit neatly on my rifle and made the midnight almost as clear as day. Moriarty tried to explain it to me, but I could care less how it worked; so long as it worked. He also wanted me to use the Air Rifle, but sod that I said. Nothing like a .478 to ventilate her pretty head, I say!

I spun the dial on the side until I had the factory roof in clear view. Blimey, I could count the bird mess individually on the roof. I centered in the view, and started to wait.

She didn't keep me waiting long; with a leap beyond mortal ken (and all that rot) she dropped onto the roof edge as nice as you please. The St. Petersburg Ballet had nothing on her. Her metal mask and auburn hair were vivid in the opticon, and I figured it was a shame to kill such a handsome woman; pity we couldn't be more intimately acquainted, if you know what I mean? Well, time enough for that later. Right now it's time to finish the job. I began to slowly squeeze the trigger…

…and she was gone. Not shot, because I saw where my bullet blew an entire shingle off the roof. She just disappeared; she can't do that, can she? I tracked the rifle around the area. She must've ducked, took cover. How did she see me? Did she have one of these things too?

I discovered where she went when I heard the glass and

shutters of the adjacent window crash inside to the floor. I jumped back, twisting my rifle to bear. No good, for with a lightning move she grabbed the barrel and yanked it out of my hands. Then, with contemptuous ease the Dancer broke it in half over her knee. Impressive strength for a woman!

I took advantage of this to roll across the room and come up with my Webley revolver. Not as nice as the rifle, but we were in close enough quarters that it should still do the job. I'd have to aim away from her bits of armour, but that's why I'm the best. I pulled the hammer and sent two shots at her.

She leaped again, bouncing off the ceiling and somersaulting towards my left. I think one of the slugs nicked her shapely thigh, but I couldn't be sure. I drew my knife with my left hand out of my boot and thrust the revolver into her chest. I thought I could get a round off, but no joy. She muscled the pistol aside and punched me in the ribs. I lost my balance and fell down the stairs, rolling and hurting all the way.

"Colonel Moran" she said in that smoky voice of hers. "I'd thought Moriarty had learned his lesson after the Colchester raid. I suppose not."

I landed on my rump at the foot of the stairs. My legs were doing fine, but my left shoulder felt dislocated. I know for sure that two, maybe three of my ribs were cracked. Blood was dripping into my eyes from a slash I took from the banister. I was in pain, outfought, and only 3 rounds left in my pistol. And she was moving down the stairs at me.

I was having the time of my life!"

– From the Private Journals of Colonel Sebastian Moran, November 11 1890.

HEROES AND EXPERIENCE

All Superheroes start play as a 1st level Hero with a middle class income rank (unless the Wealthy skill or the Poverty Shortcoming is obtained). As the Hero gains experience points during game play, they will advance in level. Each level advance allows the Hero to gain an additional power slot. These can be used to purchase new powers or skills, increase attributes, improve existing powers, attributes or skills and even remove shortcomings (with the permission of the Genteel Magistrate). Furthermore, upon advancing to the next rank the Hero gains a number of hit points equal to 1DX, where X is the die type for the selected class, plus any Constitution attribute bonus (or penalty) the Hero has. If the resulting number is negative, then it is considered a "0" as no hit points are ever lost in such a manner.

Below is the base experience point requirement for a person with no powers or shortcomings. To reach 2nd level, the number of power slots the Hero has is multiplied by 100, with the end result being added to the base experience points required. For example, Jack Frost has 6 power slots. To advance to 2nd level he would add to the base value of 1,000 an additional 600 (6 power slots x 100) experience points, for a result of 1,600XP. The amount of added experience points doubles as the Hero advances in level. For example, to advance to 3rd level, Jack Frost would need an additional 1,200 experience points in addition to the base value of 2,000. Advancing to 4th level would require an additional 2,400 experience points, and so on.

BASE SUPERHERO SKILL LEVEL ADVANCEMENT

Hero Level	Hit Points	Power Slots	Experience Points
1	Constitution x2	3	0
2	1D4 + Constitution Modifier	4	1,000
3	1D4 + Constitution Modifier	5	2,000
4	1D4 + Constitution Modifier	6	4,000
5	1D4 + Constitution Modifier	7	8,000
6	1D4 + Constitution Modifier	8	16,000
7	1D4 + Constitution Modifier	9	32,000
8	1D4 + Constitution Modifier	10	64,000
9	1D4 + Constitution Modifier	11	128,000
10	1D4 + Constitution Modifier	12	256,000

GAINING EXPERIENCE

As a Hero progresses through adventures and faces challenges, they gain wisdon and experience regarding their foes. This is explained in the rules as the award of experience points (XP) and the accumulation of them increases the power and potency of the individual accruing them.

Experience points allow a Hero to gain experience levels (see page 35) and this gives the advancing Hero additional hit points and an additional power slot. As detailed in the section on checks (page 45) the level of a Hero attempting a check or saving throw is added to the player's roll. Thus the higher the level the more likely a successful roll is made. This also applies to combat (page 37) in both an offensive and defensive capacity.

Each level advanced gives the Hero at least 1D4 additional hit points, with the Constitution attribute bonus or penalty modifying that roll as necessary; though an advancing Hero always earns at least 1 hit point by advancing in level.

Heroes may also earn victory points as they advance in level, depending upon their alignment. Good-aligned Heroes earn 1 victory point at every level of experience beyond the first. Neutral Heroes earn one victory point at every odd-numbered level beyond first. Evil Heroes earn no victory points at all. Victory points represent the favor of fortune and the rewards that come to all true persons of stout heart and indomitable courage. Knavish or churlish behaviors are not to be encouraged!

Like in Hero generation, the power slot earned for an advance in level can be used to purchase a new power, strengthen an old power, remove a shortcoming or used instead for skills or victory points. The formula of 1 supernatural power slot = 2 skill slots = 3 victory points still applies as it did during the creation of the Hero. However, buying new powers or skills as well as removing shortcomings must be approved by the Genteel Magistrate. Otherwise, you have Heroes suddenly getting new powers or suddenly learning new skills without rhyme or reason; something that detracts from the smooth flow of the chronicle.

AWARDING EXPERIENCE

The adventurers that do battle within the world of victorious earn experience points as a reward for defeating enemies, foiling the plans of evil, and generally following their Hero's unique goals and motivations. The Genteel Magistrate has the duty of awarding experience points, and this in large part is performed in a manner consistent with the type of game being played. What are the predominant goals of the specific chronicle? This can be simply pummeling evil, solving conspiracies that threaten all, or role-playing their Hero in unusual situations.

Below are guidelines for the Genteel Magistrate to use when awarding XP to their player's Heroes. An average award will be given as well as a suggested higher total if said activity is the main focus of the game.

DEFEATING FOES: Enemies of the Heroes defeated should provide valuable experience from the conflict. In chronicles where the theme is darker (such as Grim or Real themes) killing said enemies might occur, but remember that the good at least try to avoid killing if possible.

Defeating a foe earns a Hero a base value of 25XP. This base value is modified using the table below.

XP MODIFIERS

Foe is supernatural	+25
Each supernatural power slot	+10
Each level of experience	+10
Each skill slot	+5

FOILING CONSPIRACIES: Sometimes defeating a villain's plan is just as valid as physically defeating them in combat. On occasion it is even more valuable! In instances like this, award the base value of 25XP for defeating the foe, but use the modifiers below in place of the ones above.

XP MODIFIERS

Foiled the evil plan in a public manner that portrays the Heroes positively	+30
Foiled a major conspiracy	+30
Foiled a scheme at its beginning	+30
Foiled without innocents being harmed	+25
Foiled a scheme at its midpoint	+20
Foiled a minor conspiracy	+15
Foiled a scheme at its end	+10

As one can see, the XP awards for this sort of event are a bit more subjective than the simple method of experience through defeating enemies. However, it does provide rewards for thinking critically and good planning rather than simple fisticuffs. Victorious is an action oriented game, but greater rewards should go to the Hero who uses their mind to achieve success over rude battle!

ROLE-PLAYING AWARDS: The awarding of experience for effective role-playing of a player's Hero is at once the easiest and hardest of the systems provided. It is the most subjective, as the Genteel Magistrate must use their own judgment to determine if the Hero has been role-played 'correctly'. Correctness, while originally set up by the player creating the Hero, is nonetheless adjudicated by the Genteel Magistrate in how the player portrayed this demeanor in the context of the chronicle being played. For a role-playing award, the GM can award a base value of 25XP for good "in Hero" roleplay. A few modifiers to this base award are given below, but they are not exhaustive by any means and the GM is encouraged to use imagination when deciding if XP should be awarded for certain events.

XP MODIFIERS

Choosing a more difficult solution than otherwise because of the Hero's personality	+20
Emphasizing the Hero's foibles in game	+10 to +30

Although a good game of victorious should encompass all three of the above within its chronicle, one should be

chosen as the primary system and the other two as the secondary awards. The primary system should award as given above while the secondary should award one-half the amounts given.

This is only a suggestion, of course. If the Genteel Magistrate and her players wish for a more rapid method of advancement for the characters involved, then full awards for all three methods should be given to the characters.

COMBAT

Combat amongst the SuperMankind of Victorious is fast, furious, catastrophic, unbelievable and generally a rollicking good time! Images of larger than life Heroes flying (or swinging) into battle with nefarious villains are the staple of all good superheroic fiction. The inevitable combat is often the climax of many games of Victorious and this section gives the rules to resolve such combat in a fast and simple manner.

Combat is the most complex part of Victorious, and it is incumbent upon the Genteel Magistrate to insure that the various aspects of battle run smoothly. The GM must be familiar with the rules in this section, they must also be able to describe the actions not as a simple recitation of "You hit" or "He misses" but as vivid descriptions of the punishing blows, the sizzling energy bolts and the crashing defeat of villainy!

To aid the players of Victorious, the combat rules have been kept as simple as possible in order to ensure the game flowing without creating an arbitrarily abstract system that gives little flavor or interest to the participants. The system is provided with much maneuver room left for Genteel Magistrate caveat to enable a narrative development that is equally as important to the game as the rules in this text. The combat sequence has been delineated to organize combat in a logical manner while allowing for much extrapolation by the GM for their own style of play.

The essence of combat is the Combat Scene. Put simply, this is the time period from the beginning of a combat to its end; with one side either being defeated or withdrawing from the fight. As one can imagine, this time period can vary widely depending on the number of combatants within the donnybrook and the results thereof. Most combats will only take a few minutes of "playing time", that is time around the table rolling dice to determine the results of combat. In "game time" (time that passes for the player's Heroic alter egos) several hours might pass in a particular lengthy clash between truly powerful representatives of SuperMankind.

The Combat Scene is divided into "rounds" and "turns" to keep things organized. A "round" is the time period that it takes for each side to attack or defend themselves in one exchange of blows. This is an arbitrary time period and really doesn't represent a set chronological order, but if one is needed then a round could be approximated to 10 seconds of real time.

ANATOMY OF A COMBAT ROUND

Determine if Surprise is gained by either side.

If one side gains surprise on the other, then the surprising party gains a free attack upon the surprised party.

Roll Initiative.

The GM counts down from the highest number to the lowest, allowing each Hero to perform their action(s) as allowed in these rules.

Damage is calculated after each successful attack and hit points are reduced appropriately.

Those Heroes and Villains still in the fight roll again for the new round's initiative and events are replayed from 2 above.

INITIATIVE: But who gets the first blow in? This is determined by the "Initiative Roll". At the beginning of a combat scene the various Heroes roll a 10 sided die (D10) and add to this roll any adjustments due to superpowers or Dexterity. The GM also rolls for any NPC opposition, and may roll either one for all opponents or individually as the GM wishes. Those with the highest numbers act first, counting down with those of lower numbers acting in turn. Once all have completed their actions for that round, the Initiative die is rolled again to start another round of combat. These rounds go on until the combat scene is resolved, either by defeat or retreat of one side.

The "turn" is a bit trickier. A Turn is generally a block of rounds. As noted earlier, actual chronological time isn't really applicable but 6 rounds, roughly one minute of real time to a turn, is acceptable. The turn will not come into play much except for duration of power effects, spells or fatigue rules (covered later in this section).

Normally, only one action per round can be taken. Characters with the Lightning Speed power however are an exception to this. They may take as many actions per round as their Lightning Speed power rank dictates. Such actions that may be performed are listed below:

Moving one's full Movement Rate

Attacking with a power or physical blow

Activating a Defensive Power (such as Force Wall)

Dodging an Attack

Grabbing an opponent or object

Throwing an opponent or object

Concentrating on a specific task with a Skill, power or Heightened Sense

When combat ensues, an attacker will throw a blow, strike with a weapon or object or throw an object at an opponent. When an attack is launched, a 20 sided die (D20) is rolled by the attacking Hero's player. The number rolled may be adjusted upwards or downwards depending on attribute bonuses, their Base To Hit (BTH), or other such effects. If the adjusted rolled number is equal to or greater than the target's Armor Class (AC) than damage is inflicted. If the number is less than the target's AC then no damage is inflicted, though it may still mean that the target was "Hit". Such a blow would simply not have been sufficient to cause injury to the target due to its protection, ability to evade, etc.

Adjustments to the above "To Hit" roll may be attribute bonuses/penalties, BTH based on skill level or other factors. For attribute adjustments, Hand to Hand combat is affected by the Strength attribute, with the attribute adjustment used to add to the "To Hit" roll and to the damage roll. The exception to this is Heroes with Martial Arts, who have the option to use their Dexterity adjustment for "TO Hit" and damage in lieu of the Strength adjustment. For thrown or missile attacks, the attacker uses the Dexterity adjustment only for "To Hit" with no adjustment for damage at all. If the range attack is based on a Super Power, then the Constitution bonus is used to adjust damage inflicted.

The below sample Combat Round will demonstrate three types of attacks, the Hand to Hand attack, the Missile attack, and the Ranged Power Attack:

Scene: Two of London's Super defenders, the Dover Angel and the vigilante Fawkes come upon a group of GOLGOTHA agents being led by the Super Criminal Gruesome as they scheme to rob the Bank of England. With a swirl of motion the English vigilante Fawkes leaps off a narrow ledge into the midst of the troop of GOLGOTHA Agents scouting near a London bank. He lands amidst them, raining blows left and right as they fumble for their guns and scramble to evade Fawkes's vicious strikes.

The Genteel Magistrate and the player both roll to determine if the GOLGOTHA Agents are surprised by Fawkes's sudden attack. A D10 is used to determine who goes first in the combat round. The Genteel Magistrate rolls a 4 for the GOLGOTHA Agents and the player rolls a 7 for Fawkes. Fawkes, a 4th level Hero, gets to swing first. The player rolls a 12 on 1D20. Ordinarily, he would add Fawkes's Strength bonus of +1 (Strength 14) and his +4 bonus to hit for his skill level to this roll. However, Fawkes has Martial Arts and thus has the option of using his Dexterity adjustment to attack instead of the Strength adjustment. Fawkes has a Dexterity of 20, which provides an adjustment of +4. As this is greater than his Strength bonus he elects to use his Martial Arts in the attack. To the roll of 12, Fawkes adds his Dexterity adjustement of +4 and his +4 bonus for his skill level, resulting in a score of 20. The GOLGOTHA Agents are only wearing reinforced leather jackets and thus have an armor class of 12. Fawkes hits a GOLGOTHA Agent with a martial strike. With Fawkes' Strength of 14, the damage for a punch is 1D2 points, which is determined by rolling 1D6 and dividing the result by 3, rounding to the nearest number. To this punch damage is added an additional +4 bonus points for Fawkes' Dexterity adjustment. The player rolls a 5 on 1D6, which divided by 3 and rounded to the nearest number gives a result of 2; adding Fawkes' Dexterity adjustement to the die roll results in his scoring 6 points of damage. The GOLGOTHA Agent only has 4 hit points so falls in a heap from the blow.

But the villainous Gruesome snarls a challenge to the Hero and rallies his confederates. The hulking Gruesome tears a nearby gaslight post from the concrete and throws the twisted metal at Fawkes!

Gruesome has to make a Strength check in order to pull up the post (see Attribute Checks on pg XX) and, if successful, throw the pole. Assuming Gruesome makes the Strength check, he then rolls 1D20, adding his bonus to hit of +2 for his skill level and his Dexterity adjustment to the roll. The GM rolls a 10 and adds Gruesome's bonus to hit to the roll, making the result a 12. However, Gruesome has a Dexterity score of 7, which is lower than average. Gruesome's Dexterity adjustment is -1, making the final result an 11. Fawkes' Armor Class is 12, and he has a Dexterity adjustment of +4, making his effective Armor Class 16. 11 is far short of making or exceeding that, so Fawkes nimbly steps aside from the thrown spear-like iron pole.

Meanwhile, one of the GOLGOTHA agents (rolling low on his Initiative) draws an Electro blaster and fires it at the acrobatic Hero. The agent is only a 1st-level goon with a Dexterity of 10, which means no bonus or penalty to his attacks as a result. He however has the Firearms skill and so may add his bonus to hit of +1 for his skill level to the roll. He rolls a 17 with the bonus to hit making the result 18. No Dexterity adjustment is made, but Fawkes is hit!

Meanwhile, the Dover Angel has taken advantage of the melee to fly around the building to throw a burst of

evangelic fire at the lumbering Gruesome. She uses her Blast power and rolls an attack on a D20, with a result of 13. As the Dover Angel is a 4th-level Hero, her bonus to hit is +4, which modifies the die roll to 17. Dover Angel also has a Dexterity of 18, which gives a +3 Dexterity adjustment to the roll, making the final roll a 20! Gruesome wears no armor, but his Armor Class is 16 due to his thick hide (Armor, rank 2), providing a +6 bonus to his armor class versus Temporal damage. However, Gruesome's Dexterity adjustment of -1 also applies to his armor class, thus reducing it to 15. The bolt strikes home! Angel's Blasts do 2D6 damage, this time doing 8 points of damage. However, Gruesome has 1 rank of Invulnerability versus Temporal damage which reduces the damage from Angel's Blasts by 3, so he only takes 5 points of damage.

COMBAT TERMS QUICK LIST

Below is a short list of many of the terms used above for ease of reference and definition:

AC: All persons (and some objects) assaulted have an armor class to represent their defenses. The AC is determined by several factors such as body armor or Force Walls, Invulnerability, Dexterity based dodging, or simple dense material. Regardless of method of defense, AC is just an abstraction for how difficult it is to harm a target. Armor class normally ranges from 10 to 30 but can extend even higher for truly powerful beings and items.

ATTACK ROLL: This is the roll of a 20 sided die to determine if the attacker can inflict damage on the target. When making the attack, a D20 is rolled; modifiers are added and subtracted to determine if an attack is successful.

BONUS TO HIT: This is the skill level of the attacker added to the results of an attack roll in order to increase the chance of damage.

COMBAT ROUND: This is the amount of time necessary for all those involved in a combat scene to take their action(s).

COMBAT SCENE: This is the amount of time necessary for any persons engaged in combat to resolve the combat, with one side rendered unconscious, surrendering or flight.

DAMAGE: If an attack is successful, damage is done to the target. The amount of damage depends on different factors; Strength or Dexterity for Hand to Hand damage, Powers for ranged attacks, weapons used, etc.

DAMAGE DIE: Various attacks can cause various dice to be used to determine the damage inflicted. These dice are abbreviated as D4 (4 sided die), D6 (6 sided die), D8 (8 sided die), D10 (10 sided die), D12 (12 sided die) and D20 (20 sided die).

HIT POINTS: This is an abstract number that reflects how much damage a person or object can take before being rendered unconscious, killed or destroyed. As a general rule, members of the SuperMankind reduced to 0 hp are rendered unconscious, while mortals are killed. Objects are in a class by themselves (see Breaking Things).

INITIATIVE: This is a D10 roll used to determine the order in which actions are taken in a given round of combat.

SURPRISE

Surprise is a situation in which one group catches another group unawares and unprepared for combat. There are two types of surprise: the accidental encounter, and the ambush. Before any other action takes place, surprise must be determined. In many instances, the Genteel Magistrate must make decisions as to whether surprise is actually possible. In those instances in which surprise is possible, there is always a chance something could go awry and the surprise does not occur, so a surprise roll must be made. In both cases, if the surprise is successful, the surprising group is allowed one free round of activity. This is followed by normal combat rounds.

ACCIDENTAL ENCOUNTER: This occurs if both groups are unaware of one another and suddenly come upon each other. One or both can be in motion. In this case, each side makes a Dexterity check. If it is successful, they have surprised the other group. It is possible that both can be surprised, in which case, surprise is negated and the combat proceeds as normal. If one group succeeds in the Dexterity check while the other fails, the failing group is surprised. This allows the surprising group one full free round of action while the surprised group is not allowed to act. If both fail their Dexterity checks, no surprise occurs and the combat proceeds as normal.

AMBUSH: The other type of surprise occurs when one group lies in wait for another. To determine if the ambush is successful, both groups make a Wisdom check. If the ambushing group is successful and the ambushed group is not, the ambushing group is allowed one free round of action. If both are successful or if both fail, then the combat proceeds as normal.

COMBAT ACTIONS

In a combat round, the Heroes and their opponents are able to take many actions including drawing weapons, attacking, moving, activating powers, firing missile weapons, Translocating to name just a few. Some of

the various actions available in a single round are listed below. The list is not exhaustive and it is up to the Genteel Magistrate to adjudicate as to how long many actions take place and whether or not they can occur in a single round. Following the list is a more detailed explanation of those actions.

Full Move

Move half normal movement and attack

Charge

Attack

Use a Super Power

Use a Skill

Use an item

Parry

Draw weapons and attack

MOVEMENT IN THE COMBAT ROUND: Once initiative or surprise is determined, those who can act are allowed to move. Movement rates are listed under the Hero's movement rate, modified by super powers or shortcomings (if any). These movement rates indicate the distance a Hero can move in a round. For characters that are carrying a significant weight; that is greater than what is listed for their Strength on the Strength chart, movement can be reduced at the Genteel Magistrate's discretion. Movement is listed in feet. Movement is, like the round, an abstraction. It is a manner of establishing the space various characters and creatures can move in a given period of time. Movement can take place in a straight line, curved or corner cutting. The only things that can interfere with movement are running into obstacles such as tables, walls and other people. There are three types of movement.

Normal Movement: This is the standard movement rate for humans, listed as 30 feet a round. In a single round, a Hero can move their full movement but not attack or take a full round action, though they can draw weapons and do other simple actions.

Jog: In this case movement is doubled. The Hero is considered to be moving fast. As with normal movement, the Hero can take a half movement at the jog rate and attack but take no other full round action.

Run: In this case movement is quadrupled. The Hero is considered to be moving very fast. As with normal movement, the Hero can take a half movement at the run rate and attack but take no other full round action and take a penalty to attack equal to their modified movement rate divided by 50.

CHARGING: Charging is a special type of movement such that after the end of the movement the Hero either engages in hand to hand or melee combat directly and has the intent of using the leverage from the charge to inflict greater damage should a hit be scored. Also, the Hero can use their own body as a weapon, slamming into the opponent with their physical form. In such a case, the attacker suffers one-half the damage inflicted upon them.

To charge, a Hero must either jog or run in a straight line in the direction of the enemy. They must expend at least one half their run or jog movement distance.

A successful charge has two effects: a bonus to damage if a successful hit is scored and a penalty to armor class for the one charging. In a charge, a successful hit gives a +2 bonus to damage but a -4 penalty to armor class for the remainder of the round. If an opponent has an opportunity to swing due to reach while being charged at, the opponent gets to swing with the armor class adjustment for the charger. If a successful hit is made, the charge attack is negated, though the movement and normal attack is still allowed.

HAND TO HAND COMBAT: Hand to Hand (HTH) Combat occurs after characters have closed for combat and one or both swings to hit an opponent for damage. HTH consists of several steps. It is important to note that the to hit roll does not necessarily represent one swing, rather, it represents several swings either one of which may deal a damaging blow or a series of small blows that cause damage.

First, the Hero swinging rolls a D20 to hit. To this result, minimally, the Hero's Base to Hit (BTH) is added. If applicable, many variables are added to the die roll. These include but are not limited to: Dexterity bonus if Martial Arts is used, weapon bonus, other skill modifiers, other Power effect modifiers, combat to hit modifiers and situational modifiers. All of these are covered in their appropriate section of the rules except situational modifiers and combat to hit modifiers which are covered below.

Situational modifiers are those the Genteel Magistrate deems appropriate for the situation. These are often in those situations which are impossible to make rule for and the Genteel Magistrate must use reason to determine what modifier is applied. For example, should a Hero be swinging across a room on a rope, holding a Billy club in one hand and decide to take a swing at someone he is passing over, the Genteel Magistrate must decide the appropriate modifier to hit.

In general, situational to hit modifiers can be broken down into three categories: hard, difficult and Heroic. For tasks that are hard, up to a -5 can be subtracted from

the die roll and for those that are difficult up to a -10 is subtracted from the die roll. For Heroic actions up to a -20 can be added but modifiers in that range should be exceedingly rare if ever even used.

Combat to hit modifiers include the following or related events. These modifiers are generally applicable at the Genteel Magistrate's discretion.

Opponent prone and defenseless	+10
Opponent prone	+5
Opponent unaware	+4
Opponent is at a lower elevation	+2
Fighting from carriage or unstable platform	-2
Ranged attacks from horseback or unstable platform	-4

After adding or subtracting all modifiers from the to hit roll, if the resulting number is equal to or higher than the opponents armor class rating, a hit is scored and damage applied.

AC: Armor class is the defensive capacity of the opponent. It takes into account all active defense (aware of the combatant), armor worn, defensive powers invoked and a general ability to withstand attacks. It does not represent armor alone. It can also include the toughness of hide or a natural ability to avoid being hit - like a high Dexterity. Armor class is primarily determined by Dexterity and powers used as few Superheroes use armor. Armor class starts at 10 and goes up as high as modifiers allow.

The following is a list of some of the armors available and the modifier applied to arrive at an armor class.

ARMOR	ARMOR CLASS
Clothing, None	+0
Quilted, Heavy Coat	+1
Leather Bodysuit (Cuir Bouilli)	+2
Reinforced Leather, Flak Jacket	+3
Metal Armor (Light, Non-powered)	+4
Metal Armor (Heavy, Non-powered)	+5

Apply a Hero's dexterity modifier to the Hero's armor class any time that Hero can physically react to an attack. Characters loose their dexterity modifier when they are surprised, unaware of an attacker, or when they are restrained or otherwise rendered immobile.

Other modifiers can apply to armor class at the Genteel Magistrate's discretion depending upon the nature of the combat and the situation the combatant and their opponents are in. Also, many powers and gadgets/armors can be used to enhance armor class.

RANGED COMBAT: Ranged combat is much like HTH combat except it occurs with ranged weapons or powers. The differences are that for all ranged weapons, the attribute to hit modifier is not the strength bonus but the dexterity bonus. Skill bonuses apply as well as any situational modifiers the Genteel Magistrate may deem necessary.

Regarding Super Powers, the average range of a power such as Blast is the Hero's Constitution score times their skill level in Movement Rate points. The attack travels further, but at such extreme ranges the power takes penalties to BTH/Damage for the range.

There are two types of ranged weapons, hand thrown/thrust and mechanically driven. Hand thrown weapons are those whose momentum and distance cast are dependent upon a Hero's strength. These include hunks of debris, javelins, etc. Mechanically driven weapons are those whose momentum and thrust are dependent on the mechanism which propels them forward such as firearms and crossbows. When a successful hit is scored with a thrown weapon, the strength bonus is added to damage. Mechanical devices do not receive this bonus.

Cover and concealment influence ranged attacks. Whenever an opponent is over ten feet distance from the combatant, cover and concealment modifiers apply.

CONCEALMENT: Concealment includes those circumstances where nothing physically blocks an attack, but there is something that interferes with the attacker's accuracy, causing the following to hit adjustments:

Light Fog, Light Foliage	¼ concealment, -2 to hit
Dense Fog	½concealment, -4 to hit
Dense Foliage, Near Total Darkness	¾ concealment, -6 to hit
Attacker Blind, Defender Invisible, Total Darkness, Pea Soup Fog	Full concealment, -10 to hit

COVER: A Hero who takes cover gains a bonus to AC, as follows:

¼ cover	+2 to AC
½ cover	+4 to AC
¾ cover	+6 to AC
Full cover	+10 to AC

Ranged weapons that miss their target continue to fly on and can potentially hit another target if the range is under 50 feet. If the target of the attack is missed, the projectile continues in a straight line and can hit anything in its path. For each ten can feet traveled it

accrues a -1 to hit. The exception to this is the crossbow which can continue up to its range with no penalty.

Ranged weapons also have range increments listed in the weapons chart. There are close, medium and far ranges. Modifiers to hit apply to each range increment. If the target is in the medium range, a -2 penalty to hit applies and if at long range a -4 penalty to hit applies.

DAMAGE: Hit Points represent the amount of damage, physical and mental, a Hero can take before passing out or dying. Hit points are reduced by physical blows, weapons damage and Super Powers, amongst other things.

A Hero may decide from attack to attack if they wish to do full damage or "Hold Back", if they don't wish to hurt their opponent too badly. When "Holding Back", the Hero reduces the number of bonuses they get to the damage die at will before the roll the die for damage. The die damage itself cannot be changed, only the bonuses.

The only exception to this is Lethal Damage. Powers and weapons that do Lethal damage cannot be "held"; full damage rolled plus full bonuses must be inflicted.

Attributes can affect combat in both the Base To Hit (BTH) bonus as well as damage inflicted upon an opponent. Different attacks can result in the application of different attribute bonuses for the BTH as noted below.

Attack Type	To Hit Bonus	Damage Bonus
Physical Attacks (Punches, Kicks, etc.)	Strength	Strength
Blast Attacks/ energy attack	Dexterity	Constitution
Magick	Intelligence	Intelligence
Psychic	Wisdom	Wisdom

If a hit is successful, damage is assessed and hit points are reduced. Damage delivered from a blow by a weapon can be either normal or lethal, depending on the weapon being used. The weapons chart in the equipment section has all the pertinent information regarding damage by weapon type. Damage is applied immediately and the results are immediate. If a Hero dies as a result of the damage inflicted, the Hero gets no opportunity to attack, use a power or anything else.

If a Hero's Hit Points are reduced to 0, the Hero lapses into unconsciousness. They are not dead but incapable of acting and passed out due to physical or mental trauma.

The number of Hit Points a Hero can recover daily is equal to the Hero's Constitution attribute bonus. Medicine skill or the Healing power can improve this rate. Attribute damage is recovered at 1 point per day of rest, but only Healing can improve this rate.

INVULNERABILITY: Invulnerability is a special defensive ability. A defender's Invulnerability acts to absorb some of the damage inflicted upon the Hero, whether it is physical (kinetic), energy, Magick/Psychic or other similar effect. When the Hero is hit in combat and damage is rolled, the defender can subtract 3 points of damage per rank of Invulnerability they possess, so long as Invulnerability applies to that type of attack. If the Invulnerability exceeds the number of damage points done, then no damage is taken by the victim. If more damage points are inflicted, then the resulting total after the Invulnerability is deducted is applied to the Hero.

FATIGUE: A Hero may use a given power for a number of rounds equal to the score of the controlling attribute before being fatigued. If the Hero attempts to exceed this limit, they must make a saving throw each round versus the controlling attribute to continue using the given power. On the first round there is no penalty associated with the saving throw. Starting with the second round beyond the limit, a penalty to the saving throw is imposed equal to the number of rounds beyond the limit that the power has been active. Failure of the saving throw results in the Hero being unable to use that power for the rest of the Combat Scene. In addition, all other powers are reduced to one-half strength until the Hero rests for a minimum of 6 rounds (one turn), reduced by one round for every point above 0 of the Hero's Constitution adjustment.

"PUSHING" AN ATTACK: A Hero can "push" their power or attack in order to inflict more damage or effect that they usually have, at a cost. If a power is "pushed", for one round, the effect is increased by one rank per point of Constitution attribute bonus the Hero has. However, after the "pushed" power is resolved the Hero must make a Constitution saving throw with the number of ranks they increased the power by as a negative modifier. If the saving throw fails, they are automatically considered Fatigued as per the rules above. For the effects of increased power slots, see the Hero generation system in the prior section.

IRONMONGERY

"If God made man in His own image, then Sam Colt made them equal."-Colt Firearms slogan

Armor

There was little useful armor available to the average civilian in the Victorious era. This time period was before Kevlar or other ballistic suppressing materials, so at best some sort of rigid armor to protect it against blades is the

best that might be available. Of course, in the Grand sort of chronicle might have steam powered armors, super-synthetic materials that might repel bullets and such like. Two examples are provided for comparison (Impregnium and Duralite) but GMs are free to expand and make others for use by adventurers.

ARMOR TYPE	ARMOR CLASS
Padded Suit	11
Leather Coat	12
Metal Breastplate	12
Reinforced Leather Suit of Armor	13

Super Materials

IMPREGNIUM: The exact composition of this alloy is unknown as its secret is kept proprietary by Hunter & Hunter, Ltd. Impregnium is very light yet rigid enough to stop small caliber bullets. Even large caliber bullets can be deflected, with only direct hits penetrating the metals.

ARMOR TYPE	ARMOR CLASS
Vest	+4
Body Suit	+6
Shield	+2 (50% chance of activation)

Even a full suit of articulated Impregnium plates is little heavier than a wool overcoat and muffler, being expensive but when correctly articulated of substantive defensive capacity.

DURALITE: This odd material is a silk like cloth created under proprietary copyright to Panacea Pharmaceuticals is reputed to be created by a strange mixture of chemicals and refined in large laboratories. While even lighter than Impregnium, being equal to light summer clothes, it provides less defense against blades than ballistics.

ARMOR TYPE	ARMOR CLASS
Cloak	+1 vs. edged, +4 vs. firearms
Vest	+2 vs. edged, +5 vs. firearms
Body Suit	+3 vs. edged, +8 vs. firearms

FIREARMS

TYPE	DAMAGE	SHOTS	COST (POUNDS)	COST (DOLLARS)
Pistol, Derringer	1D4	1 or 2	£2	$10
Pistol, Revolver	1D6	5 or 6	£5	$25
Pistol, Magazine*	1D6	8	£6	$30
Carbine	1D8	10	£4	$20
Shotgun, 12 gauge	2D6	2	£7	$35
Rifle, Bolt Action	1D10	5	£6	$30
Rifle, Magazine*	1D10	10	£10	$50
Rifle, Buffalo	2D12	1	£15	$75
Rifle, Elephant	3D12	1	£20	$100

* = The Magazine or Automatic firearms of the day were prone to jam when ejecting a spent brass casing. If a 1 is rolled while attacking with this type of firearm the weapon is jammed and takes 1-4 (1D4) rounds to clear.

AMMUNITION

TYPE	QUANTITY	COST (POUNDS)	COST (DOLLARS)
Bullet, Pistol/Carbine	100	10s	2.50
Shell, Shotgun	50	10s	2.50
Bullet, Rifle	25	10s	2.50

MELEE WEAPONS

TYPE	DAMAGE	COST (POUNDS)	COST (DOLLARS)
Broadsword	2D4	£1, 12s	8.00
Saber, Cavalry	1D8	10s	2.50
Stilletto	1D4	6s	1.50
Rapier	1D6	£1, 2s	5.50
Sword Cane	1D4	£3	15.00

ATTRIBUTES & THE GAME

Throughout the game, the Genteel Magistrate and players must resolve whether or not specific actions succeed or fail. These actions might include tracking a gang of criminals, searching for clues, Climbing a tall building, or resisting the influence of psychic villainy. To resolve these situations and others, a player rolls a D20 and adds the Hero's level and the attribute modifier of one of the Hero's six attributes that is being checked against. If the total score exceeds the number representing the difficulty of conflict requiring the check, the Hero succeeds.

This simple attribute check mechanic for resolving conflicts underlies the whole of the game and is called the SIEGE engine. The name SIEGE engine reflects the attribute check because all conflicts in Victorious involve an attacker and a defender, just as if an army were laying siege to a castle's walls. The SIEGE engine mirrors the game's story-based theme of characters seeking to overcome the challenges before them.

Before describing the SIEGE engine attribute check in more detail, it is important to note that only those activities which have a significant chance of failure, as determined by the GM, should be resolved by a dice roll. In most cases, narrative development and not chance should guide the game. Judicious use of the attribute check is essential to maintaining the fast flow of action and adventure. There are instances in which the attribute check is required. These include all skill checks and saving throws, and those other instances where the Genteel Magistrate deems a check necessary to resolve a conflict.

Once it is decided an attribute check is needed, the Genteel Magistrate must identify the attribute to be checked against. In most cases, the answer is obvious. In the case of skills, supernatural powers, and saving throws, the appropriate attribute has already been identified. With powers and skills, the associated attribute is in the ability's description. For example, when Eddie the Street Arab uses his Roguery skill to pick a pocket, a dexterity attribute check must be made to determine success. Saving throws, which are discussed below, list their associated attribute.

Non-specified situations requiring a check are typically easy to resolve as well. The attribute descriptions located at the beginning of the book should aid in deciding which attribute to associate with specific actions.

For example, the villainous Gruesome attempts to lift a police carriage. The vehicle is a armored Black Mariah, so is quite heavy. The Genteel Magistrate might require an attribute check against Gruesome's strength.

Once the associated attribute is chosen, the Genteel Magistrate must calculate the Hero's chance of success. A number called the challenge determines the chance of success class (CC). The challenge class mirrors armor class in that to succeed, the attribute check result must be greater than or equal to the challenge class. To determine the challenge class, two simple steps are required. The Genteel Magistrate must determine the base chance of success (challenge base), and the level of difficulty of the challenge involved (challenge level).

The first step in calculating challenge class is to determine the challenge base (CB). The challenge base is always either a 12 or an 18. Challenge base is dependent on whether or not the attribute being checked against is a Hero's prime attribute or secondary attribute. See the Primes listing in the Skill section on page XX. If the attribute is prime, the challenge base is 12. If the attribute is secondary, the challenge base is 18.

Returning to our example, Gruesome the villain has Strength as a prime attribute. Thus, the challenge base for his action would be 12. If Gruesome were a Magician, and Strength was a secondary attribute, his challenge base would be 18.

The second step in calculating challenge class is determining the conflict's challenge level (CL). The Genteel Magistrate has vast discretion in determining challenge level. Although the task sounds difficult, it actually is fairly easy. Challenge level is nothing more than the level of difficulty of the action attempted or the reaction made.

The simplest way to determine challenge level is by referencing the level of the non-player Hero or power rank to which the Hero making the check is acting against or reacting to. In such cases, challenge level is equal to the level of the non-player Hero or supernatural power involved; either directly or indirectly. A power's challenge level is equal to the ranks in the given power.

There are more arbitrary situations that require the Genteel Magistrate to create an adequate challenge level. If a Hero is attempting a task such as making an extraordinary jump or swinging on a rope to grab an object, the Genteel Magistrate needs to assign a difficulty to the task. A good way to assign such a challenge level is to think of the task's difficulty as if it were a opponent, and then assign a challenge level equal to the level or power rank of the opponent.

In this way, a Level can be assigned tasks such as swimming a river, knocking down a door, jumping off a roof, or catching a falling innocent.

For example, a Hero might wish to jump over a 6-foot wide pit. Assuming the Hero isn't overly encumbered, and has room to run and jump, this is a fairly easy task that is perhaps equivalent to the degree of difficulty involved in a 1st level hero combating a 1 rank power. Thus, the Genteel Magistrate assigns a challenge level

of 1. However, if the Hero is heavily weighted down, leaping across the space could be deemed a 2 or higher.

As a rule of thumb, a challenge level of 1 to 5 is adequate for easy tasks. For difficult tasks, a challenge level of 6 to 10 works well. For very difficult tasks, a challenge level of 11 to 15 suffices. Epic actions require a challenge level of 15 to 20, or even higher. When in doubt, err on the low side since it never hurts a game to have a Hero succeed in something difficult.

After the challenge base and challenge level are determined, the Genteel Magistrate adds them together. The sum is the challenge class for the attribute check. The score is the number which the player must beat on the check.

Let us turn again to the example of Gruesome. He is a 5th level Strongarm with strength as a prime attribute. His challenge base to toss the vehicle would be 12. Throwing the vehicle is a simple to difficult task, so a challenge level of 4 is assigned to the action. Adding 12 and 4 results in a total challenge class of 16. Therefore, the player must roll a modified 16 or better to hurl the carriage at his opponents, probably the policemen whose carriage he was lifting in the first place!

The player makes the attribute check by rolling a D20 and adding Gruesome's level and Strength attribute modifier. For this example, let's assume Gruesome's player rolls an 11. Gruesome's level (5) and strength modifier (23 Strength grants a +5 bonus) are added to the 11 for a total of 21. This beats the 16 challenge class, so the Black Mariah hurtles toward the police, who will probably have a bad day.

In short, the process of the attribute check involves the player rolling a D20 and adding the Hero's level and the appropriate attribute modifier. That total number must be equal to or greater than the challenge class, as determined by the Genteel Magistrate.

Before concluding, it is recommended that the Genteel Magistrate keep the challenge class secret. By keeping it secret, anticipation and the unknown thrill of success or failure is maintained in the game. Simply telling the player that the attribute check is made against a prime attribute or secondary attribute conveys an idea of the base chance of success, and allows the player to make the attribute check roll. The player would then convey the total result to the Genteel Magistrate without knowing what score is needed to succeed. The Genteel Magistrate then narratively describes success or failure.

USING ATTRIBUTE CHECKS IN YOUR GAME

One of the challenges of running a game is deciding when and how to use the rules of the game to enhance the game play experience. Knowing when and how to use the attribute check to best advantage will make for a fun and exciting game. Misusing them will cause the game to become bogged down with trivialities. Saving throws and class ability checks are two uses of attribute checks that are self-explanatory. As noted above, the most difficult are those other circumstances requiring a general attribute check be made. Additionally, the concept of the primary attribute and secondary attribute (Primes) plays a role as well. Just because a Hero has a high score in an attribute does not necessarily mean that the Hero has the ability to best use it. A Strongarm with a 15 Strength, which is a prime attribute, knows better how to utilize his body's strength, whether through leverage or athletic ability or training, than does a contraptionist with a 15 Strength that is a secondary attribute.

A Hero with a prime attribute of Intelligence is grounded in the real and concrete, and is quite able at the art of deduction. They are better at separating illusion from reality. This is true even if the Hero has only an Intelligence score of 11. There may be characters with higher Intelligence scores, but as a secondary attribute. Those characters may be quick witted, or smarter, but they do not have the natural aptitude for methodological reasoning. Thus, the less intelligent Hero with Intelligence as a prime attribute may be slower in reasoning, but ultimately, the Hero has a better chance of successfully deducing a situation. Such should be kept in mind in reading the following discussion and examples of attribute checks as they relate to each of the six attributes.

STRENGTH: The strength check should be used sparingly and with a healthy dose of common sense. A building cannot be lifted regardless of the Strength attribute, as it will collapse well before being moved. Conversely, a small pebble can be lifted by anyone. This extreme example illustrates the potential downside of relying on attribute checks to resolve situations in a game. If done too often, the act of making a check can begin to replace the essential value of common sense when determining the outcome of events.

Strength checks are most useful when a Hero is attempting a feat of strength beyond the norm. It often involves a situation where a Hero is matched against another creature or Hero, or against a force of nature. Or, it might involve a Hero attempting a physical maneuver of an object that involves more than just lifting.

Example: The armored hero Monitor, a 6th level Contraptionist, is attempting to lift a fallen iron girder off his comrade John Henry while trying to avoid being smashed aside by a Psychokinetic force. The Genteel Magistrate rules that Monitor, with a 20 Strength (+4 modifier), would be able to lift the girder, but an attribute

check is needed to determine if Monitor can succeed under the stress of the situation. Monitor's player rolls a D20 and scores a 12. His level and Strength modifier are added, giving a total of 22. The challenge base of the check is 12 because Monitor has Strength as one of his chosen a prime attributes. The GM has determined that the force of the psychic wall equates to a challenge level of 8. This calculates to a total challenge class of 20. Because the attribute check exceeds the challenge class, Monitor succeeds in lifting the iron girder. If Monitor's Strength was 7, the Genteel Magistrate might decide that lifting the metal pylon was impossible, and not even allow an attribute check. Conversely, if Monitor's Strength was 27 the GM might decide the iron girder was nothing to the Hero and could lift it regardless of the psychic forces trying to impede him. Thus, a Hero's overall attributes, background, or even class or experiences from past adventures, can play a role in determining success or failure.

DEXTERITY: Heroes occasionally find themselves in situations where their reflexes and balance are tested. Dexterity checks should be used in those situations where the consequences are most dire, or dependant upon some deft maneuver to avoid a hazard. A dexterity check might also be required when a Hero attempts to throw an unusual object, make a difficult throw of a grappling hook, catch an object, retrieve an item quickly or any number of possibilities that involve manual dexterity.

Example: Climbing a large oak tree is easy for most reasonably fit people. A Hero climbing a tree in calm circumstances need not make a Dexterity check while climbing a tree and taking fire from pistoleros is much more difficult. A Hero in this case might be required to make a Dexterity check to avoid missteps or accidents due to the stress and added danger of the situation.

CONSTITUTION: There are plenty of situations in a game where a player might wish to push the limits of the Hero's health and stamina. For example, a Hero may need to run a mile, in full armor, without stopping. If a Genteel Magistrate needs to determine if a Hero can succeed at tasks such as this, a Constitution check is performed. As with any check, common sense must be used. A contest of endurance between a Hero with a Constitution of 4 and one with a Constitution of 20 is really no contest at all. However, a contest between characters with 15 and 17 would be much closer, and Constitution checks might be needed to determine how long each Hero could succeed at the task, such as holding a dumbbell in each hand with outstretched arms.

Example: An inquiry agent in a deadly battle with bruisers suffers a heavy blow to his arm from a bludger's club. The Genteel Magistrate decides that the force of the blow is so powerful the agent must make a successful Constitution check or suffer a broken arm.

INTELLIGENCE: Characters often face daunting puzzles and tasks of mental discipline on their adventures. Intelligence checks are one way to help determine the success of a Hero at those tasks. Caution should be used, however, lest the roll of the dice be used to solve all of a player's problems. Part of the fun of the game is the sense of accomplishment gained when role playing, reasoning, and solving problems or recalling information. Getting the answers from rolling dice leaves that accomplishment empty.

Example: A group of heroes are given a rhyming clue by the villains Comedy and Tragedy, revealing there next planned crime. After some time debating and trying various suggestions, nothing seems to be working. To keep the game moving, the Genteel Magistrate allows the party's Magician the opportunity to make an Intelligence attribute check. The attribute check is successful, and the Genteel Magistrate gives the Magician's player a hint for solving the puzzle.

WISDOM: Where a Hero, and not a player, has had an experience that could impact a present circumstance, a Wisdom attribute check is often involved. Wisdom checks often help resolve unclear circumstances through hunches or gut feeling. Also, Wisdom influences a part of the Hero's willpower and mental flexibility. Wisdom is also used to determine surprise, or when allowed, to spot something not normal about a situation. Wisdom checks are a particularly useful device with new players that may be confused in such a circumstance. In the end, the ultimate determination of whether to allow a wisdom check or not lies in those circumstances where the fictional Hero's knowledge and experience would exceed the player's personal knowledge. The Hero's background and experiences play an important role in this.

Yet, Wisdom checks should not always be used to help characters find hidden objects or gain intuitive insight. A player should pay attention to the Genteel Magistrate's narrative description, and the GM should allow alert players to spot potential threats or find hidden items, especially if deftly role-played. Wisdom checks are not a replacement for alert and cautious play or to reward incautious play. Also, as detailed ahead, surprise is a special type of wisdom check with its own rules.

Example: A Vigilante finds herself stranded in a Lost World of dinosaurs and ape men. She decides to attempt to avoid such creatures by using her skills in Survival to find tracks and avoid them. The Genteel Magistrate decides that since she grew up in Sherwood Forest she would have spent some time hunting on her family's

estate. The vigilante's player happens to be a lifelong city dweller who has never even camped in the woods. In these circumstances, the Genteel Magistrate should allow the vigilante a Wisdom check, at an easy challenge level, to complete the task even though the player has no idea on how to describe her Hero's actions in tracking creatures.

CHARISMA: Certain feats of will between two creatures, and situations involving leadership, reaction, loyalty, and negotiation are areas governed by Charisma. As with intelligence checks, players should be given the opportunity to succeed through role play before checks are required. If the Genteel Magistrate deems an argument or negotiation persuasive, then success can be allowed without requiring a check. Under no circumstances should Charisma checks replace the need for players to role play interactions. If the Hero wants a clue from the shopkeeper, the player should have to negotiate that exchange. A Charisma check might aid in the resolution of the task, but it should not determine it outright. A successful Charisma check in the negotiation of a peace treaty, for example, might cause the opposing side to offer a small concession, but the ultimate success will depend on the player's role playing ability.

However, as with Wisdom, sometimes a Hero's Charisma will be greater than the player's ability to role play that Charisma. The Genteel Magistrate should take that into account when making situational rulings. A Hero with an 18 Charisma would have some success in convincing a group of citizens to aid in hunting down a criminal in the neighborhood, even if the player cannot deliver a speech like Julius Caesar. If the player can give an adequate speech giving a performance with a modicum of acting or oration ability, the Genteel Magistrate should allow some success.

Intimidation and imposing one's will over another creature is one of the most difficult types of situation for the Genteel Magistrate to referee. In such cases, a Hero's Charisma score is the primary determinative of success. In most cases, a roll may not even be required.

Example: A Paragon wants to use his presence to intimidate a small time hood into giving him more information than the criminal has been willing to give. The Genteel Magistrate might allow a Hero, after some role playing a charisma check to determine whether or not the hood gives up the information.

ADDING CHARACTER LEVEL TO CHECKS

There will be times when a player will want a Hero to try something that either their Hero has no reasonable knowledge of, or is a skill or power that the Hero lacks. For example, a Strongarm might wish to pick open a lock, or a Magician might attempt to track. It is up to the Genteel Magistrate to decide if such an action is even possible. In general, it is recommended that a Genteel Magistrate should allow a Hero a chance of success. In such a case the SIEGE engine attribute mechanic changes in one significant way. The Hero does not add his level to the attribute check roll. Instead, the Hero rolls a D20 and adds the appropriate attribute modifier only.

For example, John Henry, a 4th level Hero, attempts to pick a lock. His dexterity is 16, but it is a secondary attribute. The Genteel Magistrate allows the attempt. Henry rolls a D20, scoring a 12. The dexterity modifier of +2 is added to the roll for a total of 14. The task fails, however, because a 24 was needed to succeed: the challenge base was 18 (secondary attribute) and Henry was attempting to pick the lock set by a 6th level Hero.

It is important to note that having the skill or supernatural power always has the best results when used by a Hero with that specific ability. A Hero with Acrobatics can leap and somersault with efficiency, while someone attempting the same without the skill might make a passable jump but never on the scale of the aforementioned acrobat.

SAVING THROWS

Many times during a game something occurs which requires an attribute check, such as when a magician tries to resist the psychic assault of an otherworldly creature or a vigilante attempts to evade incoming pistol shots. What to do if the attribute associated with the event that causes the check is unclear? For example, what happens when a magician casts a fiery spell upon an assailant? In such a case, as with all saving throws, the Hero is being acted on in a potentially harmful manner and must make an attribute check to avoid being harmed. This attribute check is called a saving throw. Often the Genteel Magistrate or new players are unsure as to which attribute a particular type of attack or event relates to. Saving throws clarify this as many of the more common types of events are examined.

In the case of the magickal attack of flame from the magician, the saving throw relates to Dexterity. A saving throw is simply an attribute check for a Hero to avoid damage or other unwanted alteration or harm caused by an adversary's abilities and/or specific situations or effects. Saving throws are used only in that the Hero is being acted on and the attacks or events causing it need clarification.

A saving throw is an attribute check. A player rolls a D20 and adds the Hero's level and the appropriate attribute modifier. If the attribute related to the saving throw is a primary attribute, the challenge base is 12. If the attribute related to the saving throw is a secondary attribute, the challenge base is 18. The Genteel Magistrate determines

the challenge level by such factors as the power's rank, the attacker's level, or the level of the trap or poison effect. The Genteel Magistrate may also give bonuses or impose penalties due to various circumstances and situations. The results of failed saving throws for a particular type are explained below.

Powers, creatures and non-player characters are also often required to make saving throws when reacting to attacks by a Hero, especially magickal spells cast by Magicians or other magickal using creatures. This constant allowance of the saving throw is one of the few limits to the use of magick in Victorious.

Types of Saving Throws

There are six different kinds of saving throws each corresponding to an attribute. The situations and effects that trigger a saving throw generally fall into one of the following categories. This list is not definitive but should provide a template for Genteel Magistrate's to determine a saving throw category for something not listed here.

SAVE TYPE	CATEGORIES
Strength	Paralysis, Constriction
Dexterity	Magick Blasts, Mechanical Traps
Constitution	Suppression, Poison, Firearms*
Intelligence	Magick**, Mechanical Traps
Wisdom	Telepathy, Intuition, Shapeshifting
Charisma	Intimidation, Influence Magick

*Depending on the alignment of your chronicle, a Constitution saving throw might be required every time a Hero is hit by a firearm's attack. In such a milieu, the Hero who fails this saving throw dies immediately. Use with caution!

**Does not include Magick Blasts or Influence Magick.

For details on the above suggestions, consult the Supernatural Powers section for description of powers and their effects. Some effects (magickal, psychical, or supernatural) can plausibly be categorized in more than one attribute. In such a case, the GM must use his or her best judgment to consider which attribute is more appropriate and go with that ruling.

VICTORY POINTS

In the course of their crimefighting career, Heroes may accumulate Victory Points (VP) for exemplary actions of derring do. At the Genteel Magistrate's discretion, one VP is awarded to each Hero at the end of a gaming session, unless the Heroes act in a particularly unheroic manner. At the beginning of the following game session, the GM asks the players to vote on the "Most Heroic" Hero of the last game session. The GM may handle the vote in any manner he or she feels is appropriate, but the winner of the vote will gain an additional VP, barring churlish behavior as noted above. The GM, of course, is the final arbiter of poor behavior on a Hero's part and has full authority to penalize the Hero the award of VPs (though they should not be taken away once rewarded).

So, what are Victory Points used for? Glad you asked! VP's can be used by heroic adventurers at critical moments to affect the randomness of the game. For instance, if a Hero has an attack, attribute check, damage roll or saving throw that they MUST make, the player may spend one Victory Point and the success is automatic. In the case of damage dice, the number is automatically considered the maximum that could be rolled, save for lethal damage. Lethal damage can never be maximized by VPs. Also, if there is a roll by a NPC that the Hero wishes to spend a VP to ensure success they can spend their VP as well. Several VPs can be spent in the same game session, so long as the Hero has them to spend. Once they are gone, only further adventuring can increase the number of VPs.

Another way Victory Points may be spent is to ensure the failure of a roll by a Villan or hostile NPC. Just as the spending of a VP can insure success on a roll, so the player can spend one of their hero's VP to insure that a Villan's Attribute roll, saving throw, or attack roll fails to hit or the damage done is the absolute minimum possible.

Victory Points may also be exchanged for experience points if wished. Each VP is worth 100 XP multiplied by the Hero's level. So a first level Hero who spends a VP on experience points gains 100 ep, but a 5th level hero gains 500 ep.

Please note that VPs are only awarded to Heroes (i.e. those of Good Alignment). Neutrals and Villans cannot obtain Victory Points, as these are rewards for being noble heroes and not foul miscreants! Neutrals may be awarded the VP for the Most Heroic vote held at the beginning of the session, but do not automatically earn them at the end of a given game session.

The Chronicle and its Alignment

Victorious chronicles have a two-axis alignment system which the Genteel Magistrate can use as an aid for setting a tone for the chronicle they are comfortable with. In addition to the standard Lawful, Neutral, and Chaotic is added Grand, Gilded, and Grim. In the chronicle alignment system, Lawful, Neutral, and Chaotic define the philosophic background of the world in play, while Grand, Gilded, and Grim define the level of Supernature in the world.

On the Lawful, Neutral, and Chaotic axis, are things cut and dried into easily recognizable parts? Or are things far more difficult to interpret for our illustrious heroes?

LAWFUL: This type of chronicle is epitomized by two-fisted, rocky-chinned heroes battling fell villains in the style of Scientific Romances. This sort of chronicle portrays issues as very black and white, with very few issues in between. Good is Good, Evil is Evil, and the two must battle to secure truth, justice and the civilized way of life.

NEUTRAL: Regarding themes in this style of chronicle, there are some blacks and whites but just as many grays as well. This can be translated as honorable villains, selfish heroes, or friendly governments in the wrong.

CHAOTIC: In these settings issues are rarely set in stone. The Hero's point of view is the primary determinant of good and evil, and no one is really either. In such a chronicle, most people are driven by ulterior motives or personal desires rather than ideals or loyalties.

On the Grand, Gilded, and Grim axis, is the existence of men and women with Supernatural powers common or are such men and women unique? Is the prevalent technology concurrent with the actual history of the period, or is it full of wonderous inventions and steam powered mechanics that would stem from the imaginations of Jules Verne or H.G. Wells?

GRAND: The Grand sort of chronicle is typified by great powers, steam powered devices, robots and flying machines, and the supernatural known and expected within society. This can be a fantastic future of steam powered automobiles, land cruisers, and submarines commonplace and owned by many persons in the industrial world. Conversely, it could also be a world where magick is commonplace and wizards and witches are frequently called upon by persons wishing to speak to the dead or police forces to discover clues to crimes. It might even include costumed vigilantes being as common as policemen on the streets of the Metropolis type cities of this age. The common link is that of the unusual being usual. The real life legend of Spring-heeled Jack or the New Jersey Devil fits well in this kind of chronicle. Steampunk tropes such as flying warships, cannons shooting projectiles to the moon, etc. are normal in this world.

GILDED: A Gilded chronicle is generally the middle ground of the unusual and phantasmagoric. Supernatural powers are unknown by the public as a whole, though governments and certain organizations might be aware of them. Vigilantes exist, but they are hardly ubiquitous and are the favorite targets of wild speculations and rumors. The Supernature is still in the shadows, and powers such as the Invisible Man, Count Dracula, and such are the stereotypical figures of the Gilded chronicle.

GRIM: Grim settings are the hardest type of chronicle for heroes to conquer evil. In such games heroes have perhaps one special talent such as talking to ghosts, seeing the future in brief flashes, or being a person of superhuman deductive ability such as Sherlock Holmes. In the Grim chronicle, normal men and women with small gifts stand alone against the darkness, fighting evil as best they can with the skills they have, with monsters and aberrations always close to slaying and destroying Mankind. In sum, this setting is closer to Algernon Blackwood's Weird Tales or H. P. Lovecraft's horror stories than supernaturally gifted heroes. Long odds and monolithic evils are the meat and drink of Grim chronicles, and on occasion losing a player Hero to the Grim Reaper is not unusual.

The method of determining chronicle alignment is useful to both Genteel Magistrates and players alike. By giving the chronicle an alignment, the players realize right from the first what kind of world their characters will be adventuring in. They know at once how much to trust the world around them, and what the expected supernatural powers of opponents will be; in a general manner at least. Will this mean that a Lawful and Grand adventure could not be used by a GM who is currently refereeing a Chaotic and Grim chronicle? Not at all, but the GM will immediately be aware that the adventure will require some modification in order to fit within their game world. Most adventures will have suggestions in the text to change the adventure to better suit different chronicles and their alignments.

CHAPTER 3: EQUIPMENT AND ENCOUNTERS

Extract from "10 Days among the SuperMankind" by Nellie Bly, New York 1889

Certain gentlemen of standing within the community have little regard for members of the 'fairer sex" performing various careers traditionally reserved for men, not the least of which is that of the newspaper reporter. However, those readers of the New York World and are familiar with my various investigations and opinions are quite familiar with the fact that I let no such notions prevent my determination to provide the truth to those persons wishing to read same.

Thus, I bring the attention of my reader to the recent phenomenon of the "SuperMankind." Those gentlemen and ladies not residing in the great cities of the world such as New York or London might be forgiven in believing that the emergence of these extraordinary individuals is a recent occurrence, but my investigations have led to the conclusion that these persons of ability and greatness have lived amongst us for years. In fact, the first registered sighting of a member of this unique branch of the human race was as far back as 1885.

This sighting was of the masked woman known as The Dancer, in the performance of her vigilante art in the east end of London. To wit, she brought a purveyor of women's ruination to a nearby police precinct station. The constables of Cheapside, naturally amazed at her appearance and demeanor, originally took her for a performer at Wild Bill Hickock's Wild West Show, a show recently performing in London but one month prior. While the Chief Inspector, Officer Charles Bowlingbrook's reactions and distasteful behavior are a matter of record we are fortunate that his churlish demeanor did not deter the Dancer from continuing her protection of the innocent from the criminal elements of the metropolis.

Your humble author was fortunate enough to be in London recently, reporting on another subject for her employer the World, and was further honored by a brief interview with The Dancer, shortly after her award of a Barony by Her Royal Majesty Queen Victoria. The following are a few of the more pithy comments from that interview.

It is the opinion of this author that the award of a peerage to The Dancer and knighthoods to her compatriots, though doubtlessly earned, was perhaps merely a method by which the British Crown can ensure the loyalty and obedience of this group of SuperMankind. If The Dancer is a typical example of her allies than I imagine such hopes to keep the Knights under heel are doomed to disappointment.

A further oddity is that of the composition of the Knights themselves. The title of "Queen's Knights" seems apt when one considers that of the eight members of their order only 3 are masculine. Questions about this were directed to The Dancer, but she merely directed me towards the scientist Dr. R.

J. Hunter. So informed, I was able to speak with Dr. Hunter at the offices of Hunter & Hunter, Limited which are located in the Whitechapel district of East London.

While in London your humble author attempted to speak with the famous detective Sherlock Holmes to obtain his particular views on SuperMankind and their influence upon the criminal element, but the detective seemed to be always otherwise detained when I attempted to arrange an interview. A private inquiry agent's work is never done, so it appears.

One should not assume that London is the center of all things, this despite the best efforts of the English race. Here in our United States, we have several representatives of this unique fraternity. Those personages who style themselves "The Minutemen" and who currently reside in the refurbished Fort Battery in Manhattan certainly have the support of the Mayor and Governor of the state of New York. Alas, the federal government in Washington City does not share this affection and trust. They are five in number and are mostly masculine in the membership; a distinct difference he from the Queen's Knights of London and their feminine majority. The leader of the Minutemen, calling himself Thunderer, was kind enough to this author to answer a few questions. (page 122)

A curiosity most peculiar to the American continent is that of having a black member of the assemblage of SuperMankind. Unlike his fellows, John Henry does not hide his identity behind a mask or a nomme de guerre. Though there are many amongst the publishers of newspapers and politicians that resent a black man having powers and abilities beyond mortal ken, this author thinks it is well deserved. John Henry was a reasonable, polite and thoughtful man regardless of his race and is a credit to this country. As one who frequently suffers prejudice and public censure for my gender and chosen profession, I can do naught but applaud his determination to do good for the United States and all of mankind. (page 145)

COST OF LIVING

The British pound (£) in the 19th century was not the set decimal conversion system of today, but used a system dating from the later Middle Ages. This can be confusing at first, so the below is given as a quick reference for players in need of quick change.

12 pence (d) = 1 shilling (s)

20 shillings = 1 pound (£)

1 pence (d) = 2 US cents

1 shilling (s) = 25 US cents

1 pound (£) = 5 US dollars

Foreign currencies did not fluxuate in value compared to the British pound due to most nations keeping their currency on a gold standard. As such, while few currencies were equal to the pound sterling exchange rates will be generally constant. Below are conversion rates for European nations who trade with Great Britain along with the United States. For ease of use, conversion rates have been rounded up or down as necessary for ease of bookkeeping.

COUNTRY	£1 EQUALS
Austria-Hungary	24 Krona
Belgium	27 Francs
Denmark	18 Krona
France	27 Francs
German Empire	23 Marks
Holland	12 Florins
Kingdom of Italy	27 Lira
Norway	18 Krona
Ottoman Empire	1 Medijidie
Russian Empire	6 Rubles
Sweden	18 Krona
United States	5 Dollars

EATERIES

Item	Cost	
	British	USA
Ale or Beer, Pint	2d.	$0.04
Meal	3d. – 5d.	$0.06 - $0.10
Milk, Glass	2d.	$0.04
Pie, Slice	1d.	$0.02
Sandwich, Restaurant	2d.	$0.04
Whiskey, Bottle	1s.4d.	$0.33
Whiskey, Glass	4d.	$0.08
Wine, Bottle	1s.	$0.25
Wine, Glass	3d.	$0.06

GROCERIES

Item	Cost	
	British	USA
Bacon, Pound	10d.	$0.20
Beef, Pound	1s.	$0.25
Coffee, Pound	5d.	$0.10
Eggs, Dozen	3d.	$0.06
Milk, Bottle	3d.	$0.06
Sugar, 100 tons	£1.3s.	$5.75

CLOTHING & ACCOUTREMENTS

MEN

ITEM	COST	
	BRITISH	USA
Boots, Pair	8s.	$2.00
Hat, Bowler	8s.	$2.00
Hat, Derby	8s.	$2.00
Hat, Slouch	8s. - £2.	$2.00 - $10.00
Hat, Top	10s.	$2.50
Shirt	1s. – 2s.	$0.25 - $0.50
Suit, Average	5s.2d.	$1.29
Suit, Fine	£1.1s.	$5.25
Suit, Good	11s.	$2.75

WOMEN

ITEM	COST	
	BRITISH	USA
Coat, Long ("St. Louis")	£4.8s.	$22.00
Coat, Rain (silk-lined)	£2.10s.	$12.50
Corset	1s.4d.	$0.33
Hatpins, Set of 6	2d.	$0.04
Iron, Hair-waving	7d.	$0.14
Shirt, Waist	7s. – 16s.	$1.75 - $4.00
Shoes	6s.	$1.50
Skirt	16s.	$4.00

CHILDREN

ITEM	COST	
	BRITISH	USA
Suit, Boy 10 - 16 (3 pcs.)	£1. - £2.2s.	$5.00 - $10.50
Suit, Girl (tailored)	£1.12s.	$8.00

TRAVEL

ITEM	COST	
	BRITISH	USA
Cab (1 hour, 1 passenger)	1s.6d.	$0.37
Cab (each additional passenger)	6d.	$0.12
City Guidebook	2s.	$0.50
Ferry Passage	1s.2d.	$0.29
Model Cadillac (Purchase)	£180.	$900.00
Omnibus Fare	3d.	$0.06
Room, Flophouse (per night)	6d.	$0.12
Room, Hotel (per night)	5s. - £1.5s.	$1.50 - $5.25
Subway/Underground	2d.	$0.04
Street Car/Trolley	2d.	$0.04

COMMUNICATION

ITEM	COST	
	BRITISH	USA
Newspaper Subscription	£1.14s	$8.50
Postage (1-1/2 ounce letter)	1d.	$0.02
Telegram (Domestic, 12 words)	6d.	$0.12
Telegram (International, 12 words)	1s.	$0.25
Telegram (per word beyond 12)	1/2d.	$0.01

FURNITURE

ITEM	COST	
	BRITISH	USA
Bed, Brass	£3.6s. - £4.	$16.50 - $20.00
Carpet, Brussels (reversible)	£2.6s.	$11.50
Chair, Rocking	6s.	$1.50
Clock, Grandfather	£6.6s.	$31.50
Ice Box, Wooden	£1.16s.	$9.00

TRANSPORTATION & COMMUNICATIONS

With the exception of walking from place to place, transportation in the Victorian Era was dominated by two different modes: the horse, and the railway. Horse-drawn cabs and carriages filled the streets of London, while below those streets the Metropolitan or Underground railways carried passengers via steam-powered or, after 1890, electric train. The streets were dominated by the hansoms and the growlers, or four-wheelers.

The hansom was the fast two-seater of the period, affectionately called "The Gondola of London." It held two passengers (three if they didn't mind sacrificing comfort) sitting side by side over the wheelaxle of the two wheels of the vehicle, their weight balanced by the driver on his high seat behind and by the horse in front. Luggage sat on the floor inside the cab. Half doors closed at the front and small side windows gave the occupants the option of seeing (and being seen) or not. Orders were screamed to the driver through the trap door in the top. The hansom was an excellent choice if one needed to travel quickly and lightly through the streets of London. It was the preferred method of transport for Sherlock Holmes, as well as for many other Londoners; in 1886, some 7,000 licenses were issued to hansom cabs.

In the same year, only 4,000 licenses were issued to four-wheelers, known colloquially as "growlers" and more eloquently as "Clarences." The four-wheeler had accommodations inside for four passengers (a fifth could ride up front with the driver if he so wished) and luggage rode on the roof, which made it better suited to larger

parties or those with a lot of baggage. The passengers were totally enclosed, except for the windows over each of the side doors; the driver, from his seat up front, could not easily observe what went on behind him, making the four-wheeler the choice of those who wished to "disappear" en route. The straight back axle could also serve as a perch for those who wished to cling unobserved to the back of the cab.

Another type of four-wheeled horse-drawn vehicle often seen in the streets of Victorian London was the carriage generally called a Victoria. It sported a collapsible hood and seats for two or four passengers with an elevated seat in front for the driver. It was more often a private vehicle than a public one, though such carriages could often be hired.

The Underground railway system of London was one of the engineering marvels of the day. While a good part of it actually did run underground in tunnels, much of the system ran in deep, uncovered trenches through and around the city. The trains running on the underground rails were, in the beginning, steam-driven. Thus the atmosphere of the underground, filled with the smoke from burning coal, was not exactly the healthiest in London. This was somewhat alleviated with the opening of the first electric tube train on the City and South London lines. Even with the advent of the electric tube train, steam trains continued to run on the underground well into the early years of the 20th century.

The Metropolitan Railway and the Metropolitan District Railway formed the Underground circuit known as the Inner Circle, which wound around the whole of the inner part of London from Aldgate in the east, north to King's Cross and St. Pancras Stations, cast past Paddington, south to Victoria Station and up along the north bank of the Thames. The Middle Circle was a western extension of this route out past Kensington. Several other lines ran suburban trains in connection with the Metropolitan lines on the Outer Circle, which reached out in a wide curve from Kensington on the west and north to the northwestern suburb of Willesden, looping back around north into the City from the northeast to connect with the Broad Street Station.

Trains could be expected to run on the Underground lines every three to ten minutes. Generally, the round trip would take about a half-hour. For those who could take the discomfort, the underground was a quick, economical way to travel. It was occasionally dangerous as well, though not due to any fault of the rail lines - the underground stations were often the targets of the Dynamiters, Victorian terrorists whose specialty was planting bombs at prominent locations; their activities stretched throughout the period covered. Significant numbers of these railway stations existed in London to take Londoners and visitors to the city to outlying areas of the country.

Victoria Station, Waterloo Station and London Station were situated on the city's south side, from west to east, the latter two located south of the Thames. To the east were Broad Street Station and Liverpool Station, sitting side by side, and Bishopsgate just north of them. Paddington Station was the major railway access to the West End, just north of Kensington Gardens and Hyde Park. To the north, just east of Regent's Park were Euston Station, St. Pancras Station and King's Cross Station. These stations were easily accessible by the Underground or by cab.

Two other forms of transportation common in Victorian times should be mentioned: the omnibus and the bicycle. The onmibus was a horse-drawn version of our modern bus, crowded, often doubledecked, but reliable and economical. And despite the smell of horse, the air above ground was considerably easier to breathe than that in the tunnels. The invention of the pneumatic tube in 1888 made the bicycle a valid means of transportation, especially in the suburbs and the countryside. It was the bicycle that made the shocking bloomers popular among young ladies.

The automobile (or motor car, or horseless carriage, as you will) was introduced to the British public in 1896 at an international show of horseless carriages held at the Crystal Palace (the great glass and iron exhibition hall first built for the Industrial Exhibition of 1851) at Sydenham south of London. Its popularity with the Prince of Wales, who would become King Edward VII upon the death of Queen Victoria in 1901, ensured its success, despite earlier vested interests to squelch any such competition to the railways.

Communications in Victorian England, while not matching the speed and efficiency of today's satellite communications, were still quite sufficient for the day. The first telephone exchange had opened in London in 1879, and by 1888, the United Kingdom boasted 20,400 telephones, the majority of which were in London. However, it is the telegraph, favored communications method of Sherlock Holmes, which is most typical of the time. With the laying of the underwater telegraph lines in the 1870s, London was in touch with the world via telegraph. A telegram from London to Egypt took only 20 minutes, to Bombay 50 minutes, to China 120 minutes and to Australia only 160 minutes. Telegraph offices were numerous throughout London and domestic telegrams reasonably priced at a sixpence for messages of up to 12 words and a halfpence for each word after that.

The postal service of Victorian London makes our own look poor in comparison. There were 11 deliveries *per day*

in seven of London's eight postal districts and 12 in the East Central district, where most of the city's financial centers were located. The first delivery was at 7:20 a.m., the last at 7:45 p.m. Same-day delivery was the rule, costing one pence for most letters. Player-characters in Victorian London wishing to communicate with each other quickly should have little trouble - once they learn the system. However, characters hoping to avoid swift dispersion of news of any of their misdeeds due to slow communications are out of luck.

One final note on communications in Victorian London concerns the newspaper. Literally dozens of newspapers flourished during the era. *The Times, The Standard, The Daily News, The Daily Telegraph,* and *The Daily Chronicle* were only some of the London dailies read by the population of the city. Fleet Street headquartered many of the papers, and unusually dressed characters walking about the area could quickly catch the notice of a reporter or sketch artist in need of a story during a slow period. Newspapers can prove to be the source of a wealth of information of the day to players entering Victorian London from another time, especially their "agony columns," known today as personals or classifieds. Note also that British papers of the time were engaged in fierce competition and prone to sensationalism; accuracy tended to suffer.

VICTORIOUS VEHICLES

Though the Industrial Age is known for many scientific miracles, none are more important than those of transportation. The 19th century began with people traveling over land by foot or by beast, and by sea propelled by wind or oars. By the end of the century steam power, railroads, and the nascent internal combustion engine revolutionized travel, trade, and interactions throughout the world.

This section covers vehicles a Hero might encounter during a game of Victorious. These rules are not comprehensive in scope, as they are more concerned with resolving their use in play instead of providing detailed simulations of said vehicles. Subsequent to the list of normal vehicles is a basic system to use to create new vehicles or modify existing ones with the Invention or Magick powers.

As noted in the equipment section, a Hero who wishes simply to travel from point A to point B need not be terribly concerned with the transport itself. They should simply pay the fee, take the resultant time to travel, and have play continue once they arrive at their destination with the trip itself skimmed over as unimportant. Unless the Genteel Magistrate has ideas for certain events to occur during the trip, role-playing every moment on the journey, conversing with conductors, or gossiping with fellow passengers can usually be avoided…unless your players like that sort of thing. If so, then by all means have at! But most players will wish to skip this part and get to the action.

WEALTHY TRAVELLING

The "Wealthy" skill makes the traveling of characters a bit different. Inevitably a wealthy Hero will want to own their own carriage, personal train car, yacht or liner on the high seas, etc. A general rule of thumb on how to deal with wealthy characters is given below.

In brief, the level of luxury the wealthy Hero will have is based on the number of ranks the Hero has in the Wealth skill. At rank 1, the Hero typically owns his own moderate carriage, probably a Landau, growler, or similar 4-wheel style. At rank 2 the Hero either has 2 moderate carriages or has one carriage of a more elaborate style, such as a Victoria. The Hero may also have a private riverboat or sailboat if living near a body of water. Rank 3 increases the number of elaborate carriages to 2. At this rank, the Hero may either own a yacht or in lieu of the yacht own a small personal rail car. At rank 4, the yacht becomes a small steam-powered passenger liner and the small personal rail car becomes full-sized. At rank 5 the small steam-powered passenger liner becomes a large one, and the full-sized rail car becomes a complete train with multiple cars and engine. At this rank, if the hero desires, he can instead have a Zeppelin-style rigid airship with crew and amenities. If the GM allows for wealth ranks to exceed 5, the sky (and her judgement) is the limit!

The vehicles provided are cumulative as noted above, but do not accrue. That is, if a Hero has a Wealth of 2 and wants two sailboats they can't get the second until Wealth 3 rank is achieved. This second sailboat would be instead of the larger yacht, with any tradeoff questions resolved by the Genteel Magistrate. It probably doesn't need to be repeated, but if a GM wishes a Hero to have a second sailboat during play, then of course any limits can be ignored.

However, if the Hero loses their personal vehicle(s) during play, replacements are possible within 6 months of game time minus one month for each of their ranks in wealth. For example, Jack Frost in his rather middle class secret identity owns a carriage. During an investigation of crimes perpetrated by the infamous Black Orchestra, a planted bomb explodes underneath the carriage body, destroying the vehicle. Fortunately, Jack Frost was not inside, so he will be able to replace the vehicle in 4 months due to his Wealth of 2 reducing the normal time of 6 months by one month per rank.

CUSTOM VEHICLES

A Hero who wishes a unique vehicle for their Hero can use the below rules to create this craft for their use. All vehicle creations must be approved by the Genteel Magistrate prior to play, and repair or replacing such a vehicle takes far longer than the rules for replacing conventional vehicles. The vehicle is "purchased" much like a Hero is, with the following shortcomings:

Large (at least 20 sq. feet)

Cannot Heal Damage

Notorious; as such a unique vehicle is easily identified as such.

With the above shortcomings, the vehicle begins with 3 ranks for powers or skills. A Vehicle's attributes are all assumed to be "0" but built as needed by the player using invention, Magick, or Wealth ranks. When Wealth is used, it is assumed that the wealthy Hero has hired scientists or magicians to create the device for him or her. This is more cost effective rather than using a Hero's own Invention or Magick slots, but it makes secrecy or maintenance much harder. Additional Shortcomings can be purchased by the player for their vehicle, but all must be approved by the GM before play.

In such a case, that level of Invention/Magick cannot be used until the vehicle is destroyed, the Hero removes the ability from the vehicle to regain the rank for their own use, or gains an Hero experience level. At that point the wealth or Invention/Magick ranks become available again.

HDP are determined by taking the planned size of the vehicle and comparing it to the chart below for the overall size and material of construction. The Genteel Magistrate has the final say on what size the planned vehicle is.

The HDP is the damage needed to take the vehicle down one rank in status. The table below lists the penalties that apply at each rank. A vehicle at -4 ranks or more is totally destroyed and must be replaced.

Rank	Status	Result
-1	Damaged	Save vs. HDP or becomes inactive, powers at full rank
-2	Disabled	Save vs. HDP at -5 or becomes inactive, powers at -1 rank
-3	Wrecked	Save vs. HDP at -10 or becomes inactive, powers at -2 ranks

"Save vs. HDP" results in the table above require an attribute saving throw versus Constitution, with the Constitution score being equal to the HDP of the vehicle. If the vehicle fails the saving throw it stops functioning. The penalty on powers applies if the vehicle is repaired in the field, if the GM allows it.

In the course of adventures there will frequently be damage done to objects around the Hero. As such, the rules for damaging vehicles also apply to large objects such as walls and doors. Such items are assumed to be equal to small vehicles, although larger sizes are possible at the GM's discretion. Reducing an object one rank blows a fist-sized hole in it, with each subsequent rank loss creating a larger hole until the object is destroyed.

COACH CHASES

As with car chases in the modern day, the carriage or coach chase typifies the adventuring genre of the late 1880s and 90s. Whether the chase is down the byways of Olde Londontown, the bustle of New York, or the stagecoach dashes of the Wild West; battles between and upon coaches are vital to the dime novel feel of a Victorious Age!

Size	Material				Example
	Wood	Stone	Iron	Steel	
Small	2	5	8	10	Motorcycle
Medium	5	8	10	12	Carriage, Wagon, Ship's Pinnace
Large	8	10	12	15	Train Car, Schooner, Train Engine
Huge	10	12	15	20	Warship, Passenger Liner
Monstrous	12	15	20	30	Naval Dreadnought

There are two different types of conflict involving coaches. The first is the chase, where two or more carriages are at high speeds (for horse drawn vehicles) and one is attempting to escape. The second can evolve from the first, and that is combat between individuals that are aboard a speeding coach, usually for control of the coach. Each possibility has its own method of resolution as follows.

CHASE: Each round of the chase the coachmen of each carriage must make a successful Dexterity check to keep control of their respective vehicles. The Dexterity check is modified by the values given on the table below. The coachman with the highest Dexterity and/or a skill involving carriages makes their roll first and is considered to hold initiative during the chase.

+1	Driver has a skill GM feels is advantageous
+1	Per horse if coach has more horses than opponent
-1	Coach is lighter than opponent's coach
-1	Chase occurs during evening hours
-2	Chase occurs during evening hours in a city
-3	Treacherous terrain (mud, rough ground, etc.)
-4	Chase occurs during fog or heavy rain
-5	Chase occurs during snowstorm or blizzard

If both drivers make their rolls then the carriages keep pace with each other. That is, no ground is gained or lost in the chase. If one succeeds and the other fails, the carriage driven by the successful driver gains 10 feet on the other coach. If the pursuer, the carriage gets closer to the pursued, and if the pursed, they gain distance on the pursuer. If both rolls are failed, then as with mutual successes they keep apace of each other. A gap of 40 feet within a city or 80 in the country is sufficient for the chase to end with the pursued considered to have escaped.

CRITICAL EVENTS: A natural (that is unmodified) roll of '1' is considered a Critical Failure during a chase, and a natural '20' is considered a critical success. A coachman with a Critical Success automatically gains 10 feet upon an opponent in distance regardless of whether or not the opponent made their roll or not. The exception to this is if both drivers rolled a natural 20 in which case distance is maintained as with a mutual success. A Critical Failure of 1 means that something unfortunate has happened to the carriage. Use the event table below.

2D4	EVENT
2	The carriage has totally lost control and wrecks; the exact nature of the collision is left to the GM. In such a result the coachman and passengers alike suffer 2D6 hit points of damage, with successful Constitution saving throws reducing the damage by half. Individuals with Dexterity as a Prime attribute may use this attribute instead of Constitution; with a success meaning only 1 hit point of damage is inflicted.
3	One of the horses has managed to break its harness and leaves the vehicle. The coach immediately slows to one-half its speed and if being pursued the pursuer gains 20 feet in the chase. If the pursuer, the same applies to the pursued vehicle. As with event 4 below, if the vehicle is a single horse type the vehicle stops immediately.
4	One of the horses has damaged its leg and will cause the coach to slow to 1/3 speed and eventually stop within 1D4 rounds. The coachman may try to detach the horse from the tack while the vehicle is running with a successful Dexterity check at –1 penalty, with a failure meaning the vehicle overturns (see event 8). Note that this assumes the coach has more than one horse. Coaches with only one horse can only attempt to stop.
5	The driver of the carriage has lost his seat. In such a circumstance the coachman may either attempt to grab onto another part of the vehicle (a successful Dexterity check at –2) or attempt to land safely on the ground (a successful Dexterity saving throw). Success at the former means the coachmen is hanging onto the coach but must make a further Strength saving throw to move back to the driver's seat. Even if successful in this, the coachman must deal with the horses as if they were out of control (see event 6). Failure at either means the coachman falls, is injured for 2D6 hit points of damage, and may be in the path of another carriage!
6	The horses driving the coach have become spooked and are running scared. The coachmen will have to make a successful Wisdom check at –2 if the horses are to be brought back under control. Failure means the horses continue running madly as fast as they can. Horses are not mindless and will move to the nearest roads or paths to continue their flight but will be deaf to any attempts to steer them unless control is recovered.
7	One of the carriage wheels has broken from the axel. The coachman will have to make a successful Strength check to slow the carriage without crashing or overturning. Modifiers are dependent on the number of wheels the vehicle has. A 2 wheeler such as a Hansom will inflict a –5 penalty, while a four wheeler such as a Landau or Growler only applies a –2 penalty. If the roll fails the carriage overturns (see event 8).
8	The carriage overturns and lands on its side. In such a circumstance only the coachman has a chance of avoiding injury with a successful Dexterity saving throw at –3. Passengers as take 2D6 hit points of damage; with a successful Constitution saving throw (at a –4 penalty) reducing the damage by half.

RANGED ATTACKS: If range attacks are used between the coaches during a chase, the following modifiers apply to attack rolls.

+2	Carriages are within point blank range (10 feet or less)
-1	Chase occurs in a city
-1	Per 10 feet of distance beyond point blank between carriages
-2	Attacker fires at persons within the carriage
-3	Attack occurs during evening hours
-4	Attack occurs during fog or heavy rain
-5	Attack occurs during snowstorm or blizzard

The modifiers given above are cumulative and apply to each attack roll while the situation remains.

OTHER ACTIVITIES: The possible activities and feats possible upon a speeding carriage are too numerous to cover exhaustively. Below are some general activities and their modifiers to give the Genteel Magistrate some idea of the range of modifiers and therefore be better able to impose them for events not covered. Unless specified the modifiers only apply to that given round.

-1	Any actions taken while moving around the outside of a moving vehicle.
-2	Any roll where the Hero takes damage and is on the outside of a carriage.
-2	Attempting to drive and perform additional actions such as attacking or dodging.
-3	Attempting to evade being run over by an oncoming coach. Failing to evade results in 3D10 points of damage.

STALKING THE NIGHT AND ITS VERMIN

All too often the Genteel Magistrate sits down with his players to play a game of Victorious only to hit a creative blank spot. What to do? What sort of adventure to run? A further conundrum is the aforementioned GM wishing to move time rapidly; say a chronicle set in early summer and he wants to move the game up to December. Surely eight months or so didn't go by without anything occurring at all now did it? But role-playing each month can be onerous, especially if the GM wants to move the action forward specifically due to a momentary lack of ideas.

What does the Genteel Magistrate do to inform the player what happened to Jack Frost over that time? Below are provided some tables that the GM can use to roll randomly to determine what events occur over a given time period. Depending on the chronicle, the supernatural events might only occur every few months or so, the balance being crises and mundane crimes. For the Daylight style campaigns supernatural activities might be the normal fare of the masked vigilante. The GM should roll on the tables in whatever sort of frequency he or she feels is best appropriate for the story being crafted.

A cursory inspection of the tables will reveal that only a sentence or two is provided for any given event. This is merely the foundation stone of the adventure, be it for a game session or as a footnote in a Hero's history. The GM must take that seed concept and develop it to the level necessary to maintain interest and consistency within the milieu of the game. The items presented in these tables are merely suggestions, and the Genteel Magistrate should feel free to adapt, change, ignore or some such as seems fit to insure the most enjoyment for the players of the game.

WEEKLY EVENTS

1D12	Event Type
1-5	Crises and Accidents
6-9	Ordinary Encounters
10-11	Supernatural Encounter
12	Roll twice on this table, rerolling on results of 12.

CRISES & ACCIDENTS

2D12	Event
2	Earthquake*
3-4	Flood*
5-6	Tornado*
7-9	Fire
10-12	Gas Main Explosion*
13-15	Train Derailment
16	Building Collapses
17-18	Street Collapses
19	Chemical Spill*
20-22	Ferry Sinks**
23	Zoo Animals Escape
24	Unexplained Explosion

*Looting and other crimes will follow on a result of 1-2 on 1D6.

**Reroll if the city isn't near a body of water.

ORDINARY ENCOUNTERS - METROPOLIS

2D12	Event
2	Counterfeiting
3	Bank Robbery
4	Jail Break
5	Burglary
6-8	Public Brawl
9-11	Vandalism
12-13	Kidnapping
14-15	Armed Robbery
16-17	Soliciting
18-19	Mugging
20-21	Terrorist Act
22	Murder
23	Suicide
24	Gunfight: Roll 1D6. 1-3 gang vs. police, 4-6 two rival gangs

ORDINARY ENCOUNTERS - WATER TRAVEL

2D12	Event
2	Slavery, either in transport or a raid on the ship for slaves
3-4	Piracy
5-6	Terrorist Act: a bomb or assassination on the vessel
7-8	Smuggling or contraband in the ship's hold. May or may not be guarded.
9-10	Hijacking: hijackers pose as passengers then attempt to seize the ship.
11-12	Public Brawl: Roll 1D6. 1-3 between passengers, 4-6 passengers and crew
13	Jail Break*
14	Murder: Roll 1D6. 1-4 passenger, 5-6 crewman.
15-17	Burglary: passenger stateroom or cargo robbed.
18-19	Sabotage of vessel.
20-21	Hostages: Roll 1D6. 1-5 passengers seized, 6 crew seized.
22-23	Passenger Kidnapped
24	Suicide: Roll 1D6. 1-5 passenger, 6 crewman.

SUPERNATURAL ENCOUNTERS

3D12	Event
3	Supernatural enemy group ambushes Hero or Heroes
4	Interference by police upon Hero during crime.
5	Friendly encounter with vigilante or supernatural creature.
6	Unfriendly encounter with local vigilante or supernatural creature.
7	City threatened by powerful (twice the average PC level) villain or villains.
8	Public figure assassinated by supernatural means.
9	Villain breaks out of jail or is freed by supernatural means.
10	Villain or supernatural foe encountered in villain's secret identity.
11	Villain or supernature foe encountered while Hero is in civilian dress.
12	Haunting in building or vehicle.
13	Vampire hunting prey in patrol area of the Hero.
14	Vampire coven hunting prey in patrol area of the Hero.
15	Werewolf hunting prey in patrol area of the Hero.
16	Werewolf pack is hunting prey in patrol area of the Hero.
17	Unexplained disappearances in the area (reroll on this table for the true reason).
18	Unknown monsters in underground subway or sewers.
19	Science gone awry: Monster created.
20	Magic gone awry: Gate opened to the netherworld.
21	Alien descends upon the city or country: Roll 1D6. 1-2 friendly, 3 neutral, 4-6 hostile.
22	Ancient evil awakened to threaten the city of nation.
23	Vigilantes translocated to another country, planet, or dimension.
24	Public figure possessed by a spirit or other supernatural force.
25	Secret cabal demands aid: Roll 1D6. 1-2 good, 3-4 neutral, 5-6 evil. Neutral and evil will try to force Heroes to aid.
26	Hero caught between feuding members of SuperMankind (both of the same alignment)
27	Heroes framed for crime. Roll on the Ordinary Encounters – Metropolis table for the exact crime.
28	Hero encounters a villain or evil supernatural being performing a good deed.
29	Local newspaper reporters discover a secret of the Hero.
30	A newspaper office attacked by a villain after newspaper runs a nasty article on that villain.
31	Alien or magickal emissary asks for aid.
32	Heroes asked by the government to act as emissaries to an alien or magickal race.
33	Attacked by a mob: Roll 1D6, 1-3 admirers, 4-6 haters.
34	Person petitions to become a sidekick. Roll 1D6. 1-2 trained mortal, 3-4 weak Hero with one-half the power slots of the patron, 5-6 strong Hero with 1-1/2 to twice the power slots of the patron. The Hero now has the Sidekick shortcoming but does not receive a power slot bonus.
35	Supernatural artifact found in museum. Roll 1D6. 1-2 good, 3-4 neutral, 5-6 evil.
36	Two events occurring simultaneously. Roll twice on this table, rerolling on results of 36.

THE GREAT GAME: ESPIONAGE AND FACTIONS IN THE VICTORIOUS ERA

The concept of spies and espionage are as old as human civilization itself. However, in the 19th century such activities became more organized and far reaching than in any prior age; with the arguable exception of the Inquisition. Unlike that religious group, most espionage in the late Victorian era was performed for nationalist reasons in lieu of religious ones.

The phrase "The Great Game", while originally a term to refer to the rivalry of Great Britain and the Russian Empire in Central Asia and India, was just as easily applied to all the covert operations of governments and non-governmental organizations alike. Much like their cultures, each nation had its own view toward secret agencies and their deployment for the defense of their national interests. A brief description of the major Trans-Atlantic powers methods of subterfuge and spying are given below. The following are the historical agencies, and of course a Genteel Magistrate need not feel constrained by these descriptions and may choose to change or eliminate those that do not fit within their chronicle.

The format for each organization is as follows.

NAME: The name (or names) the organization is commonly known by. This is usually but not exclusively terms known to the public and might not be their official designation.

LEADER: The leader of the organization is the person or persons who oversaw the organization during the later Victorian Era (1880-1901) or the person who had the single greatest influence on the organization's mission and purpose.

SYMBOL: This describes the symbol or colors that uniquely define members of a given organization. Most national groups will have variants on their national flag or seal, while non-government organizations can have a wide variety of symbology.

ALIGNMENT: Like player characters, organizations have a general alignment to intimate their goals and objectives. Unlike individuals, agencies are aligned as Law, Neutral, or Chaos. Law means they work under the control of the state or pursue goals to regulate affairs with a clearly delineated order and procedure. Neutral organizations are concerned with whatever benefits the agency and its officials and are willing to engage in whatever methods are most useful. The Chaos organizations tend to be anti-establishment and organize into cells of relatively independent agents. Their goals are a disruption of organized laws and governments; perhaps only to replace them with their own.

Please keep in mind that Law, Neutral, or Chaos isn't equivalent to Good, Neutral or Evil. One could have evil agents in a Law organization, and Good agents within a Chaos group. Such merely reflects their worldview and mission designs.

GOALS: The goals of an organization, usually long-term in establishment. While this category relates to Alignment it is not easily described as uniform with it. After all, a Chaos organization might have a long-term goal of Law; but works toward that goal in a Chaotic manner.

LOCATION: This is the central location of the group's main headquarters. It is the predominant place of the agency's activity but need not be the only one. Chaos groups, to their nature, can have a number of headquarters in various locations, while Law groups might only have one.

OTHER: This category defines any special notes or unusual characteristics of a given group and its activities that might be of interest to the GM.

GOVERNMENT BACKED ORGANIZATIONS

Austria-Hungary: Austria-Hungary was a crazy quilt of different nationalities, cultures and languages; indeed a relic of the middle Ages. This residue of the Holy Roman Empire was suffering chronic rebellions and so an effective Secret Police was vital. Like the Russian Okhrana the Austro-Hungarian Espionage arm was dedicated almost entirely to monitoring internal unrest. The Hungarian branch of this service was actually the more ruthless of the two, with Hungary determined to break the Croat, Slovene and Romanian minorities within their borders in a program of forced Magyarization. The Austrian and Slav ethnic groups were hostile to the Hungarian, and vice versa. Often the Imperial Austrian Secret Police and the Royal Hungarian Secret Police spent as much time battling each other as they spent on any enemies of the combined realm.

Kundschaftsstelle (Military Intelligence Service)

Leader: Colonel Alfred Redl

Symbol: Double Headed Black Eagle with crowned heads upon a gold shield

Alignment: Law

Goals: Security of the Hapsburg Monarchy on the throne of Austria-Hungary. Defeat nationalist movements in the Balkans.

Location: Hoffberg, Vienna

Other: The Kundschaftsstelle is the premier agency for both internal security and espionage for Austria-Hungary. This group, while almost exclusively German in its higher echelons, finds support among the Slavs as well as the minority populations within the Hungarian state. This efficient organization was instrumental in covering up the suicide of Crown Prince Rudolf at Mayerling in 1889, instead creating the fiction of his death by heart failure. When other aspects of the Imperial state fail the Imperial family residing at Schönbrunn can depend on the Kundschaftsstelle to secure the dynast at any cost.

The Kundschaftsstelle frequently finds itself in conflict with its Royal Hungarian counterpart. Though publically both loyal to the Hapsburg monarchy, they frequently spar over issues where the interests of Austria-Hungary and the Hungarian state might diverge.

Magyar Kiralyi Belugyminiszterium Allambiztonsagi (Royal Hungarian Ministry of Interior State Security)

Leader: Royal Hungarian Minister of the Interior (subordinate to the Prime Minister of Hungary).

Symbol: Single Gold Crown

Alignment: Neutral

Goals: Protection of the autonomous Hungarian state within the realm. Assisting the eventual independence of the Kingdom of Hungary from Hapsburg rule.

Location: Royal Ministries, Budapest

Other: The Kingdom of Hungary has its own variation of the Ministry of State Security, with headquarters in Budapest and answerable only to the Hungarian Prime Minister. Though nominally under the suzerainty of the Emperor of Austria in his capacity as King of Hungary, this agency does its best to insure an eventual independent Hungarian state.

FRENCH REPUBLIC

The French Third Republic has a well-funded Military Intelligence force (the Second and Third Departments) as well as an efficient police force. If there is one problem that recurs however, it is that their intelligence departments feel free to interfere in French politics. They have a considerable affinity for the Army, and are not above using blackmail or underhanded methods to keep Liberal politicians from gaining too much power, 'for the greater good of the Republic', of course.

Deuxieme Bureau de l Etat major general (Second Bureau of the General Staff)

Leader: Minister of Portfolio, Military Intelligence

Symbol: The Tricolor, usually as a badge

Alignment: Neutral

Goals: Defend the Republic. Support the political maneuvers of the agency's leader of the time.

Location: Second Department of the War Office, Paris

Other: This agency frequently schemes with the military against politicians they feel are 'Too Liberal.' They also have a rivalry with the French Ministry of Police, the Sûreté, which is a Parisian equivalent of Scotland Yard.

Surete Nationale (National Police)

Leader: Minister of Police

Symbol: Silver police badge

Alignment: Law

Goals: Defend the Republic from criminal elements. Support the Gendarme (police force) with investigators and advanced techniques.

Location: Police Ministry, Paris

Other: This department is the French equivalent to Britain's Scotland Yard. It is a higher echelon of police force, with better trained investigators and more sophisticated scientific techniques and equipment than the uniformed police of Paris and other cities.

GERMAN EMPIRE

The German Empire is one of the youngest nations in Europe, its formation from the union of Prussia and many smaller German-speaking states as well as its proclamation of Wilhelm I as its first Kaiser both occurring in 1871. As such, the "German" intelligence services were nonexistent prior to the wars with Denmark (1864), Austria-Hungary (1866) and the French Second Empire (1870-71). Like most of the German Empire's institutions, they were adopted wholesale from the Kingdom of Prussia. The Prussian State Police was vital to Otto von Bismarck's hold on power and were suitably rewarded with funding and prestige after their excellent services in the three prior wars mentioned above. Similar to the Army, the German Secret Services are really Prussian in make and procedure, with an addition of other Germans in lower offices to provide an air of diversity.

Central Nachrichten Buro (Central Intelligence Bureau)

Leader: Police Councilor Major Steinhauer

Symbol: Black Eagle

Alignment: Law

Goals: Protection of the Hohenzollern Monarchy and the German Empire.

Location: #70 Wilhelmstrass, Berlin

Other: This agency is divided into 3 Sections. Section A performs intelligence gathering for the War Ministry. Section B provides intelligence gathering for the Reichsmarine, or Navy Ministry. The last, Section C, is the Diplomatic Spying and Secret Police section. While the two prior sections are nominally under the Ministers of War and Navy respectively, Section C reports directly to the Kaiser.

GREAT BRITAIN

Great Britain had during the later period of the 19th century a small military intelligence service, but the army only had 17 officers assigned to it until the Boer War of 1899. Therefore, we shall deal with the largest 'professional' group in the Empire.

Secret Intelligence Service (Special Branch)

Leader: Sir Francis Walsinhain

Symbol: None

Alignment: Neutral

Goals: Suppression of Irish resistance to British rule. Anti-Terrorist activity in coordination with the Criminal Investigation Department.

Location: Various

Other: This force was well funded for the 19th century but dealt mostly with the threat of Irish rebellion. Their activities were therefore limited to Ireland and Canada as well as the United States, a major source of rebel Irish support.

Criminal Investigation Department

Leader: Police Commissioner Sir Charles Warren

Symbol: Police badge

Alignment: Law

Goals: The CID is responsible for investigating crimes, and is the inspector division of the London Metropolitan Police (MET) service.

Location: Great Scotland Yard, Whitehall London

Other: The Criminal Investigation Department is the British equivalent to the American FBI, but was founded decades before its US cousin. Commonly referred to as "Scotland Yard", the name came from their first office, the old Scottish embassy at 4 Whitehall Place. They report directly to the Home Office and so are excellent at ferreting out criminals as well as those deemed politically undesireable by the powers that be.

RUSSIAN EMPIRE

The most ruthless and brutal secret police of the era, what the Soviet KGB and the German Gestapo of the 1920s and later would model themselves on, the Okhrana was noted for hiring agents to stir up riots among the people to give the authorities an excuse to crush popular movements. So widespread were their paid agents that it is widely believed that one of the paid spies was the man who actually assassinated Tsar Alexander III, instead of an actual anarchist. Their international reach was wide,

but almost exclusively targeted on Russian émigrés who might stir rebellion back in the homeland. Their penchant for assassination of these émigrés made the Okhrana unpopular in virtually every country of Europe.

Otdȣlenie po Ohraneniju Obŝestvennoj Bezopasnosti i Porjadka (Department for Protecting the Public Security and Order)

Leader: Police Minister

Symbol: Black Masks

Alignment: Neutral

Goals: Protection of the Tsar, the Romanov dynasty, and the Russian aristocracy. Extremely anti-Semitic, even for the age.

Location: Kremlin in Moscow and State Police HQ, St. Petersburg

Other: The Okhrana as an agency had few equals in the arts of spying on their own population. Even those who immigrated to other countries were monitored, and when situations permitted these émigrés were killed, or kidnapped and returned to the Russian Motherland. The Okhrana also maintained a standing militia, known as the Black Hundreds.

UNITED STATES OF AMERICA

Much like Great Britain, the U.S. Government was reluctant to create any kind of secret police force; viewing such as inimical to a free people. However, the naval arms race in the last 20 years of the 19th century demanded that the USA develop a military intelligence service. So, the Office of Naval Intelligence (ONI) was made in the 1880s but like its British cousin it was small and relatively ineffective until the 20th century. The predominant secret agency of the period would be the Secret Service, explained below.

Secret Service

Leader: Secretary of the Treasury

Symbol: Seal of the US Treasury Department

Alignment: Law

Goals: Stop counterfeiting crimes. Later, protection of the person of the President and his family.

Location: Treasury Building, Washington D.C.

Other: This organization was small throughout the 19th century but highly trained and motivated. Originally founded to stop counterfeiting of US dollars during the Civil War (1861-65) it later evolved into the security detail of the Presidency.

Office of Naval Intelligence

Leader: Adjutant General, US Navy

Symbol: Gold Eagle with an Anchor

Alignment: Law

Goals: Protect the USA, specifically its Navy, overseas trade and coastlines. Discern the naval secrets of other powers.

Location: Navy Department, Washington D.C.

Other: Founded in 1882 the ONI spent much of the 19th century busily studying naval matters in foreign countries. It was less concerned with counter-espionage, leaving such for the Navy's Military Police or state law enforcement. Its symbol is the same symbol worn by all members of the Navy, as it is a department within the Navy and not a separate organization.

Pinkerton Detective Agency

Leader: Alan Pinkerton

Symbol: An open eye, 'The eye that never sleeps'

Alignment: Chaos

Goals: Fulfill the wishes of their client, though they will not engage in patently illegal behavior.

Location: Various, mostly New York and Philadelphia, USA

Other: The most well-known detective agency of the century, the Pinkertons acted as a spy agency for the US Government during the Civil War and other duties throughout the next 50 years. The term "Private Eye" came from their symbol, an all-seeing eye that promoted their ability to see and learn anything. Though a private firm, it is listed under the US government because their agents were often hired for private contract work on behalf of the government through the 19th century. The United States at this time had no spy agency other than the tiny Office of Naval Intelligence, and so the government sub-contracted the work to private firms, like the Pinkertons. Unfortunately their record in espionage and ferreting out spies in America is spotty at best.

Non Governmental Organizations

Anarchists Nihilists

Leader: None. Each cell has a leader, but there are few organized networks.

Symbol: Black Flag

Alignment: Chaos

Goals: The violent overthrow of all forms of central government, believes all such groups are tyrannies.

Location: Worldwide

Other: The Anarchist movement was an ideology of individual responsibility and freedom, considering all forms of government unnatural and must be destroyed. How this should come about pits diverging opinions even among Anarchist of the same cells. This results in much infighting and a chaotic structure at the best of times. Nihilists, an extreme (and mostly Russian) form of Anarchism embraces destruction of all organizations of humanity without exception. Their view is that while they have no idea what will come next it is nonetheless their responsibility to destroy all that came before so that the people of the future are not hampered by old notions and political and religious structures. As such, both Anarchists and Nihilists concoct plans to strike at autocracy (loosely defined) with little to no notification of each other; a state of affairs that has resulted in many groups working at cross-purposes. This is also a strength however, as it is impossible to eradicate their cells entirely. They tend to congregate in industrial nations, having disdain for the uneducated peasantry of all countries.

Braithreachas Phoblacht na hEireann (Irish Republican Brotherhood)

Leader: Unknown

Symbol: Golden sunburst on a green field

Alignment: Chaos

Goals: Irish independence from Great Britain. To further this goal, they are willing to engage in terrorism to succeed.

Location: Great Britain, United States

Other: This terrorist group strikes at symbols of British power in both Ireland and England. The faction of this group located in the United States is known as the Clan na Gael (Fenian Brotherhood), and counts among its members many powerful supporters in the Irish-American community. Fractured, they are made up of various cells that aspire to an ideal instead of following one leader or one doctrine.

Chateau Noir

Leader: Grigori Rasputin, the "Mad Monk"

Symbol: Black Pentagram on a red field

Alignment: Chaos

Goals: Demonic domination of the world.

Location: Anywhere in Europe

Other: The Chateau is a collection of sorcerers and witches throughout Europe and North America whose end goal is supreme power for themselves, greater magickal knowledge, and freedom to pursue the arts of demonology and necromancy. Their leader, the Russian "Mad Monk" Rasputin, is a degenerate who practices a warped view of Christianity that teaches "Salvation through Sin", which he strives for at every occasion. While he is the spiritual leader of this movement, each national coven of cultists is independent and meet once a year on Samhain to invoke demonic assistance and consult each other in their diabolic plans for the future. They are bitter enemies of the Golden Dawn, whom they see as scholars pretending to power. The Theosophists are met with almost as much rancor, being considered at best fools and at worst mendicants who waste their gifts on "Enlightenment". As such the Chateau Noir frequently clash in both temporal and spiritual battles with both lodges.

Hermetic Order of the Golden Dawn

Leader: Dr. Samuel Mathers, founder

Symbol: Pyramid, with an eye at its center.

Alignment: Law

Goals: The further study of Magick and attempts to prove conclusively its existence as a field of science. Defense of society against dark forces.

Location: Isis-Urania Temple, London

Other: Though the last decade would see a Golden Dawn Lodge founded by Mathers in Paris, the vast majority of the lodge's members and resources remain in London. Though considered an eccentric club by Victorian society, in truth there is a small number of practicing magicians within their ranks. Their occult library is second to none, save perhaps in the Vatican. Most of the "true" tomes of magic are kept locked away in vaults protected by mundane and arcane defenses from those of dubious merit. Anyone wishing access to their knowledge must both join the lodge and pass several tests set by the Inner Circle. Heroes with great fame and reputations might be allowed limited access, though in such cases it is more likely that the Dawn would simply volunteer to research topics on the Hero's behalf. In such a case the information will be detailed but will take some time to compile. Most of the members of the Dawn are luminaries of society and thus have many 'Prior Engagements', which means they are often not at liberty to drop everything merely to research a shrunken head for a Hero, no matter how vital they insist the research is.

House of Rothschild

Leader: Various members of the family. The elder son is the coordinator in a given country.

Symbol: Family crest

Alignment: Neutral

Goals: The protection and increase of the Rothschild fortune. Maintaining the peace of Europe and North America to further trade and profit.

Location: Various, but predominantly in London, Paris, and Vienna

Other: This system originally evolved from the business interests of the Rothschild family, dating back to the later Middle Ages. With one son a wealthy banker in London, another son a Baron in the French court (and republic), and many commanding a major stake in the Austro-Hungarian court, the Rothschild family has done much to ensure its success. In the latter 19th century their predominant interest is to prevent war between the major powers, as war is bad for business. They also seek to prevent anti-Semitic behavior from expanding, as such would inevitably rebound upon themselves.

Moriarty Family

Leader: "The Professor" (James Moriarty)

Symbol: The letter "M" in black

Alignment: Chaos

Goals: Enriching the leader of the Moriarty family. Control of Criminal rackets.

Location: England, predominantly major cities such as London, Manchester, etc.

New Model Army

Leader: Lord Protector Sir Reginald Hawkings, former Minister of War.

Symbol: Cross of St. George

Alignment: Chaos

Goals: The overthrow of Queen Victoria and her family to bring about the return of the English Plantagenets. They fight for the primacy of the House of Lords over both the House of Commons and the Monarchy.

Location: Great Britain

The Orchestra

Leader: "The Maestro" (real identity unknown)

Symbol: A single gold music note on a black field

Alignment: Neutral

Goals: Acquire Intelligence and sell to highest bidder.

Location: Brussels, Belgium

Other: The Orchestra is a private espionage agency whose expertise is discerning the secrets of various nationals and selling said secrets to the highest bidder. Each of its agents is code named for various instruments within a symphonic orchestra.

The Silver Empire

Leader: The Grand Imperial Wizard (real identity unknown)

Symbol: Silver or White cross, sometimes aflame

Alignment: Chaos

Goals: Prevent immigration from abroad. Promote the superiority of the white man. Enslavement or expulsion of anyone not white.

Location: Southern States of the USA

Other: The Silver Empire emerged as one of many covert organizations to spring up after the Civil War to fight integration and Abolitionists first in the occupied south, then later as they expanded their reach into the rest of the country. The Silver Empire has a long feud with the Union League that predates the American Civil War. Their goals vary somewhat in nature, depending on which part of the country the individual group resides. For example, anti-immigration tends to be stronger in the New England area of the Empire while anti-Black rights are more preeminent in the states of the old Confederacy. All are determined to use terror, intimidation and violence to further their goals.

Theosophist Society

Leader: Madame Blovotsky

Symbol: Elaborate occult pentacle

Alignment: Chaos

Goals: The furtherance of occult Knowledge, self-improvement in magick.

Location: Various

Other: Formed in the middle of the century, the Theosophist Society is an occult lodge whose goals are to seek out magickal knowledge to further man's understanding of the unknown. While the official tendency of the society is nominally for knowledge on behalf of mankind, most of its followers are selfish and seek only personal power.

Ujedinjenje ili smrt (Unification or Death)

Leader: Unknown, though believed to be high in the Serbian government.

Symbol: Black clenched fist

Alignment: Chaos

Goals: Overthrow of Hapsburg Monarchy. Dissolution of Austria-Hungary. Incorporation of Balkan Slavs under a single Slavic Empire.

Location: Various, but concentrated in the Balkan region.

Other: Popularly known as the Black Hand, Ujedinjenje ili smrt is the proto-terrorist group that would become influential in the latter 19th and early 20th centuries. Nominally supported by shadowy patrons in the Serbian government, they are quite willing to assassinate leaders and kill innocent civilians in the name of "Slav Unity". This unity tends to be defined by the Black Hand as being led by Serbia; something most Slavs in the Balkans resist heartily. Ironically, their 1914 assassination of the Austrian Archduke Franz Ferdinand in Sarajevo is considered by many historians to have been a pre-emptive strike against the heir to the Austro-Hungarian Crown. Franz's views of creating a 'Triple Monarchy' upon his ascension to include the Slavs as equal partners in the Empire caused the Hand to fear that the Slavs would be accommodated to membership in the realm. They would then subsequently be unwilling to follow Serbia's lead. This was to the Hand a dire threat and so the Archduke was killed.

Ultramontaines

Leader: Nominally the Pope, but actually governed by a Lord Cardinal

Symbol: Roman Catholic Crucifix

Alignment: Neutral

Goals: Catholic return to prominent political power in Europe

Location: France and Germany

Other: The Ultramontaines began life as a religious and political movement in the Kingdom of Bavaria, in southern Germany. Originally more of a political movement for moral governance, suppression by the German Imperial government in the 'Culture War' (Kulturkampf) drove them underground. This remnant has become embittered towards temporal power and instead longs for a brutal religious hierarchy to control all things, modeled after the Inquisition of the Renaissance.

Union League

Leader: "The General" (real identity unknown)

Symbol: Crossed gold sabers

Alignment: Neutral

Goals: The Union League insists on the inseparability of the American Union and fights all forces that attempt to impede this unity. Believes in the "Manifest Destiny" of the United States to rule all of North America.

Location: Union League Club, New York City (though with branches throughout the country)

Other: The nemesis of the Silver Empire, the Union League reputedly aided slaves to escape their masters to the north, aided and abetted slave uprisings, and acted as a fifth column behind Confederate lines during the Civil War. After the war, they assisted the government's Reconstructionist agenda in the defeated South and did its best to insure the civil rights of African-American men. By the 1880s and 1890s they've become more nativist, though willing to protect immigrants willing to give up their "old" culture and become fully American. The darker side of this organization has defined individual freedom as the right of employers to do what they wish, and so the league has been involved in fighting against labor unions and strikes.

MEETINGS

The unearthly nimbus around the man and woman faded from blinding brilliance to nothing in a matter of moments. Both seemed disoriented at their new surroundings, though the woman in the armor seemed less so. 'No doubt because she can translocate herself' the blue-clad man surmised. 'Unfortunately some of us aren't so lucky.'

The two looked around at their surroundings, and saw a plain stone room. Well, the walls and ceiling were stone…but the floor was metal. A metal that was shiny and didn't seem like any metal they'd seen before. "How odd!" the armored woman said, kneeling and running her hand along the metal floor. Her English accent sounded cultured and distinct, more at home in a finishing school than from a young woman wearing armor with the designs and horn of a unicorn festooned upon it.

Her companion began to reply, "Well, Unicorn, I think…" but was cut off by a voice from further within the complex.

"Hey kids!" called a jovial voice down the smooth metal hallway. "Come on down! You're the next contestant on the 'Where the heck am I?' show!"

The two looked uncertainly at each other, and then the man bowed and gestured for Unicorn to go first. She chuckled and said "How gallant, Thunderbolt; especially for an American!" with a dry note to her voice. She strode down the hall with the Yankee behind her and turned into an open door to the right, where a brilliant electric light poured luminosity out of a room into their hallway.

She entered and found to her surprise a very traditional drawing room, with fine wooden paneling on the walls, a comfortable set of chairs in front of a window whose thin curtains didn't prevent her from seeing a wooded nightscape outside, with stars shimmering in the ebon night. Which was odd, since they'd used the "Translocator" Baroness Dancer directed them to on Big Ben during the early afternoon. Just where were they?

Turning from the window the duo gazed at the man resting against his heavy oak desk in the far corner, a cup of tea in his hand. Despite the tweed suit and starched lapels, his countenance was familiar to any who took upon themselves the costumes and responsibilities of Heroes of SuperMankind: Dr. Richard J. Hunter, brilliant inventor, social radical, and frequently the bane of the scientists of both the Royal Society and the Peers of the aristocracy alike.

The boyish face broke into a full grin at their obvious confusion. "C'mon, sit down and have some tea. Don't let the nightly view out there shake you; it's a hologram; er…an illusion of light." He gestured to the Georgian velvet chairs near the tea table. "We're actually several hundred feet underground, but I like to pretend on occasion that we're still above ground."

Gauntlet and Unicorn looked at each other again, and then took the proffered seats. The lady warrior took the tea and poured expertly for both the Hero Gauntlet and herself; Dr. Hunter's cup still seemed full enough to satisfy him.

"I know what you're thinking. Why are we here?" The scientist commented with a sly grin. "Or maybe you're asking just what the heck did Dancer get us into? Either way, I'm here to answer your questions about us." He brought himself up short and continued "Us as in SuperMankind that is!"

"You mean we can get the answers of our being here from you?" The young man glanced up from his tea with hope in his masked countenance. He put his teacup back on the table in growing excitement. "You might not be able to answer mine, because you see I'm…"

"…from the future" Hunter finished with a comical flourish. "Yep, I know. So am I. Well, from a possible future anyway." He hedged.

Thunderbolt looked astounded, and more than a little dismayed. "But if you can't return home what chance do I have?"

"There is 'can't return' and 'won't return; there is a difference." Dr. Hunter replied evenly. "It's really technical and involves the theory of infinite dimensions. "And what about me sir," The Unicorn said in her prim manner. "I'm not from the future, thank you very much. I'm a Londoner born just… well, never mind that. A lady never tells her age, or so I was taught." Her eyes twinkled with mirth through the mesh of the helmet's visor. "Why did I gain powers? To what purpose has Providence bestowed such a gift?"

"Well, this may take a while." Hunter placed his cup and saucer on the desk and made himself comfortable. "You see, it's like this. SuperMankind are both new and an eternal part of the world. It all started a few years ago…"

FORWARD TO THE PAST!

Experiencing the adventure of a different age is a heady event, and part of its appeal is that such forays into yesteryear are not as familiar to the players as our modern world. Yet if one is the Gentleman (or Gentlewoman) Magistrate of a Victorious Chronicle, it might be daunting to attempt to portray the 19th century in a correct manner. Even the fantastic Victorian Age provided in Victorious seems to require some knowledge of history and events that many might not have time to research. Never fear, good compatriot! This essay will provide the nascent GM with all that he or she needs to understand the basic manners of life in the Victorious Age.

DAILY LIFE

Like our own age, the Victorian Age (called in the USA the Gilded Age) was a period of social and technological change. Like the internet today, the expansion of the telegraph and its speed of communication cannot be overstated. A world that sent messages only as fast as a horse or sailing ship could not send a message around the world in a matter of hours. The postal system was also of a speed and magnitude that our post office today is a mere shadow of its once mighty past. Letters and packages could be sent around the world for only nominal fees. The mail was delivered 10 to 12 times a day, at least in major cities. So a 'conversation' via letters could be exchanged two or three times a day simply through postcards or small letters throughout the city. Like the post office, newspapers also had much larger circulation than today; with the larger papers having four or five different issues printed per day. As one can see, the ease of communication had profound influence on society and its expectations.

What other comparisons can be drawn between today and the Victorious era? Entertainment was becoming a major industry with the increase in relative wealth and opportunities. Tourism as a pastime was really invented at this time, and it was not uncommon for middle and upper class English types to jaunt over to France, Belgium or even Holland for a weekend getaway. The United States was large enough for tourism to be profitable just traveling across the country. There were frequent steamship services from the USA to Britain and so further cultural interchange went on with the traveling pastime. So, like today it was considered quite within the means of a large segment of society to travel to foreign lands.

The modes of travel had changed much during this century as well. As with today, at least in the USA, travel is mostly by automobiles for short trips and airlines for longer distances. Passenger ship liners are available today, but they are usually taken more as an experience in and of themselves rather than as an efficient way to get from point A to point B.

The latter 19th century was a bit different. The railroad was not only omnipresent through most of the period but was usually cheap enough for most persons to use for travel from major city to towns or cities near and far. Only in the case of obscure destinations would one resort to wagons and road travel. For any destination on the same land mass, the 'iron horse' was king. For sea travel,

the steam passenger liner was the preferred mode of travel. In fact, due to their construction and lack of guns and armor, the average liner could exceed the best speed of warships of the time by as much as 8 to 10 knots. 10 to 12 days could see someone traveling from Plymouth or Liverpool set foot in New York City and visa versa.

Within cities travel would be by foot, bicycles for the daring, and for the rest cabs or hacks. The standard rental cab for the period was the Hansom, a one-horse cab where the cabbie sat atop the roof of the cab and the interior was enclosed in the back, doors to the side, and open in the front. It takes 2 fares comfortably, three if they're not too large and are friendly with each other. Bags and such are strapped to the roof at need.

If finances preclude hiring a cab, then the Omnibus was an excellent option in both Britain and America. This was much like the 'double Decker' buses of London today, only they were driven by horses. Also, the upper sets of seating on the second floor were not roofed, so in bad weather those were usually the last seats taken. In the USA the trolley was used, as one can see in San Francisco today. They were not electric until near the turn of the century, and rather dangerous. Those persons traveling the Brooklyn trolleys allegedly were so used to electric shorts that they could hear the sound the electricity made when it was about to course through the vehicle and could jump out before the voltage injured them. This was reputedly the reason for the name of the Brooklyn Dodgers baseball team; to reflect their ability to 'dodge' the electrical dangers of their mode of public transit.

For those wishing a bit larger conveyance than the Hansom there was the Landau. This was more what an American would recognize, a 'Stage Coach' with two horses and a totally enclosed area for the clients, with doors on the side and bench seats that can hold 4 passengers; 6 with the same conditions as the Hansom.

For more style there was the Victoria; an opulent carriage seating 6 comfortably, the driver's seat at the very front, and a 'rag top' that could be left open for good weather and set over the passengers if raining or snowing. This was quite expensive, and was a favorite of Queen Victoria, hence the name.

Police and firefighters of the day did not have the trucks, vans and cars we are familiar with today. Police, whether the New York 'Flatfoot' or the British 'Bobby', took patrols on foot. Their whistles served the same purpose as car sirens, a way to notify other policemen in hearing that an officer was involved in stopping a crime and that assistance was desired. For times when criminals could not simply be frog-marched to the local station or precinct, they would send runners to request a van to be sent to transfer criminals to the jail. Such vehicles were usually the rough size of a Landau, but the only door was in the back, the benches were parallel with the road wheels of the carriage, and generally built of sturdy woods so the suspects couldn't just batter their way out. Like the whistles used by their foot patrolmen, these vans had large bells that were rung in order to let traffic know there was an emergency and that the paths should be cleared; again much like police or ambulance sirens today. These vehicles, called 'Black Mariah's' in England and 'Paddy Wagons' in the United States, would also be on hand in case of a raid or similar situation when multiple arrests are expected.

Firefighters did not work a 'beat', they sat at stations waiting to be informed of a fire, at which time they would spring into action. Their carriages were larger even then Landaus (nearly twice the size) and had 4 or more horses pulling it for rapid movement. Other than the driver, the firemen would either hold onto the sides of the wagon or sit atop the roof of the conveyance. Like the police vans described earlier, they too had a large bell mounted on top to be rung if the wagon was rushing to a fire. When arriving at the scene of a fire, they would stoke up the steam engine built into the wagon (and responsible for its size and weight), drop the hose into a well or public water source, and use the steam engine to draw the water out and into the hoses to spray the fire. Speed was crucial, for in an era with little to no building codes and no sprinkler system even small fires could rapidly get out of hand. Furthermore, only moderately large towns and cities would have such luxuries as a firefighting force; with citizens being expected to create bucket brigades instead.

The large metropolises such as London and New York City could afford such luxuries, and more. For citizens wishing to spend a few coins for entertainment, there were museums, art galleries, and cultural events much as today. Since television was unknown at the time, this sort of cheap entertainment was provided by 'Music Halls'. These were inexpensive theatres that had many acts such as magicians, singers, dancing girls, foreign displays of cultural peculiarities and as such like. The acts repeated throughout the day, so anyone wishing to see a particular act could purchase a ticket and have several chances throughout the day to catch a favorite show.

If the Music Hall is comparable to TV, then the theatrical play or operetta was comparable to movie cinemas. More highbrow and refined than the often bawdy music hall, it nonetheless was aimed at a mass audience like the former pastime. Gilbert and Sullivan, two famous British writers of operettas, gained fortune and fame writing plays specifically for the middle class common audiences that frequented the theatre.

Operas were, much as today, considered the entertainment of the wealthy. Unlike today, they were also one of the major places where the rich and powerful associated with each other. During intermissions they would discuss matters of importance, the latest gossip and all things in between. Ballets were considered the same, and usually had similar clientele and intermissions.

The Victorian era was also when the idea of commercial restaurants came into full flower. Tea shops such as the ABC shops and coffee houses were as commonplace downtown as fast food places today. While tea was the preferred drink of the cultured Briton the American preferred coffee houses and considered tea more of a 'woman's drink'.

For the common workers of the day, the saloon and the public house (pub) were more enjoyable after a long workday. Alcohol could be had, with no such thing as drinking age limits or such like. If someone could pay, they were served. Though a woman in such places usually was a prostitute; ladybirds or dollymops plying their trade for a few pence or nickels to pay for a bed for the night or drinks in the same bar. There were specialty shops like gin shops in Britain, but most pubs served gin as well as more common drinks. Most served some basic food as well, though usually sausage, chips (French fries to us Americans) and breads.

Like the operas for the wealthier citizenry, these pubs and saloons were the place to meet with friends and relax after a day of hard work, usually 12 hours a day, 6 or 7 days a week. A fortunate few had Sundays off, but in Britain this was more an exception than the rule.

Another locale for the middle class and wealthy to socialize was that of clubs. Such Gentlemen's Clubs were not what we in the 21st century think of by the name. Instead, they were locations where men could eat, drink, spend the day talking with like-minded men and generally enjoy themselves. A modern approximation would be a well-mannered Sports Bar; where 'Everybody knows your name', as it were. The Victorian Club was even more a castle for a gentleman than his home. More whims were catered to more completely, more quietly and more completely among his 'fellows' than in the intentionally respectable but dull homelife.

Each club had its distinctive style. Boodle's had a rule that silver given in change must first be plunged into boiling water and then twirled in a leather bag to ensure proper cleanliness. In the St. James Club, which catered to the Diplomatic Corps, Lord Knightley refused to accept silver at all, telling the waiter, "Please bring me gold for that." The Caledonian Club featured a snuffbox; the Orleans Club specialized in bread-and-butter puddings; the Turf Club catered to the sportsmen and furnished a meeting place for the new rich and the old landowners; the Aetheneum saw itself as the club for men of national distinction. All the clubs offered rich libraries, fine wines, careful cuisine, unlimited stationery, guarded privacy, and some of the most scintillating conversation in London.

New York City was not lacking in clubs for the discriminating gentleman either. One of the more popular was the Union Club. This organization was a preeminent place to see and be seen by the society of New York. The Metropolitan Club, also called the 'Millionaires Club', was a haven of the '400'. The 400 were the great families of New York, and it was nearly impossible for a family not of this august body to gain egress to the clubs and salons of Victorian New York; regardless of personal fame or fortune. Another similar place in New York for social mavins was the Knickerbocker Club. There were also clubs whose memberships were based on graduating universities such as the University Club as well as several clubs named for individual colleges (Harvard Club, Yale Club, etc.). The Players Club was a refuge for those in the dramatic fields of Broadway as was the Lambs Club.

Clubs were mostly for men, though in the last decade or so of the century there were Ladies Clubs founded as well; such as The Womens University Club and Colonly Club in Nyew York or the Royal Club in London.

The clubs were by invitation only, and accepted by a vote of the current membership. Ballots were given out, and if three or more were returned with the 'Black Ball' on their surface the prospective member would not allowed to join, thus the origin of the word "Blackballed". Clubs were funded by dues from the memberships, and the better clubs were more expensive and had commensurately better amenities. They also usually had names that emphasized their particular social group. For instance, the 'Doctors Club' was all medical men, The Army Club was all serving and retired officers, etc. Though this isn't 100 percent, as the 'Beefsteak Club' was the haunt of actors such as Henry Irving and his manager and future Dracula author Bram Stoker, though the Prince of Wales and his brothers claimed membership as well. They really don't have a modern comparison except perhaps the Lions Club or the Freemasons, but without the religious connotations.

This is by no means an exhaustive treatment of the era but it is hoped that by giving modern day comparisons to the peculiarities of the Victorian era will assist Gentlewoman (and Gentleman) Magistrates in giving the game they referee that interesting bit of authenticity to tweak the interest of players rather than being either in a copy of a 21st century setting with a slight veneer of parasols, tea and top hats or a bad 'Sherlock Holmes' movie!

VICTORIA'S SECRET: THE DARKER SIDE OF VICTORIAN LIFE

The 19th century was an era of change, of society morphing from the age of Enlightenment to the modern age. Nations throughout the western world had to deal with industrialization, mobility and the upheavals of wealth and privilege. No part of the century reflected this more than the age of Queen Victoria (1837-1901) and her influence upon her world was unmistakable. Under her leadership Great Britain became the dominant world power and its wealth and lands were truly global. The British people felt at the pinnacle of world events and that surely no other people on earth could but wish that they too were as fine as the British. This overweening self-confidence exemplified the age and while World War I (1914-18) would demolish this self-assurance, it was preeminent throughout the age.

Nor was such pride limited to Great Britain, though it was the preeminent example of its effects. The United States emerged from Civil War and the occupation of the "Wild West" to become a colonial power in its own right at the turn of the century and its belief in its own "Manifest Destiny" expanded to the Pacific and beyond. The newly formed German Empire also felt as though it moved from strength to strength, and was determined to obtain its "place in the sun" with its brother world power England. Imperial Japan also emerged from its own civil war and the restoration of the Meiji Emperor to emulate the western European nations in arrogance and colonial conquest. As one can imagine, this era was a time of self-confidence and national chauvinism whose depths are little seen even in today's society!

Yet the similarities with our own time are surprisingly evident. The Victorian age saw the creation of the transatlantic telegraph, the automobile, the telephone, the phonograph and the use of electrical power. The radio would emerge at the tail end of the era, as would the commercial use of dirigibles. Science was theorizing interplanetary travel with rockets, the discovery of radioactive materials, and was on the cusp of the aeroplane. What's more, there was a belief in science and progress that was greater even than in today's integrated and computerized society.

The time saw claims of using electricity to heal disease and mental illness, new machines that would calm hysteria and new chemical concoctions that could do everything from increase height to make one more intelligent. People of the Victorian time weren't any more gullible than today's readers of tabloids or watchers of alien autopsies. There was just such a faith in science that most anyone in Europe and America could readily believe that a new scientific miracle could be invented and would solve their ills. This faith was nigh unshakeable and arguably continued beyond the "Pulp" era of the 1930s until after World War II and the detonation of the atomic bomb.

So, the reader can easily see how the idea of Super-Mankind, of people with incredible powers traversing their city and using their apparently science-given gifts for the benefit of all would readily find their acceptance in Victorian society!

The darker aspects of this era are rarely brought up in works both written and filmed however. This will not claim to be an exhaustive list, but it will consider the major problems of the era and how they might influence a game of Victorious. Some of those problems exist today, such as racism and the unemployed (though neither is quite as virulent as in the 1890s), while others such as Social Darwinism and Eugenics were invalidated by events in the 20th century. Still, this will cover each in enough detail to provide the GM a few ideas for a grittier chronicle for their players to experience.

RACISM

Unlike today, the pseudo-science of the 19th century gave people the idea of 'races'. Today's DNA evidence of the similarity of humans was not available, so people actually thought there was such things as a "French Race", a "German Race" or an "Anglo-Saxon" (British and American) race. Scientists used odd techniques of mapping skull sizes and forehead measurements to allegedly provide evidence of one race's intelligence over another, and how women would not be as smart as men because on average they had smaller brains. The concept that by this logic cows and horses should be smarter than humans never seemed to come up for discussion.

Naturally, if the European "races" were superior, then other non-European races must be inferior. Whether it was the British Raj of India, Japanese oppression of Koreans, or the American South's treatment of former black slaves, the era was rife with brutality to non-white races of a manner we can only imagine today. It was normal for non-whites to be forced to move off the sidewalk when Europeans walked by, to be forced to grovel in the streets of Bengal before British colonizers, or forced to give up Korean names for Japanese ones. There were people in all these places who protested such treatment, and clergy in America and Britain frequently argued that every man was a brother and every woman a sister. Such prattle often fell on deaf ears as domination and economic exploitation became the order of the day. As noted earlier, pseudo-science seemed to state that it was just the natural system at work, which was frequently used to justify truly horrible treatment of those considered "beneath" their European colonizers or

black peonage in the Southern United States. Worst of all, this argument was used to continually break treaties with native tribes, because they weren't using their land "properly"; that is, the way whites wished to use them. So, more and more land was taken away and the natives found their choices limited. Either become like the majority European population or cling to a fading culture. Neither option was really a viable choice, because those who adopted European ways were still treated with disdain. In India the "Babu" was a derogatory term used for Indians who adopted British ways. The irony is that the entire point of British rule in India was to "civilize" the natives. However, these adopters of British culture were trusted even less than the native Hindi or Muslims, since their education might allow them to think they were "above their station."

SEXISM

There was a great fear among Victorians that since women were moving from the home to independent lives, and not just living to marry and have children, was an example of the loss of Western "Virility" as a race. They viewed society as a zero sum game (see Social Darwinism below) so if women were increasing in rights and opportunities then men must be losing the same. This idea would be aggravated by the sight of costumed women battling crime (or committing crimes) with powers of SuperMankind. A female Hero might expect to be occasionally protested, picketed, or otherwise denigrated by a certain section of society. The "Notorious" shortcoming should be considered almost as a given for any female Heroes, regardless of alignment.

Not only was contraception illegal in both Britain and America of the late 1800s, women were even prosecuted on obscenity charges for even discussing natural methods of preventing pregnancy. The Suffragette (fighting to give women the vote) movement of the time frequently engaged in hunger strikes, chaining themselves to government buildings, and other acts of public disobedience in order to increase public understanding of how women were treated. Only in the 1920s did women finally attain the vote, with many women dying from force-feeding or "interrogations" by police in the United States and England.

PROPRIETY

The idea of Victorian morays that come down to us today is in large measure an intentional image promoted by the people of the era. In reality, life was far less "proper" than attested to in literature and newspapers of the day. There were many scandals that discolored the shining perfection of life that so many families tried to portray, which in fact was part of the basis of propriety. What one did in private was his or her own business, but nothing should be done to create scandal. So, one experiences a society that emphasizes a public face while nodding and winking at impropriety in secret. For example, Edward, Prince of Wales had a group of rakish aristocrats and ladies who were known as the "Marlborough Set", so named for the prince's London residence at Marlborough House. This set was constantly awhirl with rumors of spouse swapping, orgies, and similar debaucheries. His son the Duke of Clarence was allegedly part of a male prostitution ring frequented by many aristocratic sons and other men of note such as Oscar Wilde. But since nothing could be proven, it was not pursued to any real degree. What the public saw was all-important, and devil takes the truth.

POVERTY

The poor of Britain and America of the late 19th and early 20th century was on a scale that is hard to understand nowadays. People literally starved to death in the streets and alleys of the great cities, with the city authorities being more concerned with keeping the bodies out of sight than actually treating the problems. Churches tried to help, but they were generally overwhelmed with the amount of desperate people, and the very idea of government helping the destitute was considered heresy by governments in Washington and London. Social programs were for the "Continentals" (mainland Europe), while the Anglo-Saxon nations promoted self-reliance.

When poor houses were available, they were regimented in ways that made army life seem comfortable. The sexes were split into different dormitories regardless of marital status, fed the worst sort of oatmeal available, and actually put to doing useless work like turning a grind handle all day attached to nothing at all. The managers of such houses felt they couldn't give the people any sort of comfort because they might lose their willingness to work, and thought it better to have them working at useless activities than not working at all. Food was bad for the same reasons, and religion was always stressed. Anyone found drinking, interacting with the opposite sex, or anything viewed as unworthy left the destitute without even these meager resources, and they were kicked out to starve on the streets. Victorians did wish to help the poor, but only whom they considered the "Worthy Poor". That is, poor who were God-Fearing (Protestant), who didn't drink or have children. Few met this criteria and it was always at risk as those in poverty were never left alone and so were under constant observation. In this regard it was similar to prison, and many poor strove to be arrested so they could at least get regular meals.

SEX

Among the Victorians, the idea of sex was expressed with disdain. Proper people didn't discuss this subject, and even a married couple wasn't expected to discuss such things except in a very roundabout manner. Sexual activity was limited solely for procreation, and women were actually "educated" to find the idea of intercourse distasteful and certainly nothing to bring fulfillment. Men of course were expected to keep mistresses, and as noted in the Propriety section so long as this woman wasn't paraded around town this was considered to be quite acceptable. In England, it was common for men to take their mistresses to France for vacations, so they could be out of the direct eye of their peers. As a rule, wives were expected to keep themselves above reproach, and as one might expect a wife having an affair faced far more public outrage than a husband found with a mistress. In the latter case it was more that the man hadn't been discrete enough, while the wife's activities were considered indefensible. Contraception was illegal at this time both in America and Britain, which complicated matters even more. "Double Standard" was the unfortunate watchwords for the more intimate activities of the day.

SOCIAL DARWINISM

In the mid 19th century the noted biologist Charles Darwin first promoted his idea of Natural Selection to explain how animals evolved from one form to another, and that this selection meant that only the organisms that were most fit would survive in nature and those less fit would die out. Victorians promoted this concept, originally meant only to discuss biology, into many different aspects of life. Most notably, the idea of Social Darwinism felt that nations/races, much like organisms, had to struggle to live and those that weren't fit would die out. This promoted racism (see above) and the ideology of nations, businesses, and churches: any social group had to be fit to survive and display that fitness by destroying rivals. This was used in the United States to promote the idea of business monopolies, called "Trusts", to dominate industry. The argument ran that wiping out competition was a good thing, since the remaining company would be the most fit to survive. War, rather than a catastrophe, was seen by many as a good thing. War killed off the weak and allowed the strong to survive (like a bullet cared whether its target was tall and muscular or short and dumpy). A nation/race showed its vigor and health by fighting others, and wars were needed to weed out those undesirable elements from society. Racism plays well into this, and allowed nations to become colonizers and treat native people with cruelty and barbarism. While there were certainly Victorians who believed in kindness and Christian teachings, just as many subscribed to the idea of science as "proved" by Darwin to explain away their nasty behavior to "inferior" nations.

HEALTH AND MEDICINE

Although this era of history saw many medical advances, on the whole the use of medicine and medical treatment was nothing short of horrifying to the modern reader. "Germ Theory", or the idea that diseases and infections are caused by germs, wasn't even accepted in Europe until past the middle of the 19th century, and in America many doctors didn't subscribe to it until the 20th Century. In England, Dr. Lister (source of Listerine) was the first to promote the use of Carbolic Acid to sterilize hands and medical instruments but it took far longer to catch on in other hospitals both within and without Britain.

Hospitals were only indifferently cleaned, and no part of the hospital was worse than the "Charity Wards". These wards, originally set up with the laudable intent of providing care to the poor, inevitably were sites of squalor and infection. The medical staff either left patients to ill-trained nurses or barely entered the ward themselves, spending their time with paying patients who might not be getting much better treatment. It was however more personal and attentive treatment at least.

Even when doctors did spend time among the charity cases, it was often to use them as guinea pigs for new medical treatments and techniques. Since charity cases were lucky to get any treatment at all, doctors felt free to experiment on them as if they were lab rats. There was no legal recourse against being treated this way, and like in law enforcement there was no concept of "Malpractice" so the poor had to suffer with whatever "treatment" they could get.

Drugs in the late Victorian era were easily available from a local Apothecary (local Pharmacist) and the idea of free commerce meant that any drug desired should be available so long as the patient (of any age) was willing to pay for it. Cocaine was a frequent ingredient in chocolates, and that wonderful soda drink Coca-Cola was originally created as a health tonic with (you guessed it) Cocaine as the main ingredient. The latter 1880s saw Great Britain try to impose some limitations through force of law, but even this only provided that Pharmacists could not sell Opium or Morphine to anyone they "didn't know, unless they had been introduced by someone the Pharmacist did know." Few people in the era said "No" to drugs!

As noted earlier, there was no such thing as "too young" to purchase drugs, tobacco, or most anything. If the individual had money and was willing to buy, then the

child could purchase opium, cigars, alcohol, and any such substance that they could wish. It was assumed that a child having money to purchase the item in the first place was considered sufficient evidence of parental consent.

The above isn't exhaustive in its details or subjects, but it should give the players of Victorious enough of a general idea to see that the Victorian Era/Gilded Age wasn't quite the stuffy proper period of time that conventional wisdom often portrays it as. In its own way, it's even darker than the worst "Hives of Scum and Villainy" of today's cities. Be wary, Hero, as you tread the dark streets of the world's shining Metropolises; they cast a very long and very dark shadow.

CRIME & PUNISHMENT: JUSTICE IN THE VICTORIOUS AGE

"By all means let us abuse the police, but let us see what the poor wretches have to do."

– Rudyard Kipling

Much like our current epoch, laws and the enforcement of it were a major factor in maintaining society and its rules. Unlike the police and laws of today, the Victorious Era policeman, called Copper in the USA (for their copper badges) and either "Bobby" or "Peeler" (as the force was formed by Robert Peel) in the United Kingdom, had rather more leeway in the enforcement of laws on their beats than modern people expect. Thanks to walking regular beats (usually a couple of city blocks in size) policeman were able to create a rapport with the residents and thus could relate to "their" people more than today's police in their cruisers and intentional distance; ostensibly to maintain objectivity. This could cause problems as well, with policemen usually taking a resident's word against a "stranger" in the area regardless of evidence.

A law enforcer of the Victorian period usually wore a rounded helmet designed off the military helmet (though blue) and carried a truncheon/nightstick for defense. American police might carry pistols, but this depended on the city in question. Whistles were often used in the same manner as police sirens are used today; to announce that a crime was in progress and that any fellow police in earshot should move to the assistance of the officer as soon as possible. Virtually all policemen were foot patrol, with horseback officers usually relegated to large city parks (Hyde Park in London and Central Park in New York). Police "Vans" were originally enclosed carriages used to hold criminals for transport to the jails. These vans were called Black Mariah's in Britain and Paddy Wagons in America. The term "Paddy" was an epithet for Irishmen, which were the underclass at the time in New York and thus more likely to be brought in for questioning by the police.

Even the act of arrest was rather different than modern police procedures. Miranda rights such as the right to remain silent were unknown in this age, and while London Bobbies (called the 'MET' for Metropolitan Police Force) did not carry firearms like some of their American cousins they did use truncheons and were liberal in their application. The idea of "Police Brutality" was almost unknown, and an officer need only worry if his prisoner was of a titled nobility (in Britain) or very wealthy (in the USA) to have any repercussions to himself if he had been overly brutal in their arrest and incarceration. Conversely, assaulting a bobby was considered an inherent right of living in the East End of London. While carrying jail time as a consequence, cockney fellows saw nothing amiss at throwing a punch or two at the police.

Policemen on both sides of the Atlantic worked long hours for little pay (British Peelers earned 23 shillings a week) and as a result most were easily bribed to ignore small offenses. Note the word 'small' which is important. A policeman's own self respect and peers would insure that few would be willing to ignore serious crimes; regardless of the money offered.

CRIMINAL SLANG

As in most societies, the underclass of both England and America created their own slang terms to describe events to others of their kind. The slang would be developed originally to keep any non-members from understanding that illegal acts were being discussed. However, any British Peeler or American Copper would soon learn the details of the criminal language on their beat and at need could speak it like a native. As noted earlier, in most areas the policeman and the criminal would come from the same general class of society. Only their morality and their choice in how they made their daily bread distinguished them from each other.

Some of the more colorful street slang of the criminal classes is given below

GREAT BRITAIN

Barker: a firearm, usually a pistol.

Blower: Informer or spy

Bludger: A criminal enforcer. Usually wields a bludgeon.

Broadsman: a con man, usually at cards.

Cracksman: a safe-cracker.

Crow: a look-out, usually as sentry for other crimes.

Cup of max: Glass of gin.

Dipper: a pickpocket

Dollymop: a prostitute of the amateur type; not a regular.

Duffer: A fence for stolen goods.

Flash house: The central headquarters of a gang or mob.

Gropus: Pocket, usually where the wallet is.

Ladybird: a prostitute, one of the regulars and considered of a slightly higher class than the Dollymop.

Lurker: A beggar or other criminal taking on the disguise of a beggar; usually acting as a Crow.

Macer: A double-dealer, untrustworthy.

Mobsman: A swindler working on behalf of a gang.

Mug Hunter: a mugger or alley robber.

Nobbler: A criminal who enforces a ganglord's will. Rougher than a Bludger and of higher standing.

Palmers: Shoplifters and 'Smash and Grab' criminals.

Punisher: A superior form of Nobbler.

Smasher: A counterfeiter or one who transacts with counterfeit money.

Smatter Hauling: Income garnered through theft of handkerchieves.

Snoozer: A burglar who robs hotel guests while they sleep.

Toffer: a superior Ladybird.

Tooler: A superior type of Dipper. "Tooled the reader" is the act of lifting a wallet.

Voker Romeny: Thieves Cant. "To voker Romeny" is to speak the slang of thieves and criminals.

NEW YORK/ AMERICAN EAST COAST

Barking irons (also Pops): Pistols.

Bat (also Owl): A prostitute who walks the street only at night.

Beak: A magistrate; a judge. A "Rumbeak" is a judge who can be bribed.

Beans: Five dollar gold pieces.

Bingo: Liquor.

Bludget: A female thief.

Blunt (also Brads, Brass): Money.

Bouncer: A fellow who robs while bargaining with the storekeeper.

Bully: A lump of lead tied in the corner of a kerchief.

Cad: A baggage smasher; a railroad robber.

Canary bird: A convict.

City College: The Tombs, prison.

Crokus: A doctor.

Crusher (also Pig): A policeman.

Diver (also Fork, Wire): A pickpocket.

Diving Bell: A rum shop in a basement.

Eriffs: Young thieves.

Flash Panny: A house frequented by rogues of both sexes.

Goosing Slum: A brothel.

Hackum: A bravado; a slasher.

Hoister: A shoplifter.

Jack Cove: A mean, low fellow.

Jaw Coves: Lawyers.

Lady Bird: A kept mistress.

Moll: A woman.

My Uncle: A pawnbroker.

Panzy: A burglar.

Pigeon: An informer.

Ponce: A man who is kept by a woman.

Rabbit: A rowdy; a "Dead Rabbit" is a very rowdy fellow.

Rap: To take a false oath.

Rub: Run.

Sam: A stupid fellow.

Screwsman: A burglar who works with keys.

Slumming: Stealing packages of bank bills.

Stretch: One year.

Vampire: A man who lives by extorting money from men or women seen coming from a house of assignation.

Wife: A fetter fixed to one leg.

CRIMINOLOGY

In the late 19th century the concept of treating the solving of crime as just another science became as popular as the scientific approach to most of man's society. This eventually provided several useful techniques such as isolating a crime scene and dusting for fingerprints… but only after the turn of the 20th century did these techniques become common. Fingerprint evidence wasn't first accepted in Britain until the 1900s and rather after that in America.

So, what did the Victorian criminologist use to investigate crimes? As with many inventions of the era, Science frequently claimed to have the answer for man's ills. One well-used method of identifying criminals before fingerprinting was that of the Anthropometric Method, created for the French Surete; by the Frenchman Alphonse Bedillon. This procedure took a variety of measurements from the criminal including head shape, jaw length, length of arms and legs, shape of hands and fingers, and such like. While not as accurate as fingerprinting, it was a useful system if the investigator had the leisure of making such measurements of the suspect and had an archive to compare such measurements to known criminals. France and some other European countries kept listings of such measurements (up to 11 different ones) as well as scars, birthmarks, hair and eye color, etc. but the system wasn't well thought of in Anglo-American circles.

For Steampunk and Supernatural abilities, there were odd electrical devices that allegedly detected "criminal thoughts" and chemicals that supposedly caused criminals to admit their crimes, but while historically most of these were chicanery the Genteel Magistrate can decide if she wants them to work or not depending on the tenor of her Chronicle. However, it must be kept in mind that even if the Hero has a device or Magickal art that verifies someone is guilty, it is quite another matter to convince a jury of the validity of the test. As a rule juries were conservative fold of the community and were suspicious of newfangled machinery; and downright refused to consider anything Magickal or Psychical. Not to say such can't help in an investigation that the player characters might engage in, but more concrete evidence will usually be needed to actually result in convinction of the guilty parties.

A CHRONOLOGY OF THE VICTORIOUS AGE

Provided below are the historical, literary and unique events of the 1880s and 1890s within the concept of Victorious. Regular text denotes historical events, Bold text identifies events within literary fiction (such as Sherlock Holmes' exploits), and details in italics are those events that occur within the bounds of the SuperMankind and their effect upon the Victorious Age. Those Genteel Magistrates whose chronicles are of the Grand Supernature might wish to use all events listed, while those of the General Supernature might exclude some of the extreme effects of the SuperMankind upon history. Those GMs whose chronicles are of the Grim variety might wish to only use the historical events and keep both fiction and SuperMankind at bay. This might also be useful if the GM is beginning a chronicle in which Supernatural events are only just now emerging and as a result no prior events of fiction or Supernature will be evident.

1880

Political

The Conservative Benjamin Disraeli, Lord Beaconsfield resigns and William E. Gladstone becomes Prime Minister.

Scientific

The electric light bulb patented in the USA and Britain.

The first London Telephone Directory published.

The first use of photographs in newspapers.

Malaria virus isolated and Anthrax vaccine created.

1881

Political

After several reverses suffered by the Empire, Great Britain recognizes the Boer Republics.

President Rutherford B. Hayes is succeeded by James Garfield as President of the United States, though Garfield is assassinated in September by a disgruntled office seeker. His Vice President Chester A. Arthur is sworn in as the nation's 21st President.

Tsar Alexander II of Russia assassinated by the Narodnaya Volya, a terrorist group whose stated goal was abolition of the monarchy.

Scientific

The Savoy Theatre opened as first totally electric lighted business in London.

A Cholera treatment patented.

Roll film for cameras replaces glass plates, revolutionizing photography.

1882

Political

Grover Cleveland elected Governor of New York.

The Royal Navy bombards Alexandria in Egypt as a precursor to occupying the country and the Suez Canal; which enrages France.

Scientific

Electric lights begin to supplant gaslights for street illumination.

The Internal combustion engine, fueled by gasoline created.

The Society for Psychical Research, a group of scientists determined to use technology to investigate Psychic and Spiritual phenomena, is founded in London.

Tuberculosis bacilli identified medically.

1883

Political

The island of Krakatoa suffers a volcanic eruption, destroying most of the island and causing torrential weather patterns in the region of South East Asia.

Scientific

Hiram Maxim patents the Maxim machine gun in Britain.

Worldwide Cholera Pandemic begins.

Cultural

The Dynamiters begin their exploits by exploding a bomb near Whitehall in London.

The book Zarathustra is published by Nietzsche in the German Empire.

The first Orient Express rail line opens service from Paris to Constantinople.

1884

Political

A Socialist group called the Fabians founded in London.

Gold discovered in the Boer Republic of the Transvaal.

Grover Cleveland elected as 22nd President of the United States.

British General "Chinese" Gordon trapped with British colony in Khartoum, Sudan by the Sudanese religious zealots called the Mahdi army.

Scientific

The Multiplex Knife, a predecessor to the 'Swiss Officer's Knife' begins to be sold in Switzerland, moving through Europe in a short time.

The Phonograph and recordings become commercially available.

Cocaine begins to be used as a medical anesthetic and is purchasable at local apothecary stores.

Cultural

The first section of the London subway system, called the 'Underground' opens for business.

Dynamiters detonate a bomb at Old Scotland Yard, damaging many stockpiles of criminal records.

In celebration of the centennial of the founding of the United States, France gives the statue of Liberty to the Americans; being installed on a platform on Ellis Island.

1885

Political

The Sudanese city of Khartoum sacked by the Mahdi, with the garrison and civilians alike massacred.

The Belgian king Leopold II takes control of the African Congo, not as a national territory but as his own personal land.

The Marquis of Salisbury replaces Gladstone as Prime Minister of Great Britain.

The Indian National Congress first meets, with its stated goal the liberation of India from English rule.

Scientific

The British scientist Francis Galton proves the individuality of human fingerprints.

The automobile with a gasoline internal combustion engine reaches 9 mph at top speed.

The concept of criminal records using the fingerprint first conceived, though widespread adoption will take decades.

A vaccine for Rabies is introduced.

1886

Political

Burma annexed into the British Empire.

Gladstone, leading the opposition in Parliament, first

introduces the Home Rule bill for Ireland. This would give Ireland autonomy within the British Empire, but it is fought by Conservatives. The Home Rule bill causes the Liberal Party to split and the disaffected Liberals call themselves Unionists and vote with the Tories to stop the bill.

Scientific

The Typewriter ribbon first patented; giving impetus to the mass adoption of the typewriter.

Cultural

Karl Marx's Das Capital first published in English.

"Soft Drinks", envisioned as an alternative to alcoholic drinks, go on sale in the United States. Coca-Cola is the first, with Dr. Pepper quickly following.

The Apache chief Geronimo captured in the United States.

Robert Louis Stevenson's book The Strange Case of Dr. Jekyll & Mr. Hyde first published.

The Prince of Wales creates the fashion of the tuxedo suit.

1887

Political

Queen Victoria celebrates her 50th year as monarch of Great Britain.

Grover Cleveland loses his bid for reelection and Benjamin Harrison is elected 24th President of the USA.

"Bloody Sunday". On November 13th a peaceful demonstration of unemployed outside Buckingham Palace is broken up by 4,000 armed police on foot, 300 infantry with bayonettes, and 600 mounted police and Lifeguards (palace guards.) This stirs up great resentment of the Police Commissioner Sir Charles Warren for his brutality.

Great Britain annexes Zululand into the South African Cape Colony.

Scientific

The scientists Michelson and Morley's experiments cast doubt on the theory of Luminiferous Ether.

Cultural

In the USA, Abraham Lincoln's tomb opened to insure that the corpse was still present. It was.

The insurance firm Lloyd's of London first begins to insure non-maritime cargoes.

Arthur Conan Doyle publishes his first Sherlock Holmes story, A Study in Scarlet.

1888

Political

Wilhelm II is coronated as Kaiser (Caesar, or Emperor) of the German Empire.

Scientific

Heinrich Hertz produces and detects radio waves.

The first alternating current electric motor invented by Nikola Tesla, beginning a rivalry with Thomas Edison's direct current system that will continue for decades.

The first Kodak handheld camera patented and sold in the United States.

Cultural

The National Geographic magazine is first published.

The East End of London is the scene of several brutal murders of prostitutes, and the killer is named in the newspapers as "Jack the Ripper."

1889

Scientific

Frederick Abel invents cordite, a smokeless powder that replaces black powder for most firearms.

A pandemic of the Influenza virus begins a pandemic that will eventually reach global proportions.

Cultural

London dockyards paralyzed by striking dockhands.

British army begins use of Maxim machine guns.

Scandal erupts over a Cleveland Street male brothel, with the Prince of Wales and his son the Duke of Clarence indicted in the press; but not in the courts.

New York World female journalist Nellie Bly attempts to beat the (fictional) record set by the protagonists of Verne's book Around the World in 80 days by balloon.

In Paris the World Exhibition is held, with the red-painted Eiffel Tower being the central showpiece.

1890

Political

Businessman and expansionist Cecil Rhodes becomes Primes Minister of the South African Cape Colony.

In a move of friendship, Britain trades to Germany the island of Heligoland off the German coast in return for a protectorate over Zanzibar.

The Battle of Wounded Knee is the last major Indian battle in the western United States. All Indian tribes are removed to reservations.

Otto von Bismarck, the 'Iron Chancellor' of Germany, is dismissed by Kaiser Wilhelm II who resents the elder man's reputation and respectability.

Scientific

The Java Man fossils, later proven a fraud, first unearthed in Java.

Thomas Edison arranges the first electrocution to supposedly demonstrate the dangers of Tesla's alternating current.

London's first electric powered subway tube opens for business.

Cultural

The London "Disappearances" end without any evidence as to their cause. (Jack the Ripper)

1891

Political

The Triple Alliance pact of Germany, Austria-Hungary and the Kingdom of Italy renewed for 12 years, though Kaiser Wilhelm II (grandson of Queen Victoria) fails to get Britain to join the alliance.

As a response to the Triple Alliance, France and Russia conclude a secret 'Entente' or understanding that provides for military assistance and staff consultations.

Cultural

The Criminal Investigation Division of London (CID or Scotland Yard) completes to move into the New Scotland Yard building.

Oscar Wilde's The Picture of Dorian Grey published.

Arthur Conan Doyle begins regular publication of Sherlock Holmes stories in the magazine The Strand.

Free public education instituted in Great Britain.

1892

Political

The Marquis of Salisbury loses the Prime Ministership to William E. Gladstone, though the Irish Home Rule issue debate rages on.

U.S. President Harrison is in turn defeated in the Presidential election by his old opponent Grover Cleveland. This situation makes Cleveland both the 22nd and 24th Presidents of the United States; a situation unmatched in American history.

Scientific

The first automated switchboard for telephones patented.

Cultural

The Cape rail line to Johannesburg (Transvaal) completed.

In the USA, the Dalton Gang, outlaws in the American West, are killed or run to ground.

The first performance of Tchaikovsky's ballet The Nutcracker Suite plays in the Russian capitol St. Petersburg.

Explosions with no apparent cause begin to occur along the southern English coast. They will continue for years, and like the disappearances in London no cause is ever discovered.

1893

Political

The Labor Party is founded in Great Britain and quickly replaces the Liberals as the preeminent opposition party to the Tories.

Public Formal recognition of the Franco-Russian pact called the Dual Alliance.

Irish Home Rule bill passes the House of Commons but is defeated by the House of Lords.

Swaziland annexed by the Transvaal Republic.

President Cleveland temporailay stalls the Hawaii Annexation movement in the USA.

Scientific

The American Henry Ford constructs his first automotive car.

Hugo Borchardt creates the self loading 'Magazine Pistol' (Automatic pistol) and is mass produced.

The world's first open heart surgery performed in Chicago.

Cultural

The Wall Street market crashes creating the greatest financial depression to date.

Pulitzer introduces the 4 color rotary press for his newspaper the New York World.

Lizzie Borden goes on trial for the murder of her parents in New England.

The World Columbian Exposition held in honor of the 400 year anniversary of Columbus's voyage is held in Chicago. The fair, comprising 200 buildings over a square mile of exhibits, is the largest in the world with over 27 million visitors in the fair's one year run.

Dr. H. H. Holmes, the 'Devil' serial killer of Chicago stalks the Columbian Exposition and murders several young girls on the grounds of his block-long mansion near the park.

1894

Poltical

Gladstone is replaced by A. P. Primrose, a fellow Liberal, as the Prime Minister of Britain. Gladstone subsequently retires from politics.

After conflicts in Korea, China and Japan go to war. The conflict results in a quick Japanese victory.

President Cleveland sends federal troops to break up the strike being held by workers at the Pullman rail car works, gaining the ire of labor supporters and Progressives.

Scientific

Bubonic Plague Bacillus discovered by scientists.

The first motion picture film copyrighted.

Astronomers detect a strange light emanating over the surface of Mars.

Cultural

French army Captain Dreyfuss arrested on a charge of espionage and trail begins. This scandal will go on for years and create a crisis in France over the army's trustworthiness to the republic.

Rudyard Kipling's The Jungle Book published.

A city regulation in London limits buildings to 150 feet in height, as Queen Victoria did not wish her view of the city to be disturbed.

England's first penny department store opens in Manchester.

London's first J. Lyon Tea Shop opens for business on Piccadilly Square.

1895

Political

A group of British citizens attempt a military overthrow of the Boer Republics. This raid, named the 'Jameson Raid' for the leader of the plot, was embarrassing to Great Britain.

Sino-Japanese War ends with Korea and Taiwan ceded to Japan along with trading rights in China.

President Cleveland forced to borrow money on behalf of the United States Treasury from J.P. Morgan and a syndicate of wealthy bankers to prevent the country's bankruptcy.

The third Tory government formed in Britain under Marquis of Salisbury. This government lasts until 1902, a year after Queen Victoria's death.

Tongoland annexed to the British African colonies, and the colony of 'Rhodesia' (named for Cecil Rhodes) established.

The Lanchester is released as the first British automotive car.

Scientific

X-Rays discovered by Dr. Roentgen.

Marconi advertises the first wireless radio set, although the actual invention of it was discovered by Tesla earlier in the decade.

The first motion picture camera becomes available.

Sigmund Freud begins to develop his treatments of psychotherapy in Vienna.

Cultural

Grace Chisholm Young receives a Ph.D. in mathematics, thus becoming the first woman awarded a doctorate in Germany.

London School of Economics founded by members of the Fabian Society.

H. G. Wells' The Time Machine published.

Kodak releases an even smaller camera, called the 'Pocket Camera' in the United States.

Oscar Wilde's The Importance of Being Earnest is performed at St. James's Theatre in London to critical acclaim.

Oscar Wilde brings suit against the Marquis of Queensbury for libel, the latter having accused Wilde of homosexuality. The suit goes against Wilde, and he is sentenced to 2 years imprisonment for 'moral outrages.'

The first display of a motion picture film for commercial purposes in Paris.

The serial killer H. H. Holmes is arrested in New England for insurance fraud. Subsequent investigation of his past reveals the dozens of murders he commited in Chicago

and across the nation. His 'Murder Castle', the building in Chicago he designed specifically to aid his murder spree, is mysteriously burned to the ground.

1896

Political

Anglo-German relations hit a low when Kaiser Wilhelm II sends the 'Kruger Telegram' to the president of the Transvaal in which he congratulates Kruger for repulsing an attempted coup from British nationals.

Britain's Cape Colony begins fourth Ashanti war, which ends in Cecil Rhodes's resignation and imprisonment of the Ashanti King.

Anglo-Egyptian army under Kitchener begins march south to re-conquer Sudan.

William McKinley elected as 25th President of the United States.

Tsar Nicholas II visits London and Paris, while met coolly in Britain he is lauded in the French capitol.

Scientific

British doctors institute the first Typhoid vaccine.

The gas Helium is first discovered, along with its potential use as a substitute for Hydrogen in balloons; though replacing the latter will take decades.

Langley flies first heavier than air engine, a steam powered model airplane in America.

The first wireless telegraphy (radio) station installed on the Isle of Wight for the Royal Navy.

Cultural

The Daily Mail of London, a newspaper offering condensed (and sensationalized) news begins sale for a half penny.

The Olympic Games revived in Greece.

The Hotel Cecil opens in London as the city's newest and largest hotel.

1897

Political

Queen Victoria celebrates her Diamond (60th) jubilee, ending with a massive naval display at Spithead.

The United States attempts to annex the Hawaiian Islands over the protests of Hawaiian citizens.

Scientific

The electron discovered as one of the components of the atom.

The scientist Lord Kelvin begins study of Cathode Rays and their effects upon light transmission.

Cultural

Mark Twain visits London as part of a worldwide lecture tour.

The New York Journal under William Randolph Hearst begins publication and quickly becomes a major competitor to Pulitzer's New York World due to its sensationalized ("Yellow Journalism") headlines.

H. G. Wells' The Invisible Man published.

Bram Stoker's Dracula published.

The last attacks by the Dynamiters enacted. No one is ever convicted of the attacks.

1898

Political

The destruction of the American battleship USS Maine in Havana harbor ignites the Spanish American War. The war ends the same year with a resounding Spanish defeat. Hawaii, Puerto Rico and the Philippines are annexed by the USA, Cuba declared a protectorate.

The Khalifa and his forces are defeated in the Sudan by Kitchner and the Anglo-Egyptian army; Sudan annexed into the British Empire.

The Fashoda crisis, France tries to claim Sudan with troops who took the country before Kitchener's forces could march south. Tension mounts as an Anglo-French war seems imminent. France backs down and withdraws forces.

The Empress Elizabeth of Austria-Hungary stabbed to death by an Italian anarchist in Geneva.

The Chinese anti-foreigner society The Harmonious Fists (Boxers) formed in China.

Scientific

Marie Curie and her husband isolate radium as an isotope, detailing it as the first radioactive element.

Heroin begins to be sold as a cough suppressant in commercial pharmacies.

The Bubonic Plague ravages China and India.

The world's first magnetic wireless recording device patented and made commercially available.

Cultural

The conviction of Captain Dreyfuss overturned and a new trial is held, with Dreyfuss vindicated and the French public divided over the issue. Despite this vindication, Dreyfuss won't be freed until 1906.

H.G. Wells' reinterpretation of the Battle of Dorking, The War of the Worlds, is published.

Pepsi cola introduced in the United States.

The elder statesman of the Liberals, William E. Gladstone, dies.

The German Count Otto von Zeppelin begins construction of his dirigibles for military use.

1899

Political

As a reaction to the poor treatment of British citizens and the gold finds in the Transvaal, Britain declares war on the Boer Republics. After several defeats the British army prevails and war becomes a guerilla campaign.

Kaiser Wilhelm II visits England in an attempt to improve Anglo-German relations after the Kruger Telegram.

The African Ashanti also stage their last uprising against British rule.

The United States proposes the 'Open Door' policy in China to forestall the partition of the country. Britain agrees, but no other nations are willing to concur.

Scientific

Cholera pandemic reaches global proportions.

Aspirin becomes commercially available as a pain reliever.

Scientists prove the existence of Alpha and Beta rays as well as radioactive atoms.

Cultural

In France, Captain Dreyfuss is given a presidential pardon and a retrial is ordered.

1900

Political

Boer War continues, and Britain develops the 'Concentration Camp' to concentrate the Boer civilians in army caps to keep the guerillas from using the civilians as cover for operations. British public becomes outraged when news of the horrible conditions in the camp reach England. Most European countries are outraged and anti-British due to the war.

In China the 'Harmonious Fists' (Boxers) revolt against Manchu rule and attack foreign embassies. Britain, France, Germany, Russia, USA and Japan send troops under a single command to restore order and protect their citizens.

President McKinley is elected to a second term in the United States.

The German Reichstag passes the Navy Law, building Germany a fleet of battleships to challenge Britain on the seas. Anglo-German Relations plummet and a naval arms race begins.

Scientific

Sigmund Freud writes his magna opus, The Interpretation of Dreams.

German physicist Planck develops the concept of Quantum Theory.

Mendelian genetics becomes generally accepted in scientific circles, though the system was applied to humans in a very unscientific manner. This unscientific application would result in the Nuremburg Laws of Germany in the 1930s.

The role of the mosquito in the transmission of Yellow Fever documented.

The first British use of gasoline motored Omnibuses in London.

The first submarine, invented by Dr. Holland of the USA, completed and purchased by the US Navy.

Cultural

J. Evans exhumes the palace of Knossus on Crete.

Construction on the Trans-Siberian railroad, connecting Moscow to Vladivostok on the Pacific completed.

Count von Zeppelin begins regular flight of rigid dirigible airships for commercial and military use.

The American magician Houdini escapes from Scotland Yard and becomes a London sensation.

Oscar Wilde dies in poverty.

1901

Political

Queen Victoria dies, ending the Victorian Age.

U.S. President McKinley assassinated, and is succeeded by his Vice President, Theodore Roosevelt

CHAPTER 5: BESTIARY

The following section details the non-human creatures that heroes might encounter within a game of Victorious. The Creatures of the Earth section covers the normal animals of our Earth, though many would be quite unusual in an urban setting. Animals of Europe, North America, Africa, Asia and South America are provided, though the list is by no means exhaustive. Genteel Magistrates are encouraged to create unusual animals themselves or use other Siege Engine books to fill this need.

The rest of this chapter is a brief list of monsters known of or believed in during the Victorian Age. These include Vampires, Werewolves, ghosts and even demons! For those wishing to add a bit of the traditional Supernature into their chronicle, it is hoped that this will cover a GM's needs. Like with unusual animals, Genteel Magistrates are encouraged to use their imaginations and peruse period literature to come up with even greater terrors to horrify your Heroes!

It is incumbent upon the Genteel Magistrate to portray the more intelligent monsters, well, intelligently. Despite the hunger for blood, a vampire generally won't charge a group of Catholic priests armed with holy water and wafers. The GM should play these creatures as cunning foes who no more want to be destroyed than the Hero opposing them. This of course doesn't mean the GM should use his position to allow the creature to act on knowledge that they plausibly couldn't know. Short of madness, sentient monsters will perform their vile acts with an emphasis on self preservation.

CHARACTERISTICS OF ANIMALS AND HORRORS

NUMBER ENCOUNTERED (No. Encountered) reflects the average number of creatures encountered. There are often two or three listings reflecting different areas of encounter. Some creatures are not given exact numbers, such as bison, and referred to as herd animal only. These herds can range from the small, 3-5 for example, to the very large 10,000 or more. The Genteel Magistrate should always manage the number of creatures, placing as many as they desire in the area or encounter, keeping in mind the plot of the adventure and the power of the Heroes.

SIZE (Size) is the approximate height of a creature. There are three sizes in Victorious: small, medium and large. Small is anything smaller than 5 feet, medium is anything 5 to 7 feet, and large is anything over 7 feet in height; Imperial measurements of course!

HIT DICE (HD) is a creature's hit dice. The hit dice is the equivalent of the creature's level as if they were player characters. The hit dice lists the number and type of dice rolled for the creature's hit points as well as his combat modifier. A creature with HD 2D8 rolls 2 eight-sided dice for its hit points. A creature's hit dice is also equivalent to the creature's attack roll modifier. For example, a 4 hit dice creature (such as a lion) attacks by rolling a D20 and adding 4 to the result.

MOVE (Move) represents the creature's movement rate. A creature's movement rate represents the number of feet an unencumbered and unimpeded creature can move in any given round of combat. For turn-based movement (is non-combat) multiply the amount by 10.

ARMOR CLASS (AC) is a creature's normal armor class. Armor class ranges from 10+. It is an abstract representation of the difficulty in hitting a creature. An attacker's roll must be equal to or greater than a defender's AC to inflict damage upon the target. AC reflects not only armor worn by a combatant creature or Hero, but also may include factors that will impede a palpable hit being struck. This can be wearing metal armor, thick bony hide or scale, or lightning-quick speed to avoid a blow.

ATTACKS (Attacks) is a list of the variety of weapons, both natural and manufactured that creatures use in battle. All the creature's ordinary attacks, their number and damage are listed here. The number of attacks is listed first. If there is no number then only one attack per round is assumed. The type of attack is listed next. Damage from each type of attack is included in the adjacent parentheses. For instance, a lion has the following attacks: 2 Claws (1D4 each) and 1 Bite (1D10). A lion can therefore strike with two claws for 1D4 points of damage a round and one bite for 1D10 points of damage a round, every round.

SPECIAL (Special) refers to all of a creature's unusual abilities, both malicious and benign. Generally, details of these abilities are described in the entry for each creature. The exceptions to this are as follows.

DUSKVISION: Some creatures can see in starlight and moonlight just as others can at dusk. They retain the ability to distinguish color and some detail under these conditions, though everything is cast in shadows. They have no enhanced vision underground, under torchlight, or in similar conditions of poor illumination.

IMMUNITY/RESISTANCE: describes any innate immunity that a creature possesses. The type of immunity is listed, followed by a bracketed damage descriptor that indicates the limits of the immunity. For instance, "Immunity to Cold (half)" means that the creature always takes half damage from any cold-based attack, but if it makes a successful saving throw, it suffers only one fourth of the normal damage.

HEALING: The creature automatically heals damage at a number of points per round equal to the number following the listing in the creature's stat block. For instance, a were-wolf with "Healing 2" heals 2 hit points per round. The creature's descriptive text provides additional details, such as whether certain attack forms deal damage that cannot be regenerated, or whether the creature can reattach severed limbs. Healing starts the round immediately following the round in which damage was taken.

SCENT: This ability allows a creature to identify locations, items, and even people by making a successful check. They gain a +2 bonus when using any tracking ability they may possess. Scent functions up to a range of 30 feet. These creatures are natural hunters, and are able to "sniff out" singular scents, even when that odor is overpowered by another. Winds, weather conditions, and other situations may render this ability useless or reduce its potency; multiple strong odors will cause confusion, for example. Other effects are at the Genteel Magistrate's discretion.

TRACKING: The creature can successfully track any target in a wilderness setting that leaves a discernable trace. They can also determine characteristics about the target being tracked. With a successful wisdom check, a creature can find and follow a target's tracks or trail for 5 hours. The number listed is the creature's tracking bonus, which is added to its wisdom check. For example, a wolf has Tracking 10, meaning that it receives a +10 bonus to wisdom checks to track its target.

TWILIGHT VISION: Even under starlight, moonlight, or torchlight these creatures have exceedingly good vision. They can distinguish color and detail under these conditions for up to one mile when outside.

SAVES (Saves) represents the saving throws and attribute checks for creatures. Saving throws are made in the same manner as for characters. Each creature is listed as having either physical, mental, both or none as its saving throw category. The category roughly equates to primary or secondary attributes and thus the base number needed to make a saving throw. Physical attributes are Strength, Constitution and Dexterity. Mental attributes are Intelligence, Wisdom and Charisma. For example, a Great Ape has Physical Saving throws, which treats anything that acts upon the ape that influences Strength, Constitution, or Dexterity the creature will gain a +6 to the Save, as if it had the Primes skill.

INTELLIGENCE (Int) reflects mental aptitude. It represents a creature's ability to learn quickly, apply that learning effectively and its capacity for deductive

reasoning. Most animals have little to no capacity in this category, though creatures of the Supernature can have scores in excess of normal humanity.

INTELLIGENCE	SCORE
Animal	1–2
Inferior	3–5
Low	6–8
Average	9–12
High	13–15
Superior	16–17
Genius	18–21
Supra–Genius	22–25
Deific	26+

ALIGNMENT (Alignment) shows the basic and most essential aspects of a creature's world view and moral outlook. It is that core personality description for every creature. Alignment reflects the creature's bent toward good, neutrality, or evil. Most animals will be considered neutral, as they exist on a primal view of its environment. Other alignments are dealt with in this rule book.

EXPERIENCE POINTS (XP) represents that value of reward the characters receive for slaying, subduing or otherwise defeating a creature(s). Refer to the section on Experience earlier in this rule book for specifics, though the below chart will aid the Genteel Magistrate if a quick total is needed.

HD	BASE	PER HP	I	II	III
1	10	1	5	7	10
2	20	2	10	15	20
3	40	3	20	30	40
4	80	4	40	60	80
5	160	5	80	120	160
6	240	6	120	180	240
7	360	7	180	270	360
8	540	8	270	400	540
9	810	9	400	600	810
10	1215	10	600	900	1215
11	1520	11	760	1150	1520
12	1900	12	950	1425	1900
13	2375	13	1200	1800	2375
14	2970	14	1500	2200	2970
15	3710	15	1800	2800	3710
16	4150	16	2075	3100	4150
17	4650	17	2325	3500	4650
18	5210	18	2600	4000	5210
19	5830	19	2900	4400	5830
20	6530	20	3250	4900	6530
+1	+700	+1	+350	+500	+700

EXPERIENCE PER HIT POINT: The number of hit points a creature has influences the amount of experience it confers. To figure this, simply multiply the number of Hit Points by the Hit Dice of the creature. For example, a 5D10HD creature has an average of 25 hit points. The base is 160 experience points plus 5 experience points per hit point. 125 extra experience points would be awarded for this creature if defeated.

SPECIAL: There are three categories of special abilities, designated in the chart by the Roman numerals I, II and III. A given creature's total experience value increases by the amount of special abilities it has. All special ability experience points are added to the base experience for the creature. These special ability experience points stack. For example, a black bear has three attacks per round, a category I ability, and can hug his opponents, another category I ability. The bear's base experience points (40) are increased by 40 points (20 XPs for each special ability) for a total base of 80 XPs plus 3 XP per hit point.

Special I: This category includes three or more attacks per round, skills, and any nonmagickal special abilities, such as scent or tracking.

Special II: This category includes 5 or more attacks per round, maximum damage of 24 or more points in a single attack, magick use, and Supernatural powers such as invisibility or etherealness.

Special III: This category includes death attacks such as poison.

CREATURES OF THE EARTH

Extracts from "The Animal Creation: A Popular Introduction to Zoology", by Thomas Rymer Jones, 1879

"The science of Zoology teaches us the forms and habits of the countless animals with which we are everywhere surrounded, their mutual dependencies upon each other, and their relative importance in the economy of Nature. Among the innumerable beings which crowd this world not one is idle; all are actively employed each in its separate sphere of usefulness, and though they blindly do the work imposed upon them by their Great Creator, ignorant of other's ways, the grand result is perfect harmony of Nature.

When we consider how innumerable are the species of animals distributed over the whole surface of the earth, and throughout the immeasurable realms of water, and are called upon to recognize them individually, and to identify all the members of such a multifarious host, the task might well be considered as hopeless as that of the unlettered savage who, unable to count beyond twenty, sets about the enumeration of the stars, and tries to fix their places and assign their names. Yet even those stars have been reduced to order, the very skies have been mapped out, and the astronomer points with as much satisfaction to the buckle of Orion's belt or the tip-of the nose of Bootes, as if these respectable gentlemen were up on high sitting for their portraits. Systematic arrangement is, therefore, the very foundation of the science of zoology: it is only by the establishment of classes, and orders, and genera, and species, which constitute, so to speak, the colours of the different regiments, that such arrangement is at all to be accomplished; and to define the limits and the characters of these genera and species, the efforts of the scientific zoologist (and the following work) are principally directed."

APE, GREAT

"These apes live together in numerous bands. During the day they remain silent, concealed among the foliage of the trees, but in the early morning and evening, they make the woods resound with their discordant and frightful cries. They seem to live under the guidance of active and vigilant chiefs. All take alarm at the slightest sound that they do not understand, and escape into the recesses of the forest.

The Gorilla inhabits, so far as is at present known, a district extending to about two hundred miles north, and the same distance south, of the equator, and ranging, perhaps, to three hundred miles from the western coast of Africa. Of specimens shot by M. Du Chaillu, the largest male seems to have been at least six feet two inches in height, so that, making allowance for the shortness of the lower limbs, the dimensions of a full-grown male may be said to equal those of a man of eight or nine feet high; and it is only in their length that .the lower limbs are disproportionate to the gigantic trunk; in the thickness and solidity of their bones, and in the strength of their muscles, these limbs are quite in keeping with the rest of the body. When in an upright position, the arms of the Gorilla reach to its knees and are capable of stunning force."

NO. ENCOUNTERED: Solitary, Family of 4-16
SIZE: Medium
HIT DICE: 3 (D8)
MOVE: 30 ft., 30 ft. (climb)
AC: 14
ATTACKS: 2 Claws (1D3), Bite (1D6)
SPECIAL: Rend, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 60+3

COMBAT: Apes almost always try to avoid conflict, but if the family is threatened, the bull leads all the males to attack, while females defend the younger apes. Great apes have enough cunning to know when battle goes against them, and will flee in such a case if possible.

REND: The ape is able to rend for 2D4 points of extra damage if both claws hit.

BABOON

"The Cynocephali or Baboons are the most brutal and ferocious of the entire race, alike formidable for their size and strength; their limbs are short, and their usual mode of progression is on all fours. In leaping they display considerable agility, and frequent the wooded mountains and wildest rocks. They feed on fruit and vegetables, and do much damage by pillaging fields and gardens. The Baboons nearly all inhabit Africa.

These are among the most extraordinary and hideous creatures imaginable: their colour is a brown grey, inclining to olive; their chin is furnished with a lemon-coloured beard, their cheeks are of a brilliant blue, and their nose red, especially near the top, where it is bright scarlet, while the hinder part of the body is of a deep violet tint. These creatures attain to a very large size, and are justly feared by the natives of the Guinea coast, where they are common."

NO. ENCOUNTERED: 20-40
SIZE: Small
HIT DICE: 1 (D6)
MOVE: 24 ft., 30 ft. (climb)
AC: 13
ATTACKS: Bite (1D4)
SPECIAL: Twilight Vision
INT: Animal
SAVES: Physical
ALIGNMENT: Neutral
XP: 10+1

COMBAT: If threatened or forced to attack, baboons charge the opponent as a group. Several hound the prey

while others attack from behind. Both male and female baboons fight, though females do only 1d3 points of damage.

BEAR

"The Bears (Ursus) have three large blunt molar teeth in each jaw, in front of which is a small lacerator, preceded by a variable number of very small false molars; they consequently live almost entirely upon vegetable food, and seldom eat flesh by choice. They lay the whole sole of the foot upon the ground in walking, which gives them a heavy, shuffling gait, but admits of the body being reared up and sustained in an erect attitude: in this posture the fore paws are frequently used in defence, either to strike or to hug an assailant to death. The feet are furnished with five toes, armed with strong curved and blunt nails. They are generally large animals, with thickset bodies, clumsy limbs, and a very short tail; they dig for themselves dens, or construct shelters, in which they pass the winter in a state of profound sleep, without taking food, and it is in these retreats that the female rears her cubs, usually two in number.

The "White Bear" (Ursus maritimus) is an animal of very peculiar habits. It lives in the frozen regions of the northern hemisphere, where it feeds on fishes, seals, and young whales; nevertheless, even this animal is not essentially carnivorous, and can be brought to live on bread alone. He swims and dives with astonishing facility. White bears are sometimes met with in numerous societies, in which they differ from other bears, which are always solitary: like the rest of the genus, however, they require a retreat for the winter: they content themselves with some cleft in the rocks, or even in a mass of ice, and there, without preparing any bed, allow themselves to be covered by enormous heaps of snow: in this way they pass the months of January and February in a state of profound lethargy."

BEAR, BLACK

NO. ENCOUNTERED: 1-4
SIZE: Medium
HIT DICE: 3 (D8)
MOVE: 24 ft.
AC: 13
ATTACKS: 2 Claws (1D3), Bite (1D6)
SPECIAL: Hug, Twilight Vision
INT: Animal
SAVES: Physical
ALIGNMENT: Neutral
XP: 80+3

Black bears are small compared to other bear species, but are still very strong. They are not aggressive animals and avoid contact unless cornered or a female's cubs are threatened. The male bear is almost always solitary. If more than one is encountered, the group consists of a mother and one to three cubs.

COMBAT: The black bear is able to hug an opponent in a vice-like grip. If both of the bear's claw attacks are successful in a single round, the bear's foe must make a Strength save or be caught in the bear's crushing hug. The victim can attempt to break free of the hug during subsequent rounds by making additional Strength saves. The bear can bite a hugged victim automatically each round.

BEAR, BROWN

NO. ENCOUNTERED: 1-6
SIZE: Large
HIT DICE: 6 (D8)
MOVE: 24 ft.
AC: 15
ATTACKS: 2 Claw (1D6), Bite (1D8)
SPECIAL: Hug, Twilight Vision, Blood Rage
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 600+6

Brown bears are commonly known in the United States as grizzly bears. Brown and white bears are identical save for their coloration.

COMBAT: The brown bear is able to hug its opponents in a vice-like grip. If both of the bear's claw attacks are successful in a single round, the bear's foe must make a Strength save or be caught in the bear's crushing hug. The victim can attempt to break free of the hug during subsequent rounds by making additional Strength saves. The bear can bite a hugged victim automatically each round. Brown bears are particularly strong, aggressive, and very hard to kill.

BLOOD RAGE: A brown or white bear can continue attacking until it is reduced to -10 hit points. Once the bear is reduced to negative hit points, it gains a +2 bonus to all attack and damage rolls.

BIRD OF PREY

"The Raptorial Birds, or Birds of Prey, are at once recognized by their beak, which is hooked and terminated by a sharp point bent downwards, and by their feet being very strong and armed with formidable talons.

They are divided into the Diurnal, or those that fly by day, and the Nocturnal, or those that fly only by night.

At the head of this rapacious tribe may be placed

The Eagles (Aquild), distinguished by having their legs

feathered to the roots of their toes, and their wings reaching to the extremity of their tail. Their vision is wonderfully extensive, and they are said to be able to look at the unclouded sun. These birds are remarkable for the nobleness of their bearing and for their daring courage. They are endowed with powerful limbs, are fond of carnage, and in general prefer attacking animals of considerable size. It is only when pressed by hunger that they assail small birds, and will not eat carrion even when in a state of absolute want. Eagles build their nest upon the flat surface afforded by some projecting rock or on a platform of some lofty mountain. Its dimensions are very considerable, and every year contributes to its increase, for it is rare for these birds to abandon their first monument of parental tenderness. Those that leave it return periodically to lay their eggs. Their nest is frequently composed of such large pieces of wood, that it would be difficult to believe they were ever carried by birds did we not know the extraordinary strength of their limbs. The pieces are so arranged as not to yield readily to the force of the wind, and they support boughs, forming a solid habitation called an eirie. Those species that in the construction of their nests employ only rushes and reeds, accumulate them in great quantities, and fix them so firmly to the platform, that rains or storms seldom cause their destruction. While the female is detained in the eirie by the incubation of her eggs, the male hunts alone, and as it is at the season when game begins to abound, he easily provides for his own subsistence as well as for that of his companion. Eagles live on wild mountains, and ordinarily build their nests on the highest and most precipitous rocks. The duration of incubation is about thirty days.

The Fisher Eagles (Halietus) keep near the margin of the sea and live principally upon fish.

The Great Harpy of America (Falco harpyia) is superior in size to the common eagle. Of all birds, this possesses the most terrific beak and claws. Such is its strength, that it is said to have cleft a man's skull with its beak. Its ordinary food is the sloth, and it often carries off fawns.

The Falcons (Falco) are remarkable on account of their projecting eyebrows, which make the eyes appear as if deeply sunk in the head, and give to the physiognomy an appearance altogether different from that of the vultures. They have a lofty, rapid, sustained flight; their sense of sight is more extended and clearer than that of any other animal, enabling them to perceive the smallest prey when they themselves are out of sight. Most of them feed on the flesh of victims newly killed by their own talons, but when pressed by hunger they do not refuse dead animals. Instead of eating food on the spot as vultures do, they bear it off to their eirie. The largest species attack quadrupeds and birds, others feed on reptiles, some live on fishes, and others are entirely insectivorous. They all seize their prey with their feet. Some, as the falcon and the kite, precipitate themselves perpendicularly upon their game; others (the buzzards and the goshawks) attack obliquely or sideways. They are generally silent, and very difficult to tame; but some of them are trained to hunt on the wing."

NO. ENCOUNTERED: 2-4
SIZE: Small (1')
HIT DICE: 1 (D6)
MOVE: 5 ft., 60 ft. (fly)
AC: 14
ATTACKS: 2 Talons (1), Beak (1d2)
SPECIAL: Twilight Vision, Dusk Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 15+1

COMBAT: Birds of prey will not attack anything larger than half their size. If their nests are attacked, they will defend them, but will flee if injured.

At times, giant birds of prey are encountered, measuring up to 5 feet in height. These creatures are always large, have 4 (D8) hit dice, double the normal movement rate, and an armor class of 15. Their talons do 1D3 damage while their beak does 1D6. Defeating one earns 120+4 XP.

BOAR, WILD

"The Hogs (Sus) have on all their feet two middle toes, which are of large size, and armed with strong hoofs, and two exterior toes, which are much shorter, and scarcely touch the ground in walking. Their canine teeth bend upwards so as to form projecting tusks, and their snout is flattened and adapted for rooting in the earth. These creatures are very large and sport a long tuft of rough hair from head to tail."

NO. ENCOUNTERED: 4-16
SIZE: Medium
HIT DICE: 2 (D8)
MOVE: 40 ft.
AC: 16
ATTACKS: Gore (2D6)
SPECIAL: Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 15+2

COMBAT: If cornered or threatened, a boar will attack ferociously. Their savage attack is powerful, ceaseless, and often fatal to those not prepared with specially made boar spears. Boars have only 2 hit dice, but their fierce aggressiveness allows them to attack as 5 hit dice creatures.

CROCODILE (Alligator)

"The Crocodiles (Crocodilus), sometimes classed as a distinct Order under the name of Loricata, are the giants of the reptile race, some of them attaining the length of twenty-five feet; and as they are strong, ferocious, and cunning, they may rank among the most formidable animals. In their general form they agree with the lizards, but they are distinguished by several important characteristics.

Of these, the most tangible and obvious is that the whole back part of the neck, body, and tail is clad with distinct series of bony plates, embedded, as it were, in the substance of the skin, and covered externally with a thick cuticle. These dermal bones are exceedingly strong, and they altogether form a panoply of defence capable of resisting the attacks of the most powerful enemies. The bones of the head in the crocodile are more consolidated than those of most reptiles; the lower jaw is prolonged behind the base of the skull, and this structure causes the upper jaw to seem moveable. There is in each jaw a single row of teeth, which are conical in form. A cavity at the root of each tooth serves as a case or sheath for the germ of the tooth destined to replace it; and each being thus gradually pushed out by a successor ready to supply its place, the mouth of the crocodiles presents at all ages its formidable array of pointed teeth in undiminished number."

NO. ENCOUNTERED: 4-36
SIZE: Medium
HIT DICE: 3 (D8)
MOVE: 20 ft., 30 ft. (swim)
AC: 15
ATTACKS: Bite (2D4), Tail Slap (1d12)
SPECIAL: Roll, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 60+3

COMBAT: Crocodiles stalk their prey by approaching slowly under water. They blend perfectly with their environment and almost always surprise an opponent. They attack with a sudden lunge, grab their victims, pull them into the water and attempt to drown them.

ROLL: After a successful bite attack, the victim must succeed at a strength save or be dragged underwater and held by the crocodile. The crocodile spins itself and the prey in a barrel roll as they sink together, making escape difficult. On subsequent rounds, the reptile deals bite damage to the victim automatically. The victim is incapacitated in 2-5 rounds unless the crocodile is slain. This ability may only be used in water, and only against an opponent up to double the size of the crocodile.

At times, monstrous crocodiles and alligators are encountered, measuring up to 30 feet and weighing 2 tons. These creatures are always large, have 7 (D8) hit dice, an armor class of 17, and bite for 2D8 points of damage. Defeating one earns 540+7 XP.

CROW

"The Crows (Corvus) have a large beak, straight at the base, curved towards the point, and cutting at the edges; their nostrils are concealed by long hairs directed forwards; their toes are entirely divided, and their wings appear clipped at their extremities. They live in troops, and are cunning and distrustful ; they readily become familiar, and some of them may be taught to speak with considerable, facility. The senses of these birds are very acute, more particularly that of smell; they have the habit of stealing and concealing everything they find, even articles that are useless to them, such as spoons and pieces of money. They lay up provision for the future season, and feed on every kind of aliment, grains, fruits, insects, and worms, and living or dead flesh, so that they well deserve the name of Omnivorous. The Raven, the Jackdaw, the Magpie, the Jay, all belong to the same family."

NO. ENCOUNTERED: 4-36
SIZE: Small
HIT DICE: 1 (D2)
MOVE: 5 ft., 60 ft. (fly)
AC: 14
ATTACKS: n/a
SPECIAL: Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 10+1

COMBAT: Ravens do not participate in combat, and flee when danger threatens.

DOG

"The Dogs (Canis) have their tongues smooth; their front feet are provided with five fingers, while the hinder have only four.

The Domestic Dog (Canis familiaris) is distinguished by its recurved tail; in every other particular, such as size, form, colour, and the quality of its hair, it is infinitely diversified. The conquest over this race of animals is the most complete, the most wonderful, and the most useful ever achieved by mankind. The entire species has become his own property; every individual is devoted to its particular master, assumes his manners, knows and defends his property, and remains attached to him till death ; and all this neither from constraint nor want, but solely from gratitude .and pure friendship. The swiftness, strength, and scent of the dog have rendered him a powerful ally to man against any other animals, and were even, perhaps, necessary to the establishment of society. It is the only animal that has

accompanied mankind over the whole world. The eyes of the newborn dog are closed, and become opened about the tenth or twelfth day after birth ; the first set of teeth are shed when it is about four months old, and its growth is completed in two years.

The "Wolf (Canis lupus) is distinguished from the dog by his straight tail and his colour of tawny grey. This much-dreaded pest of many European countries lives a solitary life, and does not associate with his fellows, unless pressed by hunger, when, becoming reckless and furious, they join together in packs, and commit terrible depredations among sheep and cattle. The bite of the wolf is so ferocious, that he is said usually to bring away the flesh upon which he has fastened his jaws; his natural disposition, however, is sullen and cowardly, and it is rarely that he ventures to attack his equals in strength."

NO. ENCOUNTERED: 1, 4-16
SIZE: Small
HIT DICE: 1 (D8)
MOVE: 40 ft.
AC: 15
ATTACKS: Bite (1D4)
SPECIAL: Tracking 10,
Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 15+1

COMBAT: Dogs and wolves only attack what they think they can kill. They always attack in groups, with several distracting the prey while others try to pull the quarry down from behind.

ELEPHANT

"The Elephants (Elephus) are furnished with a proboscis: they have five toes on all the feet, but so enclosed in array. Heavy and massive in their structure, their pillar like limbs seem ill calculated for speed, yet their "pace," when they have fairly commenced it, from the length of their stride and the great propelling weight of their bodies, is for a time very rapid, and bears before it all ordinary obstacles, clearing a way through the thickest and most matted underwood.

Two species of elephants are known in existing nature.

The Indian Elephant (Elephas indicus) has an oblong head, a concave forehead, ears of middling size, and four nails on the hind feet. Its tusks are often very short.

The African Elephant (Elephas africanus) has a round head, a convex forehead, large flattened ears, and but three nails on the hind feet. It is more fierce than that of India; its tusks are much longer, and the female has them as long as the male."

NO. ENCOUNTERED: 2-16
SIZE: Large
HIT DICE: 7 (D8)
MOVE: 40 ft.
AC: 15
ATTACKS: 2 Tusk (2D8), or 2 Stamp (2D6), or Trunk (1D6)
SPECIAL: Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 360+7

Combat: Elephants rely on their size to intimidate aggressors. They charge headlong at anything they deem to be a threat, swinging their heads and bellowing through their long trunks. They overrun their opponents, lifting them with their trunks and hurling or stomping them to death. Elephants can only perform one of their three attacks in a single round.

HERD ANIMAL

"The River Horse (Hippopotamus) is found in most of the rivers of Africa, but in greatest numbers south of the equator. These are unwieldy- looking animals, having their legs so short that the belly almost touches the ground. The feet are curiously constructed, so as to facilitate walking among mud flats.

The Rhinoceros (Rhinoceros). These are large animals, with each foot divided into three toes. The bones of the nose are very thick, and united into a sort of vault, upon which is supported a solid horn, composed of agglutinated hairs. They frequent marshy places, and live on herbs and the branches of trees.

The Camels (Camelus), comprehending Camels properly so called and Llamas, differ from all other Ruminantia in having only six incisor teeth in the lower jaw. Their feet are not cloven, and have very small hoofs; the neck is very long, the limbs by no means elegant in their proportions, and their upper lips swollen and cleft.

The Camels proper are peculiar to the Old World. There are two species of these useful animals, the Bactrian Camel (Camelus bactrianus), a native of Central Asia, distinguished by having two humps upon his back, and the Arabian Camel (Camelus dromedarius), which has only one. The species last mentioned is common in Arabia, Syria, and throughout the north of Africa. They are both remarkable for extreme gentleness and docility, and for their patience in travelling under the weight of enormous burdens. The usual load of a camel is from six to eight hundred pounds, and with this weight upon their backs they will travel from forty to fifty miles a day; but the swift camels or dromedaries carrying only a single man move with wonderful rapidity: these will traverse, for several successive days, from seventy to one hundred miles in the twenty-four hours.

The Giraffe (Camelopardalis) is distinguished from all other Ruminants by the horns, which are of a conical shape and always covered with a hairy skin; they are never shed, and exist in both sexes. This animal is destined to browse upon the foliage and young shoots of trees at a height far greater than any other animal can reach. When standing on the ground in its wild state, it measures, when full grown, seventeen feet from the top of its head to the soles of its fore feet. At first view, its fore legs appear twice as long as the hinder; but this results chiefly from the extraordinary height of the shoulders. It is of a gentle disposition, and lives on the leaves of the acacia-trees in the south of Africa, which it gathers by means of its prehensile tongue.

The Common Ox (Bos taurus) is too well known to need description. As powerful as he is docile, the ox is of great use in domestic economy. He draws wagons and ploughs; his flesh is eaten both fresh and salted. By boiling, his skin becomes glue; by tanning, it is converted into leather, which is chiefly manufactured into shoes; the hair is mixed with mortar, and the horns are converted into combs, spoons, drinking-cups, and various other utensils. His fat makes candles; from his blood is obtained Prussian blue, and from his intestines goldbeaters'-skin; while the milk of the cow yields us cream, butter, and cheese.

The Bison, or American Buffalo (Bos americanus), is smaller than the auroch, but larger than the domestic bull. His limbs and tail are short, the fore part of his body very thick and strong, but the croup comparatively feeble; he carries a fleshy lump between the shoulders, which is considered a delicacy. His head is large, his horns are round, short, almost straight, and set wide apart at the base. A thick curly wool of a brownish-black colour, which in winter grows very long, covers his head, neck, and shoulders, while the rest of his body is clothed with smooth black hair. Although heavy in appearance, he is very swift, and of a savage disposition, but may be tamed if taken young. These animals live together in great herds on the vast open savannahs and prairies of North America, and abound near the sources of the Missouri and Mississippi rivers, and in the neighbourhood of salt marshes."

NO. ENCOUNTERED: 10-10000
SIZE: Medium
HIT DICE: 2 (D8)
MOVE: 30 ft.
AC: 13
ATTACKS: 2 Hooves (1D4), Slam (1D8)
SPECIAL: Stampede, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 20+2

Herd animal is a category that can refer to many different creatures, including but not limited to the animals described above.

COMBAT: Herd animals will flee to avoid hunters. If forced to fight, they will do so by head butting or rearing, slamming their heads, horns, or hooves into an opponent. Large herds that feel threatened often stampede; stampeding animals run down whatever is in their path, only avoiding larger creatures or obstructing terrain. If trapped in a stampede, death is almost certain.

HORSE

"The Horse (Equus caballus), the noble companion of man in the battle and the chase, in the labours of agriculture and of commerce, is of unknown origin. It would seem, he exists in a wild state only in those places where horses, formerly domesticated, have been left in freedom, as in Tartary and America. In such places they live in troops, conducted and defended by an old male. The importation of horses into the latter country dates about three hundred years back, but, nevertheless, wild horses exist there in immense numbers. It is asserted that troops consisting of more than ten thousand individuals are occasionally met with. The horse is distinguished by the uniformity of his colour, and by his tail being ornamented with long hair throughout its whole length. As intrepid as his master, the horse sees danger only to face it; but, docile as he is courageous, he responds to the slightest touch of the rein that guides him. The horse gives himself entirely up to the service of mankind, understands what is required from him, and refusing nothing, labours with all his strength, and even dies rather than disobey.

The Ass (Asinus) is distinguished from the horse by his small size, by his long ears, by the black cross over his shoulders, and by the tuft of hair at the end of his tail. Though not so powerful as the horse, he is more patient and quiet, and scarcely less valuable to the peasant.

The ass has generally been classed as a variety of the horse. Dr. Grey, however, who has been followed by Professor Bell, separates the ass, under the generic name of Asinus, leaving the horse alone to fill the genus Equus.

The ass, therefore, is not a horse with a naked tail; he is no mongrel, but, like all other animals, has his family, his rank, and his species. Although his nobility is not quite so illustrious, it is quite as pure and quite as ancient as that of the horse.

The Zebra (Asinus zebra), very like the ass in form and proportions, is at once the most elegant and the most intractable of animals. His skin has the softness of satin, and is adorned with beautiful ribbon-like stripes. In the female, these stripes are alternately black and white; in the male, brow and yellow. The limbs are remarkably slender. These animals are found in the southern parts of Africa, and numerous herds are often seen grazing on the extensive plains of the Cape of Good Hope."

NO. ENCOUNTERED: 1
SIZE: Large
HIT DICE: 2 (D8)
MOVE: 60 ft.
AC: 13
ATTACKS: 2 Hooves (1D4+1)
SPECIAL: None
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 20+2

A light load for a horse is 150 pounds; a medium load, up to 300 pounds; a heavy load, up to 450 pounds. A horse can drag 2,250 pounds.

COMBAT: Horses do not participate in combat, and flee when danger threatens. If forced to fight, they will do so by slamming their hooves into an opponent.

LION

"Foremost of this extensive genus stands The Lion (Felis leo), distinguished by its uniform tawny colour, the tuft of hair at the end of its tail, and the mane which covers the head, neck, and shoulders of the male. This is the strongest and most courageous of all animals of prey. Formerly the species was diffused over the three divisions of the Old World, but at present it seems almost confined to Africa and some neighbouring parts of Asia. The majestic air, proud look, and noble gait of the lion at once proclaim him monarch of the desert, where he reigns supreme and uncontrolled. His strength is prodigious: with a single blow of his paw he will break the back of a horse; he can clear at a bound a space of thirty feet, and drags to great distances even the largest bullocks. His terrible roar resounds through the mountains like rolling thunder, and startles his trembling prey from their concealment. This roar is hollow and deep, but when infuriated, he utters another cry, not less frightful, but short, broken, and reiterated. Nothing can be more dreadful than the appearance of the lion when he prepares for combat. He lashes his flanks with his long tail, his mane becomes erect and bristling, enveloping his whole head, his enormous eyebrows half conceal the pupils of his flashing eyes; he bares his teeth and shows his spine-clad tongue, at the same time protruding his claws, which are as long as a man's finger. The lioness is destitute of a mane: she goes with young five months, and produces but one brood in the year; her whelps are generally from two to four in number; the parent nurses them with great assiduity, and attends them on their first excursions in search of prey."

NO. ENCOUNTERED: 1-12
SIZE: Large
HIT DICE: 5 (D8)
MOVE: 40 ft.
AC: 15
ATTACKS: 2 Claws (1D4), Bite (1D10)
SPECIAL: Rake, Tracking 7, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 320+5

COMBAT: Lionesses fight as a group, while males fight singularly, but they use the same tactics. When possible, they will leap upon an opponent, attempting to clamp their powerful jaws around the throat or head. The powerful bite will maul and suffocate the victim, while their forelegs and hind legs rake the victim.

RAKE: If a lion successfully bites, it can make two rake attacks with its hind legs. These attacks have an additional +3 bonus to hit, and inflict 1D4+2 hit points of damage each.

Mountain lions, or cougars, are slightly smaller than the savannah lion. They hunt singularly or in small groups. They have 4 (D8) hit dice, an armor class of 14, and attack with 2 claws (1D4+1), and a bite (1 D8). They have the rake ability as well. In addition, a mountain lion can suddenly leap upon a foe during the first round of combat. This pounce is a normal claw or bite attack. If the attack is successful, the mountain lion can immediately make an extra attack of the same type. Defeating a mountain lion earns 160+4 XP.

SHARK

"The Sharks (Squalida) are recognizable by their general form, which differs but little from that of ordinary fishes. Their skin is covered with a multitude of small spines of stony hardness, and becomes very rough on dry-land.

The White Shark (Syualns carcharias), which attains twenty-five or thirty feet in length, and is celebrated for its ferocity. Its vast mouth is furnished with triangular moveable teeth, the number of which increases with age. In the young there is but a single row, in the adult six. The strength of this fish is very great, and its motions rapid; its voracity knows no bounds; hence it is amongst the most dangerous of animals.

Men frequently become its victims, and as many as eight or ten tunnies have been found at once in its stomach. Seals, tunnies, and cod-fish are the ordinary food of sharks, but they attack dead bodies, and even devour each other."

NO. ENCOUNTERED: 1-24
SIZE: Medium
HIT DICE: 3 (D8)
MOVE: 60 ft. (swim)
AC: 15
ATTACKS: Bite (1D4+1)
SPECIAL: n/a
SAVES: Physical

INT: Animal
ALIGNMENT: Neutral
XP: 40+3

COMBAT: At the smell of blood sharks enter into a frenzy, attacking the source and biting at it repeatedly until it dies.

At times, monstrous sharks are encountered, measuring up to 50 feet and weighing 48 tons. These creatures are always large, have 14 (D8) hit dice, an armor class of 16, and bite for 4D10 points of damage. In addition, on a successful to hit roll of 19 or better the shark will swallow its target whole, killing it instantly with no saving throw. Defeating one earns 8,140+14 XP.

TIGER

"The Royal Tiger (Felis tigris), the scourge of India, is as large as the lion, but with a more elongated body and rounder head, of a bright tawny colour above, and pure white underneath, with irregular black stripes across the back. Its strength and the rapidity of its movements are such that, during the march of an army, it has been known to snatch a horseman from his saddle, and carry him off into the recesses of the woods, without the possibility of rescue. The tiger's mode of seizing his prey is by concealing himself from view, and springing with a terrific roar upon his victim, which he carries off, and tears to pieces, after having first sucked the blood. The tigress produces four or five young at a litter. When robbed of her cubs, her rage knows no bounds: braving every danger, she pursues her plunderers even to the very gates of buildings, and when the hope of recovering them is lost, she expresses her agony by hideous and terrific howlings."

NO. ENCOUNTERED: 1-3
SIZE: Large
HIT DICE: 5 (D8)
MOVE: 40 ft.
AC: 14
ATTACKS: 2 Claws (1D4); Bite (1D10)
SPECIAL: Rake, Tracking 7, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 400+5

COMBAT: Tigers stalk their prey using the cover of the jungle for camouflage. They almost always begin an attack by springing on their prey from concealment, and biting and raking viciously in an attempt to make a quick kill. Once it has incapacitated its prey, a tiger will drag it into the foliage to be devoured.

RAKE: If a tiger successfully bites, it can make two rake attacks with its hind legs. Each attack gains an additional +3 bonus to hit and inflicts 1D4+2 damage.

HORRORS OUT OF TIME

DINOSAUR

"In the morning it was not long before we discovered the source of the hideous uproar which had aroused us in the night. The iguanodon glade was the scene of a horrible butchery. From the pools of blood and the enormous lumps of flesh scattered in every direction over the green sward we imagined at first that a number of animals had been killed, but on examining the remains more closely we discovered that all this carnage came from one of these unwieldy monsters, which had been literally torn to pieces by some creature not larger, perhaps, but far more ferocious, than itself."

– The Lost World, Sir Arthur Conan Doyle

DINOSAUR, TRICERATOPS

NO. ENCOUNTERED: 1-10
SIZE: Large
HIT DICE: 16 (D8)
MOVE: 30 ft.
AC: 18
ATTACKS: 3 Horn (1d12)
SPECIAL: Powerful Charge, Trample, Twilight Vision
SAVES: Physical
INT: Animal
ALIGNMENT: Neutral
XP: 12,425+16

A triceratops is a large dinosaur with a bony crown, having three protruding horns: two of equal size flanking a central, larger horn. They live in open and spacious temperate areas, and eat ferns and other vegetation. They are non- aggressive herd animals.

COMBAT: An angry triceratops charges into battle with its head lowered, using its horns.

POWERFUL CHARGE: When it charges, a triceratops deals triple damage with all three of its horn attacks.

TRAMPLE: A triceratops can flatten anything smaller than itself that gets in its way. Any such victim suffers 6D6 points of damage. A successful dexterity save reduces this damage by one half.

DINOSAUR, TYRANNOSAURUS

NO. ENCOUNTERED: 1-4
SIZE: Large
HIT DICE: 18 (D8)
MOVE: 40 ft.
AC: 15
ATTACKS: Bite (5D8)
SPECIAL: Swallow Whole, Scent, Twilight Vision
SAVES: Physical

INT: Animal
ALIGNMENT: Neutral
XP: 15,810+18

The tyrannosaurus rex is an impressive carnivore, though not particularly intelligent. They are massive, bipedal saurians, growing to as much as 50 feet long and 24 feet high. They can be found in almost any temperate or tropical terrain, but they prefer to roam scrublands where they can use their speed to stalk prey. They have poor hearing, but a keen sense of smell. Their eyesight is poor, but they are able to detect the slightest movement at great distances.

COMBAT: A tyrannosaurus engages its victims by biting them, lifting them,and swallowing them. If this fails, the dinosaur will shake the victim violently, trying to fling it apart.

SWALLOW WHOLE: If a tyrannosaurus is larger than its prey, and rolls a natural 20 on its attack roll when biting, the tyrannosaurus will swallow the victim whole. Digestion begins immediately. Powerful corrosive stomach acids will cause 4D6 hit points of damage each round, and will destroy non-metal goods and equipment. A victim with a small edged weapon can attempt to cut free of the beast's gullet. These attempts automatically hit, but suffer -3 to all damage rolls due to the confining and constricting space.

MORLOCK

"My impression of it is, of course, imperfect; but I know it was a dull white, and had strange large greyishred eyes; also that there was flaxen hair on its head and down its back. But, as I say, it went too fast for me to see distinctly. I cannot even say whether it ran on all-fours, or only with its forearms held very low. After an instant's pause I followed it into the second heap of ruins. I could not find it at first; but, after a time in the profound obscurity, I came upon one of those round well-like openings of which I have told you, half closed by a fallen pillar…

…I struck a match, and, looking down, I saw a small, white, moving creature, with large bright eyes which regarded me steadfastly as it retreated. It made me shudder. It was so like a human spider! It was clambering down the wall, and now I saw for the first time a number of metal foot and hand rests forming a kind of ladder down the shaft. Then the light burned my fingers and fell out of my hand, going out as it dropped, and when I had lit another the little monster had disappeared."

– The Time Machine, H. G. Wells

NO. ENCOUNTERED: 2-20
SIZE: Small to Medium
HIT DICE: 2 (D8)
MOVE: 30 ft.
AC: 15
ATTACKS: 2 claws or by weapon
SPECIAL: Subterranean Senses
SAVES: Physical
INT: Inferior
ALIGNMENT: Evil
XP: 20+2

Morlocks are squat muscular creatures with waxy pale skin and black greasy hair. In the far future they are an offshoot of humanity, and live in the dark cavernous depths of once-great machines and dwellings. They exist mostly on meat, and feed on most creatures at need; even on each other.

COMBAT: Being blind, Morlocks are immune to any powers that are based on vision. Rarely will Morlocks being found alone, as they are a communal species who enjoy the company of their fellows. When encountered the first action of a Morlock is to attempt to subdue the creature and evaluate its potential as a meal. This is usally determined by finding out if the creature is tasty, and might be devoured on the spot or brought back to the caverns for a better prepared meal.

SUBTERRANEAN SENSES: The eyes of the Morlocks are huge white orbs that provide little beyond light perception. However their hearing and sense of smell easily compensate for this while in their inky tunnels and caves. Conversely, sunlight is very painful to their eyes, and even bright lights can surprise and confuse them. All Morlocks within a brightly lit area suffer –4 to all actions, and are incapable of anything other than flight when exposed to full sunlight.

Morlocks are immune to any powers that impact vision. However, due to their heightened sense of hearing they take double damage from sound based attacks.

YETI

"The blizzard was thick enough to carve with a knife, and I could barely see a dozen yards ahead of me on the mountain trail. The twilight was enough to show me a hulking shape lumbering towards our camp. My Nepalese guide had taken to his heels, good riddance I say. It was just me, my rifle, and… the white furred monstrosity that unleashed a marrow-freezing cry and charged. With a single motion, I drew the rifle to my shoulder and sighted right between the abomination's red eyes."

– Heavy Game of the Western Himalayas by Col. Sebastian Moran

NO. ENCOUNTERED: 1
SIZE: Large (9 ft.)
HIT DICE: 5 (D8)
MOVE: 40 ft.
AC: 16
ATTACKS: 2 fists (1D10 each)

SPECIAL: Immune to Cold, Stun, Vulnerability to Fire
SAVES: Physical
INT: Average
ALIGNMENT: Neutral
XP: 400+4

The yeti is a mysterious creature, with sightings of it usually limited to the Himalayan mountains of Tibet. They are tall, great creatures with snow-white fur. Their head is like that of a gorilla, but for its coloration. They are aggressive, territorial aand ill-tempered. They thoroughly enjoy the taste of human flesh. The Yeti is used to arctic climes, but a brown furred version of the beast is native to the woods of North America, and is called 'Sasquatch' by the native tribes.

COMBAT: When attacking, the Yeti uses its great fists to pummel opponents. A successful hit incurs 1D10 points of damage. If a 20 is rolled on the attack roll, the victim must pass a constitution check or be knocked unconscious. They will remain so for 2D4 rounds (minus any constitution bonus, with a minimum of one round). An unconscious victim will be stepped on by the yeti (no 'to hit' roll needed). This will inflict 2D10 points of damage, less if the victim is lying in heavy snow (up to one-half, adjudicated by the GM). The yeti cannot attack with its fist and step on a victim in the same round.

Cold based powers have no effect on the yeti. Fire based powers or attacks do double damage against the Yeti. Blunt weapons or fists/kicks do only half damage due to the thickness of the Yeti's hide.

HORRORS OF THE LIVING DEAD

GHOST

"During the next two or three minutes, there was an odd, noticeable quietness in the room, and you much remember I was half-blinded, for the time, because of the flashlight; so that the whole place seemed to be pitchy dark just beyond the shine of the Pentacle. I tell you it was most horrible. I just knelt there in the star, and whirled 'round, trying to see whether anything was coming at me.

My power of sight came gradually, and I got a little hold of myself; and abruptly I saw the thing I was looking for, close to the 'water circle.' It was big and indistinct, and wavered curiously, as though the shadow of a vast spider hung suspended in the air, just beyond the barrier. It passed swiftly 'round the circle, and seemed to probe ever toward me; but only to draw back with extraordinary jerky movements, as might a living person if they touched the hot bar of a grate.

'Round and 'round it moved, and 'round and 'round I turned. Then, just opposite to one of the Vales' in the pentacles, it seemed to pause, as though preliminary to a tremendous effort. It retired almost beyond the glow of the vacuum light, and then came straight toward me, appearing to gather form and solidity as it came. There seemed a vast, malign determination behind the movement, that must succeed. I was on my knees, and I jerked back, falling on to my left hand, and hip, in a wild endeavor to get back from the advancing thing. With my right hand I was grabbing madly for my revolver, which I had let slip. The brutal thing came with one great sweep straight over the garlic and the 'water circle,' almost to the vale of the pentacle. I believe I yelled. Then, just as suddenly as it had swept over, it seemed to be hurled back by some mighty, invisible force."

– Carnacki the Ghost Finder, William Hope Hodgson

NO. ENCOUNTERED: 1
SIZE: Medium
HIT DICE: 10 (D8)
MOVE: 30 ft.
AC: 20
ATTACKS: Slam
SPECIAL: Touch of Death, Frightful Moan, Telekinesis, Incorporeal
SAVES: Mental
INT: Average
ALIGNMENT: Evil
XP: 4830+10

Ghosts are the undead spirits of evil men, women, or even animals. In life, these people were cruel, vindictive, and visited needless suffering upon others. At their deaths, their spirits were forced to remain bound to the physical world in perpetual torment. Ghosts are as evil and cruel as they were in life, and they stalk the forgotten places of the Earth hoping for some form of release.

COMBAT: Ghosts are morbid, morose spirits. Sadistic and malevolent, they take great pleasure in cruelty and in the suffering of others. They enter combat often and with grave determination.

TOUCH OF DEATH: A ghost's touch drains the life energy of the victim, whether through pure fear or by sucking in the victim's psychic force into its insatiable ectoplasmic form. This touch strikes at the very soul, taking 1d3 Constitution points from its victim.

INCORPOREAL: Ghosts exist mostly within the Etherial realm, though they can strike and move objects within the mortal realm at need. Normal weapons do no damage to a ghost, though Supernatural powers based on energy or etheric force can harm the spirits. Any opponent who can become ethereal themselves may strike and damage the ghost normally while in this state.

FRIGHTFUL MOAN: Ghosts can wail their eternal grief and torment, evoking the darkest and most morose sentiments. This horrific moan causes a cacophonic noise that unsettles the mind. Any creature hearing this noise must succeed at a wisdom save, or the victim must flee the scene for 2-8 (2D4) combat rounds. After this, the recovering individual may attempt to return to the fight but will be vulnerable to the attack with a -2 penalty. A successful save grants that individual immunity to that particular ghosts moan for 24 hours.

TELEKINESIS: Ghosts are able to acutely focus their rage, allowing them to manipulate the physical realm. This ability is identical to the Psycho-kinesis power at rank 3.

CORPSE GOLEM

"Godfrey fell back from the Houngan's hut, dragging me from the doorway. We stumbled a dozen paces when the cackling shriek of the witchdoctor burst from the hovel, followed quickly by a terrible rending sound, as if whatever was within strove to shred all around it. I turned and went for the derringer hidden in my garter, and was thankful our evening's conflicts hadn't dislodged it. My husband drew his own weapon, a magazine pistol and drew a bead upon the shadows. The monstrosity shambled forth, its blackish-green form a nightmarish writhing of bodies and rotting effluvia. I leveled the derringer, a pitiful act of defiance, but all I had with me, and we started shooting."

– Journal of Irene Norton, née Adler

NO. ENCOUNTERED: 1
SIZE: Large
HIT DICE: 10 (D12)
MOVE: 15 ft.
AC: 22
ATTACKS: Appendage Strike (1D10)
SPECIAL: Berserk, Immune to Magick, Lumbering Gait, Detaching Limbs
SAVES: Physical
INT: None
ALIGNMENT: Neutral
XP: 2,115+10

The creation of the foulest rites of black magick, the Corpse Golem is a disgusting tatterdemalion of body parts harvested from dozens, sometimes hundreds, of dead bodies for assimilation into the creature's nauseous flesh. This makes the creature anywhere from 7 feet tall to 20 feet tall, as the power and demented wishes of its creator is its only limit.

COMBAT: In battle the Corpse Golem does not inflict the usual double-fisted Slam damage of its cousins. Instead, it strikes with a limb, attempting to grasp the victim with the appendage's multitude of hands and claws. When attached, damage can continue by dint of limbs detaching from the corpse and continuing to claw and gouge its victim until death overtakes them.

BERSERK: Once per combat, the golem must make a mental save with a -2 penalty against the level of the character controlling it. If the golem succeeds, it then tries to kill anything living it encounters, gaining a +2 bonus on all attack rolls. On the following round, the controlling character can make an intelligence save at CL 4 (with the golem's hit dice added to the challenge base). If this save succeeds, the golem falls under the character's control again. If the character that created the golem is killed, golems immediately and permanently go berserk.

IMMUNITY TO MAGICK: A Corpse golem is immune to all mental and magickal powers, except as follows. Spells that inflict electrical damage reduce the golem's movement by one-third for 1d12 rounds, and cold attacks will heal the golem for one hit point per die of damage inflicted.

LUMBERING GAIT: As a result of its undead form, the Corpse Golem always strikes last in any round. It also has a movement rate of 15 feet per round to reflect its hulking body.

DETACHING LIMBS: As a result of its composite form, when the golem makes a successful strike against a victim, 1-8 (1D8) arms/claws detach from the monster's putrid flesh and attempt to gouge, claw and/or strangle its victim. The limbs attack as one creature, with the number of limbs on any one defender counted as the Hit Dice of the attacker. Each does 1-2 hit points of damage, and each has 1-3 hit points each. For each limb destroyed, the subsequent group attacks as a creature with the equivalently reduced Hit Dice modifier to its attack roll. As the Corpse Golem is formed exclusively from a multitude of decaying limbs, there are always more regardless of the number used in a melee or battle.

MUMMY

"Smith stepped over to the table and looked down with a professional eye at the black and twisted form in front of him. The features, though horribly discoloured, were perfect, and two little nut-like eyes still lurked in the depths of the black, hollow sockets. The blotched skin was drawn tightly from bone to bone, and a tangled wrap of black coarse hair fell over the ears. Two thin teeth, like those of a rat, overlay the shrivelled lower lip. In its crouching position, with bent joints and craned head, there was a suggestion of energy about the horrid thing which made Smith's gorge rise. The gaunt ribs, with their parchment-like covering, were exposed, and the

sunken, leaden-hued abdomen, with the long slit where the embalmer had left his mark; but the lower limbs were wrapt round with coarse yellow bandages…

…The door, which he had closed behind him, was now open, and right in front of him, with the lamp-light shining upon it, was the mummy case. Three minutes ago it had been empty. He could swear to that. Now it framed the lank body of its horrible occupant, who stood, grim and stark, with his black shrivelled face towards the door. The form was lifeless and inert, but it seemed to Smith as he gazed that there still lingered a lurid spark of vitality, some faint sign of consciousness in the little eyes which lurked in the depths of the hollow sockets."

– Lot No. 249, Sir Arthur Conan Doyle

NO. ENCOUNTERED: 1-4
SIZE: Medium
HIT DICE: 7 (d12)
MOVE: 30 ft.
AC: 20
ATTACKS: Slam (1d12)
SPECIAL: Despair, Mummy Rot, Darkvision 60 ft., Vulnerability to Fire
SAVES: Physical
INT: Low
ALIGNMENT: Evil
XP: 1,800+7

A mummy is an undead creature wrapped in divine bandages and urged to existence through prayer and ceremony. Mummies are bound to their tombs and are encountered in their vicinity. Any creature that defiles or loots the tomb of a mummy is doomed to face the mummy's wrath. Their connection with the artifacts of life and the resting places of the dead are tremendous, and they punish grave looters with unmediated violence.

The process required to create a mummy gives the creature powerful protections against physical damage. However, the most terrifying aspect of a mummy is not its ability to withstand damage or doggedly pursue its quarry, but its lingering effects upon those that managed to escape. The touch of a mummy instills a disease that causes a victims body to begin slowly wilting and rotting away into a useless mass of pulpy flesh. These creatures are often created in pairs, but the most unholy sanctums can be guarded by up to eight mummies.

COMBAT: Mummies enter combat without fear. They do not take prisoners, and do not bargain or communicate. They batter their foes until victorious, or the mummies themselves are destroyed. Mental powers have no effect on the mummy, and being undead they are immune to poisons.

Despair: The mere sight of a mummy causes an opponent to become unnerved, shaken and repulsed. This affect is identical to the ghost's Frightful Moan, with an additional wisdom save required by all opponents. If the save fails, that victim is paralyzed by the mummys presence as if under the Entrap power at rank 2.

Mummy Rot: A victim stricken by this horrible affliction contracts a dreadful disease that resists natural methods of healing. SuperMankind is as susceptible to this disease as mortals, though a Constitution saving throw to avoid the rot is allowed. Failure indicates that the victim has been afflicted with the Rot, and no further saves are allowed. While afflicted with Mummy Rot, supernatural powers and effects that restore hit points do not function as normal on the victim, being only one-half as effective as normal. If a victim has inherent regenerative abilities (such as the Healing power) they can only recover 1 hit point per rank of Healing per day. However, when hit points are restored to full by this method then the disease has been shrugged off, though another encounter with a mummy might involve susceptibility if infected again.

Vulnerability to Fire: Fire-based attacks inflict double damage on the mummy unless it makes a successful physical save.

VAMPIRE

"A tall figure is standing on the ledge immediately outside the long window. It is its finger-nails upon the glass that produces the sound so like the hail, now that the hail has ceased. Intense fear paralysed the limbs of that beautiful girl. That one shriek is all she can utter—with hands clasped, a face of marble, a heart beating so wildly in her bosom, that each moment it seems as if it would break its confines, eyes distended and fixed upon the window, she waits, froze with horror. The pattering and clattering of the nails continue. No word is spoken, and now she fancies she can trace the darker form of that figure against the window, and she can see the long arms moving to and fro, feeling for some mode of entrance. What strange light is that which now gradually creeps up into the air? red and terrible—brighter and brighter it grows. The lightning has set fire to a mill, and the reflection of the rapidly consuming building falls upon that long window. There can be no mistake. The figure is there, still feeling for an entrance, and clattering against the glass with its long nails, that appear as if the growth of many years had been untouched. She tries to scream again but a choking sensation comes over her, and she cannot. It is too dreadful—she tries to move—each limb seems weighed down by tons of lead—she can but in a hoarse faint whisper cry,—

"Help—help—help—help!"

And that one word she repeats like a person in a dream. The red glare of the fire continues. It throws up the tall gaunt figure in hideous relief against the long window. It shows, too, upon the one portrait that is in the chamber, and that portrait appears to fix its eyes upon the attempting intruder, while the flickering light from the fire makes it look fearfully lifelike. A small pane of glass is broken, and the form from without introduces a long gaunt hand, which seems utterly destitute of flesh. The fastening is removed, and one-half of the window, which opens like folding doors, is swung wide open upon its hinges.

And yet now she could not scream—she could not move. "Help!—help!—help!" was all she could say. But, oh, that look of terror that sat upon her face, it was dreadful—a look to haunt the memory for a lifetime—a look to obtrude itself upon the happiest moments, and turn them to bitterness.

The figure turns half round, and the light falls upon the face. It is perfectly white—perfectly bloodless. The eyes look like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the teeth—the fearful looking teeth—projecting like those of some wild animal, hideously, glaringly white, and fang-like. It approaches the bed with a strange, gliding movement. It clashes together the long nails that literally appear to hang from the finger ends. No sound comes from its lips. Is she going mad—that young and beautiful girl exposed to so much terror? She has drawn up all her limbs; she cannot even now say help. The power of articulation is gone, but the power of movement has returned to her; she can draw herself slowly along to the other side of the bed from that towards which the hideous appearance is coming.

But her eyes are fascinated. The glance of a serpent could not have produced a greater effect upon her than did the fixed gaze of those awful, metallic-looking eyes that were bent on her face. Crouching down so that the gigantic height was lost, and the horrible, protruding, white face was the most prominent object, came on the figure. What was it?—what did it want there?—what made it look so hideous—so unlike an inhabitant of the earth, and yet to be on it?

Now she has got to the verge of the bed, and the figure pauses. It seemed as if when it paused she lost the power to proceed. The clothing of the bed was now clutched in her hands with unconscious power. She drew her breath short and thick. Her bosom heaves, and her limbs tremble, yet she cannot withdraw her eyes from that marble-looking face. He holds her with his glittering eye.

The storm has ceased—all is still. The winds are hushed; the church clock proclaims the hour of one: a hissing sound comes from the throat of the hideous being, and he raises his long, gaunt arms—the lips move. He advances. The girl places one small foot from the bed on to the floor. She is unconsciously dragging the clothing with her. The door of the room is in that

direction—can she reach it? Has she power to walk?—can she withdraw her eyes from the face of the intruder, and so break the hideous charm? God of Heaven! Is it real, or some dream so like reality as to nearly overturn the judgment for ever?

The figure has paused again, and half on the bed and half out of it that young girl lies trembling. Her long hair streams across the entire width of the bed. As she has slowly moved along she has left it streaming across the pillows. The pause lasted about a minute—oh, what an age of agony. That minute was, indeed, enough for madness to do its full work in.

With a sudden rush that could not be foreseen—with a strange howling cry that was enough to awaken terror in every breast, the figure seized the long tresses of her hair, and twining them round his bony hands he held her to the bed. Then she screamed—Heaven granted her then power to scream. Shriek followed shriek in rapid succession. The bed-clothes fell in a heap by the side of the bed—she was dragged by her long silken hair completely on to it again. Her beautifully rounded limbs quivered with the agony of her soul. The glassy, horrible eyes of the figure ran over that angelic form with a hideous satisfaction—horrible profanation. He drags her head to the bed's edge. He forces it back by the long hair still entwined in his grasp. With a plunge he seizes her neck in his fang-like teeth—a gush of blood, and a hideous sucking noise follows. The girl has swooned, and the vampyre is at his hideous repast!"

– Varney the Vampire; or the Feast of Blood, James Malcolm Rymer

NO. ENCOUNTERED: 1
SIZE: Medium
HIT DICE: 8 (d12)
MOVE: 40 ft., 60 ft. (fly), 20 ft. (climb)
AC: 20
ATTACKS: Slam (1D6)
SPECIAL: Blood Drain, Children of the Night, Dominate, Create Spawn, Alternate Form, Gaseous Form, Entourage, Electrical Resistance (half), Spider Climb
SAVES: Physical, Mental
INT: Average
ALIGNMENT: Evil
XP: 3,620+8

Vampires are legendary undead predators, feared and reviled by all. Formerly human, these foul creatures have become completely corrupted, lurking in a state between life and death, and requiring warm, fresh blood for sustenance. They prowl at night, through decrepit city streets, seeking healthy but unsuspecting victims. Unlike other undead, vampires are not ghastly or decayed in appearance. To most observers, they appear quite normal, and some are rather attractive. They often have pale skin that takes on a less pallid tone after they feed. All vampires must retreat to the safety of their lairs as the sun rises, as sunlight is fatal to them. They tend to make abandoned crypts and tombs their homes. They are vulnerable when resting during the day, sleeping in coffins and sarcophagi, and therefore rely on remote, avoided locations in which to lair. Up to four vampires may share a single location. However foreboding their chosen shelter, they always choose a place that is relatively close to cities and settlements. This provides them with easy access to a food supply. Vampires are very intelligent, even if not very smart in life, and will not overfeed in a particular location. This helps prevent discovery and allows the hunting ground to be used for a longer period of time. Vampires are freakishly strong, and their innate toughness enables them to turn aside all mundane weaponry.

COMBAT: Vampires are aggressive, but not foolhardy, when stalking prey. They stalk targets traveling alone, weak stragglers, drunkards, and other vulnerable targets. They are not favorably disposed to prolonged combats, as they realize dangers to them despite their own great power. To avoid battle, they will try to mentally dominate other creatures. If that fails, and they are pressed, they will call their nocturnal allies to aid them in the fight. If a battle goes poorly for them, they will change shape and flee.

BLOOD DRAIN: If a vampire successfully strikes an opponent with its fists (slam), the target must succeed at a strength save or be held in the vampires grip. If the save fails, a vampire will use its great strength to bring the victim to its mouth, where it will bite it and begin to drain it of blood. This attack automatically inflicts 1D4 points of damage per round. For each point drained from a victim, a vampire will heal one hit point. If a vampire is able to drain a victim of 36 hit points in this way, it is satiated, and will release its grip. A victim of this bite does not experience pain; instead, they become euphoric during the process, and some may become addicted to it. Once a victim is bitten, it will not struggle to escape the vampire's clutches. A vampire must use this ability every few weeks, or it will die.

CHILDREN OF THE NIGHT: Vampires are able to summon other night-time predators, having a special bond with these creatures. A vampire can summon a swarm of bats, rats, or 3D6 wolves. They can summon only once per day, but success is guaranteed. Summoned creatures will arrive in 2D4 rounds after being called by the vampire. The summoned creatures obey the vampire without reservation, and remain until killed or released.

DOMINATE: The intense gaze of a vampire is intoxicating, as overwhelming feelings of both fear and lust cross the victims mind. A creature that looks into a vampire's eyes must make a charisma save at a -2 penalty. Failure results in the victim suffering the effects of Mesmerism at rank 3.

CREATE SPAWN: If a vampire chooses, it can drain the blood of a human victim in such a way as to bring the deceased into unlife as a vampire spawn. This spawn is under the control of the slaying vampire. This ability is not automatic, and must be consciously used.

A victim turned into a vampire spawn loses all abilities, Heroic Class attributes, levels, and Victory Points. The spawn may never regain the lost Victory Points or levels, and must change their alignment to that of their Master or Mistress. Spawn created in this way have 4 hit dice instead of 8, half the normal movement rate, only have Physical saves, and have the following special abilities: Blood Drain, Energy Drain, Healing 1, Electrical Resistance (half). A defeated spawn earns 300+4 XP.

If the controlling vampire is destroyed, the spawn becomes a full vampire with the normal statistics.

ALTERNATE FORM: Any vampire can assume the form of a large canine, of any non-magickal or natural breed or species. A vampire can also assume the form of a large bat as well. The vampire can remain in either form indefinitely. A vampire in either form retains all special qualities, but loses its special attacks. Telepathy or other

effects will not reveal a vampire in either of these forms, and these forms cannot be dispelled. However, a vampire killed in either form will become gaseous (see below).

GASEOUS FORM: A vampire can assume the form of a thick cloud, at will, as if possessing the Etherealness power. However, the vampire cannot take any action except to retreat to its coffin and rest there for one full night. If a vampire in any form other than gaseous is reduced to 0 hit points, it automatically assumes the gaseous state and retreats to its lair. There, it will heal and prepare for another attack.

SPIDER CLIMB: Vampires are endowed with the supernatural ability to adhere to and climb any surface as the Spider Climb power.

VAMPIRE VULNERABILITIES: Vampires retreat from garlic, reflective surfaces, or holy symbols. These objects do not harm vampires, but will cause them to recoil. This causes a vampire to delay any attack by 1D4 rounds while it tries to find a way to maneuver around the offending object. When exposed to true daylight, a vampire is rendered powerless and unable to move or attack. It will begin to smolder, and after 6 rounds of exposure, a vampire will burst into flame and burn to ashes. This permanently destroys the vampire. If a vampire is ever immersed in running water, a vampire's flesh is rapidly degraded, killing it permanently in 3 rounds. Each round of immersion causes the vampire to lose one-third of its hit points. A stake driven through the heart of a vampire will kill it as long as the stake remains in place. If it is removed, the vampire awakens and functions normally. To permanently kill a staked vampire, its head must be removed, its mouth filled with holy wafers or garlic, and then the entire corpse must be buried in consecrated ground.

ENTOURAGE: A vampire may be encountered with up to 6 vampire spawn.

ZOMBIE

"The apparition confronting the dreamer in the haunted wood - the thing so like, yet so unlike, his mother - was horrible! It stirred no love nor longings in his heart; it came unattended with pleasant memories of a golden past - inspired no sentiment of any kind; all the finer emotions were swallowed up in fear. He tried to turn and run from before it, but his legs were as lead; he was unable to lift his feet from the ground. His arms hung helpless at his sides; of his eyes only he retained control, and these he dared not remove from the lustreless orbs of the apparition, which he knew was not a soul without a body, but that most dreadful of all existences infesting that haunted wood - a body without a soul! In its blank stare was neither love, nor pity, nor intelligence - nothing to which to address an appeal for mercy. 'An appeal will not lie,' he thought, with an absurd reversion to professional slang, making the situation more horrible, as the fire of a cigar might light up a tomb.

For a time, which seemed so long that the world grew grey with age and sin, and the haunted forest, having fulfilled its purpose in this monstrous culmination of its terrors, vanished out of his consciousness with all its sights and sounds, the apparition stood within a pace, regarding him with the mindless malevolence of a wild brute; then thrust its hands forward and sprang upon him with appalling ferocity! The act released his physical energies without unfettering his will; his mind was still spellbound, but his powerful body and agile limbs, endowed with a blind, insensate life of their own, resisted stoutly and well. For an instant he seemed to see this unnatural contest between a dead intelligence and a breathing mechanism only as a spectator - such fancies are in dreams; then he regained his identity almost as if by a leap forward into his body, and the straining automaton had a directing will as alert and fierce as that of its hideous antagonist."

– The Death of Halpin Frayser, Ambrose Bierce

NO. ENCOUNTERED: 1-10
SIZE: Medium
HIT DICE: 2 (D12)
MOVE: 20 ft.
AC: 12
ATTACKS: Slam (1D8)
SPECIAL: Slow
SAVES: Physical
INT: None
ALIGNMENT: Evil
XP: 20+2

Zombies are undead humanoids, reanimated corpses that stalk the earth with little purpose or reason. They typically appear as shambling, rotting bodies, complete with ragged clothes and rusted mail. They are unable to use weapons or armor, cast spells, or even communicate. They possess only a vague instinct to gather in groups, find living creatures, and kill them. They are shambling and slow, but have a powerful attack.

COMBAT: A zombie is mindless, fearless, and only seeks to kill and devour living flesh.

SLOW: A zombie never gains initiative and always acts last in any given round.

HORRORS OF NATURE

SEWER CRAWLERS

"Here 'tis, guve." With a grunt the sewer hunter pulled the limp creature into the sunlight. It was brown and glistening, no doubt from the effluvia of its domain. The creature was about two feet long, and covered in hard chitin. Multitudinous legs adorned its bottom and accounted no doubt for the tales of its terrific speed in the sewer tunnels. Its head was only distinguishable from its end by the display of large mandibles, serrated for ripping and tearing its prey. A myth lay before me on the cobblestones, brought to all too terrifingly substance."

– Daily Telegraph, 'Sewer Crawlers are Real!', November 22, 1888

NO. ENCOUNTERED: 2-20
SIZE: Small (2 ft.)
HIT DICE: 1 (D4)
MOVE: 40 ft., 90 ft. (flight)
AC: 11 (14 in sludge)
ATTACKS: 1 (1 hit point)
SPECIAL: Poison bite, Spider Climb
SAVES: None
INT: Animal
ALIGNMENT: Neutral
XP: 20+1

Sewer Crawlers are disgusting arthropods that live in the foetid sewers of most large cities of the Victorioan era. Long considered an urban legend, these creatures hunt rats, snakes, and the occasional mortal man foolish enough to trespass within their dank domain.

COMBAT: Sewer Crawlers hunt in small groups and will not hesitate to attack even a large person if circumstances allow. They have virtually no brain so they attack until they are killed or their prey is won.

POISON BITE: Whenever a crawler successfully hits a victim, the creature must make a Constitution saving throw at –2 peanlty (having the Healing power negates this penalty). If the save is failed, the victim is paralyzed for 1-4 hours (1D4), potentially leaving them helpless before more of the filthy things. Successful save means the poison has no effect, though another bite might cause a re-roll of the saving throw. The 1 hit point of damage is only upon those who fail the save.

SPIDER CLIMB: Sewer Crawlers can climb up walls and ceilings, clinging to even the slimyist surfaces.

WINGED HELLION (Jersey Devil)

"When my fiancée Gladys screamed, I turned to discern the source of her terror. Before me, swooping from the moonlit night was a bizarre creature indeed. It had the physique of a huge weasel-like creature with the head of a horned goat. Two large leather wings beat the air, and propelled its hooved feet towards my exposed head. It was the legendary Jersey Devil!"

– American Telegraph, March 29, 1882

NO. ENCOUNTERED: 1
SIZE: Medium to Large
HIT DICE: 10 (D8)
MOVE: 30 ft., 90 ft. (flight)
AC: 18 (wings 16)
ATTACKS: 2 Claws (1D6 each)
Bite (1D10), Wing Buffet (2D6)
SPECIAL: Fiendish Form, Keen Senses
SAVES: Physical
INT: Animal
ALIGNMENT: Evil
XP: 2,715+10

This brute, a monstrous mix of demon and mortal creature, has many visages depending on what creature was used as the basis for the infernal summoning. The most famous of this type of creature is the Jersey Devil, who stalks the Pine Barrens forest of Southern New Jersey, USA. Variants are possible, and the Genteel Magistrate is encouraged to come up with new ones as circumstances allow.

COMBAT: Most Winged Hellions have animal intelligence, and will simply screech and attack on sight. All are winged, though the larger monstrosities are unable to fly due to their great bulk. They can use their wings to attack enemies, buffeting them for 1D8 points of damage in melee combat.

FIENDISH FORM: Winged Hellions have a dense flesh that makes it resistant to damage. Treat this as the Invulnerability power, with 4 points of Temporal protection.

KEEN SENSES: A Hellion has unusually sharp senses, gaining a +3 to all rolls using sight, hearing, or scent.

WERE-WOLF

"Now the woman White Fell's body was so closely enveloped that not a lap nor an edge flew free. She stretched forward strangely aslant, leaning from the upright poise of a runner. She cleared the ground at times by long bounds, gaining an increase of speed that Christian agonised to equal. Because the stars pointed that the end was nearing, the black brood

came behind again, and followed, noising. Ah! If they could but be kept quiet and still, nor slip their usual harmless masks to encourage with their interest the last speed of their most deadly congener. What shape had they? Should he ever know? If it were not that he was bound to compel the fell Thing that ran before him into her truer form, he might face about and follow.

The leaning, leaping wolf-thing looked back at him with a wild, fierce look, and laughed in savage scorn and triumph. He saw in a flash why, for within a time measurable by seconds she would have escaped him utterly. As the land lay, a slope of ice sunk on the one hand; on the other hand a steep rose, shouldering forwards; between the two was space for a foot to be planted, but none for a body to stand; yet a juniper bough, thrusting out, gave a handhold secure enough for one with a resolute grasp to swing past the perilous place, and pass on safe. Though the first seconds of the last moment were going, she dared to flash back a wicked look, and laugh at the pursuer who was impotent to grasp."

– The Were-Wolf, Clemence Housman

NO. ENCOUNTERED: 1-6
SIZE: Medium
HIT DICE: 4 (D8)
MOVE: 30 ft., 50 ft. (as wolf)
AC: 16
ATTACKS: Bite (2D4)
SPECIAL: Wolf Empathy, Trip, Alternate Form, Twilight Vision, Protect, Healing 2
SAVES: Physical
INT: Average
ALIGNMENT: Evil
XP: 220+4

The lycanthrope called the werewolf is thoroughly tainted by evil, and in animal form, they are among the most wicked of creatures. Their animal form is massive, far larger than a typical wolf. They dwell in dark forests and prowl only at night. Werewolves are very protective of their domains, and of each other, rallying to any howl of distress. These creatures always hunt in packs of 1 to 6; though in remote places such as Siberia these packs can increase to 18 or more.

COMBAT: Werewolves are cunning hunters. They will utilize pack tactics and harassing techniques before closing in for a kill. They are specialists in the hunt, and very dangerous, but will flee in the face of capable opposition.

TRIP: A werewolf can attempt to drag an opponent to the ground when it makes a successful bite. The opponent is allowed a dexterity save to resist being pulled to the ground. Opponents pulled down in this manner automatically act last in the next round.

ALTERNATE FORM: A werewolf can assume the form of a human once per day. It retains the following abilities in human form: alternate form and twilight vision. Werewolves are immune to polymorph attacks or effects unless they wish to be affected.

PROTECT: A werewolf that sees another werewolf Damage becomes incensed and protective. This instinct provides the werewolf with a +2 bonus on all attack and damage rolls. This bonus only applies if at least 2 werewolves are in combat, and one sees another suffer damage.

WOLF EMPATHY: Wolves empathize and enjoy the company of werewolves. Werewolves can telepathically communicate with any wolf within 1 mile. In addition, the werewolf can summon 1D6 wolves to its location if the wolves are within 1 mile. The wolves will begin arriving 2D6 turns later.

A GENTLEMAN'S OPINION

Those good Londoners who frequently peruse the pages of this illustrious newspaper are doubtlessly familiar with the propriety and judiciousness of its editorial staff. Furthermore its various journalists are renowned for their diligence and tenacity at ferreting out truth from mere hyperbole.

This is why, gentle reader, I must comment frankly upon the recent indecencies that begin to plague the streets of our fair city. "What could this be?" you may ask. It is this. The appearance of that unique and disturbing Hero referred to as the Masked Vigilante, or, as some of the less responsible among the press have called them, the "SuperMankind".

In the opinion of this journalist, such events are to be condemned by all good Christian folk and Londoners in particular. It is disturbing enough that since the emergence of their activities crime seems on the increase in the West End of the city; not remaining in the East End where such brigandage is only to be expected among the criminal classes. Even Victoria Regina, Our Beloved Monarch, has been threatened by mechanical monstrosities within the hallowed halls of Buckingham Palace itself.

The prior events, as distressing as they are, are not the worst infamy purported by these persons of dubious morals. No indeed! The worst infamy is that of the dreadful sight of costumed women (I hesitate to use the term 'Ladies') gallivanting around the city and actually attempting to apprehend criminals in their own right! Monstrous, I say! Do these females not realize what shame and ignominy they give to all of English Femininity by behaving so callously to their sex? It is even rumored that some of these women are themselves sufferers of outrages and, demented in their soiled state, determine to strike out at others.

It is embarrassing to all good Englishmen that such people congregate in our fair metropolis. What good English soul would feel the need to hide their identity? None, I say, unless they are hiding grotesqueries of body and soul, a wasted effort for those of us who see through their wiles! Perhaps such outrageous costumes and disguises are acceptable to our American cousins across the pond, but as Britain is the greatest font of Civilization mankind has ever known, we should all be beyond such childish theatrics.

So, I address the following to those females who have capered through the city in their scandalous apparel, acting in a manner that would cause a strumpet to hide her head in shame. Give up such manly pursuits as violence and return to the proper role of the lady. Already your example gives courage to those ridiculous suffragettes who are determined to burden the English Lady with thoughts of voting and politics. Stop now! Before you live to regret your wanton behavior!

To those who don such masquerades. Give up these costumes! If you wish to serve Britain and her beloved Queen, take instead the uniform of the Constable or the red coat of the stout British soldier. Use what ungodly phantasmagorias you command at the order of and on behalf of the leaders of this noble Realm. The Peers and titled are bred from birth to command our loyalties and we should be grateful for an opportunity to let our betters advise our future courses.

Humbly signed,

Alexander Devinchilde, Journalist"

– London Times, January 4, 1887

A GENTLEMAN'S REBUTTAL

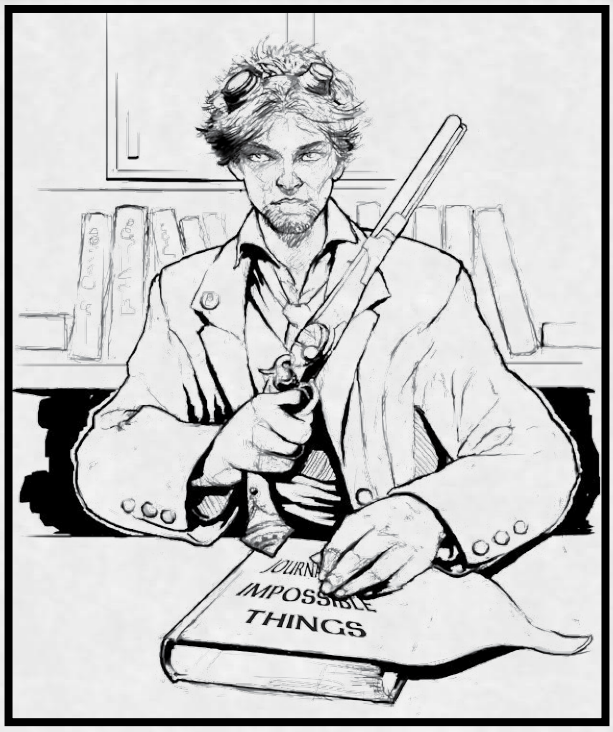
"Dear Editorial Staff, London Times,

First let me compliment Master Devinchilde on his certitude of opinions. Not many persons can speak so absolutely of morality and propriety with such obvious knowledge and authority. We all could doubtlessly be better men by listening to his views.

I must, however, take issue with his comments upon the 'SuperMankind' and their various benefits to our city and country. I think that recent events must inevitably lead the objective reader to the inescapable conclusion that such persons are of great assistance to the forces of Law and Order within the environs of London and its subordinate communities. There are certainly those who abuse their supernatural powers and abilities, but for each nefarious villain and villainess there are stout hearted British men and women to bar them from their criminal schemes. For every Hooligan there is a Vigilante determined to say them 'Nay'!

While the use of masks and costumes are not a regular aspect of law enforcement to date, some small amount of reflection on the issues provide several simple reasons for their use. To wit:

1. *Unusual costumes ensure that they are not confused from those among the civilian population they wish to protect. Like the blue uniform of the Bobbies and Peelers (if I may use their Cockney nicknames) they provide an immediate source of recognition to bystanders and criminals alike.*
2. *It is regrettable but inevitable that those among us with powers beyond those given to man by Nature, that those of evil mien will attempt to use those held dear by the Superior personage against them. We have already seen how loved ones are occasionally taken as hostages by criminal gangs to influence those within the Yard as well as judges. Does anyone feel that the acquaintances of the SuperMankind would be any less immune? Masks obscure their identity and therefore provide some surcease to their beloved friends and relations.*



3. *It is true that those ladies who are counted among the SuperMankind do frequently wear apparel that is unusual when compared to the fashions considered 'appropriate' in today's society. I would remind Master Alexander that much of today's fashions would have been considered risqué less than a century ago. Indeed, Liberty Gowns and Bloomers led to arrests in public not thirty years ago! But times change, and I for one welcome such.*

In addition to the above reason, another more practical rational is obvious. If one is engaged in bloody combat to preserve the life and liberty of innocents, corsets and petticoats are not good accoutrements to wear in such circumstances. I will not even consider such Heroes as The Dancer or Angel performing their avocations in hoop skirts or high-heeled boots. Why, the idea is laughable!

To sum up an already over-long missive, I give an unqualified 'Hurrah!' to those in Great Britain, America and even the European Continent who decide to use their powerful talents for good. We could all learn a lesson from such persons and their willing sacrifices for the common weal.

Sincerely,

The Lord Somersworth

Postscript: I will not deign to reply to the comment of the Peers being the natural leaders of the realm. Being among this exclusive company myself, I have full knowledge of just how prepared the scions of title and prosperity are to lead the people of Great Britain. Which is, for the majority, not much."

– London Times, January 6, 1887

Gentle readers, within the following pages are examples of valor, villainy, and virtue. Some may be known to you by dint of their presence in the literature of the nineteenth century, while others may be absolutely new to you. Either way, they are given here only as they appear within your humble author's home chronicle. Pray, do not feel bound by such ephemeral shackles! If you believe that Professor Moriarty should be Neutral in his alignment and not evil, or if Angel should be imbued with divine Magicks, or Ironclad be omitted entirely from your Victorious Earth; then do so. As the Genteel Magistrate, it is incumbent upon you to make your chronicle enjoyable for your players, and if you believe such changes will do so then by all means exercise your authority. All within are merely to inspire the GM and provide examples of the beings that populate the original Victorious Chronicle.

Regarding the particular historical characters given here, remember that the Victorious Earth is not the Earth of our own history. If you require that Aleister Crowley be alive and well in 1871, or require Count Dracula to travel to London in 1904, then who is to gainsay your decision? In the milieu of your chronicle, you are the arbiter of what has and has not happened and (more importantly) when and if they happened.

Certain readers of intellect and keen visual senses might perform certain feats of mathematics and rules reference regarding the beings listed here and be confused. Some of them may have more or less skills, supernatural powers, or shortcomings than the rules of Chapter 1 seem to provide for. Some uncharitable individuals might even suggest that your author has misused his own rules in creating these examples of SuperMankind. Your author will thank such a person for their efforts and refuse the license! The rules of Chapter 1 of this work are rules for the creation of Player Characters only. The GM should not feel constrained by those rules in order to create foes and allies worthy of their Player's Heroes, as the singular fact is that such beings must of necessity be equal (or even superior) to the Heroes of your chronicle in order to create the tension and excitement of conspiracies foiled and villainy defeated. If this mandates that the Genteel Magistrate arbitrarily assigns supernatural powers, shortcomings and such like to these Non-Player Characters then so be it. The only error a GM can perform is to create a game that the players of Victorious do not enjoy exploring and experiencing. All else is simply twaddle.

THE GREAT AND THE GOOD

AMERICAN EAGLE

Proper Name: Brett Van Horst
Strength: 18 (+3)
Dexterity: 25 (+6)
Constitution: 19 (+3)
Intelligence: 13 (+1)
Wisdom: 14 (+1)
Charisma: 18 (+3)
INIT: +4
Actions: 2/round
AC:14, +6 (Dodge),
+10 (Force Screen,
flying only)
Defensive: +3 Suppression,
+3 Temporal
Hit Points: 39
Level: 2
Alignment: Good
Victory Points: 1
Skills: Acrobatics 1, Criminology 1, Martial Arts 1, Prime 2 (Dexterity, Wisdom), Profession 1 (Business)
Supernatural Powers: Attribute 3 (+15 bonus), Knack 1 (+3 punch, +2 talons)

Packages:

Eagle 4 (Theme): Force Screen 2 (+10 AC while flying), Invulnerability 2 (+3 Suppression, +3 Temporal), Lightning Speed 2, Potence 2 (Talons), Super Movement 2 (Flight, 60ft.)

Shortcomings: Enemy (Ghost Dancers), Looking for a Broom Closet, Phobia (Enclosed Spaces), Prior Engagement 1, Secret Identity, Weakness (Double damage from gas), Watched (Pinkerton Detective Agency)

Equipment: Utility belt, 12 mini-Javelins (2D8 explosive), 1 synthetic rope, usable either as a whip (1D4 damage) or as an Entrapment at rank 1 (Strength)

Brett Van Horst was a middle class accounting clerk living in New York City in the late 1880s. He had a normal life, normal job, and meager finances that paid the bills with not much extra for frivolities. Then during the night of October 17, 1889 his life changed forever. While watching the strange golden phenomenon lighting up the evening sky, he felt a strange tingling sensation across his body, but especially his back. To his surprise and horror, a set of large eagle wings burst from the back of his smoking jacket! Confused and terrified, he wished them to disappear, and they did; as if they'd never been. His curiosity roused, he wished them to return and they did with a small flash of light. He also felt different, stronger, faster; like something

altogether new. He wondered about his condition, until he began to read in the *New York World* about some "SuperMankind" emerging in Britain as the Queen's Knights, an order of modern knights dedicated to serving justice. Enamored with this idea (and Nellie Bly's book Ten Days Among SuperMankind) he designed a costume and decided to call himself "The American Eagle" in order to fight crime across New York.

Alas, his first battle was with gun wielding thugs who nearly killed him. Driven off by their gunfire, he only later realized that the bullets hadn't actually hurt him, just stung. Reassured by this, he returned to the scene of the crime to give the criminals a good thrashing, but instead found them all rendered unconscious by two brightly dressed figures, a man in blue and a woman in red. They identified themselves as Thunderbolt and Motivator, and when Brett discovered that they were acquainted with the Knights of London he begged them to train him in ways to fight crime. Thunderbolt, not wishing this young man to get himself killed, agreed. Motivator was more reluctant, but agreed as well. Since then he has been a stalwart defender of the American way from enemies both within and without. He is not the rabid bigot other self-appointed defenders have been.

In his Secret Identity, he is Brett Van Horst, the American Director of Hunter & Hunter, LTD operations in North America. The Hunter couple (Ironclad & Spellbinder) are aware of his secret identity and he of theirs, thus insuring a certain degree of understanding if he occasionally misses some work due to crimefighting.

Brett is 6 foot 4, with black hair and gray eyes, a muscular build and boyishly handsome. Despite this, he does not consort with women as he states to his friends that any lady friend would just "get in the way" of his crimefighting. In truth, he's developed affection for Motivator. She knows of this (reading his mind) but doesn't wish to tell Thunderbolt due to her lover's delicate mental state. Brett respects Thunderbolt too much to try to move in on "Frank's girl" and so suffers his unrequited love in silence.

American Eagle is in a padded outfit (not quilted) with a hood and stylized beak exposing his mouth and chin. The hood is white, and the rest of his outfit is brown including the pair of large wings coming off his shoulder blades. He has a 3-pointed heater shield with the design of the US flag on his chest and his boots and gloves are a dull yellow in hue and have stylized talons on the knuckles and toe of the boot. On his left hip is a quiver of small (2 foot) javelins he throws in combat. On his right hip is a rolled up piece of rope decorated to look like a olive branch that he uses to strike and/or tie up his opponents.

ANGEL

Proper Name: Jennifer Almswick née Drake
Strength: 22 (+5)
Dexterity: 25 (+6)
Constitution: 23 (+5)
Intelligence: 15 (+1)
Wisdom: 17 (+2)
Charisma: 17 (+2)
INIT: +0
Actions: 5 per 2 rounds
(Lightning Speed 5)
AC: 10, +7 (Flying),
+6 (Dodge), +5 (Mystic),
+10 (Temporal).
Defensive: +9 Vision, +12 Light powers.
Hit Points: 59
Level: 6
Alignment: Good
Victory Points: 3
Skills: Acrobatics 1,
Cooking 1, Melee 1,
Prime 2 (Dexterity, Constitution)
Supernatural Powers: see Packages

Packages:

Divine Light 3 (Theme): Blast 3, Force Screen 3 (+10 Temporal, +5 Mystic), Invulnerability 3 (+15 Vision), Might 3 (Light Sword, melee only), Super Movement 3 (Flight, 120ft.), Suppress 3 (Invisibility)

Evolved State 4 (Theme): Attribute 4 (+20 bonus), Healing 4 (Self & others), Invulnerability 4 (+12, Light powers), Lightning Speed 5 (Flight only, no initiative bonus)

Shortcomings: Dependent Mundane 1 (Nory Carpenter), Enemy 2 (Moloch), Notorious, Phobia (Scientists), Secret Identity, Prior Engagement, Watched (British Home Office)

Jennifer Almswick is unusual even among her fellow 21st century comrades who are trapped in the Victorious age. Unlike the others, she is a genetically engineered being. She was grown in a laboratory and evolved as a superhuman energy projector. She was given the form of a 16 year old girl, her developers believing it would assist her in assassination missions as such an appearance would be considered harmless by targets and their security forces.

Jennifer remembers only awakening in a strange laboratory, with stranger men trying to keep her bound and gagged. To her surprise, she was easily able to break her bonds, pummel her captors, and escape into the city. She has no memory of her past and was adopted

by a police inspector while she learned the strangeness of the world around her. Eventually she gained control of her powers and with the help of the Queens Knights discovered she was created as an experiment, one that quickly got out of the control of her shadowy creators. Now as Angel she strives to insure that no one else has to suffer as a helpless victim of unscrupulous fiends such as she did.

Angel has been educated to the level of a high school graduate of the period, but in personality she is almost childlike in her trusting nature. Too often she is willing to believe the best of people, and on occasion this gets her in trouble. Like Dancer, she was held by Moloch in the Hell of his domain and tortured. Yet unlike Dancer she has retained her innocence and willingness to believe in the best of people.

She is trusting of new people until she has a reason to believe otherwise. Angel is sure even the most villainous person has some good in them and does her best to try to convince them of the error of their ways. She will give such people a second chance, though in this she would not totally drop her guard.

THE DANCER

Proper Name: Patricia Hayes, 1st Baroness Wenman
Strength: 18 (+3)
Dexterity: 23 (+5)
Constitution: 18 (+3)
Intelligence: 14 (+1)
Wisdom: 15 (+1)
Charisma: 14 (+1)
INIT: +3
Actions: 3/2
AC: 13, +5 (Dodge)
Defensive: +6 Mystic, +6 Suppression, +9 Temporal
Hit Points: 70
Level: 8
Alignment: Good
Victory Points: 3
Skills: Acrobatics 1, Criminology 1, Etiquette 1 (Polite), Law 1 (UK), Linguist 2 (French, Japanese), Martial Arts 1, Prime 2 (Dexterity, Charisma), Roguery 1, Targeting 1, Thespian 1 (Dancing)
Supernatural Powers: Attribute 3 (+15 bonus), Healing 2 (self), Intuition 2 Invisibility 2 (Psychic only), Invulnerability 3 (+3 Temporal, +6 Mystic), Lightning Speed 1
Packages:
Battle Suit 4: Entrapment 2 (Stun Grenades, Constitution), Invulnerability 4 (+6 Temporal, +6 Suppression), Keen Senses 2 (Sight, Ultraviolet Vision)

Shortcomings: Dependent Mundane 1 (Eric, her 8-year old son), Enemy 2 (Moloch), Looking for a Broom Closet, Notorious 2, Prior Engagement 2, Secret Identity, Sidekick (The Unicorn), Watched (Scotland Yard)

Patricia Hayes is another of those time-travelers from the 21st century whom due to a mysterious event has arrived in the Victorian age. Indeed, it was due to her actions and those of her comrades that the era of SuperMankind was brought upon the Earth so suddenly and permanently. She had been a star of the ballet of New York when her brother had been murdered while trying to purchase illegal drugs to feed his habits. Vowing revenge, she created the costumed identity of The Dancer to wage her war upon the underworld of Manhattan. During her efforts she met other super-heroes such as Angel, Ironclad, Thunderbolt and others and together they made criminals tremble, be they in costumes or mundane clothing.

After being brought against her will to the Victorian age (and unable to return) she has continued her crime-fighting persona but now in London. Her costume has given way to armor, both for increased protection and in an attempt to overcome some of the prejudice a woman in public life faces in the Nineteenth century. She and her allies saved Queen Victoria from the clockwork automaton Mettalus and in gratitude Her Majesty granted them license to battle villainy in the British Empire as the Queen's Knights. Granted a Peerage as well, The Dancer fights crime at night and during the day exercises her vote as the first woman to actually speak in the House of Lords; an act that Suffragettes applaud and the male establishment derides. At least, they grumble about that 'Wretched Woman' in private, since Queen Victoria is not amused at those who deride a woman's capacities overmuch.

The Dancer maintains a grim and humorless exterior when in costume, though this is less due to a lack of emotion than to defuse any patronizing of her abilities by men of authority. Her green and steel armor was built by Dr. Hunter and he is frequently providing updates to her equipment so The Dancer may be encountered with new gear and weapons almost constantly. She is uncomfortable with firearms or missile weapons, as she prefers to use her martial arts whenever feasible. If hand-to-hand combat isn't possible, then her grenades do the job quite nicely.

FAWKES

Proper Name: Guy Falconbridge
Strength: 16 (+2)
Dexterity: 22 (+5)
Constitution: 14 (+1)
Intelligence: 13 (+1)
Wisdom: 20 (+4)
Charisma: 13 (+1)
INIT: +3
Actions: 3/2 rounds
AC: 13, +5 (Dodge)
Defensive: 0
Hit Points: 35
Level: 4
Alignment: Neutral
Skills: Acrobatics 1, Firearms 1, Melee 1, Prime 2 (Dexterity, Wisdom), Roguery
Supernatural Powers: Knack 2 (+5 Might, +5 Dodge), Lightning Speed 1

Packages:

Stalking 6 (Theme): Attribute 3 (+15 bonus, +2 cost), Etherealness 3, Keen Senses 3 (Clairvoyance, 50% effective, random), Might 3 (3D4)

Shortcomings: Dependent Mundane 2 (Changes week to week), Enemy (New Model Army), Phobia (Demented), Prior Engagement 2 (Random), Looking for a Broom Closet, Notorious, Secret Identity, Watched (Queen's Knights)

The enigmatic figure of Fawkes appeared one night in the East End of London, spreading terror among the criminal world with alacrity and devastation. No one knew who he was or where he came from, but no door or lock could keep him from his chosen victim. Those who felt his power were inevitably criminals, but he struck down the malefactor regardless of rank or station. This has put him at odds with the police and Scotland Yard and even on occasion the Queen's Knights; but he will allow no one to stay his hand of bloody vengeance.

Fawkes is at times irrational and can be distracted by odd occurrences. His 'Prior Engagement' Shortcoming can be anything from staking out a crime lord to watching an opera from the rafters. Regardless of logic, it's vitally important to Fawkes, at least at that moment.

He has a personal grudge against Queen Victoria's son Edward Albert (Bertie), the Prince of Wales. No one knows why, not even the Crown Prince himself, but Fawkes will occasionally do something against the Prince, even at times injuring his royal person.

FYRD

Proper Name: Allen McClernon
Strength: 15 (+1)
Dexterity: 18 (+3)
Constitution: 18 (+3)
Intelligence: 10 (+0)
Wisdom: 13 (+1)
Charisma: 14 (+1)
INIT: + 0
Actions: 1 per round
AC: 10, +3 (Dodge), +10 (Force Screen - Temporal)
Defensive: +3 Temporal, +3 Attribute
Hit Points: 41
Level: 3
Alignment: Good
Victory Points: 1
Skills: Etiquette (Crass), Martial Arts, Melee 2, Prime 2 (Strength, Constitution)
Supernatural Powers: see Packages

Packages:

Duplication 8 (Theme): Healing 4 (Twice per combat, limited to self or duplicates), Replication 6 (16 Duplicates, each with Electro-Staff, duplicates do not always obey Fyrd), Telepathy 5 (Limited to other duplicates)

Electro-Staff 4 (Gadget): Blast 2 (Electric, 1D10, no range), Force Screen 2 (+10 Temporal), Invulnerability 2 (+3 Temporal, +3 Attribute)

Shortcomings: Dependent Mundane 1 (Augusta Fairchilde), Enemy (Blackguard), Looking for a Broom Closet, Notorious (East Ender), Phobia (Overconfident), Prior Engagement, Secret Identity, Watched (British Government), Weakness (Double damage from Magick/Psychic attacks)

Allen McClernon was a typical East Ender working various construction jobs to make ends meet. He made (barely) enough to keep his tiny flat in Cheapside, bought a new pair of pants once a year, and rarely went a day without a meal of some kind. Yes, among the poor of the 'bad' part of London, McClernon was pretty well to do.

Then disaster struck. While resting in his room, there was a terrible explosion out in the street, raining masonry through his window and wrecking many of his few possessions. To his amazement, some of the toffs, the ones the papers called "SuperMankind" were fighting in the street, and wrecking his flat! Two women, Angel and Shady-som'in or other were fighting this big clockwork monstrosity coming up out of the street! As

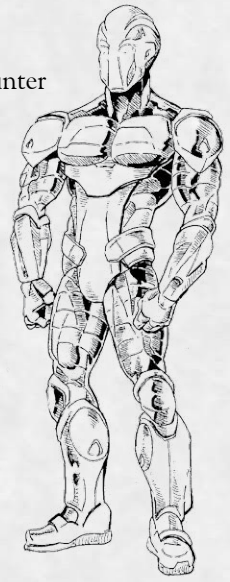
he tried to leave the building, he saw to his shock that the mechanical man was coming after him.

But the creature was eventually smashed by the Angel and Shadowstar (he learned her name later) and they came to speak to him. To his further amazement, they told him the thing was after him because he was like them? One of those SuperMankind types? Nah, couldn't be!

He was, as a quick trip to the Queen's Knights Commandery in the Big Ben tower showed him. Their scientist Mr. Hunter proved it beyond a doubt. Allen could make duplicates of himself - a dozen of 'em! Mouthy lads, too. No respect for their father or nothing!

Dr. Hunter then offered him employment with the Queen's Knights. Well, that was too hoity-toity for Mrs. McClernon's lad, no siree! But he would take a job as security for the Hunter & Hunter offices, and even agreed to wear a costume like the rest to' them silly types. Money's good though, and he even got a new flat. With more than one room, no less!

IRONCLAD



Proper Name: Richard James Hunter
Strength: 28 (+8)
Dexterity: 18 (+3)
Constitution: 19 (+3)
Intelligence: 30 (+9)
Wisdom: 16 (+2)
Charisma: 18 (+3)
INIT: +3
Actions: 3 per 2 rounds
AC: 13, +3 (Dodge), +20 (Force Screen – Temporal)
Defensive: +3 Attribute, +3 Suppression, +3 Temporal
Hit Points: 62
Level: 8
Alignment: Good
Victory Points: 6
Skills: Etiquette 1 (Polite), Prime 4 (Dexterity, Intelligence, Wisdom, Charisma), Science 5 (Physics, Electricity, Steam, Genetics, Computer), Wealthy 3
Supernatural Powers: Attribute 3 (+15 bonus), Invention 4

Packages: *Ironclad Mark 2B Suit 6 (Battle Suit):* Attribute 3 (+15 bonus), Blast 4 (2D10, Photons), Blast 4 (3D12, Laser drill), Force Screen 4 (+20 Temporal), Invulnerability 3 (+3 Attribute, +3 Suppression, +3 Temporal), Keen Senses 4 (+3 Vision, +2 Hearing, X-Ray Vision, Sonar, Tracking), Lightning Speed 1 (Always on, no fatigue) , Super Movement 3 (Flight, 120ft.)

Shortcomings: Dependent Mundane 1 (George Hunter), Enemy (Moloch), Phobia (Fear of failure), Odd Appearance (Automaton), Prior Engagement 2, Secret Identity, Watched (British Government), Weakness (Double damage from magnetics), Weakness (Double damage from Magick)

In the high tech cyberworld of 21st century America Dr. Richard James Hunter was a pillar of technological advancement. A brilliant scientist, his innovations pushed the boundaries of scientific knowledge ever forward. But his greatest invention was the Ironclad armor that he secretly wore to fight crime. As a Superhero, he battled villains, mutants and extra-dimensional threats to his Earth and its citizens.

But then he found himself and several of his colleagues transported to the Victorious Earth. Faced with fictional characters living and threatening western civilization (and unable to return to his home Earth), he and his wife Dr. Helene Sherwood Hunter (AKA Spellbinder) founded Hunter & Hunter, Ltd.; a company in Great Britain that soon became the world leader in developing technologies a century ahead of their time.

Dr. Hunter frequently plays the goof-off; telling bad jokes and talking to people like friends even if he's just met them. Whenever possible he wears plain workmen's clothes and dislikes "proper" mannerisms endemic in the Victorian era. This is partly due to his wish to put others at their ease, as he knows his intellect can easily intimidate others. While he still fights crime as Ironclad, his involvement in the rapidly growing H&H, Ltd. is making him consider retiring the Heroic persona to concentrate on aiding the advancement of mankind as a whole.

JOHN HENRY

Proper Name: John Henry
Strength: 20 (+4)
Dexterity: 16 (+2)
Constitution: 19 (+3)
Intelligence: 13 (+1)
Wisdom: 14 (+1)
Charisma: 16 (+2)
INIT: +4
Actions: 3 per 2 rounds
AC: 14, +2 (Dodge), +5 (Force Screen - Magick), +10 (Force Screen - Temporal).
Defensive: +6 vs Temporal, +9 vs Electricity
Hit Points: 42
Level: 4

Alignment: Good
Victory Points: 4
Skills: History/Legend 1 (American Railroads), Martial Arts 1, Prime 3 (Strength, Constitution, Wisdom), Thespian 1 (Singing)
Supernatural Powers: See Packages

Packages:

Mjolnir, the Thunder Hammer 4 (Gadget): Blast 3 (1D10), Force Screen 3 (+10 Temporal, +5 Magick), Invulnerability 3 (+9 Electricity)

Living Legend 4 (Theme): Attribute 1 (+5 bonus), Invulnerability 2 (+6 Temporal), Knack 2 (+2 to comrades in combat, usable on others), Lightning Speed 2, Might 3 (1D10, +2 cost)

Shortcomings: Enemy (Silver Empire), Notorious, Phobia (Self-deprecating), Poverty, Prior Engagement (Works odd jobs)

John Henry was born somewhere in North Carolina around 1835 or 1840. Little else is known of his life until 1870, when he was working with the Chesapeake and Ohio Railway Company. He quickly became a popular figure in his work crews, and was known to be lively, full of humor, and skillful at cards and the banjo. John Henry had the job of a steel-driver, pounding steel drills into solid rock with a hammer in either hand to make shafts for explosives. Of all the men in the C&O, John Henry was acclaimed as the fastest and most powerful of the steeldrivers.

Sometime in the early 1870's John Henry came to work on the Big Bend tunnel in West Virginia. Many remembered him as the "singingest man" of all the laborers, and he inspired them as they worked in the dim, foul tunnel. It was then that the C&O had a steam drill brought to the project. There arose an argument among the workers as to which was better, a human or a machine, at driving the holes for the explosives.

John Henry arose and called out that he could drive steel better than any mere machine, and a contest was arranged. The two began at the east end of the tunnel system, and all work ceased for the time as everyone crowded in to watch. With a 20-pound hammer (the equivalent of a large two-handed sledgehammer) in each hand, John Henry slammed the steel into the rock as the steam drill roared at his side. At the end of the contest, half an hour later, it was found that Henry had driven two seven-foot holes in the same time it took the drill to make a single nine-foot hole.

Reports that John Henry died from overexertion shortly after the contest seem to have been exaggerated. He was physically exhausted, and doctors said he'd never regain his vitality again. John Henry took this philosophically and retired to a small cottage in Pennsylvania. However, in the late 1880s he seemed to make a full recovery. In fact, John declared he was healthier than he'd ever been and returned to work. His strength was beyond belief, even to his co-workers and mutterings of deviltry could be heard among the crews. Saddened by his loss of friends, John left the railroad to seek work in New York City. While there, he came across a strange event: two men in colorful circus outfits fighting in Times Square. One of them was tossing electricity like baseballs and the other tearing bricks out of walls. He overheard the crowd talking about the "Thunderbolt" fighting a "Super-Villain" calling himself "Steamdriver". Wishing to help (and perhaps holding a residual anger at the name "Steamdriver" from the contest so many years ago) he joined the fray and quickly helped capture the villain. With this, he struck up a friendship with Thunderbolt and found a place to stay in New York. When his friend was asked to join America's "Minutemen" team, he reluctantly agreed to join as well. John genuinely wishes to help, but is concerned that his new friends might begin to fear his strength as his old friends had done.

John Henry is a tall and muscular black man in his early 40s. He has short black hair and wears an average working man's clothes, though he always has a large, oddly-shaped hammer with runes inscribed on the head. This is the hammer Mjolnir, formerly wielded by the Norse god of Lightning Thor. During an adventure with the Minutemen, they traveled to the ruins of Asgard where John found the hammer lying among the bones of some massive serpent. He lifted it, and it seemed to glow in his hands! He used it later to battle giants, and discovered it would only return to him, regardless of who threw it. Not wanting such a fine weapon to go to waste, John took it with him when the Minutemen returned to New York City. The Silver Empire, an organization that would be John Henry's nemesis regardless, is doubly infuriated at what they view as a "Nordic" instrument being wielded by John Henry. Unwilling to accept that the hammer has chosen the black man to wield it; they are fanatical in their attempts to bring the genial hero down.

SHERLOCK HOLMES

Proper Name: Sherlock Holmes
Strength: 17 (+2)
Dexterity: 17 (+2)
Constitution: 14 (+1)
Intelligence: 22 (+5)
Wisdom: 24 (+6)
Charisma: 14 (+1)
INIT: +0
Actions: 3 per 2 rounds
AC: 10 +2 (Dodge)
Defensive: None
Hit Points: 41
Level: 10
Alignment: Good
Victory Points: 5
Skills: Criminology 1, Disguise 1, Etiquette 2 (Polite, Crass), Firearms 1, History/Legend 1 (London), Martial Arts 1, Melee 1, Prime 6 (Strength, Dexterity, Constitution, Intelligence, Wisdom, Charisma), Survival 1 (Urban), Thespian 1 (Acting)
Supernatural Powers: Attribute 3 (+15 bonus), Keen Senses 3 (+5 Vision, Microscopic Vision, +5 Smell), Knack 4 (+10 Intelligence checks, +10 Observation)

Packages: None

Shortcomings: Enemy (Professor Moriarty), Fame, Phobia (Lethargy when not on a case), Prior Engagement (Other case), Sidekick (Dr. Watson), Watched (Scotland Yard)

Of all the characters noted within Victorious, Sherlock Holmes will doubtless be the one most familiar to readers. The very icon of the private detective, Holmes used his encyclopedic knowledge of Criminology and an uncanny power of perception to find the most obscure of clues to convict criminals across Britain. He continues to do the same in the Victorious era, though perhaps with even greater ability. His foes have become far more dangerous, but he refuses to stand aside and let SuperMankind engage in crimes unstoppable by mortal police forces.

He has two brothers; Mycroft Holmes, his elder who works for the British government and is attested by Sherlock to be even more brilliant than he is, as well as a younger brother named Sheldon Holmes. Sheldon resides in the country on an Essex estate inherited by the family. Sheldon is not the intellect his brothers are (though not stupid), and is far more physically robust than either brother. Sherlock's best friend and comrade is Doctor John H. Watson, M.D.; a British army veteran of the Afghan Wars and a dependable assistant at need to his unusual friend.

Using his powers of observation, Holmes could take the tiniest clues in bearing, clothing, and personal habits to infer startlingly accurate facts about a person. This ability allowed for detailed evidence of events and results at crime scenes, if he could observe the area before the police came and 'ruined' the evidence. In the 1890s, there was little concept of isolating a crime scene to look for clues, and both policemen and inspectors alike would blithely storm around and move things without any consideration of how it might destroy evidence. This is a failing that Sherlock Holmes frequently despises in the forces of the law.

The above powers of perception and intellect are legendary, though there is debate as to whether such abilities are supernatural. Holmes has traditionally derided supernatural events as poppycock and insists on finding logical explanations for phenomena whenever possible. However, he will be open minded enough to accept strange events or persons if all other elements have been eliminated. Logic and science are his best tools, but he is not chained to their results.

Sherlock Holmes is a tall man with a lean and wiry build. He has a high forehead and intense blue eyes that seem to pierce those he turns them upon. He has a hawklike nose and a somewhat cold demeanor. Unlike his portrayal in the Basil Rathbone movies of the 1930s, he is only in his late 30s by 1890 and does not wear a deerstalker hat and rarely smokes a pipe; cigarettes being his preferred vice. Apparently the hat and pipe were added to emphasize his English-ness to American audiences.

THUNDERBOLT

Proper Name: Franklin Pierce
Strength: 22 (+5)
Dexterity: 18 (+3)
Constitution: 16 (+2)
Intelligence: 13 (+1)
Wisdom: 14 (+1)
Charisma: 16 (+2)
INIT: +4
Actions: 3 per 2 round
AC: 14, +3 (Dodge),
+10 (Force Screen).)
Defensive: +3 Suppressions, +9 Temporal
Hit Points: 34
Level: 4
Alignment: Good
Victory Points: 3
Skills: Firearms 1, History/Legends 1 (21st Century America), Linguist 1 (Spanish), Martial Arts 1, Prime 2 (Constitution, Charisma), Profession (Military), Targeting 1
Supernatural Powers: Attribute 2 (+10 bonus)

Packages: *Electrical Composition 4 (Theme):* Blast 4 (1D12), Force Screen 2 (+10 AC), Invulnerability 4

(+9 Temporal, +3 Suppressions), Lightning Speed 2, Super Movement 2 (Flight, 60ft.), Suppression 2 (Vision/ Flash, 1D8, Linked To Blast)

Shortcomings: Enemy (Moloch), Phobia (Honorable), Secret Identity, Unlucky, Watched (American Secret Service), Weakness (Double damage from Metal attacks)

Captain Franklin Pierce was serving as a career officer in the US Army of the 21st century when his powers to control lightning and electricity emerged. Quickly informing his superiors of his abilities, they placed him in charge of a new military unit of superpowered personnel; the BETA team. For years he served his country well but after a renegade general tried to brainwash him and failing in this killed his wife and children instead, Pierce grew bitter and disillusioned with the military, at one point even considering becoming a criminal. However, his friends in the Catalyst team (a New York based Supergroup) kept him from falling into a pit of his own making and tried to aid him in creating a new start and life for himself.

His sudden appearance in 1890s America caught him during a particularly delicate time in his psychological recovery. Veering between saving innocents with his powers and trying to hide in the courntryside he finally returned to his heroic roots by capturing the Jersey Devil and fighting crime in New York City. After several harrowing adventurers with the London Knights of the Lambent Flame (O.L.F.) against the demons who brought them to the Victorious Earth, he's settled down in New York as a semi-official crimefighter with the city police. He keeps a Secret Identity under his real name, and lives with the ex-villainess Motivator who he's trying to rehabilitate.

Franklin Pierce is a man who wants to believe in something noble and bigger than himself. For a time the USA was his ideal and he served with honor in its military, but after the betrayal by that military and the death of his family, he's developed a bitter side that occasionally resurfaces. He doesn't trust strangers (even ostensible heroes) until he's assured of their good intentions. This can take months or even years. Motivator, being in her pre-powers days a clinical psychiatrist, does her best to try to work Franklin through his emotional scars and thereby learn to trust again. As the leader of the New York super group calling itself the "Minutemen", he is only now beginning to trust his teammates, though Motivator has a special place in his heart. He thinks he loves her, but is unsure if he can really trust her.

Thunderbolt is in a slim stylized outfit that bears a passing resemblance to a Union army uniform from the Civil War. It is double breasted, with brass buttons. He has epaulets on his shoulders, but they have stylized lightning bolts instead of rank. He wears a domino mask to hide his identity.

PERSONS OF DUBIOUS INTENT

MOTIVATOR

Proper Name: Kimberly Takashima
Strength: 13 (+1)
Dexterity: 13 (+1)
Constitution: 17 (+2)
Intelligence: 18 (+3)
Wisdom: 29 (+8)
Charisma: 16 (+2)
INIT: 0
Actions: 1 per round
AC: 10, +1 (Dodge)
Defensive: +9 Mystic
Hit Points: 16
Level: 4
Alignment: Neutral
Skills: History/Legend 2 (New York City), Linguist 4 (Spanish, Chinese, Japanese, French), Martial Arts 1, Prime 2 (Wisdom, Charisma), Science 1 (Psychology)
Supernatural Powers: Attribute 3 (+15 bonus)

Packages:

Psychic Powers 10 (Theme): Blast 3 (1D10), Etherealness 2 (Astral travel, body unconscious), Invulnerability 3 (+9 Mystic), Mesmerism 5, Phantasms 4, Telepathy 3

Shortcomings: Dependent Normal (Her maid Nancy), Enemy (Moloch), Notorious (Japanese), Odd Appearance (Japanese), Phobia (Fear of being helpless), Watched (American Secret Service), Weakness (Psychic powers do not work on nonhumans), Weakness (-1 per turn to all mental rolls while feeling helpless), Weakness (Double damage from sonics)

Kimberly Takashima was a Japanese American born in California in 21st century America. A Clinical Psychiatrist, her intuitive grasp of people's emotions and phobias made her a wealthy therapist in angst ridden Hollywood. When her mental powers developed, she decided to follow the "Logical" path and use her powers to make herself rich. As the Villaness Motivator, her ability to read thoughts and control the minds of others made her a terrible foe for any heroes to battle. During the Elder War on Earth Prime, she found herself working with her erstwhile heroic foes and with Thunderbolt in particular. Despite her best attempts to keep detached, she found herself falling in love with the bitter former hero.

When she too appeared in Victorious Earth, in the Limehouse Chinese district of London, she began to use her powers as she did in the past; making her self wealthy. But this brought her to the attention of the Devil Doctor of the Celestial Kingdom. Despite her Japanese heritage, he offered an alliance to her in order to rid himself of

the other major crimelord of London Dr. James Moriarty. While attempting to dispose of the Napoleon of Crime, she found herself battling an old foe (and later friend), the Hero Wipeout. Realizing that others of her time were living on the Victorious Earth, she contacted others with Wipeout's assistance and found that Thunderbolt was here and living in New York. After the battle with the demonic forces behind their kidnapping, she returned to America with Franklin Pierce; hoping that in this new world her love for him might be returned.

Personality: Kimberly Takashima is a very dispassionate person. She attempts to analyze everything and determine other's secret motivations; with her intellect if possible, with her powers if not. She's been notoriously mercenary in the past, but has found herself performing the Hero duty with Thunderbolt and the Minutemen in New York. It is unclear whether she is doing so as a genuine change of heart or simply in order to get the attention of Thunderbolt. Despite her cold demeanor and sometimes ruthless personality, she refuses to use her powers on Pierce to make him care for her; wishing such to be "won" by her efforts and genuine affection in place of robotic obedience.

SPRING-HEELED JACK

Proper Name: Jack Alfrey
Strength: 18 (+3)
Dexterity: 25 (+6)
Constitution: 13 (+1)
Intelligence: 11 (+0)
Wisdom: 12 (+0)
Charisma: 14 (+1)
INIT: +0
Actions: 1 per round
AC: 26, +16 (Battle Suit), +6 (Dodge)
Defensive: none
Hit Points: 27
Level: 2
Alignment: Neutral
Skills: Acrobatics 1, Etiquette 1 (Polite), History/Legend 1 (British Army), Prime 2 (Dexterity, Constitution)
Supernatural Powers: See Packages

Packages:

Battle Suit 4: Armor 2 (+16 AC), Attribute 2 (+10 bonus), Blast 2 (Fire, 2D6), Invisibility 3 (Only in darkness), Super Movement 2 (Leaping, 60ft.)

Helmet & Claw Assembly 4 (Gadget): Entrapment 2 (Strength – cables), Keen Senses 3 (+3 vision, +2 hearing, infrared vision, thermal tracking), Knack 2 (+5 Entrapment, +5 Dodge), Might 2 (Claws, 1D10)

Shortcomings: Enemy (Scotland Yard), Looking for a Broom Closet, Phobia (Mistrust of female SuperMankind), Prior Engagement (Investigating a crime), Secret Identity, Unlucky

The being known as Spring-Heeled Jack had been spotted as early as 1837, described as a strange devil-faced creature with claws and a white oilskin suit covered with a black cape. This figure engaged in vandalism and occasionally attacked innocent women with no apparent motive other than injury. No deaths were attributed to him, but many were injured. This legendary figure haunted the 1840s but disappeared from the public scene after his likeness was used in various plays and "Penny Dreadful" novels of the mid-century.

The creature might have remained a legend of the past had not Inspector John "Mad Jack" Alfrey discovered that he was the sudden beneficiary of an uncle's estate and possessions. Barely scraping by on Inspector's salary, he eagerly traveled to Liverpool to see just what he'd inherited. Alas, it seemed the only legacy Uncle James left him was a decrepit house, many debts, and an odd coffin shaped box.

Opening the box, John was amazed to discover a strange suit of armor. It was form fitting, made of an unknown cloth, had gauntlets with steel claws on the fingers, and a helmet shaped like a devil's face. Also within the box was his uncle's journal, where John Alfrey discovered that his elderly uncle had been the infamous "Spring-heeled Jack" of the 1840s! Uncle James never wrote where he got the suit from, but seemed to revel in his behavior of vandalism and exuded a cruel delight in attacking young women. Inspector Alfrey was distressed at this crass behavior of his uncle, but fascinated by the suit and its possibilities.

While trying to decide whether to sell the suit (and the story) or keep it, he began to read in the newspapers about the emergence of SuperMankind and how many dressed in garish outfits to either commit crimes or prevent them. Inspiration struck John then, for if he wore the suit and did good deeds, well perhaps he would be rewarded with a Peerage like The Dancer! Besides, there were far too many women cavorting around in costumes. It was past time for them to go back to domestic pursuits and let the men handle such things.

Spring-heeled Jack then made his dramatic reappearance on the streets of London. Unfortunately for John Alfrey, the public believed him to be the same Spring-heeled Jack that was known in an earlier generation as the "Terror of London"! He attempted to be a better figure than his cruel uncle, but nothing seemed to go well. Attempts to stop burglaries led to constables attacking

him as the culprit, any civilians he rescued begged for their lives instead of showing gratitude, and those uppity vigilantes even attacked him on occasion.

As it stands now, John Alfrey is a bitter man. He still has a desire to do good, but the constant rejection and suspicion he meets at every turn is slowly driving him towards criminality. After all, if people insist he's a criminal then why shouldn't he get the rewards of one? He's not there yet, but his morality could go either way. Perhaps the Heroes in the chronicle might convince him to make this decision, for good or ill.

THUNDERBIRD

Proper Name: Sky at Morning
Strength: 10 (+0)
Dexterity: 20 (+4)
Constitution: 28 (+8)
Intelligence: 10 (+0)
Wisdom: 9 (+0)
Charisma: 13 (+0)
INIT: +5
Actions: 2/round
AC: 15, +4 (Dodge),
+15 (Force Screen - Flight only)
Defensive: +3 Senses,
+3 Suppressions,
+3 Temporal
Hit Points: 38
Level: 3
Alignment: Neutral
Skills: Firearms 1, History/Legend 1 (Apache Culture), Prime 2 (Dexterity, Constitution), Profession 1 (Horseback Riding), Survival 1 (Desert)
Supernatural Powers: Attribute 4 (+20 bonus)

Packages:

Weather Powers 6 (Theme): Blast 3 (1D10), Entrap 4 (Nimbus users only), Force Screen (Winds, +15 AC when airborne), Invulnerability 3 (+3 Senses, +3 Suppressions, +3 Temporal), Lightning Speed 3, Super Movement 3 (Flight, 90ft.)

Shortcomings: Enemy (Minutemen), Notorious (Native American Woman), Phobia (Mistrusts Whites), Weakness (Double damage from ice powers), Weakness (Strong Magnetics)

Little is known about Sky at Morning before she joined Wovoka's circle of Ghost Dancers. She was apparently an orphan brought up in a reservation school in the New Mexico territory. When she heard of the Ghost Dance and its promise of a new dawn for her people, she walked from the orphanage all the way through Nevada to Wovoka's camp.

Sky at Morning followed him loyally and was just as outraged at the heavy-handed reprisals of the United States government. When the vision quest began in the caves, all she could think of was the Thunderbird and tried to see this mythical animal in her dreams. Surely he would show her the way?

Perhaps he did, for when she emerged three days later with the others she was shocked to find that with a thought she could fly through the sky, on the very breeze itself! Intrigued by her powers, she dedicated them to Wovoka's Ghost Dancers and their goal of a new Earth.

Sky at Morning is a young woman of about 18 years of age, slightly short and with oddly violet eyes. She admires Wovoka and loves Song of Crows like a foster mother, but while she has no love for the Whites she is growing disturbed by her leader's slow descent into vindictiveness and evil. She has shared her doubts with Song of Crows, but so far the older woman has convinced her to stay the course and all will be well. With these doubts in her head, whether she can continue to spend less time helping her people and more and more time destroying the towns of the white Americans remains to be seen.

TURQUOISE WOMAN

Proper Name: Song of Crows
Strength: 25 (+6)
Dexterity: 13 (+1)
Constitution: 28 (+8)
Intelligence: 10 (+0)
Wisdom: 10 (+0)
Charisma: 13 (+1)
INIT: 0
Actions: 1 per round
AC: 26 +1 (Dodge)
Defensive: +6 Temporal
Hit Points: 37
Level: 3
Alignment: Neutral
Skills: History/Legend 1 (Cherokee Culture), Prime 2 (Strength, Constitution), Occult 1, Survival 1 (Temperate)
Supernatural Powers: Attribute 3 (+15 bonus), Knack 1 (+3 Entrap)

Packages:

Turquoise Form 4 (Theme): Armor 2 (Turquoise skin, +16 AC), Climate Resistance 2, Entrap 4 (Strength, Turn To Stone, one person at a time), Invulnerability 2 (+6 Temporal), Might 2 (1D10)

Shortcomings: Enemy (Minutemen), Handicap (Movement reduced to one-half), Notorious (Cherokee woman), Odd Appearance (Stone body), Phobia (Defers

to male authority figures), Weakness (Double damage from Vibration and Sonic attacks)

The mature woman known as Song of Crows had spent her life taking care of the infirm of her tribe as well as any parentless children who came to her in the Indian Territory that would later be known as Oklahoma. Always a giving person, she did her best to heal and help, a virtue that was all too needed in the Cherokee reservations set up by the American government in the small lands not craved by settlers. Despite the wrongs done to her people she held no anger against the whites and only wished for peace between all the tribes and settlers alike.

When Song of Crows heard of the Medicine man Wovoka and his new Ghost Dance, she felt her prayers had been answered. She left her reservation and traveled first to the New Mexico territory where she asked many chiefs and medicine men of the truth and sincerity of the Ghost Dance. Those who were skeptical seemed to be the ones to not travel to the Nevada territory; all who did speak to Wovoka seemed convinced of his power and vision. She went to the camp of Wovoka, and despite being a mere woman offered to do all she could for the furtherance of the Dance. At the beginning this was mostly menial work as the other women did, but she didn't care. Truth and peace were worth any price to her, or so she believed. As with the Indian Territory of the east, her kindness and giving nature won her admirers and a small family of children looking for a mother; most notably Sky at Morning (Thunderbird).

Upon news of the massacre of the followers of the Ghost Dance in the Lakota territory, she went with the others of Wovoka's followers into the caves for fasting and meditation. There, despite being Cherokee she found herself visited by the spirit of the Turquoise Woman, who bestowed her gift upon Song of Crows. She'd doubted the vision, thinking that perhaps she'd been ill from fasting and dehydration, but she didn't feel very hungry or thirsty. She was slow to leave the cave, no doubt due to her old bones. Of course, that must be it.

The others of the circle were amazed at her new appearance. Now she was the Turquoise Woman, as her flesh, hair, her entire body was now stone! Sky at Morning was happy for her foster mother, seeing the transformation as a gift from the spirits. Song of Crows did as well, at least in the beginning. But her inability to return to a human form began to eat away at her, filling her with despair.

She kept her unhappiness hidden from the others, and still insists on following Wovoka and his new plans for the future. They are disturbing plans, but Wovoka is a great man, and surely all will turn out well in the end. Won't it?

VILLAINY OF THE DEEPEST DYE

THE BEAST

Proper Name: Aleister Crowley
Strength: 10 (+0)
Dexterity: 13 (+1)
Constitution: 17 (+2)
Intelligence: 18 (+3)
Wisdom: 14 (+1)
Charisma: 16 (+2)
INIT: +0
Actions: 1 per round
AC: 10, +1 (Dodge), +5 (Only when Force Screen is cast)
Defensive: +5 Mystical, +4 Temporal (Only when Invulnerability is cast).
Hit Points: 39
Level: 3
Alignment: Evil
Skills: Etiquette 1 (Polite), History/Legend 1 (Atlantis), Linguist 1 (French), Prime 2 (Intelligence, Charisma), Occult 3, Thespian 1, Wealthy 1
Supernatural Powers: Knack 1 (Magick Use)

Packages:

Magick 8: Blast 2 (1D8, wand), Entrapment 2 (Strength), Force Screen 1 (+5 AC), Invulnerability 3 (+5 Mystical, +4 Temporal), Translocation 6 (Summoning ritual, 2/day)

Shortcomings: Enemy (British SuperMankind), Looking for a Broom Closet, Notorious ("Most Evil Man in Britain"), Phobia (Childish, Tantrums), Phobia (Megalomaniac), Watched (Infernal forces), Weakness (Blessed substances, 1D6), Weakness (Double damage from blessed weapons)

Aleister Crowley is one of the most notorious practitioners of arcane from the late Victorian and early Edwardian period. He reveled in his public identity as "The most evil man in England" and called himself the "Beast"; an obvious reference to Biblical Revelations. In the world of SuperMankind, a young Crowley made pacts with demonic forces for power, wisdom and maturity. He was aged from 15 to 25, a bargain he was glad to make in order to gain the power of his physical prime. As such, to those encountering Crowley even in the late 1880s he will seem older than his years would attest.

Among Aleister Crowley's first acts was to try to join the Hermetic Order of the Golden Dawn in order to further his education in the occult, but Dr. Mathers was uncomfortable with "The Beast" and his obvious predilections towards lechery and self-indulgence. Crowley's demonic-given gifts led him to power without learning discipline and reinforced a desire for power with

little or no effort on his part. Disgusted with the Dawn, he left to form his own Order, taking the notorious Hellfire Club and changing it from a club set up for parties and spouse-swapping into a true cult of the Infernal. Though many left, many more were drawn to this new club with its promise of power and a lack of restraint.

Despite physical maturity, Crowley is mentally still a child and occasionally behaves childishly with demands and tantrums over even the most trivial of things. He revels in his demon-given power and occasionally uses magick to inflict pain and sorrow on mortals just for the joy it brings him. Despite his foulness, he can be quite charming if he wishes to be, or if there's something he wants that he doesn't think he can gain by force. All should beware this bestial man-child at all hazards!

BABA YAGA

Proper Name: Baba Yaga
Strength: 21 (+4)
Dexterity: 18 (+3)
Constitution: 20 (+4)
Intelligence: 23 (+6)
Wisdom: 20 (+4)
Charisma: 0 (-4)
INIT: +0, +3 (only when in Cauldron)
Actions: 3 per 2 rounds (Only when in Cauldron)
AC:10, +3 (Dodge), +3 (Only when in Cauldron), +10 (Only when Force Screen is cast)
Defensive: +7 Mystical, +8 Temporal
Hit Points: 80
Level: 10
Alignment: Evil
Skills: History/Legend 4 (Russian folklore), Medicine 4 (Herbalism), Melee 1 (Claws), Occult 6, Prime 2 (Constitution, Intelligence)
Supernatural Powers: Attribute 4 (+20 bonus)

Packages: *Cauldron 2 (Gadget):* Lightning Speed 1, Super Movement 1 (Flight, 30ft.)

Magick 5: Blast 2 (1D8), Force Screen 2 (+10 AC), Mesmerism 2, Phantasms 2, Probability Manipulation 2

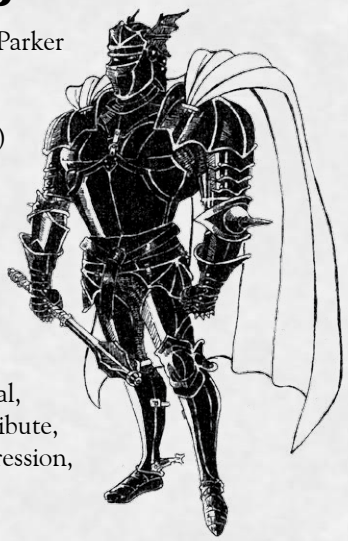
Ogress 4 (Theme): Healing 2, Invulnerability 5 (+7 Mystical, +8 Temporal), Keen Senses 2 (+5 Smell, Tracking), Might 4 (2D6 – Claws, +1D8 – Strength)

Shortcomings: Enemy (Spellbinder Red), Handicap (Must eat 10 times the normal amount), Inhuman, Odd Appearance (Ogress), Phobia (Randomly spares young "innocent" girls and aids them), Sidekick (Vladamir, cat familiar), Watched (Chromatic Circle), Weakness (Cauldron can be flown by others), Weakness (Double damage from blessed weapons)

Baba Yaga is known in the Asian steppeland as the evil witch of fairy tales. An eight-foot ogress, she and her chicken-legged dancing hut that defies description play a prominent role in Slavic tales. She is frequently portrayed as an opponent of heroes and little children as well as on rare occasions, an ally. She is the embodiment of chaos and is frequently unpredictable in her destructions of lives and lands. Oddly preferring to be called a "little grandmother", the ogress is a source of great occult knowledge and even has been the "fairy godmother" of the rare little girl her appetite for food spares.

But of course, this is only a fairy tale figure. Men of Science, of the Victorian era don't believe in the superstitions of unlettered peasant folk now do they? With the emergence of SuperMankind, such beliefs are being put to the test. Baba Yaga, or a creature calling herself after this monster of mythology, has been seen in Europe and America, randomly attacking mortals and SuperMankind alike to further unknowable ends. This monster is not interested in robbery, riches, or such things. Even power does not seem a proper goal, as many of her acts are inexplicable at best and downright bizarre at worst. One thing is certain however, the night is no longer safe!

BLACKGUARD



Proper Name: Simon Parker
Strength: 18 (+3)
Dexterity: 18 (+3)
Constitution: 21 (+4)
Intelligence: 11 (+0)
Wisdom: 12 (+0)
Charisma: 13 (+1)
INIT: +0
Actions: 1 per round
AC: 13, +3)Dodge) +1 (Shield)
Defensive: +6 Mystical, +6 Temporal (+3 Attribute, +6 Mystical, +3 Suppression, +9 Temporal when shield functions)
Hit Points: 46
Level: 3
Alignment: Evil
Skills: Etiquette 1 (Polite), Linguist 1 (French), Melee 1, Occult 1, Prime 2 (Strength, Constitution), Roguery 1
Supernatural Powers: Attribute 1 (+5 bonus)

Packages: *Armor 4 (Battle Suit):* Intuition 3, Invulnerability 4 (+6 Mystical, +6 Temporal), Translocation 3 (Summon armor and shield to wearer)

Mace 3 (Gadget): Blast 3 (1D8, +1D8 against "blessed opponents", returns to wielder), Might 3 (1D10)

Magick 3: Detect 2, Mesmerism 2

Shield 4 (Gadget): Invulnerability 3 (+3 Attribute, +3 Suppression, +3 Temporal, 50% chance of working)

Shortcomings: Enemy (Golden Dawn), Fame, Notorious, Phobia (Disdain for women), Phobia (Hatred of The Dancer), Unlucky 2, Watched (Demonic Cults), Weakness (Double damage from magick attacks)

Simon Parker is the scion of a noted English family, with lands and titles…and attitude. He was told throughout his life that he was better than everyone else, and it was certainly a lesson he took to heart. He dabbled in Black Magick while at Cambridge, but was more interested in the depravities than in developing any real skill at the craft. After all, his entire life was dedicated to letting others work for his benefit…so he wasn't too concerned with actual efforts.

When SuperMankind emerged on the public scene, he sneered at the "silly dollymops" that went around fighting crime. Really, women only had one place, and public life wasn't it! While attending yet another playing-at-demon-worship weekend at another dissolute noble's home, he grew bored and wandered through the old estate's catacombs. To his surprise, he found a suit of enameled black armor, complete with shield and axe standing in an alcove. Despite its obvious age, there was no dust or ageing and the armor stood up with no apparent supports. Curious, Simon took the helmet off to investigate further. He was suddenly seized with a compulsion to put the helmet on himself.

To his surprise, the helmet was alive. It made a mental link with him and told its tale. The armor was the birthright of only the most evil men in a generation and displayed for Parker's enjoyment images of the terrible deeds the armor and its weapons had been put to throughout the centuries. But now, it had found another 'worthy' bearer of its evil power!

Taking the armor, Simon Parker called himself Blackguard and was determined to do whatever he liked regardless of 'Victorian' mores. He robbed, killed, and destroyed to his heart's content, until The Dancer arrived and quickly revealed to the armored popinjay that magical armor did not make one a good fighter. After rendering him unconscious, she delivered him to the Old Bailey for prosecution.

Even though the armor was removed, when Simon regained consciousness he found he could summon the armor to him at will. Doing so, he broke out of the bailey and quickly went underground. He still desires to pillage, but his first goal is the defeat and humiliation of all female SuperMankind; especially "Heroes" like The Dancer.

DORIAN GREY

Proper Name: Dorian Grey
Strength: 12 (+0)
Dexterity: 11 (+0)
Constitution: 17 (+2)
Intelligence: 16 (+2)
Wisdom: 14 (+1)
Charisma: 18 (+3)
INIT: +0
Actions: 1 per round
AC: 10, +10 (Force Screen – Temporal), +5 (Force Screen – Mystical)
Defensive: +9 Attribute, +3 Knockback, +3 Mystical, +9 Temporal
Hit Points: 34
Level: 3
Alignment: Evil
Skills: Etiquette 1 (Polite), Fine Arts 1 (Painting), History/Legend 1 (Art History), Linguist 2 (Greek, French), Melee 1, Occult 1, Prime 1 (Charisma), Target 1, Thespian 1 (Poetry), Wealthy 1
Supernatural Powers: See Packages

Packages: *Indestructible Image 8 (Theme):* Force Screen 3 (+5 AC vs. Mystical, +10 AC vs. Temporal, always on, invisible, cannot project), Healing 8 (2D12, self only), Invulnerability 8 (+9 Attribute, +3 Knockback, +3 Mystical, +9 Temporal)

Shortcomings: Enemy (Golden Dawn), Notorious, Phobia (Actively Immoral), Phobia (Need to corrupt others), Prior Engagement, Watched (New Model Army), Unlucky

Little is known about Dorian Grey's life before the late 1880s. He was an extremely attractive young man of perhaps minor gentry. His education seems broad, though with particular emphasis on artistic endeavors and philosophy. The latter interest led to his encounter with Lord Henry Wotton, a patron of the arts and notorious hedonist. The young Dorian soon fell under Lord Henry's sway and began to experiment with all varieties of vices and pleasures, no matter how criminal. Perhaps he would have simply led the life of a wastrel son of minor nobility, dying penniless and ill from his various excesses, but destiny had another fate in store for him.

A painter associated with Lord Henry named Basil Hallward painted Dorian's portrait, a very good likeness as all acclaimed. However, afterward Lord Henry told Dorian that he'd given Basil certain alchemical substances before he painted the young man's likeness, and that it gave the painting a unique window to Dorian's soul. He told Grey that if he would murder Basil, then it would conclude the ritual and Dorian would live eternally, forever young and vigorous.

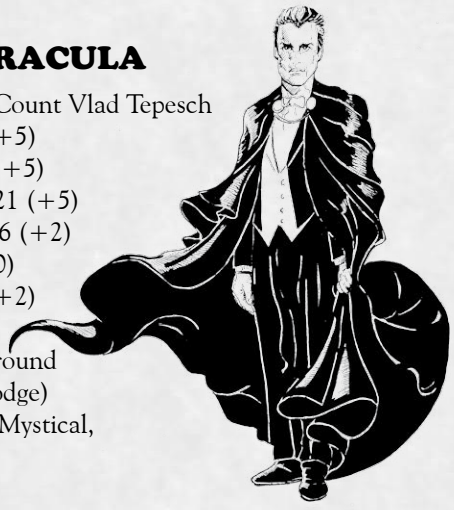
Dorian, overwhelmed with lust for such life and power, killed Basil; and Lord Henry was proven more correct than the dissolute noble could have imagined. Dorian now was effectively immortal and healthy, now and for eternity.

But as with all Magicks, there was a price. While Dorian himself did not age or grow frail, his image on the painting suffered the effects of the age and vices that Dorian now felt free to indulge. With his painting closely guarded at his estate, Dorian Grey could indulge in sins that would make even the Roman emperors blanch with disgust!

With the onset of SuperMankind, Dorian has found an increasing desire to humble and humiliate the new Heroes that stalk London's streets. Though Dorian is nigh invulnerable to damage himself, he has no wish to engage in fisticuffs like some lower-class trash. No, he will try to befriend the unsuspecting Hero and lead them along a path of vice, crime, and despair. Only then will he kill the victim, enjoying every moment of the murder.

Dorian Grey, though aware of his connection to the painting, is not aware that his immortality is not as eternal as he believes. The painting is no more resistant to damage than any other piece of art, and if it is damaged he takes equal injury with no hope of recovery. He can gaze at the painting with no ill effects (and frequently does), but little imagines that his life is as fragile as the thin wood and canvas he holds in his hands.

COUNT DRACULA



Proper Name: Count Vlad Tepesch
Strength: 22 (+5)
Dexterity: 22 (+5)
Constitution: 21 (+5)
Intelligence: 16 (+2)
Wisdom: 12 (+0)
Charisma: 16 (+2)
INIT: +5
Actions: 2 per round
AC: 15, +5 (Dodge)
Defensive: +6 Mystical, +9 Temporal
Hit Points: 55
Level: 8
Alignment: Evil
Skills: Etiquette 1 (Polite), History/Legend 1 (Balkans), Linguist 3 (French, Magyar, English), Melee 1, Prime 4 (Strength, Dexterity, Constitution, Charisma), Targeting 1, Wealthy 2
Supernatural Powers: See Packages

Packages: *Vampirism 8 (Theme):* Attribute 4 (+20 bonus), Attribute Drain 4 (2D8 Constitution, touch), Healing 8 (2D12, self only), Invulnerability 5 (+6 Mystical, +9 Temporal), Lightning Speed 4, Mesmerism 4, Shapeshift 4 (Bat, wolf, or rat only)

Shortcomings: Enemy (van Helsing), Inhuman (16th-Century Noble), Phobia (Disdain for mortals), Weakness (Cross, 1D6), Weakness (Vampire powers cannot be used against wood, blessed objects or silver)

The name of Count Dracula brings fear and despair throughout Transylvania and the Balkans even into the Victorian era. For centuries the Count ruled his small region from his castle, feeding on the blood of peasants and dreaming of ancient glories against the Turks. The world however turned on, and to this ancient evil's surprise he learned of vast changes beyond his Carpathian retreat. A realm called Great Britain was beyond the sea, ruling almost a quarter of the Earth and wielding powers of Science that beggared his imagination! Even better, these advanced British had nothing but contempt for the superstitions of the past ages. They knew not the power of the cross, of garlic, or Wolvesbane. Neither the danger of inviting strangers into their homes nor the fear that creatures of darkness held for the daylight was known to them. They dismissed such monsters as vampires to the uneducated Slavs and other primitive folk. Dracula decided to conquer this land of rich, fat, and arrogant mortals. He employed the solicitor Jonathan Harker to arrange for the Count to purchase property in London and to move himself and his three wives to Britain. Harker was then left for dead in Transylvania, his services no longer needed. Or so the vampire believed, as Harker survived and returned to request the aid of the famous Dutch Occultist Abraham van Helsing to pursue the fiend of Transylvania to the heart of London itself.

To the undead monster's considerable surprise, the self-styled King of the Vampires discovered he was not the only being of power and odd dress stalking the streets of London. His arrival coincided with the emergence of SuperMankind, and he found these upstart mortals both fascinating and repelling. Fascinating because of their obvious powers and might; repelled by the very notion that any living being could match the power of the undead. After an unfortunate encounter with the group of SuperMankind called The Queen's Knights of London, he grew determined to learn all he could of these creatures. Better to then destroy them, or bring them under his thrall as a vampire!

FANTÔMAS, LORD OF TERROR

Proper Name: Unknown
Strength: 20 (+4)
Dexterity: 22 (+5)
Constitution: 15 (+1)
Intelligence: 20 (+4)
Wisdom: 16 (+2)
Charisma: 12 (+0)
INIT: +0
Actions: 1 per round
AC: 18, +5 (Dodge)
Defensive: none
Hit Points: 41
Level: 6
Alignment: Evil
Skills: Acrobatics 1, Criminology 1, Disguise 1, Firearms 1, Linguist 4 (English, German, Spanish, Italian), Martial Arts 1, Melee 1, Missiles 1, Prime 2 (Strength, Dexterity), Roguery 1, Science 1 (Chemistry), Survival 1 (Urban), Target 1, Thespian 1 (Acting), Wealthy 2
Supernatural Powers: Armor 1 (+8 AC), Attribute 2 (+10 bonus), Knack 1 (+3 Combat)

Packages:

Shadowshift 4 (Theme): Intuition 2 (Use on others, blocks Intuition), Keen Senses 2 (+5 Vision, Infrared Vision), Mesmerism 3 (Fear only), Shapeshift 2, Translocation 3 (Only to and from darkness)

Shortcomings: Dependent (Lady Maude Beltham), Enemy (Inspector Juve, Sûreté Nationale), Notorious, Odd Appearance, Phobia (Homicidal), Phobia (Loves to grandstand), Secret Identity

The history of Fantômas, Lord of Terror is as shrouded in mystery as his visage. All that is known is that he revels in crime, baffles the police of France and other nations, and both steals and murders with apparent impunity. He is a sociopath who delights in murdering victims, then using his unparalleled abilities of disguise to impersonate the victim in public. Whether he does this to muddy the waters of those who will eventually investigate the murder or simply out of devilish glee is uncertain, though it certainly seems to result in both.

Curiously enough, he has developed a passionate relationship with the wife of a British army officer named Lord Robert Beltham. This man's interruption of Fantômas' whisking away of Lady Beltham led to the officer's brutal murder. Lady Maude is torn between her love for Fantômas and her terror at his unspeakable crimes. Like many a 'typical' Victorian woman, she is passive and only suffers her conscience in silence. Fantômas is known to have children, but he seems to care little for their well being.

As a criminal Fantômas adores his reputation in the French papers and makes every theft and slaughter more bizarre and confusing than the last. A devotee of the Death Trap, he has killed enemies with obscure plagues, esoteric African poisons, filled rooms with sand to suffocate victims, and other even stranger modus operandi. He rules the Paris underworld with an iron fist, and keeps both criminals and the law-abiding huddled in fear and awaiting his next outrage.

MISTER HYDE

Proper Name: Doctor Henry Jekyll

	Jekyll	Hyde
Strength	13 (+1)	30 (+9)
Dexterity	16 (+2)	13 (+1)
Constitution	11 (+0)	20 (+4)
Intelligence	17 (+2)	5 (-2)
Wisdom	15 (+2)	15 (+2)
Charisma	13 (+1)	7 (-1)
INIT:	+0	+0
Actions:	1 per round	
AC:	10, +2 (Dodge)	10, +1 (Dodge)
Defensive:	None	+3 Attribute, +9 Temporal
Hit Points:	24	59
Level:	5	5
Alignment:	Good	Evil

Skills: Etiquette 2 (Polite, Crass), Linguist 2 (Latin, "Cockney Slang"), Melee 1, Prime 3 (Strength, Constitution, Intelligence), Roguery 1, Science 2 (Chemistry, Medicine), Survival 2 (Urban, Temperate)

Supernatural Powers: Attribute 4 (+20 bonus)

Packages: *Monstrous Form 8 (Theme):* Invulnerability 4 (+3 Attribute, +9 Temporal), Keen Senses 4 (+5 Hearing, +5 Smell, +5 Vision, Infrafred Vision), Might 4 (Strength, 1D12)

Shortcomings: Enemy (Scotland Yard), Handicap 2 (Uncontrolled change, 50% chance when under stress), Odd Appearance (as Hyde only), Phobia (Hates "other half"), Phobia (Rages), Prior Engagement, Weakness (Supernatural Powers and Packages function only in Hyde form)

For most of his career, Dr. Henry Jekyll has been known as a paragon of civic service. A brilliant medical doctor and chemist, he spends longs hours treating patients in his practice at the various hospitals in London, and even volunteers for charity work in the poverty-ridden East End of the city. Personally above reproach, he is considered a paragon of virtue and all the Christian mores.

Yet this is not enough for Jekyll, who is inspired to drive every iota of evil from his heart and soul. While men

of earlier centuries might join the church or become a hermit to do so, Dr. Jekyll uses his unmatched knowledge of Chemistry to create a formula that will remove all evil from a man's thoughts and actions. To his delight, his first attempt to create this elixir of morality succeeded beyond his wildest hopes!

Or so he thought, but as time went on he couldn't ignore the fact that in truth he'd split his own psyche; into a good man (Henry Jekyll) and an evil man (Edward Hyde). Not only was the personality altered, but also there were physical changes of such a degree that they literally appeared as two people; the tall and noble Jekyll and the short and twisted Hyde. At first he thought he'd be able to correct the problem, but as Hyde's vices grew and it was more and more difficult to hide his double life he shot himself to escape the despair of losing control of half his life.

But life was not so easily escaped by Henry Jekyll. A group of scientists under the employ of a mysterious crime lord used science to return life to the Jekyll/Hyde duality. This time however it was a large and hulking Edward Hyde who was the primary consciousness and a shrunken and meek Henry Jekyll who was the occasional alter ego. Escaping from the scientists (as described in the adventure "Hyde and Seek") he has returned to his criminal ways. Only now, he has the strength and power to take what he wants, and that cringing Jekyll won't keep Edward Hyde bottled up any more!

JOLLY ROGER

Proper Name: Captain Roger Blackfriar
Strength: 20 (+4)
Dexterity: 19 (+3)
Constitution: 23 (+5)
Intelligence: 12 (+0)
Wisdom: 17 (+2)
Charisma: 15 (+1)
INIT: +3
Actions: 3 per 2 rounds
AC: 13, +3 (Dodge)
Defensive: +3 Heat/Cold (Climate Resistance), +6 Mystical, +6 Temporal (Invulnerability)
Hit Points: 61
Level: 8
Alignment: Evil
Skills: Firearms 1, History/Legend 1 (17th Century Piracy), Melee 1, Prime 2 (Constitution, Wisdom), Profession 1 (Nautical), Target 1
Supernatural Powers: Knack 1 (+3 Saving Throws), Lightning speed 1
Packages: *Undead 8 (Theme):* Attribute 4 (+20 bonus), Climate Resistance 4, Invulnerability 4 (+6 Mystical, +6 Temporal)

Flintlock Pistol 4 (Gadget): Blast 2 (4D8, 1 shot per combat scene)

Cutlass 4 (Gadget): Normal sword (1D8), Entrap 2 (Charisma, Ghostly terror)

Shortcomings: Enemy (Angel), Notorious, Odd Appearance (Skeleton), Phobia (Loses temper 50% of the time), Unlucky, Weakness (Double damage from blessed weapons)

Captain Roger Blackfriar wasn't the worst pirate in the Spanish Main, but not the best either. He'd spent half a lifetime in the shadow of better privateers and pirates, always trying for the big catch, the golden prize that would set him up for life and make his name revered with other legends such as Blackbeard and Kidd, Raleigh and Drake. While he caught enough Spanish merchantmen to keep his ship afloat and his crew paid, he could never catch the better prizes. His luck always seemed to fail him when it counted.

One night he got drunk and staggered to the hut of an old Houngan, who was notorious among the pirate community for having the touch of Satan about her. First he'd paid a few shillings for a telling of his fortune, and her words only seemed to promise more mediocrity, more failures. In a drunken frenzy he demanded she get hold of "Ol' Nick' hisself!" and he'd sell his soul to have a Spanish treasure ship in his grasp. The old woman smiled, and said the bargain was struck.

Within two weeks, Blackfriar's ship entered a thick fogbank, quite unusual for the Caribbean. As he tried to regain his directions, his vessel nearly rammed a massive Spanish galleon. This ship, the yearly treasure craft brining the gold and silver of the New World to His Spanish Majesty, had lost her escorts in the fog. She was alone, and bewildered as to her direction. Not missing a moment, Blackfriar gave a couple of broadsides into the Spanish ship before they could react. With a crash of timbers, his ship moved alongside the liner and his men charged over the gunnels to board their prey. Despite heavy fighting, it was the pirates who were victorious. At last, Captain Blackfriar had his gold, and his reputation would soar!

So it would, but not in the way Blackfriar believed. With an unearthly chill surrounding them, the great Spanish galleon Esmerelda sank into the murky depths of the ocean, with not a single survivor found in the waters. The few on board Blackfriar's ship Cutlass looked for any of the boarders, but eventually sailed away to spread the tale of Blackfriar's failed grasp of fortune and fame.

This wasn't the last of the Blackfriar, however, Sailors started to speak in whispers of an unnatural fog bank that swept down on lone ships at night, and the bones of Captain Blackfriar and his dead crew would slash and kill, the apparition still searching for his fame and fortune aboard the seaweed-choked wreck of the Esmerelda. Is the undead captain searching for more gold? For fame? For an end to his torment? No one knows, but legend says he searches the Caribbean and the Atlantic, firing cannon broadsides into steamers and ironclad warships alike, leaving none to speak of his passing.

KALI DURGA

Proper Name: Ranjana Sarmana
Strength: 24 (+6)
Dexterity: 22 (+5)
Constitution: 18 (+3)
Intelligence: 25 (+6)
Wisdom: 15 (+1)
Charisma: 19 (+3)
INIT: +5
Actions: 2 per round
AC: 15, + 5 (Dodge)
+10 (Force Screen)
Defensive: +6 Mystical, +6 Temporal
Hit Points: 56
Level: 6
Alignment: Evil
Skills: Acrobatics 1, Dance 1 (Native), History/Legend 1 (Hindi), Linguist 4 (English, French, Russian, Chinese), Martial Arts 1, Melee 1, Occult 1, Prime 2 (Intelligence, Wisdom), Wealthy 2
Supernatural Powers: See Packages

Packages: *Avatar of Kali Durga 8 (Theme):* Appendage 4, Attribute 4 (+20 bonus), Invulnerability 4 (+6 Mystical, +6 Temporal), Lightning Speed 4

Magick 4: Blast 2 (1D8), Force Screen 2 (+10 AC), Mesemerism 2 (Dance), Translocation 2

Shortcomings: Enemy (British Government), Handicap (Must murder once per week as sacrifice), Notorious, Odd Appearance (six arms), Phobia (Racist, Classist), Weakness (Double damage from blessed weapons)

Ranjana Sarman was born into a family of the highest caste of the Hindi; a Braman. This caste of scholars and priests ensured that her life would be dedicated as a priestess, a vocation she desired with all her heart. Much to her family's horror, she chose to become a priestess of the Thugee Sect, a handmaiden of Kali Durga. This goddess of murder and carnage was accepted in the religious life of the sub-continent, but hardly admired. Many of the princes of the Raj even banned them in their demesnes, but the cult was always there. Lurking in darkness, they struck suddenly and without mercy; their victims strangled as decreed by the goddess devourer of her own children.

The young Ranjana escaped her family's attempt to prevent this calling, and she rose quickly amongst the sect's priestesses. As a symbol of her dedication, she volunteered to travel to the land of the foul British in order to strike down a sahib who gained the cult's wrath. This was almost certainly a suicide mission, but Ranjana accepted the order with rapture. She would kill the fool with her own cord, and prove her right to the favor of Kali.

She traveled with an escort of dacoits to London, and there established a small temple to Kali in Limehouse, among the Chinese immigrants there. She then arranged the death of Sir Humfrey in his own townhome, with apparent ease. Ecstatic, Ranjana prepared to return in triumph to Bombay.

Kali Durga, or fickle fate, apparently had other plans in store for the young murderess. The priestess found herself in London when the Arch-Demon Moloch attempted to return to the mortal plane. Her evil and capacities caught the demon lord's attentions, and he appeared to her and offered her power. Knowing her fidelity to her goddess, he offered to open a gate so that the power of Kali herself would flow into Ranjana and make her a direct avatar of the goddess. Ranjana was initially suspicious of the non-Hindi magickal being, but when offered such an opportunity to achieve her greatest desire she quickly accepted the offer. Maleficent power flowed into her body, and it swelled to accept its bounty. Four arms emerged from her torso, making her appear even more like her goddess than any priestess ever could. Ranjana was now Kali Durga herself!

Perhaps she really was the avatar of the great goddess of carnage. Perhaps the power of SuperMankind drove Ranjana insane with a burning need to dominate all before her. Regardless, the priestess-turned-dark vessel now planed to use her abilities to insure that the fear and reverence of Kali would expand not just in India, but across the Earth. Soon, all mortalkind will bow before Kali!

THE PROFESSOR

Proper Name: James H. Moriarty
Strength: 12 (+0)
Dexterity: 16 (+2)
Constitution: 21 (+4)
Intelligence: 22 (+5)
Wisdom: 20 (+4)
Charisma: 23 (+5)
INIT: +0
Actions: 1 per round
AC: 10, +2 (Dodge)

Defensive: +5 Mystical
Hit Points: 39
Level: 9
Alignment: Evil
Skills: Criminology 1, Disguise 1, Etiquette 2 (Crass, Polite), Firearms 1, Melee 1, Prime 2 (Intelligence, Charisma), Roguery 2, Science 2 (Astronomy, Mathematics), Survival 1 (Urban), Thespian 1 (Public Speaking), Wealthy 3
Supernatural Powers: Attribute 4 (+5 Constitution, +5 Intelligence, +5 Wisdom, +5 Charisma), Invulnerability 2 (+6 Mystical), Luck 2, Mesmerism 3 (2D8)

Packages: None

Shortcomings: Enemy 2 (Scotland Yard), Enemy (Sherlock Holmes), Looking for a Broom Closet, Phobia (Megalomaniac), Phobia (Heartless), Prior Engagement, Secret Identity (Criminal activities are kept separate from his academic career)

It is unknown what turned the esteemed mathematician James Moriarty to crime. Even Sherlock Holmes, the greatest detective of the age, had no answer to the quandary. Why did he leave academia and a burgeoning career as one of the preeminent mathematicians and astronomers of the age to a life of crime?

No one knows, perhaps not even "The Professor" (as he is known by the London Underworld) himself. It is enough that he has, and his brilliance has allowed him to create a syndicate that is the unchallenged ruler of half of London's criminal world. This is not enough for Moriarty, however. His goals reach beyond the shadows, to the control of Whitehall, of Europe, and perhaps the world itself!

The Professor is a master planner, but rarely places himself in any danger. Like a spider in a web, he arranges matters and sends underlings to execute the plans. In return, he receives a portion of the takings and the gratitude of the successful mobsmen. By this strategy, he has taken over several crime gangs in London's East End, and through them continue to execute greater and greater crimes. He is careful to ensure that no crime can ever be traced back to himself, and will coldly sacrifice anything and anyone to ensure his freedom. Sherlock Holmes took years of diligent research before he felt confident enough to move against The Professor, and though the criminal genius was reported killed at the Reichenbach falls in 1891, it is unlikely that the world has seen the last of this mastermind of evil.

"TIGER" MORAN

Proper Name: Col. Sebastian Moran
Strength: 14 (+1)
Dexterity: 18 (+3)
Constitution: 15 (+1)
Intelligence: 11 (+0)
Wisdom: 16 (+2)
Charisma: 13 (+1)
INIT: +0
Actions: 1 per round
AC: 10, +3 (Dodge)
Defensive: 0
Hit Points: 24
Level: 4
Alignment: Evil
Skills: Disguise 1, Etiquette 1 (Polite), Firearms 2, Linguist 1 (French), Melee 1, Prime 2 (Dexterity, Wisdom), Profession 1 (Soldier), Roguery 1, Survival 2 (Tropical, Mountain), Target 1
Supernatural Powers: Knack 1 (+3 Rifle)

Packages: *Air Rifle 4 (Gadget):* Blast 2 (2D8, one shot every other round), Keen Senses 2 (Telescopic Sight), Invisibility 2 (Linked to Blast)

Shortcomings: Enemy (Scotland Yard), Enemy 2 (Sherlock Holmes), Phobia (Arrogant), Notorious

Equipment: Leather jacket, 2 knives, Webley revolver (1D6), Brass knuckles, Smoke bomb

If there were anyone to typify the "Great White Hunter" of the Victorious Age, it would be Sebastian "Tiger" Moran, former Colonel of the First Bangalore Pioneers. A career army man, Moran saw action in both the Anglo-Afghan Wars of the 1870s and the Ashanti Wars of the same decade. Despite generally heroic behavior, he was forced to resign from the army due to unnamed events "ill-befitting a Gentleman" in the early 1880s. Despite still retaining a residence in Mayfair, the posh part of Victorian London, he is still considered a rogue and generally untrustworthy among his social set.

Perhaps it was this that drove him to accept an offer of employment from Professor James Moriarty, the English "Napoleon of Crime". Moriarty needed a reliable second in command with a skilled hand at weapons and few scruples; both of which fit Tiger Moran perfectly. He quickly evolved from a chief of staff to the premier assassin of the Moriarty criminal cartel of London, using his skills as a big game hunter well in the urban jungles of the East End. To further his capability in this office, the Professor acquired for him a unique weapon; the "Air Rifle". Unlike its name, the weapon is a very high velocity weapon that makes no noise at all nor reveals itself with a flash of gunpowder. Moran has used this weapon in several hits on Moriarty's orders, and is considered by Sherlock Holmes as "the second most dangerous man in London."

Despite his employment as a hit man, Moran isn't stupid. He lives for the hunt, to win against the odds. He is even an author, writing of his hunting experiences in the books Heavy Game of the Western Himalayas (1881) and Three Months in the Jungle (1884).

With the emergence of SuperMankind, Moran finds himself torn. On the one hand, the involvement of vigilantes and superior villainy makes his job of murder and assassination harder than ever. Conversely, it increases the odds and Tiger Moran is one that loves to play the odds, be it in cards, roulette, or the stalking of prey. He is especially determined to kill the leader of the Queen's Knights, the woman known as The Dancer. He believes that with her death his reputation as both a dangerous man and a big game hunter will be restored. Professor Moriarty has tried to dissuade him from this line of thought, believing such personal attitudes ridiculous and inefficient. Despite this Moran can't be dissuaded from his path, the greatest hunt of his life.

WOVOKA

Proper Name: Wovoka (Jack Wilson)
Strength: 13 (+1)
Dexterity: 13 (+1)
Constitution: 20 (+4)
Intelligence: 15 (+1)
Wisdom: 30 (+9)
Charisma: 18 (+3)
INIT: + 0
Actions: 1 per round
AC: 10, + 1 (Dodge)
Defensive: +9 Mystical,
+6 Temporal,
+6 Temporal vs. Bullets
Hit Points: 30
Level: 4
Alignment: Evil
Skills: Firearms 1, History/Legends 1 (Sioux Culture), Melee 1, Occult 1, Prime 2 (Dexterity, Wisdom)
Supernatural Powers: Attribute 4 (+20 bonus)

Packages: *Ghost Dance Medicine 6 (Theme):* Invisibility 3, Invulnerability 7 (+9 Mystical, +6 Temporal, +6 Temporal vs. Bullets)

Magick 4: Blast 2 (1D8), Entrap 2, Phantasms 2, Telepathy 2

Shortcomings: Enemy (Minutemen), Handicap (Dependent on Peyote and other herbs), Odd Appearance (Tattoos), Phobia (Megalomaniac), Poverty, Unlucky, Weakness (Double damage from gases)

In the late 1860s the Native American tribes of the Western United States felt trapped and defeated by the power of the U.S. government and the land-hunger of the Euro-American settlers. Despite occasional Indian wars, it seemed as though there was no hope for the few surviving independent tribes but to go meekly to the reservations set up by treaty with the whites.

One man seemed to offer another choice. The Weather and Medicine Man Wovoka (who used the name Jack Wilson with Whites) claimed divine communication and visions of a possible future. He preached the idea of peace and brotherhood among both Indians and Whites. As part of this new way, Wovoka said that if a new Spirit Dance bestowed to him by God was performed by all Native Americans across the West, then it would herald the return of loved ones and peace with prosperity for all. This dance, called the "Ghost Dance", was meant to bring all Americans (Native and White) together and to end strife and hatred.

Unfortunately, Wovoka's message was twisted by others for their own ends. The Lakota of his tribe changed the message into a divine grant of power against their White oppressors. Hearing mixed messages from different tribal groups, and confused by the strange dance and mysticism, the Bureau of Indian Affairs grew terrified and demanded the U.S. Army bring in the troublesome Ghost Dancers. This action resulted in the massacre of over 150 Lakota (mostly women and children) and reprisals and counter-reprisals that spun out of control. The Ghost Dancers were persecuted and many abandoned the movement in fear of their lives and those of their loved ones.

Wovoka was aghast at the apparent results of his movement. He had only wanted peace and fellowship, and in response his people were butchered for no reason other than performing the dance for the benefit of all. Wounded Knee embittered Wovoka and caused him to hate the United States and all it represented. From a figure of reconciliation he changed into a champion for those Native Americans who wished to attack the Whites in any and all ways they could. He gathered a few of his most dedicated followers and began a fast which induced visions for what they should do to right these terrible wrongs.

When Wovoka emerged from the cave three days later, he was changed. He'd always had charisma and power, but now his medicine had grown exponentially. His Magicks could call down lightning on his foes, he was immune to any bullets fired at him, and he had a message to drive all non-Indians from North America. As a further sign to Wovoka and his followers, two of his devotees were changed as well. A young woman named Sky at Morning now had the power of her tribe's totem animal the Thunderbird, and the matron of his flock Song of Crows had become the hand of the goddess Turquoise Woman. Surely with such powers granted to them, their new movement could not fail!

Wovoka is a once good man turned evil in what he views as justifiable retribution against his people's oppressors. Unlike Thunderbird and Turquoise Woman, who fight the White Man because they feel they must for their tribes to be free, Wovoka does so with increasing satisfaction and joy. His embracing of the dark side of his magick is leading him deeper and deeper into evil. Can he be saved? Or will he have to be destroyed in order to stop his rampage, no matter how many innocents he will bring down with him.

HYDE AND SEEK

This short scenario was originally included with the Victorious Quick Start rules. The scenario not only provides an evening's entertainment for the Genteel Magistrate but for those willing to take on the persona of a masked hero in London of the 1880s.

NOTES FOR THE GENTEEL MAGISTRATE

If you plan to play in this adventure instead of being the GM, stop reading now! Further information will spoil the excitement of the adventure and so you are encouraged to leave the below for your GM.

The adventure is divided into 3 scenes, each one providing a part of the conspiracy that is being perpetrated in the London Underworld. Each scene is designed to exhibit a part of the Victorious rules in order that players and GMs alike become experienced with the Siege Engine™ system and how it is applied in the Victorious game. It is recommended that players experience all three scenes, but it is possible that some players might skip scene 2 and jump straight to the final scene. This is acceptable and still provides most of the game's information to the participants. Otherwise the players might feel like the GM is 'railroading'; forcing players on a particular path of events that they might not be willing to travel. Such activities are not fun for the players and can cause resentment. Let the game go where it will!

This scenario can be resolved in one game session (2-4 hours) or it can create of foundation that will lead to the adventure Night of the Jackals. Hints for alternate resolutions will be provided for those not willing to wait and wish a quick result at the end of this chronicle.

BEGINNING THE ADVENTURE

First the Genteel Magistrate should familiarize himself with the information in this booklet. A basic grasp of the rules will help the GM speed play along, and the same applies to the information in the scenario proper. There are 4 characters provided for play in this supplement: Fyrd, Angel, Ironclad and Fawkes. If there are more than 4 persons wishing to play, the GM is recommended to have Fyrd activate his 'Duplication' power and allow extra players to portray one of the duplicates.

Once characters are chosen, the adventure can begin!

Requiem for a Monster?

"It is our unfortunate duty to report upon the death of the noted chemist Dr. Henry Jekyll. He died last evening within his home at Covington Court, apparently due to a gunshot wound to the chest.

The metropolitan police consider the wound to have been self inflicted and thereby no murder investigation will proceed. Dr. Jekyll's contributions to the science of chemistry and pharmaceuticals are a matter of record and will be elaborated upon in the evening issue Times; where a more fulsome eulogy will be provided by Dr. Cargill of the Royal Society.

Despite the apparent suicide there will still be a coroner's examination tomorrow at St. Mary's Hospital but barring any further intelligence this fine Englishman will be laid to rest at Anselm's Cemetery in Brighton. Doctor Jekyll, a bachelor, is survived by relations in various points within the British Isles."

- London Times, Published August 12, 1886

The date of August 13, 1886 finds London going about its usual routine of bustle of commerce and industry. Few persons even noticed the obituary of Dr. Henry Jekyll and fewer still found it of interest. Just another unfortunate in a city of unfortunates, or is there more?

One man, however, found the intelligence of much interest. This was Professor James Moriarty, the 'Napoleon of Crime' in London and the archenemy of Sherlock Holmes. Unknown to Dr. Jekyll or his small and deformed alter ego Edward Hyde, the Professor had begun to connect the two individuals and had Jekyll's home under surveillance. The watchers were unable to prevent Jekyll's suicide, but Moriarty is determined to find the secret of the formula that created the evil Hyde. A potion with such abilities could be far better used than simple debauchery, or so The Professor believes.

Notes found in the laboratory were not specific enough to give the Professor the information he wanted, so the only alternative was to steal the body of Dr. Jekyll and have it studied. As this was a suicide and considered a crime by the laws of the 1880s, the body is at the coroner's office awaiting autopsy. So, a body must be snatched from under the noses of the authorities. How to do this? The Professor decides a nearby distraction will keep the police distracted long enough for his toughs to take possession of Dr. Jekyll's mortal remains.

Scene 1: Inferno!

The individual heroes are about their normal routines when smoke on the horizon indicates a fire in the East End. It must be contained, or a repetition of the Chicago Fire of 1871 might occur in London!

IRONCLAD: The Hunter & Hunter offices are located on the border of Cheapside and are therefore easily reached at need.

FYRD: Being an employee of Hunter and Hunter, he will no doubt be around the offices and like Ironclad be able to arrive on the scene in a matter of minutes.

ANGEL: While her involvement is a bit harder, it could easily be on one of her daylight patrols of the East End in which she spies the flames quickly rising in Cheapside. The rickety tenements and overcrowding would galvanize her to immediate intervention!

FAWKES: As with everything else in his life, there could be any number of reasons why Fawkes would be in the area. Or, no reason at all; his insanity could create any number of plausible reasons as to why he's there. What is important is that he is there!

The doss house is wooden; old wood at that. The flames quickly lick up the sides of the decrepit building and the screams of women and children can be heard amongst the crackling flames!

The GM should play up the peril of the innocents trapped in the building and how the public would react if heroes were in the vicinity and made no moves to assist.

The rescue of the civilians in the building will be an exercise in role playing, risk taking, and use of the Attribute/Skill Checks system. The building should have a number of rescueable citizens equal to 1D4 for each player in the game. Angel and Ironclad will be able to rescue persons on the higher floors while Fawkes and Fyrd will be limited to the first two floors.

The building is burning fast but unevenly, allowing entry into the building for nimble vigilantes who don't dawdle on the street. The map provided at the end of the adventure gives the Genteel Magistrate an idea of the layout and progress of the flames.

As the Heroes move to save the day, the GM will have to make certain checks as to the sturdiness of the building while the rescues are being performed. Every time one of the player characters enters the conflagration a die should be rolled on the table below.

1D12*	Result
1	The Heroes discover a woman trapped in a basement. The tiny window of the basement is only 1 foot wide and the trapped woman cannot exit through it. The glass is broken but bars and cement prevent her exit. Any hero doing 5 hit points of damage to the brick will open a hole large enough for her to escape, though without prior warning she may be hurt by flying debris (Dexterity save to avoid).
2	Heroes maneuvering at the base of the building detect the tell-tale smell of gas escaping from a main nearby. The main must be stopped, or an even greater explosion might result! Heroes searching for the break in the main will detect it between dislodged stones to the right of the street; A Strength check is necessary to crimp the pipe. If the GM decides this is unsuccessful an explosion will result2-8 (2D4) rounds after it is discovered, doing 2-40 (2D20) hit points of damage to all within 50 feet of the Doss House (Dexterity save for one-half damage).
3	Woman with baby at a window on the fourth floor, with no option but to jump! To catch in mid-leap will require the Hero to make a Dexterity attribute check with a Challenge Level of 2.
4	An elderly man busily throwing his clothes and unbreakable paraphernalia out the window to friends on the street. He seems unaware of the danger he is in and if left to himself will suffocate due to smoke inhalation. He will resist being rescued at first, wanting to get "just one more item!" to his pals on the street. The only way to get him to leave short of brute force is to convince him of his danger. This will require a successful Charisma check with a Challenge Level of 2. Success means he bows to the inevitable and accompanies the Hero to the street. Failure means he rejects the aid, saying he'll be out just as soon as he gets [item of the moment]."
5	The rising flames are so high here that the Hero sees nothing on this pass of the inferno.
6	Moving past the window, the vigilante hears a baby's cries from within! The baby's mother was currently working at a sweatshop in Piccadilly and had no option but to leave her baby unattended in her room.
7	A bedraggled artist is within, screaming about his paintings and trying to gather them up before the fire reaches his room. A scantily clad model is at the window crying for help to any passersby. Will any assist?
8	While passing by this window, the Heroes are caught in a explosion from the room window. This room had been the receptacle of the building owner's spare chemicals and lamp oil and has just detonated. The Hero must make a successful Dexterity save or take 2-20 (2D10) hit points of damage. Even if the save is successful the Hero will still take one-half damage regardless.
9	The fire has forced many of the rats living in the building to evacuate through one narrow point; in front of the Hero! They will cause no damage, but the Hero must make a successful Wisdom saving throw or lose 1 round of action due to the unearthly sight.
10	Someone has decided that the current fire is a good time to get rid of an annoying mother in law. Heroes see an elderly woman resisting a large man, the fellow attempting to push her forcibly out the window to a lethal fall. They are Polish immigrants, and neither one speaks English, but the actions speak for themselves. If the Heroes delay even for one round, the man will push her out and through the window glass. At which time any heroes wishing to rescue the old woman will have to make a successful Dexterity check (with a Challenge Level of 1) to save her from falling to her death.
11	As the Hero moves around the building a young woman in the street screeches "My father! He's in one of the rooms! He's a cripple!" If the Hero stops she will point to the window and beg him or her to save her father. Within is an old man on a cot, with filth and bedsores and is already unconscious due to smoke inhalation. If the vigilante doesn't actively check for a pulse or breathing they might assume he's already dead. If rescued he'll be thankful and the young woman will be quoted in the newspapers speaking well of the rescuing vigilante. If not, she will still speak to the papers but will revile them for their 'murder' of her father.
12	The roaring flames are so high the Hero sees nothing on this pass of the inferno.
13	Two children are stepping off the roof to a decrepit set of stairs on the side of the building. Through the smoke they cannot see that the stairs themselves are on fire! The kids are extremely panicked and might have to be forcibly rescued.
14	The flying hero hears screams and pleas from inside a smoke chimney at the rear of the building. A man trapped on the ground floor attempted to escape by crawling up the chimney but is stuck only about 6 feet from the top. This will be a tough situation to resolve, as any damage to the chimney might hurt the man inside. Any attack on the bricks within 5 feet of the man (either direction) will require him to make a Constitution saving throw with failure meaning he takes one-half the damage inflicted on the chimney. The Heroes could spend a lot of time on this, and they don't have much time as the flames will eventually make the chimney too hot to survive in.

* Add +2 to the roll if the Hero is flying

Moving through the flames:

SMOKE INHALATION: Even avoiding the burning wood, smoke inhalation will be a real danger to the Heroes and innocents alike. Ironclad's armor makes him immune to asphyxiation, but the others are not so fortunate. Even Angel with her Force Screen activated must still breathe, as does an intangible Fawkes. For every two round spent within the burning building, a Hero must make a saving throw based upon their Constitution with a CL of 2). Success allows the Hero to continue their search for trapped tenants, failure means the Hero takes 1D6 hit points of damage and are delayed from making additional actions for 1D4 rounds. At the end of this period they must again make a Constitution saving throw, with results as above.

COLLAPSING WALLS AND FLOORS: This is a particular danger as most buildings have a basement and therefore a place to fall through floors to. Ironclad is especially vulnerable to this due to his armor's weight. While moving through the building, each Hero must roll every two rounds a Dexterity Attribute Check at Challenge Level 2 (4 for Ironclad) to avoid falling through the floor or having a wall collapse upon them. Failure means the Hero (and anyone they might be carrying) to take 1D8 hit points of damage due to flames. Once having fallen, the Hero might (GM's discretion) have to make a successful Strength check to free him or herself from the flaming beams and rafters.

The best way to handle these rolls is to alternate them. As the Hero enters the building or lands on the roof, the first round roll should be the Smoke Inhalation roll. The next round (assuming the Hero isn't coughing and sputtering) would be the Dexterity saving throw to avoid falling, the third round back to the Smoke, and so on until they leave the building. Reentry into the structure will of course reset the roll sequence.

Once all the rescueable persons have been saved, the clanging bells of two fire wagons will be heard. Soon clattering on the cobblestones two vehicles, with their steam engines already billowing smoke from their funnels, arrive and begin to douse the flames. Alas, the building will be gutted and any remaining tenants burned in the rubble.

Scene 2: The Empty Coffin

At this point the vigilantes will be approached by two uniformed policemen ('Bobbies') and informed that there had been a sudden break-in at the coroner's office across the street. If they investigate (and Ironclad and Angel are obligated to by their status in the Queen's Knights) they will arrive at the crime scene and find the Coroner apparently beaten to death and his female assistant chloroformed.

As the coroner began the autopsy, the Jekyll body reacted by shifting to the Hyde form and breaking the coroner's neck. As the brain wasn't really working, when the pain of the autopsy scalpel ceased the body returned to inactivity.

If the Heroes move to investigate the apparent path of the thugs, they'll find traces of sea water in one footstep on a rug. Outside in the back garden can be found a harbor docking receipt.

The Heroes must roll a Wisdom Check to find the receipt, Challenge Level 3. Once found, it seems to be a receipt for the monthly lease of dock space on the Thames in Limehouse; a seedy section of London's crime ridden East End.

This shouldn't be a simple set of die rolls. Role-playing is involved as well. After all, even if they roll incredibly well on a Wisdom check, if they didn't say they were searching the back garden or the rug it won't help. Let the players describe what their characters are doing, and only if they get close to the clues then have them roll. In fact, it might behoove the Genteel Magistrate to ask the players to make Wisdom checks when searching areas where there are no clues at all. At such points ask for the roll but refuse to tell them anything. It'll keep them guessing!

Investigation will seem to show that the back door of the building had been forced, and the coroner's female assistant rendered unconscious. The coroner himself is badly wounded by pummeling and is dying. If the Heroes attend him before he dies, he will whisper something about a group of hooded thugs having stolen the body of Dr. Jekyll, and their leader was called "Tiger".

If Angel is with the Heroes and uses her healing on the coroner, it will save his life though hospitalization will still be necessary. He will however be more talkative and give the following information if questioned further.

There were at least 6 thugs and maybe as many as 10. They moved quickly and efficiently, much like a platoon of soldiers.

He was preparing the autopsy when they burst into his surgery and began striking him. Once he was on the ground and unresisting they quickly wrapped the body in a rug brought for the purpose and left.

They were all English, and they seemed to defer to one of their number, a large man they called either "Tiger" Or "Colonel".

The Coroner will know of nothing else, though he thinks they might have said something about 'Professing" but he isn't sure. They actually referred to the Professor, but in his semi-conscious state he garbled that reference.

The GM, if asked by the Heroes if those names mean anything to them, should give the player an Intelligence Check at Challenge Level 1. If successful, they know of Tiger as Sebastian "Tiger" Moran. This former British Army Colonel has been cashiered from the military due to questionable activities and it is suspected that he acts as hired muscle for the underworld. If the check is made by +5 over the target number needed for the check, the Hero will recall that Moran specifically works as the assassin for the Moriarty Family, led by professor Moriarty himself.

Scene 3: Dead Man's Chest?

If the Heroes move from the coroner's office to directly confront the villains at the Limehouse docks, it will be twilight moving to full night. The Heroes can decide to wait until daylight, but the Genteel Magistrate might note to them that this would give the gang several hours to escape.

Moriarty's thugs are holed up in a fishing trawler on one of the Limehouse docks. There, the body of Jekyll is to be given a full autopsy and chemical analysis by one of Moriarty's tame scientists, a Dr. Frobisher. He is very competent in chemistry, and indeed it will be his attempts to isolate the formula in Jekyll's body that will cause the resurrection of Hyde. The Professor decided the work should take place here so that the briny sea and river smells would mask the formaldehyde and other chemicals his scientist will be concocting.

There are 10 thugs located here, with their locations noted below.

Two on the docks, disguised as longshoremen relaxing while on night duty.

Three on the upper deck of the trawler, again disguised as sailors wandering about doing various chores. An observer who makes a successful Wisdom check will realize they are merely creating makework and not actually doing anything of substance.

Two are in the pilot house, and they are the leaders of this operation while Colonel Moran is absent. "Tiger" Moran has left the docks to inform the Professor of the success of the operation and will not be around for the final confrontation.

Three men below decks, acting as guards and assistance to Dr. Frobisher. These men are armed with both revolvers and short shotguns.

The statistics for the Moriarty thugs are.

UNARMED THUGS: *The thugs are Neutral mortals. Their vital stats are Level 1, 4HP, AC 10. Each has skills of Prime 1 (Strength) and Melee 2. Each carries a clasp knife that inflicts 1D6 damage.*

ARMED THUGS: *These thugs are Evil mortals. Their vital stats are Level 2, HP of 7 and 8, and AC 12. Each has skills of Prime 1 (Dexterity), Melee 2, and Firearms 2. Each carries the following* **EQUIPMENT:** *revolver (1D8, 5 shots), sawed-off shotgun (2D6, 2 shots, medium range only), clasp knife (1D6), heavy leather coat (+2 AC).*

DOCTOR EMIL FROBISHER: *An Evil mortal. His stats are Level 4, 9HP, AC 11. His skills are Prime 2 (Intelligence, Wisdom) and Science 4 (Chemistry). He has a supernatural power of Knack 2 (Chemistry). He wears a surgical coat (+1 AC) and wields a scalpel (1D4).*

Assuming the Heroes decide to move immediately on the trawler that evening, then after three rounds of activity the revived Hyde will break free and attack his guards below decks. The thugs with firearms will be reluctant to shoot Hyde but will do so if their lives are threatened; which they will be in short order. Doctor Frobisher is a coward who will run at the first opportunity away from Hyde, the trawler, and Limehouse if allowed. He has no sense of stealth so any hero wishing to exert themselves can easily apprehend him.

Due to the Frobisher's chemical concoctions, Hyde is no longer the short nasty brute while Jekyll is the tall elegant Genteel. Hyde is now massive in build and momentarily lacking in sentience. He will do his best to leave the trawler, it being associated with pain in his animalistic mind. If not stopped he will wander into Limehouse, killing all who stand in his way before what reason Hyde has remaining returns to him. This will take several hours and might be dawn before he brings himself under control.

If the Heroes decide to wait until the next day to storm the trawler, Hyde will have done his carnage on the trawler and wandered into the streets, killing all the way. The papers will report in the morning issue that some horrible ape had escaped its shipping crate aboard the trawler and is at large somewhere in the East End. Half the thugs are dead, but they are easily replaced. Dr. Frobisher has by this time reported to Moriarty and has in hand the chemical results of the Jekyll potion.

Ending the adventure:

If any thugs are captured by the Heroes, they will refuse to point the finger at either Moriarty or Colonel Moran. This is out of fear, since they know the family's hand can

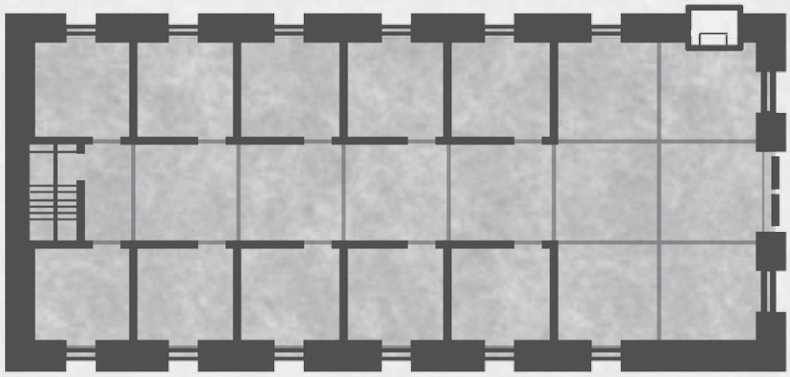
reach even inside prison to wreak terrible vengeance upon them. However, if Dr. Frobisher is captured he will willingly give up all information he can, in the hopes that it will ease the severity of his sentence. After all, he had no part in the Coroner attack or the arson of the Doss House, so at most he could only be charged with possession of contraband items (the stolen corpse).

Alas for the good doctor, this won't save him. If he gives evidence to the Heroes or Scotland Yard he will be quietly assassinated while being transported from the Yard to the Old Bailey prison. Moran will do the deed, at great distance with an air rifle so there will be no report or flash to give away his position.

If the Heroes have managed to capture Hyde and have him imprisoned, this will serve as the primary gauge of success for the adventure. Real progress will be made if Dr. Frobisher is apprehended and convinced to talk, something that will be quite easy to do. Hyde will be imprisoned on various charges; murder if he kills anyone while escaping, otherwise old charges from his earlier debaucheries will be used to keep him under lock and key.

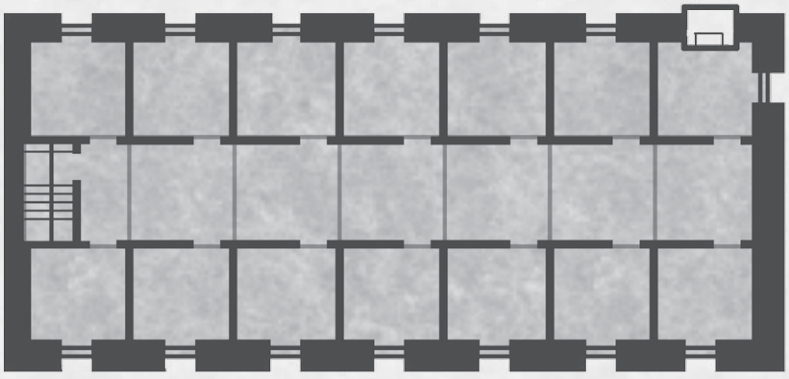
But what of Moriarty? Did he ever succeed in finding out the secret of the Jekyll formula? To what devious ends will such a potion be put to? Genteel Magistrate's can continue the adventures in London by creating their own encounter scenes.

GROUND FLOOR



THE BOARDING HOUSE

FIRST FLOOR (2ND FLOOR TO US AMERICANS!)



SUBSEQUENT FLOORS FOLLOW THIS SAME PLAN

1 SQUARE: 10 FEET

DESIGNER'S NOTES FOR VICTORIOUS

I've always loved designer's notes, something that all too few games have included nowadays. Rules and background information is fine, but knowing what was behind some of the design decisions directly from the author is pure gold. Of course, the reader might not agree with some of the author's notions, but knowing why the author did what he or she did is vital to understand before house ruling any game. It could be that certain decisions were made because of issues the reader might not have considered, or had problems come up in playtests that the readers might not experience themselves until they had several game sessions under their belt. Designer's notes are quite useful in this regard, and I for one say more games should have them. So, without further dissembling, here are the Designer's Notes for Victorious

The concept behind Victorious first began to germinate around 2003. My wife and I were traveling on a long car trip to visit a friend in Austin and we were discussing superhero RPGs. We'd recently begun what ended up being a long term fascination with the Victorian period of history and we started discussing how the superhero genre fit with the 19th century.

My PhD work involved a survey of military fiction of the era, and this had considerable overlap with the "Scientific Romances" (as Sci-Fi was called at the time) of the era as well. To my surprise, much of what we consider staples of the pulp era and the "Golden Age" of comic books (1920s-1950s) originated in the later half of the 19th century. The Scientific Romances abounded with mad scientists using incredible technology to rule or destroy the world. Heroic figures, many with abilities far beyond those of mortal man, stood against them for the sake of their nation and/r the human race. Science created 'new people' who were as advanced from the common humanity as men were from apes also abounded.

These "Proto-Pulps" created a great venue for the masked superhero and (alas rarely) heroine. Add to these figures as Mr. Hyde, Count Dracula, the Invisible Man and such like results in a literary field rife with plots and problems that fit neatly into the Superhero genre.

So why didn't Victorious simply become a campaign guide for an already extant Superhero Role-playing game? My first Superhero RPG was FGU's Villains & Vigilantes in 1980 followed quickly by Hero's Champions and TSR's Marvel Superheroes. I tried many other less known games as well but none had the right mix of simplicity and customization that I wanted. They were either too finicky with odd rules, incredibly complex or so simplified that it was difficult to play the type of Hero a player really wanted.

To resolve this problem, Victorious was born. As a contributor to the Castles & Crusades Fantasy Role-playing game by Troll Lord Games, I found the Siege Engine™ system a perfect mix of versatility and simplicity in play. So I asked myself, why not import such into a Superhero game?

In order to preserve simplicity certain assumptions of "SuperMankind" and the supernatural forces that imbue them had to be made. These were, in no particular order:

All SuperMankind heal damage faster than normal humanity, healing roughly 3 times as fast as a normal human being. This is vital if heroes and Heroines are to battle villainy, get pummeled and blasted, only to get up on Monday morning to go to work, the club or a society dinner.

Those among the SuperMankind have an innate ability to transform at will from their civilian clothes into their masked persona and back again.

Most mundane diseases do not affect SuperMankind. Superheroes and Heroines don't get colds, rashes, or dysentery; it detracts from the story arc and the "Superiorness" of the being.

Among SuperMankind, the aging rate is slowed considerably, and if a number of SuperMankind congregates together over extended periods of time this aging can actually stop. This rationale explains why among ancient pantheons of deities gods and goddesses lived in the same place with other deities that by all accounts they should hate. Simply put, they did so because they all have a vested interest in doing so, namely immortality. This supposition also explains another trope of the superheroic genre. Something keeps the heroes and villains youthful and active, right? After all, some heroes and villains have public careers covering 60 years or more and they look as if they either haven't aged at all, or at most aged only a few years.

The powers of SuperMankind are based in large part to the person's subconscious view of themselves and their personal traits. Therefore, most SuperMankind is either rather charismatic or extremely unpleasant to be around. Few truly appear as 'average'.

All Supernatural Powers by default have a noticeable effect when activated. That is, Blasts have a nimbus of energy within the ray that glows, the Psychokinetic field that lifts a boulder creates a translucent giant hand, Translocators disappear and reappear with a flash of light or sound. These particular powers can have these effects muffled if the player and the GM agree, but such count as advantages and must have a power rank designated for it. Note that the theme might have a lot to do with the

obviousness of the power. The blast above might come from Angel's divine light, but Banshee's wail would not have light but instead a sound that could be connected with her attacks. All this default means is that when a Supernatural Power is used those around the Hero or villain can easily notice it; and notice where it is coming from.

Similar to #4 above, as a rule of thumb members of the SuperMankind have a subconscious power to cause individuals either to pay attention to them or to ignore them as the need arises. This has no game effects per se, but explains how secret identities can be kept from the public. Since a person of the SuperMankind wants to be ignored while they are in their 'proper' guise, normal humans tend not to connect Archibald Sorenson's disappearances whenever Jack Frost is around. However, this 'micro-power' does not work on other members of the SuperMankind, so vigilantes shouldn't get cocky!

Naturally, Genteel Magistrates in their own Victorious Chronicles and campaigns need not use the above baseline. In fact, those playing a Chaotic and Grim setting for Victorious would be advised to remove them all as such a gritty campaign will not require such assistance to the player characters.

For those playing in a Lawful, Grand or even Gilded chronicle, the above are assumed but are not necessarily required. Since they are assumed powers, a Hero can remove one of them by making it a Shortcoming. In such a case, removing this capacity might (with the GM's permission) allow an extra Supernatural Power slot for the Hero to use. A cursory look among the Gallery section shows the reader that there are several SuperMankind who have "Looking for a Broom Closet", which removes the #2 assumption above and thus allows an extra slot for powers or skills. This can be expanded to overcome any of the above SuperMankind assumptions, though the GM is advised that only significant deletions should allow for a power slot. Making a Hero vulnerable to all normal diseases might be worth a power slot, immunity to all but Ebola would not. In short, the above parameters for SuperMankind were, I believe, vital to maintain the efficacy of the Victorious genre.

Since Victorious is a Siege Engine game, it was a design mandate that the game be relatively compatible with the Castles & Crusades FRPG. It is also somewhat compatible to the other Siege Engine game currently in print (Star Siege: Event Horizon) but not as much as the parent game.

Combat was a real conundrum for the Victorious game. Great battles between heroes and villains with powers beyond mortal ken are the staple of Superheroics and Pulps alike. Yet by design the combat system used in C&C and Victorious is somewhat abstract. A judgment call had to be made regarding the level of complexity in combat with its end result. Combats are important, but does it really matter if Jack Frost avoided the damage of Thunderbird's lightning because of dodging or an ice shield? Isn't the important part that he avoided the damage? I thought so, and still do. Thus the combat system might be rather simplistic for those who enjoy combats that are far more tactical in scope. Perhaps at a later date an optional advanced combat system might be proposed as a supplemental work.

This brings me to another design dictum I insisted on. This book will be the only work a player or GM needs to run Victorious for as long as they wish. Any supplements with suggested rules will be just that and nothing else. There will be no edition changes every two to three years and major rules changes from printing to printing. Errata will be the only things changed. This is because some (not all) publishing companies in our hobby have built in obsolescence into their games, fully intending to publish 'revisions' and new editions in order to continue selling product. I'm not objecting to companies making money as that's the business they are in after all. But as a player of Role-playing games as much as a writer, I've always disliked buying into a game system only to find that to play it 'correctly' I have to buy X supplement, Y revision and Z upgrade.

So, these will be the rules and you don't even need to use all of these. Write your own house rules and try new things. Imagination is what role playing games are all about, and far be it for me to impede such!

Mike Stewart, Autum 2006

APPENDIX A: COMBAT ON THE CHEAP

There are times when a Genteel Magistrate has developed a scenario that results in a truly titanic battle. Hundreds of agents of evil, dozens of Villainous SuperMankind, and perhaps as many as 10 Heroes. Grand combat the like of which would warm the heart of any Scientific Romance or modern comic-book author!

Then, it comes time to actually run the combat. With so many targets, things slow to a crawl. The GM, handling the attacks, defenses, morale and such of the enemy; treats each person on an individual basis - slowing the game - to the point where this titanic battle results in titanic amounts of time, patience, and die rolling. Your humble author thus presents, for the assistance of the

harried GM, the following suggestions on how to resolve such conflicts in a quick and abstract manner.

IMPOSE THE "MOOK" RULE: This means simply that since normal persons have 4-6 hit points, just assume that any successful attack roll that overcomes their Armor Class automatically knocks them out or kills them (depending on the setting of the chronicle). Most SuperMankind do more damage than 4-6 fairly often and in such a case tracking the mortals hit points is a needless technicality.

INITIATIVE BECOMES DEXTERITY: Simply put, instead of rolling Initiative every turn just allow characters to act in order of their Dexterity Scores, with the highest going first, the second highest next, and so forth. Lightning Speed need not adjust this, as a minimum Dexterity is necessary for advancement.

A FORM OF "COMBAT STORYTELLING": This procedure converts the combat system into something even more abstract than the normal system. This but be able to resolve quickly yet allow players to retain control of their characters. However, it requires a bit of mathematics at the beginning, and resolute trust in the Genteel Magistrate by their players. In brief, the system is as follows.

Take the Hero's total number of ranks in offensive powers and add the Hero's skill level. Then divide that number by 10, rounding any decimals of .5 or greater up to the next number while rounding down lower results. This is the Attack Factor of the Hero.

Take the Hero's total number of ranks in Defensive powers and add the Hero's skill level. Any super movement levels are added as well. Then divide that number by 10, rounding any decimals of .5 or greater up to the next number while rounding down lower results. This is the Defensive Factor of the Hero.

Take the total skill levels of the Hero plus any levels in Robust; these are the number of Health ranks the Hero has.

Each time a Hero attacks an opponent, one six-sided die is rolled for each number they have in their Attack Factor. Any sixes count as a success, anything else is a failure. If two one's are rolled a fumble occurs, which neutralizes a success. If there are no successes then something bad happens to the Hero; GM's option.

Each success in an attack does 1 rank of damage to the Health ranks. At 0 Health Ranks the Hero is either unconscious or dead, depending on the style of Chronicle being played.

PSYCHIC OR MAGICAL POWERS

These are a bit trickier to convert to the above system, but not impossible. If the powers involve temporal damage or defenses, then use the system above as described. If however they are based specifically upon (non-physical attributes Intelligence, Wisdom or Charisma) then they obtain a fourth factor, the Will Factor. This is used as both an attack and defense factor as noted above, but the defense factor is only used against Psychic/Magickal attacks. Otherwise the normal defense factor is used.

Simply rolling the dice and determining results is efficient, but as the GM don't forget to add some description to the combat. A brute-type Hero can attack with their Attack Factor (based on Strength) and succeed or fail; but the Genteel Magistrate can describe it as "Gruesome snarls defiance at you, picks up a steel girder from the ruins, and throws it at you!" This doesn't effect the mechanics any, but provides some color and flavor for the fight not otherwise involved in the sterile formulas of hit and misses described earlier.

APPENDIX B: THOSE DASTARDLY DICE!

So now you, the Gentle Reader, have purchased the fine game of Victorious and have now sat down to prepare a Chronicle fit for kings and queens, and then you face a conundrum, "What are these polyhedral dice they speak of within this tome?" You may ask of the ether, "I have not these strange artifacts!"

Well, fear not! So long as you have a supply of the normal "craps" style six sided dice (numbered 1-6) then the following should help you in substituting these dice for the polyhedrons.

If the book requires a roll of a 4-sided die, then roll a six-sided die and count the numbers as follows. For a roll of "1" on the 6-sided die, count this as a "1" for the 4-sided die. If a roll of 2 or 3 is rolled, then count this as a "2" for the 4-sided die. A roll of 4 or 5 will count as a "3", and a roll of 6 will count as a "4" for the 4-sided die.

If the book requires a roll of an 8-sided die, then roll a 6-sided die and count the numbers as follows: Roll two 6-sided dice, with one (preferably of a different color) as the control die. The first die rolls a number between 1 and 6. For the control die, if it rolls a 1 or 2 then the first die stands as rolled. If a 3 or 4 are rolled, then add +1 to the number rolled on the first die. If a 5 or 6 are rolled on the control die, then add +2 to the number of the first die. This provides a number between 1 and 8.

For a 10-sided die, roll two 6-sided dice, add the two numbers

together, and subtract 2. This will result in a number between 0 and 10, of which you count the "0" as a "1".

For a 12-sided die, you roll two 6-sided dice along with a third control die. The two dice are added together and if the control die rolls a 1, 2, or 3 then you subtract 1 from the total of the first two dice. If you roll a 4, 5, or 6 then no change is made to the dice total of the prior 2 dice. This results in a number between 1 and 12.

If the book requires a roll of a 20-sided die, then roll four 6-sided die and subtract 4 from the total. This provides you a number between 0 and 20, with the "0" being counted as a "1".

Your author realizes that some mathematical fellows will no doubt complain that due to bell curves and such ephemera that you will not quite have the same chances as if you rolled the "proper" polyhedron. In this regard, your author must cry "piffle!" and state that it is close enough to work well for those without two polyhedrals to rub together. Regarding the 10-sided and 20-sided dice systems above, if you prefer somewhat better rolls than the above then count the "0" as a "10" for the 10-sided die and the "0" on the D20 system as a "20". This will make successes slightly more common, so to be fair the Genteel Magistrate is recommended to use such a bonus system for heroes, villains, and mortal non-player characters alike.

APPENDIX C: MOB RULES FOR VICTORIOUS

"When you listen to fools, the Mob rules!" – Ronnie James Dio

Throughout the history and literature of the Victorian era/Gilded Age, there is a pervasive fear of the "mob."

This danger is defined by the powers that be as treacherous malcontents gathering into huge groups and rioting and looting the city; causing death, destruction, and despoilment. Of course, asking those people why they were rioting would give you a very different answer. The 1863 Draft Riots in New York City were less about a draft into the army and more about the fact that any man who was drafted could pay $300 and get out of it. The Homestead Strike was over firings and low wages. London was less prone to riots but they did still occur, usually due to legislation that was against the poor ("Bloody Sunday" of 1891) or a general feeling of powerlessness. In sum, there can be many reasons for a riot of looting and vandalism. How to handle such things in the *Victorious* RPG is the topic at hand.

Obviously, if you deal with a single Hero fighting hundreds or even thousands of foes with the normal combat rules it can take hours of game play. This isn't fun for anyone, and so your humble author provides the following rules to help streamline the process. It is hoped it will provide the same nerve-wracking tension and decisions necessary to handle such a huge crowd of opponents while keeping time and dice rolling spent to a minimum.

There are four different types of gatherings of angry people.

PROTEST: A protest is an assembly of upset people determined to make their voice heard. They are usually nonviolent and simply wish to shout their anger, pass out leaflets, and generally engage in what we today would call "Activism."

CROWD: This is a gathering of angry people much like a Protest, but other elements are in play. Perhaps some of the activists believe that some sort of vandalism or violence is required to get the attention of the public or authorities. There may also be a sub-group of persons who are not terribly interested in the protest and just want to engage in some enjoyable combat or public mayhems. Young bravos may be found in any city on Earth, and they can make an otherwise peaceful protest become violent quickly.

RIOT: A riot rarely starts in and of itself, and is usually a reaction to the overuse of force by local authorities on a protest or crowd. These are hard to counter as they rarely have one simple issue to offer resolution.

SEDITION: This is the worst of the possible mass functions for any hero/ine or police to face. These might have started as a riot over some decision of the authorities, a perception of excessive violence by authority figures on a crowd or protest, or just a collection of criminals wanting to loot and pillage. At any event, this type of gathering is the hardest to stop once it's begun its carnage.

RESOLVING A MASS BATTLE

First, the GM must determine the size of the public disturbance in question. The mob should be treated as a single opponent, with hit dice and damage as follows:

RANKS OF MOBS

RANK	HIT POINTS	GROUP
0	1D4 per die	Protest
1	1D6 per die	Crowd
2	1D8 per die	Riot
3	1D10 per die	Seditious Mob

The GM either determines randomly by rolling 1D4-1 or based on the story arc of the game arbitrarily determines the mob's rank. Heroes and Heros will inevitably find themselves facing a public disturbance sooner or later in their careers. If they are fortunate they can attempt to reason with a protest before it becomes anything more dangerous. This is a Charisma check, and it may only be used upon a Protest. Any other types of groups will not be susceptible to reason from an individual. If reason may be attempted, the Genteel Magistrate will apply any modifiers to the check as necessary based on the situation. If successful, the protest either remains a protest for the duration, or disperses immediately. However, if this check fails the mob gains a rank moving from Protest to Crowd. In such a case another Charisma check cannot be attempted and the crowd can only be subdued to avoid further violence. Protests do not usually engage in conflict, though if authorities attempt to subdue a protest with violence (no Charisma check) then even the Protest will engage in combat for self-defense if nothing else.

When violence ensues, a roll on the Mob Events table is made as it becomes a battle between the Hero and the outraged citizenry! In such a case, the mob gets to "attack." This is an abstract system, so essentially they roll damage equal to their hit dice and those damage points are applied both to the surroundings and to the Hero. A rank 0 Protest has half as many hit dice as the Heroic figure standing against them. A rank 1 group has as many Hit Dice as the Hero has ranks in their main attack. Rank 2 has twice as many dice as the Hero's ranks, and rank 3 has three times the number of dice as ranks.

First, the mob rolls their damage for the round. The Hero then rolls their damage dice and the two are subtracted. Whatever number is left is the modifier that will influence the mob's saving throw. If the mob did more damage than the Hero, then the remainder is added to the mob's saving throw. If the Hero's damage is larger, then the remainder is a penalty to the mob's save. Allies against the mob can impact the modifiers and are listed below in the Allies table.

In such a conflict, the mob then makes a saving throw based on a theoretical attribute of 10. The riot's save is treated as a Prime if the Hero has Fame and public respect, non-Prime if the Hero is a Notorious Hero or has an odd appearance. If the mob makes its saving throw, then the riot continues. If the mob fails its save, then the rank drops one. Should a mob rank drop back into a Protest, the Hero may once again attempt to reason with it using a Charisma check. When a mob falls below rank 0, the public mayhems have been routed and the rioters who aren't unconscious or under arrest flee to their homes. As you can see, handling mobs is a careful and delicate business!

Protests do no damage to the public or vandalism, as their main goal is simply to be heard. The danger is that if the authorities don't handle the protest correctly it can devolve as noted above. Crowds might attack authority figures, though will rarely do vandalism. Riots and Seditions will do both and the below table will give the results of Mobs.

MOB EVENTS

Die Result*	Event
1-2	Participants pelt authority figures and/or heroes with rotten fruit, horse dung, etc.
3	Participants attack nearby authority figures
4	Participants clog roadways and prevent traffic from passing. This has a 10% chance to create a fight between teamsters and participants.
5	A group from a local saloon/pub comes out to assist the mob. The mob gains one rank on the Rank table.
6	Participants attack nearby police station.
7	Mobs attack unfriendly newspaper offices. If successful the mob gains 1 rank.
8	Rioters attempt to tear up railroad tracks and vandalize street trolleys, omnibuses, etc. If successful, Mob gains one rank.
9	Rioters set fire to nearby warehouses or empty buildings. If mob is not immediately dispersed/apprehended, rioters will attack any arriving fire brigade to prevent them from containing the fire.
10	Mob loot nearby shops, causing damage and a 10% chance of a fire from arson. If a fire breaks out, see 9 above.
11	Rioters attack any nearby army depot for arms. If the next mob saving throw succeeds, the riot becomes a Seditious Mob.
12	Steam works and/or Gas factory is occupied and workers driven out. If the rioters make a successful Vandalism check these are destroyed with a block of damage to city.

*Protests roll 1D4, Crowds roll 1D6, Riots 1D8 and Seditious Mobs 1D10.

Modifiers

+2	Hero fails to calm the mob.
+1	Mob gathers at night.
-1	Mob gathers on a workday.
-2	Prior mob was violent in the previous two weeks.

MOB DAMAGE

When a mob does damage, these points are considered to **automatically** hit the Hero, though armor and invulnerabilities can reduce the points of damage. Take the Hero's Armor Class and subtract 10 from it, the remaining number is subtracted from the mob's hit point damage upon the Hero. Furthermore, for each roll that results in damage to the Hero, the mob gets a roll on the Mob Events table to do possible damage to their surroundings.

Riots don't have a 'hit point total' *per se*, the damage points are merely there to influence the resulting saving throw. Powers that don't do damage but impact the mind such as Phantasmal Forces, Charms, and such add to the Hero's ability to subdue the mob and for each rank of this power the Hero does 3 additional points of damage insofar as it is used to calculate the modifiers for the saving throw.

If the Hero attempting to subdue the riot has allies, they can modify the Hero's damage roll using the table below.

Allies

Counter-protest	+1D4
Officers of the law	+2 per officer
Military Soldiers	+3 per soldier
Other Heroes	+4 per Hero

ANATOMY OF A RIOT

"A riot is an ugly thing. Und I think that it is just about time that we had one!" –Kemp, Young Frankenstein

Most public disturbances occur in poor sections of the community, but can quickly move out from there. They usually concentrate at this point on symbols of authority such as city halls, mayoral residences, police stations, and such like.

The armament of mobs tends to be simple, such as brickbats, clubs, and the throwing of paving stones.

The Reaction of Authorities

Most police reactions to such insurrection tend to be slow, especially if no disturbances have occurred in a long period of time. Often civilian authorities will first try to reason with mobs, appeasing some of their less fractious demands. In Great Britain, law requires police or soldiers to "read the Riot Act" to mobs before the use of force

is authorized. This reading of the law is to make sure that rioters are aware of what's coming and give them a chance to peaceably disperse. The United States of the Victorian era had no such requirements and frequently engaged in force to disperse the lower orders, especially if the crowd has a whiff of "Socialism" or "Anarchism"!

The deployment of the military is more often in the USA, with militia/National Guard frequently used to break up strikes or other disturbances as noted above. However, such will happen even in Britain if the mobs become dangerous enough (rank 2 or 3, never for rank 0 or 1). Army tactics usually involve the deployment of light artillery such as six pounder guns or Maxim machine guns Soldiers will form firing lines, and buildings deemed vital for public order such as gas works, railroads, municipal buildings, and such will be garrisoned with a squad (12) or a platoon (40). Curiously, at such times their guards generally abandon local prisons, as the mayor to reinforce regular police units inevitably calls these up. In such dire straits as Riots or Seditions, local civilians of respectability will be deputized and provided arms to aid in the restoration of law and order.

Regardless of the original intent of the assembly, in the aftermath of a riot the authorities will always insist that those involved must have been criminals, foreigners, or riff raff that deserved whatever they got. Naturally, this will only incense the protesters, and make the next mob harder to handle. Let's just hope your heroes are out of town that day?

APPENDIX D: PUTTIN' ON THE RITZ

It's an unfortunate truism that wealth means opportunities, especially when it comes to performing a social benefit. In Victorious, vigilantes and their ilk will soon find that having at least one member of a group of heroes and Heros with the Wealthy skill will be invaluable (pardon the pun) to help in battling villainy

How so? Most members of SuperMankind in Victorious begin with a base of a "Middle Class" income. True that these folks have to work to earn their daily bread…but would wealth make any of this easier? It will, and here's how.

The Wealthy skill reads as follows.

WEALTHY (CHARISMA): This skill reflects the great wealth and status of the Hero, either in their mundane disguise (if they have chosen Secret Identity) or as a result of their heroics and the gratitude of wealthy patrons (if they have the Fame shortcoming). Each rank of this skill denotes their standing among the elite of their society, with 1 rank reflecting Lower Upper Class, 2 ranks reflecting Middle-Upper Class and 3 ranks giving the Hero an Upper-Upper class social rank. Any rating of 4+ reflects worldwide acclaim and respect (and envy). Wealth checks are made if a Hero needs to use his social status to good effect, influence others, and perhaps even gain credit in an emergency situation.

Seems simple, doesn't it? What this means for play might not be immediately apparent. First of all, the wealthy patron can provide a group a base of operations. This can be in his or her home, a mansion, a penthouse suite, or even offices anywhere from a major city to a rural hamlet. The Wealthy skill can also assist in either keeping the base hidden or public, whichever is preferred. Furthermore, Wealth can also assist in purchasing mundane equipment, transportation, and if necessary legal advise against recalcitrant police forces. As noted in the Victorious rule book, depending on the ranks in Wealth a Hero(ine) can even purchase special built vehicles for the private use of the team, be it an airship, a private rail car, a town carriage or even an "automobile"; if such technological marvels are available in your chronicle.

Those with such funds at hand can also be of assistance to other heroic types of their aquaintence. They can work in tandem with Contraptionists and Magicians, their wealth providing resources for the building of contraptions or gathering obscure occult substances and tomes, all providing a beneficial modifier to the creation of devices or new spells.

Granted, wealth isn't bottomless, and even those with more than 1 rank in Wealthy can find troubles impeding their plans. For each use of the Wealthy skill beyond normal day to day uses (food, shelter, etc.) the Genteel Magistrate may require the Hero to roll a check on the Wealth skill. If a roll is failed, the Genteel Magistrate marks this in his or her notes. When the number of failed wealth checks equals the wealthy Hero's Wealth skill rank plus their class level, the wealthy individual may not perform another Wealth check until they have advanced to the next level in their class. At this point, the prior failed checks are removed and the GM begins their list of Wealth check failures again. This is to reflect how even the wealthy's funds can be lost with one bad day on the stock markets or a bad investment leaving them temporarily out of funds beyond keeping themselves in the basics of living.

Being wealthy isn't all caviar and roses! The fabulously wealthy are occasionally expected to attend charity dinners, art exhibitions, and other social functions; which can work as a Prior Engagement shortcoming if the Genteel Magistrate decrees. In the 1800s the wealthy were never recluses, they were expected to engage in public functions or else the local journalists will decide they have something to hide, which means the wealthy patron may find himself or herself with the Notorious shortcoming instead of Prior Engagement! What is worse, they might also find themselves Watched by journalists or business competitors looking to blacken the Hero's good name. All in all, it's easier to go to the Orphanage fundraiser than not.

On the subject of being rich, wealth can be a two-edged sword. This was an era where entire sections of the paper were given over to "Society Pages": reports on the doings of the rich and famous. This can be difficult with a Secret Identity shortcoming, and even if the Hero has the Fame shortcoming it can be difficult to be on guard when every move you make in public is reported in the papers. Every assassin, anarchist, and villain can use this to keep tabs on the Hero's attendance and prepare ambushes. So, those with Wealthy as a skill are strongly encouraged to take the Secret Identity shortcoming and strive to keep the two personas as separate as possible.

APPENDIX E: HISTORY VS. FANTASY?

The game of Victorious has a relatively unusual setting in that it provides players the chance to play Superheroes in the Victorian age of the 19th century. Steampunk is a genre of stories set in the same period, but like Victorious allows for extremes of variation from history. Some only change a few things here and there, like some miracle invention that would allow steam power to continue being used instead of being outpaced by the gasoline combustion engine. Other stories completely change the world, and other than the use of steam or clockwork mechanisms are just as fantastic as Tolkien's Middle Earth or Jordan's Wheel of Time.

When designing your chronicle for your game of Victorious, how much or little of history will you use? As with anything in Victorious, the game works well in most any type of setting you decide on, from Sherlock Holmes' London to Doyle's Lost World, or Burroughs Barsoom/Mars.

It does behoove you as a Genteel Magistrate to decide on the parameters before you begin running your game though. Players hate more than anything the rules of the reality changing on them in mid-game. A player may assume that police of the 1890s in a given city either have no firearms at all or at best revolvers (as in history), only to then have the rude awakening of your game's police having lightning guns and clockwork armor as a matter of course. Not fun for anyone!

As a historian, I freely admit that my home game of Victorious is (or was) about 80% historical with 20% fantastic Victoriana, though by now it's closer to 60%. Why is this, you may ask? Because SuperMankind by simply existing and doing their good (or villainous) deeds change the course of history far quicker than you may expect.

For instance, my game is currently in the year 1891. SuperMankind has been public for about 7 years now. In that time in the UK, Limehouse in London has been partially leveled and rebuilt; thus making it less of a slum than in history. A new dynasteel substance has been created by Hunter & Hunter Industries and is being used everywhere from warships to the Royal Horse Guards and even shields for police fighting riots. The sorcerous Hero Spellbinder has introduced penicillin, and though the medical community is skeptical lives are being saved and it's getting harder to argue against its validity. The same Spellbinder also saved the life of the Archduke Rudolph von Hapsburg, the heir to the Austro-Hungarian Empire. In reality he died by suicide in 1889, leaving Franz Ferdinand the heir. His later murder in 1914 started the First World War. As for Germany, Kaiser Wilhelm has his withered left arm replaced by a organic-cybernetic limb thaks to SuperMankind inventors. This act by British contraptionists has increased his affection for his mother's homeland of England. Airships are using a new chemical treatment for coal to allow air travel at unheard of speeds so there's no need to adopt oil.

In the United States, a consortium of SuperMankind (contraptionists and magicians) has purchased most of the Arizona Territory and about half of Oklahoma to keep as reserves for the Native American tribes. These lands being protected legally (as private property) might possibly result in preventing the Wounded Knee massacres, though with several SuperMankind villains being Native Americans (villains as far as Washington is concerned) it's less likely it would've happened in any case. Due to heroic intervention in an assassination plot on President Harrison, its unlikely he will lose the 1892 election to Grover Cleveland; another historical event undone.

There's more, but the main point to see is that even if you plan to keep pretty historical you will find that, sooner than you think, things will go off the rails and into a new direction. This is a good thing, and I strongly recommend against using GM fiat to shoehorn in events despite whatever your players try to do. Players don't like feeling as though regardless of what they do they can't influence anything of import to the chronicle. Just start things on a particular path and let the adventures of your Victorious game take things where they will. This part can be just as enjoyable for the GM as for his or her players. Nobody knows where things can end up!

The other path to take is that of a fantasy milieu (or the 'Punk' part of Steampunk). This can be anything from a 19th century fairy tale, with wicked stepmothers in hoop skirts and boogeymen lurking in the shadows of coal burning factories. This can be fun as well, though one advantage is that the players will be going into the game with no preconceived notions of how the game world is or isn't. The challenge with this sort of game however is that the Genteel Magistrate will have to explain how the worlds work in great detail, especially if the player characters are residents of the world in question. The PCs will have knowledge that the players don't and so this can result in a lot of GMs having to give hints or info on the fly as adventures progress.

The best way I've found to deal with that problem (as well as players who don't know anything about the Victorian/Gilded Age) is to use the "fish out of water" technique. Superhero comics are full of time travel to the future or the past, or to different worlds in time and space. This way, the player's lack of information on the world is the equal of his or her Hero, and thus they have to learn

everything 'on the fly.' This part of the game, learning about their new surroundings, can be a fun part of the game by itself. Who is the Duke of New Jersey? America doesn't have nobles, does it? What do you mean those are soot hounds created by coal smoke and the despair of factory workers? Does that happen a lot?

Of course, the similarities of Victorious with other Siege Engine games (Castles & Crusades, Amazing Adventures, Harvesters, etc.) can allow a player to take an already existing Hero from one of those games and import them into Victorious (or visa versa) with only a little tweaking. An Elven archer in Hyde Park or the Red Raincoat, bane of Nazis everywhere appearing just as dinosaurs escape from Professor Challenger's Imperial Museum exhibit can add color and excitement to a Victorious game even when things appear safe and the world is understood.

Now, if you'll excuse me, I have to land a Star Siege shuttlecraft onto Big Ben in Trafalgar Square and alert the Queen's Knights!

APPENDIX F: RESOURCES

The below lists are not exhaustive, and I'd recommend the Brass Goggles website at brassgoggles.co.uk for more comprehensive lists of Steampunk data. This is just a list of books, comics, movies and ephemera that inspired your humble author during the writing of this game. Please peruse at will and take any commentaries with a grain of salt!

MODERN NOVELS

***1901*, Robert Conroy, 1995**

This short novel supposes a hypothetical war between the United States and Imperial Germany over the refusal of the USA to relinquish control of the colonies the republic recently took from Spain in the 1898 Spanish-American War. The tension was quite real, and Conroy does an interesting job of portraying a sudden German attack upon a relatively unprepared America. It portrays both American and German politicians and generals in a historically convincing manner and is a fun war story to boot.

***Anno Dracula*, Kim Newman, 1992**

An alternate ending of Bram Stoker's Dracula, where Dracula defeats Van Helsing and his fellows is the center of this novel. It is three years later, and Dracula has become Prince Consort to Queen Victoria and rules Britain with an iron fist. Victoria, much of the British aristocracy, and many common folk are now vampires and vampirism is considered a mark of refinement in this dark England. News is censored, opponents moved to concentration camps, and Dracula's Carpathian Guard are given free reign to hunt at will throughout London. Though more supernatural than Steampunk, this book gives a fascinating view of how Victorian society might react to supernatural forces being revealed in their midst's.

***Anti-Ice*, Stephen Baxter, 1993**

Another scientific what-might-have-been, with English scientists discovering nuclear power in the 1850s. This invention led to the nuclear destruction of Sevastopol during the Crimean War, and later a plot to use the weapons against the Germans during the Franco-Prussian War of 1871. The main Hero, a rugged Englishman in the typical Scientific Romance mold, travels with the nuclear inventor into space and even to the moon; claiming it for Queen Victoria of course.

***The Boneshaker*, Kate Milford & Andrea Offermann, 2010**

This book has it all, Steampunk, airships, a decades long American Civil War still going on near the tail end of the century, and zombies. That's right, zombies; a dreadful gas has turned the residents of 1880s Seattle, Washington into the living dead. The city has been walled up to keep the dead in, but the gas is gathered (by those brave enough) for industrial uses. The tale involves a boy looking for the truth about his dead father, a mother determined to save her son from that truth, and air pirates and flesh-eaters galore!

***Flashman Series*, George MacDonald Fraser, 1969 - Present**

A bawdy but engaging series that stars Harry Flashman, the bully from Tom Brown's School Days. Flashman, a coward and lascivious fellow, rubs shoulders with the famous and infamous of the mid-late Victorian era. Despite his yellow streak he somehow manages to be acclaimed as a great British hero; something that constantly befuddles him but doesn't prevent him from taking full advantage of at need.

***Girl in the Steel Corset*, Kady Cross, 2011**

Ostensibly written for young adult readers, this work encapsulates much of the specific genre of Victorious and SuperMankind. Though the protagonists don't wear costumes, they are a secret group of supers who use their unique powers to defend Britain against all sorts of threats. The Steampunk aspect is very strong, with various machines acting as replacements for modern items (1890s motorcycles, automobiles, computers, the Internet, etc.), which can be a bit jarring for those wishing a more traditional Victorian era. Very four-color in its plot and personalities, it's worth a read if you want a novel that hits on several of the tropes within these rules. The sequel *Girl*

in the Clockwork Collar continues their adventures fighting villainy, but this time in 1890s New York City.

***Goodnight, Mr. Holmes*, Carole Nelson Douglas, 1990**

This work is a retelling of the story of "A Scandal in Bohemia" where Sherlock Holmes matches wits with the beautiful and brilliant Irene Adler, but from Irene Adler's perspective, or more accurately, a friend of hers; Nell Huxleigh who is to Irene what Watson is to Holmes. A good series, and Douglas is very evocative with her descriptions of locales and fashion. There are currently 11 books in the series, and perhaps more in the future.

***Leviathan, Behemoth, Goliath*, Scott Westerfeld, 2009**

A trilogy involving another alternate history, but this time at the beginning of World War I. The Darwinist powers of England, France and Russia stand poised to go to war with the Klanker powers of Germany, Austria-Hungary, and the Ottoman Empire. The Darwinists use bio-engineering to fabricate creatures instead of machines. For instance, the airship that gives the first book the name is a giant hydrogen breathing whale-type creature. The Klanker powers use steam and oil powered machinery, including 'Stormwalkers' (giant walking machines armed with artillery and machine guns) and believe the Darwinists are godless and corrupt. The book follows the adventures of a young girl who disguises herself as a boy to enter the air service and serve aboard the Leviathan. While there she meets the son of the Archduke Franz Ferdinand (killed in Sarajevo and starting the war) as he tries to avoid German agents and Darwinists alike.

***Ministry of Peculiar Events Series*, Pip Ballantine and T. Morris, 2011**

This series describes the adventures of two members of the aforementioned ministry, Mr. Wellington Thornhill Books and Ms. Eliza Braun. Though set in the late 1890s, this ministry seems to have existed as long as Queen Victoria had ruled, and protected the empire from threats mechanical, alien and supernatural. Though more of a Steampunk world than true history, its based just enough in the 'real' 19th century to keep surprises in store for one and all.

***Morlock Night*, K. W. Jeter, 1979**

A modern sequel to Wells's Time Machine, this story involves the Morlocks from the original book creating a time machine of their own and planning a subterranean invasion of Victorian London. The story involves several steampunk tropes of excess industrialization, poverty among workers, and even rat-hunting to survive.

***The Nomads of Time Trilogy*, Michael Moorcock, 1971 - 1981**

This series involves a British soldier's travels through time and space, occasionally traveling to alternate realities. In *The Warlord of the Air*, he encounters a 1973 where the colonial empires never collapsed because there were never any World Wars and are apparent utopias. In *The Land Leviathan*, he finds another timeline where World War I never ended and the world is a post-apocalyptic wasteland of accelerated technology. The final book, *The Steel Tsar*, is another world where the 'Great War' never happened but Britain and Germany are allies against the rising imperialist Japan. Lots of alternate technology and odd political juxtapositions; fodder for any game of Victorious

***The Return of Moriarty Trilogy*, John Gardner, 1974 - 2008**

The Return of Moriarty, *The Revenge of Moriarty*, and *Moriarty* are a trilogy of books with Sherlock Holmes' nemesis Professor Moriarty as the protagonist. The books illustrate a splendid view of the London Underworld of the time and are full of 'Thieves Cant' and other idiosyncrasies of the period.

***Those Who Hunt the Night*, Barbara Hambly, 1988**

A turn of the century story involving a British secret agent who is approached by a vampire to investigate murders, namely those of his undead brethren. Not Anne Rice-ian, these vampires are of a different stripe and the Hero must constantly find clues while avoiding the fate of all mortals who truck with the vampires.

***W.A.R.P. Series*, Eoin Colfer, 2013**

In this series for young adults, the first book, *The Reluctant Assassin*, has a Victorian magician turned assassin and his teenage assistant come through a time tunnel to the 21st century and have a run-in with a junior FBI agent as well as modern London. Then, they are all back in 1898, where the trainee now has joined forces with the FBI agent to stop his former master from killing them both. Chevron Savano, the federal agent, is a perfect example of a "fish out of water" as she tries using her few modern artifacts in Victorian London to stop a murderer. The second book, *The Hangman's Revolution*, ends with the pair permenantly stuck in the 19th century, and changes that start reforging history around them, much as a game of Victorious will tend to do.

19TH CENTURY NOVELS

***20,000 Leagues under the Sea*, Jules Verne, 1866**

The grandfather of Victorian Sci-Fi, his works epitomize the marriage of science and Victorian style and sensibilities. In 20,000 Leagues he brought forward the idea of the submarine, as well as the idea of the brilliant inventor who despises the rest of the world; a topic visited later by other authors.

***Angel of the Revolution*, George Griffin, 1893**

A good adventure yarn, even if a bit preachy at times. In this work a brilliant British scientist solves the problem of heavier than air flight (before the Wright Brothers) with nigh-inexhaustible fuel. Instead of selling such to the government or making himself rich, the inventor gives the secret to an Anarchist group who use the power of airships to bring a Socialist utopia to mankind. It's a nice view of the social problems of the era, both with industrial life and absolute monarchy; though the solution Griffin provides is rather dubious.

***Annals of a Doss House*, Sidney Hallifax, 1900**

Though technically fiction, Annals provides a glimpse into the typical Doss House of London and brief Hero portraits of its residents. Excellent for use if a Doss House full of NPCs is needed.

***Bohemian Paris of Today*, W. C. Morrow, 1900**

This book tries to promote itself as an objective view of the "Bohemian lifestyle" of Paris in the late 1890s. Instead, it's a view of alternative lifestyles, bizarre clubs and saloons, parades of decadence and other things that are surprising even to the jaded 21st century reader. The "Heaven" and "Hell" clubs are most interesting, even having people dressed as angels fly by on wires over the tables.

***Dracula*, Bram Stoker, 1897**

Perhaps the most well known piece of literature from the period, Stoker's Dracula gives a good overview of a 'modern' (i.e. Victorian) Englishmen and his encounters with ancient evils in the most barbaric (of the time) part of Europe; Transylvania. It further includes various aspects of 1890s London life and how an ancient evil might use a people's disbelief in the supernatural against them. Slow reading at first but rewards the reader who soldiers onward to the action.

***Edison's Conquest of Mars*, Garrett P. Serviss, 1898**

This book was an unauthorized sequal to H.G. Wells' War of the Worlds. After the Earth begins to recover from the Martian attack, the inventor Thomas Edison creates a range of inventions so that the humans can launch a counterattack before the Martians can recover from their defeat. Shades of Jules Verne in the devices and vehicles, and a source for any inventor in Victorious.

***Fantômas Series*, Pierre Souvestre and Marcel Allain, 1911 – 1913, 1925 - 1963**

This series is unusual in that it not only gives a French point of view regarding the era, but the main Hero is arguably the villain. Fantômas, the Lord of Terror, rules the underworld of France and commits heinous crimes with apparent impunity. Inspector Juve, Fantômas' nemesis, is brilliant but is always one step behind Fantômas. Though no time period is specified, the turn of the century is likely. This series, providing the villain the French apparently loved to hate, initially ran for 32 books until Pierre Souvestre's death in 1914. In 1925, Fantômas co-author Marcel Allain continued the adventures of Fantômas, writing an additional 11 stories and seeing 4 silent movies produced. A good read for a view of French life during the period.

***Food of the Gods*, H. G. Wells, 1904**

The well known author of War of the Worlds turns his thoughts toward a rather Victorious-style concept. What if some strange invention or event caused numbers of children to grow up as Super Beings? How would Victorian society react to such? Welles portrays his society in a not very flattering light in their prejudice and what might result from such.

***Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson, 1886**

A classic that deals with the creation of a formula that creates the evil Mr. Hyde as the negative image of the upstanding citizen Dr. Jekyll. Based on the real story of a noted physician who had a secret life as a criminal, this story is a perfect example of the ideas of 'science gone wrong' that epitomizes Victorious.

***Barsoom Series*, Edgar R. Burroughs, 1911 - 1943**

Though published after the turn of the century, Burrough's Earth-born hero of Barsoom (Mars) departs Earth in the 1870s and is certainly a person of the Victorian period. While very little of the novel is based on Earth, John Carter's mindset and morays are very Victorian and in his reactions to an alien world the reader can glimpse the era's point of view on strange and odd creatures and events.

***The Lost World*, Arthur Conan Doyle, 1912**

The author who brought us Sherlock Holmes takes a step beyond pure logic and gives us The Lost World, the novel which gave its name to a genre of writings. In this book the protagonist Professor Challenger, a brilliant but violent scientist whose keen mind belies his hulking frame gathers an expedition to South America to discover an isolated plateau full of the life forms of the prehistoric world. While mostly emphasizing the adventure itself, there are several descriptions of Victorian London and the society's reactions to apparent inconsistencies of science.

***The Annotated Sherlock Holmes*, Sir Arthur Conan Doyle, 1891 - 1927**

A two-volume set in a slipcase, containing several commentaries by several 'Sherlockian' scholars on all the

great detective's stories. A must for anyone looking to create a Victorious campaign steeped in the lore of 221B Baker Street!

***Tin Types*, Lemuel Ely Quigg, 1890**

The term 'Tin Types' refers to the older method of creating photograph negatives, with tin being used because it was much cheaper than copper or silver. In this context, this book provides 'cheap photographic negatives'; namely vignettes of individuals living in the poor parts of New York City in the 1880s. Each short story has a main Hero of very dubious repute and manners and the tale provides a look into their poverty-stricken world. Like Annals of a Doss House, this work is excellent for the GM looking to create the ambiance of pre 1900 New York in its seedier aspect.

***The Invisible Man*, H. G. Wells, 1897**

Another inventor who uses a serum to become invisible. It doesn't wear off, and so the book covers his determination to force the main Hero to assist him in finding a cure. One gets the impression that the serum also caused some kind of insanity, for the invisible man varies between nasty bouts of temper to maudlin self-pity.

***The Island of Dr. Moreau*, H. G. Wells, 1896**

This book deals wit yet another brilliant inventor (this time a doctor) who isolates himself and carries on experiments to create man-animal hybrids. Discovered by some Americans shipwrecked on the island's shores, there is the inevitable conflict of morals and morays with the argument of advancing science.

***The Time Machine*, H. G. Wells, 1898**

An iconic story of the brilliant inventor creating a time machine to travel to the far future. While there he battles the evil underground Morlocks and the beautiful surface-dwelling Eleoi who are the Morlocks food source. This was a bit of sarcasm to English city life of the time but was (and is) still a thrilling adventure story. Look for the copy with the missing chapter showing the time traveller's advance into the end of the Earth; it was originally left out because the publisher thought it was too dark and depressing.

***The War of the Worlds*, H. G. Wells, 1898**

The first of the alien invasion stories, and created the tropes for all future style novels. Strange alien tripod machines emerge from a recent crater to wreak destruction in their path. Humanity's weapons seem helpless before the Martians, until the Earth's more common diseases lay the invaders low. Based on the British story 'The Battle of Dorking', it substitutes Martians for Prussians and also comments on colonial policies of the era.

HISTORICAL TEXTS

***Gangs of New York*, Herbert Asbury, 1921**

Though written in the 1920s, the urban legends and 'histories' of the criminal element are most detailed in the 1870s-to the 1910s. Some of the claims are quite exaggerated (for instance one criminal could pull up a telegraph pole and use it as a club!) but fit neatly into the SuperMankind of the Victorious Age. It also gives a detailedlist of New York gang slang used in the period.

***The Proud Tower: The World Before the War*, Barbara W. Tuchman, 1962**

The author of *Guns of August* gives an excellent historical narrative of the people, places and events of the world from the 1890s to World War I. She also does it in a very readable manner, without getting bogged down in footnotes, end notes, and academic jargon. A strong recommendation for someone who has little knowledge of the period and needs a readable starting point.

***Devil in the White City*, Erik Larson, 2004**

This is the story of Dr. H. Holmes, the first serial killer in American history. He struck mostly at women, had an entire hostel built with secret passages and a crematorioum in the basement specifically for entering his victim's rooms and disposing of the evidence. Dr. Holmes called himself 'The Devil' with a total lack of remorse when finally caught by authorities after the Columbian Exhibition of 1893. A truly evil villain for any game.

***The Fascination of London (in 10 parts)*, Sir Walter Besant and G. E. Mitton, 1902**

This is a fine collection of facts about every suburb of London. The maps are quite detailed, and the books go into the history of each block in surprising detail; even individual buildings! If the Genteel Magistrate is unfamiliar with Victorian London, I cannot recommend this series strongly enough.

***Secrets of the German War Office*, Karl Aarmgard Graves, 1914**

***Secrets of the Hohenzollerns*, Karl Aarmgard Graves, 1915**

Allegedly non-fiction, but Dr. Graves comes up with some truly bizarre stories for his time in the German Secret Service at the turn of the century. Though highly unlikely as truth, these two works give a wealth of possible scenarios and conspiracy theories for the Genteel Magistrate needing some ideas for Anglo-American/German events.

***London's Underworld*, Thomas Holmes, 1912**

This is a treatise on the author's investigation of the East

End of London and the poverty-stricken residents who frequently turn to crime to deal with their circumstances. Very good for creating the ambiance of London's underworld.

ROLE PLAYING GAMES

***Cthulhu by Gaslight*, William A. Barton, 1988**

Playing off their successful game Call of Cthulhu (set in the 1920s), this game by Chaosium places the investigators in Victorian England to fight the dread minions of the Elder Gods. It is very Sherlockian in tone, with the introductory adventure involving the Great Detective and his nemesis Moriarty in a scheme to unleash the mythos on British soil.

***Forgotten Futures*, Marcus Rowland, 1999**

A science fiction role-playing game, but unlike others in the Sci-Fi scene this game portrays the future as imagined by authors in the late Victorian era. Several settings are available free online, including one ("Czar Wars") based on Griffin's Angel of the Revolution setting. This and more can be found at www.forgottenfutures.com.

***GURPS Steampunk*, William H. Stoddard, 2000**

A voluminous work detailing both the historical Victorian era as well as providing many Steampunk technologies and arcane secrets for any GURPS campign world. Dry and almost encyclopedic in tone, it nonetheless provides a lot of data on a host of Victorian topics for the interested gamer, even if you don't play GURPS.

***The Kerberos Club*, Benjamin Baugh, 2009**

This book is technically a supplement for the Wild Talents Superhero RPG, but the detail on the club and its members is narrative in scope and thus easily convertible to a Victorious setting. Within the world of the Kerberos Club is a Victorian mélange of steam tech, occult strangeness, and fairy tales come to life, reminiscent of the out of print Castle Falkenstein game from the 1990s. Weird and wonderful, disturbing and strange (Queen Victoria is a demigoddess!) yet a thrilling romp for those of such interests.

COMIC BOOKS AND GRAPHIC NOVELS

***Age of Wonder, Vol. I*, DC Comics, 2003**

An expansion of the concept introduced in Gotham by Gaslight (see following) this takes the various heroes of the DC universe such as Superman, Green Lantern, Green Arrow, plus others and place them within the 1880s. They do their best to be heroes, but find themselves facing the social unrest and technological advances of the age. These inequalities provide much plot grist for the Heroes to pit themselves against, and on occasion pit themselves against each other. Volume II is also excellent, but deals more with the World War I and postwar era than the period covered by Victorious.

***Gotham by Gaslight*, DC Comics, 1989**

A Victorian era Bruce Wayne uses Steampunk-style technology to fight crime in the Gotham of the 1890s. His nemesis in this graphic novel is Jack the Ripper, who has relocated to Gotham.

***Girl Genius*, Pholio Studios, 2001 - Present**

A light-hearted romp through an alternate Earth where Steampunk science is the norm and "Sparks" are inventors with the paranormal ability to create super-devices that help (and frequently harm) the normal people around them. Currently in 11 graphic novels and shows no sign of ending anytime soon

***League of Extraordinary Gentlemen, Vol. I*, America's Best Comics, 1999**

The British government gathers a group of Victorian characters that include the Invisible Man, Mr. Hyde, Captain Nemo, and Allan Quartermain to battle villans threating the peace of the empire. A second series follows the group as they try to fight the Martians of Wells's War of the Worlds. Dark and crude at times, Moore has done his Victorian homework and provides a plausible set of characters; even if they're hardly heroes of the normal stripe.

***Steam Detectives*, Viz Media LLC., 1999 - 2004**

Another Japanese creation, this one in Manga-style black and white comic books. The Steam Detectives chronicle the adventures of Narutaki, a detective within a Steampunk city and using various steam powered devices to defeat thieves and villains using huge Megamoton; giant steam powered robots used to wreak carnage.

FILM AND TELEVISION

***Metropolis*, Fritz Lang, 1927**

One of the truly classic Science Fiction motion pictures, this film is a look at a dark future where the 'haves' and 'have nots' have reached extremes of wealth and poverty. The main Hero is an affluent scion of privilege who nonetheless experiences the oppression of the poor and for love of a teacher leads an eventual revolution to overthrow the wealthy elite. Though set in a "future", like Welles's Time Machine it is a critique of the Victorian and Edwardian social and economic divide.

***Nadia: Secret of Blue Water*, Hideaki Aunts, 1990**

An Anime feature in a Steampunk Victorian era where two French teenagers are caught in a web of intruge over the 'Blue Water' in Nadia's possession. At one point a version of 20,000 Leagues under the Sea's Captain Nemo makes his appearance as the captian of a submarine, and with followers determined to better the world.

***Time After Time*, Nicholas Meyer, 1979**

This film has a young H. G. Wells as the actual inventor of a time machine, but that machine is stolen by an old friend of Wells who is actually Jack the Ripper. Wells takes the (now returned) machine to follow his erstwhile friend into 1979 in an effort to see him face justice.

***The Wild Wild West*, CBS, 1965 - 1969**

This television show was based in the 1870s American West but with many Steampunk-style inventions and equipment to allow the Heroes to foil villans, confederates, and foreigners alike. Originally broadcast in the late 1960s, the 1999 movie version with Will Smith was even campier than the original series, but had a giant steam spider at the end.

***League of Extraordinary Gentlemen*, 20th Century Fox, 2003**

The film version of the critically acclaimed comic series stars Sean Connery as Allan Quartermain. The plot is only tangentially similar to the first comic series, and the various characters are less damaged than their versions by Alan Moore. Still, it's a high-action movie that gives the viewer Steampunk-style carnage and battling of evil.

***Legend*, UPN, 1995**

This TV adventure series is set in the wild west with an author of dime novels frequently being mistaken for his ficticous hero Nicodemous Legend. Much like the Flashman novels, in truth he is the exact opposite of his heroic Hero, being a coward and lecher, though his conscience wins out in the end. A Hungarian inventor named Bartoc provides Legend with many Steampunk style inventions to aid his fight against villainy.

***Sherlock Holmes*, Warner Brothers, 2009**

***Sherlock Holmes: A Game of Shadows*, Warner Brothers, 2011**

Robert Downey Jr. is surprisingly good in this retelling of Sir Arthur Conan Doyle's iconic consulting detective. The friendship of Holmes and Watson is less of the usual "genius and loyal if dull-witted friend" and more of a 'Bro-mance' in which Watson gets as much screen time and action as Holmes. Not completely faithful (what movie/TV version is?) to Doyle's work but a lot closer than many and gives the modern viewer all the action and one-liners one can handle!

***Van Helsing*, Universal Studios, 2003**

Like in Dracula, there is someone named Van Helsing in this film. There is also a vampire named Dracula, and he has 3 vampire brides. Any similarity to Stoker's book ends with that. It's great eye-candy and full of action, but not much Victoriana. Some Steampunk tropes make an appearance, and there are cameos by Mr. Hyde and Baron von Frankenstein that are amusing. For the most part it's vampire-killing action! An extra with the DVD set is an animated bit called *Van Helsing: The London Assignment* that has Queen Victoria as part of the story, but is mostly a prequel to the live action film.

MUSIC

***Marquis of Vaudville*, http://www.reverbnation.com/marquisofvaudeville**

Not only a fine performer, but the good Marquis is an aquaintence of your humble author within the Steampunk Illumination Society. Do give his creations a listen, you won't be disappointed!

***Vernian Process*, http://www.vernianprocess.com**

This duo of musicians has created a truly outstanding collection of songs that epitomize the Steampunk genre. I can't recommend them enough, and best of all their music is free! Simply go to the website and download to your heart's content, but be a good chap and send them an email thanking them, won't you? If funds allow, a donation would doubtlessly be appreciated as well; there's even a paypal link on the site!

NOM DE GUERRE _____

SECOND ID: _____

VICTORIOUS

PRIME		ATT	BONUS	SAVING THROW
☐	STR			
☐	INT			
☐	WIS			
☐	CON			
☐	DEX			
☐	CHA			

DAGUERREOTYPE

LEVEL | **AC** | **HP**

VICTORY POINTS _____

EXPERIENCE POINTS _____

WEAPONS

	BTH	MOD	MISC	TOTAL	DMG	MOD	MISC.	TOTAL

POWERS

SKILLS

EQUIPMENT

ITEM

ITEM

CHARACTER HISTORY

SHORTCOMINGS

QUOTES

VICTORIOUS

VICTORIAN ROLE PLAYING ADVENTURE IN THE AGE OF SUPERMANKIND

Gaslight street lamps pour fitful illumination through the fog-shrouded streets of Victorian cities. Menacing figures lurk in darkened alleyways. Desperate men with nothing to lose and the determination to take what they can from others plot.

This is an RPG where masked vigilantes pit their fantastic powers against all the evil that settled in the darkened streets of a Victorian past that both was and was not!

Victorious, the newest core game powered by Troll Lord Games' celebrated SIEGE engine, allows you to create a wild assortment of heroes, from the wickedly smart to the inhumanly powerful! Victorious can be scaled to meet adventure with investigators of crime, defenders of society against evil monsters, and even mad scientists foiled by masked superheroes.

- Character classes that run the gamut of Fantastic Victoriana, from Contraptionists to Magicians, to Investigators and Mesmerists and more!

- A system to create your own unique character.

- Details of life in the Victorian era, with emphasis on London and New York City.

- Combat in all its forms, and how the Supernatural can impact both melee and missile combat. Carriage chase rules are provided as well as combat from trains to ships to the air.

- An individualized magic system as well as rules to use the Castles & Crusades magic spells if desired. Conversions of characters from C&C and Victorious to each other's rules are a snap and guidelines are given for such.

- An introductory adventure where the death of Dr. Henry Jekyll is investigated and is not what it seems.

ISBN 978-1-944135-18-8

TROLL LORD GAMES

1818 N. Taylor, #143, Little Rock, AR 72207
www.trolllord.com
Printed at Chenault & Gray Print
in the United States of America

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TLG 77011
$29.99