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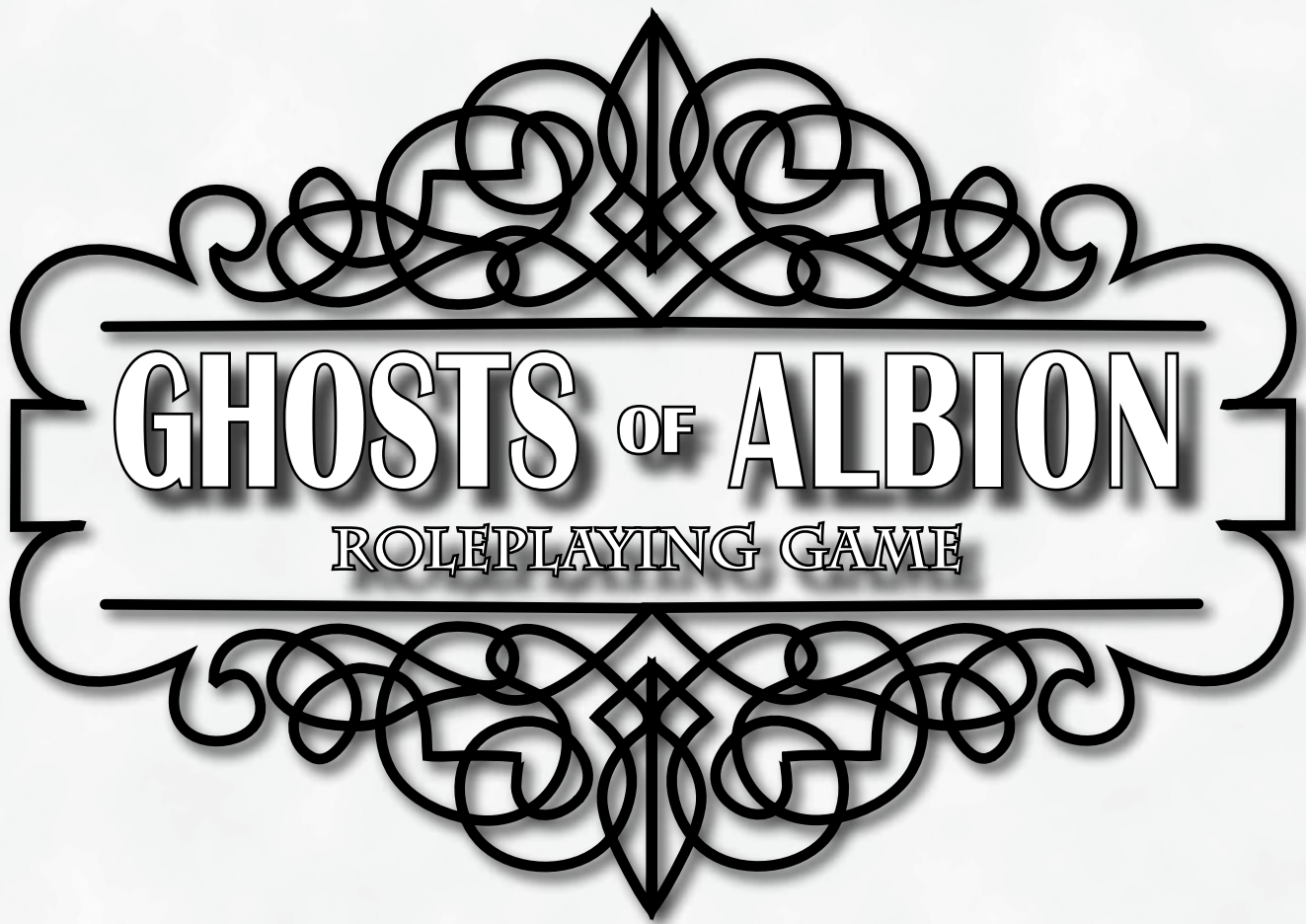
Ghosts of Albion™

Roleplaying Game



COREBOOK

TIMOTHY S. BRANNAN, GARNER JOHNSON, M. ALEXANDER JURKAT



GHOSTS OF ALBION

ROLEPLAYING GAME



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Reader discretion is advised.

Comments and questions can be directed via the Internet at www.edenstudios.net, via e-mail at edenprod@aol.com or via letter with a self-addressed stamped envelope.

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Almasti

By Amber Benson and Christopher Golden

It had been an unusually cold day even for Norwich, on the eastern coast of England—a day when the wind bit into exposed flesh, purpling lips and numbing fingers and toes. Now the sun was gone and only a pale sliver of moon illuminated the narrow roads that wound through the city. The temperature was well below freezing this night and anyone with sense was in bed, huddled under a pile of heavy blankets, trying not to freeze to death.

Peter Baker opened the door to the shabby cottage he shared with his young wife, Mary, and the frozen air stole the breath from his lungs. He shivered, the icy chill crawling up his spine, but did not stop. Quietly, he shut the door behind him and stepped out into the moonlit night.

He had walked barely fifty yards when he realised that he had misjudged the cold; it was not simply freezing, it was life stealing. Lethargy was slyly sneaking up on him—he knew that if he surrendered to it, he would be done for. Part of him was more than willing to simply sit down on the hard frozen earth and let the cold consume him. It was only the image of Mary that drove him on. If he were to die, there would be no one left to look after his wife. As things were, he wasn't a very good provider. Still, she would never survive alone.

Mary was barely sixteen and had been cruelly mistreated during her time in the orphanage. Peter, only a few years her elder, had saved her from that life, but he had been out of work for weeks. There was no money and precious little food. He would not let his wife go hungry. He would die first. And that was what drove him on this freezing night. Peter was out in the darkness, scavenging for something to fill their larder.

His feet crunched on frozen grass as he skirted the walls of the city, walls that had fascinated him as a child. He had daydreamed about Roman centurions walking the length of stone and Saxon warriors carousing in the shadow of the city. Now as he passed by, he could reach out and touch that same stone.

A gust of wind rocked him backward, nearly blowing him off his feet. Peter shuddered, hugging himself against the cold, his teeth chattering. Another gust whipped through him and suddenly he was in the middle of a gale. His fingers grabbed the branch of a rowan tree, the only thing they could find in the confusion, and he was lifted up into the air, his body waving like a masted flag.

The frigid air leached strength and reason from him, colder than any chill he had ever felt. Even in his partial delirium, he knew that this sudden wind was like nothing he had ever known. It simply wasn't natural.

A loud growl filled the air, blocking out even the roar of the wind. Peter shut his eyes, praying that the sound was only his imagination.

The wind stopped almost as abruptly as it started and Peter dropped to the ground, the tree branch still clutched tightly in his hands. Another growl sent spears of terror shooting through his heart. He swallowed hard, his throat raw from the impossible cold, and forced open eyes whose lashes had frozen together.

There before him—above him—was a man. Yet it was not a man. He recognised that even before the truth of it had reached his conscious mind. Dense silver-black fur covered its thick torso and too long arms left wrists hanging level with its knees. Its sole garment was a long piece of animal hide wrapped loosely around its thick waist.

Its skull was narrow, its brow and jaw prominent—jagged teeth as smooth and clear as ice reflected cruelly in the moonlight. Yet, it was the creature's eyes that arrested Peter's breathing. Its gaze was not dull like an animal's, but keen with intelligence. It growled again as though it was intent upon imparting to him some vital knowledge . . . and then it was gone. With a wisp of smoke and a sudden gust of icy wind, it evaporated into the darkness as though it had never been.

Then the pain began—cold and sharp, stabbing into his flesh like the fangs of winter itself. It rendered Peter senseless almost immediately. His body shuddered and a scream escaped from his frozen lips. Then Peter knew no more.

* * *

The grand foyer at the entrance to Ludlow House—ancestral home to the Swift family—echoed with the sound of banging. It begun as a flat pounding, but then diminished as if the knocker were quickly weakening. Farris, the Swift family's butler, felt a certain trepidation as he approached door. Still, in the time he had assumed his duties here at Ludlow House, he had come to expect almost anything on the other side of that door.

Boldly, he swung the door open to discover not some strange threat, but a wisp of a girl wrapped in a frayed shawl. It would have been better suited to an animal. Her eyes were wild and her lower lip trembled. She began to speak, but tears filled her eyes and only a sob escaped her thin, chapped lips.

* * *

William never knew how to handle hysterical women. They frightened him. And this girl frightened him even more so with her white, pinched face and clutching fingers. She held the handkerchief that his sister, Tamara, had given her as if it were trying to escape her grasp.

Tamara sat listening intently to Mary Baker's story. Out of the corner of her eye, she caught William's annoyed stare. Compassion, not rudeness, was called for. She made a mental note to chide him when next they were alone.

She turned her attention back to the girl on their settee. Something terrible had come to Norwich and had murdered her husband Peter, but he had only been the first. The icy cold had returned night after night, with death blowing on the wind. Mary had neither work nor food, but had been offered sanctuary by the wife of Edward Wentworth, editor of the local newspaper. Mr. Wentworth had heard of her situation from the local constabulary. And it was from him that she had first heard the name Ludlow Swift. Wentworth had told Mary that Ludlow—William and Tamara's grandfather—was Norwich's only hope. Distraught as she was by the ill events in Norwich, the girl had been positively stricken by the news of Ludlow's death. She thought now that the murder of her husband would remain a mystery and that no one could bring the terror in Norwich to heal.

"Don't worry Mary," Tamara said, soothing the girl. "My brother and I would never send you back to Norwich alone. We'll accompany you and see what we may be able to do to help."

The tearful girl shook her head and gazed at Tamara. "But . . . your grandfather, he understood things like this . . ."

Tamara smiled. "And we do our best to carry on in his stead."



Chapter One: *And So It Begins*

The cold visitor . . . introductions made . . . a journey begins.



Everything has a beginning . . .

Whether commencing small or signalling the end of something else, everything starts anew. At times, the differences between what was before and what is now are so profound that it becomes difficult to see the world the same way again.

So it was for Tamara and William Swift—the latest in a long line of Protectors of Albion. For years, they enjoyed privileged, yet unremarkable lives as the heirs of a banking scion in London's early Victorian age. Suddenly, they found their grandfather had passed on, their father was possessed by a demon, and they were the only ones with the wherewithal to halt the resurrection of a Demon Prince. To make matters more unsettling, their only allies were long since dead. Such was the beginning of their story.

The Swifts would soon learn that supernatural threats were not new to the world. Protectors had been defending Albion for generations. A shroud had passed from their eyes—their destiny had become magic and struggle. Success was mandatory.

Without it, darkness could not be gainsaid.

Let The Games Begin

The following serves to shed light on role-playing and how one goes about it. Those privy to this information are free to venture to the chapters beyond. For the rest, heed these words. One might have perused the *Ghosts of Albion* dramatisations, read the books, or browsed the web site. Now, this exceedingly attractive book comes to call—a tome that calls itself a role-playing game. What-
ever could this mean?

A role-playing game amounts to shared storytelling. Several sophisticates gather to create a tale. In *Ghosts of Albion Role-playing Game*, the setting is the Victorian age and supernatural elements—evil and otherwise—are commonplace. During play sessions, eldritch magic may be entwined with daring fight scenes, but so much more is involved. Unlike any other sort of game, a role-playing game grants the freedom to take the story, the characters—indeed, the entire setting—anywhere one wishes. The action occurs in one's imagination; interactions between the characters tell the story.

Characters

Each player chooses or creates a character—an alternative persona that establishes his role in the game. Characters governed by players are called Cast Members. A player decides the Cast Member's strengths and weaknesses, abilities and limitations, and—most importantly—personality. During the course of the game, each player describes his particular Cast Member's decisions, utterances, and actions.

A loyal participant might choose to take the role of a worthy Original Cast Member from *Ghosts of Albion*. The game specifics of each have been provided elsewhere between these covers. Alternatively, one might assume another role—one created from whole cloth. The Victorian age overflows with literary characters of all types. Any could form the basis of a stimulating and entertaining Cast Member. Alternatively still, an entirely new character could be devised. Recall that each play group brings to life its own stories. Each member must find a most suitable voice.

Regardless of the persona played, know that the fight extends beyond any one character, no matter how heroic. The Protectors and their allies are central to the forces of good and light. They fight not just for Creator, Queen, and Country, but also for the land's mystical soul.

The Director

One amongst the group assumes a most vital role. That stalwart bears the title Director. He sets the scene, plots the plot, details the descriptions, and engages in other artistically important alterations.

The Director casts and speaks for the populace—anyone that the Cast Members meet in their travails. Guest Personae are unassuming, unthreatening (at present), or even helpful to the Cast. They enter the stage, do their part for the grand tale, then exit. A few recur, providing familiar faces, steadfast aid, and bonhomie. Some are strictly buffoons, while others constructively challenge and inspire. Treasured are those few that pull at heartstrings.

Adversaries are Director-enlivened blackguards whom, it is hoped, the Cast Members foil. These include the most vicious—demons, ferals, and other foul things—and the most venal—humans who have sold their immortal souls for a taste of power.

The Director issues all rules and decisions within the game. He opines on how and when to use the game mechanics and determines the in-story outcomes of certain rolls. Details on these vital Director-affiliated tasks scurry from other pages of this expose.

Play Sessions

Play sessions in *Ghosts of Albion* may while away mere minutes or embolden days. No formal start or end mars the pulchritude of a session—that is for the Director and players to set. Further, in role-playing, no “winner” is sought or declared. Conversely, no loser is branded. The game's objective is the creation of a narrative, the engagement of spontaneity and hilarity, and the cherishment of time with friends.

But hold! Structure in some form does carry the day. The game is parcelled into Episodes (or adventures), resolved in one or more several-hour gaming sessions. These plot lines or linked subplots form a single story—like the acts of a play or the serial episodes of a penny dreadful. Strings of Episodes and their related story arcs together give life to a Serial. Several Serials form a Series, in which larger themes of life, love, and largesse are explored.

For those more cognisant of Father Time, a single play session may be scheduled during which simple demonic activity is thwarted. No epic arcs, no intricate plot—simply old-fashioned evil evisceration. Still, once a session has passed, likelihood is that one finds the game enchanting and nigh unto addictive. Role-playing games can be notorious that way.

Getting Started

So, ready to sally forth? Well, the Director should peruse several sections of this manual—particularly Chapters Two: Dramatis Personae, Three: Rules for Play, Four: Arts Arcane, and Seven: All The World's A Stage. Then he must gather some companions, and all must be equipped with paper, pencils, and some dice.

Ah dice! Role-players tend to be a tad over fond of their dice. Any gentleperson of note has witnessed the small cubes with dots (called pips by the cognoscenti) or numbers on them. Six-sided dice is the name given to these cubes. They are also known as D6s. D6s are smashing, but almost useless for the *Ghosts of Albion RPG*. The real ships of the line in this game are the ten-sided dice, or D10s. One can find these tatts in hobby game stores much like the one privileged to stock this tome. A plethora of bookstores and department stores also carry such polygons. If all else fails, do call upon yours truly. It is our pleasure to serve you.

As an added supplement, spend time gathering some markers or baubles. These represent Drama Points, explained more fully in **Chapter Three: Rules for Play**.

That should suffice by way of introduction. Enjoy the play sessions but be certain to bar the doors. Evil lurks in these halls.

Cards

An easy substitute for D10s is playing cards. Procure a deck or decks, divvy out the four suits, present one set of Ace through 10 to each player, and commence the game. “Rolling” can be accomplished by shuffling the ten cards quickly and drawing one. Ace equals one and the rest match up cleanly.

For style, or to set the mood, a Victorian age deck of cards or even a Victorian Tarot deck serves nicely. While generally more expensive than dice, what gentlepeople concern themselves with base matters such as cost?

The Unisystem

The **Unisystem** handles the mechanics of the *Ghosts of Albion* *RPG*. The **Unisystem** aids players and Directors alike in determining what options are available at any given moment in the game, and the success or failure of the choices and actions made. **Chapter Two: Dramatis Personae** and **Chapter Three: Rules for Play** presents these rules in detail.

Though the mechanics are designed to handle any sort of role-playing story—in any setting, with any theme—each particular **Unisystem** game has its own flavour. For the *Ghosts of Albion* *RPG*, a darkly cinematic, high-adventure tone should carry the day. The good people of William and Tamara's world see and do in manners that more pedestrian types simply cannot. Mechanical details and calculations are set aside to maintain a better story flow. None should worry minutiae when an epic story awaits!

The **Unisystem** is the heart of several other games, some involving the very same magic and horror themes found herein. Discover the **Unisystem** world at www.edenstudios.net.

Summary of Chapters

Much is laid bare in the *Ghosts of Albion* *RPG*. From rules to stats, to descriptions and backgrounds, a world is defined. Do maintain a keen eye so no treasure lies undiscovered.

Chapter One: And So It Begins is, at present, all about. It features the introductory material necessary to start play, and recapitulates the prior *Ghosts of Albion* publications for those fresh to its delights.

Chapter Two: Dramatis Personae breathes life into the cornerstones of the story—the characters. Whether playing a creditable soul from the Original Cast, a pre-prepared novice guardian (called Archetypes), or Cast Members of unique design—this chapter is the source.

Chapter Three: Rules for Play elucidates participants on the game mechanics. It erects the loom of play, upon which the tale is woven.

Chapter Four: Magic; Arts Arcane addresses just that. Aspiring magicians reference eldritch scrolls and arcane tomes to acquire power. Maleficence surfaces when the enemy wields these very powers. Thus, magical struggle arises and must be essayed.

Chapter Five: This Blessed Plot; This England recreates *Ghosts of Albion* England and the Victorian Era. The age is rich and not overly familiar. London is detailed from Buckingham Palace to the gas and oil lit streets, including the seedier dens of intrigue. Learn to convert pence to pounds, and to avoid the toolers and other trass of the age. Mundane and supernatural events are mentioned, but to each his own counsel on the “true” events.

Chapter Six: The Supernatural; Friend, Foe, and Fiend introduces the foe in all its evilness. Vampires, demons, ferals, and other malevolent agents of the supernatural appear. A number might be counted upon as allies—such as a vampire familiar to some—and not all faeries and ghosts detest humans. Still, best tread with care where the supernatural abides.

Chapter Seven: All the World's a Stage is for noble Directors. Sheet music for conducting the symphony that is a *Ghosts of Albion* session rests upon a music stand of instructions concerning plotlines and their preparation.

Chapter Eight: Almasti is a complete adventure enabling players quick enjoyment of this delightful pastime. Better yet, the story was scribed by none other than *Ghosts of Albion* creators Amber Benson and Christopher Golden. Huzzah!

Annex fills the interstices by presenting a guide to Victorian slang for those wishing period verisimilitude. Furthermore, conversion notes for other **Unisystem** games, a glossary, character sheets, and other game aids are provided.

Conventions

Certain liberties have been taken amongst these pages to illuminate the path. Do try to follow along—ridicule at the game table could be in store for the inattentive.

Text

Some readers—those who hale from the American colonies—might notice various peculiarities in language and spelling. This stems from a lack of familiarity with the Queen's English. This text uses British-English spelling and diction as befitting a game set in the Victorian Age.

Furthermore, when the words change their appearance, rest assured something of note has occurred. This text is standard text. It covers the bulk of these pages.

Text of this sort issues from the Journal of Tamara Swift herself. It provides accounts of people, places, times, and things from that Protector's perspective.

These words are set off from the standard text. Such boxes contain additional, but tangential information, or supplemental charts and tables.

This mode expresses simplified forms illustrating various Guest Personae and Adversaries that perchance are encountered by the Cast.

Quick illustrative examples appear in standard text. When they are more lengthy, they are set apart using this text.

Tamara: *Just because you're working as a lackey for that architect—*

William: *I'm his apprentice.*

Tamara: *You're fetching tea and scones. I'd hardly say that makes you more an adult than I am. One of us is being well paid for their work, and it isn't you. For the last novel I sold—*

William: *Novel? That penny dreadful of yours, you mean?*

—LEGACY, ACT I

Quotes appear with the speaker's name foremost. The citation includes the publication title, act, and other information where required.

Dice

The thorough and astute have learned that D10 means a ten-sided die. Other dice are wholly irrelevant to the game.

Gender

Every role-playing game struggles with the decision about third person pronouns and possessives. The male reference is customarily used for both male and female, but is unquestionably exclusive. On the other hand, the "he or she" structure is clumsy and unattractive. As the Victorian age was unapologetically patriarchal despite the gender of the world's most powerful ruler, this book uses the conventional male designation throughout.

Currency

England of the 1830s–40s used the Imperial monetary system, which divided currency into pence (d, for the Roman *denarius*), shillings (s, for the Roman *solidi*), and pounds sterling (£). 12 pence make a shilling and 20 shillings a pound (240 pence to a pound). A coin common among the lower classes, the farthing, is also used, and equals one-quarter pence (4 farthings = 1 pence). Money is typically written £/s/d, so one pound, two shillings, fivepence was written £1/2/5. For amounts less than one pound the first term was dropped; for example, two shillings and fivepence would be written 2/5.

Measurements

As Britain plays such a central role in *Ghosts of Albion*, a version of the Imperial System of measurement is employed in this book. That is inches, feet, yards, and pounds for those of ill schooling. For those of a more worldly metric, rough conversions may be found by multiplying miles by 1.5 to get kilometres (instead of 1.609), equating meters with yards (instead of 1.094 yards), halving pounds to get kilograms (instead of multiplied by 0.4536), and so on.

Devotees of trivial irony may note that the U.K. uses the *real* Imperial system (not the garbled U.S. version) for many purposes, despite having officially gone metric some years ago. The differences are minor but real; amongst other things, a U.K. pint is 20 fluid ounces rather than 16. Happily these games are about the narrative, not measurement. Simply use whichever version of scale serves best.

About the Creators

Amber Benson was born in Birmingham, Alabama where she enjoyed an imaginative childhood before moving to California to pursue a career as an actor, writer, and director for film and television. Though best known for her three seasons portraying the white witch "Tara" on the television series *Buffy the Vampire Slayer*, Amber also appeared on television as Brian Dennehy's daughter in a trio of Jack Reed tele-films. Amongst her film credits are *The Crush*, *Bye Bye Love*, *Imaginary Crimes*, *Letter Days*, and Steven Soderbergh's *King of the Hill*. In addition to her acting roles, Amber wrote, directed and produced the romantic comedy *Chance*, in which she also stars, and is the co-writer of *Ghosts of Albion: Accursed*, *Ghosts of Albion: A stray* and the BBCi *Ghosts of Albion* serials (she also directed the latter).

Christopher Golden is a Bram Stoker Award-winning writer best known for his novels *The Boys Are Back in Town*, *The Ferryman*, *Strangewood*, *Of Saints and Shadows*, the *Body of Evidence* series of teen thrillers, and co-author of the youth fantasy series *OutCast*. He has written or co-written a great many books, comic books, and video games related to the television series *Buffy the Vampire Slayer* and *Angel*. In the comic book field, Christopher has written tales of Batman, Spider-Man, Doctor Fate, and Hellboy. He, as well, co-authored *Ghosts of Albion: Accursed*, *Ghosts of Albion: A stray* and the BBCi *Ghosts of Albion* serials.

Timothy S. Brannan has worked for universities, the Navy, dot coms, and mental institutions. Less than imagined separates these places. He has graduate degrees in education and psychology, but pushed aside the loving arms of academia to help draft this game. When not writing, Tim can be found in the northwest suburbs of Chicago with his beautiful wife and two wonderful sons.

Garner Johnson has worked with Task Force Games and Time Line Ltd., written and run adventures at numerous game conventions, and now finally has committed some of his ideas to print. He is an historian with a specialization in military history. Garner resides in Lincoln, Nebraska where he helps run a local comic and gaming store.

M. Alexander Jurkat has been writing, developing, editing and publishing games for far too long. His credits can be found in dozens of gaming products, including the *Angel*, *Army of Darkness*, *Buffy the Vampire Slayer*, and *Dungeons & Dragons* role-playing games, several card games, and one computer game.

George Matzen was born and raised in eastern Nebraska. He is a lifelong fan of comic books, science fiction, and fantasy. Geo studied Graphic Design at Doane College. Like many graphic artists, he is a man of few words.

Albion

Much like the ever developing and expanding stories of a role-playing game, *Ghosts of Albion* truly lives and breaths. Mademoiselle Benson and Monsieur Golden contemplate novel surprises and delights for all as time passes, including books and DVDs. The role-playing game, too, serves to enliven and elucidate the *Ghosts of Albion* universe, granting each player the opportunity and honour of adding to this unique setting. To better facilitate what is to come, it behoves one to explore that which has been.

The principal glimpses of the *Ghosts of Albion* world, prior to the novel series, unfolded in the form of two web casts and two stories. The web dramatisation *Legacy* introduces the latest Albion Protectors, Tamara and William Swift, pitting them against the Demon Lord Balberith. The web novella *Astray* continues the supernatural exploits of these stalwarts, revealing much about matters of faerie. The web short story *Illusions* peers into the unlife of Nigel, one-time student of the Swift's grandfather, Ludlow Swift, burdened with the exquisite curse of vampirism. The web dramatisation *Embers* returns to the lives of Tamara and William, presenting a quest for an ancient artefact. All can be experienced at www.bbc.co.uk/cult/ghosts and www.ghostsofalbion.net.

After a brief foray into profound cosmological matters, each instalment of the *Ghosts of Albion* saga is addressed in turn.

Cosmology

Ghosts of Albion is set during the early Victorian Age. The times are much like those of history, as viewed through a dark and supernatural lens. The major events of history remain; still, an undercurrent of the supernatural tinges all. Vampires exist, as do ghosts, faeries, and aye, even demons.

Scratching the surface of the world one realizes that “the truth” is merely a façade, that the true history of England—Albion, is much darker. Each land has a soul, one that feels the trials and tribulations of its people and suffers from the darkness that inhabits it. Each land's soul is guarded by one or more mystical champions. These Protectors fight the enemies of humanity, and arise anew when the prior one perishes. The Protectors of Albion, William and Tamara Swift, protect the mystical soul of England. They do not campaign unaided, but the calling is theirs alone.

Legacy

William and Tamara Swift are siblings living in London during 1837. They are the grandchildren of a banking magnate, Sir Ludlow Swift, and they enjoy a privileged life. William is an apprentice with an up-and-coming architect while Tamara is a talented writer, publishing some of the Victorian age's first “penny dreadfuls”. Their complacent lives are shattered by the grave infirmity of their beloved grandfather. Although disheartening enough, it is not approaching death itself that unsettles them so, but what their elder chooses to pass on to them. Sir Ludlow Swift, lord of Ludlow House and founder of the Swift family fortune, was also the latest in a long line of Protectors of Albion. These Protectors, which William and Tamara soon become, are dedicated to preserving the mystical soul of their region. The soul of England is Albion. Seeing his young heirs doubtful of his revelation, Ludlow summons the ghost of Lord Byron to convince them. Byron, along with the ghosts of Queen Bodicea and Admiral Lord Nelson, has aided Ludlow for years in his battles against the forces of darkness.

Unfortunately, the moment they learn their destiny, Ludlow is killed by demonic ferals and the sibling's father possessed by a demon. Fleeing the only home they have ever known, the Swifts seek the aid of their grandfather's old friend Nigel Townsend. Although he has only limited proficiency himself, Nigel introduces them to the world of magic.

The Swifts struggle with their new mantle of power and change in circumstances. They learn of the imminent return of the ancient demon Balberith, a horror that Ludlow had fought before. The two siblings must face this monstrosity, but not before dealing with their own problems, both magical and mundane. Their plight is exacerbated when their new mentor turns out to be far more . . . and far less . . . than they imagined. The Swifts fight a score of demons, retake their home, and even destroy Balberith's chief servant Vauturm, but they are still unable to remove the demon possessing their father.

The final battle begins with the Protectors and the Ghosts of Albion rising up to stop the return of Balberith. Initially, they fail and must then force the ancient demon through the gate he has opened and back into Hell. The celebration is short-lived for William and Tamara. They now know that their battles are only just beginning.



Astray

Many months after their battle with Balberith, life approaches something closer to normal for the Swifts. That is, if the possession of your father by a demon and having several ghosts as your constant companions passes for mundane. Their severest problem is keeping servants for the estate. A normal life is just not for the Swifts.

A stranger comes to visit and brings with him a disturbing tale. He is Dr. John Nichols of Blackbriar, Herefordshire, and he has heard of William and Tamara's exploits with Balberith. He is not here to expose them, but rather asks for help. It appears that some of the local girls have been having children out of wedlock. Although an unfortunate situation, it is not unheard of. That the children are bastards is not what draws the good doctor to seek out the siblings, it is that they are not human.

On their way to Blackbriar accompanied by Dr. Nichols and Queen Bodicea, the supernatural Wild Edric and his ghostly legion confront William and his sister. His spell begins to enthral Tamara, but her own will carries the day and the Protectors escape. Their arrival in Blackbriar reveals only more mysteries. The crazed mothers of the children have not noticed their differences.

The Swifts quickly determine that the babies are changelings, fey babies left in place of the stolen human ones. During their investigations, Bodicea captures a sprite, who reluctantly agrees to take the Swifts to where the real human babies are.

They find the babies, but it is a trap.

Separated from William, Bodicea and Tamara encounter Godda, a faerie princess, and her court. Princess Godda is enraged and threatens Tamara after she rescues two of the human babies. In an attempt to protect Tamara, so she might help William and the other babies, Bodicea attacks the faerie court. Even Bodicea proves vulnerable to harm in this area of faerie magic. Tamara escapes only to re-encounter the deadly Wild Edric.

William, trapped, with no aid from Tamara or the ghosts, decides that he must rescue the other crying babies on his own. And so it is that William finally comes into his own—not in just magic, but in his role as a Protector as well.

Edric takes Tamara back to Godda. It is then Tamara discovers that these two are not in league with each other, but are instead estranged lovers. Discarding magic, Tamara relies on her own keen mind and quick wit to resolve the situation. Godda and Edric promise Tamara that they will take no more human babies. William returns the remaining babies to Blackbriar, and Bodicea rejoins the group with a court of defeated faerie women in tow.

No demons manifest. The Protectors of Albion learn that not all threats take the form of gigantic demons that threaten all of creation.

Illusions

Stepping away from tales about the Swift youngsters, this narrative deals with the falling out between Nigel Townsend and Ludlow Swift. This story is told from the vampire's perspective and provides insight into Nigel's own private hell.

Years before William and Tamara were born, Ludlow trained Nigel in the ways of magic and possibly as his successor as Protector of Albion. However, this ends when Nigel enters into an affair with Ludlow's young ward Louise. Louise, who is as intelligent as she is beautiful, learns not only of the truth of magic, but of her paramour's nature. Not horror but fascination accompany her discovery; she begs him to change her into a vampire. Nigel refuses, but in her passion, Louise commits suicide, hoping that Nigel will "save" her.

Ludlow finds them, but Louise is already dead. He learns the truth and doesn't blame Nigel for her death, but the girl's passing fractures their friendship beyond repair.

Embers

What begins innocently enough as a party for Lord Simon Winchell, father of William's paramour Sophia Winchell, quickly turns into a battle with the walking dead and a quest for an ancient artefact so powerful it took the power of three Protectors to create it.

William and Tamara engage in an around-the-world quest to discover the missing elements of the artefact in order to stop the evil machinations of the mysterious Necromancer. William and Tamara are joined in their fight by their faithful man-servant Farris, and the sharp tongued wood-sprite Serena (who accosted the Swifts in *Astray*). Together they fight zombies, un-dead monkeys, even the reanimated remains of ancient dragons, all summoned by the Necromancer's will and the magic of the Crown of Charlemagne.

More secrets and threats from within are brought to light. Bodicea and Nigel fight with Oblis, still inhabiting the body of Henry Swift. Lord Nelson is turned against them and must be vanquished. Sophia and Lord Simon are hiding more secrets than the Swifts realise, until it is too late.

The sibling Protectors of Albion defeat the Necromancer, but not without great cost. William and Tamara learn that their lives will never be "normal", not as long as there are horrors in the world.

The Tale Continues . . .

What future evil faces the Protectors of Albion? What dire circumstances plague their peace? What of the other Protectors and their trials? Time, as well as Mademoiselle Benson and Monsieur Golden, will surely tell.

On the other hand, mayhap you, gentle reader, will enlighten us.

Chapter Two: *Dramatis Personae*

The cast is called . . . powers are made known . . . a test of skills



This chapter elucidates the devising of a cast of exemplary characters so necessary in the battle against the nefarious agents of darkness.

Casting Call

Casting is a most crucial step. Just as in any piece of fiction, the characters in the game give measure to the story. One needs a captivating Cast to make a good Series, and the casting process is the route to this end.

The Director should guide valiant players through the character creation process. He should start by giving each a notion of the setting and the needs of the Series. This may be as unencumbered as “the game is set in Early Victorian London, and the characters have to be in the city for this reason.” On the other hand, he could restrict it to “a group of Protectors, ghosts, and faeries in Ireland during the Blight of ‘47; I want two Journeyman types, three Apprentices, and no vampires allowed.”

Alternatively, the Director may simply hand out the Original Cast (see pp. 67–73) or pre-generated character sheets (see pp. 58–66), and let players announce their choices. This is a most expeditious approach. Still, some players may express a desire

to create their own personas. As long as one does not arrive at something utterly ludicrous as “I’m the world’s greatest detective, and I run around with my personal physician solving crimes that Scotland Yard cannot decipher,” the Director shall likely acquiesce to such designs. Of course, in a world populated with vampires, ghosts, and all sorts of supernatural beasties, “credible” is a relative term.

Depending on the type of game envisioned, some choices may not be entirely appropriate. If the game is contingent upon stopping supernatural incursions, a human-hating faerie or a blood-thirsty vampire strain the fabric of the tale. Then again, perchance this is a game in which such types are the only ones that can aid. Teamwork between players and the Director is very important here—a thin line separates unnecessary limits on player imagination and entirely incompatible characters rendering a carefully plotted game unplayable. Not everyone can be a Protector, and certainly not everyone can play a ghost. Yes gentle sirs, it is best to forgo the limelight at times. That’s the life of those keeping the forces of darkness at bay.

Chapter Seven: All the World’s A Stage provides the Director with advice for developing a *Ghosts of Albion RPG* Series and creating storyline-appropriate characters. Directors and players both should read through this chapter first.

The Swifts and the Ghosts

With this option, the players assume the roles of William and Tamara Swift and their cohorts. Listed later one can find information for the Original Cast (see pp. 67–73). The Director should essay the explanation of each character sheet (see p. 13) so everyone learns the lay of the land before starting. This should not take overly long.

This approach engenders familiar roles in a rapid manner. Nonetheless, it does limit options. Truly there is only one Tamara, one Nigel, and one William and they may not be divided. Another difficulty is that the Original Cast is highly accomplished. Although William and Tamara are still relative novices, their powers are great. Furthermore, the ghosts are champions who have fought this war for years (centuries in Bodicea's case). For those not wholly familiar with the game system, a less able character may be best at the beginning. One option is to use earlier versions of the existing characters. What of the real story behind Bodicea's death? What transpired in the first years of "Her Naked Highness"? Elsewise, just imagine some of Byron's more *interesting* exploits.

Archetypes

Rather than engaging in the longer process of creating a character from scratch, players might accept the prefabricated Archetypes (see pp. 58–66). These pre-generated Cast Members may be taken as is or customised quickly. As with any new character, one should be sure to peruse the meaning of the terms and numbers (see p. 13).

Archetypes are less skilled and therefore easier to play. They also enjoy role-playing tips concerning outlooks, ideas, and attitudes. This too aids novice gamers. This approach provides several choices for a player to peruse before determining which strikes his fancy.

A New Cast

Devising an untested character can be the most engaging and rewarding option. The world of *Ghosts of Albion* is a large and varied place. There is room for all.

Before creating a bold new Cast Member, one ought consider the basic concepts behind him. What kind of role does he play? What can he bestow to the Cast? What worth is he in the great struggle? Is he a ghost of a righteous knight from the Dark Ages still fighting the war, a Parliamentary Lord, a street-wise dodger or Peeler, or something else entirely?

The characters from *Ghosts of Albion* may serve as inspiration. For instance, one could say, "I want a rakish scoundrel like Byron or Nigel, only not dead." Alternatively, one could devise an original concept, and build a character from that. Do not fret if inspiration is lacking. Sometimes the concept behind the Cast Member develops after character creation, and during the course of the game. If this is the case, work toward securing the character's basic features, and sketch out his personality. Mayhap the character is as oblivious to the supernatural as William and Tamara were in the beginning. After all, even great heroes must start somewhere.

Sources of inspiration for new characters might include cinema, TV shows, comics, and novels, even history classes if one's marks were sufficient. Perchance a famous historical figure could join the fight? If the Director approves—smashing. Of course, some characters suit more than others. Journeyman types best befit games with more experienced Cast Members, supernatural detectives, ghost hunters, mythical heroes, and the like. Apprentices are equitable when dealing with minor threats. No need to summon up an Archduke of Hell when two or three pixies flitting about Westminster cause chaos enough.

The Combination

If none of these options are ideal, the Director may allow some to select members of the Original Cast, others to fill archetypes, and still others to create their own. That option should satisfy everybody. Again, remember that the Official Cast are more skilled and powerful than any newly created characters. If William and Tamara are about, most others must accept supporting roles. To address this the Director could use weaker versions of the Cast, or allow new characters to start out with higher abilities and skills (i.e., the Master Character Type, see p. 14).



The Creation Process

The **Unisystem** uses a point system to create characters. Essentially, one buys different abilities by spending character points. The better or more powerful a characteristic is, the more expensive it is. Some negative features, known as Drawbacks, give rather than cost points. They have a negative value, and by acquiring them one receives in turn more points to purchase other aspects. Keep in mind that these Drawbacks do limit or hurt the character in some way; overly burdening a character is not wise.

Points do not determine all however. Some character elements are creativity-driven: the character's concept (what kind of person he is) and personality, as well as his name and history. These depend wholly on one's imagination and the limits the Director imposes.

The Character Elements

William: You understand I'm just trying to look out for you, Tam? For our family. I know it seems childish, but I confess. You're just so much better at all this than me.

Architecture I understand, but magic? It'll take a lot more time before that becomes second nature, I'm afraid.

—LEGACY, ACT IV

- 1. Type:** Determines the power level and nature of a character. Apprentices are a cut-above people who depend on their wits and luck to survive. Journeymen are decidedly robust and learned. Masters are people about whom legends are written.
- 2. Attributes:** The character's natural abilities—both mental and physical.
- 3. Qualities and Drawbacks:** The innate advantages or penalties that affect the character.
- 4. Skills:** The character's training and learned abilities.
- 5. Finishing Touches:** The character's name, appearance, and other characteristics.

Characters in the *Ghosts of Albion RPG* have four basic elements. As one makes each selection, the possibilities of the character dwindle until one arrives at a clearly defined fictional individual ready to go out and win the war for the Empire! Huzzah!

Character Type

The Character Type determines how many points may be “spent” on components of the character, be it attributes, skills, or qualities. Type is also related to the level of power the Director is running in his game. The more dangerous the Adversaries, the more powerful the characters must be to survive, much less triumph. Players should cogitate with their Directors for appropriate types. Unless specified by the Director, Apprentice and Journeymen Types are ideal for most games. If the storyline is significantly more dire, Master levels might be best. Note that Apprentice and Journeymen characters are preferable for longer running sessions as more room for growth and development exists; Masters are more conducive for single sessions or tales of short duration.

Directors should note that Apprentice and Journeyman Character Types tend to work well together. Although the Journeyman obviously has the advantage in terms of raw power, the Apprentice's higher Drama Points bridge a good deal of that difference. Do not use Masters alongside Apprentice and Journeyman characters unless a decided difference between Cast Members is desired, or sufficient dramatic reason exists.

Ghosts of Albion RPG and Other Unisystem Character Types

If one fancies the point allocations of the *Ghosts of Albion* Character Types, know that they are similar to other cinematic **Unisystem** role-playing games. This eases the use of such games in conjunction with this one. This may allow a Protector to join forces with, or even oppose, that special stake-wielding maiden, a loud-mouthed braggart rambling on about the evil dead, or those even more outlandish.



The Character Sheet

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points: The amount of harm the character can withstand. Tamara is tough but far more hardy specimens exist.

Life Points	39
Drama Points	10
Experience Points	
Additional Actions	1 Mental

Drama Points: Parcels of narrative power able to bend rules, plotlines, and (when need be) the very nature of the cosmos. Woe to she without them.

Character Name Tamara Swift
 Character Type Protector of Albion
 Description See next page

Attributes: The measure of a body's strength, quickness, and acumen. The human average is two. Tamara's fortitude lies in her dedication; with a Willpower 6, she has an iron disposition.

Attributes

Strength	2
Dexterity	3
Constitution	3
Intelligence	5
Perception	3
Willpower	6

Skills

Armed Mayhem	4
Art	3
Athletics	2
Crime	0
Drive / Ride	0
Engineering	0
Fisticuffs	0
Influence	3
Knowledge	3
Languages	3
Marksmanship	0
Notice	4
Occultism	6
Physician	1
Science	0
Wild Card	0

Skills: The character's knowledge and training. A competent mage has Occultism 3; Tamara surpasses that.

Qualities

Attractiveness—2	Resources (Well Off)
Bookish	Status—3
Hard to Kill—3	
Magic—4	
Nerves of Steel	
Occult Library (Impressive)	
Protector—Albion	
Quick Reflexes	

Qualities and Drawbacks: The character's commendations and shortcomings. Tamara is attractive, financially secure, and magically blessed. She is a bit naive, targeted by malevolent forces, and a woman (in her time, a fault in the eyes of those in power).

Drawbacks

Adversary—3	Mental Problems
Honourable (Serious)	(Mild—Obsession)
Love (Platonic—William)	Mental Problems
Minority (Woman)	(Mild—Recklessness)
Naive	
Obligation (Total - Albion)	

Useful Information

OBSERVATION:	d10 + 7	Languages:	English, French,
INITIATIVE:	d10 + 5	Latin	
APPEARANCE:	+1		
ARMOUR:			
FEAR:	+4		
SURVIVAL / KO	12 / 9		

Monetary Conversion

4 Farthings / Pence
12 Pence / Shilling
20 Shillings / Pound

Success Level Table

ROLL TOTAL	SUCCESS LEVELS	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Combat Maneuvers

NAME	TO HIT BONUS	DAMAGE	DESCRIPTION
Dodge / Parry	+7	—	Defence Action
Grapple	+5	—	Resisted by Dodge
Punch	+3	4	Bash
Sword	+7	8	Slash / Stab
Spellcasting	+16	Varies	By Spell (see next page)
Counterspell	+13	—	Magic defence action; dispels spell
Deflect	+16	—	Magic defence action; deflects spell 45°
Hold	+15	—	Magic defence action; delays spell SL turns
Lesser Sensing	+11	—	Notice magical effects, nature, or possession
Volley	+10	—	Magic defence action; returns spell to caster

Combat Manoeuvres: A list of commonly used actions, complete with roll modifiers, damage output (if any), and notes. This list is separated into the mundane and the supernatural.

Apprentice

Ludlow: *Beware, children. When I pass from this world, the power and responsibility of your inheritance will remain. And death will seek you out the rest of your days.*

—LEGACY, ACT I

Apprentice types do not necessarily toil for another, but they are just beginning their struggle against the supernatural. The typical human is here, but so are newly dead ghosts and vampires as well as some faeries. This is the level at which most games commence. Apprentices make up for their limited features by having more Drama Points.

Attribute Points: 15
Quality Points: 15
Drawback Points: up to 10
Skill Points: 20
Drama Points: 20



Journeyman

Nelson: *Just another ghost now, as you can see. Another soldier in the greatest war of all. My soul for the Empire!*

—LEGACY, ACT II

Journeymen are not old salts yet, but they have seen some action or by their nature are more powerful. They have more points to devote to features, but fewer Drama Points. Characters at this level are trained Protectors, older ghosts, or even big game hunters and world travellers who know little of the supernatural, but are well acquainted with danger.

Attribute Points: 20
Quality Points: 20
Drawback Points: up to 10
Skill Points: 25
Drama Points: 10



Master

Bodicea: *You forget yourself, Horatio. I was spilling the blood of invaders on these shores centuries before you were a lustful glimmer in your father's eye.*

—LEGACY, ACT IV

These are full-fledged champions with incredible skills and abilities. This type is appropriate for centuries-old ghosts who vanquish entire coterie of faerie warriors or world-weary vampires who have seen lifetimes of conflict. Their antagonists are of equal and dangerous mettle.

Attribute Points: 25
Quality Points: 25
Drawback Points: up to 10
Skill Points: 30
Drama Points: 10



Attributes

Attributes are inborn specifications such as strength, intelligence, willpower, and the like. By selecting a set of Attributes, one defines the limits of what a character can accomplish. A character with low Willpower should not be surprised if the demon he confronts ignores his magical entreaties.

Purchasing Attributes

One purchases Attributes by expending Attribute points. Character Type allocates these points (see p. [?]).

Attributes can be purchased to level five on a one-for-one basis (i.e., Strength 3 costs three points in total). Attributes above level five are more dear: three points per additional level (e.g., Willpower 6 costs eight points in total). A human character must receive specific approval from the Director before applying any purchase, effect, or bonus that brings an Attribute beyond level six; such is the normal limit for humankind. Attributes of supernatural ilk (vampires, ghosts, faeries, and the like) plateau at level nine, and even then, such an expenditure taxes mightily.

At base, each Attribute must carry one point. Even so, this is greatly to be avoided. Such a weakness shall without a doubt be exploited when events are dire.

An Apprentice enjoys fifteen points for his six Attributes. He could list three Attributes at level two (average), and three at level three (above average). Rather, he could decrease an Attribute to one, and bring another to four. This character would shine in one aspect, be above average in most others, but be a liability in one manner.

A Journeyman traffics in twenty points. With that he could designate four Attributes at level three and two at level four. This creates a balanced character able in most aspects. He might also keep three Attributes at average, have two at level five, and one at level four. This creates an extremely gifted character in certain areas.

Primary Attributes

Strength: A measure of the character's physical power, Strength governs how much damage he imposes, how much weight he can carry, and how much punishment he can endure. Strength is a physical Attribute.

Strength Table

Strength	Lifting Capacity
1-5	50 lbs x Strength (Strength 5: 250 lbs)
6-10	200 x (Strength - 5) + 250 lbs (Strength 10: 1,250 lbs)
11-15	500 x (Strength - 10) + 1500 lbs (Strength 15: 4,000 lbs/2 tons)
16-20	1,000 x (Strength - 15) + 5,000 lbs (Strength 20: 10,000 lbs/5 tons)
21-25	1 ton x (Strength - 20) + 5 tons (Strength 25: 10 tons)
26-30	2 ton x (Strength - 25) + 10 tons (Strength 30: 20 tons)

The Strength Table notes Lifting Capacity, the amount a character can bear without great efforts. This load may be carried for a time but such encumbrance degrades dexterity. A character's maximum lifting weight, for brief periods of time, is double his Lifting Capacity. Such a weight significantly slows and encumbers a body.

Dexterity: Dexterity reflects physical co-ordination, agility, and gracefulness. This attribute aids in such tasks as riding a horse, dodging an attack, and exhibiting the social graces necessary for a proper gentleman. Dexterity determines whether a blow connects whereas Strength determines how much the blow injures. Dexterity is a physical Attribute.

Constitution: The hardness of a character, important when it comes to resisting disease, damage, and fatigue. Constitution is useful for those in strenuous and dangerous jobs, such as big game hunting and working for the Swifts. Constitution is a physical Attribute.

Intelligence: A character's ability to learn, correlate, and retain data. Note that intelligence and education are two separate things—Aristotle himself would be illiterate if he was given no opportunity to learn. Character skills reflect education. Intelligence is a mental Attribute.

Perception: This mental Attribute governs the usual five senses and any extra that a character might have. Peelers or detectives (to spot those important clues), people with persistent enemies (to see or hear them coming), and mystical types live longer when they are highly aware of their surroundings. Perception is a mental Attribute.

Willpower: This Attribute measures mental strength and self-control, and the capacity to resist fear, intimidation, and temptation. The strong-willed maintain their composure when a faerie drops its glamour, but matters much wilder and woollier than faerie glours exist. Willpower is a mental Attribute.



The Meaning of Numbers

Level 1: The character is below average in that Attribute. Strength 1 indicates a poor physique—a petite, corpulent, or sedentary person. Dexterity 1 reveals clumsiness; a body not to be trusted with intricate manual work unless he has trained very hard. Those with a Constitution 1 are delicate and oftentimes suffer from poor health. Intelligence 1 does not mark an imbecile, but one prone to odd ramblings and nonsense. A Perception 1 person is nearly oblivious to his surroundings. Willpower 1 is for those easily intimidated and influenced by other people or temptations.

Level 2: This is average for humankind.

Level 3: This is above average, but not extraordinary. Strength and Constitution 3 show some athletic aptitude—a manual labourer, or a gifted athlete who has not developed his talent. Dexterity 3 is graceful. Intelligence 3 indicates a bright person who can easily learn new skills. With Perception 3, a character has good senses and intuition. Under normal circumstances, characters with Willpower 3 are rarely bluffed or bullied.

Level 4: This is well above average. One would find Strength and Constitution 4 only in dedicated athletes, seasoned navvies working on the railway, and others who engage in strenuous physical labour. Dexterity 4 is reserved for the lithe. Mental Attributes at level 4 indicate near genius (Intelligence), uncanny senses (Perception), or iron will (Willpower).

Level 5: This is the essential human limit for any Attribute. People at these levels are extraordinarily gifted—able to perform complex and difficult feats with little practice. Although not at the pinnacle, they are amongst the loftiest of humans. In a small or medium-sized community, only a handful of people have one or two Attributes at this level and would be renowned for their strength, wisdom, or toughness.

Level 6: This is the true human limit for all Attributes. A few with freakish aspects may exceed it (to level seven), but they are a tiny handful even amongst the teeming millions living in 19th century Europe.

Level 7+: This is the territory of the inhuman. Horses possess such strength, trolls such constitution, falcons such perception.

Attribute Bonuses

Some Qualities (like Dodger, Peeler, and Faerie) provide bonuses to one or more Attributes. Apply these bonuses after purchasing Attributes normally. For instance, if one spends five points on Dexterity and assumes a Quality that contributes +1 Dexterity, Dexterity 6 is the final result. Recall that even with these bonuses, humans are generally limited to six in Attributes; supernatural creatures to nine.

Life Points

The secondary Attribute Life Points keeps one fighting, running, or just standing when all about fail. Strength and Constitution are determinant factors. When a character's Life Points reach zero or lower, he is incapacitated.

Determine Life Points by adding the character's Strength and Constitution, multiplying the result by four, and adding 10. The Life Point Table eases calculations. This formula applies to humans and human-like beings, such as faeries and vampires. Ghosts, although they usually have effective scores of zero for Strength and Constitution and are dead, use this formula for Life Points. Some entities can harm a ghost. Other creatures are much hardier and have different Life Point formulae.

A few Qualities, such as Hard to Kill and Increased Life Points, buttress Life Points.

Life Point Table

		Constitution									
		1	2	3	4	5	6	7	8	9	10
Strength	1	18	22	26	30	34	38	42	46	50	54
	2	22	26	30	34	38	42	46	50	54	58
	3	26	30	34	38	42	46	50	54	58	62
	4	30	34	38	42	46	50	54	58	62	66
	5	34	38	42	46	50	54	58	62	66	70
	6	38	42	46	50	54	58	62	66	70	74
	7	42	46	50	54	58	62	66	70	74	78
	8	46	50	54	58	62	66	70	74	78	82
	9	50	54	58	62	66	70	74	78	82	86
	10	54	58	62	66	70	74	78	82	86	90

Qualities and Drawbacks

Qualities are innate aspects that provide the character an advantage. One purchases Qualities with Quality points. Some Qualities are packets—the character buys one Quality, enjoying a number of benefits, or some benefits and some shortcomings. Vampire is a packet Quality as such creatures are stronger, faster, and tougher than normal humans. They also are burdened with vulnerabilities to daylight, crosses, and garlic. Other packets include Peeler, Daredevil, and Occultist.

Generally, packet Qualities can be mixed without undue difficulty, although the player should be able to explain to the Director how and why such a character exists. There is, however, a limit of one base supernatural Quality per character. If one wants to play a Vampire-Dodger or a Bookish-Occultist-Ghost, that is a matter for the Director. Some combinations dovetail—one that reflects a job combined with one that represents a supernatural ability is logical. Others are more problematic. The Director shall determine which is which.

Drawbacks limit or detract from a character. Being overly money conscious, having emotional problems, or suffering from horrific disfigurement are a few cases in point. By acquiring Drawbacks, the character gains extra character points with which he may purchase other abilities. Consider these extra points as a reward for saddling the character with a dark, troublesome aspect—par for the course in the dark reality of *Ghosts of Albion*. Beginning characters are limited to ten points in Drawbacks, but need not accept all such burdens.

Changes During Play

Some Qualities and Drawbacks may be acquired or lost during the course of a game. For instance, a scarring wound could reduce a character's Attractiveness, or a change in fortune might increase the character's Resources or Status. Whether story-driven or player-inspired, the Director shall adjudicate such events. For further discussion, see **Chapter Three: Rules for Play**.

New Qualities and Drawbacks

The Quality and Drawback list presented in this chapter is extensive but far from exhaustive. In many cases, a new Quality or Drawback can be an extension or variation of an existing one. One should balance out the point cost or value of the characteristic with the benefits or penalties it grants the character. Most Qualities or Drawbacks should be worth between one and three points; only the most powerful or crippling should have a value of four or higher. Packet Qualities should be limited to five points total.

List of Qualities and Drawbacks

The following pages contain an alphabetical listing of Qualities and Drawbacks for the characters in the supernatural world of *Ghosts of Albion*.

Those listed first are of a non-supernatural nature. These are traits that any character could possess—Acute Senses, Mental Problems, Obsessions, Resources, and the like. A few exceptions exist: the Faerie, Faerie-Touched, Ghost, and Vampire Qualities. These are clearly supernatural but they factor so significantly in *Ghosts of Albion* stories that it would be foolish not to include them in any list of basic abilities. These base supernatural Qualities serve as gateway packets to even more extreme supernatural traits.

After a listing of the mostly mundane character features, a section on supernatural Qualities and Drawbacks proceeds. Seek advice from the Director concerning this more fantastical material. He may allow one to take “faerie-only” features for a non-faerie character assuming one can give him a good story rationale. Alternatively, he may restrict something because his storyline calls for a less supernatural Cast.

All in all, what's reserved for a “supernatural” and what's possible in a “human” is a bit vague in *Ghost of Albion*. Ultimately, the Director is captain and his word is law.



Acute/Impaired Sense

2-point Quality or Drawback

Some people have the eyes of a hawk, the ears of a fox-hound, or the touch of a virtuoso. Others are near-sighted, hard of hearing, or otherwise impaired. The senses are normally bundled into the Perception Attribute. Acute or Impaired Senses indicate one or more are higher or lower than normal for a person with that Perception Attribute. The choices are Vision, Hearing, Touch, and Taste/Smell.

An Acute Sense gives a character a +3 bonus to any Perception-related roll that relies on that sense. An Impaired Sense imposes a -3 penalty to such Perception-based rolls.

Glasses or ear horns can correct some Impaired Senses (hearing and sight in particular). Eliminating the impairment by the use of such devices reduces the value of the Drawback to one character point.

It is possible to have more than one type of Acute or Impaired Sense. For instance, a character could possess both Acute Sense (Hearing) and Impaired Sense (Vision).

Addiction

Variable Drawback

A character who drinks excessively or imbibes narcotics risks becoming a junker. Too much “demon rum” can get one killed when confronting real demons.

The severity of the addiction and the relative effects of the drug, substance, or affliction determine the value of this Drawback. Directors should adjudicate the game effects of an addiction on a character. This can range from a small penalty for being sated or slightly “pissed,” to the complete stupor of an opium trip. A rough guide would be a penalty equal to the Addiction Point Value of the Drawback (e.g., heavy use of opium imposes a -3 penalty to all rolls). Addictions, particularly to drugs, are dangerous and unpredictable, and an addict character is oftentimes unable to control himself.

No matter the time period, alcohol is commonly abused. In the Victorian age, the popular drug of the time is opium. It bears that name when smoked in pipes, but is called Laudanum when taken in pill form. Interestingly, although opium use was mostly tolerated, excessive use of strong black coffee was frowned upon. Marijuana was only recently imported to England from Indian hemp traders. Finally, the Director may allow gambling, engaging in trysts, or other self-destructive behaviour to constitute an addiction.

The Addiction Point Value Table gives guidelines for the value of a given type of addiction. Directors should modify these values as desired.

When an addicted character has not satisfied his desires, his anxiety mounts. Mental Attributes suffer a penalty equal to the value of the Drawback. Thus, a character with a two-point Addiction suffers a -2 penalty to most mental actions until the addiction is satisfied. The most severe drugs (like morphine) also produce strong physical effects. Such addicts have a withdrawal penalty of -3 to all physical actions in addition to the above penalty on mental actions.

Addiction Point Value Table

Habitual gambling, drinking, or smoking; frequenting prostitutes: 1 point
Heavy gambling, drinking, or smoking; excessive use of prostitutes: 2 points
Alcoholism: 3 points
Habitual use of barbiturates or cocaine: 4 points
Habitual use of opium, heavy use of barbiturates or cocaine: 5 points
Heavy use of opium or morphine: 6 points

Overcoming an addiction is not simple, particularly given the relatively primitive state of medicine in the Victorian age. Generally, the best a character can do is to deny his desire “one day at a time.” Resisting the withdrawal agony requires a series of daily Willpower (doubled) rolls. The first few rolls suffer no penalty. After a number of days equal to the character’s Willpower have passed, add a penalty equal to the value of the Drawback. If the character misses any of the rolls, he must move heaven and earth to satisfy his desires. If impossible, the normal withdrawal penalties are doubled. Once ten straight days of successful Willpower rolls have passed, the character may lower the Addiction Point Value by one. The process then starts all over again. If the struggle to overcome the addiction is role-played well, it should earn the character some Drama Points.

Adversary

Variable Drawback

Another bears the character severe ill fortune. In the world of *Ghosts of Albion*, Adversaries are an occupational hazard and all too common.

The more powerful the Adversary, the higher the value of this Drawback. The Director determines if an Adversary is appropriate to the game in question. If the Adversary is unlikely to appear frequently, the point value should be decreased or be disallowed altogether. Balberith, for instance, is worth zero points as an Adversary after the end of *Legacy* as the siblings sent him back to Hell. Of course, some fool might release him one day; this would increase his value precipitously.

Individuals are valued at one to five points as Adversaries depending on their resources and abilities. A normal person grants one point; a lord or other minor royalty, or a veteran vampire three points; a Demon Prince reaches five. An organisation may be worth three to five or more points depending on its power. A gang of street thugs garners two points, the constabulary of a city three to four points (depending on its size and competence), and a royal entity five points or more.

A good enemy needs a good reason. Directors should weave an Adversary into the plot of the Serial in any way he sees fit. Alternatively, one can select the Drawback and the value, and leave it to the Director to decide who the Adversary is.

Killing an Adversary is usually not enough to eliminate the Drawback. The Director should ensure that another of similar value appears shortly afterwards. The typical *Ghosts of Albion* Cast Member should have a minimum Adversary 2, representing the local supernatural community of London, most of whom are none too fond of the Protectors and their allies.

Archaic

1- to 3-point Drawback

The character hails from a more primitive time, society, or point of view and lacks the comprehension that most take for granted. A character with this Drawback might be an ancient ghost, a faerie, or even a rural or backwoods human. This feature affects skills related to times after the character died, or matters with which they have no experience. Although Fisticuffs has not changed since the dawn of time, Engineering certainly has. A Ghost born in Pre-Christian Europe might know just as much about the bow as a modern man, but a rifle would be baffling. Using Art to draw a picture is not affected; using Art to distinguish a Füssli from a Blake would be.

Old: The character is unfamiliar with the workings or use of complicated modern technology like steam engines, trains, and gas lighting. He does not understand current political, social, or economic processes. Thus, he is wholly unfamiliar with the current rights of maritime neutrals or the restrictions on the slave trade. Skill attempts involving these unfamiliar areas suffer a -1 penalty. A typical Luddite equates to this level voluntarily. This is a one-point Drawback.

Ancient: The character does not know common tools of technology like flintlock pistols, or even crossbows. He is amazed by the intricacies of society, etiquette, complex economic transactions, banks, credit, etcetera. Skill attempts involving these areas suffer a -2 penalty. This is a two-point Drawback.

Primitive: At this level, the character is only familiar with the most primitive of tools and societal concepts. Money, government, politics, and technology more complex than that found in the most backward of Middle Age communities are foreign to him. Skill attempts dealing with concepts and tools outside their era suffer a -3 penalty. This is a three-point Drawback.

Archaic characters are not moronic or handicapped; they simply lack the experiences or cultural references necessary to understand a society comprised of millions of people, advanced tools, and complex technology.

Artist

2-point Quality

The character is unusually talented and creative in some medium. Artists receive a +1 bonus to any two mental Attributes. The bonuses cannot be stacked, and racial limits apply. They also enjoy a +1 bonus to the Art skill. Artists tend to be sensitive and emotional; they suffer a -1 penalty to Willpower-based rolls to resist losing control under pressure or otherwise letting their emotions govern their actions. This includes Fear Tests or Willpower rolls relating to the Love Drawback.

Athlete

4-point Quality

The character engages in sports or performs manual labour all day. This includes navvies, dock labourers, and porters, as well as fencers, pugilists, and cricket players.

Athletes gain an additional level to each physical Attribute, and two levels of the Athletics skill, as long as they purchase separately at least one level of that skill. Their focus on the physical leaves precious little time for more cerebral matters. Athletes suffer a -1 penalty to all rolls involving intellectual abilities (anything using the Intelligence Attribute, particularly research), except where the Athletics skill is involved.

Attractiveness

1-point per level Quality or Drawback

Nigel Townsend: *You, Tamara. In the eye blink of a decade, you have blossomed into a breathtaking beauty.*

—LEGACY, ACT II

This Quality or Drawback governs the character's comeliness. The average person has an Attractiveness of zero, but it can range from -5 to +5 in humans. An Attractiveness of +1 or +2 renders a body striking or otherwise unusual. At +3 or +4, the person is outstanding, perchance with some fey blood in his ancestry. At +5, the pulchritude borders on heart-stopping. Contrariwise, at -1 or -2, the person has homely features or unsightly blemishes or scars. At -3 or -4, the character is indeed repulsive. At -5 contact Madame Tussaud and inform her of a new attraction for her Bazaar on Baker Street. Attractiveness higher than +5 or lower than -5 requires significant supernatural influence.



A positive Attractiveness aids in most social situations. Good looks, a winning smile, and the proper attire gains access to the most prestigious social balls, entrance at a house of ill repute, or welcome into the wary innocent's good graces. Add the character's Attractiveness bonus to any activity (usually Influence skill rolls) in which persuading people is a factor. Negative attractiveness penalised such endeavours, excepting when the purpose is intimidation. The harsher one appears, the quicker most succumb to demands. Ugliness also encompasses Fear Tests.

Attractiveness costs one point per level if bought as a Quality and is valued at one point per level if acquired as a Drawback. After character creation, Attractiveness can change only by events that modify the character's entire appearance—such as scarring or by ageing gracefully.

Bookish

4-point Quality

The character might be called brilliant, but rarely to his face. Mental acumen is oftentimes accompanied by standoffish behaviour and a dedication to all things cerebral that is off-putting.

Bookish characters gain a +2 bonus to Intelligence and a +1 bonus to another mental Attribute. They also enjoy +4 skill levels to be distributed amongst the following (all in one or scattered as desired): Engineering, Knowledge, Language, or Science. They suffer Mental Problem (Severe Obsession) directed at their latest project (which can change regularly), and a -1 penalty to any roll where personal social skills are pre-eminent. Such characters are prime candidates for the Emotional Problems Drawback.

Charisma

1-point per level Quality or Drawback

Charisma measures personal charm, magnetism, and leadership abilities. A character with a positive Charisma is well liked whether beautiful or not. Low Charisma characters are avoided; they naturally antagonise those around them. Levels of Charisma are added to any Influence roll (thus, negative levels detract).

Club Member

1- or 3- point Quality

The character is a member in good standing at a gentlemen's club. Membership grants access to the privacy of the club itself and the social dignitaries who frequent it. A club can be a great place to meet business, and sometimes even occult, contacts. As a member, one is entitled to invite guests and propose new members (whilst such members are on probation, the character shall be held responsible for their actions).

For one point, club members are considered part of the Outer Circle, mostly lay-members and initiates. A one-point Contact Quality is granted in the most appropriate sphere of influence, although an Obligation (Minimal) to the club is imposed.

For three points, the Cast Member is a valued member of the club, able to affect the club's policy and draw on its resources. This provides a three-point Contact in the most appropriate sphere, although an Obligation (Important) to the club is expected.

Membership has its privileges, but also its dues. Fees can range



anywhere from £30 to £150 annually depending on the club and the level of membership. Membership is also conditional on the member upholding the club's rules and code of conduct. Cast Members that violate these may find themselves up for inquiry (something most should endeavour to avoid) or ejected (which imposes a Rival at the level of the previous Contact enjoyed).

Not all clubs are available to all Cast Members. Some are highly exclusive; others only cater to a particular set of people (royalty, redheads, or the seventh son of a seventh son, for instance). Others still require aspects such as owning a minimum amount of land or raising a certain income every year. Every gentlemen's club at the time was exactly that, restricted to men only. Many members would infinitely prefer a male vampire amongst them than a human female. That being said, Directors are encouraged to do what suits best their own game.

Most of the popular clubs of the time were also rumoured to have associations with the occult and mysticism. Whether this is true or not is up to each Director, but it is likely that the Algeron Club, the Brotherhood of the Rosy Cross (Rosicrucians), and the Society of Freemasons (Masons) all have some occult ties, real or imagined.

Contact

Variable Quality

The proper connections can provide information, special supplies, lucre, or even the proper demon-banishing scroll. The more helpful the Contact, the higher his point value. For any and all Contacts, the Director determines whether he can be found. Generally, appointments are expected and that can take time.

A Contact can be any knowledgeable or influential source. One should pick a sphere of influence for a character's Contact from the following list. Examples are provided.

Community: People in the neighbourhood, tavern owners, shopkeepers and artisans.

Criminal: Local "flash house" bartender, cracksman, the "Abbess" of the local brothel, fence, prigs (thieves).

Financial: Stockbroker, banker, money manager, professional, wealthy landowner.

Governmental: Peelers, solicitor, minor lord or noble, bureaucrat, Member of Parliament, academician.

Military: Admiral, marshal, captain, sergeant-major.

Professional: A mentor, cohort, associate, colleague, apprentice.

Supernatural: Demon, faerie, ghost, magician, Protector, vampire.

A Contact that provides rumours or gossip costs one point. Those with usually reliable information and a helpful bent (offering a loan, a night's lodging, or a strong right arm) cost two points. True allies run three to five points depending on the Contact's resources.

Covetous

1- to 3-point Drawback

All desire, but some carry this to the extreme. Whatever the character covets, he seeks it obsessively, limited only by any sense of caution or morality he may have.

Four types of covetousness exist: Greed (money and wealth, or the things money and wealth bring), Lechery (sexual relations), Ambition (power and influence), and Conspicuousness (fame and renown). It is possible to covet two or more of those things, but each additional desire adds only a single point to the value of this Drawback. Problematic desires have three levels.

Mild: This character spends a great deal of time and effort attaining his desires, but refused to break his own rules or those of society to do so. This is a one-point Drawback.

Severe: Presented with enough temptation, this character may act against his better judgement or morality. He may resist if the action he contemplates is truly reprehensible but such restraint requires a Willpower (doubled) roll at a penalty determined by the Director. This is a two-point Drawback.

Desperate: At this level, the desire is so strong that it oftentimes overwhelms any scruples the character may have. When presented with temptation he can only avoid acting by making a Willpower (not doubled) roll with penalties determined by the Director depending on the enormity of the conquest. For a worthy enough reward, the character turns on friends or loved ones and even betrays his principles. This is a three-point Drawback.

Criminal/Dodger

2- or 3-point Quality

Crime is downfall of modern society, but that troubles this bloke not at all. The character might be a suave expert cracksman, flimp (pickpocket), an angry demander (thug), or anybody involved in shady assignments and illegal shenanigans.

A Criminal enjoys a +1 bonus to any Attribute (depending on whether his crimes involve brains or brawn), a +1 bonus to the Crime skill, and a +1 bonus to a skill related to his criminal career. A dodger, for instance, could apply the bonus to his Influence, a snatch-and-run to Athletics, and a leg-breaker to Fisticuffs. All criminals get a bonus language skill—Cant (a combination of jargon, slang, and hand gestures).

On the downside, Criminals have poor impulse control. They must make a Willpower (doubled) roll whenever the opportunity for a fast bit of chink presents itself, say taking time off to ransack a feral's lair instead of watching out for the beasts. The Director modifies that roll depending on the amount of loot available—no penalty for a few pounds, -1 for a hundred pounds, -2 for over £500, -3 for over £5,000, and -5 for the mother lode (£50,000 or more). All Criminals suffer Adversary (Law) 1 for their shifty nature (other levels can be taken for those who have an established criminal past). Life on the streets is hard; in gaol, it is unbearable. Finally, criminal activity is so prevalent in early Victorian society that competition is also a severe problem.

Dodgers are basically Criminals with connections. They gain a two-point Contact (Criminal) Quality as well as a one-point Obligation (Important) to their group. They share resources and join something of a criminally inclined family. Kidsmen (an adult criminal with a group of children to steal for him), street Arabs (a group of criminal children, usually pickpockets and beggars with no adult) and gypsies (Irish or Romany) are good cases in point. Criminal is a two-point Quality; Dodger costs three points.

Daredevil

4-point Quality

The daredevil lives on the edge. He might challenge a group of toughs or highwaymen, attempt some death-defying stunt on horseback or atop a carriage, or otherwise act for sheer abandon.

Daredevils get +1 Dexterity, +1 Willpower, +1 Athletics, one level of Hard to Kill, and Situational Awareness. They suffer Mental Problem (Severe Risk Taker). This means they do not hesitate to put themselves in danger, try outlandish plans, or attempt long-odds stunts. A Willpower (doubled) check (with modifiers as the Director believes appropriate) needs be made to avoid such situations. A character that plays true to form and forgoes his Willpower check should be rewarded experience points or Drama Points.

Dependent

1- to 3-point Drawback

Someone is reliant upon the character for a living, survival, or just emotionally—perchance a spouse, sibling, daughter/son, grandmother/grandfather, or even a ward. The dependent might suffer from age, infirmity, or emotional problems.

The frequency that the dependent is involved in the character's life determines the point cost. If infrequent, one point is gained; if occasionally, two points. Dependents that require more time usually interfere too much with supernatural hunting activities. More than one dependent grants three points and one or another is involved (making them occasionally present).

Emotional Problem

Variable Drawback

Those with Emotional Problems react in an unreasonable manner to certain situations and problems. Detailed here are several specific suggestions, but inner demons are diverse. Do take the liberty of creating them as needed.

Characters can oftentimes overcome their limitations, or replace them with new ones. Removal of Emotional Problems during play is possible, but this should always be role-played. If one is able to convey the inner struggle of the character over the course of several Episodes, the Director might allow the elimination of the Drawback without an experience point expenditure. A Drama Point or two might be awarded as well.

Easily Flustered: This character is temperamental. When placed in an uncomfortable social situation, he flounders a bit. He might trip, knock something over, say stupid things, or send his limbs akimbo. This is mostly comic relief, but the Director may impose a -1 penalty to certain rolls (Dexterity-based for clumsiness, Intelligence-based for unseemly utterances) until the person is able to calm himself. This is a one-point Drawback.

Emotional Dependency: This type is overly dependent on others. Once he makes a friend, he cleaves to him. Such behaviour tends to antagonise those around him. This is a one-point Drawback.

Fear of Rejection: When this person experiences rejection, or thinks he has, he suffers emotional injury and anger. This is a one-point Drawback.

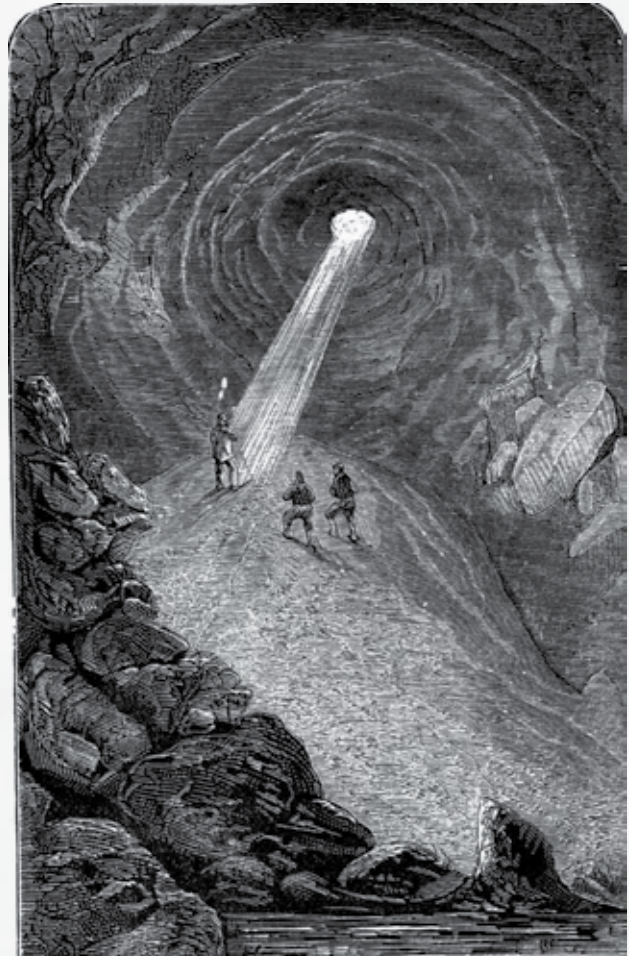
Melancholia: The character's emotional problems render the very act of living a chore. Common symptoms include oversleeping or insomnia, severe procrastination, and a lack of interest in anything. A character with Melancholia suffers a -1 to most tasks and tends to avoid getting involved. This is a two-point Drawback. A severe shock may snap a body out of this state for a time (a life-threatening crisis may suffice), but the character sinks back into inactivity afterwards. Certain drugs can reduce the effect of this problem; this concomitantly decreases its value to one point. However, Victorian psychological understanding is rudimentary and many drugs simply medicate the patient into a stupor. This could lead to addiction.

Explorer

3-point Quality

The explorer is constantly fascinated with the new or undiscovered. Whether a new custom, culture, location, animal, or the like, they have a burning desire to know what lies hither and yon. With the unknown areas of the world opening as never before, this is the age to be an explorer.

Explorers get +1 to one physical Attribute, +1 to Perception, +1 to Knowledge, and one level of Hard to Kill. They also have the Mental Problem (Mild Obsession—Fascination with the undiscovered). They nearly always take time to study or examine some new curiosity, to acquire something that has never been seen before, or to learn as much as possible about previously unknown cultures.



Fast Reaction Time

2-point Quality

In combat (magical or mundane) or other physical confrontations, characters with this Quality gain a +5 bonus for Initiative purposes unless they are caught completely unawares, such as being surprised or asleep. Because they are fairly immune to the “freeze” factor in dangerous situations, Fast Reaction Time chaps also gain a +1 bonus on Fear Tests.

Fool

1-point Drawback

This individual uses humour in all situations, particularly when inappropriate. Fools are generally accepted and liked when their quirky humour is acceptable, such as at salon parties or amongst friends. Their sense of humour is viewed differently during tense and dangerous situations, and may enflame a volatile encounter. Furthermore, few trust a compulsive practical joker.

In appropriate situations, the fool enjoys a +2 bonus to Attractiveness or Charisma (whichever the Director deems appropriate). Elsewise, he and any associate suffers a -1 Influence modifier as his remarks are likely to annoy or anger those around him.

Good/Bad Luck

1-point per level Quality or Drawback

Those with Good Luck oftentimes come off with flying colours. Whenever the fortunate desperately require a break, circumstances conspire in their favour. Those suffering from Bad Luck, on the other hand, are worse off than Jonah.

Each level of Luck counts as a +1 bonus or a -1 penalty. Apply this to any roll after the die is cast—once per game session. Add multiple levels together for a greater bonus on one roll, or spread them around. For instance, if a character has three levels of Good Luck, he might receive a +3 bonus on one action, a +1 bonus to three actions, or a +2 bonus for one and a +1 bonus for another.

The player decides when Good Luck comes into play. Bad Luck, however, is in the hands of the Director; even so, it should be used with good judgement. If Bad Luck applies meaninglessly, the Drawback becomes little more than a minor inconvenience. Contrariwise, applying Bad Luck to Survival Tests or other critical rolls is unseemly.

Hard to Kill

1-point per level Quality

Characters with this Quality are built as solidly as the Tower's walls. Even after they are severely wounded, medical attention, such as it is, has a good chance of reviving them—scarred, but very much alive.

This Quality is bought in levels. Level five is the highest possible for human beings. Each level adds three Life Points and provides a +1 bonus to Survival Tests. Doubtless every character in a *Ghosts of Albion RPG* Serial should have a couple of levels of this Quality. If one has any extraneous Quality points, it is wise to invest them here.

Haunted

1- to 2-point Drawback

The character is haunted by a lost loved one, be it romantic or filial, mentor or close confidante. Mayhap it is someone the character wronged or who blames him for his death; perchance it is even a person he killed. This spirit is tied to the character, follows him about, makes sundry comments and observations, and is generally exasperating. Worse yet, the spirit cannot manifest or be heard by others. This is worth one point if the haunting is favourably inclined, but still nags or needles the character. It rises to two points if the relationship is more antagonistic.

Hauntings of a more dire nature, such as poltergeists and banshees, are best left in the hands of the Director.

Honourable

1- to 3-point Drawback

This character follows a code of behaviour and does not defy it lightly, if at all—the more restrictive and rigid the code, the higher its value. In a life-or-death situation, during which it might be expedient to ignore honour, a Willpower (not doubled) roll is necessary to overcome the psychological barriers reinforcing the character's code.

Minimal: This character does not lie to or betray friends or loved ones, or people he respects. Anyone else, especially those from groups he dislikes or against which he is prejudiced, is fair game. This is a one-point Drawback.

Serious: This code of honour is more complex, and applies to all—friend or foe. The character always keeps his word and does his best to fulfil any promises he makes. He betrays not the trust of others once he has accepted it. He may be reluctant to give his word except in a good cause, or at least a good cause as he sees it, because once given, it is inviolate. This is a two-point Drawback.

Rigid: This character lives by a strict set of rules that controls most of his actions toward others. In addition to all the other restrictions noted above, he refuses to participate in acts of betrayal such as ambushes, striking a helpless or unsuspecting foe, or cheating in any way. Lying is anathema, and he only does so in the most dire of circumstances. Even then, he is extremely poor at it. Such tasks suffer a -2 to -6 penalty as determined by the Director. This is a three-point Drawback.

Humourless

1-point Drawback

Some lack an appreciation of the lighter side of existence; they take everything with the utmost seriousness. This individual finds other's attempts at humour wasteful or annoying. In turn, others find this facet of his personality to be unattractive or bothersome. In cases where humour or a light-hearted tone works best, the character without humour suffers a -1 on any social roll.

Life Experience

Variable Quality or Drawback

Prerequisite: Human and character creation only

The character is a young chavvy or a bit of a fusty gaffer. Whichever the case, his initial character-point distribution is skewed. Each level of this feature roughly corresponds to a decade of life, stretching from childhood to codger.

Life is hard for the young. If one is born to privilege, children were told to be seen and not heard. The sooner mum and dad might chivvy them off to school, the better they feel. In all other social classes, a child is expected to work like an adult. One should remember that many children began working as early as six years old and formal schooling was infrequent.

Youth: The character is 12 years old or younger (extremely young characters should be avoided). This grants a -1 Strength, +1 Dexterity, -1 Willpower, -4 Skill points (no skill can exceed four), and decreases his Resources Quality by one level. No Attribute aside from Dexterity can exceed 4 (Dexterity can reach 5). Any skill check that requires Intelligence or experiences (such as Knowledge, Occultism, or Science) suffers a -1 penalty. The cosmos protects him by granting one level of Good Luck. Furthermore, as so much is new to a youth, he receives an additional experience point each session. Only Apprentices may take this six-point Drawback.

Young Adult: The character is 13-17 years of age. Early Victorians regard him to be a young adult, the *Oliver Twist* Artful Dodger sort. This grants a -1 Strength, +1 Dexterity, -1 to any mental Attribute, -2 Skill points (no skill can exceed five), and decreases his Resources Quality by one level. This is a four-point Drawback.

Adult: From 18 to 29, this character has zero levels of Life Experiences. He is fully competent and without hindrance. No points are lost or gained.

Established Adult: From 30 to 39, a character comes into his prime. He adds +1 Skill point, +1 Knowledge, and increases his Resources Quality by one. Because the character has witnessed some hardships, he gains +1 to non-supernatural Fear Tests. This level costs four points.

Life Expectancy

Remove modern medicine, antibiotics, and sterile surgical tools (or even sterile hospitals). Add in rampant urban pollution, wide-spread malnutrition, and contagious diseases such as consumption and syphilis. In sum, life in the Early Victorian age is hard, harsh, and oftentimes short.

	Urban	Rural
Upper class	40	50
Middle class	25	45
Lower class	20	35

Rural people had to rely on their own wit and wisdom to survive, but actually suffered less from infection. Although nearly 1 in 25 women died during childbirth in non-sterile hospitals, only 1 in 200 rural mothers died of complications due to childbirth.

Older Adult: From 40 to 49, the character enjoys +1 Willpower, +2 Skill points, +1 Knowledge, and a two-level increase in his Resources Quality, but degenerates a bit physically (-1 to Dexterity and Strength). He gains +2 on non-supernatural Fear Tests. This level costs seven points.

Elderly: Upon reaching 50 or older, Victorian characters have lived significantly beyond expectations. They suffer -1 to each physical Attribute, but gain +1 Willpower, +2 Knowledge, and +2 Skill points. To survive this long, they must be a member of the upper classes or otherwise highly valued by those around them; they gain either two levels of the Resource Quality or four levels of the Status Quality (or a combination of the two). This is a six-point Quality.

After 60, Victorians degrade rapidly and are generally unplayable due to physical or mental infirmity.

Life Experience bonuses cannot raise an Attribute above six nor degrade it lower than one. Adjustments cannot raise the character above Resources (Gentry) or Status 6. Should a character change levels during the course of a Serial, the old level's adjustments are removed and the new one's applied. In generally, this should not require experience point expenditure.



Love

2- or 4-point Drawback

This character's passions provide gist for poems—perchance the lyrics of Byron, Shakespeare; mayhap the bawdy doggerel of the local public house. Love is available in three flavours.

Romantic Love: A Cast Member with this Drawback starts the game with a relationship, or develops one shortly after the Serial begins (usually during the first or second Episode). Reciprocation may or may not occur. Whenever the character must choose between his heart and his head, he makes a Willpower (not doubled) roll at a -3 penalty. This Drawback is worth two points.

Platonic Love: This encompasses the love of family, friends, and others in a non-romantic way. Typically returned in kind, it can be dramatic nonetheless—say when protecting one's beloved sibling at risk of one's own life or mourning the loss of a loving grandfather. Platonic Love requires the same Willpower rolls as Romantic Love. This is a two-point Drawback.

Unrequited Love: Unrequited Love dooms the character to be forever pinning over his one true match. Perchance one or the other is previously engaged or already married, or the couple comes from widely disparate classes, or mayhap the object of affection simply fails to harbour the same depth of passion. Unrequited love is oftentimes an inspiration for poets and others of artistic temperament. This is a three-point Drawback.

Tragic Love: As any of the above loves, but any relationship is destined to end badly. Either something ill happens to the character's beloved, or the character tends to become passionate about miscreants. Tragic Love can be a good source of Drama Points and is a four-point Drawback.

Magic

5-point per level Quality

Some possess the spark of magic. A character's Magic Quality levels are added to his spellcasting rolls. Magicians cast certain spells faster than normal, allowing them to actually use magic in the middle of a combat. Elucidation of Magic and the role this Quality plays may be found in **Chapter Four: Magic; Arts Arcane**.

Supernatural creatures possess Innate Magic rather than levels of Magic. Learning to cast magic like humans is counter-instinctual for supernatural beings. Thus, Magic costs them two extra points per level (a total of seven points per level) and cannot be purchased above level seven.

Any being with Magic gains the Supernatural Senses (Lesser Sensing) ability (see p. 51) and may add his Magic Quality levels to any Perception roll using that power.



Magical Philosophy

4-point Quality

Prerequisite: Magic

Magic is not learned absent trappings. It is part and parcel of the myths and philosophies of the world in which the magician lives. A magical philosophy represents the academic or metaphysical training, learning, or grounding a magician receives.

Philosophies of magic represent various approaches based on differing systems of belief, practice, or effect. Some are tied to faith in various Gods, spirits, or one God. Others are divorced from religion and more mundane, even scientific. Still others are concerned with inner spiritual development.

Each Magical Philosophy Quality is different and distinct, although at times overlapping. Taking philosophy into consideration, the magician should be able to cast certain spells easier, although others may be denied to him for the same reason. A magician may learn a second, or subsequent, Magical Philosophy at the cost of six points.

The individual philosophies are addressed in broad terms in **Chapter Four: Magic; Arts Arcane**. Here is a summary directed to their affect on individual characters.

Alchemy: Alchemists are able to make alchemical elixirs that impose baleful effects on their target or imbiber. This requires a spellcasting roll for the spell followed by an Intelligence + Science roll with a number of Success Levels equal to the Power Level of the spell being imbued (repeat casting penalties are applicable when mixing more than one elixir), and expends a number of minutes equal to the Power Level of the original spell. The elixir must be used within the next 24 hours or it degrades and becomes inert. The number of elixirs that the alchemist may have at one time is limited to twice his Magic Quality levels. Elixirs can be thrown (up to Strength x 30 feet) and discharge in proximity to, or on any target struck, depending on the spell contained within. Alchemists enjoy +1 Intelligence and +2 Science.

Cabbala: Cabbalists study the Torah and the bible to learn magical words and phrases, deciphering the 72 various names of God and their proper pronunciations. A cabbalists' Magic Quality levels are increased by one for Quick Casting determination only. By succeeding at an Intelligence + Wild Card (codes/ciphers) roll, they can add a bonus equal to the number of Success Levels to any spellcasting roll versus demons, ghosts, or the un-dead. Cabbalists gain +1 Intelligence, as well as +2 Wild Card (codes/ciphers) or +2 Languages.

Diabolism: Diabolists follow one of the rare pure evil philosophies and thus are not suitable for Cast Members absent special circumstances. They are demon or evil spirit worshippers and devotees to dark magics that destroy mind, body, and soul. Many of their spells require spilling blood, living sacrifices, or torture as an intrinsic part. Diabolists do not necessarily follow the Christian "Devil," some may adhere to ancient evil beings. Personal gain and suffering for others are almost always the diabolist's goals. They usually enter pacts or deals with the evil entities they serve, oftentimes relinquishing their own, or others, souls in the process. Diabolists benefit from +1 Constitution and +2 Influence.

Divination: Diviners read the future by consulting tarot cards, tea leaves, or a person's palm, cranium, or astrological chart. Every two Success Levels in a Perception + Occultism roll grants a gander into the person's near, intermediate, or long-term future (Chronieler determines what is seen). A diviner can make an Intelligence + Occultism roll to determine the best time for a particular person to cast any specific spell. If the spell is cast during the designated hour of the day, add a +3 bonus to the spellcasting roll. Only one such spell can be cast per person, and the Director must decide what time is appropriate. Diviners enjoy +1 Perception and +2 Knowledge.

Elementalism: Elementalists envision all things comprised the four or five classical elements: Air, Fire, Earth, Water, and either Æther or Wood. By invoking these elemental energies (or summoning elemental spirits to do his bidding), the elemental-ist performs wondrous deeds. Elementalists gain a +1 spellcasting bonus on an elemental-based spell (Director's discretion), as well as +1 Constitution and +2 Science.

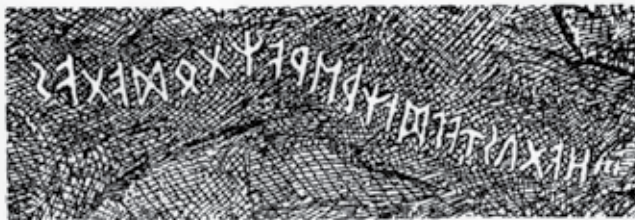
Gnostic: Gnosis means "to know" and gnostics seek to know or understand the universe through magic. Gnostics receive a +2 bonus for all spells or abilities involving magical senses, sight, overcoming glamours, or reducing barriers or wards. They additionally enjoy a +1 bonus for dispelling magical effects. Gnostics enjoy +1 Willpower and +2 Science.



Nature: Nature followers use various herbs and plants to brew tinctures of any spell that affects, or is centred about, the person drinking the potion. This requires a spellcasting roll followed by an Intelligence + Knowledge roll; each must garner Success Levels equal to the Power Level of the spell being imbued (repeat casting penalties are applicable when brewing more than one potion), and expends a number of minutes equal to the Power Level of the original spell. The potion must be drunk (using one action) to be activated and becomes inert after 24 hours if not consumed. The magician may only possess at one time a number of potions equal to twice his Magic Quality levels. Naturalists may gather various herbs and minerals which provide a +2 bonus to both the spellcasting and imbuing rolls. To cut and harvest the appropriate plants for one potion, an Intelligence + Science roll is required. This expends three hours, minus 20 minutes per Success Level to a minimum of one-half hour. The materials must be used within seven days or they lose their potency. Naturalists gain +1 Constitution and +2 Knowledge.

Necromancy: Necromancers summon and compel the dead: skeletons, wights, and zombies. Even vampires can be created, although it is the rare magician who may veritably command one. This is a rare philosophy, usually perceived as evil, and generally unsuitable for Cast Members. Although “good” necromancers are certainly plausible, the corrupting nature of death magic tends to wear down even the most virtuous magician. Necromancers gain a +1 Constitution and +2 Language.

Runic: Runic magicians specialize in the magic of runes, etchings, and symbols. A known spell may be etched onto a stable, relatively non-fragile surface such as a small stone, piece of wood, or even a wall or tree (glass, parchment, or cloth is insufficient). The engraver conducts a spellcasting roll followed by a Dexterity + Art roll; each must garner Success Levels equal to the Power Level of the spell being etched (repeat casting penalties are applicable when etching more than one rune). The process takes five minutes per Power Level of the spell being engraved. This spell may be primed to activate at a specific time, when a particular creature, species, gets within 10 feet of the rune, or when a specific set of parameters occurs (such as a door opening or a key phrase being spoken). A largish rune (three-foot diameter or greater) on a non-mobile surface may also double the duration of a non-instantaneous spell, or enhance a spell's effects by two Success Levels. The rune disappears once used. If the rune is marred or destroyed, and the destroyer makes an Intelligence + Occultism roll with a number of Success Levels equal to the Power Level of the spell etched, the spell's power dissipates harmlessly. If not, the destroyer, if within 30 feet, takes three times the Power Level of the spell in mystical feedback damage (Bash; no armour reduction). The magician may only have a number of runic items equal to double his Magic Quality levels at one time. Runic magicians enjoy the boon of +1 Dexterity and +2 Art.



Solomonic: These worthies are able to bind demons, ghosts, and other spirits to objects through the various seals of King Solomon. To do so, they must inscribe the seal on the object using a Willpower + Art roll; the object can bind any creature with a Willpower less than the Success Levels of the roll. The object itself must be specially prepared to hold the demon or spirit entity, requiring a Dexterity + Art roll. Containers such as boxes, urns, jars, bottles, rings, or amulets are appropriate as long as the seal can be inscribed on the object in some spot. To bind a target within the object, a banishment spell must be performed (the target enters the prepared item instead of returning to its home dimension). A solomonic magician may also summon a demonic spirit to aid him in a specific project, be it spell research, art, or other question of knowledge. The caster must make a magic circle by gaining Success Levels in a spellcasting roll equal to the Willpower of the summoned being. Then, he must cast a command spell to force the demon to co-operate. The creature grants a bonus equal to its Willpower to any Art, Knowledge, Occultism, Physician, or Science roll, after which the creature returns to wherever it came from. For spell research, the process is slightly different. A summoned demon can either teach the caster a spell whose Power Level is two less than its Willpower (use the normal rules for learning spells), or at simply reveal where the spell might be found. The Director must decide if the demon knows a specific spell. If the Director desires, he may roll a die, adding half the Power Level (round fractions down) of the spell in question; if the result is less than the demon's Willpower, the creature knows the spell, or where it is located. Solomonic mages gain +1 Intelligence and +2 Knowledge.

Theomancy: Theomancers are priests or those in service of some deity or higher power. They may perform any of the following benedictions via a Willpower + Wild Card (Faith) roll. These benedictions may only be bestowed on one in the service of the caster's faith, or who is not considered a heretic, an unbeliever, or evil or acting in an evil manner. The caster gains a +2 modifier when performing a benediction for those belonging to the same faith. The prayer ritual (Power Level 1) protects a character from the next magic attack, lowering the number of Success Levels against him by two, and from the next physical attack, applying a -2 to the attacker's roll. At Power Level 2, the prayer ritual grants a character's next casting a +3 bonus. In either case, the prayer effect lasts 10 minutes per Success Level unless triggered sooner. The blessing ritual (Power Level 2) grants a character +2 on one die roll chosen within five minutes per Success Level. The sanctification ritual (Power Level 3) imbues an item with holy energy for five minutes per Success Level. This allows it to affect supernatural creatures like ghosts, vampires, faeries, etcetera. Repeat casting penalties apply when more than one benediction is performed. Theomancers gain +1 Willpower and +2 Wild Card (Faith).

Some spells require a particular philosophy. Those that do not list a philosophy exist in multiple different versions and means of casting. For instance, a sleep spell could be used by an Alchemist to transform the target from a waking to sleeping state; a Theomancer might believe that he summons Hypnos, the God of Sleep.

Protectors transcend these restrictions and actually manipulate the raw forces of magic itself. They may cast any spell regardless of the philosophy it embodies.

Mental Problem

1- to 3-point Drawback

This character may be prone to fits, a touch daft, a bit of a nutter, or downright mad. Some suggestions of common Mental Problems follow. By all means, create variations on these themes if desired. Recall that the response to mental health issues in the early Victorian age is either to drug the person into a stupor or have him committed to Bedlam. Not much in the way of “treatment” exists in this time and place.

Cowardice: This character is greatly afraid of danger and confrontation. He may shun peril altogether or only risk it when he is certain he has the upper hand. Use the value of this Drawback as a penalty to Fear Tests.

Cruelty: This person revels in the infliction of pain and suffering. At the lower level, he reserves this for those who have angered or attacked him; at the highest level, he is a sadist with no feelings of remorse. This last level of cruelty is probably not appropriate for most Cast Members, but is typical amongst vampires and some faeries.

Delusions: This character believes something that is patently false. He might discern that all foreigners eat children, or that non-pure-blood humans should not be suffered to live. Or perchance he is certain that demons wander the neighbourhood. That, however, may not be patently false in some areas.

Intolerance: The person is prejudiced against another group of beings. Mayhap he despises a certain religious outlook, ethnic group, social class, the opposite sex, foreigners, or even those hailing from different parts of the home country. The player should determine how or why this intolerance came about, but also make sure it does not create undue friction within the circle of Cast Members. One faerie character and another with a Deranged, or possibly even Severe, level of hatred of all faeries could make for a poor role-playing situation.

Miser: A miser is unwilling to part with any of his hard won lucre. A Willpower (doubled) roll (modified as the Director sees fit) is required to spend money on anything but absolute necessities. One could suffer from Covetousness (Greedy) and Mental Problem (Miser), or one and not the other.

Obsession: A particular person or task dominates this character's life to the exclusion of most other things. To pursue his obsession, he goes to almost any length (as limited by his morality). He may neglect other duties, both personal and professional, to pursue that which fascinates him. The obsessee may be a person (who may or may not be aware of the character's feelings, but who almost certainly would be distraught about their intensity) or a task (such as exacting revenge, or performing some important or notorious feat).

Paranoia: “They” are out there, so trust no one. Everything is a conspiracy and everyone is keeping secrets. This character is unsure when somebody is going to turn against him, but he knows they all shall, sooner or later. A paranoid character expects treachery at every turn and rarely trusts even his friends and relatives. In the world of *Ghosts of Albion*, where monsters take the form of humans regularly, being somewhat wary is entirely reasonable. A character with this Drawback is much more disturbed. This makes him annoying and even frightening to have in one's company, and his testimony is less likely believed even when he is speaking the truth.

Phobia: Something gives this character the jitters—snakes, heights, enclosed spaces, public speaking, etcetera. The harder it is to overcome the fear the more this Drawback is valued. Whenever the character faces the subject of the phobia he must make a Fear Test with a penalty equal to the value of the Drawback. If the situation is indeed horrific (say, the character is afraid of snakes and now faces a giant demon snake, which would frighten anybody), add the value of the Phobia to any usual Fear Test penalty.

Risk Taker: This character is supremely impulsive, willing to take incredible risks, oftentimes without thinking of the consequences. A Risk Taker prefers to act first and take the lumps from it later (or not at all). He says that which is on his mind with no consideration for diplomacy or courtesy. One should not assume that the character is suicidal (except perchance at the highest level). Acting on impulse no doubt puts the character in jeopardy, but doing something that is clearly lethal is not role-playing, it is just imbecilic.

Weak Constitution: The character could be as healthy as a horse, but he believes he is as weak and fragile as a child. Any Constitution-influenced is reduced by the value of the Drawback. This does not affect Life Points, however.

Zealot: A zealot is a person whose beliefs (political, religious, or personal) are so strong that they dominate his life and behaviour. He is willing to sacrifice anything, including his life and the lives of others, in service to the ideals he holds dear. He is dangerous to himself and to others, and shows a total disregard for the law whenever it conflicts with his beliefs. Mad cultists, wild-eyed crusader types, and other rabble-rousers qualify for this Drawback. It differs from Obsession in scope (Zealot behavioural dictates are more comprehensive) and severity. This Drawback is rare outside of the Deranged level. The Director should determine if a Mild or Severe level is even possible.

Each type of Mental Problem requires a degree; the more severe and debilitating it is, the higher its value. Generally, Cast Members should not have Mental Problems worth more than two points, although playing the occasional lunatic is good sport.

Mild: The eccentricity is controllable and the character seldom allows it to rein over him during times of crisis, particularly when friends and loved ones are involved. Others may not even know something is amiss. This is a one-point Drawback.

Severe: The problem is severe and affects one's daily life. Anybody who knows the character realises or strongly suspects that something is afoot. This is a two-point Drawback.

Deranged: The character has no regard for such considerations as the law, the safety of others, or the integrity of his immortal soul. Still, he is not completely berserk. He may control himself from fear of being stopped, discovery by the law, or another major threat. Still, when no such fear exists, he shows no restraint. This is a three-point Drawback.

Characters can have multiple Mental Problems. Each one provides a different value which is summed with the others. Players are urged toward caution in this area as those with many Mental Problems are difficult to enjoy.

Early Victorian Psychology

Forsooth, it did not exist. Anyone that seemed aberrant, unhinged, or manifestly odd found themselves quickly locked up in the Bethlehem Mental Institution, also known as Bedlam.

Currently, the only treatise on what shall become psychology is *Der Handbuch der Physiologie des Menschen* (The Handbook of Physiology of Man) published by Johannes Müller in 1838. Freud is still many years away and so are most other pioneers in the field.

Technically, specific Emotional and Mental Problems as discussed here did not exist as diagnoses in the early Victorian age. They are presented here to give a fuller picture of what constitutes a character and for full compatibility with other **Unisystem** games.

All characters are fully aware that public displays of these problems shall attract attention of the unwanted kind. Anyone with a level two disturbance risks being branded a lunatic and incarcerated with little chance of a vetting or appeal. Status level may help, but Victorians had a grim approach to disturbed elements of their society. Bedlam itself was no more than a warehouse of the mentally ill, the criminally insane, and troubled poor till 1851.

Minority

1- or 2-point Drawback

Considered a second-class citizen because of gender, race, ethnic group, religion, nationality, or sexual preference, this character faces severe restrictions. Those of the dominant group tend to act negatively toward him; many are automatically suspicious of, fearful about, or annoyed with him for no reason other than what he is. This Drawback is worth two points.

It should be remembered that in Victorian society, women are not to be seen outside their homes unless escorted by an older male relative or their husbands. Furthermore, although England has banned slavery, the selling of people into bondage due to their skin colour is commonplace.

Foreigners are also suspected. Although not as strong as other bigotry, a foreigner experiences a one-point Minority drawback. This is not cumulative with other Minorities. A French woman is still considered a two-point Minority.

In general, a character with a supernatural Quality (Vampire, Ghost, Faerie, etcetera) can only be a Minority in his own racial society. Of course, that requires some formal supernatural society that impacts the character's life regularly. For supernatural folk, facing oppression by general human society does not grant character points. Humans who recognise a vampire, ghost, faerie, or demon amongst them react with disbelief or horror, not disdain or condescension.

Naïve

2-point Drawback

The character is inexperienced in the ways of the world and is easily led astray or influenced by others. He suffers a -1 penalty to any roll concerning societal matters, criminal activity, or information that an isolated or sheltered person would lack. Anyone trying to influence him enjoys a +2 bonus to such rolls unless obviously hostile.

Natural Toughness

2-point Quality

This character is thick-skinned and resilient. He has four points of Armour Value against Bash attacks such as fists, truncheons, and the like. Bullets and slashing attacks are unaffected. This Quality is common amongst professional pugilists, bouncers, and bodyguards.

Nerves of Steel

3-point Quality

A character with this Quality is almost impossible to scare. Whether he is too dumb or too stubborn is irrelevant; he remains unruffled even when facing unspeakable horrors. The character gains the maximum bonus (+4) to all Fear Tests and is immune to natural fear; supernatural fear is still enough to unsettle him.

Obligation

1- to 3-point Drawback

Members of societal clubs, secret societies, or special directorates oftentimes have an Obligation to their group. Failure to fulfil one's duty can lead to trouble—demotion, loss of benefits, harsh words, whippings, or worse. At times, it can be decidedly unhealthy to go against one's betters.

Minimal: Obeying the basic precepts of the organisation or creed and not betraying its members are at issue here. The typical member of a street urchin gang falls under this type of Obligation. He could refuse to fight and walk away at any time; he merely needs another place to flop. This is worth no points.

Important: The character is expected to routinely risk himself for the organisation, and go beyond the basic precepts of the membership. A typical Peeler has this level of Obligation. It is worth one point.

Major: The character places the welfare of the organisation above his own. He is always on call and does not have time to pursue a normal job (unless it is a cover for the real assignment), or much of a personal life. The penalties for disobedience or selfishness are severe, and may include death. An officer in the Queen's service assumes this level of Obligation. This is worth two points.

Total: This character is expected to die for the organisation. Missions are extremely hazardous. He is constantly in danger of imprisonment, torture, or execution. This level is common for many secret organisations, both mundane and occult. This is worth three points.

Occult Library

Variable Quality

In the fight against the supernatural, whom one knows can be less important than what tomes one may access. The larger the character's library, the more this Quality costs. Note that if one Cast Member (or Guest Persona) possesses an Occult Library, friends and associates may benefit from it, but the owner has control and final disposition. This Quality also determines a magician's starting number of spells if he has at least one level of the Magic Quality. Presented below are various levels.

Poor: The character has one book on the occult, and mayhap a few scribbled notes his distant Uncle Morris left behind. The book has some 4-13 spells (the Director secretly rolls a D10 and adds three to the result); four are known to a magical owner at the game's commencement. Each time the character researches a spell successfully, scratch another off. Eventually, he exhausts the spells in that tome. One book is insufficient to cover the range of supernatural creatures, so occult research rolls suffer a -3 penalty. This level costs one point.

Fine: The character has a modest occult library with several books on assorted esoteric subjects. No bonus is gained for occult research rolls, but the various tomes hold 7-16 (D10 + 6) spells, six of which are known by the arcane owner straight away. Cost is two points.

Outstanding: This highly satisfactory collection includes some very rare tomes of hidden lore. Rolls to identify creatures and occult topics gain a +1 bonus; as many as 20 (D10 + 10) spells can be researched. A magical possessor starts the game with eight spells. Cost is three points.

Amazing: This is a gathering of occult lore sufficient to rival Ludlow's. Research rolls enjoy a +2 bonus; as many as 30 (D10 + 20) spells can be found, including some rare and unusual magics. A character with such a library should have a minimum Occultism 3 unless he simply collects the books for the gruesome illustrations they feature. Those of an arcane bent blessed with this collection begin with eleven spells. This costs five points.

Occult Library Specialisation

For scholars, specialisation is the key to a more profound understanding in a narrow field. They know an exceeding amount on one topic, but very little on others. For these occult specialists, Directors may allow targeted Occult Libraries. Such libraries offer the spells of a more robust library. Research concurrent with the specialty gains a +2 bonus; that in all other areas suffers a -2 penalty.

Specialisations can be based on Magical Philosophy (Cabalá, Gnostic, Solomonic, etc.), a particular type of creature (faeries, vampires, un-dead, etc.), or even the local myths and legends of a geographical area (supernatural flora of Scotland, Irish faeries, etcetera). In either event, specialisation adds no cost to the Quality.



Occult Poet

5-point Quality

Prerequisite: Magic or Innate Magic

Nigel Townsend: *Byron for instance . . . Much of his poetry—even the prettiest odes to love—are spells in disguise, efforts to shield himself from the Demon’s wrath.*

—LEGACY, ACT II

The Occult Poet is no mere composer of words or juggler of rhymes, but one gifted with the innate ability to invest his stanzas with magic. Effectively, he creates a telepathic link to the subconscious collective mind, which allows him to project ideas, images, or suggestions, and become aware of that which the collective unconscious knows. This state requires a full minute of quiet contemplation and is thus unavailable during combat.

An Occult Poet may implant simple suggestions or images in a reader’s mind. This is done by rolling Willpower + Art + Magic (those with Innate Magic gain +3 instead). Success Levels dictate the number of words or images the suggestion may encompass. The reader opposes the poet’s roll result with a Willpower (doubled) roll.

Through writing or quoting a poem, the character may roll Perception + Art + Magic (those with Innate Magic gain +3 instead) to scry a different location. The player selects nearby surroundings, a specific location, the future, or the past. The poet opens himself to the collective mind and must sift out the useful information. For each Success Level, the poet gains a little more clarity or duration to his vision. This can range from spying a group of ferals gathering outside, to listening to a chant that a coven is intoning in a sacred grove outside of town. To read the past or future, at least five Success Levels are required; those images are much shorter and imprecise.

Finally, through a Perception + Art + Magic (+3 for Innate Magic instead), the poet can garner information from a single target. This is not mind-reading per se; the poet accesses the collective subconscious to learn particular facts. He might discern when something happened to the target, if he performed a certain action or witnessed something, and specific layouts of locations the target has visited. Emotions and rationales are not accessible.

The Director should be aware that Occult Poets have great ability to ferret out plot information. They can cause significant alterations in the flow of the story. First time Directors may wish to disallow this Quality initially.

Players with a flare for the dramatic could quote the works of Byron, Shelley, Yeats, or even the Brontë sisters in the game. Directors should award a Drama Point if this is done well—if the quotation was particularly poignant, significant, or dramatic.

Occultist

4-point Quality

The world is replete with knowledge that humankind was not meant to possess. Occultists make it their business to study these subjects. Many turn up in mental asylums, dead, or worse. The survivors, however, gain useful esoterica, from the initiation rites of an occult society to the location of repositories of greater lore. Their knowledge also makes them better able to overcome fears, but mayhap they are simply too touched to be afraid anymore.

Occultists gain +1 to any two mental Attributes and +2 to the Occultism skill. They enjoy a +1 bonus to Fear Tests due to their familiarity with the strange and unusual.

When presented with an opportunity to learn something supernatural—stopping to gather a few ancient scrolls as the temple starts to collapse, for instance—they must do so absent a Willpower (doubled) roll with penalties of –1 to –5, depending on how valuable the find.

Peeler

5- or 8-point Quality

Prerequisite: Strength 3 and Constitution 3

Members of London’s Metropolitan Police Force, set up by Home Secretary Sir Robert “Bobby” Peel in 1829, were originally known as Peelers. The term “Bobbies” did not arise until much later. Much distrust of the top-hatted, uniformed men remains amongst the street people, but they proved their worth in reducing crime. By 1839, all English metropolitan areas had their own police force.

By-and-large, the citizenry considers Peelers guardians of law and order in society. Living expenses are covered and they received regular payment (16 shillings to about one pound per week). All Peelers are male, physically fit, tall, and expected to work seven days a week. They spend the bulk of their time on foot patrols. Their duties include helping the public, lighting oil and gas lamps, arresting unauthorised costers, and keeping order. Their odd top hats were doughty enough to stand upon, allowing them to peer over walls while patrolling.

Each Peeler enjoys +1 to one physical Attribute and +1 to the Crime, Driving/Riding, and Armed Mayhem skills. He possesses the authority of the law, but assumes an Obligation (Important) to the police force, the source of that authority. Peelers carry truncheons (small clubs sheathed in a special long pocket) and rattles to call for backup. A few Peelers sport pistols, but all have access to other firearms at the local station house. This Quality costs five points.

Detectives, or Jacks, started appearing on the scene in 1842. They enjoy all the benefits of Peelers. They also gain a two-point Contact (Governmental) Quality. They are paid better (£1/4/0 per week; increase their Resources Quality by one), and do not have the same physical requirements. Jacks work at 4 Whitehall Place in Scotland Yard and their Obligation Drawback is Major. Their cost is eight points.

If the character abuses his authority or break too many rules, he could find himself on the dole (unemployed). He becomes a former officer—he gains the Attribute and skill bonuses of a normal Peeler and the Contact (if a Jack who maintained good relations), but enjoys none of the authority. Ex-Peelers cost four points (authority lapses, but so does the Obligation); ex-Jacks cost six points (Resources lost as well).

Physical Disability

Variable Drawback

This unfortunate is crippled by accident, disease, or birth defect. He may suffer from limb loss, spinal column damage, or another tragic impairment. Some samples should suffice.

Blind: The character has lost his vision. An observation roll (Perception + Notice), modified by Acute or Impaired Hearing, must be made to find a target in combat and even then attack and defence rolls suffer a -5 penalty. This is an eight-point Drawback.

Missing or Crippled Arm/Hand: The character cannot use the hand in question to grab or hold objects. Any task requiring two hands suffers a disadvantage (-3 or worse) or is simply impossible. This is a three-point Drawback. A character with a prosthetic hand can overcome some of these problems, reducing the Drawback to two points.

Missing or Crippled Leg/Foot: The character is unable to walk or run normally. With the help of crutches or a cane, he can move at up to one-third normal speed (see p. 78). Hand-to-hand combat rolls suffer a -2 penalty. This is a four-point Drawback. Prosthetics, such as newer wooden legs, can increase speed to up to half-normal, and reduce combat penalties to -1. This reduces the Drawback value to three points.

Prosthetics in Early Victorian England

Physical disability is a severe handicap in this age (the point values of the Physical Disability Drawback are slightly higher than usual for the **Unisystem**). Currently only wooden prosthetics are in use, although some can be of such quality that they look like the real thing if they remain covered (say by trousers, dresses, or gloves). Some faux hands can be made to grip objects, but they are still awkward and cumbersome to use.

Protector

13-point Quality

Ludlow Swift: *So very many years ago that I don't care to calculate them, my great uncle Morris revealed to me the truth of magic and his duties to Albion. I inherited those responsibilities. When your father was small I tried to interest him in magic, but . . . not everyone has the capacity. And now it falls to you, and I fear for you. There are so very many enemies out there in the dark.*

—LEGACY, ACT I

Every region of the world has a spiritual manifestation, or "soul." Various men, women, and supernatural creatures protect that soul from evil. Chief amongst them are the Protectors.

William and Tamara are the Protectors of Albion; they guard the mystic spirit of England. There are others: the Protector of Bharath guards India, the Protector of Eriú, Ireland. Protectors are not usually strong warriors, but they always possess immense occult power. Spells are their weapons of choice and speciality.

The Protector's first and foremost duty is to guard the lands under his care. He might be chosen by the previous Protector, or even the mystic soul of the land itself.

Protectors gain certain boons and suffer certain responsibilities:

* +2 to Willpower and +1 to any two other Attributes. Protectors may exceed human maximums, reaching nine in any Attribute.

* Two levels of Hard to Kill, two levels of Magic, Nerves of Steel, and one level of Occult Library. Protectors can buy additional levels of Hard to Kill, Magic, and Occult Library separately.

* +2 to Occultism.

* A four-point Adversary Drawback. Typically their enemies are demons, ferals, and ethereals, but evil can take any form. Many Protectors possess higher levels of Adversaries, representing greater or more numerous foes.

* A Obligation (Total) to their protectorate.

* A two-point Secret. A Protector's charges are not, and should not be, aware of his vocation. In general, humanity is best protected by being ignorant of the nature of magic and the supernatural world.

Protectors, by their very nature, are tied to the magical soul of the land. They access the raw forces of magic and thus can cast spells regardless of their Magical Philosophy.

Protectors must be alive and human. They may not possess the Faerie Quality, nor may they remain as Protectors if they become ghosts or vampires. Whether a ghost or vampire can later become a Protector, as Ludlow might have done with Nigel, is as unknown now as it was then.

Pugilist

3-point Quality

This character engages in pugilism, the forerunner of boxing. This crowd-pleasing pastime was enjoyed by aristocracy and commoners alike, whether participating, watching, or betting. The contestants fought with bare fists and chests in roped-off rings eight feet to a side, usually out of the Big Smoke since Magistrates oftentimes frowned on the sport. Matches might last an agonising 50 rounds, and each round ended when one fighter was knocked down or thrown off his feet. Breaks between rounds were generally only 30 seconds. The rules were few—no grabbing hair, no spikes on the boots, and no wrestling moves (except for certain above-the-waist manoeuvres). Bouts were fought with either the Broughton Rules or London Prize Ring Rules (1838). The Marquises of Queensbury Rules did not come into practice until 1867.

The Pugilist gains +1 Strength, +1 Constitution, one level of Increased Life Points (normally unavailable to humans), one level of Resistance (Pain), and +1 Fisticuffs. Pugilists always seek to test themselves in combat against others; they suffer a Mental Problem (Severe Obsession) in that regard.

Quick Reflexes

1-point Quality

Some are naturally faster. This Quality gives a +2 bonus for initiative purposes, modified by common sense (it cannot help the victim of a complete surprise attack or whilst asleep, for instance).

Recurring Nightmares

1-point Drawback

The character has terrifying dreams that relive some traumatic experience, a series of bad past events, or simply images that are frightening and disturbing. Each night, the Director may impose the dreams at his discretion, or roll randomly (a roll of 1 on a D10 means the character experiences a nightmare that night). On any night when the character is afflicted by the nightmare, he suffers -1 to all rolls the following day as a result of exhaustion.

Renown/Reputation

Variable Quality or Drawback

Renown and reputation can both help and hinder a character. Too much and enemies more easily track his movements; too little and society may not accept him in social situations. Reputation and renown are usually combined with Status, but they measure different aspects of a character. One's place in society need not carry general recognition.

Renown governs how well known the character is. At zero points, only friends and acquaintances recognise the character. For one point, the character is Little Known, recognised on an Intelligence + Influence - 7 roll. For two points, he is Ofttimes Known, recognised on Intelligence + Influence - 5 roll. At three points, his name is Well Known, and registers on Intelligence + Influence - 3 roll.

Reputation indicates how well the character is received once recognised. Players and Directors should consider the exact details of the character's Reputation.

Scandalous: Influence rolls with those who know the character suffer a -4 penalty. Authorities view him with suspicion, do not offer aid, and may try to hinder him. Even contacts are less willing to aid the character. A Scandalous Reputation grants points.

Bad: Influence rolls suffer a -2 penalty. Authorities are less likely to trust him, but are not automatically hostile. This Reputation also grants points.

None: Those recognising the character have no opinion one way or the other.

Good: Influence rolls with those who recognise the name gain a +2 bonus. Authorities view him favourably. Good Reputation costs points.

Stellar: Influence rolls with those who recognise him gain a +4 bonus. Authorities are likely to give him every possible aid and assistance. Even contacts are more favourably inclined. This Reputation also costs points.

The cost of a character's Renown/Reputation varies according to the roll needed to recognise them, modified by the level of Reputation. The Renown/Reputation Cost Table summarises.

Directors should use common sense with Reputations. A Scandalous Reputation criminal dealing with other criminals may actually gain positive modifiers and so forth.

		Reknown		
		Little Known (-7)	Ofttimes Known (-5)	Well Known (-3)
Reputation	Scandalous	-2	-3	-4
	Bad	-1	-2	-3
	None	+1	+2	+3
	Good	+2	+3	+4
	Stellar	+3	+4	+5



Resistance

1-point per level Quality

This ability allows a character eschew the effects of a particular type of harm. Each type of Resistance Quality must be purchased separately. Presented below are some cases in point, but the Player or the Director may devise others.

Fear: Some are unabashed by scares. Each level of this Quality adds one to the character's Fear Tests versus natural or supernatural sources (to a maximum of +4).

Pain: Each level of this Quality reduces the penalties associated with severe wounds, and adds to rolls to stay conscious or fend off death when severely injured (see p. 90–91).

Paranormal: The character's Resistance level is subtracted from any psychic or spellcasting rolls that target him directly (telekinesis, curses, lightning bolts, and so on).

Poison/Disease: This character has a cast-iron stomach and an overactive immune system. Add the level of this Resistance to any Constitution rolls to resist the effects of poison or disease. At the Director's option this may be two different Qualities—one for poison and one for disease.

Powers: For some reason, this character is able to resist supernatural abilities. He adds his Resistance level to any rolls against any supernatural means of controlling or dominating him. This includes the hypnotic powers some faeries and vampires have.

Resources

2-point per level Quality or Drawback

The resources and class struggles of the Victorian age filled bookshelves with Dickensian prose. Various known as chink, counter, or push, a character's level of Resources determines his material wealth and cash.

In the case of a child or other dependent, the resource level would be greatly different from that of his family. For instance, an aristocrat with a yearly income of £10,000 would generally only give his son a £150 yearly allowance (a daughter would get £100). Even so, with little need for housing, food, and other living expenses, his level of disposable income would be higher than someone working for the same annual income. On the other hand, family wealth is not generally accessible. Many estates and fortunes were tied up in entail—the inheritor could not draw on the principle fortune (a term for the full inheritance, not their annual income) or sell any land, but had access only to the proceeds. This was especially common for those under the age of 18 inheriting a family's title and lands. The fact that primogeniture was still in practice also meant that the first son, or eldest daughter if no sons existed (although at times that meant not even a distant male relative), inherited everything. This left second, third, or later offspring little. The cash and assets a Cast Member has access to at any given time is a matter for the Director and the plotline, but could halve or quarter the cost of a given Resources level.

Also listed below is the character's likely disposable income after rent, food, clothes allowance, including cleaning, any wages paid to servants, taxes, tithes, candles, coal, that sort of thing. In special cases, he may have access to more money, but something else would be skimmed. Keep in mind that base weekly pay is predicated on a six-day, 14-hour-day workweek for the working class and the majority of the middle class. Most Victorian workers had dependent relations—children or elderly parents. If this is

the case for the Cast Member, most, if not all, disposable income is exhausted on others.

Ghosts and Faeries may not take Resources as a Drawback.

Descriptions of the various levels follow, with the point costs or values in parentheses.

Destitute (–10): An itinerant unskilled labourer, out of work domestic, or perchance a beggar, the character owns little than the clothes on his back. If lucky, he scrounges two shillings a month for an annual income of about one pound. During times of economic trouble, a great number of workers dropped into this category. The character might have a couple pence a week in disposable income, and starvation is a serious threat. The character is definitely malnourished.

Miserable (–8): These unskilled workers spend most of their time lifting, carrying, or looking for a job, which usually lasts a day or two at most. Mayhap the character lives in a one-room rental shanty in the worst sections of London or a ramshackle cottage in the country. Income is roughly two shillings per week or around six pounds annually. Disposable income amounts to four pence a week; starvation is still a threat and most money is spent on food.

Poor (–6): The lower working class is made up of domestic servants, needle-workers, and the lowest shop assistants. This character probably owns more than one set of clothes and rents a single room dwelling, mayhap in the cellar or a tenement. Annual income is roughly £12–15 with disposable income of one shilling a week. Starvation should no longer threaten.

Hurting (–4): Farm labourers, soldiers, typists, and well-off prostitutes fill this income level. They own a few sets of clothes, some home accoutrements, perchance a poor hunting musket (soldiers have their own kits, see Soldier Quality), and rent a tenement or other poor dwelling. Annual income is £25; weekly disposable income is two to three shillings.



Tolerable (-2): This represents seamen, navvies, longshoremen, and some domestic servants working for the middle to upper-middle class. The character has several sets of clothes, rents an flat or tenement with one room, but possesses a range of home furnishings. Annual income is £40 with a weekly disposable income of four shillings.

Liveable (0): At this level are semi-skilled workingmen (hat-makers, upholsterers, glassworkers, butchers, bakers), skilled women occupied in shops or factories, mayhap some of the best-off prostitutes, and members of the Metropolitan Police Force. They rent a small flat or tenement of poor construction probably with little ventilation. It might have two rooms, and decent furnishings. Annual income is roughly £50 with weekly disposable income of nearly six shillings.

Moderate (+2): Here are found skilled workers such as cabinet-makers, carpenters, typesetters, jewellers, and senior dressmakers, as well as lower ranking clergy. Homes are still rented and of poor construction, but two rooms are common. Possessions are more extensive and one might even be able to afford something beyond charity schooling for the children. Annual income is roughly £75 with a weekly disposable income of eight shillings.

Decent (+4): At this level, some blurring of the lower and middle classes occurs. Clerks, head teachers at boarding schools, journalists, bank tellers, shopkeepers, clergy members, and small businessmen are included along with highly skilled mechanics, those involved in shipbuilding, steel making, and artisans. The two classes live in separate neighbourhoods in town, despite nearly equal incomes and the inhabitancy of similar semi-detached row houses with two stories and three to four rooms. Those in the country possess homes with a half-dozen rooms. Possessions are more extensive, the building being rented or perchance owned (probably valued at £10-20) is better constructed. At this level, a character is likely to have a valet or maid-of-all-work. Annual income is £150 and weekly disposable income is 15 shillings.

Respectable (+6): The bulk of the middle class, including “black coated” work (today’s white collar work), is comprised of civil servants, surveyors, senior clerks, bookkeepers, and middle managers. They own a three-storey semi-detached row house or a good-sized country house of decent construction with a couple rooms per floor, finer furnishings and accoutrements (worth roughly £40). They employ a general servant and nursemaid to look after the children. School fees would be a big, but necessary, concern. Annual income is near £300 with about 40 shillings disposable income per week.

Well Off (+8): The upper middle class includes solicitors, barristers, physicians, as well as better-paid clergy and civil servants. This character owns a three-level semi-detached town house in a nicer neighbourhood, or a sizeable house in the country—either would have several rooms per floor, and be of sturdy construction. The property is worth at least £40 and gives them the right to vote in parliamentary elections. Furnishings are of fine quality and three servants to look after the home and children. Income is £600 annually with around six pounds disposable income each week.

Gentry (+10): At this level are the lowest landed gentry—the country squire with an estate of around 1,000 acres—and the wealthiest barristers, solicitors, physicians, and clergy. Their houses are over ten rooms and stand alone in a fashionable section of town, although the squire probably does not own a town house as well as one on his estate. Servants include four women: maid, cook, governess or nursemaid, and one other along with a coachman and stableboy. This is the first income level that bestows a private carriage and horses. Children are sent to a good, but not elite school. Income is roughly £1,000 (for land owners, each acre normally produces one pound in income; someone with £1,500 annual probably owns 1,500 acres) with ten pounds weekly disposable income.

Low Aristocracy (+12): The lower levels of the aristocracy, Barons and Viscounts, or the most wealthy of the merchants, bankers, and manufacturers. All in all, no more than 750 families lived at this level. Each has a country estate, many tenants to work the land, a town house in the fashionable part of London, a staff of a dozen or more servants, a stable of horses, several carriages, and their sons and daughters would go to elite schools or have first-rate governesses. Annual income is £10,000 at least, with a weekly disposable income of £100.

High Aristocracy (+14): The higher ranks of the aristocracy, Earls, Marquises, and Dukes, were the very wealthiest in England, roughly 250 families in total. Property is extensive and in several counties—more than one country estate and large London mansions in the best sections like Mayfair or West End. The staff of servants would exceed 20, the stables would be extensive and pedigreed, the carriages ornate, and the children given the best education possible. At this level, annual income is at least £30,000 with a weekly disposable income of £300.

Higher levels of Resources exist, but they are the province of royalty and the highest ranks of nobility. They are not available to Cast Members.

Resources and Status

In Victorian society, access to, or the ability to generate wealth oftentimes establishes societal position. Thus, wealth give rises to status, and status to wealth.

A character gains a one-point increase in his Status Quality for each four points expended on Resources levels. For instance, a Decent Resources level grants a one-point bonus to Status. If that point is insufficient to propel the character to the next level (as would be the case if he started at Status 6 or higher), no change in Status level occurs.

Similarly, a character’s Resource point total rises by half the point cost of his Status Level. Thus, a Status 6 gentleman enjoys a three-point boost to Resources. As this is insufficient to increase the Resources Quality by two full levels, only one level is gained.

A character may either enjoy a Status bonus to Resources, or the opposite, not both.

As mentioned, this synergy closely relates resources and status. This may not always be the case, however. Thus, the Resources bonus to Status, and vice versa, may be disallowed at the Director’s discretion.

Rival

1- to 3-point Drawback

Certain individuals or organisations, although not out to harm a character, nevertheless wish him less fortune. They might be competing over a job, love interest, professional fame, notoriety, or something else. A Rival impacts on the character's life more frequently than an Adversary. A Rival single individual (of similar capabilities to the character) or a very small organisation is worth one point. Someone more competent or a modest sized organisation is worth two points. Finally, those significantly more competent than the Cast Member, very well known and of high status with great influence, or an extensive organisation, are worth three points. The Rival could be devised by the player or entrusted to the Director to elucidate.

Secret

1- to 3-point Drawback

The character hides a dangerous or mortifying fact. This could be a secret identity or a shady past. The more damaging revelation of the secret, the higher the value of the Drawback. For instance, harm to the Cast Member's reputation and livelihood could be worth one point; a threat to his well-being (he might be arrested or deported if the truth were known) two points; life, limb, and loves lost reaches three points.

Situational Awareness

2-point Quality

The observant almost always know what transpires around them, and react with uncanny quickness. This character gains a +2 bonus to any Perception-based rolls to sense trouble or danger in his immediate surroundings. Pussyfooting towards this character is difficult; -2 to any attempts to do so.

Soldier/Officer

3-, 6-, or 8-point Quality

The character is a member of the military. He gains +1 Strength, +1 Constitution, +2 Marksmanship, +2 Armed Mayhem, a one-level decrease in Status, and an Obligation (Major) to Her Majesty's Royal Army (those in the Royal Navy are called Seamen). He possesses a musket, 20 shot, a bayonet, and a hot, stiff, scratchy, and conspicuous uniform. The soldier should probably be considered on leave, detached duty, or stationed near the action of the Serial, but still has an obligation to his regiment. If absent without leave, he is considered a deserter and subject to stiff penalties. This is a three-point Quality.

An Officer has more leeway in his whereabouts and actions, and might be a non-commissioned officer or a full-fledged captain of a regiment. The character has a uniform, quality sabre, flintlock pistol, and a parade or "dress" uniform. He gains the following benefits: +1 Dexterity, +1 Willpower, +2 Armed Mayhem, +1 Influence, +1 Languages, an additional two levels of Status, and Obligation (Major) to Her Majesty's Royal Army (those in the Royal Navy are Naval Officers). Note that an Officer does not get the Soldier's benefits. This is a six-point Quality.

A retired Officer is highly regarded by society—he gains all the benefits and very few of the obligations. His obligation changes to representing the "modern educated officer" in society and not to the military in particular; it drops to Important. His Resources Quality increases by one level. Retired Officer costs eight points.

Status

Variable Quality or Drawback

In Victorian Europe, Status is extremely important. Titles and position were well worth fighting over; indeed they are one of the most important reasons to battle. Status could also result from military rank or job title (assuming that standing has any impact on the current situation). The Status Table (see p. 37) presents a few suggestions. The Director could devise others based on the table's entries.

Status levels one to five are purchased at one point per level. Status levels above five cost two points per level. Status level eight is included for completeness in the Status Table, but is not available to Cast Members. Directors might even opt to have levels above six unavailable to Cast Members.

Status -1 to -4 grant one point per level to the character. Ghosts may not take Status as a Drawback, and Faeries only receive half value from negative Status (it applies only to the faerie courts, not the human world).

For every point of Minority, decrease Status by one point. Therefore, a woman physician does not have the Status of her male counterpart (absent other circumstances).

Status levels may affect some rolls (mostly Influence) if societal position is important to the situation. Even so, Status is largely a background tool. Low-status people have considerably more difficulty functioning in society. The authorities are more likely to harass them. High-status people are more influential and less challenged. Their word carries more clout, the authorities give them the benefit of the doubt, and merchants may offer better deals hoping the customer conveys pleasure to his high-society friends. Conversely, high Status may bring with it obligations, such as those of a feudal lord to support and defend his vassals.

Status levels are specific to a particular society. For instance, Status in human society means nothing to those in the Seelie or Unseelie Courts.

Talentless

2-point Drawback

The Talentless individual is lacking in creativity and artistic ability. Perchance he is too stolid and practical, or mayhap he has insufficient imagination. A Talentless character suffers a -3 penalty to artistic endeavours. This penalty does not affect them in judging other people's art, just creating or performing. When he does try to create, the character can never gain more than one Success Level in artistic pursuits regardless of his skill levels or rolls. Furthermore, those with this Drawback make poor liars, charmers, or social butterflies. The same penalty applies to Influence or any other roll seeking to convincingly lie, charm, flatter, or intimidate.

Status Table

Level	Points	Description
-4	-4	Criminal (thief, con man, highwayman), outcast
-3	-3	Town drunk, bum, low class prostitute
-2	-2	Army Private, street coster
-1	-1	Itinerant labourer, bastard
0	0	Non-commissioned officer (Lance Corporal, etc.), seaman, some domestic servants
1	1	Semi-skilled man, skilled woman, Peeler
2	2	Lower middle class (clerk, shopkeeper, etc.), labour aristocracy (mechanic or artisan), craftsman, Lieutenant, Naval Midshipman
3	3	Middle class (civil servants, middle managers), "name" journalist, minor celebrity, Naval Lieutenant, Army Captain
4	4	Upper middle class (solicitor, barrister, physicians), landed gentry (Squire, Baronet), Army Major, Naval Commodore 2nd Class
5	5	Famous barrister, Baron, celebrity, Army Lt. Colonel, Naval Commodore 1st Class, member of House of Commons
6	7	Earl, Admiral, Colonel, major celebrity like Poet Laureate, high-ranking clergy, industrialist, or manufacturer
7	9	Marquis, Duke, cabinet member
8	11	King, Queen, Prime Minister, Emperor, Pope

Tradition-Bound

1-point Drawback

This character is mired in a traditional, sometimes extremely conservative, outlook. He shuns the advances of industrialisation, dislikes such modern "fancies" as the train and gas lighting, believes in a more rural, agrarian life style, and feels that everyone should act as their forefathers did. Tradition is the ultimate authority. The character is able to grasp modern ideas, he just prefers the way things have always been.

A character can also be Tradition-Bound in terms of how he thinks about social mores, conduct, and ethics. Any character acting out of tradition should be treated as if his Attractiveness or Status (Director's choice) level is one lower. Anyone dealing with the Tradition-Bound gains a -1 penalty on any Influence roll unless he acts properly or discusses a suitable subject.

Worldly/Well Educated

1-point per level Quality

The character is either worldly-wise, or received an advanced education in something other than Divinities at one of the more liberal colleges like Edinburgh or University College in London. For each point spent, the character gains two skill points. In addition, the character receives a one-point per level Contact representing ties to the faculty at his old alma mater or with those met in his travels. These Contacts recognise the character and are favourably inclined to aid them with information if the request is not too outlandish or extensive. A one-point per level Obligation to the same Contacts exists as the character is expected to return the aid or information at the same level. No character can purchase more than three levels of this Quality.





Supernatural Characters

Those more adventurous might envision an inhuman role. This may be accomplished in two ways. The first is to choose from the base Supernatural Qualities (Faerie, Ghost, Vampire, etcetera) listed in this chapter, adding other features as desired. For instance, faeries come in all shapes and sizes, colours and configurations, kith and kindred. To list them all, with their supernatural abilities, would require a much larger book. Nonetheless, one can “build” any number of different faeries using the proper base Quality and the Supernatural Qualities and Drawbacks listed later in this chapter.

This methodology, however, may not suffice for those seeking a novel being. That can be done simply by selecting from amongst the Supernatural Qualities and Drawbacks listed and combining them into one “racial” packet. This does require some discussion with the Director, however. Creating an unstoppable killing machine is easy enough, but is not in the spirit of the game, and no doubt the Director shall express vehement opposition. The optimum course is to develop a being with pluses and minuses that the Director can build stories around. The various creatures from faerie tales, myths, and legends make excellent subjects.

Creating a Supernatural Packet

The basics are simplicity itself—pick a base Quality (if desired), choose assorted supernatural abilities, add up their cost (or subtract their values in the case of Drawbacks), and devise an appropriate name. When creating the character, “buy” the packet as a Quality, applying any Attribute modifications and other features. Although unlikely, it is possible that a supernatural Quality could have Attribute penalties and Drawbacks that outweigh the benefits. In that case, the packet becomes a Drawback and the value granted may be spent elsewhere.

Generally, a supernatural racial “packet” should not exceed twenty points in total value, or have Attribute bonuses above +5 or Attribute penalties worse than -2. Going beyond these limits risks the Cast Member becoming more inhuman than the threats he is fighting. Not necessarily a bad thing if desired by both Director and player, but a bit too much for the normally human-centric world of *Ghosts of Albion*.

Beyond the Numbers

A supernatural being should be more than numbers and special abilities. History, culture, society, common knowledge all aid in embellishing the creature. When creating a new supernatural race give these elements some thought, and discuss them with the Director. Interesting background material can provide fodder for any number of Episodes. Relatives and enemies from the Cast Member's past might occasionally call for some amusement, complications, or terrifying violence.

Supernatural Qualities and Drawbacks

These features make faeries, ghosts, and other supernatural creatures inhuman. Many are useful to combating (or inflicting) evil; others are disabling.

These aspects might be collected together as a new supernatural race packet, or they could be additional features that arise during play (with the Director's approval). In the latter case, the abilities might be unusual for the particular race and make the character truly extraordinary.

The abilities listed here are appropriate for ghosts or other supernatural types suitable for use as Cast Members. Aspects generating horrific, invulnerable, reality-twisting, gargantuan monstrosities are not provided—those are the things of which antagonists are made. Adversaries are discussed in more detail in **Chapter Six: The Supernatural; Friend, Foe and Fiend**.

Repeat Use of Supernatural Qualities

The abilities listed in this chapter and in **Chapter Six: The Supernatural; Friend, Foe, and Fiend** rarely invoke the repeat casting rule. As such, little limitation exists to curb over-utilization. This simplifies the game but may make supernaturals too powerful (and thus humans undesirable as Cast Members). As the Director's discretion, a cumulative -1 penalty may be applied to rolls involving supernatural abilities, unless the wielder rests four hours (which resets all accumulated penalties to zero).

Always be mindful that supernatural abilities are a privilege, not a right. The Director can decide which ones the character might purchase, and which are best disallowed. Faeries and ghosts should normally have unlimited access, and a special human might be able to purchase a few of them, but in all cases make certain the Director approves (which no doubt should require a storyline rationale).

Base Supernatural Qualities

Unless creating something entirely unusual, a character must first choose a base quality from amongst those below to be granted access to the breadth of supernatural Qualities and Drawbacks.

Faerie

10-point Quality

Faeries hale from "the other worlds," sometimes called Avalon, *Tir Nan Og*, or simply "fairy land." They prefer to remain in their lands 'tween the worlds, and if a human stumbles upon them, woe is to him. Nevertheless, the faerie realms are as much a part of Albion as Manchester, London, or Brighton. Some Faeries choose to leave their realms to fight, understanding that the fates of the two realms are bound together. More information on faerie lore and culture can be found in **Chapter Six: The Supernatural; Friend, Foe and Fiend**.

All Faeries gain the following traits without further character point expenditure.

- * +1 to Constitution or Dexterity; +1 to Intelligence and Willpower. Faeries have supernatural racial Attribute limits.
- * One level of Contact (Supernatural) is gained. Trooping (Seelie and Unseelie Courts) Faeries may gain two levels, but also suffer an additional Obligation (Important) Drawback to their Court.
- * +2 to Occultism skill.
- * +2 to Attractiveness or Charisma (or one level of each). Faeries are typically charming and pleasing to the human eye.
- * Innate Magic. The odd Faerie might be able to acquire the Magic Quality as a human would, but that would require special permission from the Director and a good background rationale.
- * The ability to understand and be understood in any language spoken. To read or write, Faeries must spend points on the Language skill.
- * Regeneration at the rate of one Life Point per Constitution level per hour.
- * Immortal. Faeries may possess any number of levels of the Age Quality.
- * Can harm and be harmed by creatures that normally could not be harmed by physical means, such as ghosts.
- * Mental Problem (Mild Faerie Arrogance). This prejudice affects all they do; Faeries considers themselves better than others, and would rather deal with a hostile faerie than a like-minded human.
- * Faeries must choose one of the two following Drawbacks.

Vulnerability (Minor—Iron): Faeries take double damage from cold-forged iron weapons.

Mental Problem (Severe Obsession): The Faerie is obsessed with some action. It might be the need to repair all shoes in bad condition, prepare better meals, tidy up living quarters, mend clothes, polish all metal, or the like. Any time the Faerie encounters a situation where its obsession applies, it must make a Willpower (doubled) roll, with a -2 or greater modifier, or immediately act accordingly. Even if it succeeds initially, it must return the next night to try to rectify the situation. The Director and player should discuss the obsession during character creation to make sure it is appropriate to the storyline.

Faerie-Touched

7-point Quality

Humans with mixed blood or long-term exposure to faerie magic possess this Quality. Their father or mother was of the Good Folk, or mayhap he spent time in the faerie lands, either as a guest of the Seelie Court or a captive of the Unseelie Court.

Faerie-Touched possess the following.

- * +1 to Constitution or Dexterity; +1 to Intelligence or Willpower. Faerie-Touched have supernatural racial Attribute limits.
- * +1 to the Art skill.
- * Innate Magic.
- * Regeneration at the rate of one Life Point per Constitution level per hour.
- * Long-Lived. Faerie-Touched age at a slower rate than normal humans, living approximately half again as long, and looking youthful for much of their lives.
- * Faerie-Touched may purchase one supernatural Faerie-Prerequisite Quality at normal cost, and a second Faerie-Prerequisite Quality at two times the normal cost. Further Faerie-Prerequisite abilities may not be purchased. The character may purchase other supernatural Qualities as the Director deems appropriate.

Ghost

10-point Quality

Ghosts are the souls of deceased humans that have remained on the mortal plane. Some linger unwillingly; others stay to right a great wrong done, by obligation, or from overwhelming desire.

Ghosts have varying levels of awareness of their situation. Some are no more than “psychic echoes” of a life, a phantasm of time or place without any conscious awareness at all. Others are so fixated on their situation that they forget all other concerns. Ghost Cast Members are all fully aware, but should have a compelling reason for their presence on Earth.

Ghosts gain the following powers, benefits, and drawbacks.

- * +2 to Willpower. Ghosts have supernatural racial Attribute limits.
- * +1 to Occultism skill.
- * Innate Magic. They cannot normally gain the Magic Quality, but special cases exist.
- * One level of Telekinesis.
- * Regeneration at the rate of one Life Point per Constitution level per hour.



* Immortal. They may possess any number of levels of the Age Quality.

* Intangible. Ghosts can move through walls, floors, ceilings, and even other living humans, but not supernatural creatures or magical wards. Ghosts cannot affect the physical world, move, or carry things without using their Telekinesis. Due to their lack of physical body, all Ghosts have effective Strength, Dexterity, and Constitution scores of zero in relation to the normal world (use Willpower if the Director deems a physical-based action allowable). Other supernatural creatures can both affect and be affected by Ghosts. When confronting such creatures, Ghosts use their normal physical Attributes and Life Point calculations (listed in parentheses on Ghost character sheets).

* Ghostly Awareness. Ghosts can “hear” someone calling their name as if it were a summoning. The Ghost can choose to comply or ignore as he sees fit. Séances and magical summoning spells exploit this ability to summon Ghosts against their will. The intent of the caller is important here. Calling for “Robert the Ghost” only summons the specific ghost in the mind of the summoner.

* Ghostly Appearance. Ghosts appear as they did at their death (an open wound is apparent, those beheaded hold their heads in their hands, and so on). Most appear as misty, translucent humans with a faint glow. Their heads, torso, and mid sections are visible, but their form fades to nothingness below.

* Ghostly Presence. Ghosts are not normally visible to mundane humans. Those with Magic, Innate Magic, supernatural sight, or sensitivity to the supernatural can see them, but the bulk of the population cannot. Ghosts oftentimes have a non-visual presence that lowers the temperature in their vicinity; animals may act skittish or shy away from them. A Ghost may, at will, take a mental action to make itself visible. This does not require a roll, but during the day, the effect only lasts for a number of turns equal to his Willpower.

* Suffer a -2 penalty to all physical actions during the daylight hours.

A ghost that fails a Consciousness Test disperses and remains “gone” until it regains enough Life Points to raise it above zero. Should a Ghost drop below -10 Life Points by magical or supernatural means, he must make a Survival Test. A failed roll means the Ghost disincorporates, essentially leaving the mortal plane. Ghosts may possess levels of Hard to Kill, which affect the Survival Test normally. A Ghost could also have Unique Kill (see p. 53), which prevents Survival Tests unless the proper circumstances are present.

Vampire

15-point Quality

Vampires are un-dead creatures, neither living nor dead, that walk as normal humans. The vampire’s corpse still houses his original soul, but the transformation has rendered him dark, twisted, and evil. A good and pious man becomes a thoughtless killer and an evil man transforms into something far worse. The only way to free the vampire’s soul is to destroy his body.

For the most part, vampires are irredeemable monsters unable to control their lust for blood and death. Typical vampires have high

levels of Mental Problems (Cruelty and others), and for the most part are not fit for human company.

A few exceptions to the general vampiric disposition exist, such as Nigel. These beings have the same desires and drives they held as humans, and still value friends, lovers, and companionship.

Vampires gain the following powers and disabilities.

* +3 to Strength, +2 to Dexterity, and +2 to Constitution. Vampires have supernatural racial Attribute limits.

* Two levels of Hard to Kill, with a maximum of ten levels in total.

* Fast Reaction Time.

* +2 bonus to hearing- and smell-based Perception rolls (+4 when involving blood).

* +2 to the Fisticuffs or Armed Mayhem skills (or +1 to each).

* Reduced Damage (Bullets) 2.

* Innate Magic. They cannot normally gain the Magic Quality, but special cases exist. Magic Quality levels possessed by a character before they became a vampire do remain.

* Regeneration at the rate of one Life Point per Constitution level per hour (fire damage regenerates at the rate of one Life Point per Constitution level per day).

* Immortal. They may possess any number of levels of the Age Quality.

* Suffer fire damage from holy water and sunlight.

* Cannot enter certain areas, most notably the private dwelling of person without being invited in first.

* Suffer a -2 penalty to all physical actions during the daylight hours. Most vampires need rest during the daylight hours, but all must spend some time in repose.

* Cast no reflection or shadow, regardless of mundane or supernatural disguise.

* Require the blood of a living human to survive, no other type of nourishment shall suffice.

* A stake through the heart immobilises a vampire, allowing for beheading or another killing blow.

More details on vampires are presented in **Chapter Six: The Supernatural; Friend, Foe, and Fiend** (see p. 188–189).

List of Supernatural Qualities and Drawbacks

Unless otherwise noted in the Prerequisites section, these Qualities and Drawbacks are available to supernatural characters. In some cases, these features are available to Protectors and others with the Magic Quality. Some have specific Prerequisites.

If a supernatural ability requires a triggering or avoidance roll, or is otherwise voluntary (e.g., issuing a frightening banshee keen), generally one action must be expended to do so. Unless stated elsewhere, supernatural capacities do not suffer from the repeat casting penalty.

Age

2-point per level Quality

Some beings have been alive and active for several life spans. They could be spirits, ancient un-dead, or just highly persistent. Truly ancient characters are quite powerful, having refined their abilities with centuries of practice.

This Quality assumes that the character has some other power or natural abilities, such as vampirism or faerie-born, which allowed him to survive this long. One must purchase such capacities separately.

Each level of Age adds one century to the character's life span. Ancient and potent supernaturals (a millennium old or older) have ten or so levels of Age—as such, they are not appropriate as Cast Members in most games.

The Age Quality only refers to periods during which the character was *active*. Many supernatural beings have long periods of quiescence—times when they were in stasis or just not particularly active. Thus, it is possible to create a character from long ago. The player adds as many levels of Age as he can afford and considers the remainder to be inactive for whatever reasons. The bonuses the character gets are restricted to levels of Age purchased (not quiescence time).

Each Age level grants one point per level of Intelligence with which to purchase skills, to a maximum of five per level. Age is not without its detrimental elements however. Over time enemies and secrets accumulate, and these always seem to outlast friendships and renown. For each level of Age, the character must take one level of either Adversary or Secret, and gains no character points in recompense.

Animal Communication

2-point Quality

Prerequisite: Faerie or Vampire

The character is able to communicate telepathically with rats, bats, and wolves. This communication does not permit control (Influence rolls may be used however), but does mean the supernatural may gather information from the animals. Use of this communication power requires a Willpower + Innate Magic (+3) roll per minute. Information learned is revealed in only the simplest of terms—animals are incapable of higher reasoning.

Antisocial Impulse

Variable Drawback

Many supernatural types find it hard to control their primal urges. This is not to say that humans are models of restraint, but poor impulse control is a common supernatural trait. That ghosts typically hate the living and faeries generally dislike humans are but two cases in point.

Antisocial Impulse has variable levels (Mild, Severe, Deranged, granting one, two, or three points respectively), and can manifest just as Mental Problems do (although the effect should impact others, such as cruelty, rather than the character alone, like weak constitution). Other common types of impulses include:

Deceit: While the odd faerie might not be able to lie outright, many are deceitful and hold truth at bay or speak in misleading ways. Others are simply unable to avoid telling outright falsehoods.

Kleptomania: This is a character's irrational desire to possess whatever does not belong to him.

Violence: The creature is wholly unable to turn from a fight, and when in doubt he does not hesitate to lash out.

To resist an antisocial impulse for one minute, a Willpower (doubled) roll with a penalty equal to the level of the Drawback (and any other in the discretion of the Director) is required.

Aura of Corruption

1-point per level Drawback

Prerequisite: Ghost or Vampire

Some supernaturals have an aura that corrupts all nearby food-stuff or perishable items. Food spoils and begins to rot, wines turn to vinegar, milk curdles, and breads moulder. The effect takes only a few minutes. At its lowest level, this aura is a nuisance. At its greatest, it causes even invisible creatures to be noticed.

Each level of this Drawback adds a +2 bonus to any roll to recognise the character for what he is, regardless of any features or spells used to hide him amongst the living. Five levels can be taken, at a maximum.

Each level also adds to the extent of the creature's corrupting aura. At first, the aura is no more than a foot, easily hidden by the creature as long as food, drink, or other perishables are not nearby. Further levels add five feet each.

Banshee

2-point per level Quality

Prerequisite: Faerie or Ghost

The ghostly banshee is derived from the old Gaelic "Ban Sidhe" and "Baohban Sith," which means "faerie woman." This power allows the creature to issue a scream that can harm or kill. Mundane people, animals, and some supernaturals are able to hear, and suffer from, this scream; ghosts and other un-dead are not affected.

Fear: One level of this power grants the character the ability to issue a low mournful keening. Those who hear this noise must make a Fear Test with a -2 modifier. Subsequent levels apply further -2 penalties to this roll.

Stun: With three or more levels, a banshee wail can stun. Victims roll Constitution (doubled) with a negative modifier equal to the level of the Quality. If they fail, they are stunned for a number of Turns equal to the level of the Quality. Victims that succeed in this roll are still subject to the fear effect above.

Kill: With five or more levels in this Quality, the banshee can issue a soul-rending wail. The shriek attacks with a Willpower + Banshee levels + Innate Magic (+3). If successful, it causes (Banshee levels x 2) + (Success Levels x 3) in Life Point damage. The scream affects an area up to Banshee Level x 5 feet in diameter at a range of Banshee Level x 30 feet. A full action must be expending preparing this attack, which takes place on the following action. The Banshee can include either the stun or fear effect with the killing scream.

Vampires may gain this ability under very rare circumstances, but those monsters should be reserved for Adversaries, not Cast Members.

Blink

1-point per level Quality

Prerequisite: Faerie or Ghost

Certain supernaturals are able to translocate to any location with which they are familiar. The distance traversed depends on the level of this Quality.

The creature must make an Intelligence + Innate Magic (+3) roll to succeed, modified by the circumstances of the translocation.

Blink Distance Table

Level	Distance
1	100 feet
2	0.5 miles
3	2 miles
4	100 miles
5	500 miles
6	1,000 miles
7	5,000 miles
8	Anywhere on the planet

Blink Circumstances Table

Circumstance	Roll Modifier
Described but never seen the location	-3
Been to location less than 5 times	-1
Each accompanying person*	-1
In line of sight or visited 5+ times	0
Studied or visited 20+ times	+1
Lived in or near for 3+ months	+2
Lived in or near for 1+ year	+3

*Ghosts must devise some means to bring any passengers with them.

Failure results in no movement or the translocation missing the target (at the Director's discretion). The greater the distance desired, the worse the result of error.

Translocating from one dimension (e.g., the faerie realms) to another usually requires a portal. Where a border between realms is known, Blink 1 may be used to affect a crossing. Blink 4 or higher allows a supernatural to move from one realm to another absent a nearby portal.

Blinking is the only action a supernatural may take during a Turn, regardless of the number of actions he can attempt.

Bloodlust

3-point Drawback

Prerequisite: Faerie or Vampire

Some creatures cannot control their urge for blood. A character with Bloodlust must make a Willpower (doubled) roll (with modifiers as desired by the Director) every time he senses, sees, or smells blood in order to stop from feeding.

Vampires with this Quality lose two points of Willpower each day they do not feed, rather than the normal one (see p. 188).

Calling

5-point Quality

Prerequisite: Faerie

The faerie is able to mystically call his personal arms, armour, and various tools to him. This requires a Willpower + Occultism + Innate Magic (+3) roll. The number of Success Levels dictates the item: one for a dagger, two for a sword, three for a shield or helm, and four for a suit of armour. More than one object may be summoned at one time, but the combined number of necessary Success Levels must be rolled or nothing appears. Calling takes one Turn to accomplish.

Purchasing this Quality also allows the faerie to possess one weapon and a suit of armour of faerie metal. The weapon possesses a +1 bonus to attack and adds two points to its damage. The armour is AV 10 and is effective against both physical and magical attacks.

Chill of the Grave

1-point per level Quality

Prerequisite: Ghost or Vampire

The supernatural drops the temperature in his immediate area to the point that water freezes, glass frosts, and the living are harmed. The area affected is two feet times the level of this Quality. A Willpower + Chill of the Grave Levels + Innate Magic (+3) roll is necessary to trigger the effect; it is resisted by a Constitution (doubled) roll. If successful, it causes (Chill of the Grave Level x 2) + (Success Levels x 3) cold damage. This ability takes one action, and may only be used once per Turn, regardless of the number of actions the character has.

Cloak of Beasts

4-point Quality

Prerequisite: Faerie

The faerie is able to take the form of a normal creature such as a cat, dog, mouse, wolf, hawk, fish, frog, or the like. The character gains the Strength and Dexterity Attributes of the new form, but all others remain the same. He can also use the animal's natural weapons (fangs or claws), and fly or breathe under water. A successful Willpower + Occultism + Innate Magic (+3) is needed to accomplish the change into a land-based, air-breathing mammal. A -8 penalty is applied when transforming into a creature that flies; -10 for an amphibian or water-breather. If the faerie seeks to halve or double his mass, a -2 penalty is applied. Quartering or quadrupling mass imposes a -4 penalty. More significant mass changes, up to a maximum of 1/50th or a multiple of eight, raise the penalty to -6.

To return to natural form requires a similar roll (with similar penalties); failure saddles the faerie with some characteristic from the previous form. For instance, a Seelie elf who unsuccessfully returns from a cat form might have an inclination to chase mice or groom fastidiously, or even bear cat-shaped ears. The transformation lasts 24 hours at most.



Control Weather

3-point per level Quality

Prerequisite: Vampire and Age 4

A vampire with this ability can influence the weather by force of will alone. At level one, he may raise a mist or fog that covers Willpower square miles. At level two, he may increase or decrease winds and cause thick clouds to obscure the sun. Level three allows him to raise a storm with driving winds, sheets of rain, or howling snow (if cold enough), and even draw down hail that causes one point of damage per Turn to all not under cover. Finally, at level four, on an already thickly overcast day, the vampire may provoke lightning once every three Turns (15 seconds) that does Willpower x 7 damage.

To alter the weather, the vampire must attain Success Levels equal to the level of Control Weather desired on a Willpower + Innate Magic (+3) roll. Failure results in no change, success takes (30 - Willpower) minutes to occur, except for a lightning strike, which is instantaneous.

Elfin Soul Flame

5-point Quality

Prerequisite: Faerie

The faerie can cause his hands to glow with an eldritch flame of yellow (Seelie) or light blue (Unseelie) to be used in three separate fashions. No two Elfin Soul Flame effects may be combined at one time. Manifesting the flame requires a Willpower + Occultism + Innate Magic (+3) roll.

First, the faerie may illuminate an area up to six feet per Success Level in radius with a non-heat producing fire. The light lasts five minutes per Success Level.

Alternatively, the faerie can project a bolt of coloured fire from his hands up to 50 feet; the target may resist the manifesting roll with a dodge manoeuvre. If it strikes, the fire decreases two of the target's Attributes by one point, or one by two points (faerie's choice on degree and Attribute affected). To simplify matters, treat each point of Strength decrease as a -2 penalty to damage totals and each point of Constitution decrease as -4 Life Points. Other Attribute decreases simply apply resultant penalties to rolls based on that Attribute. This damage lasts for one hour, and although it cannot kill an opponent, it renders him incapable of movement (Strength or Dexterity 0) or unconscious (zero in other Attributes). Each usage of this power allows one bolt.

Finally, the wielder can allow the flame to slip around a wielded melee weapon. In that case, the Attribute decrease detailed above supplements the weapons normal damage, but only one Attribute is lowered by one point (again faerie's choice). Once triggered, the flames last two Turns before dissipating.

Emotional Influence

Variable Quality

This supernatural may affect those around him emotionally. The feeling may vary from attraction to anger to depression, at the influencer's will. The Director determines how the target reacts to the emotion. For instance, if the emotion is anger and the target fairly aggressive, violence is likely. Conversely, if the target is retiring, anger could manifest as passive aggression. The emotion imparted lasts a variable amount of time dependent on the type of emotion raised. Some, like anger, may resolve quickly, or remain brooding in the background; love might remain longer and then fade. Usually a maximum of a half hour per Success Level passes before the emotion fades, unless it is something the target was already inclined to feel.

To avoid the power's influence, the target must make a Willpower (doubled) roll with a penalty equal to the Success Levels of the influencer's Willpower + Influence + Innate Magic (+3) roll. If affected, the target may make a new Willpower roll each Turn after that. Failure means the target has little, if any, control over the emotion at issue.

Certain emotions (say lust) may bring in the influencer's Attractiveness levels as a modifier (negatively for positive Attractiveness levels; positively for negative levels) on the target's Willpower roll. Such modifiers do not affect the cost of this Quality.

The basic Emotional Influence ability costs three points. One can add negative penalties to a target's roll up to a maximum of -5, and each adds an additional point to the cost of the power. For instance, Emotional Influence accompanied by a -3 penalty expends six points.

Enhanced/Reduced Attribute

Variable Quality or Drawback

Enhanced Attributes include preternatural strength, speed, and other inhuman capacities. Some supernaturals are able to boost a steed over their heads, leap a small structure, or hear a whispered conversation from across a cricket field. To reflect these superabilities, the character may purchase Attribute bonuses ranging from +1 to +5. These bonuses are added after Attribute points have been distributed. For instance, if one purchases Strength +4 enhancement, and applies that to a faerie with Strength 3, the final Attribute score would be seven.

On the opposite end are Reduced Attributes. Some creatures are slower or slower-witted than normal humans. The Director can impose, or the player take on, penalties to Attributes—a race of faeries not known for their wit might have a -1 penalty to Intelligence, a servitor race could have a -1 penalty to Willpower, and so on.

Attribute bonuses over +5 or reductions more than -2 are not recommended (and racial limits remain applicable).

Enhanced Attributes cost two points per +1 bonus up to +5. Beyond that (if the Director permits), the cost is five points per level. Thus, a +10 bonus would cost 35 points, ten for the first +5, and 25 for the next five levels. Reduced Attributes provide two points per -1 penalty. A supernatural creature with Strength +3 and Intelligence -1 would cost four points.

Face of Death

4-point Quality

Prerequisite: Ghost or Vampire

Some supernaturals can strip off the veneer of life to show their true nature. This causes a Fear Test amongst those viewing the creature. Allies still must test fear, but they receive a +2 to their roll. Supernaturals manifesting Ghostly Fear impose a -4 modifier to any Fear Test by a victim subject to Face of Death. Exposing a true nature can be done every other Turn. Modifiers from unattractiveness are not cumulative with Face of Death.

Faerie Compulsion

2-point Drawback

Prerequisite: Faerie

The faerie in question is obsessed with some action. This may be the need to repair all shoes in bad condition, prepare better meals, tidy up living quarters, mend clothes, polish all metal, or some such. Any time the faerie sees his obsession, he must make a Willpower (doubled) roll or immediately go about fixing the situation (as always, the Director may apply situational modifiers as he sees fit). Even if the faerie succeeds, he must return the next night and attempt to rectify the situation. The Director and player should discuss the obsession beforehand to ensure it is suitable.

Faerie Eye

5-point Quality

Prerequisite: Faerie

The faerie may launch a bolt attack from his eyes up to 30 feet away. The attack can be dodged, or reversed by placing a mirror directly in the bolt's path. The faerie rolls Willpower + Occultism + Innate Magic (+3). The effect passes through non-magical armour and causes (Willpower x 2) + (Success Levels x 2) damage, lowers one physical Attribute by one (faerie's choice), and the target suffers a -1 to all spellcasting checks. The last two effects last one hour.

Faerie Veil

4-point Quality

Prerequisite: Faerie and Glamour

This is a blending with the environment akin to limited invisibility. The faerie is unnoticeable even to supernatural senses as long as he does not move. If he moves, Supernatural Senses divulges that something using faerie magic is present, but not exactly what or where. Normal vision detects something "unnatural" if a Perception (not doubled) roll is made. If the faerie takes a violent action, such as attacking, the veil falls and he is revealed. It takes a full Turn, using all actions, to trigger this ability.

Flight

2- or 5-point Quality

Prerequisite: Ghost or Faerie

This supernatural can fly either via magic, such as telekinesis, or a set of faerie wings. This Quality comes in two fashions.

Simple: The character is able to fly as well as a similar-sized human can run. Level flight may be supplemented by climbing, diving, and simple turns. This costs two points.

Advanced: The character is able to fly three times as fast as he can run. He is also completely weightless in flight, and capable of aerobatics. This cost five points.

Gáe Sidhe

3-point Quality

Prerequisite: Faerie

Using Gáe Sidhe or "elf arrow," the faerie enchants a piercing missile or sling bullet with a mystical toxin. This requires an Occultism + Innate Magic (+3) roll, with each Success Level affecting an additional missile. The enchantment lasts as long as the items are held by the faerie. This ability may not enhance any weapon that is designed to be used in meleé.

If the faerie strikes a target with the envenomed missile (using a normal attack roll), all Life Point damage inflicted heals at one half the normal rate (including supernatural regeneration, but excluding Drama Point-based recovery). In addition, the target's spellcasting suffers a -1 penalty for the next 24 hours. Multiple shots at the same target increase the penalty by -1 each. The poisoning lasts 5 minutes from the time of the latest injury.

Ghostly Fear

Variable Quality

Prerequisite: Ghost

Above and beyond the normal shock from sighting a ghost, this ghostly power seems to ooze from the un-dead. Those targeted by this power are forced into a Fear Test as the temperature around them drops to just above freezing. Four levels of this Quality exist.

Disturbing: Affects all those within five feet, or one particular target not more than five yards away. This costs one point.

Horrible: Affects all those within 10 feet, or two targets not more than 10 yards away. This costs three points.

Terrible: Affects all those within 25 feet, or three targets not more than 25 yards away. This costs four points.

Devastating: Affects all within 50 feet, or four targets within 75 yards. This costs five points.

If the ghost concentrates on a single target, apply a negative modifier to the Fear Test equal to the point-cost of the Ghostly Fear. Situational modifiers—like midnight in the middle of a cemetery (-1 to -3) or being in a crowd downtown at high noon (+1 to +3)—and those from other Qualities (such as Face of Death) may be applicable. Modifiers from Attractiveness do not apply, however.

Glamour

5-point Quality

Prerequisite: Ghost or Faerie

This minor phantasmagoria allows a creature appear as he wishes, from hideously ugly (Attractiveness -5) to unearthly beautiful (Attractiveness +5). The supernatural cannot use this ability to appear as a particular being, but he can appear more human, or less, for a time.

This power may be used at will and maintained under normal circumstances. Under duress (combat situations, loss of more than half of Life Points, failed Fear Test, and so on), the creature must roll Willpower (not doubled) in order to maintain the glamour.

The glamour cannot abide contact; once touched, it dissipates.

Grand Glamour

3-point Quality

Prerequisite: Faerie and True Glamour

This is the strongest of glammers; it effectively creates something from nothing. It could also be considered a temporary conjuration (although not in the faerie's mind) for the items are not entirely real. Still, the ability can be used to create a solid object that the faerie understands or has studied. The item can be previously memorised, or reproduced whilst a sample is present. Blades so created cut individuals or vines or ropes; muskets fire and damage targets (assuming the faerie understood how firearms worked). If the supernatural creates something he believes he understands, but really does not, the object fails to function properly.

The faerie rolls Willpower + Occultism + Innate Magic (+3) to use this power, which takes one Turn per 10 pounds of the object. Generally, nothing heavier than 10 pounds per Success Level can be created, nor anything bigger than one cubic foot per Success level, but two or more faeries may work together to create larger objects. Objects appear within 10 feet of the creator and last five minutes per Success Level.

Home Soil

3-point Drawback

Prerequisite: Vampire

Vampires with this Drawback can only rest in coffins, or similar encasements, that contain their home soil. Home soil is typically defined as dirt from the ground where they were buried. Vampires that cannot rest with home soil are treated as if they did not feed the night before (regardless if they did), and cannot regenerate any lost Life Points. Travelling vampires with this limitation must plan ahead.

Increased Life Points

1-point per level Quality

This character is particularly resilient to damage. This Quality is bought in levels, each costs one point and grants 10 Life Points. Protectors, although otherwise human, are treated as supernatural characters for purposes of access to this Quality.



Innate Magic

3-point Quality

Unlike humans who learn and practice magic, supernatural creatures draw from the innate magic that permeates their being. Their powers are more instinctual, no different than breathing or moving a limb. Innate Magic reflects this portion of a supernatural creature's existence. Without it, the being cannot use any supernatural powers; indeed, it is not even considered a supernatural being. As such, this feature is always part of a supernatural's racial Quality and is almost never purchased separately.

Any creature with Innate Magic has the Supernatural Senses (Lesser Sensing) ability. He uses a +3 bonus to his Perception roll instead of his Magic Quality levels (if any) unless those levels are greater than three.

Invisible

10- or 20-point Quality

Prerequisite: Ghost or Faerie

Some supernatural entities cannot be seen through normal means, although they might still be heard and some with supernatural senses may detect them. Anyone attacking an invisible opponent suffers a -6 penalty.

If the creature's invisibility can be turned on and off at will, this Quality costs 20 points. If the invisibility drops for at least one Turn when the character attracts attention to himself (for instance, by attacking another), the cost is reduced to ten points. At the lower cost, any damage to the invisible character renders them visible for at least one Turn.

Iron Mind

3-point Quality

This character is immune to all forms of the Mesmerise and Supernatural Sense Qualities. This also applies to all spells or powers that seek to read or control his thoughts or emotions. Those with this Quality tend to be a tad closed off and distant.

Manifest

5-, 10-, or 20-point Quality

Prerequisite: Ghost

This quality allows a ghost to manifest himself as a physical being. A physical presence requires a Willpower (not doubled) roll. Any attack that does more damage than the ghost's Willpower doubled, destroys the manifestation, although the ghost itself is unharmed.

Minor: The supernatural is able to manifest parts of his body (hands, feet, a head) temporarily. This lasts a number of Turns equal to the Success Levels of the manifesting roll. This costs five points.

Major: The ghost can create body parts or a full body. The body is merely a shell, but it can interact with others. It lasts a number of minutes equal to the Success Levels of the manifesting roll. This costs 10 points.

Complete: The creature can create seemingly living body parts or a full body. The manifestation mirrors the ghost's appearance before he died. It lasts a number of hours equal to the Success Levels of the manifesting roll. This costs 20 points.

Mending

3-point Quality

Prerequisite: Faerie

Some faeries are able to convince broken, torn, or disrupted materials to join back together into their original forms. This power might heal wounds (not cure disease or neutralise poison) or repair objects and tools. For each Success Level on a Willpower + Occultism + Innate Magic (+3) roll, three Life Points are healed or five pounds of broken materials are reformed to be indistinguishable from their original shape. Small amounts of the original object can be missing (less than an eighth), but limbs cannot be regrown (although severed ones could be rejoined).

Mesmerise

6-, 8-, 12-, or 25-point Quality

Some supernatural beings have the power to control the minds of others. This ability is found in several forms.

Meet My Gaze: This character can cause another to hesitate for a few moments—plenty of time for an indefensible attack. The mesmerist must lock gazes with the victim and roll Willpower + Innate Magic (+3), or use his Brains Score. The victim resists using Willpower (doubled) or his Brains Score. Unless the victim beats or ties the result, he is helpless for one Turn (defence rolls are zero). With eye contact, the mesmerist may instead give the victim a one word command using the same resisted roll. Commands not entirely contrary to the target's nature shall be followed for one Turn. This ability costs six points.

Hear Me: Using his voice, the character causes a victim to freeze or follow one command. This operates just as Meet My Gaze does, but does not require eye contact. The victim must be able to hear the mesmerist speaking clearly in a normal voice (ambient noise, shouting, or distance disrupts the magic); it is not necessary that he understand what is being said. This ability costs six points.

See What I See: The mesmerist can create phantasmagorias and muddle the victim's senses. This works as Meet My Gaze does, but if the supernatural succeeds, the victim finds the images compelling. The mesmerist can render himself invisible or take on another's appearance. A mesmerist with See What I See gets a +1 bonus to use either his Meet My Gaze or Hear Me power. Twelve points purchases this ability.

I Command You: At this level, the mesmerist can dominate the victim—forcing him to obey almost any command. Every time the mesmerist tries to dictate to the victim, use the resisted rolls as detailed in Meet My Gaze. If the victim fails, he must comply. Some commands may be so much against the victim's self-preservation instinct or moral code that he gains bonuses (+1 to +5) to resist (at the Director's call). The mesmerist gains a +1 bonus on attempts to use See What I See and +2 to use Meet My Gaze or Hear Me. This ability costs 25 points.

Higher levels of this ability include the lower powers. For instance, See What I See allows the mesmerist to use both Meet My Gaze and Hear Me. If a supernatural possesses one of the two lowest level powers, the second may be purchased for a mere three points.

Moonlight Regeneration

5-point Drawback

Prerequisite: Vampire

Vampires with this Drawback can only regenerate lost Life Points under the light of the moon. Regeneration is at the normal rate, but can only occur during the moonlit hours. During the day, during a new moon, or even indoors, the supernatural cannot regain Life Points.

Natural Armour

1-point per level Quality

Some supernaturals have exceedingly resilient skin—on par with armour. Others have magically grafted armour.

Natural Armour subtracts its level from any damage the character suffers (much like normal worn armour). Reduce the damage before any multipliers are applied.

Natural Barrier

1- or 3-point Drawback

Prerequisite: Faerie, Ghost, or Vampire

Many supernaturals are restricted in their movements. Vampires cannot enter the dwelling of a person without being invited, and are stopped by running water. Churches, graveyards, or other hallowed grounds are forbidden for many faeries. Some ghosts cannot move past a certain geographical area, or are blocked from entering others. Whatever the nature of the barrier, it grants one point if the creature cannot move past it on their own power, but can be carried across. If the creature cannot move past the barrier regardless of physical or magical force applied, it is more dear, worth three points.

A natural barrier might be a tree, such as ash, oak, rowan, and yew; an item made from these woods; or iron (particularly for faeries). Some supernaturals cannot cross a line of grains, such as rice or millet, without first having to stop and count them all. (The superstition of throwing salt over one's shoulder has some basis here.)

Natural Weapon

Variable Quality

Various supernaturals have razor-sharp claws, vicious teeth, goring horns, and other natural weapons. The more deadly the implement, the greater the expenditure. Those provided below assume that the weapon causes Slash/stab damage. If Bash damage is imposed instead, lower the cost by one. If the weapon is retractable or otherwise concealable, add one point to the cost. If the weapon is detachable, throwable, or launchable, double its cost (after modifiers for damage or concealability are applied). Missiles have normal throw or pistol ranges depending on their usage. If they have the range of a rifle, halve the damage (before armour or damage modifiers).

Delivering damage with a natural weapon requires a manoeuvre that brings it into play. A claw would use Punch, a horn Head Butt, a serrated shin Kick, etcetera.

Minor: One point results in damage at 2 x Strength.

Major: Two points grants damage at 3 x Strength.

Deadly: Three points allows damage at 4 x Strength.

Reduced Damage

Variable Quality

Some beings can not be damaged as easily as mortals. This power appears in three degrees—the first reduces damage by half, the second by five, and the third by a factor of ten. In all cases, adjust the damage after adding the Success Levels. Damage is rounded down to a minimum of one point and the above modifiers replace normal damage type multipliers. If the creature has Natural Armour and Reduced Damage, subtract the Armour from the damage first.

The cost of the trait depends on the form of damage affected.

Specific Attack: If something specific, but relatively common is affected, the cost is five, ten, and twenty points, respectively.

This covers damage like fire/explosions, all kinetic attacks (fists, bullets), slashing, stabbing, and so on.

Limited: This is a single specific type of attack, such as bullets, wooden weapons, metal weapons, non-magical fire, and so on.

This costs three, six, and ten points respectively.

Regeneration

1- or 3-point Quality

Some supernaturals heal very rapidly—the faster the recovery, the more expensive the capacity. Healing Life Points equal to Constitution per hour costs one point. Healing in the same manner every half hour costs three points.

Regeneration does not imply immortality or invulnerability. If reduced sufficiently in Life Points, a failed Survival Test still extinguishes his life.

Restricted Diet

3-point Drawback

Prerequisite: Faerie or Vampire

A creature with the Restricted Diet Drawback can only derive nourishment from one or a very small number of comestibles. That which sustains others of his ilk is useless to him. Possibilities include a vampire that drinks only the blood of virgins, or of royalty, or even the spinal fluid of his victims. Faeries with this Drawback might only eat morning dew, feed on moon dust, or consume a particular type of flower.

Scale Walls

2-point Quality

Prerequisite: Faerie or Vampire

By the means of this ability, one can scale a vertical wall as easily as one can walk on a horizontal surface. Whether accomplished in a spider-like fashion or as if walking normally, any direction—up, down, sideways—may be traversed.

This Quality does render the supernatural immune to the effects of gravity. Scaling a wall upside down might still lead to items tumbling from one's pockets.

Seeming

1-point Quality

Prerequisite: Faerie

An innate magic common to most Seelie and Unseelie Court faeries disguises their supernatural nature whilst in the human lands. Their ears are not pointed, their eyes are smaller, and their skin flesh coloured. This is a subconscious ability that even changeling or orphan faerie-born babies adopt when not in the faerie realms. The form assumes is similar to the faerie's own, usually of appropriate attractiveness, or lack thereof. It may be varied to appear slightly different (variances of up to 15 pounds and three inches are possible and clothing may be changed), although gender may not be changed. In effect, this is a weaker form of Glamour. No roll is required to adopt or release this power.

Seeming costs nothing to maintain but can be broken at will, through a Reveal spell, or through contact with cold forged iron, if the faerie has the drawback Vulnerability (Iron). Characters and creatures with Supernatural Senses (Lesser Sensing) can see through a seeming with no roll or effort.

Semblance of the Beast

5-point Drawback

Prerequisite: Vampire

Vampires with this drawback appear feral, even demonic in their appearance. Even if they cover their appearance in a glamour, they still project an air of unwholesomeness. Common traits include

ears that are pointier than normal, exaggerated canine teeth, large bushy eyebrows, animal-like eyes, hair on the palms of the hands, exceedingly gaunt or corpse-like bodies, skin that has an unearthly colour or hue to it, and so on. The details may be finalised with the Director, but these features amount to a -5 to Attractiveness or a -3 to Charisma.

Shadow Manipulation

2- or 4-point Quality

Prerequisite: Vampire

Despite other magics (glamours or phantasmagoria) that might hide a vampire's nature, he cannot normally cast a shadow or be reflected. This Quality allows him to do so.

At two points, the vampire may cast a shadow and cause a reflection. He can also have his image daguerretyped or ferrotyped. He cannot alter it in any way.

At four points, the vampire's shadow is a quasi-aware being. It is essentially a phantom—it has no substance or body. It cannot affect anything in the natural world, but it can spy and communicate with its owner (as long as it understood the language spoken, the images seen, or the events experienced). The shadow can travel up to five miles away but can only exist in areas with shadows. Locations that are well-lit or very dark are inaccessible to a shadow. Shadows cannot be killed, but can be driven off via adjustments in illumination.



Summoning

Variable Quality

Prerequisite: Vampire

The vampire can summon creatures to aid him. The nature and strength of the creatures and the costs are detailed below. In each case, the vampire must spend a half an hour and roll Willpower + Innate Magic (+3). Raw materials—bodies, bones, rats, vermin, insects, etcetera—must be readily available in the immediate area (within 50 yards per Quality level). If this is not the case or if the vampire fails the roll, no creature arrives and he cannot retry for one hour.

The Success Levels achieved dictate the effectiveness of the summoning. Success Levels above the level of the Quality possessed are ignored. A supernatural may only have one summoning active at one time.

Each of these Qualities is separate and distinct; they do not build one upon another. At the Director's discretion, summoning powers (particularly Summon Plague) may be deemed unsuitable for Cast Members.

Summon Plague: The vampire may summon a plague, usually by means of rats and the parasites they carry. The plague covers an area one mile per, lasts one day per, and imposes a penalty to disease resistance rolls (for Cast Members) equal to one per Success Level. The Success Levels also dictate the average number of deaths amongst non-Cast Members (assuming the area is populated) during the summoning (but the contagion may be passed via human hosts for some time thereafter). Those in the area are aware of an unusually high number of vermin about. This ability costs five points per level.

Level	Miles/ Days	Resistance Modifier	Average # of deaths
1	1	-1	10
2	2	-2	50
3	3	-3	100
4	4	-4	500
5	5	-5	1,000

Summon Vermin: The vampire is able to summon non-plague-carrying vermin, rats, mice, or insects to an area. The creatures are typically used to distract the Cast Members or to cover the vampire's spore. The specifics are the same as for Summon Plague but no disease or death results, and the penalty applies to all actions conducted in the area. Such summoning costs three points per level.

Summon Wolves: The vampire summons two wolves per Success Level. The beasts do his bidding and need no instructions to attack those who would hunt their master. Nonetheless, the vampire is unable to speak with them (absent a separately purchased Quality). This ability costs three points per level.

Summon Un-dead: The vampire raises un-dead minions—skeletons, zombies, and even wights—in his service. As the Summon Un-dead spell, the vampire calls a number of un-dead creatures depending on the Success Levels. This costs three points per level.

Creature	Success Levels	Days of Control	Number Created
Skeleton	1	10 + SLs	4 x SL
Zombie	2	5 + SLs	3 x SL
Wight	4	1 + SLs	1 x SL

A vampire with Summon Un-dead 4 who achieves four Success Levels can bring forth four wights for five days, 12 zombies for nine days, or 16 skeletons for 14 days. Such power would cost 12 points in total.

Sunlight Immunity

10-point Quality

Prerequisite: Vampire and Age 1

Over time, some vampires become immune to harmful rays of the sun. They can walk about in broad daylight without fear of being burned. Vampires with this Quality are still harmed by other means and cannot use their vampiric powers, other than inherent Attribute increases, whilst in the sunlight (although they may if indoors or underground during the day). They still suffer the normal -2 to all physical activities during the day.

Many of the sun-immune are still somewhat wary of the sun. They rarely give up their nocturnal lifestyle, given the loss of their powers during the day.

Supernatural Attack

Variable Quality

This creature can launch lightning bolts from his fingertips, expectorate gobs of acid, or otherwise cause unspeakable harm. The more damage the attack delivers the more it costs. If the attack is close, it uses Dexterity + Fisticuffs; at range, Dexterity + Marksmanship; if something unusual, Dexterity + Wild Card. Ranged attacks fire as far as a pistol; those that can reach rifle ranges inflict half normal damage.

Minor: The attack inflicts fifteen points of Bash damage. Close costs three points; ranged six.

Major: The attack inflicts twenty-five points of Bash damage. It expends five points for close and ten for ranged.

Deadly: The attack inflicts forty points of Bash damage. This costs twelve points for close and twenty for ranged.

Supernatural Form

Variable Quality or Drawback

Not all supernatural creatures look like monsters; some appear to be visions from heaven. For the unfortunates without divine airs, this is a Drawback. For the others, it is a boon.



Definitely Not Human: This character appears decidedly inhuman. This 2-point Drawback carries with it Attractiveness -2 . One can acquire additional negative Attractiveness levels to generate extra points. Purchasing positive Attractiveness levels counters the revulsion but does not grant the supernatural a human visage.

Dual Form: This being has one human form and one supernatural form. He can switch between them at will and nearly instantly. Sometimes anger or surprise brings forth his true shape involuntarily. This ability costs no points unless the human form is weaker (for instance, any Enhanced Attributes, Natural Weapons and other supernatural powers only apply to the supernatural form), in which case this is a one-point Drawback. The character can have a split Attractiveness levels, one for each form, which are purchased separately.

Unearthly Air: The creature has two forms—one mundane, and the other inhumanly beautiful. This is a 10-point quality that adds five levels of Attractiveness and one level of Mesmerise (Meet My Gaze) (if that Quality is already possessed). In crowds or with others, this supernatural is almost always the centre of attention.

Supernatural Sense

Variable Quality

The character can sense supernatural energies. Any level of this ability enables the being to tell by sight, smell, sound, or in particularly intrusive cases, taste, if someone is a human, a faerie, or a vampire.

More sharply defined powers allow the supernatural to “feel” people, “read” their auras, or pick up other mystical clues. An observation (Perception + Notice) roll may be required, and the levels of success dictate the depth of the information gathered. Other times, the input is overwhelming and cannot be missed (no roll is needed). Still, in almost all cases, some level of concentration is required.

Basic: This character can tell a being’s basic nature—demon, vampire, magician, and so on. Rarely is a Perception roll required. This costs one point.

Lesser Sensing: This ability allows a character to make an observation roll, adding Magic Quality levels or Innate Magic (+3). Success reveals active spells, whether a being or item has magical abilities (but not what type they are), if a ghost is present (but again no particulars), or if a person or object is possessed (but no details on the possessing entity). Higher Success Levels provide clearer results. This costs one point but adds nothing if the being already possesses Magic or Innate Magic.

Empathy: The character can discern another’s feeling. With particularly strong feelings or a very good observation roll the being can learn exactly how the target is feeling. Most of the time, the empath can only read the target’s strongest emotions. This expends two points.

Insight: The supernatural can learn about a person by reading his aura: the target’s nature, feelings, desires, fears, possessed entities, or other abnormalities, even major Qualities and Drawbacks (those over two points). Any use requires several Turns of concentration but no roll. Five points grant this power.

Greater Sensing: This capacity includes all the abilities of Lesser Sensing but refines the detail and provides much more information. The supernatural can sense that a target is preparing to cast a spell or see at a glance (no roll is needed) if an item is magical. He can even see a faintly glowing residue that indicates that someone has used magic in an area during the last few hours. If the character spends a minute scrutinising another, and overcomes his Willpower (doubled) roll with an observation roll (Magic Quality levels or +3 for Innate Magic may be added), he gains knowledge about that person as if he had Insight. The character cannot actually see invisible beings in detail, but if one is about, he notices a faint glow of power in its vicinity with no need of a normal invisible perception roll (see p. 86). With sufficient Success Levels (Director’s call), he can also see tell at a glance if a person is possessed, what sort of creature possesses him (a feral spirit, a demon, and so on), or if the person has been mesmerised. One must spend three points for this ability.

It is possible for a character to possess different aspects of this Quality. For instance, a particularly gifted medium could have Supernatural Sense (Empathy) and Supernatural Sense (Greater Sensing), for a total of five Quality points.

Táinte

3-point Quality

Prerequisite: Faerie

Táinte (“Tan-cha”) means good luck or good fortune. Once per target per day, the faerie may grant one point of Good or Bad Luck (see p. 23) per each Success Level in a Willpower + Innate Magic (+3) roll. Good Luck must be used within 24 hours or it dissipates. Bad Luck is resisted using Willpower (not doubled)—the target’s Success Levels are deducted from the faerie’s (to a minimum of zero). The faerie must concentrate for one minute to manifest this power and may not grant both Good Luck and Bad Luck to the same target in the same day.

Directors may wish to restrict the use of Táinte to certain times of day—dawn and dusk (neither being fully day or fully night) is a common choice. They may also wish to allow Táinte in combat situations by lowering the manifesting time to one Turn.

Telekinesis

3-point per level Quality

Prerequisite: Ghost, Faerie, or Magic

To use the ability to move objects with his mind, the character rolls Willpower + Telekinesis levels. The total Success Levels are the effective Strength of the levitation effect. Thus, five Success Levels generate the force of a character with Strength 5.

All tasks attempted using telekinesis suffer a –1 penalty due to the remote manipulation. Precise tasks—such as guiding a key into a keyhole or writing with a quill—require a Perception + Telekinesis roll (with appropriate Success Levels as needed).

Attacks use Dexterity or Perception (player’s choice) and an appropriate skill. For instance, swinging a sword would use Armed Mayhem, firing a gun would use Marksmanship. Damage is set by the weapon and the telekinetic Strength level rolled. Tossing small objects at another requires only a Willpower + Telekinesis roll, and must overcome the target’s defence roll. The damage value of such an attack is two times the Success Levels rolled. If of sufficient power to lift and throw a being (see Strength Table, p. 15), the damage upon impact is two times the Success Levels (Bash type).

Telekinesis requires effort to maintain. After a number of Turns equal to the character’s Willpower, he must make a Willpower + Telekinesis roll. Each subsequent roll suffers a cumulative –2 penalty. Thus, a Willpower 4 telekinetic would suffer a –2 penalty on the fifth Turn and a –6 penalty on the thirteenth turn that he maintained an effect or used successive effects. This penalty applies to all uses of telekinesis until the psychic gets at least three hours of rest. So, a Willpower 3 character telekinetically swinging a large axe after an initial roll of 16 (four Success Levels) would have an effective Strength 4 for four Turns. On the fifth Turn, he would re-roll and subtract two; this could change his Telekinetic Strength value.

True Glamour

2-point Quality

Prerequisite: Faerie and Glamour

This stronger Glamour disguises objects, buildings, or landscapes. The images are not real, but do have substance and do not disappear when touched. If damaged, the vision reacts like a weak version of the normal object. The phantasmagoria can include movement within a landscape, as well as sounds and scents, but it cannot cause damage.



A True Glamour can create a wooden door that would splinter if bashed upon. One certainly could cross a stream using a True Glamour bridge.

Even so, the illusory objects are not real and are relatively brittle and insubstantial. Twenty points of damage smashes most True Glamour objects. None weigh more than the creator's Willpower x 10 pounds or are bigger than Success Levels x 10 cubic feet. The illusions take one Turn per 10 cubic foot area to create and last five minutes per Success Level in a Willpower + Occultism + Innate Magic (+3) roll.

Uncontrollable Power

4-point Drawback

During times of stress, one of the supernatural's powers can become unpredictable, striking things and people at random. Whenever the character is wrathful, afraid, or otherwise agitated, a Willpower (not doubled) roll is required, subject to penalties from -1 to -10 depending on the situation. If the roll fails, or a one is rolled, the power manifests in some unexpected way. If the stress is extreme, the power might appear at double its normal level. For instance, a telekinetic confronting his abusive father might lash out with a Strength equal to double the normal roll's Success Levels, and might continue to toss things about for several Turns.

The Director judges if a character's power may suffer from this limitation.

Unique Kill

5-point Quality

Prerequisite: Faerie or Ghost

Some supernatural creatures can only be killed via extraordinary means. A ghost might require a peaceful soul, a faerie could be harmed only after knowledge of his true name is possessed, a demon may need to have its heart removed or its body burned to ashes. Sometimes a specific event is required; a supernatural might only be vulnerable on Midsummer's Eve.

This ability does not mean that the being does not take damage normally and cannot be incapacitated. He simply cannot die from that harm. If not destroyed in the correct fashion, the creature eventually heals from any injuries and rises again. This Quality only applies if only one specific means exists to kill the supernatural. Although it is true that vampires can only be killed in certain ways, those manners are fairly numerous. Thus, they do not enjoy the Unique Kill Quality.

Vermin Lord

3-point Drawback

Prerequisite: Vampire

Flying, biting, and stinging insects or other vermin constantly swarm about the supernatural. They are insufficient to cause damage to anyone, but do lower the vampire's Attractiveness and Charisma by three. This Drawback is commonly associated with the Summoning Vermin Quality.

Vulnerability

Variable Drawback

Like the warrior of old, some supernatural beings possess an Achilles heel—a vulnerability that may be exploited. Some potentials are listed below. A Director is free to decrease the value of a Vulnerability to zero if he deems it so rare and unique to have little impact on any storyline. Conversely, he can raise the value if it severely endangers the possessor.

Aversion: This common item does not harm the character, but he is unable to approach or abide by it. Cases in point include garlic for vampires or a line of salt for faeries. The character must make a Willpower (not doubled) roll in order to quell his fear. This costs one point.

Minor: A relatively uncommon substance that does double damage (after armour and modifiers) to the character and negates any armour or special defences, or which can destroy the character if reduced to zero Life Points. This is a two-point Drawback.

Major: Something common that inflicts constant damage (two points per minute if nearby), or a special form of attack that does massive damage (five times, after armour and modifiers). This is a three-point Drawback.

Multiple Vulnerabilities: Vampires have a catalogue of harmful items and events. One might do the same for other supernatural characters, but these banes do not accumulate fully. The maximum value of all Vulnerabilities is five points.

Wilderness Speech

3-point Quality

Prerequisite: Faerie

This faerie is able to speak to animals and plants in the human world. The intelligence of the living thing spoken with does not increase. Plants speak in impressions and feelings more than words; animals have only limited awareness. Roll Intelligence + Occultism + Innate Magic (+3). Each Success Level grants one Turn of communication.

Some Directors might allow this Quality for certain unique ghosts or other supernaturals.

Youth Drain

5-point Quality or 3-point Drawback

Prerequisite: Vampire

Most vampires drain blood for sustenance. The rare un-dead may drain youth. The vampire draws 10 years from him victim per attack. This provides the same benefit as draining one Constitution point (see p. 188).

If the vampire is able to drain both blood and youth for sustenance, this is a five-point Quality.

Vampires that can only drain youth suffer the Restricted Diet Drawback at three points.

Sample Supernaturals

Described below are four sample supernatural packet Qualities. They can be used as is, or as guidelines for creating new creatures. Three of them appeared in *Astray*; the Pixie is new. All of these supernatural types appear amongst the Archetypes presented later in this chapter.

Changeling

14-point Quality

Changelings are the offspring of faeries that have been raised by humans. Although they are true faeries, their time amongst humans changes them. Sometimes, these poor wretches gain none of the benefits and all of the disadvantages. Changelings that survive to adulthood oftentimes have a keen grasp on the supernatural and make exceptional magicians. Others are highly sensitive and excel as artists.

Changelings appear as normal humans, if somewhat frail. Their growth is usually stunted in all areas except their heads. Their forms are also somewhat supernatural—pointed ears, small horns, or other “birth defects” are present. These can be hidden by their innate Glamour, but their Attractiveness is still decreased by -2.

Changelings start with the Faerie-Touched Quality (7 points). They add Acute Sense (pick one) (+2), Artist (+2), Emotional Influence (+3), Glamour (+5), Supernatural Sense (Empathy) (+2). They suffer Archaic (Old) (-1), Attractiveness -2 (-2), Supernatural Form (Definitely Not Human) (-2), and Vulnerability (Minor—Iron) (-2). The total cost is 14 points.

Court Faerie

17-point Quality

Court Faeries are the nobility amongst faeriekind. They are tall, lithe, and inhumanly beautiful. Most have long, flowing blonde or red hair; some have even been seen with white tresses. The Court Faerie seems to be natural and supernatural at the same time, a being of perfection. They are also supremely arrogant, believing that they stand above all others, human and faerie alike. Even so, the simplest of technologies baffle and confuse them. Even the crossbow is decades ahead of their understanding and most never pick up a firearm, let alone arm themselves with one.

A Court Faerie in human society must contend with scores of admirers. Many adopt human, or “dull,” guises for themselves using Seemings.

Court Faeries are at core Faeries (10 points with the Trooping Contact, Obligation to Court, and Vulnerability (Major—Iron) features). They enjoy Attractiveness +4 (+2, above that of the Faerie Quality), Artist (+2), Mesmerise (Hear Me) (+6), Glamour (+5), Seeming (+1), and suffer Archaic (Primitive) (-3), Mental Problem (Severe Intolerance) (-2), Mental Problem (Deranged Faerie Arrogance) (-2, one level already part of Faerie Quality), and Obligation (Total—Faerie Court) (-2, above that of Faerie Quality). This totals 17 points.

Phantasm

25-point Quality

Phantasms are ghosts that bear the semblance of life. They are physical—they bleed, eat, sleep; some have even been known to sire children. Phantasms appear much as they did in life at the time of their death. In this respect they resemble vampires, but phantasms do not require blood to maintain their charade of life, nor are they affected by sunlight or holy items.

Phantasms persist even after their physical bodies are destroyed; they simply manifest a new one over time. Even so, each phantasm may be permanently vanquished in a particular manner. This method is usually tied into the circumstances of their death.

Phantasms have the Ghost Quality (10 points). They also possess the Manifest (Complete) (+20) and Unique Kill (+5) Qualities. These features are offset by a variety of Emotional and Mental Problems (worth at least -4 to -6 points), Secret (-3), and some level of Archaic that raises the Drawback total to -10 points. The sum is 25 points.

Restless Spirit

15-point Quality

Restless spirits are unable to pass on to their eternal reward. Something holds them to this Earthly plane; until some condition is met, here they remain. For the most part, they are normal ghosts. Although they can “die” due to Life Point loss, they reappear as soon as they regenerate.

Restless spirits combine Ghost (10 points) and Unique Kill (+5) for a total of 15 points.

Skills

Skills are learned abilities. In general, anything that one can teach or learn is a skill. The character’s background, education, and life experiences determine what skills he likely holds.

Skills are collected into broad categories. Although failing to reflect the very real differences in specialities, this eases play and keeps the focus on the storyline. If seeking a tad more detail, players and Directors can focus each skill as desired. If the Cast Member is an intrepid jungle explorer, his Science skill would concentrate in botany and biology, and his Knowledge skill would address geography and exotic cultures. A Peeler’s Crime skill might let him identify and communicate with assorted underworld types, but not jimmy a lock well. Under this methodology, skill usage outside of a character’s focus might suffer a roll penalty dictated by the Director.

Buying Skills

Skills category character points of the Character Type chosen (see p. 14) are used to purchase skill levels. Each costs one point per level from one through five. After level five, each increase costs three points.

The Meaning of Skill Numbers

As with most numbers in the **Unisystem**, high is good and low is bad. In general, skill level one indicates a beginner or amateur, with only a rudimentary grasp of the training. Skill level two or three connotes general competency and the ability to perform average tasks with relative ease. Level four or five indicates extreme competence. Higher levels bring forth true mastery and the ability to perform most difficult tasks.

Armed Mayhem

Use this skill for swords and axes, pole-arms and throwing knives, and other implements of bloodletting. Most supernaturals disdain the use of firearms; some suffer only minimal damage from projectiles.

Dexterity + Armed Mayhem rolls cover most close combat actions, either offensive or defensive. Feints are resisted by Intelligence or Perception + Armed Mayhem.

Art

This skill reaches to all arts—acting, music, painting, sculpture, creative writing, and so on. This is the first skill that lends itself particularly well to specialisations. Tamara's Art Skill focuses almost exclusively on writing; William's on drawing.

To create, use Intelligence + Art (for writing and painting), Willpower + Art (for acting or storytelling), Dexterity + Art (for dancing or playing an instrument), or Constitution + Art (for singing). To judge another's art use Perception + Art. Knowledge about art is reflected in Intelligence + Art (or Intelligence + Knowledge if it is higher).

Athletics

Acrobatics, tumbling, somersaults, and other complex manoeuvres fall under this skill. Use it to dodge attacks, climb obstacles, and hit a cricket ball to a wicket. Athletics may replace Crime for stealthy movement.

Use Athletics + Dexterity to perform most manoeuvres where co-ordination and agility are important, such as avoiding close combat attacks. When jumping for distance, climbing, or swimming, use Strength + Athletics. If the task is endurance-based, such as running distances, Constitution + Athletics is employed.

Crime

Breaking and entering, skulking around, counterfeiting coins—if it is illegal, this skill covers it with one major exception—conning people depends on Influence. A character with this skill need not be a criminal; Peelers, investigating detectives and other (relatively) honest but street-wise folks possess it as well.

Use Dexterity + Crime for moving stealthily (although Athletics can replace Crime here), lifting another's wallet, and picking locks. Victims resist such activities with Perception + Crime (or Notice if better). Crime + Intelligence identifies criminals and street contacts (a character's familiarity with the local criminal scene dictates any modifiers).

Driving/Riding

The two aspects of this skill commonly cover the operation of all horse-drawn vehicles and equestrian travel. More exotic beasts might also be handled.

Dexterity + Driving/Riding are used for chases, dodging traffic, and other complex manoeuvres, but each aspect should be treated as distinct. A member of the gentry might have grown up on horses, but not be able to get a coach out of the barn. Use Intelligence + Driving for piloting and general vehicle maintenance (real trouble requires the Engineering skill). If not familiar with a specific vehicle (trying to drive coach and six when only familiar with a cab), the driver suffers a -2 to -5 penalty or worse. Use Intelligence + Riding to ride a horse, and Willpower + Riding if it objects to the rider's desires.

Engineering

Engineering addresses all technical and craft skills—from carpentry to woodworking to mechanics. This skill is rife with specialisations if the Director accepts that direction.

Use Perception + Engineering for spotting a problem. Intelligence + Engineering handles repairs or construction work. A deft touch would use Dexterity + Engineering instead.

Fisticuffs

Brawling, pugilism, or the "sweet science," this is the art of using hands, knees, and other body parts to injure others. Fisticuffs is indispensable for demon hunters and anyone commonly in such worthy's company.

Dexterity + Fisticuffs is useful for striking someone or avoiding being struck. Use Intelligence + Fisticuffs to identify a fighting style or to feint an opponent. Perception + Fisticuffs counters such feints.

Influence

This is the wherewithal to deceive, seduce, intimidate, or manipulate people for selfish pleasure or good cause (and to convince them of the latter). Influence allows one to liaison successfully at a club, frighten another into acting in the best interests of God, Queen, and Country, or otherwise persuade the hesitant to do what one wants.

Use Intelligence + Influence for diplomacy, scamming, or fast-talking. Willpower + Influence is the primary means to intimidate people or to avoid manipulation. The proper circumstances add bonuses or penalties in the one to five range. When trying to seduce another, Attractiveness levels act as bonuses or penalties to the roll. By the same token, intimidation is more poignant when lifting a rogue over one's head.

Knowledge

This skill covers all non-scientific disciplines. History and a plethora of other "humanities" are part and parcel of this skill. Employ it as well for general or area knowledge not yet formalised into academic discipline—perchance local politics or navigating confusing city streets. Knowledge can also help with occult research. Once again, this is a skill for optional specialisation treatment.

Knowledge + Intelligence is the default roll. Add Success Levels to any subsequent Occultism or Influence roll.

Languages

Knowing *Cad é an Ghaeilge ar*, conversing in French, the international language, or reading the Old Church Latin edition of the *Book of Enoch* all require the Languages skill. Any character can speak his native tongue, but in order to read or write it, one level of this skill is required. Most upper-class characters know basic Latin and at least one other European language. These are not free skills, merely knowledge that society expects of them.

This skill is different from the rest. Each level of Languages reflects reading and writing fluency in one language, as well as the ability to do simple figuring. The player decides each language, but the first is always the character's native language.

When attempting to decipher some arcane inscription, use Intelligence + Languages. In the world of *Ghosts of Albion*, knowing a few languages aids in understanding those not known. Understanding a language with which the character is familiar but not fluent requires Intelligence + Knowledge.

Literacy in Early Victorian England

Illiteracy is common at this time. Most citizens of London are unable to read or write.

Educated characters typically learn Greek, Latin, or French. Languages of the Orient (Arabic, Japanese, various Indian dialects) are rarely encountered, although Mandarin and Cantonese can be heard in some sections of London.

Marksmanship

This skill covers all projectile weapons: firearms, crossbows, and the increasingly obsolete bows and arrows. Character with a more archaic tilt may only use this skill with non-firearms.

Dexterity + Marksmanship is the most common usage. Aiming utilises Perception + Marksmanship. Intelligence + Marksmanship helps clear a misfired weapon.

Firearms

Firearms are rare in England of the Early Victorian age. Criminals do not carry them and the Metropolitan Police rarely do. They are very expensive, quite noticeable, difficult to operate, and oftentimes dangerous to the operator. In rural areas, guns are more common; the landed gentry use them for hunting and sport shooting.

Notice

Without Notice, a character might miss the telltale picture in the newspaper, the clue at the crime scene, the creature laying in ambush, or that one's newly pale companion spends all of his time out at night and asleep during the day.

Use Perception + Notice (otherwise known as an observation manoeuvre) to spot or otherwise recognise things. Intelligence + Notice allows a character to remember something he witnessed previously but did not realise was important.

Notice connotes active observation; it is relevant when a character specifically focuses his attention on his environment. Without the Notice skill, active observation suffers penalties from -1 to -3 to a Perception (not doubled) roll. Passive sensing rolls are employed when the Director deems them appropriate; use Perception (doubled) in those circumstances if more beneficial.

Occultism

This is the skill of the truly arcane. It might be used to identify demons and their weaknesses, to research spells and rituals, and elsewhere delve into forbidden knowledge. Access to a good arcane library is a significant aid. Occultism is required for any proficient in magic.

Intelligence + Occultism is employed to recognise or research a supernatural subject. Use Perception + Occultism to identify a creature on first sight. Willpower + Occultism casts spells.

Physician

This skill may be used to heal injuries and cure disease. A true physician has a skill of four or higher. Anything less represents some training in first aid, home healing, or herbal apothecary.

Use Intelligence + Physician to treat injuries. Each Success Level restores one Life Point of damage, but only one roll may be conducted per patient per day. The victim also does not lose any more Life Points from bleeding and such. Perception + Physician may be used to diagnose a medical problem, or to determine the cause of death of some unfortunate victim.

The Science of Medicine

Medical science in 1838 has not advanced much further than using leeches and opium derivatives for every ailment. Purgatives are still common, and an amputation requires a brace of strong men to hold the patient down whilst the practitioner operates. A strange combination of plant-based cures, home-concoctions, and pure luck stands in for pharmaceutical science. Nonetheless, some new ideas are beginning to be observed and some of the greatest medical advancements are on the horizon. Washing hands before an operation (as opposed to after) is now being done by some physicians. The stethoscope, invented some 20 years prior, is now widely used by most physicians.

As such, medicine is largely a hit or miss operation. The best and most innovative is available only to the rich and upper classes. Lower classes heal at the mercy of none other than the Lord himself.

Science

This skill covers all the basic sciences: physics, biology, chemistry, and so on. At higher levels (five and above), fantastic devices or effects can be produced—such as reanimating the dead or pushing the limits of steam-powered technology. This too is a likely candidate for skill specialities.

Use Intelligence + Science for most things. From mixing a chemical formula to inventing a new device or repairing an old one, Science can replace Engineering for certain things. One uses Perception + Science to spot science-oriented clues like an unusual biochemical residue.

Wild Card

To address the many skill possibilities not already mentioned, a catch-all category is advanced—the Wild Card skill. This skill may be specified as desired with one caveat. The Wild Card skill cannot be broader than the character's pre-existing skills. Wild Card (Weapons), for instance, could not be used to provide proficiency in both Marksmanship and Armed Mayhem. A character might have more than one Wild Card skill; define as many as required with Director approval.

One possibility might be Wild Card (Big Game Hunting). This combines rifle marksmanship and maintenance with tracking, wilderness survival, and the zoology of big game animals.

Combat Manoeuvres

The largish Combat Manoeuvres section on the character sheet lists a character's preferred actions. The full list of manoeuvres may be found in **Chapter Three: Rules for Play** (see p. 83). Fill in as many as seem appropriate; there are no limits or restrictions. Still, if the character aspires to sorcerous prowess, recording numerous Armed Mayhem and Fisticuff manoeuvres shall most likely prove a poor use of time.

Combat manoeuvres have three elements.

Bonus: This totals the character's appropriate Attribute, skill, and manoeuvre-specific modifiers. It is added to the die roll to determine how well the attack or defence was performed.

Damage: This lists the base damage of the manoeuvre (if it does any damage). Add any Success Levels of the roll.

Notes: This highlights any special effects of the attack. Decapitation, for instance, affects the target far differently than a normal swing of a sabre.

Few characters should omit Dodge (Dexterity + Armed Mayhem/Athletics/Fisticuffs) or Observation (Perception + Notice). Spellcasters should list Counterspell, Deflect, Hold, Lesser Sensing, and Volley (see p. 103).

Drama Points

At times, a good story requires that a character succeed at something, be damned with the probabilities (and sometimes the consequences). A writer just decides how events unfold, although they try to avoid the truly outlandish so as not to tax the reader's suspension of disbelief. In the *Ghosts of Albion* RPG, this literary feature is simulated with Drama Points. Drama Points may be used on occasion to grant a huge bonus or otherwise modify the storyline—view it as providence lending a helping hand. The shot ricochet cuts the hangman's rope, the charging cultist's robe tangles his legs, a recently slain companion proves surprisingly resilient—all those things and more are possible when one spends a Drama Point. The minutiae of Drama Points are covered in **Chapter Three: Rules for Play** (see p. 92).

Characters commence play with a set amount of Drama Points depending on their Character Type.

Finishing Touches

Either in the beginning or here at the end of character creation, players should specify those features which make a character unique—names, appearances, habits, and the like. These touches bring life to a Cast Member and make him more than a inventory of numbers on a sheet of paper.

Name: A character's name may provide some insights into his background and personality. An ethnic name sets him apart. An odd first name such as Nicodemus might have led to youthful bullying or signifies an old and noble family. The family name of a landholding lord grounds the character, but may also prejudice him in "society." A nickname adds colour, but may denote a criminal past or present.

Appearance: Height, weight, eye- and hair-colour clearly flesh out a character. Other details—scars, marks, facial expressions, dress—make him memorable. Some players may wish to cast their personas as such-and-such character, actor, singer, or other public personality. This provides a quick visual frame of reference.

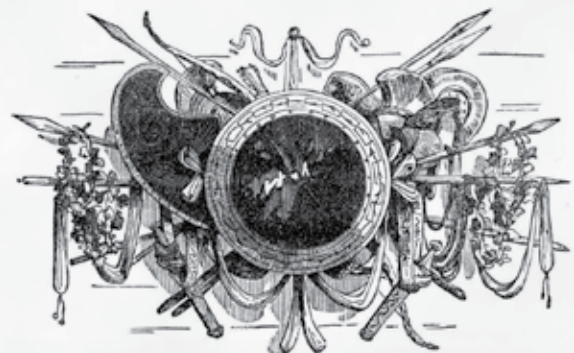
Other Characteristics: Mayhap the character has some distinctive habit or mannerism. Perchance his hair is full and dark, limp and light, unkempt or perfectly coifed. He might be usually gruff, but exude charm if needed. Can he oftentimes be found at the opera house, theatre, club, gambling house, or brothel?

Archetypes

Fifteen ready-to-play Cast Members festoon the following pages. These characters have their own story and background, and can be used as-is or modified as needed. Although designed for use in a London-based Series, they could be easily placed in a different setting.

The Official Cast

After the Archetypes make their debut, the Official Cast stats appear (see pp. 67–73). From neophyte protectors, glib ghosts, and mysterious vampires herein lies the Cast of *Ghosts of Albion*. The characters are presented as they were at the close of the *Embers* tale, or at the time in which they last appeared, whichever comes first.



GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	37
Drama Points	10
Experience Points	
Additional Actions	1 mental

Character Name Changeling
 Character Type Journeyman



*"I have questions." Hands produce yellow flame.
 "You have answers."*

Attributes

Strength	3
Dexterity	2
Constitution	3
Intelligence	5
Perception	4
Willpower	5

Skills

Armed Mayhem	2	Knowledge	3
Art	4	Languages	2
Athletics	2	Marksmanship	1
Crime	2	Notice	4
Drive / Ride	0	Occultism	4
Engineering	0	Physician	0
Fisticuffs	2	Science	1
Influence	0	Wild Card	0

Qualities

Acute Sense (Vision)
Artist
Elven Soul Flame
Emotional Influence
Faerie-Touched
Glamour
Hard to Kill 1
Innate Magic
Regeneration (3 Life Points per hour)
Supernatural Sense (Empathy)
True Glamour

Drawbacks

Archaic (Old)
Attractiveness -2
Mental Problem (Severe Obsession— Find faerie parents)
Resources (Tolerable)
Supernatural Form (Definitely Not Human)
Vulnerability (Iron—Minor)

Background on the Changeling

My parents, my human parents that is, gave me up to the orphanage before I could talk. Can you blame them? Just have a butchers at me—hardly a portrait of a cherubic child. Can't say that I blame them. I blame my *other* parents.

My first years in the world were spent in some hereto forgotten level of Tarturus, otherwise known as Good-man's Orphanage. One night after a particularly savage thrashing, I saw her. She was another child, one that looked ragged and disgraced like me. But I discovered she wasn't like me at all. She was dead and only I could see her. I should have been afeard, the good Father would say she was demon, but I know he is a liar.

In time, she became my sole friend. She had died at the orphanage, another soul trampled by this hateful world. I learned her story and my own. I was not some deformed misbegotten child of too young parents, I was the child of faeries, and they had abandoned me.

I learned to read, mostly by myself, and my spectral friend was able to uncover some tattered pages of an eldritch tome, no doubt from that hateful priest. I learned much about myself and my powers. The next time the older boys came for me I was ready. One hit the ground when a wave of yellow fire leapt from my hands; I know not whether he lived or died. I escaped that night and never returned. I have gathered what little knowledge I can, but I intend to get more. I intend to make my parents, my faerie parents, answer some questions.

Roleplaying the Changeling

All your life you have known little but hardship and pain. Now you have the chance to even the ledger with those you blame the most, your faerie parents. You don't begrudge the way most humans have treated you, even the cruel ones, because you know they acted solely out of fear. The truth has become your goal, your solace, and your means to a better end. You are desperate to uncover more knowledge—about yourself and the magical world around you.

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7 *
INITIATIVE:	+2
APPEARANCE:	-2
ARMOUR:	
FEAR:	-1
SURVIVAL / KO	+9/+8

Languages: English, Latin

* +3 for Sight

Combat Maneuvers

NAME	TO HIT		DESCRIPTION
	BONUS	DAMAGE	
Dodge / Parry	+4	—	Defence Action
Grapple	+6	—	Resisted by Dodge
Punch	+4	4	Bash
Deflect	+12	—	Magic defence action; deflects spell 45°
Elven Soul Flame	+12	—	Various aspects
Emotional Influence	+8	—	Resisted by Willpower (doubled)
Lesser Sensing	+11	—	Notice magical effects, nature, or possession

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	38
Drama Points	10
Experience Points	
Additional Actions	1 mental

Character Name Faerie Lady
 Character Type Journeyman

Attributes

Strength	3
Dexterity	4
Constitution	4
Intelligence	5
Perception	4
Willpower	5

Skills

Armed Mayhem	4	Knowledge	5
Art	4	Languages	2
Athletics	3	Marksmanship	3
Crime	0	Notice	1
Drive / Ride	2	Occultism	4
Engineering	0	Physician	0
Fisticuffs	2	Science	0
Influence	4	Wild Card	0

Qualities

Age 1
Attractiveness +4
Artist
Contact (Supernatural, Seelie Court)
Glamour
Innate Magic
Regeneration (4 Life Points per hour)
Resources (Human, Decent)
Mending
Mesmerise (Hear Me)
Seeming

Drawbacks

Adversary (Unseelie Court) 1
Archaic (Primitive)
Mental Problem (Deranged Faerie Arrogance)
Mental Problem (Sever Intolerance)
Mental Problem (Severe Obsession—Experience Art)
Minority (Woman)
Natural Barrier (Cannot enter a church or church yard)
Obligation (Total—Seelie Court)
Vulnerability (Iron—Minor)

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 5
INITIATIVE:	+4
APPEARANCE:	+4
ARMOUR:	
FEAR:	-1
SURVIVAL / KO	+9/+9
Languages:	English, Faerie

Combat Maneuvers

TO HIT			
NAME	BONUS	DAMAGE	DESCRIPTION
Rapier	+8	9	Slash/stab
Dodge / Parry	+8	—	Defence Action
Grapple	+8	—	Resisted by Dodge
Deflect	+12	—	Magic defence action; deflects spell 45°
Lesser Sensing	+8	—	Notice magical effects, nature, or possession
Mending	+8	—	Healing or repair
Mesmerise	+11	—	Resisted by Willpower (doubled)



“No, you must listen to this, never in a thousand years will you hear something as magnificent.”

Background on the Faerie Lady

Humans are a crass lot. They are noisome, ugly, bloated creatures that rarely rise out of their own filth.

Still, they fascinate me so. They live impossibly short lives, have no sense of beauty or magic, and yet they own this world.

I first took notice of the subspecies when that composer from Austria, Mozart, inspired me. I know faerie performers and composers who have studied for centuries to grasp what he knew as a mere babe. I was astonished. Outraged even. Everything I knew was a lie. I set out to do what any Faerie noble should—kill the offending human.

Then I heard *Eine Klüene Nachtmusik* and laughed. I heard *Don Giovanni* and my heart soared. I heard *Requim* and wept as one who has never known true sadness. And then, at the height of its brilliance, it was over. Mozart was dead.

There was an emptiness in my heart and a sadness so profound that I knew I could never return to the faerie realms. So now I search out new experiences that only these frail, disgusting, imperfect, and yet sometimes so achingly beautiful humans can provide. Plays, symphonies, even pantomime and vaudeville. I have an immortal life to spend experiencing the possibilities, and yet I despair that it will not be enough.

Roleplaying the Faerie Lady

You were raised as all faerie royalty are—to believe you were the personification of nature’s grace and beauty. Yet the fates did not see fit to inform the humans of the unattainable faerie brilliance. While your cousins only see the growing pollution and industrialisation that humans bring to the natural world, you see their art. You spent weeks reading everything written by Shakespeare only to set out to see every one of his plays performed. For the most part, you seek out artistic humans, but you have recently expanded your search to magical ones for they too feed your desire for new experiences.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	40
Drama Points	10
Experience Points	
Additional Actions	

Character Name Ghost Soldier
 Character Type Journeyman



"I died for my beliefs. What resolve have you?"

Attributes

Strength	(3)
Dexterity	(3)
Constitution	(3)
Intelligence	3
Perception	4
Willpower	5

Skills

Armed Mayhem	5	Knowledge	3
Art	0	Languages	1
Athletics	2	Marksmanship	5
Crime	1	Notice	3
Drive / Ride	0	Occultism	4
Engineering	1	Physician	0
Fisticuffs	3	Science	0
Influence	2	Wild Card	0

Qualities

Ghostly Fear (Disturbing)
Hard to Kill 2
Innate Magic
Regeneration (3 Life Points per hour)
Soldier
Telekinesis 3

Drawbacks

Archaic (Old)
Honourable (Minimal)
Mental Problems (Mild Obsession—Defend the throne)
Obligation (Major—England)
Status -1

Background on the Ghost Soldier

It was 1815, I was 17 and it was my first, and last battle as a human soldier. I was acting as any good son of a minor landed noble would—I joined the army to help our good King George III put down those invaders from France and stop that devil Napoleon.

Of course that I believed it to be that simple should give you a notion of my naivety at the time. I have had much longer now to reflect, but still, there's a battle to be fought.

I rose that evening, not knowing what had happened. I heard someone talking about the number of people killed, and it was then I saw my own corpse. Strange sight that.

Since that time I have learned there are others—some like me, others more human and still others even less human—that fight the same war, to protect this land. King George is dead, but his kingdom lives on and I intend to carry out the mission I began on that grey day in March.

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7
INITIATIVE:	+3
APPEARANCE:	
ARMOUR:	
FEAR:	
SURVIVAL / KO	+10/+8

Languages: English

Combat Maneuvers

TO HIT			
NAME	BONUS	DAMAGE	DESCRIPTION
(Dodge / Parry)	+8	—	Defence Action
(Grapple)	+8	—	Resisted by Dodge
(Musket)	+8	20	Bullet
(Punch)	+6	6	Bash
(Sword)	+8	12	Slash/stab
Chill of the Grave	+9	2 + (SL x 3)	Cold, 1/Turn only
Deflect	+12	—	Magic defence action; deflects spell 45°
Ghostly Fear	—	—	Forces Fear Test, -1 if one target
Lesser Sensing	+10	—	Notice magical effects, nature, or possession
Telekinesis	+8	—	Strength equals SLs

Roleplaying the Ghost Soldier

You have been dead for so long now living seems like a distant dream. But since that time, you have seen more battles, with enemies far fiercer. You have decided that even if your life was wasted, your death shall not have been in vain.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	51
Drama Points	20
Experience Points	
Additional Actions	

Character Name Peeler
 Character Type Apprentice

Attributes

Strength	4
Dexterity	3
Constitution	4
Intelligence	2
Perception	3
Willpower	2

Skills

Armed Mayhem	5	Knowledge	2
Art	3	Languages	1
Athletics	2	Marksmanship	4
Crime	2	Notice	4
Drive / Ride	1	Occultism	1
Engineering	0	Physician	0
Fisticuffs	3	Science	0
Influence	2	Wild Card	0

Qualities

Acute Sense (Vision)
Hard to Kill 3
Peeler
Nerves of Steel
Situational Awareness
Ex-Soldier

Drawbacks

Honourable (Minimal)
Mental Problem (Severe Obsession— See Justice Done)
Obligation (Important)
Recurring Nightmares
Status -1
Unrequited Love

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7 *
INITIATIVE:	+3
APPEARANCE:	
ARMOUR:	
FEAR:	+4
SURVIVAL / KO	+9/+6

Languages: English

* +3 for Sight

Combat Maneuvers

TO HIT			
NAME	BONUS	DAMAGE	DESCRIPTION
Dodge / Parry	+8	—	Defence Action
Grapple	+8	—	Resisted by Dodge
Punch	+6	8	Bash
Pistol, small	+7	9	Bullet
Truncheon	+8	12	Bash



“They will never believe this back at the Yard.”

Background on the Peeler

Right sir. I am one of Sir Robert Peel’s Metropolitan Police force. I am aware that we are not well liked by the public at large, but I believe in Sir Robert’s vision. My job is to protect the public interest, a duty I have sworn to uphold. Yes sir, even from those that may not be all they seem, if you catch my meaning sir.

Working the night shift down by the docks, I see my fair share of the worst humanity has to offer. Despite what those types do to each other for a mere shilling, they are nothing compared to the true horrors. Just the other night I hear this Judy raising a commotion in the back of an alley. Now normally I pay this no mind, but there was something in her scream that told me this was different. Then I spy an older woman running—not away but toward the screaming. I figured I had best follow.

Sweet mother of God, “different” does not begin to describe it. This man, though he was more akin to the Devil himself, was having his way with the Judy. Once he saw me, he smiled an evil smile and laughed, then jumped to a second storey window like he were stepping off a curb. The older woman looks at me and tells me that I can’t speak a word of this to anyone, but if I hear or see anymore I am to contact her. Something about her tone and look made me believe her.

It seems my duties to the public have broadened.

Roleplaying the Peeler

You are dedicated to your job in a manner that is uncommon even among your fellow Peelers. As a result, you have realised that the world is all too often not what it seems. After the first couple of incidents, you decided to mention it to your superiors. A closed door meeting in hushed tones discussing “public trust” and “securing a future in Bedlam,” however, have taught you to keep your mouth shut. Of course, these days it is difficult for you to be too hard on coster girls selling snells. You know you need to keep a sharp eye out; something far more evil might be lurking in the shadows behind her.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	51
Drama Points	10
Experience Points	
Additional Actions	1 physical

Character Name Vampire Hunter
 Character Type Master



"Foul creature. God has damned you and I will see His justice served!"

Attributes

Strength	4
Dexterity	6
Constitution	4
Intelligence	4
Perception	4
Willpower	5

Skills

Armed Mayhem	5	Knowledge	3
Art	0	Languages	4
Athletics	3	Marksmanship	3
Crime	1	Notice	3
Drive / Ride	4	Occultism	3
Engineering	0	Physician	1
Fisticuffs	5	Science	0
Influence	3	Wild Card	0

Qualities

Attractiveness +2
Contact 2 (Military)
Contact 1 (Supernatural)
Hard to Kill 3
Nerves of Steel
Reign/Rep (Little Known/Good)
Resistance 2 (Pain)
Resources (Gentry)
Situational Awareness
Officer (Retired)
Status 4
Worldly 2

Drawbacks

Honourable (Minimal)
Tragic Love
Mental Problem (Severe Obsession—Kill all vampires)
Mental Problem (Mild Zealot—On a mission from God)
Obligation (Important)
Obligation (Major)

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7
INITIATIVE:	+6
APPEARANCE:	+2
ARMOUR:	
FEAR:	+4
SURVIVAL / KO	+14/+11

Languages: English, French, German, Latin

Combat Maneuvers

NAME	TO HIT		DESCRIPTION
	BONUS	DAMAGE	
Aiming (Crossbow)	+9	—	Adds SL to Crossbow roll
Aiming (Pistol)	+7	—	Adds SL to Pistol roll
Crossbow	+11	16	Slash / Stab
Through the Heart	+8	—	x4 / x5 vs vampires
Decapitation	+6	—	x5
Dodge/Parry	+11	—	Defence Action
Grapple	+13	—	Resisted by Dodge
Pistol	+11	12	Bullet
Punch	+11	8	Bash
Sword	+11	16	Slash / Stab

Background on the Vampire Hunter

Some wars never end. I fought in the last war against humans using human means. It was madness, but it had a certain logic. The war I fight now goes beyond madness, and beyond logic.

I returned home a hero, a decorated officer. I found my family had been massacred by forces then unknown. I would not let the matter lie. It took me eight years and most of my fortune, but I discovered the beast responsible. It was a vampire—a horror cursed by God and in league with the Devil himself. I battled that monster with a will fuelled by my rage and my faith. In the end, I held that creature aloft in the sunrise. He burned and I rejoiced. The monster that butchered my family is now burning evermore in Hell. As I collapsed from my wounds, I was at peace—I would soon see my lovely wife again.

I awoke, weeks later, in a hospice of a nearby French town. Miraculously, I had been spared. I vowed on that day that as long as I drew breath I would destroy all the Satanic creatures I could. Then, and only then, shall I know peace.

Roleplaying the Vampire Hunter

Your faith gives you strength of purpose, but tends to blind you to the subtle shades of grey. No one doubts your stance on issues or your ability to carry out your self-appointed (or divinely ordained) task. You have killed a great many un-dead beasts, and other inhuman creatures. You have come to know others that share your fight. Their methods are different from yours, some subtler, but you cannot argue with the results. It discourages you that they frequently deal with monsters you feel should be dispatched for their very existence, but again, you cannot argue with their results.

In your private times, times when you think about the family you lost, you wonder if it is your faith in God above or rage at the Devil below that fuels your fight. Worse, could it be guilt for not being there in your family's darkest hour?

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	39
Drama Points	10
Experience Points	
Additional Actions	1 mental

Character Name Tamara Swift
 Character Type Protector (1820 – present)



Tamara Swift

Attributes

Strength	2
Dexterity	3
Constitution	3
Intelligence	5
Perception	3
Willpower	6

Skills

Armed Mayhem	4	Knowledge	3
Art	3	Languages	3
Athletics	2	Marksmanship	0
Crime	0	Notice	4
Drive / Ride	0	Occultism	6
Engineering	0	Physician	1
Fisticuffs	0	Science	0
Influence	3	Wild Card	0

Qualities

Attractiveness	2
Bookish	
Hard to Kill	3
Magic	4
Nerves of Steel	
Occult Library (Impressive, shares with William)	
Protector (Albion)	
Resources (Gentry)	
Status	3

Drawbacks

Adversary	4
Honourable (Serious)	
Love (Platonic—William)	
Mental Problem (Severe Obsession—Understand Magic)	
Mental Problem (Mild Recklessness)	
Minority (Woman)	
Naive	
Obligation (Total—Albion)	
Secret	2

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7
INITIATIVE:	+5
APPEARANCE:	+1
ARMOUR:	
FEAR:	+4
SURVIVAL / KO	+12/+9

Languages: English, French, Latin

Combat Maneuvers

TO HIT			
NAME	BONUS	DAMAGE	DESCRIPTION
Dodge / Parry	+7	—	Defence Action
Grapple	+5	—	Resisted by Dodge
Punch	+3	4	Bash
Sword	+7	8	Slash/stab
Spellcasting			
Deflect	+16	Varies	By Spell
Hold	+15	—	Magic defence action; delays spell SL turns
Dispel	+13	—	Magic defence action; dispels spell
Volley	+10	—	Magic defence action; returns spell to caster
Lesser Sensing	+11	—	Notice magical effects, nature, or possession

Feisty, smart and not afraid to voice her opinions, nineteen year-old Tamara Swift is a woman of a future generation. She is the youngest of the two Swift children and, like her brother, inheritor of their family's business, fortune, estate, and legacy—the legacy of the Protectors of Albion.

Called "Tam" by her brother William, Tamara chafes under her status as a second class citizen. She is an open participant in the management of the family's estate and business, but has also developed a secret second career. Under a pseudonym, she authors "penny dreadfuls"—lurid tales of mystery and horror distributed as pamphlets.

Although she loves her brother, a certain amount of sibling rivalry exists between them, partially due to her displeasure concerning the gender disparity of the era. As is the custom in her time and station, Tamara cannot leave the Swift estate without a male chaperone, while William is free to do as he pleases.

The favourite of her grandfather Ludlow, Tamara shared his love of life and his puckish temperament. Although she is terrified of the horrifying truths revealed by her grandfather and chilled by the burden of responsibility that her inheritance has placed upon her, she will not ignore her legacy.

Tamara has the courage, fortitude, and intellect to contend with the very great role she has inherited. Sir Ludlow had faith in her, and by nature, Tamara Swift has faith in herself.

Tamara has taken to her new role as Protector of Albion with greater relish than her brother has. She came to accept magic much quicker and is the better student. She may in fact be more powerful than William.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	44
Drama Points	10
Experience Points	
Additional Actions	1 mental

Character Name William Swift
 Character Type Protector (1818 – present)



William Swift

Attributes

Strength	3
Dexterity	4
Constitution	4
Intelligence	5
Perception	3
Willpower	5

Skills

Armed Mayhem	5	Knowledge	3
Art	3	Languages	3
Athletics	3	Marksmanship	0
Crime	0	Notice	2
Drive / Ride	1	Occultism	6
Engineering	3	Physician	0
Fisticuffs	1	Science	3
Influence	3	Architecture	4

Qualities

Attractiveness +1
Hard to Kill 2
Magic 3
Nerves of Steel
Occult Library (Impressive – shares with Tamara)
Protector (Albion)
Resources (Gentry)
Status 4
Well Educated 2

Drawbacks

Adversary 4
Honourable (Serious)
Love (Platonic—Tamara)
Love (Romantic—Sophia Winchell)
Mental Problems (Moderate Obsession—Free his father from Oblis)
Obligation (Total—Albion)
Obligation (Major—Alma Mater, Edinburgh University)

The twenty-one year old scion of a wealthy London banking family, William is apprentice to one of the most reputable architects in England.

Though he has no need to worry about money, he has no interest in simply managing the accounts of centuries of accumulated Swift wealth, nor in overseeing the operations of the bank the family controls. William wants to create, to build, to make his mark on the world.

William is the more sceptical of the siblings, and has difficulty accepting his legacy, even when faced with incontrovertible physical and visual evidence. He realised swiftly (if one pardons the pun) that Tamara was the more capable magician, better able to deal with the terrible changes wrought upon their lives by their inheritance. This is not at all to his liking.

Despite any bickering he might engage in with her, he loves his sister dearly and is quietly proud of her independence and her accomplishments.

In the aftermath of his grandfather's death, William grieves in his own way, attempting to remain focused upon the chaos in their lives. He holds firmly to the tether leading back to normalcy, to their lives before they discovered their destiny, and wants nothing more than to return to that state.

William is cynical and sarcastic, balanced by a keen, self-deprecating sense of humour. He has a tendency to act before he thinks, and so finds himself grateful for the presence of his more even-natured sister.

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 5
INITIATIVE:	+6
APPEARANCE:	+1
ARMOUR:	
FEAR:	+4
SURVIVAL / KO	+11/+9

Languages: English, French, Latin

Combat Maneuvers

TO HIT			
NAME	BONUS	DAMAGE	DESCRIPTION
Dodge / Parry	+9	—	Defence Action
Grapple	+7	—	Resisted by Dodge
Punch	+5	6	Bash
Sword	+9	12	Slash/stab
Spellcasting	+14	Varies	By Spell
Deflect	+14	—	Magic defence action; deflects spell 45°
Hold	+13	—	Magic defence action; delays spell SL turns
Dispel	+11	—	Magic defence action; dispels spell
Volley	+8	—	Magic defence action; returns spell to caster
Lesser Sensing	+8	—	Notice magical effects, nature, or possession

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	(90)
Drama Points	10
Experience Points	
Additional Actions	1 physical

Character Name Queen Bodicea
 Character Type Ghost (26-62)



Queen Bodicea

Attributes

Strength	(6)
Dexterity	(7)
Constitution	(6)
Intelligence	3
Perception	3
Willpower	7

Skills

Armed Mayhem	9	Knowledge	3
Art	0	Languages	0*
Athletics	6	Marksmanship	4
Crime	2	Notice	4
Drive / Ride	5	Occultism	2
Engineering	0	Physician	2
Fisticuffs	4	Science	0
Influence	4	Wild Card	0

Qualities

Age 10
Athlete
Attractiveness +3
Daredevil
Fast Reaction Time
Ghost
Hard to Kill 4
Increased Life Points 2
Innate Magic
Nerves of Steel
Regeneration (6 Life Points per hour)
Situational Awareness
Telekinesis 1

Drawbacks

Adversary 7
Antisocial Impulse (Violence)
Archaic (Primitive)
Honourable (Rigid)
Humourless
Love (Tragic—husband and daughters)
Mental Problem (Deranged Zealot)
Mental Problem (Mild Cruelty)
Mental Problem (Mild Recklessness)
Mental Problem (Severe Risk Taking)
Secret 3

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7
INITIATIVE:	+13
APPEARANCE:	+3
ARMOUR:	
FEAR:	+5
SURVIVAL / KO	+17/+13

* Bodicea speaks, but does not read or write, six languages: English, French, Gaelic, Latin, Manx, Norman.

Combat Maneuvers

NAME	TO HIT		DESCRIPTION
	BONUS	DAMAGE	
(Dodge / Parry)	+16	—	Defence Action
(Grapple)	+14	—	Resisted by Dodge
(Punch)	+12	12	Bash
(Spear)	+16	21	Slash / Stab
(Spear, Thrown)	+12	18	Slash / Stab
Deflect	+13	—	Magic defence action; deflects spell 45°
Lesser Sensing	+10	—	Notice magical effects, nature, or possession
Telekinesis	+8	—	Strength equals SLs

But now, it is not as a woman descended from noble ancestry, but as one of the people that I am avenging lost freedom, my scourged body, the outraged chastity of my daughters. Roman lust has gone so far that not our very person, nor even age or virginity, are left unpolluted. But heaven is on the side of a righteous vengeance; a legion which dared to fight has perished; the rest are hiding themselves in their camp, or are thinking anxiously of flight. They will not sustain even the din and the shout of so many thousands, much less our charge and our blows. If you weigh well the strength of the armies, and the causes of the war, you will see that in this battle you must conquer or die. This is a woman's resolve; as for men, they may live and be slaves.

—ATTRIBUTED TO QUEEN BODICEA IN 60 AD, PUBLIUS CORNELIUS TACITUS, *ANNALS*, BOOK XIV

Outraged by the suffering caused to her people by the heavy taxes, conscription, and other indignities imposed by the Roman Emperor Nero, Bodicea rebelled against her rulers following the death of her husband Prasutagus, and the subsequent plundering and brutal annexing of her dominions.

Bodicea and her army battled valiantly against the forces of the Roman Governor, General Seutonius Paulinus, but in the end they were defeated. The Romans paid a heavy price for that victory.

Many legends surround the Queen's demise. According to questionable documentation, she took her own life by drinking from a poisoned chalice. Given her involvement in the supernatural defence of Albion and her use of magic to combat demonic forces aiding the invading Romans, it is likely she suffered a more horrific fate. Myths also surround the final resting place of her body, including a tale that she is buried under Platform 10 at London's King's Cross Station. In Victorian times, she is romanticised as the victorious spirit of England.

Bodicea is very tall and has long red hair. When she manifests, she is completely naked, covered in Gaelic woad swirls with only a spectral spear as equipment.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	(60)
Drama Points	10
Experience Points	
Additional Actions	1 physical

Character Name Lord Byron
 Character Type Ghost (1788-1824)



Lord Byron

Attributes

Strength	(4)
Dexterity	(5)
Constitution	(3)
Intelligence	4
Perception	4
Willpower	6

Skills

Armed Mayhem	2	Knowledge	4
Art	6	Languages	5
Athletics	3	Marksmanship	2
Crime	1	Notice	3
Drive / Ride	0	Occultism	5
Engineering	0	Physician	0
Fisticuffs	5	Science	0
Influence	4	Wild Card	0

Qualities

Artist
Charisma +2
Explorer
Ghost
Hard to Kill 4
Increased Life Points 1
Innate Magic
Iron Mind
Occult Poet
Quick Reflexes
Regeneration (3 Life Points per hour)
Renown/Rep (Well Known/Stellar)
Telekinesis 1

Drawbacks

Addiction (Habitual Drinking)
Adversary 3
Clown
Covetous (Desperate Lechery)
Honourable (Minimal)
Love (Tragic—wives, lovers)
Mental Problem (Mild Obsession—Fascination with the undiscovered)
Mental Problem (Severe Obsession—Fascination with new things)

Byron: *I'm a poet, she's the warrior.*

—LEGACY, ACT VI

Lord Byron, or George Gordon Lord Byron—Sixth Baron Byron of Rochdale, was the archetypal Regency buck. Born with a club foot and weak constitution, Byron inherited his title at age ten.

Byron's poems spoke of liberation, and were inspired by his own loves and grief. He wrote of "the gorgeous east" and the wonders of Italy and Greece, where he spent much of his life. His works *Childe Harold*, *Manfred*, and *Don Juan* reveal that his ego knew no bounds. His romantic nature and passion for politics encouraged him to set sail to Greece to aid against the Ottoman overlords, but before witnessing any serious conflict, he died.

Byron's passion for passion had him rumoured to be amorously involved with a number of ladies (and some men). He is known to have taken his own half-sister and the daughter of a demon prince as lovers at one point. As a result of this last affair, he began his work as an Occult Poet, hiding powerful spells of protection among his own poetry.

Byron's passion for art, drink, and outrageous behaviour were also well published. But he was equally fond of animals, whom he could never harm. His *Epitaph to a Dog* is not only considered to be one of his best poems, but also a heartfelt ode to one of his best friends.

Byron endures not only in his poetry, but also in his creation of the "Byronic hero"—a brooding melancholy young man, forever pondering a dark mysterious past. How much of this personality resulted from the darker forces Byron no doubt knew existed is debatable, but in death he still fights for liberation of a greater kind, as one of the defenders of Albion.

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7 *
INITIATIVE:	+12
APPEARANCE:	+2
ARMOUR:	
FEAR:	+5
SURVIVAL / KO	+13/+11

Languages: English, French, German, Greek, Latin

Combat Maneuvers

NAME	TO HIT BONUS	DAMAGE	DESCRIPTION
(Counter)	+8/+8	8	Parry / Punch
(Dodge / Parry)	+10	—	Defence Action
(Grapple)	+12	—	Resisted by Dodge
(Jab)	+12	6	Bash, may grant initiative
(Punch)	+10	8	Bash
(Uppercut)	+8	10	Bash
Deflect	+14	—	Magic defence action; deflects spell 45°
Garner Information	+13	—	Read Individual
Poetic Suggestion	+15	—	Resisted by Willpower (doubled)
Scrying	+13	—	View specific location or time
Telekinesis	+7	—	Strength equals SLs
Lesser Sensing	+11	—	Notice magical effects, nature, or possession

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	(43)
Drama Points	10
Experience Points	
Additional Actions	1 physical

Character Name Lord Admiral Nelson
 Character Type Ghost (1758-1805)



Lord Admiral Nelson

Attributes

Strength	(3)
Dexterity	(7)
Constitution	(3)
Intelligence	4
Perception	3
Willpower	5

Skills

Armed Mayhem	5	Knowledge	4
Art	0	Languages	4
Athletics	3	Marksmanship	3
Crime	0	Notice	4
Drive / Ride	0	Occultism	2
Engineering	2	Physician	0
Fisticuffs	2	Science	2
Influence	5	Naval Matters	5

Qualities

Enhanced Perception 1
Ghost
Hard to Kill 3
Innate Magic
Quick Reflexes
Regeneration (3 Life Points per hour)
Renown/Rep (Well Known/Stellar)
Officer (Retired)
Status 4
Telekinesis 1

Drawbacks

Adversary 2
Honourable (Serious)
Humourless
Impaired Sense (Vision, missing an eye)
Love (Tragic—Family)
Mental Problem (Mild Cruelty)
Mental Problems (Mild Weak Constitution)
Obligation (Important—Officer)
Physical Disability (Missing Arm)

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Useful Information

OBSERVATION:	d10 + 7
INITIATIVE:	+9
APPEARANCE:	
ARMOUR:	
FEAR:	
SURVIVAL / KO	+11/+8

Languages: English, French, Spanish, Latin

Combat Maneuvers

NAME	TO HIT BONUS	DAMAGE	DESCRIPTION
(Dodge / Parry)	+12	—	Defence Action
(Grapple)	+11	—	Resisted by Dodge
(Pistol)	+10	12	Bullet
(Punch)	+9	6	Bash
(Sword)	+12	12	Slash / Stab
Deflect	+10	—	Magic defence action; deflects spell 45°
Lesser Sensing	+10	—	Notice magical effects, nature, or possession
Telekinesis	+6	—	Strength equals SLs

The son of the rector of Burnham Thorpe in Norfolk, Horatio Nelson was a sickly youth with a profound limp. Enrolled in the Navy at the age of twelve, he discovered a passion for sailing. Still, he never truly discovered his sea legs, and suffered from seasickness his entire life.

Despite his ill health and short stature—five foot, four inches—Nelson quickly advanced in the ranks due to his keen tactical mind, a skill ably demonstrated in the battle of the Nile in 1798.

Although he married Frances Nisbet in 1784, he abandoned her to be with his greatest love, Emma, Lady Hamilton. He and Emma had one daughter, Horatia. Though she was illegitimate, one of Nelson's last wishes was that she take his last name.

Nelson lost his right eye at the battle of Calvi in Corsica, and his right arm at Santa Cruz in Tenerife. Two years after war broke out with France in 1803, Admiral Nelson, commanding HMS Victory, fought the battle of Trafalgar off the southern coast of Spain. Before the conflict, Nelson sent his famous signal to the fleet: "England expects that every man will do his duty." In the midst of that battle, he was shot and killed. His body was brought back to England, preserved in a barrel of brandy. Nelson was buried in the crypt of St. Paul's Cathedral in London, but his battles are far from over. Now he fights for Albion.

GHOSTS OF ALBION

ROLEPLAYING GAME

Life Points	88
Drama Points	10
Experience Points	
Additional Actions	2 physical

Character Name Nigel Townsend
 Character Type Vampire (??-present)



Nigel Townsend

Attributes

Strength	7
Dexterity	7
Constitution	6
Intelligence	3
Perception	4
Willpower	5

Skills

Armed Mayhem	2	Knowledge	3
Art	6	Languages	4
Athletics	4	Marksmanship	0
Crime	2	Notice	4
Drive / Ride	0	Occultism	5
Engineering	0	Physician	0
Fisticuffs	7	Science	0
Influence	5	Gambling	2

Qualities

Age (unknown)
Attractiveness +2
Fast Reaction Time
Hard to Kill 2
Increased Life Points 2
Innate Magic
Magic
Mesmerise (Hear Me)
Natural Weapon (Major— Concealable claws)
Nerves of Steel
Reduced Damage (Bullets) 2
Regeneration (6 Life Points per hour)
Resources (Well Off)

Useful Information

OBSERVATION:	d10 + 8*
INITIATIVE:	+12
APPEARANCE:	+2
ARMOUR:	
FEAR:	+5
SURVIVAL / KO	+13 / +11

* +2 when hearing or smelling, +4 for blood
Languages: English, French, Latin,
 Spanish

Drawbacks

Adversary 3
Archaic (Old)
Covetous (Mild Lechery)
Honourable (Minimal)
Love (Tragic—Louise)
Mental Problems (Mild Cruelty)
Secret 3

Success Level Table

ROLL TOTAL	SL	DESCRIPTION
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
+3	+1	

Combat Maneuvers

	TO HIT		
NAME	BONUS	DAMAGE	DESCRIPTION
Bite	+16	21	Must grapple first
Claws	+14	21	Slash / Stab
Dodge / Parry	+14	—	Defence Action
Grapple	+16	—	Resisted by Dodge
Punch	+14	14	Bash
Sword	+10	28	Slash / Stab
Spellcasting	+11	Varies	By Spell
Deflect	+13	—	Magic defence action; deflects spell 45°
Hold	+10	—	Magic defence action; delays spell SL turns
Dispel	+8	—	Magic defence action; dispels spell
Volley	+5	—	Magic defence action; returns spell to caster
Lesser Sensing	+9	—	Notice magical effects, nature, or possession
Mesmerise	+8	—	Resisted by Willpower (doubled)

Sir Ludlow's greatest friend, the almost amusingly pessimistic Nigel, thrives on the darkness. He should. He has been a vampire longer than he cares to mention.

Nigel is quite the gentleman dandy, always on the town. Yet he lives alone with his secrets. In a past shrouded in mystery, he has travelled the world and partaken in a great many adventures. Indeed, he served with Lord Nelson on the Agamemnon at the onset of French/English War back when Nelson was still alive.

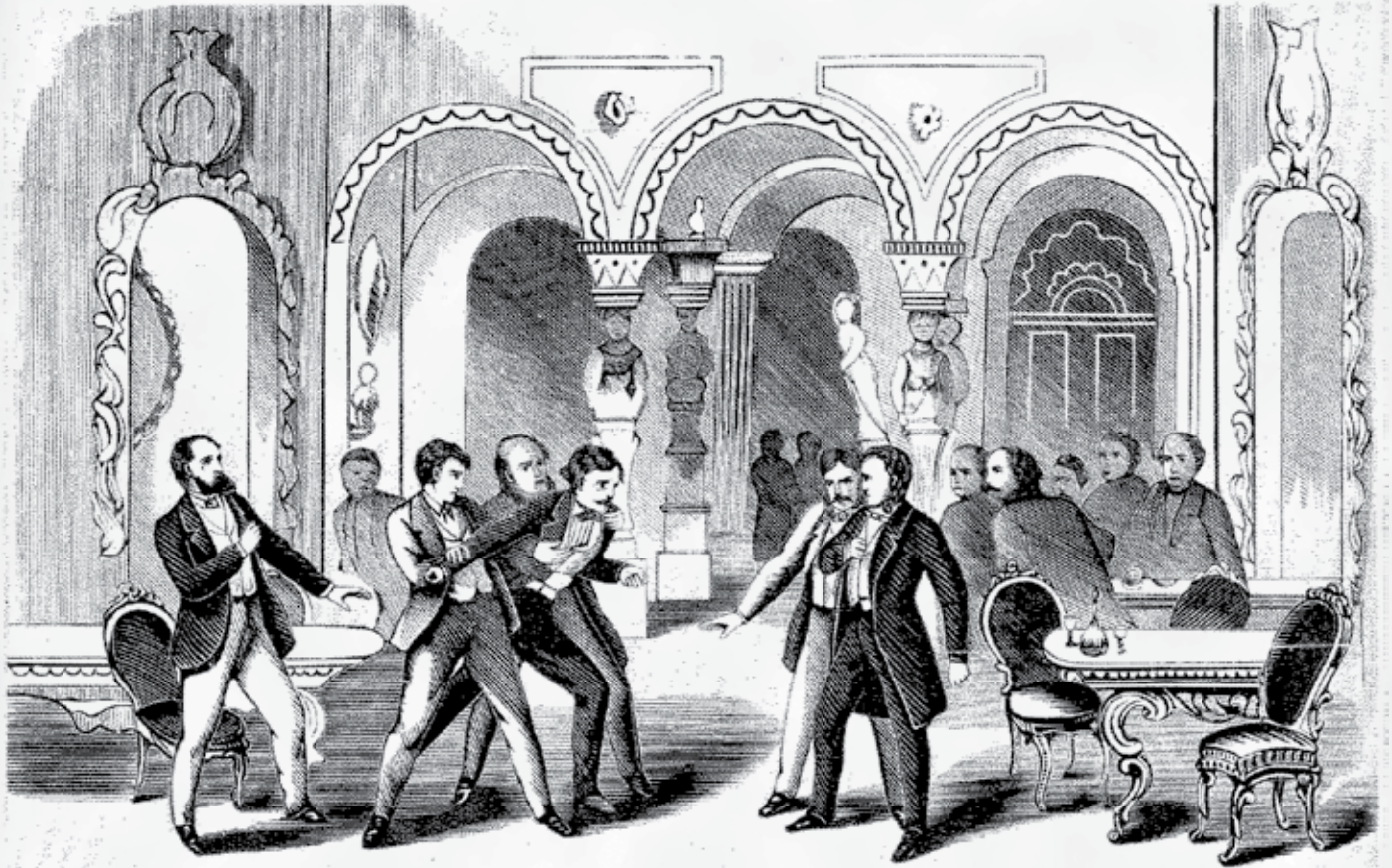
Tamara and William know that, once upon a time, Nigel was apprenticed to their grandfather, learning the skills of the magician. They also know that, in time, a wedge was driven between the two men, and Nigel abandoned his apprenticeship.

Nigel has not revealed to the Swifts that Ludlow considered offering him the mantle of a Protector, but it was not to be. Following the death of his friend and fellow magician Capernicus, Ludlow took in his surviving daughter, Louise. Louise and Nigel then began a torrid love affair. Louise discovered Nigel's secret, but instead of being afraid she desired nothing more than to join him in undeath. He refused, so Louise slit her own wrists to compel Nigel to "save" her. He would not and she died in his arms. Ludlow discovered them and, with his keen intellect, realised what had happened. The two men grew apart and Nigel abandoned the practice of magic.

Despite their falling out, Nigel was always deeply fond of Ludlow. He mourns the old magician's death and offers what help he may to Ludlow's Protector grandchildren.

Chapter Three: Rules for Play

Restrictions and regulations . . . horrors of mind and soul . . . combat is engaged.



Byron: *Yes, let us do play this game. Oh, what fun. And look at you, my dear. "The flower in ripen'd bloom unmatch'd. Form so soft and charms so rare."*

Tamara: *"She walks in beauty like the night . . ."*

Byron: *How wonderful . . . a true admirer. Your grandfather was entirely correct. You are keen of eye and sharp of tongue. I'd wager you've the courage and intellect to match any man.*

—LEGACY, ACT I

Life is a game—a game of chance where one's wagers are irreplaceable. Losing means sacrificing all. To the winner, however, goes fame, fortune, and above all, survival.

The basics of role-playing were addressed in the opening chapter. Players have direct control over the words and actions of their respective Cast Members; the Director manages the rest of the world, including any Adversaries or Guest Personae the characters encounter along the way. Dice rolling brings forth a random element. Most importantly, the priority is to enjoy oneself.

This merely makes a polite introduction to what is to come, however. Without ado, let's carry on with the specifics of how to play this most wondrous of games.

Running A Game

I have a notion that gamblers are as happy as most people, being always excited; women, wine, fame, the table, even ambition, sate now and then, but every turn of the card and cast of the dice keeps the gambler alive—besides, one can game ten times longer than one can do anything else.

—LORD BYRON, *DETACHED THOUGHTS*, NO. 33 (1821-1822)

Each player requires his Cast Member's character sheet, a pencil, some paper, and a ten-sided die. Notes and information should be handy as well. The rest is talking—the Director describes the scene, learns from the players what their characters are saying and doing, and adjudicates the results.

The Director details the situation. For instance: "You are enjoying a quiet walk in the garden when a woman, not more than three inches tall, springs forth from behind the greenery and starts screaming. What do you do?"

Each player chooses what his Cast Member does. It could be something simple: "I ask the woman what's wrong" or "I head over to see what's going on." It could be more involved: "Is anything chasing her? It's almost 6 o'clock and I do not want to miss my dinner engagement."

Mostly, when a Cast Member attempts an action, he accomplishes it. Sometimes the outcome of an action is in doubt. Simply because a Cast Member wants to sally forth a rousing version of “God Save the Queen” at the local pub does not mean the singing is necessarily pleasurable. In that case, dice and the numbers on the character sheet come into play.

Basic Rolls

In the **Unisystem**, players roll dice when their Cast Members attempt something important and the endeavour could go wrong or misfire. The Director tells the players when to roll, and what numbers to add to the roll. The roll result represents luck and chance, which is modified by the character’s skills and natural abilities. The better those features, the more likely the character shall succeed. An amateur pugilist clobbers a highwayman much quicker than a bespectacled professor could (although the latter can prove his worth in the right company), but luck could cause the untrained to succeed and the expert to fail at times.

The basic mechanic is:

D10 roll + Attribute + Attribute or Skill.

Success requires a total of nine or greater.

Pray what does all of this mean? Here it is, bit by bit.

D10 roll: The roll of a ten-sided die. Rolling high is better. A “0” is treated as a “10” for dice so designated. Other than being good and bad rolls respectively, no special circumstances apply when the die comes up “10” or “1”.

Attribute: The natural abilities of the character. Use the Cast Member’s Strength to see if he can lift a bag of barley over his head; use Dexterity when he picks someone’s pocket. In some situations (lifting something, for instance), one only requires Attributes. In that case, the player rolls and adds the character’s Attribute, doubled. In some cases, the Director may call for the use of two different Attributes; a Survival Test is one example (Constitution + Willpower). In other rare instances, an Attribute is applied without doubling. These are situations in which some internal factor renders the attempt difficult. Lifting in tight quarters where no leverage can be obtained, or perceiving when exhausted or drunk are examples. External circumstances—lifting a particularly heavy weight or perceiving through a blinding snowstorm are handled using modifiers.

Skill: The learned abilities of the character. Add the character’s Fisticuffs skill when he is punching someone, or the Notice skill for detecting an stealthy Unseelie Faerie. A skill is always used in conjunction with an Attribute.

Success: The player rolls the dice and adds the Attribute, skill, and other modifiers as designated by the Director. If the total is nine or higher, the character has succeeded. If greater numbers indicate that more is accomplished, Success Levels comes into play.

When to Roll

Die rolls are useful only when the situation has some dramatic value, and where the outcome is in doubt. Minimising the number of rolls keeps players more involved with the story and less involved with their dice. Generally, if the action is routine, unimportant, or ludicrously easy, rolling should not occur.

Good Times to Roll: Shooting a crossbow bolt at a charging vampire; searching a murder scene for clues; climbing a stone wall with three rabid dogs close behind; spotting a pixie hiding in the shadows.

Bad Times to Roll: Shooting a crossbow bolt at a paper target (unless wagering is involved); searching Ludlow’s library for a general book on the occult; climbing a stone wall with plenty of time and no pressing circumstances; noticing a twelve-foot tall demon walking across the common at noon.

Not every situation is going to be as unequivocal as these examples, but in general, the goal is to keep the story unfolding with a minimum of interruptions.

Using Attributes and Skills

When a situation arises where a roll is necessary to determine what happens, the Director decides the applicable skills and Attributes. Skill uses are described in **Chapter Two: Dramatis Personae**. Harken to some words of wisdom on Attributes.

Strength: Use Strength when brute force is the most important factor. Lifting a heavy object would use Strength (doubled), or Strength and Athletics if the character has some weightlifting background. Strength is also used when breaking free from someone’s grip (using Strength (doubled) or Strength + Fisticuffs, whichever is better).

Dexterity: Most physical actions use Dexterity. Dexterity includes both general agility and nimbleness (for use with Fisticuffs or Athletics), and fine co-ordination.



Constitution: The least-used Attribute in terms of rolls, Constitution is applied when the character must resist fatigue, injury, and disease. Some Athletics (like marathon running) use Constitution instead of Dexterity. Some spells are also resisted by Constitution.

Perception: One most commonly uses Notice with Perception, but Perception can complement almost any skill. For instance, Perception + Fisticuffs is used to detect some weakness in an opponent's fighting style.

Intelligence: This Attribute is useful in any roll where a character's memory and intellectual ability are important. It helps with such things as deciphering an ancient, magical text (Intelligence + Occultism) or gaining a tactical advantage in a brawl (Intelligence + Fisticuffs). When deciding between Intelligence and Perception, use the following guideline: if memory or reasoning ability is the most important element, use Intelligence; if reaction or instinct is paramount, use Perception.

Willpower: Willpower is commonly used defensively, but one can also apply it to a number of skill rolls. When casting spells, Willpower is a key Attribute (Willpower + Occultism to perform a ritual). Many spells affect a person's psyche and thus are resisted by Willpower.

Roll Modifiers

Other than Attribute and skill levels, a variety of circumstances might create bonuses or penalties to a roll. Using the table below for guidance, the Director should apply modifiers as he sees fit. In general, novice Directors should use modifiers sparingly. After a few sessions, experimentation should reveal their optimum use.

Child's Play:	+5
Moderate:	+3 to +4
Average:	+1 to +2
Challenging:	No modifier
Difficult:	-1 to -2
Very Difficult:	-3 to -5
Herculean:	-6 to -9
Promethean:	-10 or worse

The astute shall notice that modifiers are comparable to Success Levels. Negative modifiers make it more arduous to reach the Success Levels required; positive ones ease things a bit. Nonetheless, these rule mechanics serve very different purposes. A modifier changes the point at which any success is achieved. Success Levels reveal what more is accomplished above and beyond a basic success. Modifiers allow finer adjustments (a +1 bonus affects a roll but does not amount to a full Success Level change). Also, positive modifiers could transform a roll into a success in a way that Success Level decreases cannot (i.e., once the required Success Levels are decreased to one, further adjustment cannot be accomplished).

Success Levels

In some situations, success is not the be all and end all; it might be important to know the measure of success. In that case, the Director may consult the Success Level Table (located very handily on each character sheet). The higher the number of Success Levels, the greater the accomplishment. No matter what the levels of success, however, basic success (one Success Level) should be meaningful. For instance, although five Success Levels renders a work of art a masterpiece, one Success Level is still recognisable as art (and not a mass of paint on a canvas).

Roll Total	Success Levels	Description
9-10	1	Modest
11-12	2	First Rate
13-14	3	Jolly Good
15-16	4	Topping
17-20	5	Brilliant
21-23	6	Extraordinary
24-26	7	Magnificent
27-29	8	Outstanding
30-32	9	Smashing
33-35	10	Ripping
36+	+1	

Tamara seeks the location of a faerie mound and magical portal. Tamara's player decides to search the local historical record and maps. She rolls a D10 and adds Tamara's Intelligence (5) and Occultism (6). The die roll is a three; the total fourteen. This amount is greater than nine, so Tamara has been successful. The Director determines that she has found records of disappearances in a certain area since 1356. He further decides that since mounds are difficult to discern and faeries are particularly secretive, identifying a specific location within the broader area requires more. He sees that fourteen equals three Success Levels ("Jolly Good"). This he deems sufficient. "It takes some doing, but you finally come across the location of a possible mound," the Director tells the player.

Success Levels may be applied in a variety of circumstances. Common ones are such.

Creative Endeavours: Success Levels may be very important when performing music, writing a great novel, or telling a good lie. One Success Level is fairly mediocre. The audience does not project rotten produce, but few are going to notice the effort. More than a few yawns arise. If the audience is already hostile or suspicious (represented in the form of a negative modifier to the roll), whatever the character was trying to accomplish is not going to work. Two Success Levels is better; the character accomplishes whatever it is he was attempting without complications and looks competent doing so. Three Success levels is a good job; here witnesses regard the accomplishments more favourably. Four Success Levels bring forth standing ovations and complementary reviews. At five and above, everything works perfectly and almost everybody loves what was done.

Hurting and Healing: The more precise the blow, the greater the harm inflicted. Add the Success Levels of the attack roll to the damage of the strike. The more masterful the care, the greater the healing. Each Success Level in an Intelligence + Physician roll heals one additional point of damage. Some magical spells add multiples of the Success Levels achieved to damage. This is generally denoted as SL x 2, SL x 3, or the like.

Lengthy Tasks: Efforts that are time consuming (such as breaking down a door or conducting research) may require a great number of Success Levels to complete, usually in the five or better range. If there is no time pressure, characters can accumulate Success Levels by rolling repeatedly. For instance, the Director may dictate that breaking down a sturdy door requires eight Success Levels. Each individual Success Level succeeds in striking the door a resounding blow, but only the accumulation shall breach it. Blows with no Success Levels turn before striking or make no headway.

Resisted Actions

At times, a character's attempt at a task meets with resistance. If the character is trying to sneak past a Peeler, he may be spotted. If attempting to pummel someone, most likely the target tries to avoid the blow.

Resisted Actions involve two or more characters. Players (or the Director) make rolls for each combatant and the one with the higher successful total wins. If one succeeds (achieves a total of nine or above) and the other does not, the result is easy to adjudge. If both succeed, the one with the higher total carries the day. If both fail, all efforts come to naught. In the case of a tie, the defender (if there is a defender) wins; otherwise, it is just a tie.

A competition can be broken down into several actions (a roll for each shot in an archery contest), or reduced to one roll per competitor for the entire event. The choice depends on how important the situation is and whether dramatic tension is best served by drawing out the event.



Ability Scores

To unclutter the Director and facilitate the flow of stories, basic die-rolling rules only apply to Cast Members and (if Director so decides) important Adversaries and Guest Personae. The majority of Guest Personae and Adversaries use a fixed value or Ability Score for their actions. In resisted rolls, the Cast Member must beat those Scores to succeed. If defending, the Cast Member needs to beat or simply tie these Scores.

Ability Scores are pre-rolled results; their calculations are detailed below. The Director might alternatively just assign Scores based on how strong he desires the opposition (see p. 203). Most Ability Scores range between nine and fourteen, but powerful monsters and skilled opponents may have much higher levels.

There are three Ability Scores: Muscle, Combat, and Brains.

Muscle: Use this Score for contests of strength—tackles, breaking free from grapples and holds, strangulation, and similar brute force situations. Cast Members must tie or beat the Muscle Score with their rolls. Generate Muscle by taking double the Strength of the character and adding six. Some creatures may have bonuses for supernatural strength or abilities.

Combat: Use this number for attacks and defences. It is composed of the character's Dexterity, the average of his combat-oriented skills, and six. As the equivalent of a roll result, the Score dictates the Success Levels of an attack and thus the bonus to damage if it overcomes the target's Dodge roll or other defences. Note that the Combat Score encapsulates many different skills. If the Director desires an antagonist who is very good with a knife, average at dodging, and incompetent with a gun, several different Combat Scores should be assigned.

Brains: This Score applies to all mental and perceptive abilities of the character. Use it to spot enemies, resist attempts to control or deceive, or to trigger any magical or supernatural ability. It typically factors the average of the character's Mental Attributes (Intelligence, Perception, and Willpower) and the average of appropriate skills, plus six. As with Combat, the Brains Score merges a number of related Attributes and skills into one total. If the Director wants a powerful mesmerist who could not out-think an inmate at Bedlam, a range of different Brains Scores is necessary.

The Director is casting a rather rude Unseelie court faerie, with Strength 5, Dexterity 4, Constitution 4, Perception 2, Intelligence 2, and Willpower 2. The Muscle Score is an impressive 16 (Strength doubled plus six). Combat is 14—the faerie's effective combat skills average four (in the Director's view), plus four for Dexterity and the base of six. For Brains, the total is 13—the average of the creature's mental Attributes is three plus a skill average of four (again, in the Director's opinion) plus six. If the faerie tries to grapple somebody, he uses Combat Score + 2 (see Grapple, p. 84); the Cast Member would have to tie or beat the resulting 16 with his roll. If a Cast Member tries to sneak by the faerie, his roll result needs to be only 14 or higher (to beat the Brains Score 13).

Chapter Seven: All the World's a Stage contains more information on characters created by Directors.

Ability Score Formulas

Muscle: Strength (doubled) + 6

Combat: Dexterity + average of combat skills + 6

Brains: Average of Intelligence, Perception and Willpower + average of appropriate skills + 6

The Quick Sheet

The Quick Sheet collects all of an Adversary's or Guest Personae's vital statistics in one easily referred to place (blank sheets are found on p. 247).

If the Director decides to use dice for Guest Personae and Adversaries rather than Scores, simply subtract six from the numbers provided, and use that result as the modifier to a roll. Note that damage totals must be re-calculated in this case as the Success Levels of the roll (not the set Score) affect the final damage.

Movement

The *Ghosts of Albion RPG* should be managed with a focus on story and enjoyment. For the most part, precision is unnecessary for movement actions. The characters move as desired and the story proceeds. The following rules are to be used only if a character attempts a specific movement over a specific distance in a specific time.

Sprinting: Total a character's Dexterity and Constitution. This sum is the number of yards the character may move in a second (multiply by five for a Turn). Doubling the sum of Dexterity and Constitution provides the number of miles per hour that the character is able to run.

Flying: For those who are able to take to the air (by whatever means), flying distance is either the same as sprinting or tripled as detailed in the Flight Quality (see p. 45).

Swimming: For creatures that swim naturally (Jenny Greentooth and Vauturm for instance), swimming speed is the same as land movement. Land animals (humans and most supernaturals) swim at a speed equal to their Athletics skill (or Strength halved) in yards per Turn.

Chases: Movement concerns may arise during a chase scene. The Director initially decides how much of a lead the chaser has on the chaser, and sets that as a number from one to five. Each Turn that a chaser has in head start amounts to a +1; if uncertain, set the number at three. Two racers perform a Dexterity (doubled) or Dexterity + Athletics Resisted Action. The winner moves the chase number in his favour. So, if the lead sprinter started with a three-Turn head start (+3) and the chaser won the first Resisted Action, the lead would be down to two. Once the lead has been eliminated (brought down to zero), the pursuer has caught his target; if it grows to five, the chaser eludes capture.

If the chase is performed whilst on horseback or in a coach, use the mount's Dexterity and the rider's Driving/Riding skill.

Leaping: The Jump Table factors leaping distance against Strength. With a good running start, double these distances. A Dexterity + Athletics roll increases jumping distance by either one yard (lengthwise) or one foot (in height) per Success Level.

The Quick Sheet

Motivation: A word or two that describes the character's goals is usually sufficient. Most monsters are simple creatures ("Blood!" "Kill humans!" or "Save our spawns!").

Name: Whether a descriptor or given name, this identifies the character.

Life Points: The amount of damage the creature can absorb before expiring. Low-level antagonists generally do not roll for consciousness or Survival (see pp. 90–91). If reduced to zero or fewer Life Points, they are defeated.

Creature Type: The basic species—human, vampire, ghost, faerie, and so on.

Motivation: Find some good clink

Life Points: 30

Drama Points: 0–2

Creature Type: Human

Drama Points: Any character might be found with a few Drama Points. That means even a lowly vampire or demonic servitor is able to deliver a punch or two (see p. 92).

Attributes: Strength, Dexterity, Constitution, Intelligence, Perception, and Willpower.

Attributes

Str:	3	Int:	2
Dex:	2	Per:	2
Con:	2	Will:	2



Ability Scores: The Muscle, Combat, and Brains Scores that supplants the character's rolls.

Ability Scores

Muscle:	12
Combat:	11
Brains:	10

Abilities: Criminal/Dodger

Special Abilities: Any unique or unusual powers are listed here. Typically these are Qualities, but other natural abilities can be found as well.

Manoeuvres

Name	Score	Damage
Dodge	11	—
Knife	11	8
Punch	11	8

Manoeuvres: A list of the most common manoeuvres the creature uses, including scores, damages (bumped up by the "default" Success Levels from the attack score, but no other modifiers), and notes. Weak or low-ranking characters have only a couple of manoeuvres. Serious world-beaters have several.

Climbing: A Dexterity + Athletics roll (or Combat Score) is modified depending on the condition of the vertical surface. No modifier applies if good handholds are available (climbing up a drainpipe bolted to the wall); –6 would be reserved for rain-slicked, close-fitted brick. Some surfaces—for instance, wet marble—just are not climbable. To determine how far the climber moves in a Turn, multiply the Success Levels of the roll or Score by one yard.

Research

If one wants to send demons back to the Hell from whence they came, one needs possess certain knowledge. Research, investigation, and reading, although important parts of any *Ghosts of Albion* Series, are mostly done "off-stage." One need not belabour the hours that Tamara spends reading her grandfather's notes, or that William carefully practices the pronunciations of various magical incantations. The Director should ask for certain rolls and from those determine how long the desired activity consumes.

To research a monster's identity, or find a new spell, use Intelligence + Occultism. The Occult Library Quality is invaluable in this case—one does not discover the hidden vulnerability of a Black Annis in the *Encyclopaedia Britannica* no matter how long one peruses it. If the characters do not possess the right books, the research accomplishes nothing regardless of the roll. They need not be aware of that, however; failure is part of drama, after all. Even so, the Director could allow the research to uncover the name of the right book or books, and lead the Cast on a mini-quest to find them.

Jump Table

Strength	High Jump	Long Jump
1–2	1 foot	2 yards
3	2 feet	3 yards
4–5	4 feet	5 yards
6	5 feet	6 yards
7–8	7 feet	8 yards
9–10	10 feet	10 yards
+1	+2 feet	+1 yard

Other manner of research and investigation may use Knowledge or Crime instead. Finally, using one's shoe leather—asking questions, following people around, and so on—ofttimes is the best approach. Those events should be role-played, especially if the Cast Member is likely to stir up a spot of trouble.

Dreadfuls, Penny, and Pound

Whether discovering that a friend is actually a vampire or watching an incredibly beautiful faerie woman transform into a hideous beast, any given character is likely to panic on occasion. Mostly, this should be role-played rather than determined by rolls. For instance, if a corpse is encountered (walking, talking, or simply falling out of one's wardrobe), players should react to it as their character's personalities dictate. During potential combat situations however, the faint-hearted may freeze for a crucial moment. At this point, Fear Tests are employed.

Fearful encounters are divided into two broad categories. Those that cause natural fear might scare a person but are encountered as part of (mostly) normal life. The sudden shock of a cat jumping out of cover, barely avoiding a speeding horse and carriage, or discovering a shredded body are amongst those happenstances that give rise to natural fear. These become easier to overcome with time and some Cast Members may avoid such shocks completely via the Quality Nerves of Steel.

Fear Table

Roll Result	Effect
9+	Steady: The character, although perchance afeard, has mastered it and can act normally.
7-8	Startled: Initiative is lost and the character acts last on that Turn.
5-6	Unnerved: The character screams and/or flinches away. Only defensive actions may be attempted on that Turn and Full Defence is unavailable. The unnerved suffer a -2 penalty on all actions (including subsequent Fear Tests) during the next Turn.
3-4	Frightened: The character seeks to avoid the situation and suffers a -3 penalty to all actions for the next three Turns.
2-1	Terrified: The character flees hell for leather for a full Turn, unless cornered, in which case he cowers. No attacks are possible, and defence actions suffer a -2 penalty. After the first Turn, a new Fear Test can be rolled (reduce any penalties by one with each successive Turn until the character snaps out of it).
0 or less	Overcome: The character is completely overcome. He may pass out, soil himself, or suffer some other debilitating and embarrassing fate.



Fear Test Modifiers

- Character is alone or outnumbered: -1
- Face of Death (Quality): -4
- Ghostly Fear (Quality): -1 per level of Quality
- Hideous supernatural creature: Half the creature's Attractiveness, rounded toward zero (i.e., a creature with Attractiveness -7 imposes a -3 penalty)
- Sudden or unexpected encounter (i.e., the corpse falls out of a closet; the vampire springs from the shadows): -2
- Supernatural fear: -4
- Vampire baring fangs and red eyes: -1
- Carnage: -1 for some blood; -2 for murder victim's body; -3 for excessive gore; -4 for an abattoir
- Fast Reaction Time Quality: +1
- Familiarity: +1 after first encounter; +2 after second; sufficient repetition may eliminate any penalty to the roll
- Loved one threatened: +2
- Nerves of Steel Quality: +4
- Possessing an item, spell, or weapon known to be useful in this situation: +1

Upping the Ante

Directors seeking a more horrific game may see fit to impose Willpower (not doubled) rolls as Fear Tests. This lowers the chance of success and leaves the Cast Members more subject to the whims of the supernatural. Alternatively, this might be deemed appropriate for average folk, but inapplicable to the typical Cast Member.

Keeping It Lively

Description, description, description. By creating a picture of the action in the minds of the players, Directors keep action sequences exciting. Players should aid the process by describing their characters' actions. Reward players who go beyond the rules to help create that atmosphere of gothic horror and otherworldly fear tinged with hope . . .

Try to visualise the action. An Adversary has many options. He might try to punch ("The vampire's clawed hand sweeps toward you, raking your face."), grapple ("Howling like an crazed Scotsman, the demon lunges for you."), or use some improvised weapon ("This thug grabs a billiard cue and hefts it like an axe."). If the player describes some interesting manoeuvre ("I duck under the swing and try to redirect it so the foul creature hits himself in the face."), encourage it by granting bonuses (usually a +1 or +2, or mayhap add the Success Levels of the previous manoeuvre or defence roll) if it seems appropriate. For the truly heroic, Drama Points must be spent.

Describing the effects of the characters' actions also adds to the enjoyment. "The demon seems shocked and surprised just before it crumbles into a puddle of goo." "The punch spins the zombie like a top. It tumbles over a park bench and lands in a heap." "For a second, it appears that nothing happened . . . then the demon's head rolls off its shoulders. That assuredly is not cricket."

Finally, if the choice is between the rules and having fun, choose fun. Be flexible—no rules system is going to account for all the possibilities.



Supernatural fear is entirely different. This fear calls into question one's sanity, reason, and fundamental beliefs in nature and the cosmos. Witnessing a ghoulish creature noisily feasting on a corpse, a vampire baring its fangs, or a demon rising from some dark occult rite brings forth supernatural fear. Such events assault the psyche directly, either by their overwhelming supernatural nature or by undermining the beliefs that people employ to protect their minds from that which they are not meant to know.

The Director is the arbitrator of which type of fear applies in any given situation. In either case, the witnesses must roll Willpower (doubled). Qualities like Nerves of Steel and Fast Reaction Time help, but other Qualities (such as negative Attractiveness), usually possessed by the antagonists, may negate such boons. Other modifiers may also be applicable and should be applied cumulatively. As usual, a nine or greater is needed to succeed.

Although Intelligence is not generally a factor in Fear Tests, any character or creature with an Intelligence 0 is immune to natural fear. Creatures and characters under the mental control of another are also immune to natural fear. The character must be able to understand that they are in mortal (or immortal) danger in order to suffer a Fear Test. Ignorance is truly bliss.

Directors may rule that rolls less than zero impose a new phobia on the character for the remainder of the gaming session, Episode, Serial, or even the Series. Conversely, rolls above nine might add their Success Levels to future Fear Tests for a time.

Directors may deem these rolls unnecessary for players that role-play their characters' fearful reactions particularly well. Such role-playing should be rewarded with Drama Points.

Combat

Battling the supernatural oftentimes requires fighting; most fiends do not go quietly into that good night. Combat in the **Unisystem** uses the basic rules described above, but adds a few features. Combat need not dominate a *Ghosts of Albion* game, but an Episode is certainly enlivened with a dose of danger.

Breaking It Down

When things get really buggered, the game divides the action into discrete segments known as Turns. A game Turn is a short bit of time—five seconds or so—during which characters may perform manoeuvres. In one Turn, normal characters may attack once and defend against one attack. Particularly dextrous characters gain more physical actions during a Turn; those with high intelligence may attempt more than one mental action (see p. 87).

Each Turn has three stages: Intentions (the Cast Members indicate what they intend to do), Initiative (determining who goes first), and Actions (the action is resolved). A combat usually lasts more than one Turn, unless the team is particularly adept or the opposition has the staying power of a sprite.

Intentions: At the beginning of the Turn, the Director asks the players involved for their character's intentions. Intentions can be as simple as "I strike the fiend resoundingly with my cane" or as complex as "I hurl two knives, leap forward, and deliver two fast punches." The Director decides if the action attempted is feasible in one Turn, or if more time is required. If the declaration is problematic, and the character would be aware of the restrictions, the Director can warn the player. Otherwise, the intention stands.

At times, intentions are obvious. If something attacks the character, they retaliate. The only question is how and with what. To keep things moving at a fast pace, a Director may dispense with the Intentions portion of a Turn, and just resolve each character's actions when their initiative comes up.

Initiative: At this stage, the Director dictates who acts first. Common sense is the first determinant—what are the circumstances? In an ambush, the ambushers act first. If the Cast Member rushes a pistol-wielding ruffian and is too far away to snatch it, the gunman shoots first. Generally, mental actions (spells and supernatural powers) occur first, then ranged attacks (guns, crossbows, thrown knives), and finally fisticuffs and other close combat.

If the situation is disputable (a character chances upon a vampire on a darkened street, for instance), the character with the highest Dexterity (modified by Fast Reaction Time or Quick Reflexes) acts first. If both sides have the same Dexterity (and Qualities do not provide an edge), each side rolls a die. The higher roll wins. A tie means both characters act at the same time. During subsequent Turns, one can determine initiative in the same manner, or award it to the character that has momentum (whoever managed to connect a punch without having anyone else hit him, for instance).

Initiative Rolls

To add a random feature to initiative, each player should roll a die and add his character's Dexterity (plus any bonuses due to Qualities) to the total. The character with the highest total goes first, second highest next, and so on until everyone has acted.

Action: Whoever wins initiative acts first. Attacks are resolved as usual—the player rolls a D10 and adds the character's appropriate Attribute and skill, plus or minus any modifiers. The defender uses a defence roll or Score. If an attack roll exceeds both nine and the defence roll or Score, the strike succeeds. If a character is faced with more than one attack in a Turn, but only has one defence available (either because he is of insufficient Dexterity, or he has used or plans to use his additional actions as attacks), any undefended blow lands if the attack roll result (or Score) is nine or higher. Essentially, a character without a defence action resists with a zero total for his roll or Score.

Damage is determined based on the type of attack and the Success Levels of the roll. After the first character attacks, the opponent (if still on his feet, that is) retaliates. The process continues in that vein.

Attributes, skills, and other modifiers for common actions are summarised in the Manoeuvres section of the Character Sheet or Quick Sheet.

Combat Manoeuvres

Combat manoeuvres (or simply manoeuvres) are common actions during times of violence. Some are simple—a roundhouse—while others are more involved—say, a feint. Listed below are a number of combat manoeuvres.

Aiming: Aiming delays a ranged attack until the end of a Turn. The player adds Perception and the character's appropriate skill (Marksmanship for guns, Armed Mayhem for more archaic weapons) to the roll, or just uses his Brains Score. The shot action (which occurs that same Turn) gains a bonus equal to the Success Levels of the aiming roll.

Bow Shot: A character can fire a bow as fast as he can draw and shoot; multiple shots use multiple actions penalties. A bow shot uses Dexterity + Marksmanship - 2, or the Combat Score - 2, and its base damage is 4 x Strength (Slash/stab; base damage maximum of 20—Success Levels and modifiers can bring the total higher). Range modifiers are applicable.

Brain Shot: This covers gunshots to the head, killing blows to the cranium, and similarly murderous acts. A punch to the face is not forceful enough to involve the damage bonus of a Brain Shot. Attacking the skull or brain uses an appropriate combat manoeuvre with a -4 penalty, or the Combat Score - 4. Double Bash damage, triple Slash/stab damage, and quadruple Bullet damage to account for large-scale brain trauma.

Break Neck: Before this manoeuvre may be attempted, the character must succeed at a grapple. After that, the attacker rolls and adds Strength + Fisticuffs, or just uses his Muscle Score. The defender rolls and adds Strength + Constitution. If the attacker's roll is higher, the base damage is 4 x Strength points (Bash type). If the total damage reduces a human defender to -10 Life Points, he must pass a Survival Test with an penalty equal to the Success Levels of the Break Neck attack in addition to any normal Survival Test modifiers. If he fails, he perishes. If the defender is a vampire and the successful attack reduces him to -10 Life Points, he has to pass a Survival Test, but no special modifiers are applied; the un-dead are supernaturally indelicate.

Catch Weapon: This manoeuvre uses Dexterity + Fisticuffs - 5, or the Combat Score - 5, and may not be employed against bullets. If the catcher's roll is not greater or equal to the attacker's roll, the weapon attack does an additional five points of base damage. On the other hand, if the catcher's roll works, he can literally snatch arrows or knives from the air.

Choke: A grapple attack and resisted rolls are required similar to Break Neck. If the attack result is higher, the base damage is Strength - 1 points (Bash type). Furthermore, the defender cannot breathe (see p. 90). He suffers a -2 penalty to all actions.

Counter: Pugilism is an art of both attack and defence, and the counter mixes the two together. The character makes a normal Parry defence against an attacker at -2, and can immediately make a basic Punch attack, also at -2 but doing damage normally, all in one defence action.

Crossbow Shot: Crossbows are easier to use than bows, but take a Turn to reload. Crossbow Shots use Dexterity + Marksmanship, or the Combat Score, and inflict 16 points of base damage (Slash/stab type). Range modifiers are applicable.

Decapitation: This attack requires a sword, axe, or similarly large slicing implement. Decapitation uses Dexterity + Armed Mayhem - 5, or the Combat Score - 5, but damage is multiplied by five (after Success Level bonuses are added and armour effects subtracted; damage type is not applied).

To be completely effective, the blow must strike true, however. If the quintupled damage is sufficient to reduce the victim to -10 Life Points or less, a Survival Test is in order. If that fails, the head is divorced from the body. If the Survival Test succeeds, the attack was foiled somehow; only regular damage is applied (base damage plus Success Levels, minus armour, damage type is applied; no quintupling). The victim may remain alive, if gruesomely bloodied. Decapitation is a particularly excellent method to rid oneself of vampires (see p. 189).



Disarm: A Dexterity + Armed Mayhem – 2 or Dexterity + Fisticuffs – 3 roll, or the Combat Score – 2 resisted by the target's Parry action. Success leaves the defender without a weapon.

Dodge: The character circumvents, pussyfoots, or manoeuvres out of the way of an attack. One can dodge close attacks once per Turn without penalty; dodging missile attacks (arrows, bullets, and thrown knives) suffers a –2 penalty in addition to any other modifiers. Dodge adds Dexterity and the highest appropriate skill (Athletics, Armed Mayhem, or Fisticuffs) to the roll, or just uses the Combat Score.

Elbow Strike: An ill-regarded pugilism punch in which the target is either hit by the elbow, if the fist missed, or in addition to the fist. It subtracts an additional two from the attack roll, but adds three points to the base damage.

Feint: The art of distracting the adversary and striking from an unexpected direction. A Feint uses Intelligence + Fisticuffs or Armed Mayhem, or the Brains Score, and is resisted by the target's Perception + Fisticuffs or Armed Mayhem, or the Brains Score. If the attacker wins, he can add the Success Levels of the Feint roll to his next attack action roll against the same opponent.

Grapple: Grabbing people is relatively easy; use Dexterity + Fisticuffs + 2, or the Combat Score + 2. The victim resists with a dodge action. The attacker must decide what part of the victim to grab: a limb, the torso, or the neck. When grappled, the target suffers a –2 penalty to actions that involve the grappled limb, or –1 to all actions if grappled around the body. If two attackers grapple both arms, the victim is at –4 to most rolls, and cannot dodge. A neck grapple does not impair the target, but allows for a break neck or choke action. The victim can try to break free the next Turn with a Strength (doubled) roll, or the Muscle Score versus another grapple action.

Groin Shot: Honourable pugilists frown upon hitting below the belt, but hardly renders this attack uncommon. It employs another attack manoeuvre with a –3 penalty. Damage is normal, but a male victim must gain at least one Success Level with a Willpower (doubled) roll (or the Brains Score) minus double the Success Levels of the attack. If not, the attack knocks him prone and he is unable to act for the remainder of the Turn (or if he has already acted, the next Turn). Females are not completely unscathed, but the Willpower roll (or Brains Score) suffers only a –1 penalty. Every Turn after the first, the character can make a new roll with a cumulative +1 bonus to recover.



Farris gets riled and delivers a groin shot kick to a novice male vampire. After all is said and done, Farris emerges with an attack roll of 17 and five Success Levels. He does 10 base points of Bash damage, plus five for the Success Levels, but that is not all. The vampire compares his Brains Score (9) unfavourably with double the Success Levels (10) from the butler. The bloodsucker loses a Turn to the pain.

Get Them in the Chancery: Wrestling moves were legal and accepted in pugilism contests if the hold was above the waist. This manoeuvre is a two-step process. First, the attacker attempts a grapple at -2 to sweep his opponent's head into a hold, and then makes a basic punch attack at +6 to hit, doing damage normally, all with one action.

Gunshot: Use Dexterity + Marksmanship roll, or the Combat Score. Base damage varies depending on the gun used (see p. 90), but all benefit from Bullet type damage. Range modifiers are applicable.

Head Butt: Head butts are very effective if the buttor is a grappler or grapplee, or in other very close action because the victim cannot dodge out of the way. Nonetheless, one can attempt a head butt against anyone who is close enough. Use Dexterity + Fisticuffs - 2, or the Combat Score - 2. Success inflicts 2 x Strength base points of damage (Bash type). If the head butt misses, the attacker hits with the wrong part of the head and he takes the damage instead of the defender.

Haymaker (or Roundhouse): This looping, full-bodied swing can be easy to avoid, but has a big payoff if it connects. Use Dexterity + Fisticuffs - 3. Success inflicts 3 x Strength base points of Bash damage. It also costs the target initiative the next Turn (or decreases it by three points if using random rolls).

Jab: A quick attack for trained pugilists, this strike occurs first in a Turn (unless Fast Reaction Time, Quick Reflexes, or another factor dictates otherwise). It uses Dexterity + Fisticuffs + 2, or the Combat Score + 2, and does 2 x (Strength - 1) points of Bash damage.

Kick: Typically kicks are aimed below the belt and are restricted to women and children (no self-respecting gentleman would ever kick). The kick uses Dexterity + Fisticuffs - 2, or the Combat Score - 2 (a sportsman's Athletics or a dancer's Art may be used instead). Base damage is 2 x (Strength + 1) points (Bash type). If a kick is parried, the target may attempt to grapple the leg without expending an action.

Knockout Blow: At times one wishes to incapacitate an opponent without inflicting permanent damage. Any Bash attack (punches, kicks, and so on) can be turned into a knockout blow using a Dexterity + Fisticuffs - 2 or Dexterity + Armed Mayhem - 2 roll, or the Combat Score - 2. The total damage of the attack is halved, but the victim has to make a Consciousness Test with a penalty equal to the Success Levels of the blow, or he keels over. Recovery from a knockout is in the Director's hands; the victim may wake in a few Turns, or an hour later tied tighter than a ladies' corset.

Left Hand Punch: Few pugilists used both hands well; most judge poorly distances with their off hand. Thus, those trained to use both hands gains a distinct advantage. A left hand punch receives a +2 when attempting to strike, but damage is decreased by three before modifying for armour. Monsters with claws strike without penalty using either limb.

Melee Weapon: This covers swinging swords and axes, stabbing, and other close combat melee weapon attacks. It uses Dexterity + Armed Mayhem (athletes may substitute Athletics to swing stick-like weapons), or the Combat Score. Weapons inflict different types and amounts of damage (see pp. 89-90), so each weapon should have its own listing in the Manoeuvres portion of one's character sheet.

Parry: This basic blocking move deflects punches, kicks, and other close combat attacks. A parry uses a Dexterity + Fisticuffs or Dexterity + Armed Mayhem roll, or the Combat Score. Parrying thrown weapons may be done with a -2 penalty; arrows and crossbow bolts with a -6 penalty; no character may parry bullets. One can only parry a weapon attack with another weapon; parrying a weapon with a hand-to-hand attack merely transfers the damage from one body part to another. A weapon may be used to parry a hand-to-hand attack and thus inflict damage upon the unarmed assailant. If a weapon-wielding character parries a creature with punch, claws, bite, or another natural weapon, the creature suffers half the damage the weapon would normally inflict.

Punch: A punch uses Dexterity + Fisticuffs, or the Combat Score, and does 2 x Strength points of damage (Bash type).

Observation: Although it causes no harm in an of itself, awareness of one's surroundings is often paramount in battle. An observation manoeuvre tests a character's active senses. It employs Perception + Notice, modified by any acute senses. Note that, despite its name, observation need not be limited to visual acuity.

Slam-Tackle: A running tackle uses a Strength + Athletics roll, or the Muscle Score, and can be dodged, but not parried. On a successful hit, the target suffers 2 x Strength base points of damage (Bash type). Furthermore, he must resist with a Strength (not doubled) roll or the Muscle Score divided by two, or he commences kissing the cobbles. At the end of a successful tackle, the attacker can grapple the victim's legs or torso without rolling. Tackling is the only action that a character can attempt in a Turn.

Stake: Stake poking uses Dexterity + Armed Mayhem, or the Combat Score, and does 2 x Strength points of base damage (Slash/stab type).

Takedown: This includes wrestling moves, throws, trips, and similar methods of bring a foe to ground. Takedown uses a Strength + Fisticuffs roll, or the Muscle Score. If the target fails his defence roll, he suffers Strength points of Bash damage and becomes prone. Elsewise, the defender takes no damage and the takedown fails.

Target Limb: Targeting a limb (arm, leg, or tentacle) uses the appropriate combat manoeuvre with a -2 penalty, or the Combat Score - 2. Damage over half the target's maximum Life Points cripples or severs that limb; excess damage is lost.

Through the Heart: This attack has no effect on some creatures, but most targets (including humans), find it difficult to survive with a something stuck in or near their heart. Attacking the heart uses the appropriate combat manoeuvre with a -3 penalty, or the Combat Score - 3. Through the heart is used principally with bows, crossbows, stakes, and thrown stakes.

Damage is quadrupled (after applying base damage, Success Levels, and armour; this multiplier replaces the damage type modifier). If a wooden stake is used against a vampire, the damage is quintupled.

As with decapitation, positioning is all. If the enhanced damage reduces a victim to -10 Life Points, he must essay an immediate Survival Test. Failure brings on death, or, in the case of vampires, immobilisation (the creature cannot attack, defend, or move at all). If the test is successful, the attack missed the heart and the victim only suffers normal damage (damage type modifiers do apply).

William succeeds at staking a nearly vanquished novice vampire in the chest. Accounting in the quintupling, William does 30 points of damage and the vampire is brought to -12. He attempts a Survival Test by rolling a die and adding five (Constitution + Willpower - 1 for damage below zero). If he rolls a one, two, or three, he is immobilised. If the un-dead rolls higher, William missed the mark and the attack inflicts only 12 points of damage (William's Strength 3 times two, as normal for a stake, times two again for Slash/stab damage).

Throw Weapon: The range of this attack is two yards plus two yards per Strength level. Throw weapon uses a Dexterity + Armed Mayhem - 1 roll, or the Combat Score - 1, and the base damage varies by the weapon tossed (see p. 90).

Toss: Before hurling a body across the room, the defender must be grappled and the attacker must have a minimum Strength 4. The attacker uses Strength (doubled) - 4, or the Muscle Score - 4, and the defender resists using Strength (not doubled) or the Muscle Score divided by two. If the attacker succeeds, he tosses the defender one yard per Success Level, does Strength points of base damage (Bash type), and knocks him prone. If the attack fails, the defender remains grappled, but suffers no damage and does not leave his feet.

Wall Smash: To pound an uncouth fellow into a nearby wall or other surface, the attacker must have sufficient Strength to lift his opponent without much effort (see p. 15) and must successfully grapple him. Hoisting the defender requires Strength + Athletics or the Muscle Score. The grabbed defends with a similar roll or Score. Damage is 3 x Strength (Bash type).

Wrestling Hold: This hold immobilises the enemy, usually by securing him from behind and twisting one or both arms. This requires a successful grapple. After that, the attacker rolls Strength + Fisticuffs - 2, or uses Muscle Score - 2. The defender resists with Strength or Dexterity (whichever is greater) + Fisticuffs, or the better of his Combat or Muscle Scores. If the attacker wins, the defender suffers a -1 penalty to all actions for every Success Level in the Wrestling Hold attack. Until he breaks free (see Grapple) or the attacker releases him, the defender remains grappled.

Uppercut: A strong punch to the chin or body using a Dexterity + Fisticuffs - 2 roll, or the Combat Score - 2, and inflicts 2 x (Strength + 1) points of Bash damage.

Combat Complications

In the world of *Ghosts of Albion*, fights rarely occur in boxing rings and the forces of evil rarely adhere to the London Prize Fighting rules. Here are some complications to gussy up heroic activities.

Attacking from Behind: An opponent cannot defend (defence roll is zero) against attacks from behind. Targets with Situational Awareness are the exception; they can defend, but at a -2 penalty. At the Director's discretion, victims may get a Perception + Notice roll before they are bushwhacked; in that case, they can defend with a -2 penalty.

Bindings: When one has tied up, chained, or otherwise restrained a character, fighting is difficult. If the character's legs are free, he can kick at no penalty. If he can move (i.e., the character has not been chained to a wall), he can also head butt. If his arms are bound in front, he can punch at a -2 penalty. Getting free uses Dexterity + Athletics, with penalties from -1 (if the ropes were poorly tied) to -6 (very secure restraints).

Drawing a Weapon: Normally, drawing or equipping a weapon expends an action. If one has buried the item in an attaché case, sack, or a demon's skull, it might take several Turns to get at.

Full Defence: Going fully defensive allows the character to defend against two attacks at no penalty in one Turn, and provides him a +3 bonus to all defence actions. A character in full defence mode cannot attack.

Full Offence: The character attacks recklessly. This is very useful when several attackers take on one target. The berserker gains a +2 bonus on all attacks for that Turn, but cannot defend against any attacks (defence rolls all equal zero). For the feeblest of Guest Personae and Adversaries (Combat Score 8 or lower), this may be the only way to land a blow. A character employing full offence may not cast any spells.

Invisibility: Invisible characters are frightfully hard to hit with ranged weapons. Shooting at an invisible character requires a roll. If the result is ten, roll again. If the second roll result is a nine or a ten, the shot hits the invisible character by sheer chance. A Heroic Feat Drama Point adds +5 to both rolls. If the total is ten or higher, treat it as if the die roll had been a ten. A similar rule applies for melee attacks against invisible targets who seek to avoid combat.

Invisible creatures who engage in close combat must remain relatively near their victim. This allows the visible character to concentrate for a Turn and make a Perception (not doubled) - 2 roll, or an Observation - 2 roll. Success grants the searcher a vague idea about the invisible person's positioning. The combatant can then attack his transparent assailant, but does so at a -4 penalty. Once he has finished his attack, another Turn of concentration and a successful roll is necessary to strike again.

Although slightly more convoluted, the Director could allow very good Perception rolls to modify the attack penalty. Each additional Success Level decreases the to-hit melee penalty by one. Thus, if a melee attacker's final Perception result is a 13, he gains two *additional* Success Levels. The penalty to hit the invisible character becomes -2 instead of -4.

Defending against invisible attacks is usually impossible (defence total is zero). If the defender knows an invisible person is around (perchance due to suffering damage), he may attempt a Perception roll as described above. Success grants a defence roll during the next turn at -4. Note that a character can concentrate on defending or attacking an invisible character in a single Turn, but not both (the counter manoeuvre excepted).

The to-hit or to-defend Perception roll can be dispensed with in smoke, steam, or other environment where the invisible person can be at least partially seen. Throwing a large cloth over, pouring flour on, or otherwise marking an invisible character also eliminates the Perception roll, but is far from easy to do, as such marking may only occur as part of an attack. Melee (not ranged) attacks against a partially visible invisible foe suffer only a -2 penalty.

Multiple Actions: In general, characters may attack once and defend once a Turn. Those with high Dexterity or Intelligence gain additional actions.

Intelligence/Dexterity	Additional Actions
5-6	1
7-8	2
9-10	3
11-12	4
+2	+1 per

The extra actions may be used as attacks or defences, but they suffer cumulative penalties of -2. If the target successfully defends against any of those attacks, the character cannot continue attacking on that Turn.

Multiple actions are generally resolved as a single roll (roll once and add the modifiers and the extra action penalties to each successive use of that roll). It should be noted, however, that if an attacker fighting one-on-one strikes with his first attack, all subsequent attacks shall also hit (the attacker loses -2 per attack, but so too does the defender per defence). This same effect does not necessarily arise with one-on-many combat as each defender has his own defence roll or Score. Alternatively, one can roll each attack, defence, or other action separately. This option is a bit more complicated and time-consuming, but not terribly so.

First Action	—
Second Action	-2
Third Action	-4
Fourth Action	-6
+1 Additional Action	-2 per

Ian, a Journeyman with Dexterity 7, visits the local pub to investigate rumours of cultists attacking people at Queen's Dock. There he spies a group but they notice him as well. Three cultists move to intercept him as the leader flees. Ian decides to quickly mop up the thugs so he can give chase. He declares he shall attack each cultist in one Turn. The Director calls for one roll with successive penalties. Ian's player rolls and adds his Dexterity + Fisticuffs; the result is 18. That is over the first cultist's Combat Score 16, so that blow lands. Ian's second attack uses the same result (18) but subtracts two (16). That ties the second cultist member's Combat Score (16 as well), so the blow does not land (ties go to the defender). Finally, Ian does not get his third attack as the second cultist defended successfully against him.

Multiple Actions Options

The basic multiple action rules limit characters to a certain number of actions. The game imposes this for simplicity's sake; in truth, a character should be able to act as many times as he desires in a Turn. At the risk of some additional complexity, some Directors may decide to handle multiple actions differently.

Cumulative and Universal Penalties: Each additional action declared in the Intentions phase adds -2 to all actions that phase. Thus, if a character declares four attacks or four defences in a Turn, each action suffers a -6 penalty (the first attack or defence has no penalty; each one after that incurs a -6). This allows characters to act as frequently as they desire, at the expense of degrading all actions.

Cascading Cumulative Penalty: Under this option, each additional action is at a cumulative -2 per previous action. The first action suffers no penalty, the second -2, the next -4, the next -6, and so on. Again, once the defender succeeds in a defence the attacker must halt attacking. This may mean that the instigator has a chance of hitting at the beginning of the Turn, but the more he pushes his luck, the more he ends up swinging blindly and striking nought but air. The disadvantage of this methodology is keeping track of what the character's current cumulative penalty is, especially when others begin to act.

Off Balance Penalties: Under this optional rule, each extra action taken in one Turn imposes a base -2 penalty to all actions in the next Turn. Therefore, a character who takes three additional actions in one Turn suffers a -6 to all actions in the next. This simulates how a frenzy of activity in one Turn renders the character highly ineffective and vulnerable thereafter.

Interruptions: An option that may be used with any of the above switches initiative. Players roll for each attack and defence, but if an attack is blocked, the opponent begins acting. He uses his actions until the person he is attacking uses a defence successfully, and then the first attacker returns to his actions (if any). In a one-on-many fight, the same sequence applies.

Now Ian has a problem. He has one defence action available at no penalty. Unfortunately, he also has two uninjured cultists arrayed against him. They both swing. One he counters with a Parry roll of 19. The other strikes unhindered; his Combat Score (16) is greater than the minimum success total (9), so he automatically connects. Ian surely has a battle on his hands. Meanwhile, the leader disappears out the rear entrance.

High Intelligence characters process the vagaries of spellcasting more adroitly. Thus, they gain multiple actions to be used only for spellcasting or defence magics. Additional actions from Intelligence may not be used for physical actions, be they movement or combat. Furthermore, additional actions from Intelligence are not in addition to those from Dexterity, but in place of them. A character with Intelligence 7 and Dexterity 7 gains two additional actions total. They could choose two additional mental actions and no extra physical actions, vice versa, or one additional of each.

Multiple Opponents: When two or more attackers gang up against a single target, they enjoy a +1 bonus to all actions for each attacker, to a maximum of +4 (up to eight may attack one defender but no further bonuses are gained). If the defender does not have enough actions to defend against all attacks, he resists those additional attacks with a zero defence roll. In ranged combat, multiple opponents get a flat +1 bonus (no more) each if more than two attackers engage the character. Ranged combatants do not aid each other as melee attackers do.

Prone: Prone characters cannot attack for the remainder of the Turn. Further, as long as the character is on the ground, attacks (in later Turns) and defence (at any time) incur a -4 penalty. Standing usually takes one Turn. Doing so in one action requires a Dexterity + Athletics - 2 roll. A number of manoeuvres result in a knockdown. Also, any blow that inflicts more than triple the victim's Strength in damage (before accounting for damage type or manoeuvre modifiers) may result in a knockdown if deemed dramatically appropriate.

Projectile Weapons

Generally speaking, projectile combat emulates regular combat. Attackers make their rolls or use their Combat Scores, and the targets attempt to defend (usually by dodging). Dodging ranged attacks is extremely difficult, suffering a -2 penalty on top of any other that are applicable (the character is busy ducking for cover). If the Director deems there to be no cover available, the dodge incurs a -4 penalty.

Ranges: As not to complicate things, assume no penalty to rolls at short range, -1 at medium range, -3 at long range, and -6 at extreme range. Conversely, a shot at point blank range gains a +1. Ranges in yards are listed in the Weapon Ranges Table.

Weapon Ranges Table

	Point Blank (+1)	Short (0)	Medium (-1)	Long (-3)	Extreme (-6)
Bow, long	10	50	100	200	400
Bow, short	3	10	20	40	75
Carbine/shotgun	5	15	30	60	100
Crossbow	5	10	25	50	100
Pistol, Small	1	3	5	10	30
Pistol, Regular	3	10	20	40	80
Flintlock/Musket	5	25	50	100	200
Rifle, Flintlock	5	35	75	150	300
Rifle, Percussion	5	35	65	130	270
Spear, Thrown	5	20	45	70	100

Multiple Shots: Only the newest revolvers fire more than once over a five-second period. If that is the case, use Dexterity + Marksmanship; each additional shot uses the same roll, but suffers a -1 penalty due to the continuing effects of recoil.

Single-shot revolvers must be cocked and fired each shot (each expends an action). It takes five Turns to load a musket or single-shot pistol; a rifled musket (spiral bore) requires 10 Turns. Reloading a revolver requires 20 Turns. Multiple actions reduce this by one Turn per additional action.

Inflicting Injury

Defending Albion is a perilous duty. The Cast should expect to receive its due share of lumps, cuts, and bruises, visits to the apothecary or hospital, or even, Heaven forbid, the graveyard.

When an attack strikes a character, subtract the damage inflicted from his Life Point Pool. Armour offers protection; reduce damage by the Armour Value of any protective garment worn before decreasing Life Points.

Damage

All attack manoeuvres have a base damage number or formula. Fixed damage arises from the inherent characteristic of the weapon—a Colt pistol injures all equally. Formulas depend on the attacker's Attributes, usually Strength. A blow from a hulking demon is far more deadly than that of a flitting sprite. The damage inflicted by a Cast Member should be calculated and noted on the Manoeuvre portion of the character sheet.

Actual damage inflicted is equal to the base damage, plus one per Success Level of the attack roll, minus any Armour Value possessed by the defender. Any damage type or other modifier then multiplies this total. Although a bit involved, playing through a few combats render the process second nature. Having the Success Level Table handy during play aids significantly.

Armour

Armour is fairly uncommon in the Early Victorian age, but cautious demon hunters may decide to avail themselves of it. More worrisome is that the occasional demon enjoys the benefits of natural armour.

Armour absorbs or reflects some of the force of an attack, protects a character's vitals, and cushions against impacts. Armour has, not surprisingly, an Armour Value, a number that decreases the points of damage of an attack. A sampling of armour appears on the Armour Table; Armour Value also factors into the Natural Toughness Quality; supernatural armour is addressed via the Natural Armour Quality.

Armour can be cumbersome and does attract unwanted attention. Even in early Victorian England, walking around in a full knight's suit of armour is going to make heads turn.

Armour Table

Armour Type	Armour Value	Notes
Leather or Heavy Jacket	2	—
Leather Armour	3	Breastplate, helmet, arm and leg protectors
Chain Mail	8 (4)	Second value is against Bullet attacks
Plate Armour	12 (6)	Second value is against Bullet attacks

Types of Damage

Four types of damage exist: Bash, Stab/slash, Bullet, and Fire. All damage multipliers are imposed after Armour Value (if any) has reduced the damage inflicted. Such multipliers apply to all characters or creatures (human, vampire, demon, etcetera) unless they have an applicable Reduced Damage Quality.

Bash Damage: This is the default damage type and covers blunt trauma (fists, cricket bats, the ground at the nadir of a long fall, and so on). No multiplier is applied to Bash damage. Only this type of damage can be used to render a victim unconscious.

Slash/stab Damage: Sharp or protruding objects that cause blood loss, puncture vital organs, or carve flesh do this type of damage. Double damage of this type after subtracting for any armour or similar protection (if any). Slash/stab damage modifiers are not used with decapitation (see p. 83), attacks through the heart (see p. 85) or certain monster bite attacks; in those cases, the multiplier for these attacks replaces the Slash/stab damage multiplier.

Bullet Damage: Bullets do unpleasant things to most bodies they encounter. Like Slash/stab attacks, they double damage after adding Success Levels and subtracting for armour. Some creatures (vampires and zombies especially) take very little damage from bullets.

Fire Damage: A character on fire takes three points of damage every Turn until somebody extinguishes him. If the fire inflicts more than 20 points of damage, serious scarring occurs (assuming the victim lives). Fire damage heals at half the normal rate; the player should keep track of fire damage separately for non-Drama Point healing (this does not affect Stiff Upper Lip though, see p. 93). Fire can kill vampires and zombies, if they burn long enough.

The Simple Option: The simplest option is to treat all attacks as Bash attacks—no doubling effect, no healing modifiers, and so on. Although not very realistic, it is far easier to remember. It also supports a more pulp/heroic style of play since Cast Members—indeed all combatants—remain standing longer.

William has Strength 3. The Punch formula is $2 \times \text{Strength}$. Enter three into the formula, and voila! William's Punch inflicts a base damage of six points. Should William's player roll two Success Levels on a Punch attack, he adds two to his base damage, for a total damage result of 8.

William finds himself in possession of a knife in the next combat. Knife base damage is $2 \times \text{Strength}$, again six for William. After an attack roll with two Success Levels, the damage rises to eight. As a Slash/stab weapon, the knife strike's final damage is 16 Life Points.

William now hefts a crossbow. The bolt has a base damage of 16 (no formula this time). William's two Success Levels raise that to 18. His target has very thick hide however, with an Armour Value 10, which drops the damage to eight. Bolt damage, another Slash/stab weapon, doubles after armour. Again, the final damage result is 16 Life Points.

Weapon Damage

The following weapon examples were available in the Early Victorian age.

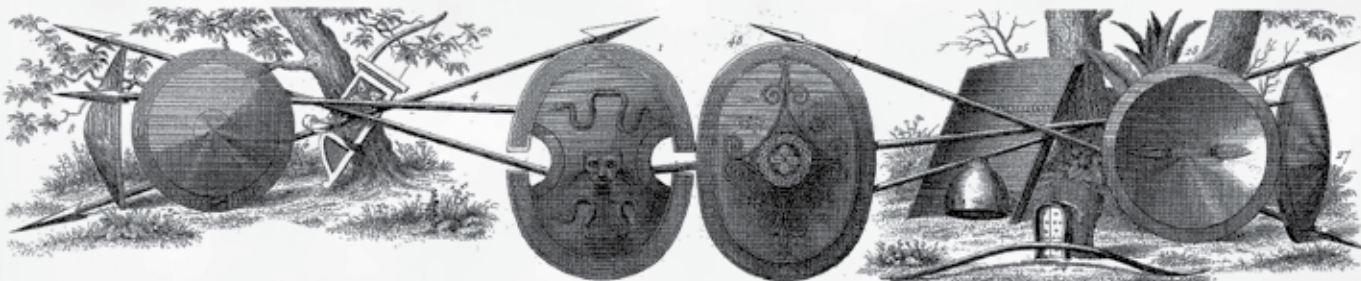
Axe: Base damage is $5 \times \text{Strength}$ points (Slash/stab type). This drops to $4 \times \text{Strength}$ points when the axe is thrown, which requires a Strength 4 or better. Long-handled axes can be wielded two-handed (add +1 to the effective Strength of the character).

Blunt Weapon: Small blunt weapons—Peeler truncheons, belaying pins, cricket bats, billiards cues—do base damage of $3 \times \text{Strength}$ points (Bash type). Larger ones—sledgehammers, maces, and sturdy coat racks—must be wielded with two hands and do $4 \times (\text{Strength} + 1)$ points of base damage (Bash type).

Bow: Base damage is $4 \times \text{Strength}$ (Slash/stab type). The maximum effective Strength when using a bow is five. That means if the user's Strength is greater than five the base damage tops out at 20. When firing more than once, bows use the multi-action penalties.

Crossbow: Not as swift as a bow, but easier to use and much more powerful. Base damage is 16 points (Slash/stab type). Crossbows require a Turn to reload after each shot. Larger, more powerful models with winches to cock the firing mechanism existed in medieval times; they do more damage (up to 30 points) and take significantly longer to reload (up to three Turns).

Knife: Base damage is $2 \times \text{Strength}$ points (Slash/stab type). This drops to $2 \times (\text{Strength} - 1)$ points when the knife is thrown. Short swords, dirks, and other large knives do $3 \times \text{Strength}$ points of base damage (Slash/stab type). Throwing this monster requires a Strength 4 or better and does $3 \times (\text{Strength} - 1)$ points. Small knives do $2 \times (\text{Strength} - 1)$ points of base damage (Slash/stab type), or $(\text{Strength} - 1)$ points when thrown.



Pistol: All pistols inflict Bullet damage. Small-calibre, easily concealed guns, like the Colt Baby Patersons, inflict nine points of base damage and hold five .28 calibre balls fired by percussion caps. Standard pistols have a base damage of 12 points. The latest innovation, a revolver, has five to six shots per gun, but are very rare. It takes five Turns to load a single-shot pistol; reloading an empty revolver requires 20 Turns. Multiple actions could reduce this by one Turn per additional action.

Quarterstaff: This stout and lengthy staff is used with both hands and has base damage of 3 x (Strength + 1) points (Bash type).

Rifle/Musket: This long-range weapon comes in various types, percussion caps (rare) or powder/flintlock with smooth bores, or sometimes spiral (rifled) bores. European armies are typically outfitted with the Baker Rifle (muzzle-loading flintlock, .625 calibre), Brown Bess (flintlock musket, .75 calibre), the Brunswick (muzzle-loading percussion cap, .704 calibre), the Charleville (muzzle-loading flintlock with bayonet, .69 calibre). The Ferguson (breech-loading flintlock, .65 calibre), the Kentucky (flintlock rifle, .52 calibre) and the Plaines (flintlock rifle, .38 calibre) are common in America and represent some of the best of craftsmanship of the former colonies. To ease play, all long arms do 20 points of base damage (Bullet type) and hold one shot. Carbines are smaller rifles designed by Colt and used by a very small minority of military troops (American and Spanish Mexican in particular); they hold five shots. It takes five Turns to load a smooth-bore long arm; 10 Turns for a rifled bore. Multiple actions could reduce this by one Turn per additional action.

Spear: Although fairly common in ancient times, spears are rare nowadays, unless one counts the ceremonial pole-arms used by the Palace Guard. Wielded two-handed, base damage is 3 x (Strength + 1) points (Slash/stab type). This decreases to 3 x Strength points when one throws the spear.

Shotgun: Many varieties and gauges of these hunting weapons exist. Regardless of size, shotguns do a base 20 points of Bullet damage. Single-barrel versions shoot once and can be reloaded in five Turns. Double-barrelled shotguns can fire both barrels as one action (use one Marksmanship roll). Reloading requires five Turns for one barrel or eight Turns for both. A successful Dexterity (doubled) roll decreases this by three Turns. Remington in America made most shotguns available world wide.

Stake: A wooden one is extremely useful when hunting vampires; the common iron variety is best when dealing with unruly faeries. The base 2 x Strength Slash/stab damage drops to 2 x (Strength - 1) points when the stake is thrown.

Sword: Standard types do base 4 x Strength points of Slash/stab damage. Some can be wielded two-handed; in that case add +1 to the effective Strength of the combatant. Smaller swords, such as fencing foils, épées, rapiers, and sword canes, do base 3 x Strength points of Slash/stab damage. A big, heavy sword that must be used two-handed, such as the Scottish *Claid-beamb-mor*, does base 5 x (Strength + 1) points (Slash/stab).

Other Injuries

The means of death are manifold—living in crowded, dirty cities, consumption, or syphilis are but a few. Such matters do not normally make for dynamic adventure however. Described here are some hazards likely to arise in the course of a Series.

Suffocation: Those unable to breathe (i.e., being choked or under water) die—at least if living; vampires, ghosts, and other un-dead creatures are exempt. A body may hold his breath for 12 Turns. After that a Consciousness Test is required with a cumulative -1 penalty every Turn. Survival Tests kick in, again with a cumulative -1 penalty, each 30 seconds.

Falling: Any fall from more than one yard inflicts three points of damage per yard, to a maximum of 150 Life Points (50 yard fall). This limit, although unrealistic, preserves the cinematic nature of the game. A fall over 50 yards kills most characters, but the best can use Drama Points to survive.

A Dexterity + Athletics roll (or the Combat Score) reduces the fall's effective distance by one yard per Success Level. Therefore, a character with four Success Levels in a Dexterity + Athletics roll would take no damage from a three-yard fall, and would suffer only six points of damage from a six-yard fall.

Poison: Every poison has a Strength Attribute. Roll and add double the Poison's Strength; the victim resists with Constitution (doubled). If the poison "wins," it drains one Attribute level per Success Level. The Attribute depends on the type of poison: paralyzing agents drain Dexterity; debilitating venom drains Strength. If the poison reduces the Attribute to zero, the victim is unconscious or incapacitated. At that point, the poison starts draining Constitution. When Constitution reaches zero, the victim dies. The frequency of a poison's rolls depends on how powerful the substance is, and how oftentimes it is applied. Very deadly poisons roll every Turn; less powerful agents roll once per minute, per hour, or even per day. An Intelligence + Physician (or Science) roll may help identify the poison and remove it from the victim. In other cases, only an antidote (if any) can save the victim. Some poisons are supernatural and require special forms of antidote. Poisons affect all living characters and creatures, unless they have a special Resistance Quality or other immunity. Vampires and ghosts are immune to normal poisons.

Disease: For the most part, infection is treated like poison. Still, disease rolls (using the Strength of disease) are usually less frequent (rarely faster than once per hour, and typically once per day). Many diseases do not kill, but merely incapacitate victims with fevers, chills, and other unpleasantness. In the Early Victorian Age, however, a fair number do kill—cholera, tuberculosis, and in some cases measles. Some diseases are mystical in origin, and normal treatment does precious little. Diseases affect all characters and creatures, unless they have a special Resistance Quality or other immunity.

Grievous Wounds

For a time, Life Point damage is irrelevant to a combatant's performance; adrenaline counters any debasement. Once characters are reduced to ten Life Points or below, however, they are severely injured. All rolls suffer a -2 penalty. If reduced below five Life Points, this penalty increases to -4.

Consciousness Tests: When reduced to zero Life Points or below, unconsciousness or incapacitation is likely. The character must roll Willpower + Constitution at a penalty of -1 per Life Point below zero. A character at -4 Life Points has suffered enough damage to reduce all his Life Points to zero, and four points more beyond that. He suffers a -4 penalty to his Consciousness Test.

The Resistance (Pain) Quality adds a bonus and reduces wound penalties. Ghosts use a Willpower (doubled) roll. A ghost that fails a Consciousness Test disperses and remains “gone” until it regains enough Life Points to raise it above zero.

Survival Tests: If the battle reduces a character to -10 Life Points or worse, death is a possibility. A Survival Test using Willpower + Constitution (just like a Consciousness Test) is mandated, with a -1 penalty for every ten Life Points below zero (i.e., a character reduced to -32 Life Points would have a -3 penalty to the Survival Test). The Hard to Kill Quality provides a bonus to Survival Tests. If the character passes the Test, he lives; if he does not, he shuffles off this mortal coil (sad, ‘tis true, but see Drama Points, p. 93). A ghost discorporates.

Slow Death: If a character is below -10 Life Points and passes his Survival Test, but does not get medical help within a minute he may still die. Survival Tests are required every minute after the first, at an additional -1 penalty per minute (on top of any penalty due to negative multiples of ten). So after five minutes, the additional penalty would be -5; half an hour later, it would be -30, and at that point even a Drama Point may not be enough to save him. A successful Intelligence + Physician roll stabilises the character and dispenses with further Survival Tests.

Memorable Deaths: Most who fail a Survival Test are likely to be unconscious as well as incapacitated. This may put a veritable spanner in the works if the Cast Member knows vital information. If a character is mortally wounded, the player should have the option of performing one last deed or uttering famous last words. The Last Deed option allows the character to act normally for one or two Turns with no wound penalties. Famous Last Words can take as much as a minute, but likely consist of a couple of sentences. These are the last acts of the character—make them memorable.

Recovery

If the Drama Points system is in place, recovery should not be much of a problem. Characters ought to be live and kicking by the next Episode unless the injuries were truly epic in scope.

For the rest of the humankind, injuries heal at the rate of one Life Point per Constitution level every day spent under medical or supervised care. Faeries, vampires, and certain other creatures heal much faster—one Life Point per Constitution level every hour. Some other supernatural beings recover still faster.

On rare occasions, a recently deceased character might be resuscitated. Use common sense—if the character was burned to a crisp or killed by a soul-sucking demon, no amount of Laudanum is going to help. Resuscitation requires an Intelligence + Physician roll followed by another Survival Roll from the victim. In addition to any previous modifiers, the victim gets a bonus equal to the Success Levels of the Intelligence + Physician roll, plus a penalty of -1 per minute since his untimely demise. Alternatively, the caretaker can spend Drama Points to bring a Cast Member back from the brink. It is the least that can be done for someone who may have, or may some day, save God’s green Earth.

Thrashing Objects

Unless dramatically necessary, characters may destroy objects as desired. Snapping a sapling or smashing an expensive porcelain tea set into a pile of worthless shards does not require rolls and damage calculations.

At times, rending an object may have a dramatic component. Breaking through doors, walls, and other obstacles when time is of the essence is a perfect example. Typically, the Success Levels of a Strength (doubled) roll determine how fast the door is torn from its hinges. Walls require a certain amount of damage before large holes appear. The Thrashing Objects Chart elucidates.

Thrashing Objects Chart

Interior Door: Three Success Levels.

Reinforced Wooden Door: Four Success Levels, and disregard the first Success Level in any one roll (they are that tough).

Metal Door: Six Success Levels, and disregard the first two Success Levels in any one roll (bad for shoulders).

Reinforced Metal Door: Eight Success Levels, and disregard the first five Success Levels in any one roll.

Interior Wall: Armour Value 4; 20 points of damage.

Brick Wall: Armour Value 6; 40 points of damage.

Concrete: Armour Value 10; 80 points of damage.

Combatants oftentimes thrash inanimate objects in combat, whilst tossing their opponents about. In most cases, the Director describes these events as he deems appropriate. When more precision is necessary, the damage done to walls and other objects varies depending on the tossed object and the Strength of the thrower (damage done to those tossed is handled via the Wall Smash manoeuvre, see p. 86). The Tossed Item Table presents sample specifics. Of course, the thrower must possess a Strength Attribute sufficient to lift the item or person without much effort (see p. 15). Sometimes chaps can muscle-together and combine Strength levels for tossing purposes, if the Director determines that they can all can fit around, and get a handle on, the object.

Tossed Item Table

Rough Weight	Damage to Wall/ Object Hit	Sample Item
up to 100 lbs.	2 x Strength	Chair, end table
up to 200 lbs.	3 x Strength	Person, lounge seat
up to 400 lbs.	4 x Strength	Heavy divan, day bed
up to 1000 lbs.	5 x Strength	Medium horse
up to 2000 lbs.	6 x Strength	Clydesdale, small coach
up to 2 x previous	(+1 previous) x Strength	

The Drama Point System

In the gothic world of *Ghosts of Albion*, a game that simulates reality too closely could prove too grim. To tip the scales toward heroic fantasy and away from pointless, depressing nihilism, Cast Members and other characters are blessed by fate. William and Tamara survive against impossible odds or perform incredible feats at just the right moment. When they fail, it never fails to be dramatic. One should remember that drama and enjoyment are paramount.

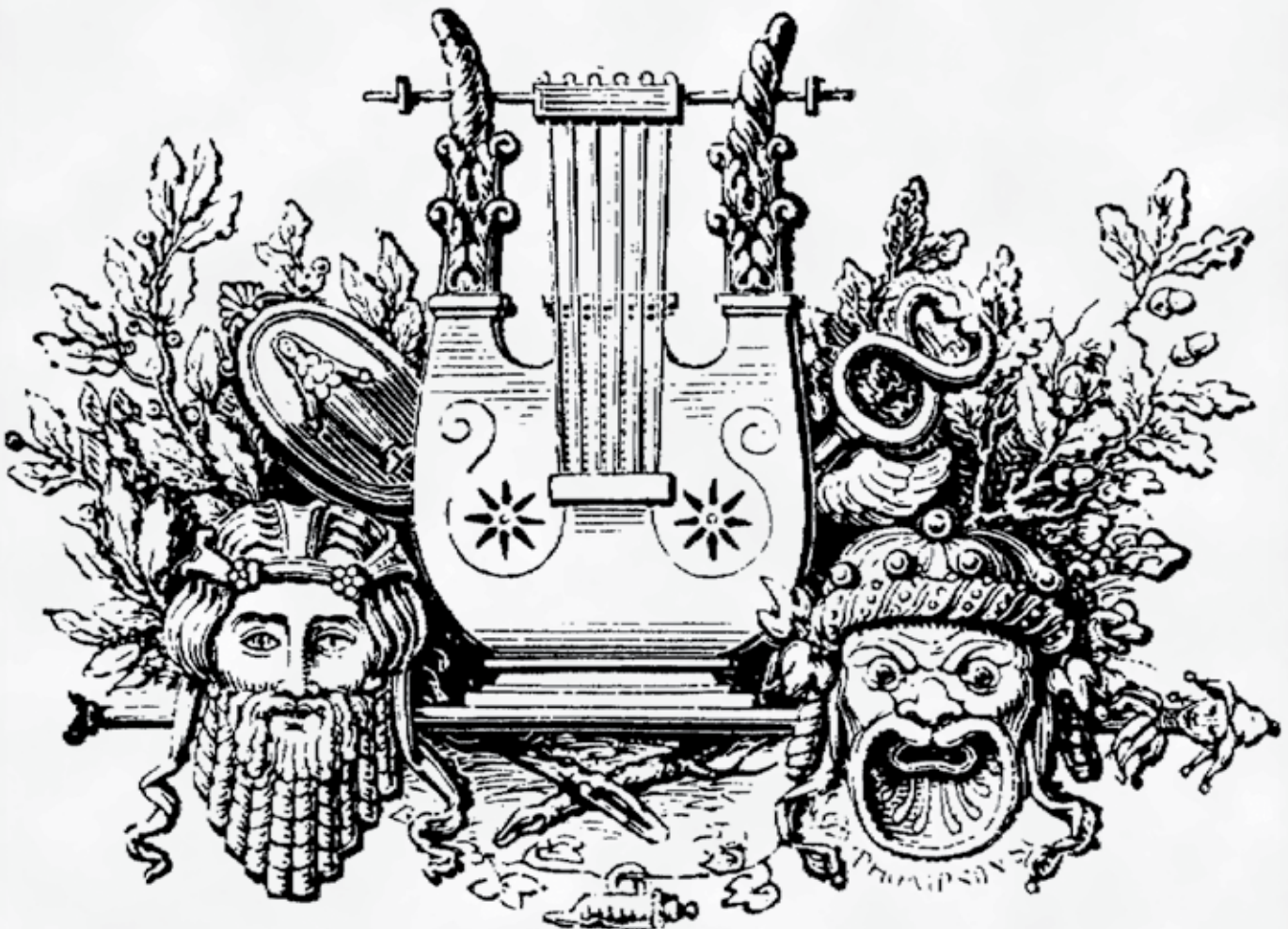
With Drama Points, the Cast Members may regularly perform daring feats, restore their vigour, accomplish the impossible, and win the day. Think of Drama Points as “providence” or “the hand of Fate” as they prevent the heroes from suffering ignominious, meaningless death due to bad luck. They do not make characters unbeatable however. Characters only possess a limited number, so they must be hoarded with great care. In addition, villains have their own Drama Points; this allows even a lowly ruffian to threaten a hero with a lucky punch, or permits the head villain to escape certain death.

Characters start the game with 10 or 20 Drama Points. They cannot regain these points once they are spent, and they are gone until new ones are awarded.

Playing It Straight

The Drama Point system is not mandatory. Some players may not like regarding their actions as the thing of dramatic heroics. These folks prefer a more realistic approach. Let the winds of fate blow where they shall, they cry. Drama Points also encourage a certain degree of metagaming, with the players thinking about the rules instead of the story. Although the results are largely positive—a way for the game to simulate the dramatic feel of the *Ghosts of Albion* stories—the means may not be to everyone’s taste. If the players and Director decide that the Drama Point system does not work for a particular game (perchance one emphasising horror over heroics), dispense with it. The characters live and die by their talents and the luck of the dice.

Games without Drama Points are grittier and more deadly. A character’s injuries may incapacitate him for long periods of time. Furthermore, one cannot easily bridge the gulf between Apprentices and Journeymen. It is recommended that all the Cast Members be either Apprentices, or Journeymen. Elsewise, Apprentices shall prove inferior characters.



Using Drama Points

Drama Points may be used in five astounding manners: Heroic Feat, Stiff Upper Lip, Plot Twist, Righteous Fury, and Return From the Grave.

Drama Points may be spent at any time; even when the character is not acting or does not have initiative. This is mostly applicable for Stiff Upper Lip. Heroic Feat and Righteous Fury occur on the character's action; Plot Twist and Back From the Dead are implemented outside of combat or other dice-rolling situations.

The Director has veto power over the use of Drama Points. Usually, if the Director intends something bad to happen to a character, using Drama Points shall not help the bloke skirt the situation. The consolation prize is that such events earn him extra Drama Points. Therefore, when a hidden villain blindsides or knocks out a character, and the player does not get to use Drama Points to escape his fate, because it would spoil the storyline, instead he gets a Drama Point to ease his woes.

Heroic Feat: Sometimes one must land the next punch, get the next spell cast before midnight, or shoot the enormous demon dead centre in the heart with the blessed arrow. In such instances, one invokes the Heroic Feat rule.

By spending a Drama Point, the character gains a +10 bonus on any one roll. This can be an attack or defence action, any use of a skill, or even a Fear or Survival Test. Any subsequent uses of that roll result, such as multiple actions, also enjoy the 10-point boon. One can also tack on a Heroic Feat to damage; add the +10 to the damage of the attack, in addition to any Success Level bonuses. Heroic Feats may also be used for a +5 bonus for Initiative, or for +2 to Magic Quality levels for quick casting purposes only. Finally, for the cost of two Drama Points, a character with the Magic Quality may reset their Repeat Casting Modifier to zero. Despite spending two Drama Points, this still counts as one Heroic Feat.

The player must announce that his character is using a Drama Point during the Intentions phase of a Turn, or before rolling during non-combat situations. In addition, only one Heroic Feat may be performed by one character in one Turn.

A demon terrorises Tamara. In desperation, she kicks out at it, declaring the use of a Drama Point to gain +10 to her strike. Tamara's player receives a +10 to her Dexterity + Fisticuffs roll. Before rolling the dice, Tamara has a +13 to the roll. Not surprisingly, the kick lands, and damage results.

Stiff Upper Lip: Although the injuries sustained should have killed the character, or at least put him out of commission, he toughs it out. Or perchance he takes a moment to collect himself, bandages a bloody, but largely harmless, wound, and returns to the fray. Whatever the rationale, Stiff Upper Lip allows Cast Members and normal humans to endure astounding beatings.

After spending a Drama Point, the character immediately recovers half the damage (round up) he has suffered to that point. The character is still bloody and battered, but may act normally. This feature repairs crippled or even severed limbs sufficiently to continue the fight, or the escape. One can use Stiff Upper Lip once per Turn; if used several Turns in a row, each use halves whatever damage remains.

If the character suffered enough to become incapacitated or unconscious, Stiff Upper Lip does not necessarily awaken him (it should be used to prevent unconscious, not relieve it). In addition, if the injuries were life threatening before the Drama Point expenditure, the Director may decide that the character must convalesce at some point after the confrontation (or the Episode) ends.

A sword-wielding vampire skewers William. The wound inflicts 30 points of damage, and the vampire had injured William for 17 points previously. Not wishing to see the end of our hero, William's player spends a Drama Point. The 47 points of damage are reduced to a "mere" 23 points (23.5, rounded up to 24, points are healed)—not unhurt, but not dying, either. The sword must have missed William's vital organs. Next Turn, William's player could heal a further 12 points, reducing his damage to 11 points. A Turn later, his damage depletes to five points. This would take three Drama Points however—a not insignificant expenditure.

Plot Twist: Expending a Drama Point on Plot Twist nudges the story in a character's favour. This is not incontrovertible. If the story requires a certain direction, the plot wins out; Drama Points shall not change that. By the same token, sometimes clues are available, but cannot be found at the time. If the Director decides that a Plot Twist is not possible, the Drama Point is returned to the character.

A demon has spawned in the sewers beneath London, and threatens to consume all in the lower East Side by dawn. The Cast Members attempt to discover the demon's weaknesses but all efforts fail. Bodicea decides to scream her questions to the wind and spends a Drama Point in desperation. As it happens, a ghost who manifested the last time the demon haunted this plane is about. He explains that one hundred years ago the demon was defeated when its depredations caused it to be trapped in a ghostly fire. The Cast Members grab torches and hope they are not forced to burn half the city.

Righteous Fury: Sometimes a right and proper gentleman has little recourse but to lose his temper. Nothing is more dire than the fury of a wronged hero; even the humblest Apprentice can become a fearsome enemy if angered. It takes much to drive a character over the edge, but when it happens, most fictional heroes become unstoppable engines of destruction.

By spending two Drama Points, the aggrieved character gains a +5 bonus to all attack actions, including magical attacks, for the duration of the fight. These benefits are cumulative with Heroic Feats in later rounds. The difficulty arises in the provocation; it must be extreme indeed to invoke Righteous Fury. The brutal maiming or death of a loved one, an unexpected and devastating betrayal of trust, or the rebirth of a monster that killed one's lover years ago are appropriate. The severe injury of another Cast Member is not, unless a deep emotional tie exists between the two characters.

Return From the Grave: In the world of *Ghosts of Albion*, death need not mean the end. A character that dies may, by spending Drama Points, triumphantly return. No return from the grave is without complications however, and not even Drama Points can counteract the problems that result from denying the Reaper his due.



The sooner the character is back from the dead, the more Drama Points must be expended. Coming back in the next Serial costs only one Drama Point, but requires the player find a new Cast Member until then. Returning the next Episode costs five Drama Points. Resurrection during the same Episode as one's demise expends 10 Drama Points. If the Cast Member does not have enough Drama Points, and the Director approves, he may pay in instalments—all the Drama Points he has now, and any Drama Points he receives in later Episodes, until the debt is paid.

Spending the points is not sufficient however; the Director and the player must contrive the details behind the resurrection or return. Remember the Director's word is indisputable—if he feels the return is inappropriate to the storyline, the character remains in the Great Hereafter. Drama Points are not meant to make Cast Members immortal or invulnerable to death. A good reason or story is required. Some possible explanations follow.

Miracle of Healing: Either by force of will, an excellent doctor, or some mystical experience, the character returns from the dead. During his time in the mysteries of the afterlife, the character might receive visions of the future or the past, speak to dead friends and relatives, or undergo a profound mystical experience, at the Director's discretion.

Ghost Stories: The character is dead and buried, but his soul remains. The Cast Member becomes a ghost and might be torn between avenging his death, helping defend Albion, and moving on. Other types of un-dead are also possible, but none are without difficulties. Vampires tend toward evil. Zombies and skeletons are mindless corpses and wights no paragons of virtue. Whatever the case, the character takes on at least 10 points worth of new Qualities and possibly more. Those are not free—they must be paid for with unspent experience points or those earned later.

Twin Sibling: At the character's funeral, before one can say *doppelgänger*, there he is, looking sad, but perfectly alive! In truth, it not him but his long-lost twin/brother/cousin/spiritual double/etcetera. The character should be adjusted somewhat, to reflect the different life story, and some skills or Attributes may need to be modified.

All these options could be useful in generating drama and new storylines. How does the character's miraculous return affect the Series? How does the rest of the Cast react? What terrible price must the character pay for the life that the Divine Powers have returned to him?

Spending Drama Points

New players oftentimes feel empowered by their 20 (or 10) Drama Points. This may lead them to expend their "fate" too quickly. On the flip side, if hoarded, the character may get thrashed on a regular basis, which could force the expenditure of Drama Points to nurse him back to health. In the end, spending Drama Points is a difficult gamble.

Ideally, players should spend no more (and hopefully less) Drama Points than those earned in the game session. That allows for a nice accumulation of points for the storyline finale or some other dramatic moment.

During a typical Episode, characters should not spend more than five Drama Points apiece. Assume a maximum of two points on each of two fights, and one point for some non-combat use. However, that contemplates a "fair" fight. If a group of four Apprentices tries to take a similar number of experienced vampires, they may end up spending Drama Points flagrantly just to survive. In those cases, it is better to use one Drama Point for a Plot Twist and stop the fight. If the Director keeps fuelling the flames of drama and constantly puts the Cast in dangerous situations, players may resort to spending 10 Drama Points per session. In that case, the Director is going to have reciprocate those expenses by giving out more Drama Points than normal.

Players should not use Drama Points frivolously. By using tactics and setting the Journeymen to task, taking the brunt of the combat whilst the Apprentices manoeuvre around the fringes, thugs and other low-ranking villains can be defeated without drastic cause for Drama Point expenditures.

If all the players are spending more than five Drama Points per session or Episode on a regular basis, the Director may need ease off on the poor blighters a bit. If only one player is overspending, he should adjust his practices; the game would appear sound.

Earning Drama Points

Once spent, Drama Points are gone; they do not “recharge.” New ones may be obtained in a number of ways, however. Some are easy, and others depend mainly on the course of the Series. Still others the Director simply awards in his infinite wisdom.

Experience Points: Masters and Journeymen may purchase Drama Points at the rate of one or two experience points. Apprentices receive one Drama Point for every experience point they spend. This is the most mechanical way to gain more Drama Points, and can result in characters that improve very slowly (as experience points channelled to Drama Points do not increase capacities).

Citing the Bard: Witty lines, quick jabs, or memorable speeches; such events make game sessions memorable. A Drama Point, once per game session, should be awarded to players who devise or happen into a witty, funny, and/or memorable line. Both the Director and the other players must agree that the line is worthy of the reward. No one should get points for parroting lines from another source unless they are used in a particularly creative manner. Byron quoting Byron is hardly memorable, but Tamara quoting Byron to counter something the ghost is currently urging on the party is.

Daring Acts: Destroying demons, ferals, and other various horrors does not constitute a Daring Act—that is merely what is expected from the Cast. To earn Drama Points, the character must perform acts of self-sacrifice for the good of others. This type of act should generate one or two Drama Points depending on the seriousness of the risk or sacrifice.

Reversal of Fortune: Sometimes, the plot requires that lady luck turns her back on the Cast Members. Reversals, betrayals, temporary debilitating despair—particularly keen examples are the capture or ambush of Cast Members. This should not happen frequently or the players shall consider themselves too heavily controlled by the Director. Nonetheless, the plot may absolutely require that Tamara be absconded or waylaid. When it does, the Director should “pay” for the privilege by giving the affected characters one to three Drama Points.

Simply Cannot Go On: This is the tragic version of Reversal of Fortune. When a subplot involving a character and her Drawbacks (such as Addictions, Love, and Emotional Drawbacks) results in a tragic situation, the characters involved might receive one to three Drama Points every game session during which the subplot is highlighted. Losing a loved one, through either death or abandonment, ending a relationship, fighting to overcome drug abuse—if the subplot takes on the air of a Shakespearean tragedy, it is worthy of some great reward. The players must make the tragedy real however. Role-play the stages of grief, the lies addicts tell to themselves as well as to their friends, or the crisis moments when events culminate.

Sometimes, an emotional crisis directly affects the character. This happens almost exclusively to Journeymen, and when something strikes their psyche and their self-confidence wavers, they are in dire straits. When tragedy strikes the character (usually when a subplot reaches its boiling point), he suffers a -2 penalty to all actions. Even worse, the character cannot use Drama Points for Heroic Feats, Plot Twists, or Righteous Fury. This sad state of affairs lasts until the character snaps out of it, usually through the efforts of another Cast Member. These times of grief earn the characters involved two or three Drama Points. See **Chapter Seven: All The World's A Stage** for more ideas and guidelines on introducing subplots into a Series.

Stalwart Allies: Apprentices who use role-playing to help other characters through Simply Cannot Go On should get two Drama Points. Giving advice is part of it; the other is realising a problem exists, learning what is transpiring, and doing something to alleviate it. This option is usually open to Apprentices only, but if a Journeyman or Master is supportive to his trustworthy companions, the Director may choose to waive this limitation.

Experience and Improvement

Over time and with effort, one usually becomes accomplished. William and Tamara are much more skilled in magic at the end of *Asray* than at their first appearance in *Legacy*. Cast Members should improve as well.

At the end of each Episode, or game session if the Episode lasts more than one session, the Director should award experience points. These points can be used to improve Attributes or skills, to gain new Qualities or buy off Drawbacks, or to replenish supplies of Drama Points.

Experience Point Awards

Typically, each player should receive one to five experience points in a game session. Everybody who participates is awarded one experience point. If the characters succeeded in thwarting evil through teamwork, heroic (or lucky) monster bashing, and creative thinking, an additional one or two points should be awarded to each. Players who stayed in character and helped move the story along get another one or two points. At the end of major story arcs, the Director should award another point to everyone in the group, plus one more at the end of a Series Finale.

Using Experience Points

Experience points improve a character in several ways. They represent learned wisdom from fighting and investigating the supernatural. In each case, an in-game or dramatic rationale for the character's growth is required. One does not simply declare occultism as a new passion, spend some points, and arise the next morning a match for Cornelius Agrippa. On the other hand, stumbling across a treasure trove of occult texts can improve an Occult Library significantly.

The Director's word is gospel when it comes to the expenditure of Drama Points. He is free to increase or decrease the cost or an improvement or deny it altogether.

Improving Attributes: Improving an Attribute costs five times the cost of the next Attribute, with a minimum of 15. For instance, raising an Attribute from two to three costs 15 points; raising it from five to six costs 30 points. Usually, humans can improve each Attribute by one level and no more. However, if the character commences the game fairly young, he might be allowed to improve Attributes by up to two levels, reflecting growth spurts that occur before adulthood. Ghosts, vampires, and other supernatural creatures are not subject to the one-point limit in Attribute improvement (but do have a maximum of nine).

Attribute Improvement Cost Table

Old Attribute Level	New Attribute Level	Experience Cost
1	2	15
2	3	15
3	4	20
4	5	25
5	6	30
6	7	35
7	8	40
8	9	45
9	10	50
+1	+1	5 x new Attribute level

Skills: Raising a skill costs two times the new level. Thus, raising a skill from level three to four costs eight experience points. A skill cannot be improved by more than one level at the end of a game session. There is no limit to potential skill levels, but there are practical limits.

Starting a new skill (i.e., moving one from level zero to level one) costs five experience points. After that, it improves normally. This assumes the Cast Member was able to learn the skill somehow, either by having a teacher or through good old-fashioned practice.

Skill Improvement Cost Table

Old Skill Level	New Skill Level	Experience Cost
0	1	5
1	2	4
2	3	6
3	4	8
4	5	10
5	6	12
6	7	14
7	8	16
8	9	18
9	10	20
10	11	22
11	12	24
+1	+1	2 x new Skill level

Language: Language is a special case—no matter how good the Cast Members are, they are not likely to suddenly become fluent in a new language from one Episode to the next. To improve this skill, the character must spend at least a month studying the language intensively. Only then can he add a new language to his repertoire.

Qualities and Drawbacks: Some Qualities are inborn—if the character does not have them now, he never shall (Acute Senses, for instance; vision and hearing rarely improve with time). Others, such as Dodger, Peeler, and Occultist, represent a lifestyle or vocation that usually requires years of experience. A few, however, may be gained or lost.

A Cast Member might gain mystic powers through a blessing (or curse), or acquire Situational Awareness through long sessions of battling the supernatural. All added Qualities cost double their normal value in experience points, but this should only occur if there is a compelling plot rationale. Having the experience points and saying “I think my character is now a Peeler” just is not cricket.

In some cases, the Quality costs no points. If the Cast Member becomes rich through his own efforts during game play, the Director should not charge him for the increase in Resources, for instance. Other times, a character acquires powers only as a result of plot developments. The best example is William and Tamara’s ascension to Protectors at the start of *Legacy*. The story could not proceed without this grant of power. In a game, such events cost no points.

In other cases, the Quality costs its original value. Increased levels of Magic can be bought at five points per level for characters who already possess the Quality and are actively pursuing magical prowess. Characters that commence the game without Magic and later become magicians should be charged 10 points for the first level and five thereafter.

Some Drawbacks can be “extinguished,” although again some compelling reason for the change should be provided. The cost is the same as the original value given for assuming that particular Drawback. At other times, a Drawback can be imposed on a character to aid the storyline. For instance, a distant cousin dies and the character is now responsible for caring for their only child. This would normally be a two-point Drawback, but the character does not gain these points to spend elsewhere as it was part of the ongoing story.

One can also add supernatural Qualities onto supernatural-based characters as a Series progresses, and they are treated as any other Quality. Vampires certainly get more powerful as they age, and it is assumed that ghosts and faeries do the same. Again, recall the storyline—Directors can limit any Quality or Drawback as deemed necessary.

Drama Points: Drama Points may be purchased with experience points (see p. 95). Conversely, if the Director wishes, he could allow Drama Points to be converted to experience points, as long as he is not bothered by more rapid character improvement.

At some point, Apprentice characters take on the capacities of Journeymen. A Director might decide then to end the Apprentice’s ability to purchase Drama Points for one experience point. The Director declares that the former Apprentice is now a Journeyman, or even Master, for purposes of purchasing Drama Points.

Chapter Four: Magic; Arts Arcane

The arcane arts ... a primer on occultism ... spells benign and malevolent



Ludlow Swift: *Magic is quite real.*

—LEGACY, ACT 1

Magic is a vital and pervasive part of the *Ghosts of Albion* universe. It has existed as a tool, weapon, and profession for thousands of years. The mystic arts form the Protectors' principal assets in the fight against evil.

Magicians in *Ghosts of Albion* are able to bend the natural laws of the mundane world through an act of will. The specifics depend on the magician's approach, training, and theories; actual rituals, gestures, and incantations vary widely. Nonetheless, the performance of magic follows a few basic rules. These are adumbrated in this chapter.

Magic is amongst the oldest human beliefs. Indeed, in the *Ghosts of Albion* world, the Occult Arts predate humanity. Supernatural creatures possess an instinctual affinity for magic that confers upon them abilities that humans, at best, can only hope to imitate. Humans are nothing if not adaptable, however, and the feats of a well-trained magician can rival those of the most powerful supernatural creatures.

Spellcasting Basics

Theoretically, anyone can attempt to use magic. It requires only an act of will, represented by the Willpower Attribute, combined with some knowledge, represented by the Occultism skill. As such, any Cast Member in possession of a spell may attempt to cast it individually or as part of a ritual with others, although the chances of success are likely slim. Becoming a true magician takes significant dedication. Extensive studies in herbology, astrology, and the spirit world are necessary. Much practise in pronouncing mystical words, drawing arcane symbols, and perfecting finger-breaking gestures is required. Those who wish to master the Arte generally spend a lifetime achieving it.

At times, an occultist proves his worth by having an innate talent for magic, represented by the Magic Quality. Perchance his family has practised The Art since time immemorial, or mayhap he has a small touch of the supernatural in his background. Whatever the rationale, this quality separates the truly gifted from the merely practised. Magic is labelled an art for a reason—just as not everyone who writes is Shakespeare, not everyone who can read a spell is Merlin.

The Spellcasting Roll

To cast a spell, the character must know or possess a specific spell. He must ensure that all the necessary requirements are met—if the spell calls for mandrake root, it usually must be harvested, preserved, and prepared in the proper manner.

Assuming the knowledge and preparation prerequisites are satisfied, the character rolls Willpower + Occultism + Magic Quality levels (or +3 for Innate Magic). Although not required, the Magic Quality does aid spellcasting considerably.

Each spell has a Power Level representing the difficulty and force inherent in the mystical effect. To be performed correctly, the Success Levels of the character's spellcasting roll must equal or exceed the Power Level of the spell being cast. If no Success Levels are generated, nothing happens; the proper mindset or energies were not engaged. If fewer Success Levels were generated than the Power Level of the spell, the magical energies were created, but not controlled. Bad show. The Director should consult the Spell Backfire Table or decide what is dramatically appropriate.

If cast correctly, the spell affects a target within the spell's range or area of effect if the caster's view of the target is clear. Cover, concealment, fast movement, or any other feature that hinders the caster's view of the target imposes penalties from -1 to -6. For instance, a blinded magician might cast at a target sensed through hearing or smell, or in a specific direction by using a bolt, ball, or cone. If so, the Director should ask for an observation manoeuvre and, even then, impose a -5 to his spellcasting roll.

Bernard wishes to practise a Eldritch Ball of Flame spell that he just learned. No special requirements exist, so he simply makes the proper gestures. Bernard has Willpower 4, Occultism 4, and Magic 3. He rolls a 6, rendering his spellcasting roll result a 17 or five Success Levels. The Power Level of the Eldritch Ball of Flame is five so he successfully casts the spell and torches a nearby and wholly unsuspecting tree.

If he had no Magic Quality, Bernard's total would have been only 14 (or three Success Levels). As this is lower than the spell's Power Level, the Director could have rolled a D10, added five for the Power Level of the spell, and consulted the Spell Backfire Table. A roll of five results in a 10—the table reveals that the effectiveness of the effort has been debased. A very feeble egg of fire strikes the tree, and it merely smoulders. Alternatively, a fully raging ball of fire only proceeds halfway to the tree before igniting the grass.

Cinematic Spellcasting

The magic rules presented here are compatible with those found in other cinematic **Unisystem** games. The slight differences in Power Level and mechanics arise because magicians in the *Ghosts of Albion* universe tend to be more powerful than those elsewhere. As one instance, the number of Magic Quality levels that may be added to a spellcasting roll are not limited, as they are in other games. Even so, cinematic **Unisystem** players should have no trouble catching on.

Fans of classic **Unisystem** games shall find these magic rules quite different from those in the *Witchcraft* and *Armageddon* role-playing games. Magic in the *Ghosts of Albion RPG* has a more cinematic air and it would be ill served by those more "gritty" metaphysical approaches.

Repeat Casting and Magical Threshold

Ofttimes, one spell is not enough to overcome whatever challenge confronts the magician. In that case, he can and should cast anew. Still, spellcasting is taxing and the caster's Magical Threshold must be considered. Magical Threshold equals one half a caster's Magic Quality levels, rounded down.

Spell Backfire Table

Roll D10 and add the Spell's Power Level.

Roll Total	Result
4 or less	Jammy! The spell still works.
5-7	The spell appears to have failed, but is merely delayed. It manifests normally at a time of the Director's choosing (ideally, a dramatically appropriate time).
8-10	The spell is less effective than expected. The duration, damage, area, range, or effect is halved (if not applicable, then the spell is delayed as above).
11-13	The spell manifests but magical backlash strikes the caster. The caster suffers five Life Points of damage per Power Level of the spell.
14-15	The spell affects the wrong target (the Director decides who gets to be the lucky recipient).
16+	The spell has a completely unexpected effect. The magical energies run rampant, oftentimes causing physical damage to the area or summoning dangerous entities from beyond our reality. This might also occur if something disrupts the spell during a critical point in casting.

Any spell with a Power Level less than or equal to a magician's Magical Threshold causes no fatigue. The magician is so accomplished that these spells are not taxing enough to cause stress or weariness. Spells with Power Levels above the Magical Threshold are rather tiring. Each time such a spell is cast, a -1 is added to the character's Repeat Casting Modifier—a measure of magical fatigue. This modifier is applied to all spellcasting rolls, regardless of a spell's Power Level. The modifier disappears after a good three to four hours rest, be it sleeping, eating, meditating, or another relaxing activity (not researching). Drama Points may also be used to eliminate a caster's current Repeat Casting Modifier; two Drama Points reset the modifier to zero.

Defensive magics do not add to the Repeat Casting Modifier. They are affected by it, but do not increase it.

Our friend Bernard has a Magical Threshold 1 (his Magic 3 rounded down). He could cast Power Level 1 Produce Flame all day without creating any negative Repeat Casting Modifier. The aforementioned Eldritch Ball of Flame, however, is taxing and each adds -1 to his Repeat Casting Modifier. The modifier would count against a subsequent Produce Flame spell or defensive magic attempt, though neither would add to it. After casting three Eldritch Balls of Flame, Bernard's fourth spell, regardless of Power Level, would suffer a -3 penalty to the spellcasting roll.

Simplified Casting

Although Magical Threshold grants the caster the benefit of the doubt when casting spells that should prove simple, it does increase the amount of bookkeeping required by the player. Directors who want to speed up their games may ignore Magical Threshold altogether and have casters incur a cumulative -1 penalty for every spell cast regardless of spell or Magic Quality. For balance, defensive magics should be unaffected by this penalty.

Multiple Casters

Some spells call for more than one participant. Others simply benefit from having more wills bent toward their completion. The rules for these situations differ slightly.

Spells that require more than one Magician involve multiple rolls. The participant with the highest casting bonus (Willpower + Occultism + Magic/Innate Magic) or Brains Score who actually knows the spell is deemed the primary caster; the Success Levels of his spellcasting roll must equal or exceed the spell's Power Level. The other, required participants roll merely to see if they fail (a total result of less than nine). If so, each failure imposes a -2 to the primary caster's result. If not, they add nothing to the primary caster's roll (but do not penalise it either). The other participants are considered to have cast a spell for actions per Turn purposes and when calculating their Repeat Casting Modifiers.

When more than the required number of participants is available, the additional magicians make spellcasting rolls and each Success Level grants the primary caster a +1 bonus. Thus, if a spell normally requires three casters and four are about, the one with the lowest casting bonus adds +1 per Success Level to the primary caster's total. Although the bonus for a single magician may be small, it might be the difference between arcane achievement and pain-inducing prestidigitation; if larger numbers of magicians are available, such as a full coven of 13 witches or a cabal of magicians, any spell becomes much easier to effect. However, the bonus added by additional casters cannot exceed the primary's spellcasting bonus—one can double one's power, but no more. Again, the unpleasant aspect to group casting is that each additional caster's failure (a result of less than nine) subtracts two from the primary caster's final result. In addition, each extra magician aiding the primary caster is considered to have cast the spell when considering actions per Turn and his Repeat Casting Modifier.

Bernard casts a particularly difficult (for him), double-participant Power Level 5 spell. He engages a fellow magician to effect the spell, and two others for insurance: a faerie, and a non-magical occultist. Bernard has Willpower 4, Occultism 4, and Magic 3. His magician friend has Willpower 5, Occultism 2, and Magic 1. The faerie has Willpower 7, Occultism 5, and Innate Magic. The occultist has Willpower 3 and Occultism 4. They gather to cast. Bernard has the highest level of Magic, so he is the primary caster.

Bernard rolls a three for a total of 14, or three Success Levels. The magician's total is 12 (two Success Levels), the faerie's is 19 (five Success Levels), and the occultist's is 8 (a failure). Bernard gains nothing for the magician's success (a required participant), five for the faerie's aid, but loses two for the occultist's failure. (Regardless of success, the extra participants could add no more than +11 as that is Bernard's spellcasting total before rolling.) The final total is 17, or five Success Levels. Just barely sufficient

William and Tamara

William and Tamara share more than a bloodline; they share a destiny and access to a great well of magic as Protectors of Albion. For this reason, some Directors might find it dramatically pleasing to increase their abilities when casting together.

William and Tamara add +3 to their spell casting rolls when casting together due to their synchronicity of mind, body, and soul. Thus, together they cast spells using Willpower + Occultism + Magic + 3. Furthermore, both add the number of Success Levels achieved together, rather than having one modify the other's roll.

One should only use this special game mechanic under the rarest situations: very close siblings with a shared destiny, soul-mates that discover their love for each other through magic, two people whose lives and future fates are linked both mundanely and magically, or something similar.

to succeed.

Casting Time

Some spell descriptions indicate a casting time. If none is given, the spell takes a minimum number of actions equal to the spell's Power Level. Thus, a Power Level 5 Eldritch Ball of Flame requires five actions to complete. Consider four actions consumed in preparation, gesturing, and incanting; during the fifth action, the spell manifests.

Casters with high Intelligence may cast more than one spell in a Turn. However, the penalty for performing extra actions in a Turn applies to all subsequent spellcasting attempts that Turn. For instance, a character with Intelligence 7 (two additional actions), wishing to cast a Power Level 3 spell, could use his first two actions (his base free attack action and one additional action) to prepare it, then cast it on his third action. The spellcasting roll for the third action, however, would suffer a -4 penalty as it occurs during his second additional action in the Turn. If a character uses one or more actions during a prior Turn to prepare, then casts the spell on his first action of the next Turn, no minus for multiple actions applies. Of course in that case, he might be interrupted or incapacitated before his spell manifests.

Should someone or something disrupt a magician during a casting, the Director has three choices. First, he can declare the spell ended; the Cast Member must decide upon another course of action. Alternatively, the Director might allow the caster to make a Willpower (doubled) roll with a penalty equal to the Power Level of the spell and a further -1 penalty for every ten points of damage received to maintain the spell. Finally, if the spell is almost ready to manifest he could consult the Spell Backfire Table and have something unusual and unintended occur. It can be dangerous to have powerful magics interrupted.

Quick Casting

Those possessing the Magic Quality are able to cast certain spells quickly. The time required to Quick Cast an eligible spell is reduced by the caster's Magic Quality levels (to a minimum of one action). For instance, Bernard (Magic 3) can manifest a Quick-Cast Power Level 5 spell in two actions ($5 - 3 = 2$), one for preparation and one to manifest. A character with Magic 6 casting a Power Level 5 spell still takes an action to cast the spell.



A character with high enough Intelligence could Quick Cast several spells in one Turn. Of course, he would suffer the multiple action penalties as appropriate.

Bernard's older brother, Lawrence, with Magic 4 could cast a Power Level 5 Eldritch Ball of Flame in one action. If he had an Intelligence 7, he could cast a second fireball at -3 (-2 for first additional action and -1 for repeated casting since the Power Level 5 is above his Magical Threshold 2), and a third at -6 (-4 for second additional action and -2 for repeat casting). A devastating display of firepower, until the Director needs consult the Spell Backfire Table.

Magicians with at least Magic 1 may spend a Drama Point to increase their Magic Quality by +2 for the purposes of Quick Casting only. This counts as a Heroic Feat and applies to all spell actions for the Turn.

Flourishes

Flourishes are the ways and means a caster might customise his spell casting. Any caster with at least Magic 1 may use excess spellcasting Success Levels to create a flourish. The caster feels the extra surge of magic and uses it at the time the spell manifests. Any number of flourishes may be used, although inexperienced players and Directors may benefit from a one-flourish Turn limit. Any casting Success Levels used to create flourishes are not counted when calculating damage.

First time Directors may wish to disallow fiddling with spells as this adds some complexity, slows the flow of the action a tad, and may lead to imbalance in certain circumstances.

Protectors, who deal with magic on a primal level, are allowed half their Magic Quality levels (rounded down) of free Flourishes when casting any spell.

1 Success Level

Increase range by 50%.

Increase the duration of a non-instantaneous spell by one per Magic Quality level.

Arc a bolt, ball, or cone spell 45 degrees (sideways, up, or down).

Force a target to make a Constitution (not doubled) roll or suffer -2 initiative next Turn.

Add +1 bonus to spellcasting rolls for purposes of bypassing defensive magics.

Make cosmetic changes to colour, sound (although not eliminate all noise), etcetera.

2 Success Levels

Increase range by 100%.

Increase the duration of a non-instantaneous spell by two per Magic Quality level.

Arc a bolt, ball, or cone spell 90 degrees.

Force a target to make a Constitution (not doubled) roll or lose one action.

Add +2 bonus to spellcasting rolls for purposes of bypassing defensive magics.

3 Success Levels

Increase range by 200%.

Increase the duration of a non-instantaneous spell by three per Magic Quality level.

Shape a spell's area of affect (doughnut, bulge on part, indent one part, ellipsoid, etcetera). Eliminate any noise from the spell manifestation (but not the casting).

Force a target to make a Constitution (not doubled) roll or lose two actions.

Add +3 bonus to spellcasting rolls for purposes of bypassing defensive magics.

4 Success Levels

Affect one additional target, or affect someone other than the caster.

Render the manifestation of a spell undetectable (for instance, no flames appear when the fireball explodes and inflicts harm).

Duration increases correspond to the spell's base duration—Turns if already in Turns, minutes if in minutes, and so forth. Damage cannot be adjusted as it is most oftentimes already dependent on Success Levels. Instantaneous spells cannot be increased in duration. Making non-listed alterations results in an entirely new spell and requires the magician to use the spell research rules.

Embellishments

Certain actions may be taken to embellish the spellcasting procedure. These additions confer a bonus to the spellcasting roll or otherwise improve the casting of a spell. The Director should consider which, if any, are applicable for a given spell or under the circumstances.

Magical embellishments go beyond plot-driven accoutrements or necessities for any particular spell. Although candles, pentagrams, and various materials might be required for a spell and acquiring or setting these in place could be part of a dramatic portion of an Episode, embellishments assume the magician is exceeding the normal requirements. Beginning Directors may wish to exclude these rules until they are comfortable with the rest of the system.

Additional Time: By taking twice the time necessary, slowly and carefully enunciating every word, and being exceptionally precise with each aspect of the ritual or gestures, the magician gains a +2 bonus to spellcasting rolls. If interrupted, the spell is lost automatically but no other ill effect occurs. Additional time may not be used when Quick Casting.

Additional/Superior Materials: Using superior or additional materials adds a +1 bonus to spellcasting rolls. For instance, when eye of newt is needed, a first rate magician uses those from newts he has personally raised. The Director should adjudicate if the magician has the necessary materials, how difficult they are to obtain, and how costly they are. Any such materials are expended when the spell is attempted, whether successful or not. For truly unique, magical, or powerful ingredients, the bonus could rise to +3, although never more than the caster's Magic Quality levels.

Items of Power: The staff of a deceased powerful magician, the cauldron of an ancient witch, even a stone buried for a thousand years in a faerie mound—these items hold a spark of inherent magic and might be used to aid spellcasting. Items of Power typically only add +1 to spellcasting rolls, but sufficiently powerful or rare items could grant a bonus as high as +3.

Magical Circle: A magical circle can be used for protection or to raise energy to make spellcasting easier. Unfortunately, circles are difficult to draw, taking fifteen minutes minus the Magic Quality level of the creator (to a minimum of ten minutes). After the drawing is finished, the magician rolls Willpower + Occultism + Magic; for every two Success Levels, one Success Level is stored in the circle (to a maximum of the magician's Willpower level). These Success Levels may be used at a later time to aid with spellcasting or defensive magics. Once the stored Success Levels are exhausted, a new circle must be drawn. Furthermore, if anyone crosses the circle from within or without, or mars, scuffs, or breaks the lines, any stored Success Levels are lost.

Places of Power: Such locations grant a bonus dependent on the strength of the location (to a maximum of the caster's Magic Quality level + 1). Places like Stonehenge, ancient barrows, or other sites of standing stones would qualify—the Director should assign each a specific strength. Be warned that anyone in these areas, even two opposing magicians, benefit from this bonus. This draws magicians to such areas and makes magical contests in them particularly deadly.

Ritual Tools: Magicians may use personalised ritual tools, such as an athame (a ritual knife), chalice (a ritual cup), or censer (to burn incense in). If properly consecrated, such a tool adds +1 to spellcasting rolls. The magician must attune these tools to himself through a process of engraving, cleansing, and dedication, which takes seven consecutive days. Multiple tools add no further bonuses. Spells and rituals that require tools (as mentioned in the description) gain no bonuses for such use (the spell cannot manifest without them). A magician with at least Magic 1 may begin play with consecrated ritual tools if he so chooses. Tools belonging to other magicians do not grant any bonus. In the Director's discretion, a tool prepared by Tamara or William might be used without penalty by the other sibling due to their shared destiny and bloodline. This rule might be applied to any magicians with a similarly close bond.

Sanctum/Homeground: A caster in his sanctum gains two free Success Levels for any spellcasting. The area cannot simply be the magician's bedroom or dining room. It must be a workplace where he frequently practises magic, studies arcane lore, or enchants materials—where his essence and magic have become steeped into the very structure of the location. The caster must have regularly practised in the location for a full year and a day to qualify, and only one such place can exist at one time.

Times of Power: The Solstice, the Witching Hour, during a full moon—there are a variety of special, magical times. During these periods, the prepared magician may add bonuses to his spellcasting rolls. The typical times of power are the Solstices and Equinoxes, the full and new moons, sunset, dawn and midnight. These add a +1 bonus. Special times, such as a full moon at midnight on the winter solstice, might grant as much as a +3 bonus.

Dispelling Magical Effects

At some point, a magician may want to end the effect of his own ongoing spells. He may do this at will by using an action. Countering the ongoing affects of another caster's spells is not as easy, but it may be done in one of three ways.

If the character knows the spell that he wants to end, he just casts it in reverse using a normal spellcasting roll with the Power Level reduced by one (it is easier to undo a spell, thereby returning nature to its original state). If the reverse spell is successfully cast, the prevalent spell expires. Furthermore, if the character has access to the original caster's spell books or version of the spell, the Power Level is reduced by two. The Power Level of a dispelling spell cannot be reduced below one.

Alternatively, a character might cast Disperse Energy (see p. 116). This is more difficult however; the Power Level is one greater than that of the original spell.

Finally, the character might locate the caster of the spell he wishes to end and persuade him to dispel it. At the most extreme, one could cause a caster to cease a continuing spell by ending his existence. This would not work on a permanent spell however, and murder shall no doubt cause dire repercussions. For these reasons, wholesale slaughter is discouraged.

On a final note, the defensive magic Dispel manoeuvre is a reaction to magic cast at the magician. It may not be used to neutralise existing spells.

Defensive Magic

Avoiding magical spells or powers is very difficult. Those without the Magic or Innate Magic Qualities may attempt to dodge a bolt, ball, or cone directed at them if they have a defence action available, and as long as some form of robust object (be it a chair, sofa, coach, or wall to dive behind) is near. Effects that target one individual are dodged normally, while those with an area of effect (a ball or cone) impose a -3 penalty to the dodge roll. Reduce the damage by three per Success Level achieved on the dodge, but the target becomes prone. Any spell that does not manifest as a bolt, ball, or cone may not be dodged.

Skilled or innate magicians have the advantage of defensive magic combat manoeuvres to counter spells directed their way. Such manoeuvres cost one action; normal multiple action penalties apply. Defensive magic also works against most supernatural creatures' powers as these are considered magical effects.

When defending against a spell or power attack, a magician chooses one of the defensive magic manoeuvres and makes a spellcasting roll, modified by the difficulty of the manoeuvre attempted. This should be done before he knows the results of his opposition's casting or attack roll. If the defending magician's roll is equal to or higher than the attacker's, the defensive magic is successful. If the defender's roll is lower, the incoming effect is unchanged.

Four types of defensive magic manoeuvres exist.

Deflect: The target deflects an incoming effect approximately 45 degrees to one side or another. The magician can choose which side, but the Director decides where the effect ultimately lands. This is the easiest of defensive magics; the spellcasting roll is unmodified. It only protects the character using Deflect however—it redirects only the portion that would affect him in an area spell or power. This is the only defensive magic usable by characters possessing only Innate Magic.

Hold: The target may hold the attack in abeyance so that it is delayed a number of rounds equal to the Success Levels of the defensive magic before resolving. A ball, bolt, or cone spell shall continue to its full range striking whatever is in the way at the end of the delay. Any other type of power or spell (i.e. Paralysis or another that affects a specific target directly) manifests as intended at the end of the delay unless the target is out of the area, range, or line of sight; in such instances the delayed effect is neutralised. If the target is still roughly present, the Success Levels of the attack are considered two lower (for effect purposes only; this does not cause the spell or power to fail to manifest). The spellcasting modifier to accomplish this manoeuvre is -1. Hold protects the caster only. A Protector may delay any individually targeted spell within his Magic Quality levels from him, or that portion of an area spell equal to his Magic Quality level in feet around him.

Dispel: The target may try to dispel the incoming effect, dispersing the magical energies harmlessly. This is very difficult on the spur of the moment; the spellcasting modifier is -3. The target does *not* need to know the incoming spell or power to Dispel it. Dispel protects the caster only. A character with the Protector Quality may dispel any individually targeted spell within double his Magic Quality levels in feet from him, or a similarly sized portion of an area spell around him.

Volley: The target may try to volley—reflect the attack back upon the attacker, who then suffers all the affects of the spell or power. The spellcasting modifier for this exceedingly difficult manoeuvre is -6. Volley protects the target only, rebounding just the portion of an area spell or power affecting him. If successful, the original caster may not use defensive magic to protect himself; he immediately suffers the magical effects.

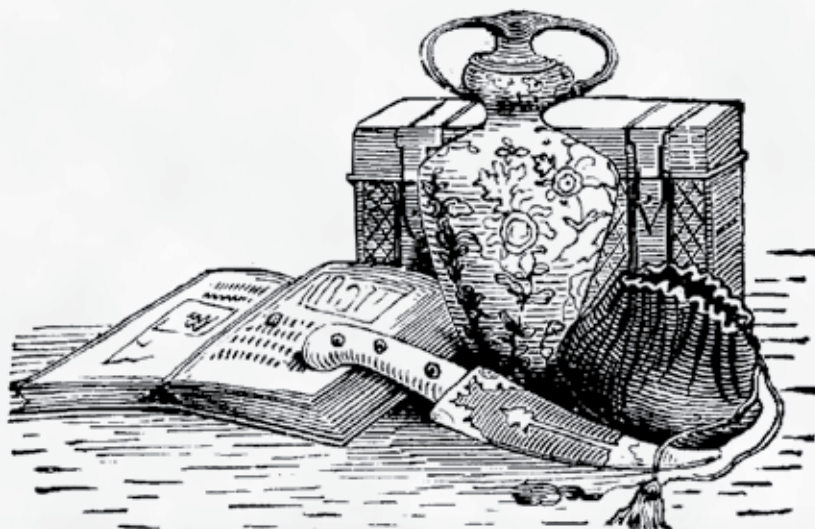
Defensive magic does not add to the current Repeat Casting Modifier, but is modified by it.

Bernard has found himself in a bit of a tiff with another spellsmith named Alfred. Bernard has Willpower 4, Occultism 4, and Magic 3. Alfred has Willpower 4, Occultism 4, and Magic 4. Both have Intelligence 5 and get one extra spell action.

The mystical combatants are fighting in a big field outside London, with no bystanders to fret about. Alfred has the higher Dexterity so he goes first. He decides to cast Eldritch Ball of Flame. It takes one action (Power Level 5 – Magic 4 = 1) and he rolls a five for a spellcasting total of 17 (Willpower 4 + Occultism 4 + Magic 4 + roll 5), or five Success Levels, so the fireball goes off. Bernard, not knowing what Alfred rolled, chooses to Deflect the fireball; he knows the harm they cause. He rolls a 7, resulting in 18. The fireball hurtles to his left and he is unharmed.

Alfred still has an additional action and decides to try another Eldritch Ball of Flame; unimaginative, yes, but highly effective—if he gets the spell off. Bernard is not going to take any chances and tries to Deflect the fireball again, using his additional action for the turn. Alfred rolls a seven for a total of 16 (-1 is applied for his Repeat Casting Modifier and -2 for first additional action of the turn)—only four Success Levels. Rolling on the Spell Backfire Table, Alfred gets a five (+5 for the Power Level of the spell) for a 10 result. He launches a not-so-mighty fireball that streaks toward Bernard, who rolled a seven as well, for a 16 total (-2 for first additional action; no Repeat Casting Modifier rises due to his prior use of defensive magic). Since ties go to the defender, the reduced fireball sizzles uncomfortably close to Bernard, but still misses.

The time has come for Bernard to retaliate. Unfortunately, he needs two actions to cast his Eldritch Ball of Flame (Power Level 5 – Magic 3 = 2). As he used his additional action on defence, he only has his base free attack action left. Not wanting to use some lesser spell, he spends a Drama Point to increase his Magic Quality by two for purposes of Quick Casting only, and with a new Magic 5 can get the fireball off in one action. Alfred decides to Deflect Bernard's spell. Bernard rolls an eight for a 19 result (defensive magics do not add to his Repeat Casting modifier and this is his base free attack, so no modifier there). Alfred rolls a 5 for a 15 result (-2 Repeat Casting Modifier due to his prior fireball spells). Alfred fails to deflect the spell!



The Eldritch Ball of Flame does (Willpower x 4) + (Success Levels x 2) damage, which for Bernard means 16 + 10, or 26 Life Points. Alfred is engulfed and must make a Willpower (doubled) roll versus Bernard's spellcasting roll (19) to or be paralysed next Turn. A difficult prospect indeed. Bernard happily thinks, "Jolly good fireball; indomitable!"

If the conflict had taken place somewhere besides a big open field, the area behind Bernard would likely be on fire (due to the defected blasts), and nearby allies could be find themselves in particularly dire straits. In that case, the Dispel or Hold options for defensive magic might have been more attractive options despite the negative modifiers.

Magic in the Streets of London

Crowded London streets are ill served by magic displays, particularly if they involve Eldritch Balls of Flame. Some innocent bystanders shall most likely suffer, which is not very heroic or sporting. Still worse, London is highly flammable. There are gas lamps, even more oil lamps, and plenty of closely-packed wooden houses. One does not want to relive the Great Fire in 1666.

Furthermore, the Protector and magicians in general still remember the witch hunts of previous centuries. Verily, the population might believe in superstitions, miracles, and magic in a general sense, but profligate use of ostentatious magic shall draw everyone's gaze. Most magicians prefer to operate in secret, without public and government interference, without widespread panic, and without people prying into their affairs. The supernatural community also polices such activity—few want the bother of public scrutiny. All in all, many upstanding and decent folks shall take it upon themselves to hunt down and kill any supernatural type that provides sufficient provocation. Finally, the forces of evil certainly do not wish for a scared population turning to faith and religion to protect them. They shall likely join the hunt again any glory-seeker.

Magic and Innate Magic

Magic Quality levels separate the talented magician from the dabbler in the Occult. As mentioned before, this Quality represents inherent talent. Amongst other things, it aids in spellcasting, determines a magician's Magical Threshold, allows Quick Casting and defensive magics, grants Lesser Sensing, and enables special magical contests of power.

Innate Magic gives supernatural creatures their special powers. Without this feature, a faerie could not perform glamours, ghosts could not blink or cause fear, and vampires could not mesmerise victims or control the weather. Innate Magic sets the mystic as an integral part of a creature's existence, in a way that differs greatly from humans. Human magic is known for its flexibility and range, but it must be learned; supernatural creatures' powers are inborn, and therefore much easier to accomplish.

Innate Magic confers a certain number of benefits. First, it allows the selection of supernatural qualities; unlike magical spells, these powers only take one action to activate. Additionally, a character with Innate Magic can use defensive magic in combat, although only the Deflect manoeuvre. The character can also participate in magical contests, and has Lesser Sensing just like a Magician. Finally, the character always adds +3 to any roll where Innate Magic is included in the die-roll formula.

Beings with Innate Magic may gain the Magic Quality in the same manner as humans, though at a higher cost (twice normal) due to their alien approach to an essentially human endeavour. Whether it is due to a lack of proper resources, simple disinclination, or even a sense that it is unnatural (i.e., defiling), most supernaturals eschew this option.

Lesser Sensing

Those with the Magic Quality or Innate Magic can sense the magic around them through an ability called Lesser Sensing. Using Lesser Sensing, the character can detect spells in use (including curses and glamours, though he cannot see through the glamour), supernatural creatures (although not which type), and areas with strong ambient magic such as faerie mounds or hauntings. Using Lesser Sensing requires concentration and a Perception + Notice + Magic (or +3 for Innate Magic) roll.

The Director may assign modifiers to Lesser Sensing tasks. For instance, spotting a demon-possessed human would be easier if the demon lacked subtlety; in this case the roll might get a +1 to +3 bonus. On the other hand, detecting a Faerie using its racial Glamour would be tougher; the roll might suffer a -1 to -3 penalty.

Magical Duels

Magicians, or those with Innate Magic, can participate in magical contests, the equivalent of a gentleman's duel. Such duels range from respectful contests of skill to violent, eldritch battles to the death (or worse). These contests are usually formalised affairs that, by necessity, preclude outside interference. Indeed, intrusions inflict damage on all parties (duellists plus any inter-rupters) equal to five times the combined Magic Quality levels of the duellists. It is wise to let duelling Magicians be.



Deadly Duels

Although friendly duels of skill are well and good, most magical contests involve causing harm or death. In such instances, use the following rules.

Both contestants roll D10 + Willpower + Occultism + Magic Quality levels (or +3 for Innate Magic).

Damage is the difference between the Success Levels gained by the combatants, and is deducted from the Constitution score—not Life Points—of the duellist with the lower roll. Levels of the Hard to Kill or Resistance (Magic) Qualities reduce the damage taken by one point per level once each during the duel (they effectively perform as extra Constitution points). If a combatant is reduced to zero Constitution, he falls unconscious. If he drops below zero he must make a Survival Check with a -1 modifier per negative point of Constitution. The duellists decide at the outset whether the combat is to unconsciousness or death, although the Director can certainly rule that the losing party is only rendered unconscious. Constitution damage is recovered one point per day.

Tamara encounters a Court Faerie who challenges her to deadly magical combat. She attempts to dissuade the faerie Lord, but to no avail. The combat begins. The faerie has Willpower 5, Innate Magic (giving a bonus of +3), and Occultism 4. Tamara has Willpower 6, Magic 4, and Occultism 6. The Lord rolls a four for a total of 16, or four Success Levels. Tamara rolls an eight for a total of 24, or seven Success Levels. Tamara wins the exchange and causes three points of Constitution damage to the faerie. The Director must decide whether the faerie Lord realises he out of his depth.

Drama Points can be used in duels, but they only to add one Success Level to the result, not ten points, as normal.

Magical duels are stylised affairs that both parties must agree upon. Anything less results in a standard combat of spell-slinging and defensive magics.

Philosophies of Magic

Magic is a learned system, a practise, and an art. Just as painting differs from sculpting, various forms of magic exist, and these forms, known as magical philosophies, can be as different as magic is to science. A magical philosophy fundamentally affects the perception the magician. For instance, the alchemist views magic in terms of changing states of being; the Solomonist sees it in terms of spirits or demons, summoned to perform various acts. Because of these differing approaches, two magicians may cast the same spell with varying results; alternatively, they may cast completely different spells that achieve identical results. A magical philosophy cannot be adopted later in a magician's career; it must be chosen at character creation (if at all). It is also nearly impossible to unlearn.

The philosophies prevalent at the time are explained below. More certainly exist, and may be available depending on the Director. Each description below is followed by an elucidation of how the magician might go about casting the ever-popular ball of fire. It is worth noting that, to the untrained eye, casting a fireball may look exactly the same regardless of the philosophy behind it; the details of magical philosophy are almost purely conceptual.

Magical Philosophies

Magical philosophies bring another level of depth to the *Ghosts of Albion RPG*. As such, they add complexity and some Directors may not find that to their liking. Ignoring magical philosophies works no ill upon the game; it simply renders all spellcasters similar in approach.

Alchemy: One of the oldest philosophies in existence, alchemy is the cornerstone of many occult societies. Alchemists cast spells by mixing chemicals and elements together; they can also turn spells into an elixir to be activated later.

In casting a eldritch ball of flame, an alchemist could throw an incendiary potion or mix elemental fire with elemental air.

Cabbala: Cabbalists (or Kabbalahist, or Qabalist) decipher the various names of God, Angels, and lore hidden within the Bible, Torah, and other religious texts; this philosophy is tied closely to ancient Hebrew rites, mysticism, and religions. By invoking these holy names, the cabbalist achieves the magical effect. The study of Hebrew is essential for these magicians since all of their texts are inscribed in it.

The cabbalist invokes the name of God most closely related to fire, through which the target is righteously sinned by his ball of flame.

Diabolism: Diabolists have existed for countless years. They are sometimes referred to as "Satan worshippers," "demon worshippers," and even "warlocks."

A diabolist would make a pact with a specific being of fire, perchance offering it animal or human lives in payment, so that the being casts a fireball on his behalf.

Divination: Diviners are fortune-tellers of all persuasions. Most common is the tarot card reader or tealeaf reader, but thousands of diverse diviners exist and their methods all differ. England's most famous magician John Dee was a diviner.

The diviner's eldritch ball of flame is cast in the same manner as a magician adhering to no particular philosophy, although some diviners claim they foresaw that the fireball would appear in the manner and time that it did and merely placed themselves at the location it would appear.

Elementalism: If the alchemists are the chemists of the supernatural world, elementalists are the physicists. The world of the elemental is composed of the classical elements: Air, Fire, Earth, and Water, and their interaction produces reality and magic.

Appropriately enough, the elemental simply launches fire at his target, or mayhap bids a fire elemental to do the same.

Gnostic: Gnosticism is concerned fundamentally with the knowledge of the self and its relationship to the universe. The gnostic seeks knowledge through magic and magic through knowledge. His ultimate goal is self-advancement and enlightenment through study.

Although a gnostic appears to cast his fireball quite normally, he understands that matter and energy are tied together and therefore mutable; it is through his knowledge of fire's place in the universe that he casts the spell.

Nature: Although nature magic seems quite similar to alchemy, the underlying philosophies differ greatly. Alchemists view the world around them as the combination of base substances; naturalists come to understand the world through observation and harmonious co-existence. It is widely believed that the ancient druids were adherents to this philosophy of magic.

Fire is a naturally occurring event, be it from lightning, the sun, or a volcano. The nature magician summons this natural fire to do his bidding.

Necromancy: Necromancers are similar to diviners as they speak to spirits to learn of the future, but they have many uses for the dead. Exceptional necromancers animate and control the dead.

The necromancer summons the spirit of a dead magician and compels it to cast an Eldritch Ball of Flame at the target.

Runic: The writing that runic magicians employ involves a special alphabet, such as Elder Futhark (Nordic) or Ogam (Celtic), where each character, in addition to providing a word-sound, has its own unique meaning. Runes allow a spell to be inscribed onto a solid object, to be activated at a later time.

The rune user inscribes a fireball spell onto a small stone. He can later coax the spell out of the runes, or perchance even toss the stone at his enemy, invoking the magic as he does so.

Solomonic: It is said that King Solomon of Israel possessed the power to bind demons to his will and command them to perform acts of servitude, or teach him ancient lore. This Art is set forth in his two seminal works, the Key of Solomon (also known as the *Clavicula Salomonis*) and the Lesser Key of Solomon (the *Lemegeton Clavicula Salomonis*). Those who devote their lives to studying the Keys are known as Solomonists (or Solomonic magicians) and have learned to summon and command demons (and sometimes other spirits), usually from a group known as the Goetia, and to imprison demons within specially-crafted objects that are inscribed with the various Seals of Solomon. As students of Solomon, wisest king of the Hebrew Bible, these magicians tend to be devout followers of Israel's god (like many cabbalists and gnostics), and therefore are perceived as "good." In addition, the complex rituals required to summon a demon provide substantial defences against infernal wiles. As a rule, Solomonists who fail to adequately protect themselves will discover themselves dead long before they fall to temptation. Unlike diabolists who make deals and pacts with the demons summoned, these magicians command and control them instead.

The Solomonic magician calls a demon or spirit of fire to launch the fireball on his behalf.

Keys of King Solomon the Wise

Directors with a taste for more variety are directed to the *Abomination Codex* supplement for the *WitchCraft RPG* which contains information on the Keys of Solomon for that game. Those magics may be adapted, altered, or used as inspiration for Directors of *Ghosts of Albion*.

Theomancy: Theomancers see magic as an extension of their belief in the divine. Theomancers are able to invoke effects (they would say "miracles") that benefit themselves and their allies, particularly those who share the same faith. Conversely, they are also skilled at combating anything they see as heretical, particularly supernatural creatures (un-dead, demons, and faeries foremost).

In casting an Eldritch Ball of Flame, the theomancer prays to god to call down fiery wrath upon the magician's enemies.

Spells and Philosophy

Many of the spells listed in this chapter belong to a specific magical philosophy. A character who chooses a philosophy may only possess starting spells that have no philosophy, or their own, as a prerequisite. Beginning characters with no philosophy may only take spells that have no philosophical requirement.

Spells of no particular philosophy may be learned by anyone. Spells from philosophies other than the magician's can be learned after character creation, but their Power Level is considered one higher for research and learning, spellcasting, Quick Casting, and the Repeat Casting Modifier. Power Level remains unadjusted for dispelling effects.

Protectors are infused with the raw magical power of the lands they protect, and as such they transcend the restrictions of magical philosophy. They may learn any spell, regardless of philosophy, without the Power Level increase penalty.

Spell Research

If a magician seeks novel arcane knowledge, the player should tell the Director which spell he wishes to learn. If it is already in the Spell List at the end of this chapter, the research starts straight away. If not, the Director must decide if the spell exists. If so, he should jot down its particulars before the research process begins.

If the Director believes that the desired spell is not within the tomes the magician has access to, he must turn to other pursuits or invent such a spell (see spell creation process, p. 108). Invention is much more difficult than learning a spell from books or other sources, both for the character and the players.

Generally speaking, any reasonably effective spell should be available, so long as the spell is suitably accommodated within the narrative of the Episode or at least does not obstruct it. By the same token, once a spell is "discovered," the Cast shall have continual access to it, so the Director must consider whether the spell in question is potentially unbalancing or inappropriate in the long term. Of course, one does not know if the spell is available until the character spends some time searching—the length and scope of the search is determined by the Director and the character's research skills.



Occult Libraries

Most research is done in an Occult Library, which modifies research rolls and generally holds a variable number of spells. However, these spells are not simply resting there waiting to be learned. It takes time to unearth and assimilate them, assuming the library even holds a given spell.

It is entirely possible (and for the Director to decide) that a particular spell from an unusual culture or system of magic is not present in a specific Occult Library; if so, the magician might have to search for the information elsewhere. Other practitioners have Occult Libraries to which, with the proper persuasion, the character may be granted access. However, magicians oftentimes guard their secrets with great jealousy and it should take some convincing or bartering to gain the right to use their library. The Director should simply require a Willpower + Influence roll to expedite matters if desired.

Discovering and Mastering a Spell

If the spell exists, the magician must find it. Research is mostly done “behind the scenes” and can be resolved with a couple of rolls . . . unless of course discovering the spell is part of the adventure. To find and learn a spell entails three die rolls, one for research time, one for discovery, and one to comprehend the spell.

Research time consumes one hour per Power Level of the spell, minus half an hour per Success Level from an Intelligence + Occultism roll, to a minimum of half an hour (multiple researchers can combine their Success Levels without fear of penalty). Bear in mind that some Occult Libraries add bonuses to this total.

At the end of that time, another Intelligence + Occultism roll is made. If the number of Success Levels from this roll equals the Power Level of the desired spell, it is discovered. If the second roll fails, the spell is not available in the library. The occultist must expand his search or consult any appropriate contacts he might have. If the spell is found, or if the magician can find another who is willing to teach it to him, the discovery process ends, and the assimilation process begins.

Comprehension requires yet another Intelligence + Occultism roll; again, the number of Success Levels must equal the Power Level of the spell. This takes an hour per Power Level minus a half hour per Magic Quality level (minimum of one hour). If the roll does not generate sufficient Success Levels, the magician must study for another equal-length time period and roll again, adding the Success Levels together until the spell is learned (assuming that much time is available). If the roll fails entirely (no Success Levels), the spell is too advanced and he may not try to comprehend it again until he has raised his Magic Quality.

For both locating and learning a spell, the Director may wish

to simply state the necessary amount of time—a full night, day, or even a week for ones difficult to locate, in code, or harder than normal to learn. In addition, an attempt to obtain a specific spell could be part of the plot of an Episode requiring extraordinary efforts.

Spells as Plot Devices

The Director may sometimes use spells as a plot device: a special incantation to seal a demon prince's tomb after the Cast has put him back into it, a ritual to return an insane god to its home plane, or any other number of story-changing effects.

One should give plot device spells special consideration. Generally, they should be one-shot rituals; after use, they cannot be repeated for any number of reasons. Some possible explanations include special requirements (an alignment of stars and planets that only happens once every 6,000 years, components (a unique item that can never be replaced after being consumed by the spell), or circumstances (the spell effects one specific demon only). The Cast should not find these special spells too difficult to cast, since the timing requirements and nature of the spell make them easier to perform. The Director might even waive or reduce the Success Level requirements. Unless casting the spell is part of the obstacles and finding additional participants part of the plot.

Finally, plot device spells should be very rare; one or two per Serial are probably as common as they should be.

Devising New Spells

At some point in any magician's career, he shall desire a spell that he is unable to locate in a library or among those already mastered by another. In such instance, the occultist must invent the spell. Note that a spell listed in this book may have to be invented by a character. Invention rules are presented initially.

More involved is a situation where a spell does not appear in this book. That brings forth a need for the Director and player to create the mystical effect. The creation rules, which comprise the bulk of this section, allow players to create a spell that is reasonably balanced.

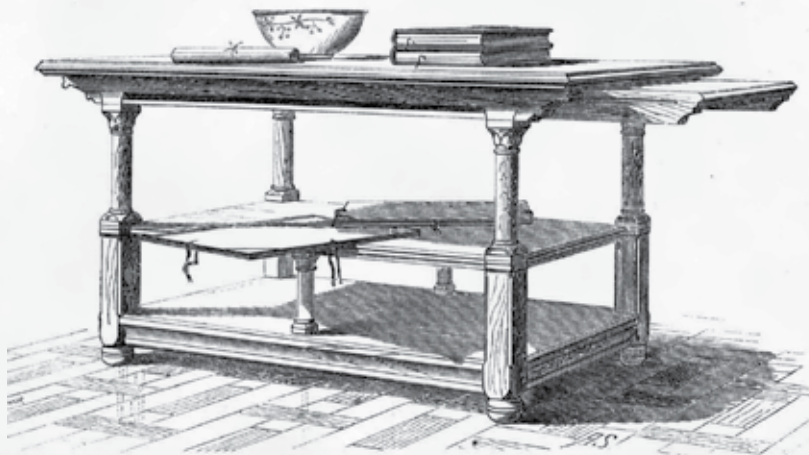
Spell Invention

To invent a spell, the magician must have a workshop with various and sundry spell components and a place to practice. The inventor performs an Intelligence + Occultism + Magic Quality levels roll with a negative modifier equal to the Power Level of the spell being invented (note that in the case of a newly created spell, the creation process must be performed first to determine the Power Level). To successfully invent the spell, a number of Success Levels one greater than the Power Level of the spell must be achieved. This process occurs over a period of one day per Power Level of the spell being invented. If the magician does compile sufficient Success Levels, he may try again and add the Success Levels together until he has succeeded, although each attempt takes the same amount of time. If an attempt should ever achieve no Success Levels, a catastrophic failure causes the magician to suffer Life Point damage equal to the Power Level of the spell times three. Furthermore, his workshop is destroyed and must be rebuilt. Finally, the invention process must be halted, and the character may not recommence until either his Intelligence, Occultism, or Magic Quality levels have increased. Any Success Levels generated before the disaster are lost. Spell invention is a dangerous and long process, not to be embarked upon lightly.

Spell Creation Process

The following procedure, different from the character-centred invention rules, is used for the player or Director to create a new spell. By following each step, and using the Spell Creation Worksheet (see p. 246), it should be possible to create any spell imaginable.

As always, the Director's say is unquestionably final. A spell that sweeps all before it, or transforms vicious demons into harmless toads, removes all challenge from a storyline. The Director must carefully consider the ramifications of any spell created, the long term effects from continued use, its balance with other spells and the damage other characters can do, and the effect it shall have on the setting. Also, one should bear consideration that any spell one person can create, another could replicate. That enemy-devastating spell is smashing upon first impressions, but what happens when some evil magician appears wielding the same forces?



Power Level

To create a spell, one must calculate its Power Level. Consider the checklist of elements below, select the desired elements, and calculate (rounding up). Flavour as desired. No matter what options are selected, a spell cannot drop below Power Level 1.

Targets Affected

Cursing a single person is easier than cursing all of London—a spell's area of effect or number of targets affects its Power Level.

Target Table

Target	PL Modifier
Up to 1 target*	No modifier
Up to 2 targets/5-foot radius	+1
Up to (Willpower) targets/ 10-foot radius	+2
Up to (Willpower x 5) targets/ 30-foot radius	+3
Up to (Willpower x 10) targets/ 50-foot radius	+4
Up to 100-foot radius	+5
More than 100 targets	+6
Greater number of targets or area	+7
Limited targeted selection**	-1

*A spell with no target does not directly affect a person. Creating a light or producing a spark counts as this type, even if the caster is using the spark to set a fire that could burn somebody.

**The spell only affects a specific subset of targets: vampires, demons of a given sub-species, ghosts, redheads, etcetera.

Casting Time

A spell may be cast quickly or may require a long time to prepare. That affects Power Level.

Casting Time Table

Time	PL Modifier
(2 hours x PL) or more	-3
(30 minutes x PL) or more	-2
(1 minute x PL) or more	-1
(1 action x PL) or more	No modifier
Quick Cast	+1
Magical Item*	+1
Instant**	+2

*The spell creates a disposable item that stores the effect in some manner until used.

**The spell may be quickly cast by anyone, even those without the Magic Quality, in one action.

Range

The further the distance to the target or area of effect, the more powerful the spell needs be.

Range Table

Range	PL Modifier
Self or Touch	-1
Up to 50 feet	No modifier
Up to 100 feet	+1
Up to 300 feet	+2
Up to 500 feet	+3
Up to 1,000 feet	+4
Greater Distance	+6

Duration

Spells that harm or destroy have no duration—they manifest and are gone—other spells persist. The longer the effects last, the more powerful the spell is.

Duration Table

Duration	PL Modifier
SL x 0.5 (round down)	-0.5
Instantaneous or 1 Turn/SL	No modifier
Up to 1 minute/SL	+1
Up to 30 minutes/SL	+2
Up to 1 hour/SL	+3
Up to 1 day/SL	+4
Up to 1 week/SL	+5
Permanent (until dispelled or cancelled)	+6

Spell Requirements

Complex requirements lower a spell's Power Level, whether unusual components, limited manifesting times or places, or required participants.

Unique: The spell only manifests once every few years, decades, centuries, or even just once—period. Alternatively, the spell requires a one-of-a-kind ingredient; once used, the spell may never be cast anew. -5 Power Levels.

Highly Restricted: The spell may can only be cast under very specific conditions. This limit prevents casting the spell more than once or twice a year. -4 Power Levels.

Very Restricted: These limiting conditions disallow the spell more than once a month or more. It might be available in very limited circumstances, such as in a vacuum or in one specific town. Alternatively, it could require ten or more casters. Finally, the spell could require ingredients that, although not unique, are not far from it. Few exist on any given continent. They cost at least £1,000 if they can be purchased at all. -3 Power Levels.

Restricted: The spell is usable only in limited conditions, such as underwater or in subterranean chambers. Or it may require rare materials—perchance a human sacrifice, a rare magical artefact, the body part of a specific demon, and so on. Rare ingredients should cost at least £500 if they can be purchased. Alternatively, three to nine participants are required for the casting. -2 Power Levels.

Unusual: The spell may only be cast under certain conditions, such as outdoors at night or whilst the sky is overcast. Alternatively, it requires the use of some unusual, but not difficult to find, items such as wool of bat, eye of newt, and the like. These items are not normally found in the pantry, but are not particularly difficult to obtain. Alternatively, the spell requires two participants. -1 Power Level.

Common: The spell has the most minor of restrictions, such as being only usable outdoors or during the day. Also, a common restriction disallows the spell, no matter how high the casting roll, if the character serves a higher power that would not approve of, or favour, that use of the invocation (in the Director's discretion). -0.5 Power Levels.

If the casters themselves have special requirements, such as one or more having at least Magic Level 3 or being a vampire, another -1 Power Level is applied.

Each individual limit adds the listed Power Level modifier. Thus, a spell with rare ingredients that requires eight participants and may only be cast on a particular date once a year enjoys a -8 Power Level modifier.

Spell Effects

Damage: Damaging Spells predominantly have a Willpower and Success Level component, which are added together to give total damage, as well as a damage Type.

The Power Level modifier is calculated by adding the Willpower and Success Level modifier together and multiplying by 0.5. Thus, a spell that inflicts (Willpower x 2) plus (Success Levels x 4) would raise the Power Level by three. To change the Type from Bash to Slash/stab or Bullet, increase the Power Level by three.

Healing: Healing magics are rare and should be restricted to once per target per day per spellcaster. Elsewise, the dangers of combat recede significantly, and players may resort to it more ofttimes than they should. Frequent and powerful occult healing would also have a dramatic effect on society, which is not the case in the *Ghosts of Albion* world. Given their delicate nature, healing spells never benefit from the utility modifier.

Calculate the Power Level increase by adding one to the Success Level modifier. Thus, if a spell heals (Success Levels x 4) in Life Points, the Power Level should be raised by five. If instead, the healing takes place overnight, with at least six hours sleep, the Power Level increase is equal to the Success Level modifier.

Hindrance: A hindrance is anything that puts a negative modifier on a character's actions, be it hallucinations, entanglement in webs or tar, wracking pain, broken limbs, or any type of paralysis/immobility. Each -1 penalty increases the spell's Power Level by 0.5. Therefore, a spell that clouds a target's mind, causing a -3 to all his actions, applies a +1.5 Power Level modifier. Anything that creates total paralysis or immobility raises the Power Level by four.

Attribute Increase/Decrease: Certain spells directly affect a target's Attributes, by increasing or draining them. Directors are cautioned not to allow a multitude of these spells as they severely affect character abilities, and are cumbersome in play. Each increase or decrease in one Attribute increases the Power Level of a spell by one. So, an incantation that boosts a character's Willpower by two invokes a +2 Power Level modifier.

Other Spell Effects: The variety of spell effects is as vast as humanity's combined imagination. Some cannot be easily quantified; some degree of flexibility is required to cover these situations. Again, the Director's word is the final on which modifiers apply.

Some spells alter their targets, such as shape-changing or being able to understand or speak a particular language. Others alter the environment, such as a spell that turns ground to mud, creates rain, or spawns an illusionary landscape. These spells should not directly damage anyone. A **minor** transformation, such as turning ground to mud, altering a person's appearance, covering a door with an illusory wall, or conjuring a simple light or darkness spell adds nothing to the Power Level. A **moderate** alteration, such as illusionary walls, calling clouds, transforming one element into another, giving suggestions to a target or making him forget the caster was there, adds one Power Level. A **severe** change, such as summoning minor demons, creating un-dead, taking control of a target, creating illusions that fool at least three senses, increases the Power Level by two. **Major** alterations involve transforming a target from human to animal, changing the properties of a material, calling a large storm, or creating a highly realistic illusion of a small house, applies a +3 or +4 modifier. Finally, **magnificent** alterations include making an entire village seemingly disappear, summoning a major demon (though still not a Demon Lord like Balberith), creating gold from nothing, animating large inanimate objects, or disintegrating non-living matter. These raise the spell's Power Level by five.

A spell that allows the target a chance to resist its effects drops its Power Level by one. If a lasting spell effect may be overcome by a roll on each and every Turn another one-point decrease occurs.

Some spells have more than one effect. This could be an Attribute decrease, knock back, or some hindrance. Eldritch Ball of Fire, for example, inflicts damage but also requires a Willpower roll for the target to avoid paralysis. A spell with a secondary effect gains a +1 modifier to its Power Level. No secondary effect higher than a +4 Power Level modifier should be used, nor should there be more than one secondary effect, except in very unusual and rare cases.

Some incantations are considered utility spells. These spells do not damage, hinder, heal, or harm a target in any manner, and cannot be used in that way. Any utility spell halves its Power Level modifier—say, a cantrip that brings forth the light (but not heat or fire) of a candle. Directors decide which spells possess utility types.

Finally, if a spell has a Philosophy requirement, reduce its Power Level by 0.5.



Final Adjustments and Rounding

After the checklist has been consulted, the Director imposes any final adjustments he deems appropriate. Perchance a spell is well known and commonly used and so is easier to cast than it otherwise would be. Mayhap the spell is one favoured, or not, by the character's culture; this could modify the Power Level.

After all Power Level modifiers have been added together, round any 0.5 to the next highest number.

It cannot be emphasised enough—any checklist-style spell creation is subject to abuse, and first-time Directors are cautioned to carefully consider all spell creation efforts. Furthermore, a novel spell's game effect may only be adjudged after it has been used in play one or more times. Directors should feel free to retroactively adjust Power Levels if the spell proves unbalancing after use. The proof is in the proverbial pudding.

Translate

A Translation spell may be found in Almasteri, the Chapter Eight adventure. Running through the process of creating this spell should highlight its features. How it finally appears in the Episode is up to the Director.

Kim, the Director, says to Tony, the player, "Let's run down the spell creation process to determine the Power Level of the Translate spell. Once we have that, we can see how long it will take your character to research it and whether he discovers it."

For targets affected, Tony picks "10-foot radius"—the spell can affect a small group at a time. That adds +2 Power Level. Tony could decide it only affects humans, or just magic-using creatures. In that case, the limited target modifier would bring it back down to one. He does not.

For casting time, Tony wants to be able to use the spell straight away, so he adds the quick cast modifier of +1, increasing the Power Level to three.

Next Tony decides that the effect should be centred on the caster (so that he can benefit from the translations). The Power Level decreases by one.

Duration is very important. A spell that ends mid-conversation is problematic, but it need not last forever. After some discussion, Kim and Tony settle on a half hour per Success Level. This adds +2, for a total Power Level four.

What are the requirements of this new spell? Tony suggests that the caster must speak a small incantation in Latin, "After all, don't all magicians speak Latin?" Kim adds a special ingredient—the powder of a dried animal tongue; it is rare but not hard to get. Combining the two, Kim declares them unusual ingredients, modifying the Power Level down by one, to four.

No need for extra casters or limited conditions; they do not factor it into the equation.

Now to spell effect. It does not inflict or heal any damage, cause hindrances, or change Attribute so no need to factor in any of those. Tony notes that the spell adjusts the hearing and words of the subjects. All in all, Kim likens it to an illusion spell affecting more than one sense, giving it a severe alteration. The Power Level rises to five.

Tony then makes his pitch for utility status. It has a limited effect and cannot do any damage or harm under any circumstance. Kim sees his point, and cuts the Power Level in half (2.5). With rounding, the final Power Level is three.

With the creation process done, Kim and Tony can move onto research and discovery. Augustus, Tony's character, has an Intelligence 4, Occultism 5, and Magic 3. For research time (Intelligence + Occultism roll), the net result is 15, or four Success Levels. Three hours (Power Level of the spell) minus two hours (1/2 hour per Success Level) leaves a total research time of one hour.

Augustus' discovery roll (Intelligence + Occultism) result is 16, again four Success Levels. That is greater than the Power Level of the spell so the magician locates the incantation.

Finally, Augustus has to master the spell. He rolls Intelligence + Occultism once more, this time with a 12 total, or two Success Levels. The attempt to understand the spell took three hours (Power Level of the spell) minus one and a half hours (1/2 hour per Magic Quality level) for one and a half hours. Unfortunately, the Success Levels were less than the Power Level of the spell, so comprehension is not attained. Augustus needs merely study another hour and a half and is guaranteed one Success Level (a roll of one gives him a result of 10). That, combined with his prior learning, is sufficient to master the spell.

If Kim had ruled that Augustus' books did not have the spell, and his occult contacts were not forthcoming, the magician would have to invent it. An invention roll adds Augustus' Intelligence + Occultism + Magic Quality levels (12 total), and subtracts three for the Power Level of the spell. With a roll of five (14 total), three Success Levels are achieved. Unfortunately, Augustus needed four Success Levels (the Power Level + 1), so he has not quite succeeded. This consumes three days (the Power Level of the spell). After another three days, he cannot help but gather at least one Success Level, and thus master the spell. Augustus' total time to invent the spell was six days.

Spell List

The following pages detail some of the spells that have appeared in four *Ghosts of Albion* instalments—*Legacy*, *Astray*, *Illusions*, and *Embers*—and the opening fiction, *Almasti*. It is recommended that a character's initial spells come from this list (see p. 30), except where the spell is indicated to be evil. A character's Magical Philosophy Quality may limit his selection (see p. 106).

For damaging spells, players may find that it eases play to jot the base Willpower damage down on the character sheet and then the Success Level multiplier. For instance, a Eldritch Ball of Flame does (Willpower x 4) + (Success Levels x 2). Bernard, with his Willpower 4, would write 16 + SLx2 on his character sheet for the spell's damage. Unless specified, all damage is Bash type.

For simplicity's sake, Attribute level changes caused by spells should not affect Life Points.

The Cast are not the only ones that can wield magic—their adversaries are oftentimes skilled magically. Furthermore, the enemy considers life much less an impediment to its goals; as such, it does not hesitate to use vile and evil spells. Several such spells have been listed but include an "evil" designation in their philosophy entry. Directors are urged to restrict these spells, reserving them for the enemy.

To aid players in understanding spell particulars, a creation section rounds out each spell, showing how that spell was derived.

Anticipations

Quick Cast: Yes **Power Level:** 1

Philosophy: Divination

Requirements: The caster incants a short charm and spreads powder on his face; the powder is comprised of moderately unusual elements ground by the caster, costing £1 per use.

Effect: The magician gains a brief sense of what shall happen before it actually occurs. Although not as useful in an attack, as the defender is reacting to the attack itself, this spell does grant the caster a bonus equal to his spellcasting Success Levels to one dodge or parry roll. Duration is one Turn per Success Level.

Creation: Quick cast (+1), range (-1), ingredients (-1), moderate alteration (+1), philosophy (-0.5), minimum PL 1.

Arcane Analysis

Quick Cast: No **Power Level:** 3

Philosophy: Divination

Requirements: A chant and gestures for one minute.

Effect: The invoker of this magic is able to see all spells currently active on one person, or in a single room (of moderate size), or in a 10-foot radius; any of which must be within 50 feet. With a successful Perception + Occultism roll, the caster knows the exact nature, type, and effects of one spell per Success Level. Note that certain spells might conceal their nature and apply a negative modifier to the Perception + Occultism roll.

Creation: Radius (+2), severe alteration (+2), secondary effect (+1), philosophy (-0.5), utility (x0.5), round up.

Arcane Barrier

Quick Cast: No **Power Level:** 4

Philosophy: None

Requirements: The caster must draw a line of symbols in salt all around the area he wants protected and then perform a short incantation.

Effect: This spell protects anyone inside an area 10-foot in radius from any demon or other supernatural enemy. The creature cannot cross the barrier unless it resists the spellcasting roll with a Willpower (doubled) roll. It may attempt to dispel the barrier if it has the means. A supernatural creature of good or neutral intent, such as a ghost ally or a faerie looking for help, can pass normally. Duration is 30 minutes per Success Level.

Creation: Radius (+2), range (-1), duration (+2), restrictions (-0.5), severe alteration (+2), roll to resist (-1), round up.

Azure Wave

Quick Cast: Yes **Power Level:** 3

Philosophy: None

Requirements: A short chant and several gestures.

Effect: A bolt of blue energy flows from caster to a range of 50 feet. It strikes one target dealing (Willpower x 2) + (Success Levels x 2) damage. The target is knocked back five feet per Success Level, though this distance may be reduced for large targets.

Creation: Quick cast (+1), restrictions (-1), damage (+2), secondary effect (+1).



Banishment

Quick Cast: No Power Level: 3

Philosophy: Cabbala, Gnostic, Solomonic, Theomancy

Requirements: The caster intones various names of power, traces mystical symbols, and may light some incense or oils.

Effect: This spell banishes a summoned demon or elseworldly creature within 50 feet of the caster back to its home dimension. It does not work on those possessing individuals—that requires Exorcism—but it is oftentimes necessary to banish a demon once it is exorcised. The creature to be banished resists the spellcasting roll with a Willpower (doubled) roll. As some creatures can cross dimensions at will, Banishment may only send them to their home dimension for a Turn or so. Also, a demon that has crossed over through a dimensional rift might be immune to the spell entirely, since it was not summoned. The Director may exercise his judgement to give a creature that has been bound to this world a bonus to its Willpower when comparing it against the spellcasting roll.

Creation: Major alteration (+4), roll to resist (-1), philosophy (-0.5), round up.

Battering Light

Quick Cast: No Power Level: 1

Philosophy: None

Requirements: A command word and some gestures.

Effect: Bolts of light shoot from the caster's hands, shoving the target three feet per Success Level. This spell could knock the target down or push it free from someone who was holding it. It normally does no damage, but if the target is shoved into something hard, he takes Bash damage equal to two times the caster's Success Levels. Two targets may be affected, one with each hand. Range is 50 feet.

Creation: Two targets (+1), conditional damage (-1), minimum PL 1.

Blast of Energy

Quick Cast: Yes Power Level: 4

Philosophy: None

Requirements: The command words *malleus attonitum*.

Effects: Creates a blast of magical bolt that strikes one target up to 25 feet away. The target takes (Willpower x 2) + (Success Levels x 4) damage.

Creation: Quick cast (+1), damage (+3).

Binding

Power Level: 8 Quick Cast: No

Philosophy: None

Requirements: The caster must have either a graven image or a picture of the target which includes some of that target's blood, hair, or fingernail clippings (two of the three are necessary). A rope, ribbon, or some other binding is also required, and must be wound around the image or statue with a specific incantation.

Effects: Binding is designed to nullify the power of another spellcaster for a period of time equal to one year per Success Level. The target resists using Willpower + Magic Quality levels versus the spellcasting roll of the binder. If the target fails, he loses all access to his Magic Quality levels and is treated for all purposes as having no magical nature. Thus, he gains no aid to spellcasting, may not quick cast, has a Repeat Casting threshold of zero, and may not use Lesser Sensing. Moreover, he suffers a -3 penalty to all spellcasting rolls.

While this spell is being cast, the target is instantly aware that it is being attempted, and the location from which it is being performed (and so could send minions, or translocate, to that area). After the ritual is finished, the resonance of having bound another stays with the caster; others using Lesser Sensing can see that he has performed this spell. Any social rolls with those who realize what has been done suffer a -1 penalty. If multiple casters performed the spell, everyone associated with the casting of this spell suffers the same resonance binding stain.

This spell can be ended in one of three ways: time runs out, the image/statue is unwrapped, or the caster(s) is (are) killed.

Creation: Range (+6), duration (+6), restrictions (-4), ingredients (-2), major alteration (+4), roll to resist (-1), discretionary—conditional duration (-1).

Blinding

Quick Cast: Yes Power Level: 6

Philosophy: None (evil)

Requirements: A few gestures and a short chant.

Effect: A target within 300 feet must resist the spellcasting roll with a Constitution (doubled) roll or be painfully blinded for a number of Turns equal to half the Success Levels (round down) of the spellcasting roll. If so, an observation manoeuvre is necessary to perform any combat or spellcasting action, and, even then, such action suffers a -5 penalty. Even if the target resists, his vision is still blurred, imposing a -3 penalty to all combat, spellcasting, or other activities involving sight.

Creation: Quick cast (+1), range (+2), duration (-0.5), hindrance (+3), secondary effect (+1.5), roll to resist (-1).

Boiling Blood

Quick Cast: Yes Power Level: 4

Philosophy: Diabolist (evil)

Requirements: A command word, line of sight, and a drop of blood from the target.

Effect: This spell causes the target's blood to boil if he is within 300 feet. He must resist the spellcasting roll with a Constitution (doubled) roll each Turn or suffer one-third of his total Life Points in damage (round up). The effect lasts for a number of Turns equal to the half the Success Levels (round down) of the spellcasting roll. Multiple castings of this spell on one target have no effect.

Creation: Quick cast (+1), range (+2), duration (-0.5), major alteration (+4), continuing roll to resist (-2), philosophy (-0.5).

Burn Limb

Quick Cast: Yes Power Level: 7

Philosophy: None (evil)

Requirements: Innate demonic magic.

Effect: The demon causes an arm or leg of up to two victim (within 100 feet) to burn over a number of Turns equal to half the Success Levels of the casting roll (round down). The burning inflicts damage equal to one quarter of the victim's total Life Points each Turn (round up), unless the spellcasting roll is resisted by a Constitution (doubled) roll. Even so, the limb suffers five points of damage per Turn. In either case the target suffers a -2 penalty to all actions due to pain.

Creation: Targets (+1), quick cast (+1), range (+1), duration (-0.5), caster restrictions (-1), major alteration (+3), secondary effects (+3), roll to resist (-1), round up.

Cardea's Passage

Quick Cast: No Power Level: 1

Philosophy: None

Requirements: The caster points his hands outward and incants briefly.

Effect: A bolt of mystical energy strikes a magical barrier, glamour, illusion, ward, or other active spell barring progress within 50 feet of the caster. If the caster's spellcasting roll is higher than the spellcasting roll achieved when the target spell was cast, the spell cancels the effect it strikes.

Creation: Severe alteration (+2), roll to resist (-1).

Cathbad's Guidance

Quick Cast: Yes Power Level: 4

Philosophy: None

Requirements: Burning incense or herbs and a short supplication to the target's ancestors.

Effect: One target within 50 feet gains a bonus to his next attack roll equal to the caster's Willpower. He also enjoys a +2 bonus to Strength, which lasts for half Success Levels (round down) Turns.

Creation: Quick cast (+1), duration (-0.5), ingredients (-0.5), severe alteration (+2), secondary effect (+2).

Cernuous' Dagger

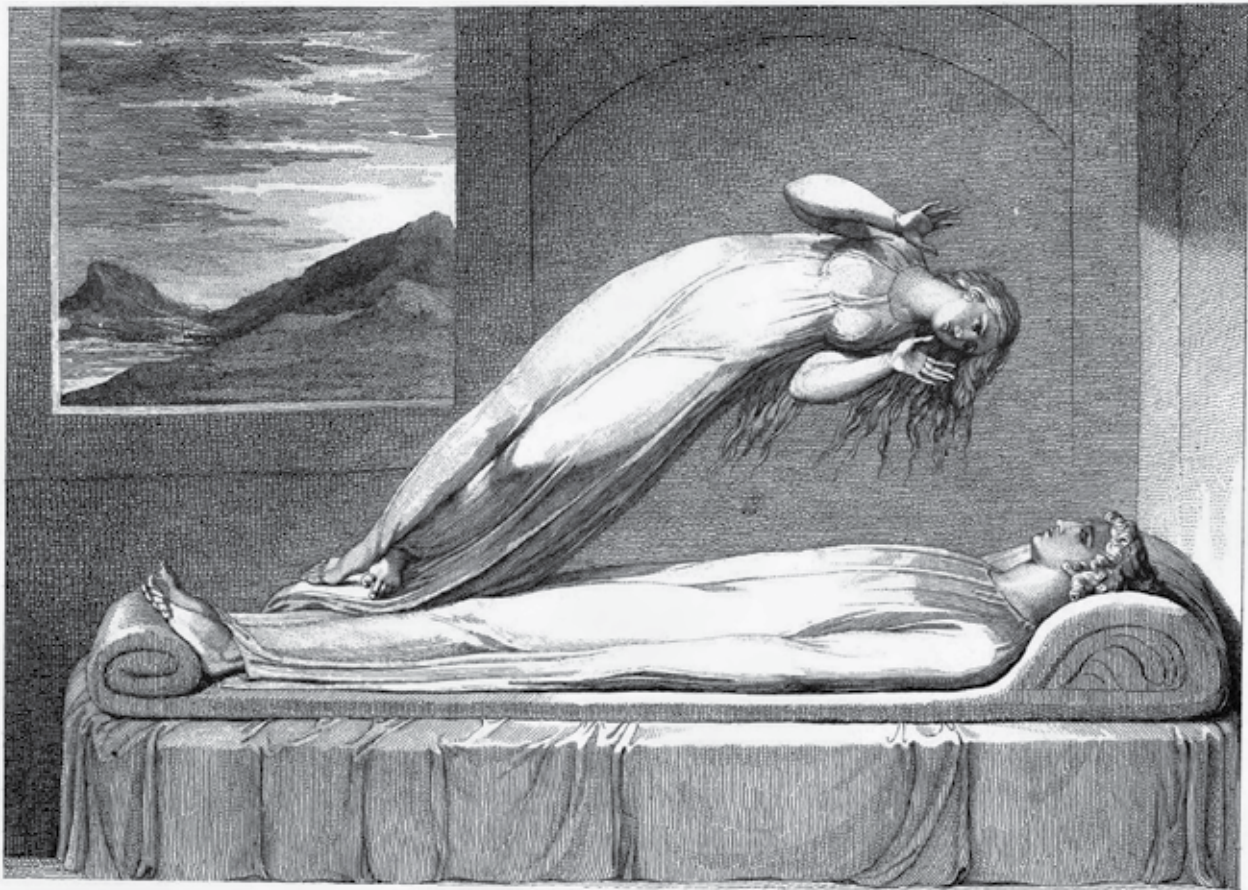
Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: A few short gestures and an obsidian or flint throwing dagger engraved with a mystical Ogham rune. The weapon is destroyed in the casting.

Effect: Named for the Master of the Wild Hunt, Cernuous' Dagger transforms a stone age dagger into far more. The weapon becomes a blade-shaped bolt of energy and strikes one target within 25 feet, inflicting (Willpower x 3) + (Success Levels) points of damage.

Creation: Quick cast (+1), ingredients (-1), damage (+2).





Command Demon or Spirit

Quick Cast: No Power Level: 3

Philosophy: Solomonic

Requirements: A demon or spirit entity that is bound within a circle or triangle of summoning not more than 50 feet away; pentacles containing the being's symbol or name; magical words of coercion.

Effect: The creature must resist the caster's Willpower (doubled) roll, with a bonus equal to the Success Levels of the Command spell, with a Willpower (doubled) roll. If it fails, the entity can be commanded to do one short service, such as reveal knowledge or teach a spell, or it can be sent back to its home dimension. If it resists, the being shall be greatly angered and may try to escape whatever holds it and attack the caster. The spell may be attempted again, but if it fails three times, the caster may not try again until his Magic Quality is raised.

Creation: Limited targets (-1), magnificent alteration (+5), roll to resist (-1), philosophy (-0.5), round up.

Cure Disease

Quick Cast: Yes Power Level: 1

Philosophy: Theomancy

Requirements: The favour of the caster's deity and a symbol of faith; a supplication to said deity and touching the target.

Effect: The character lays hands upon another person, once per week, and attempts to purge them of disease. The afflicted character resists the Strength of the disease with a Constitution (doubled) roll, plus a bonus equal to the Success Levels of the spellcasting roll.

Creation: Range (-1), casting and caster restriction (-1.5), major alteration (+4), philosophy (-0.5).

Dark Bolt

Quick Cast: Yes Power Level: 4

Philosophy: None (evil)

Requirements: A few short gestures and mystic words.

Effect: A dark, silver bolt of energy strikes one target within 100 feet, inflicting (Willpower x 2) + (Success Levels x 3) damage.

Creation: Range (+1), damage (+2.5), round up.

Deirdre's Sorrow

Quick Cast: Yes Power Level: 9

Philosophy: None

Requirements: A silver needle stuck into the "heart" of Mandrake root.

Effects: This devastating curse attacks the very heart that brings life to the victim. A single living target must make a Survival Test or instantly perish. The victim must be visible to the caster, but not more than 100 feet away. Even if fortunate enough to survive, the victim's Strength and Constitution are reduced to one each (with a corresponding reduction in Life Points) and his Dexterity is halved (round down). Moreover, the shock of this attack on the heart reduces Willpower to half (round down) for one hour. Victims recover physical Attributes at the rate of one point per week. For instance, recovering two Strength and one Constitution would take three weeks.

The casting of this spell is physically demanding. For the next hour, the caster's Strength and Constitution are reduced by one, with corresponding reduction in Life Points.

Creation: Limited target (-1), quick cast (+1), range (+1), duration (+5), ingredients (-1), magnificent alternation (+6), discretionary—caster hindrance (-2).

Deity's Wrath

Quick Cast: Yes Power Level: 8

Philosophy: Theomancy

Requirements: The caster must spend a full hour in humble prayer to his deity. After this, he can, with a few divine words, call forth the deity's power in one action. The caster must also fast for either 12 hours prior to the spell or 24 hours after the spell is cast.

Effect: The caster calls upon the wrath of his deity, striking all evil creatures, heretics, or non-believers up to 100 feet away in a (Willpower x 5) foot radius. Each target takes (Willpower x 6) + (Success Levels x 5) damage of the type against which he is most vulnerable (fire, water, earth, air, lightning, or pure force). In addition, all targets must resist the spellcasting roll with a Constitution (doubled) roll or be immobilised for two Turns. Any target not destroyed by the first strike is struck again the next Turn by a bolt doing half the damage of the first. After invoking Deity's Wrath, the caster suffers a -3 to all actions for one hour. Indeed an action not to be taken lightly.

Creation: Radius (+3), limited target (-1), quick cast (+1), range (+1), caster restrictions (-1), damage (+5.5), variable damage type (+1), secondary effects (+2), roll to resist (-1), philosophy (-0.5), discretionary—caster hindrance (-2).

Dismiss Un-dead

Quick Cast: Yes Power Level: 4

Philosophy: Theomancy

Requirements: A chant, "Spark of life, dark magick wrought, be now extinguished, linger not."

Effect: This spell disrupts the magic animating one or more un-dead within 50 feet of the caster. For each target, the caster's roll is resisted by the summoning spellcasting roll of the necromancer who created it. Multiple targets may be dismissed, but a -1 penalty to the spellcasting roll is applied for each creature after the first. All targets successfully disrupted fall to the ground, inanimate.

Creation: Multiple, limited targets (+3), quick cast (+1), casting penalty (-0.5), severe alteration (+2), roll to resist (-1), philosophy (-0.5).

Disperse Energy

Quick Cast: No Power Level: 2

Philosophy: None

Requirements: A short incantation, several gestures, and simple materials.

Effect: The caster harmlessly disperses the magical energy of one spell or set of wards touched. The caster's spellcasting roll must exceed the spellcasting roll of the spell to be dispersed plus one (this is not as efficient as casting the spell in reverse). Directors should designate the spellcasting roll of ancient or powerful magics as they see fit.

Creation: Range (-1), major alteration (+3).

Divine Words

Quick Cast: Yes Power Level: 5

Philosophy: Theomancy

Requirements: The deity's favour—the caster invokes the names of his deity and other holy words. This spell requires only one action to cast.

Effect: All evil or heretical creatures within a 30-foot radius of the caster must resist the spellcasting roll with a Constitution (doubled) roll or be painfully deafened for one Turn (no hearing-based manoeuvres and lose one Turn's worth of actions) and suffer (Success Levels x 5) damage.

Creation: Multiple, limited targets (+2), instant cast (+2), duration (-0.5), caster restriction (-0.5), damage (+2.5), secondary effect (+1), roll to resist (-1), philosophy (-0.5), round up.

Earth Eruption

Quick Cast: Yes Power Level: 7

Philosophy: Elementalism

Requirements: The caster chants, gestures, and crushes a £10 gem from the nation or land he is in. Must be cast outdoors and on natural earth.

Effect: Up to 300 feet from the caster, a ball of earth explodes upward doing (Willpower x 3) + (Success Levels x 5) damage to all within a 10-foot radius, tossing them outward one foot per Success Level. Anything between 10 and 20 feet from the centre takes half the normal damage and suffers no detrimental unsteadying of the feet.

Creation: Radius (+3), quick cast (+1), range (+2), ingredients and circumstances (-2), damage (+4), secondary effect (+0.5), philosophy (-0.5), discretionary—half effect beyond 10 feet (-1), round up.

Eldritch Ball of Flame (Fireball)

Quick Cast: Yes Power Level: 5

Philosophy: None

Requirements: A spoken incantation, and some ashes from a sunflower field burned under a noonday sun.

Effect: A green ball of magical energy streaks forth from the caster, striking and engulfing a target up to 50 feet away, inflicting (Willpower x 4) + (Success Levels x 2) damage. In each of the next two Turns, the target must resist the spellcasting roll with a Willpower (doubled) roll or be paralyzed.

Creation: Quick cast (+1), ingredients (-1), damage (+3), secondary effect (+4), continuing roll to resist (-2).

Energy Dart

Quick Cast: No Power Level: 1

Philosophy: None

Requirements: A short invocation and a few, simple gestures.

Effect: A small bolt of static energy strikes one target within 50 feet doing Willpower + Success Levels damage.

Creation: Damage (+1).

Exorcism

Quick Cast: No Power Level: 2

Philosophy: None

Requirements: The magician concentrates and repeats the chant, "*Recedo monstrum, recedo monstrum, recede cruel demons, as I lay my hands.*"

Effect: The caster attempts to expel a demonic spirit possessing a human host or haunting an area touched. The possessing entity resists with a Willpower (doubled) roll. If it fails, the demon is expelled without harm to host, area, or entity (but is probably quite angry). When removing a spirit from an area, the director must decide whether one application of this spell is enough, or if multiple castings are required. Typically, one casting should affect one moderately powerful, possessing spirit.

Creation: Range (-1), major alteration (+4), roll to resist (-1).

False Naming Rite

Quick Cast: No Power Level: 3

Philosophy: Cabbala, Gnostic

Requirements: The caster must touch the person or object he wishes to rename and invoke the name of the uncreator, the shadow of God, shouting "*Fallere nomen!*"

Effect: The touched target's true name is changed for 30 minutes per Success Level, making it impossible to affect him with spells based on his true name or through the use of body parts such as hair, blood, or fingernails. Other spells cast against the target suffer a penalty to their casting roll equal to the Magic Quality level of the False Naming Rite caster. The spell can be circumvented by learning the target's new name.

Creation: Range (-1), duration (+2), major alteration (+3), secondary effect (+1), utility (x0.5), round up.

Fervour of the Holy

Quick Cast: Yes Power Level: 3

Philosophy: Theomancy

Requirements: The favour of the caster's deity and a short prayer.

Effect: The recipient, who must be within 50 feet of the caster, is imbued with holy power allowing him one extra attack action per round and a +2 bonus to Strength. These benefits last for half Success Levels (round down) Turns.

Creation: Quick cast (+1), duration (-0.5), caster restrictions (-0.5), Attribute increase (+2), secondary effect (+1), philosophy (-0.5), round up.

Fire of Albion

Quick Cast: Yes Power Level: 8 (7)

Philosophy: None

Requirements: The command word "*ignate.*" This spell only takes one action, but can be cast once per Turn, maximum.

Effects: The magic of the land's mystic soul erupts from the caster as a cone of flame that strikes two targets within 10 feet or a ball that strikes one target up to 25 feet away. Those struck suffer (Willpower x 5) + (Success Levels x 6) Fire damage.

This spell resonates keenly with Protectors. Any such caster treats it as Power Level 7.

Creation: Targets (+1), instant cast (+2), casting restriction (-0.5), range (-1), damage (+5.5), effect option (+1), discretionary—Protector spell (-1).

Flames of Purification

Quick Cast: Yes Power Level: 5

Philosophy: None

Requirements: An uttered command, "*Morior maleficis prodigium!*" (Die evil beasts!)

Effect: The caster emits a gout of green flame, striking (Willpower x 5) creatures within 50 feet plus 10 feet per Success Level. The flames, which last half Success Levels (round down) Turns, harm only demons or non-human creatures, and inflict (Willpower x 4) + (Success Levels x 2) Fire damage the first Turn and (Willpower + Success Levels) Fire damage each additional Turn the target remains within the flames. The target can eliminate the damage each Turn by resisting with a Willpower (doubled) roll. Apart from their colour and origin, the flames are mundane and can be extinguished normally.

Creation: Multiple, limited targets (+2), quick cast (+1), range (+1), duration (-0.5), damage (+3), secondary effect (+0.5), continuing roll to resist (-2).

Fork of Fire

Quick Cast: Yes Power Level: 3

Philosophy: None

Requirements: A few short gestures while tossing a mixture of ground oak, rose, and mugwort leaves in the direction desired.

Effect: A pair of fire bolts strikes two targets (they may not strike the same target) within 50 feet, inflicting Willpower + (Success Levels x 2) fire damage to each.

Creation: Targets (+1), quick cast (+1), ingredients (-0.5), damage (+1.5).





Freezing Blast

Quick Cast: Yes Power Level: 8

Philosophy: None

Requirements: A few material components (worth one pound) and a short incantation.

Effect: A swirling ball of jagged ice and slush appears in a 10-foot radius up to 100 feet away from the caster. All in the area suffer (Willpower x 3) + (Success Levels x 4) Bash damage and a -2 penalty to Dexterity. The Dexterity loss expires after half Success Levels (round down) Turns. On hot summer days (above 90 degrees F), damage is halved.

Creation: Radius (+2), quick cast (+1), range (+1), ingredients (-0.5), damage (+3.5), secondary effect (+2), discretionary—duration of secondary (-0.5), discretionary—half damage (-1), round up.

Golden Sphere

Quick Cast: Yes Power Level: 6

Philosophy: None

Requirements: Two spellcasters and an incantation.

Effect: Golden energy strikes an area with a radius equal to (Willpower x 3) in feet up to 300 feet away. Any ferals, lycanthropes, or evil shape-shifters in the area must resist the spellcasting roll with a Constitution (doubled) roll or be disintegrated. Even those who resist suffer (Willpower x 4) + (Success Levels x 4) damage.

Creation: Radius (+3), limited targets (-3), quick cast (+1), range (+2), caster restrictions (-1), damage (+4), secondary effect (+1), roll to resist (-1).

Golden Ray

Quick Cast: Yes Power Level: 5

Philosophy: None

Requirements: A short chant and invocation.

Effect: Golden rays spread as a cone from the caster's fingers, striking a number of targets equal to the caster's Willpower within 50 feet for (Willpower x 2) + (Success Levels x 2) damage.

Creation: Targets (+2), quick cast (+1), damage (+2).

Grease

Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: A small amount of oil or other lubricant.

Effect: A surface 10 feet radius, up to 500 feet away, is covered in grease lasting one Turn per Success Level. All within must resist the spellcasting roll with a Dexterity (doubled) roll to avoid falling prone. Those running or moving swiftly resist with a Dexterity (not doubled) roll.

Creation: Radius (+2), quick cast (+1), range (+3), ingredients (-1), minor alteration (+0), continuing roll to resist (-2), utility (x0.5), round up.

Hand of Pain

Quick Cast: Yes Power Level: 3

Philosophy: None (evil)

Requirements: Demonic power. The target must be grappled or otherwise immobilised.

Effect: The demon invests dark magics into three of its nails, which take on an oily, grey colour and a vibrant, metallic sheen. An individual touched by these nails is wracked with pain and must resist the spellcasting roll with a Willpower (doubled) roll or collapse, unable to act. If uninterrupted, the demon uses its next action to burrow into the victim's skin with the nails, causing five points of damage and forcing the victim to truthfully answer the demon's questions for four Turns (one each Turn). Once during that time, the victim may resist the spellcasting roll with a Willpower (not doubled) roll to avoid answering a question.

Creation: Quick cast (+1), range (-1), caster restrictions (-1), paralysis (+4), secondary effect (+1), roll to resist (-1).

Healing Touch

Quick Cast: No Power Level: 1

Philosophy: None

Requirements: Touching the target.

Effect: The touched target immediately heals Success Levels x 2 damage in Life Points. If the caster is a theomancer, the damage healed is Success Levels x 3. Each target may be healed once per day with this spell.

Creation: Casting restriction (-1), range (-1), healing (+3).

Holy Aura

Quick Cast: Yes Power Level: 3

Philosophy: Theomancy

Requirements: The favour of the deity, continued recitation of sacred text.

Effect: Divine energy surrounds the caster in a (Willpower x 5) foot radius. Any magic cast from or into the area by anyone other than a fellow devotee suffers a penalty to the spellcasting roll equal to the caster's Success Levels. The effect lasts so long as the caster continues chanting, and for one round thereafter, to a maximum of Success Level Turns.

Creation: Radius (+3), quick cast (+1), casting restriction (-1), range (-1), caster restrictions (-0.5), hindrance (+2), philosophy (-0.5).

Holy Symbol

Quick Cast: Yes Power Level: 1

Philosophy: Theomancy

Requirements: The favour of the deity, a holy symbol, and a short prayer.

Effect: The caster infuses his holy symbol with the power of his deity, forcing all evil supernatural creatures to move at least (Willpower x 5) feet from it unless a Willpower (not doubled) roll is made. The effect lasts one Turn per Success Level; the targets may roll to resist each Turn.

Creation: Radius (+3), quick cast (+1), range (-1), caster restrictions (-0.5), hindrance (+1), continuing roll to resist (-2), philosophy (-0.5).

Infernal Wounds

Quick Cast: Yes Power Level: 5

Philosophy: Diabolist (evil)

Requirements: A bit of demon flesh and some words in demonic. The caster must inflict three points of damage per target with a ritual knife consecrated to an evil entity on himself or another living creature.

Effect: All targets in a 30-foot radius up to 100 feet from the caster suffer a burning rash, lesions, boils, and cracked skin that causes Willpower + (Success Levels x 2) damage. Resisting the spellcasting roll with a Constitution (doubled) roll halves the damage suffered. Damage taken heals at half the normal rate, whether cured through magical or normal methods. A Drama Point restores only one fourth of this damage, not one half.

Creation: Radius (+3), quick cast (+1), range (+1), restrictions (-1), ingredients (-1), damage (+1.5), secondary effect (+1), roll to resist (-0.5), philosophy (-0.5).

Inspired Visions

Quick Cast: No Power Level: 1

Philosophy: Theomancy

Requirements: The deity's favour and 15 minutes of prayer.

Effect: The caster is granted a personal vision of a saint, angel, or perchance even his deity. He receives a relevant portent of the near future or may pose three simple queries of the divine image. Only one vision may be granted per week.

Creation: Casting time (-1), restriction (-1), range (-1), caster restrictions (-0.5), severe alteration (+5), philosophy (-0.5).



King Ludd's Eulogy

Quick Cast: No Power Level: 4

Philosophy: None

Requirements: A wooden shoe and a sustained chant, "By order of His Majesty, King Ludd, I sentence you to death!"

Effect: In a Luddite response to technological artefacts, the caster points at a mechanical contraption within 50 feet, shouts, and hurls the wooden shoe at it (whether it hits matters not). The device takes (Willpower x 5) + (Success Levels x 5) damage if it has Life Points; if not, it suffers a dramatic breakdown appropriate to the number of Success Levels achieved by the caster. One Success Level causes minor damage that halts functionality. Four Success Levels causes enough damage to stop a steam engine or completely disrupt a lesser artefact. Six Success Levels creates a catastrophic failure (e.g., derailing, boiler explosion). This spell has no effect on more mundane technology such as carriages, and has no effect on living beings.

Creation: Limited target (-1), ingredients (-0.5), damage (+5), round up.

Lightning of Zariatmek (Fury of Kali)

Quick Cast: Yes Power Level: 6

Philosophy: None

Requirements: A spoken incantation: "I invoke thee, Narayani, Adonai, and Khepera. Place in my hands the fury of Kali and the lightning of Zariatmek."

Effect: A bolt of green lightning strikes a victim up to 100 feet away, inflicting (Willpower x 5) + (Success Levels x 3) damage. Though quite useful in combat, the spell is not commonly known; an Occult Library less than Amazing level probably is without such a powerful tome in its repertoire.

Creation: Quick cast (+1), range (+1), damage (+4).

Light/Darkness

Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: A spoken word of command in a magical language, such as "*Fiat lux!*" (Latin for "light") or "*Dorcha!*" (Gaelic for "darkness").

Effect: The caster either lightens or darkens a 30-foot radius around himself for one hour per Success Level. The light is sufficient to read by. The darkness obscures vision, imposing a -3 modifier to Perception checks.

Creation: Radius (+3), quick cast (+1), range (-1), duration (+3), utility (x0.5), discretionary—common (-1).



Magical Glamour

Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: The caster must imagine the image they wish the glamour to take, and then touch the object or person.

Effect: A glamour makes something appear as other than it is. This is a minor illusion that can fool the senses, but is utterly intangible. To disbelieve the glamour, a character must resist the spellcasting roll with a Willpower + Perception roll. A Magical Glamour lasts one day per Success Level or until dispelled.

Creation: Quick cast (+1), range (-1), duration (+4), minor alteration (+0), roll to resist (-1), utility (x0.5), round up.

Morpheus' Repose (Sleep)

Quick Cast: No Power Level: 1

Philosophy: None

Requirements: A command word calling on the gods of sleep (e.g., Morpheus) and a bit of sand tossed in the direction of the target.

Effect: A target within 50 feet of the caster must resist the spellcasting roll with a Willpower (doubled) roll or fall into a deep, natural sleep for one minute per Success Level. The sleeper can be awakened normally, but need not necessarily do so at the spell's expiration. This spell does not affect faeries, ghosts, vampires, or other un-dead.

Creation: Limited target (-1), duration (+1), ingredients (-0.5), paralysis/sleep (+4), roll to resist (-1), discretionary—easily ended duration (-1.5).

Mystical Barrier

Quick Cast: Yes Power Level: 3

Philosophy: None

Requirements: An effort of will and the command word *contego*.

Effect: The caster erects a wall that stops any magical attack. It lasts one Turn per Success Level or until it has absorbed a number of spells with combined Power Levels equal to the Success Levels achieved. The wall is 15 feet wide, 10 feet tall, centred within 50 feet of the caster, and can be slightly curved.

Creation: Radius (+1), quick cast (+1), moderate alteration (+1).

Night Vision

Quick Cast: No Power Level: 2

Philosophy: None

Requirements: A few material components from nocturnal animals or birds and a chant.

Effect: Those affected can see up to 500 feet in starlight or 25 feet in pitch darkness. For every two Success Levels above the Power Level, an additional touched person within 10 feet can be affected. Duration is one hour per Success Level.

Creation: Targets (+1), range (-1), duration (+3), ingredients (-0.5), moderate alteration (+1), utility (x0.5), round up.

Object Divining

Quick Cast: No Power Level: 1

Philosophy: Divination

Requirements: The caster must touch or hold the object in question, speak a few words, and anoint the right side of his face with oil and unguents associated with knowledge, such as peppermint oil or ground lavender.

Effect: After making a Perception + Occultism roll, the caster chooses (although the Director may choose instead) to learn one fact per Success Level gained about the touched item. This could be one of the item's powers, its purpose, its age, the name or image of its maker or last owner, or whether the item is inherently good, evil, or neutral.

Creation: Range (-1), ingredients (-1), major alteration (+4), philosophy (-0.5), utility (x0.5), round up.

Obscure Sunlight

Quick Cast: No Power Level: 2

Philosophy: Nature, Necromancy

Requirements: A bit of native soil worn somewhere about the caster and an incantation.

Effect: The touched target is cloaked from the sun's rays for one hour per Success Level. This allows a vampire, for instance, to walk freely in the daylight. The spell is easily cancelled by a Reveal spell.

Creation: Range (-1), duration (+3), ingredient (-0.5), minor alteration (+1), utility (x0.5), round up.

Paralyse

Quick Cast: Yes Power Level: 4

Philosophy: None

Requirements: The command *paralysis moribundus*.

Effect: A creature within 100 feet is immobilised for Success Level Turns. The target resists the spellcasters roll with Willpower (doubled) rolls every Turn he is under the spell's effect to break free.

Creation: Quick cast (+1), range (+1), paralysis (+4), continuing roll to resist (-2).

Poseidon's Trident

Quick Cast: Yes Power Level: 2

Philosophy: Elementalism, Nature

Requirements: A few short gestures, some words, and the oil, scale, or skin of a deep sea fish, such as a tuna.

Effect: The caster hurls a bolt of water at a target within 50 feet, doing Willpower + (Success Levels x 3) Bash damage.

Creation: Quick cast (+1), ingredients (-0.5), damage (+2), philosophy (-0.5).

Produce Flame

Quick Cast: Yes Power Level: 1

Philosophy: None

Requirements: A spoken word ("*ignite*") and concentration.

Effect: The caster produces a small, mundane flame (as from a candle) up to 50 feet away, with which combustible items may be ignited.

Creation: Quick cast (+1), minor alteration (+0).

Qlippothic Caress

Quick Cast: Yes Power Level: 6

Philosophy: Necromancy (evil)

Requirements: A short invocation in inverted Latin, a piece of rusty iron, and the ashes of a murderer who was hung.

Effect: The necromancer attempts to unmake his target by reversing its natural flow of energy. The caster must make a successful close combat attack (which may be dodged, but not parried) against his target as the final action of the casting process; doing so causes (Willpower x 4) + (Success Levels x 6) damage that ignores armour. The victim (if still alive) also suffers a -1 modifier to Strength, Dexterity, and Constitution until he rests for eight hours. Casters beware: failure to conjure Qlippothic Caress correctly imposes the spell's effects on the caster.

Creation: Quick cast (+1), range (-1), ingredients (-2.0), damage (+5), secondary effect (+3), philosophy (-0.5), discretionary—ignores armor (+1), discretionary—caster threat (-1), round up.

Rectangle of Force

Quick Cast: Yes Power Level: 4

Philosophy: None (evil)

Requirements: A multi-jointed cane, inlaid with at least one pound of corrupted quicksilver, which may be bent to form a rectangle. The spell's area can be doubled with an extra caster, but he must have an additional cane.

Effect: The caster conjures a cone-like shining, silvery-black rectangle six feet high and 12 feet across, which flies forward up to 50 feet. Anyone struck takes (Willpower x 2) + (Success Levels x 5) damage and is knocked back five feet per Success Level. Defensive magics used to resist this spell suffer a -1 modifier per cane-bearing caster.

Creation: Radius (+1), quick cast (+1), ingredients (-3), damage (+3.5), secondary effect (+1), round up.

Red Ring of Entrapment

Quick Cast: Yes Power Level: 4

Philosophy: None (evil)

Requirements: Demonic power.

Effect: The demon hurls a small, glowing, reddish-black ring at a target up to 50 feet away. The target (including ghosts and other insubstantial beings) resists the spellcasting roll with a Dexterity (doubled) or Willpower (doubled) roll or is entrapped and constricted, causing (Success Levels x 4) damage that bypasses all armour and damage reduction. The ring lasts one Turn per Success Level and may be escaped only if dispelled by a Cardea's Passage or Disperse Energy. Whilst entrapped, the target's arms are pinned, although the hands remain free; all actions involving the arms suffer a -4 penalty. Two rings can be conjured and hurled at two targets, but the effects are halved.

Creation: Multiple targets (+1), quick cast (+1), caster restriction (-1), hindrance (+2), secondary effect (+2), roll to resist (-1).

Reveal

Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: An effort of will.

Effect: The caster dispels a glamour up to 100 feet away. The caster's spellcasting roll must exceed the spellcasting roll of the glamour's caster (if applicable).

Creation: Quick cast (+1), range (+1), moderate alteration (+1), utility (x0.5), round up.

Sap Energy

Quick Cast: Yes Power Level: 4

Philosophy: None

Requirements: A short chant, simple gestures, and a small amount of lead mixed with treacle.

Effect: Either a single target up to 100 feet from the caster, or two targets within 50 feet, must resist with a Constitution (doubled) roll against the spellcasting roll or lose three points of Strength and one point of Dexterity (to a minimum of one each). The weakness lasts a number of Turns equal to half of the Success Levels (round down).

Creation: Multiple targets (+1), quick cast (+1), range (+1), duration (-0.5), ingredients (-0.5), Attribute decrease (+4), roll to resist (-1), discretionary—targets or range (-1), round up.

Shield

Quick Cast: Yes Power Level: 2

Philosophy: None

Requirements: Command word *aegis*.

Effect: The caster is surrounded by an orange light that confers Armour Value 2 per Success Level (minimum AV 4) against physical attacks. The shield lasts one minute per Success Level or until it has been struck Success Level times.

Creation: Quick cast (+1), range (-1), duration (+1), moderate alteration (+1).

Shock Blast

Quick Cast: Yes Power Level: 4

Philosophy: None

Requirements: A short invocation to Kali and some gestures.

Effect: A bolt of lightning hits one target within 50 feet doing (Willpower x 3) + (Success Levels x 3) electrical damage.

Creation: Quick cast (+1), damage (+3).

Slow

Quick Cast: Yes Power Level: 3

Philosophy: None

Requirements: The caster recites a few words and makes some gestures.

Effect: Two targets within 50 feet suffer a -3 penalty to Dexterity for 10 minutes. Targets may resist using a Constitution + Willpower roll against the spellcasting roll. If Dexterity is reduced to zero, the target is paralyzed.

Creation: Targets (+1), quick cast (+1), duration (+1), hindrance (+1.5), roll to resist (-1).

Smoking Hand

Quick Cast: Yes Power Level: 2

Philosophy: None (evil)

Requirements: Demonic power centred on the demon's hand.

Effect: Reddish-black smoke appears around the demon's hand for Success Level Turns. After striking a target with a claw attack, the demon may expend an action to enshroud the target with the smoke. The victim must resist the spellcasting roll with a Willpower (doubled) roll or be wracked with pain and lose one action per Success Level - 1 of the spellcasting roll (maximum 4; minimum 0) for one Turn per Success Level.

Creation: Quick cast (+1), range (-1), caster restriction (-1), hindrance (+4), roll to resist (-1).

Solid Air

Quick Cast: Yes Power Level: 3

Philosophy: Elementalism

Requirements: A command phrase, "*Aether fucus defixus*."

Effect: The air around a target up to 50 feet away turns misty red and solidifies for one Turn per Success Level. The caster may choose the amount of air and location of solidification; common applications include obstructing a path, or restraining, or even asphyxiating a target. The victim may attempt to break free each Turn by resisting the spellcasting roll with a Strength (doubled) roll.

Creation: Quick cast (+1), major alteration (+3), roll to resist (-1), philosophy (-0.5), round up.

Soul Burn

Quick Cast: Yes

Power Level: 6

Philosophy: Diabolist (evil)

Requirements: Words of demonic power and a few gestures. The caster must inflict three points of damage, on himself or another living being, per target with a ritual knife consecrated to an evil entity.

Effect: One target within 300 feet is engulfed in black fires that impose a -3 penalty to all spellcasting rolls or uses of Innate Magic, and does Willpower + (Success Levels x 2) damage that bypasses all armour, magical shields, or barriers. The target may resist the spellcasting roll with an Intelligence + Constitution roll to suffer only a -1 penalty and half damage. The penalty lasts a number of days equal to the penalty imposed, but each passing day reduces the penalty by one until it is nullified.

Creation: Quick cast (+1), range (+2), duration (+3), caster restriction (-1), damage (+1.5), secondary effect (+1), roll to resist (-1), philosophy (-0.5), discretionary—bypasses armour, discretionary—penalty lessens each day (-1), round up.

Spasms

Quick Cast: Yes

Power Level: 3

Philosophy: None

Requirements: A few short gestures and the proper words.

Effect: Two targets within 50 feet are afflicted with spasms in a limb of the caster's choosing, unless they resist the spellcasting roll with Constitution (doubled) rolls. If an arm is affected, it cannot be used to attack or defend in any way, spellcasting rolls suffer a -2 modifier, and if holding an item, the bearer must make a Dexterity (not doubled) roll to maintain his grip. If a leg is affected, the target moves at half speed and his Dexterity is reduced by half (maximum reduction four). The spasms last one Turn per Success Level and the targets may make Constitution rolls each Turn to overcome the effects.

Creation: Targets (+1), quick cast (+1), hindrance (+3), continuing roll to resist (-2).

Sphere of Armour

Quick Cast: Yes

Power Level: 6

Philosophy: None

Requirements: Two magicians repeat an incantation, "Sphere of Armour, encircle we two, build us safe haven." If cast by only one person, he must also spend five minutes drawing a magical circle with salt, but may do that at any time before the spell is cast.

Effect: A glowing, gold sphere with a 10-foot radius appears around the casters, protecting them from both physical and magical attacks. To break through, attackers must resist the spellcasting roll with a Strength (doubled) roll (for physical attacks) or Willpower (doubled) roll (for magical attacks). Those within the sphere may cast spells out of it, and it lasts one hour per Success Level.

Creation: Radius (+2), quick cast (+1), range (-1), duration (+3), restrictions (-1), ingredients (-0.5), alteration (+3), roll to resist (-1), round up.

Strands of Fire

Quick Cast: Yes

Power Level: 5

Philosophy: None (evil)

Requirements: Innate demonic magic.

Effect: Strands of fire extend from the demon's fingers, encircling up to five targets within 50 feet and causing (Willpower x 4) + (Success Levels x 2) Fire damage. If four or five targets are designated, the damage multiplier per Success Level is reduced by one per victim over three. Each victim may resist the spellcasting roll with a Willpower (doubled) roll; if successful, the strands around him dissipate. Any victim failing this roll suffers (Willpower + Success Levels) Fire damage again the next Turn.

Creation: Targets (+2), quick cast (+1), caster restrictions (-1), damage (+3), secondary effect (+1), roll to resist (-1), discretionary—reduced damage (-0.5), round up.



Summon Un-dead

Quick Cast: No

Power Level: Varies

Philosophy: Necromancy (evil)

Requirements: A spoken litany, a blood offering from the caster, and the corpses to be transformed. The ritual consumes 30 minutes per Power Level.

Creature	Power Level	Duration of Control	Number Created
Skeleton	3	10 + Success Levels days	Magic Quality level x 4
Zombie	4	5 + Success Levels days	Magic Quality level x 3
Wight	5	1 + Success Levels days	Magic Quality level

Effect: The necromancer animates corpses into a type of un-dead of his choosing, which dictates the spell's Power Level, duration of control, and required number of corpses (number created). Skeletons and zombies are essentially mindless; wights have intelligence and serve the caster to the best of their abilities.

Creation: Targets (+3), casting time (-2), range (-1), duration (+4), restrictions (-1), ingredients (-2), variable alteration (+2/+3/+4), philosophy (-0.5), round up.

Third Eye

Quick Cast: No

Power Level: 2

Philosophy: None

Requirements: Tracing a mark on the recipient's forehead and chanting a short incantation. The beneficiary must have Innate Magic or Magic 1+ or the spell fails to manifest.

Effect: The recipient's senses are magnified for one minute per Success Level. He can see everything in the vicinity (within 30 feet) with great clarity—each blade of grass, the colour of each person's eyes, etcetera—and gains +3 to any Perception-related rolls. If the spellcasting roll achieves five Success Levels, he is able to see through smoke, fog, and darkness. Seven Success Levels allow the beneficiary to see through all glamours and illusions. Eight allows him to pierce invisibility. Finally, nine Success Levels brings clear sight of demons and spirits that are hiding slightly out of phase or possessing someone or something.

Creation: Range (-1), duration (+1), restrictions (-1), severe alteration (+2), secondary effect (+2), utility (x0.5), round up.





Tom O'Bedlam's Caress

Power Level: 2 Quick Cast: Yes

Philosophy: None

Requirements: A few short gestures and some dirt from the grounds of an insane asylum.

Effects: One target within 100 feet is bombarded with bizarre mental images and distracting sights causing him to lose one point of Intelligence, Perception, and Willpower unless he resists with an Intelligence + Willpower roll. The losses lasts one Turn per Success Level. The same target may be affected by more than one casting of this spell. If his Intelligence or Willpower ever reach zero, he is unable to act and develops a permanent mental Drawback of the Director's choice.

Creation: Quick cast (+1), range (+1), ingredient (-0.5), hindrance (+1.5), roll to resist (-1).

Translate

Quick Cast: Yes Power Level: 3

Philosophy: None

Requirements: The powder from a dried tongue and the incantation "*ostendo*." Those with Magic 4 need only the incantation.

Effect: All in a 10-foot radius of the caster are able to converse without language barriers for a half hour per Success Level. Written language and spoken magical incantations remain unintelligible to the uneducated.

Creation: Radius (+2), quick cast (+1), range (-1), duration (+2), ingredients (-1), severe alteration (+2), utility (x0.5), round up.

Translocation

Quick Cast: Yes Power Level: 5 (4)

Philosophy: None

Requirements: A burning white candle and the repeated incantation, "Under the same sky, under the same moon. Like a fallen leaf, let the spirit winds carry me to my destination." For those with Magic Quality 4 or greater, merely the incantation is needed.

Effect: The caster is instantly teleported to a desired destination, even if it is unfamiliar to him (if the caster's Magic Quality levels are below 4, he must have some general idea where he is going, within 20 miles). The number of Success Levels achieved determines how close the caster appears to the location desired.

Translocation Result Table

Success Levels	Distance From Target
1-3	Spell failed, consult Spell Backfire Table (best possible result is an error of 30% of distance travelled)
4	25% of distance travelled
5	20% of distance travelled
6	15% of distance travelled
7	10% of distance travelled
8	5% of distance travelled
9	Minimal error, within 10 feet
10	No error

The maximum deviation should be no more than an eight hour walk from the desired location, except in unusual circumstances.

If the spell is successfully cast, the number of Success Levels applicable to the Translocation Result Table may be modified by familiarity. These modifiers do not effect the spellcasting roll for purposes of success for failure, however.

Error Modifiers

Intimately familiar location (lived in for year+): +5

Familiar location (lived in for less than a year, more than a month): +4

Well-known location (lived in less than a month): +3

Frequented location (caster has been there more than once): +2

Well described location or frequented once: +1

More than one magician may cast Translocation at a time, but both must know the spell. Additional caster benefits (and penalties for failure) apply. Only those casting the spell are transported; none other may be taken along.

This spell resonates keenly with Protectors. Any such caster treats it as Power Level 4.

Creation: Quick cast (+1), range (-1), ingredients (-0.5), magnificent alteration (+5), discretionary—Protector spell (-1), round up.



Translocation Denial

Quick Cast: Yes Power Level: 4

Philosophy: Solomonian

Requirements: A few gestures, words, and some simple materials (salt, oil of lead, or an oak wand).

Effect: The caster interdicts all magical travel into or out of an area, blocking all Translocation or Blink attempts. This interdiction may be centred on the caster (an Anchor Denial) or up to 50 feet away (a Box Denial). In either case, the area affected is 30 feet in radius.

In the case of a Box Denial, Translocation within the area is unimpeded, but attempts into or out of it fail unless the traveller makes a Willpower (not doubled) roll resisted by the spellcasting roll that placed the Denial. Failure indicates no travel at all.

In the case of an Anchor Denial, a similar resisted roll is required whether one Translocates or Blinks into, out of, or within the area. Failure results in the traveller appearing directly in front of the caster.

In either case, the denial lasts 30 minutes per Success Level. This spell is extremely rare, and is found only in Amazing Occult Libraries (or better) assembled by Solomonian magicians.

Creation: Radius (+3), quick cast (+1), duration (+2), ingredients (-0.5), major alteration (+3), roll to resist (-1), philosophy (-0.5), utility (x0.5), round up.

Transmute Elements

Quick Cast: Yes Power Level: 5

Philosophy: Elementalism

Requirements: Invocation to the Guardians of the Four Corners, or Elemental Lords and the proper incense or oil.

Effect: One of the base four elements (Air, Water, Earth, or Fire) is transmuted into a different one within 50 feet of the caster. Air and water materialise purified and at room temperature. Fire is brilliant, but quickly dissipates without fuel. Earth is soft soil or hard granite (caster's choice), although with practice can be something in-between. The amount transmuted is an amount up to 5 feet in radius. The substance appears in a roughly cubic shape, although by sacrificing one Success Level (does not count toward success or failure), it can appear in a one-foot thick sheet. Earth and fire used offensively inflict (Willpower x 3) + (Success Levels x 2) damage. A target surrounded by rock may make a Dexterity + Athletics (or appropriate) roll to avoid being immobilized. Note that nothing is actually created; one element must be present or the spell fails.

Creation: Radius (+1), quick cast (+1), ingredients (-0.5), moderate alteration (+1), damage (+2.5), philosophy (-0.5), round up.

Ward

Quick Cast: No Power Level: 3

Philosophy: None

Requirements: A series of mystical symbols, short incantations, and a building, room, or other defined area up to 30 feet in radius.

Effect: Magicians inscribe wards on the walls, floor, and ceilings to protect locations from (or warn the caster about) unwanted entry, surveillance, or influence. Alternatively, wards may be inscribed into a Magical Circle to make crossing more difficult or to bring harm to those inside. The ward lasts one day per Success Level achieved, and require one hour minus ten minutes per Magic Quality level to draw (minimum 30 minutes). After inscription, the wards fade from normal view.

At the base Power Level, a ward of alarm is created. The caster (no matter his distance) is instantly alerted if anyone attempts to physically enter the area; this is sufficient to wake a sleeping magician, but not one knocked unconscious.

If the number of Success Levels achieved in the casting roll exceeds the Power Level, additional effects can "purchased"—each costs two Success Levels. The magician need not specify the additional effects (if any) until the number of Success Levels are known.

Ward of Guarding: Anyone who triggers the alarm ward suffers (Willpower x 2) + (Success Levels x 4) electrical damage unless he resists the spellcasting roll with a Willpower (not doubled) roll.

Ward against Influence: Anyone trying to magically influence occupants in the protected area must resist the spellcasting roll with a Willpower + Magic/Innate Magic roll. If not, the influence has no effect.

Ward against Observation: Anyone trying to magically scry, view, or listen into the protected area must roll as is the case with Ward against Influence or get no result.

Ward against Translocation: Anyone attempting to magically transport through the walls, including non-corporeal movement, must roll as is the case with Ward against Influence or fail to enter and remain where he started.

Creation: Radius (+3), casting time (-1), range (-1), duration (+4), minor alteration (+0), utility (x0.5), round up.

Bernard places a ward on his house and, using a Drama Point, achieves a spellcasting roll of 24. That allows him two additional effects, and he chooses the Ward against Translocation and Ward of Guarding. A malefactor attempts to Blink into Bernard's home. The intruder resists using Willpower + Magic/Innate Magic to bypass the ward, and if successful, resists again using Willpower (not doubled) to avoid suffering harm.

Weakness

Quick Cast: Yes **Power Level:** 3

Philosophy: None

Requirements: A short incantation and some simple materials, such as belladonna or dried water lily oil mixed with myrrh.

Effect: One target within 100 feet resists the spellcasting roll with a Constitution + Willpower roll. If he fails, his Strength falls by two for Success Level Turns. If Strength is reduced to zero, the target cannot move.

Creation: Quick cast (+1), range (+1), ingredients (-0.5), hindrance (+2), roll to resist (-1), round up.

Winter's Deadly Grasp

Quick Cast: Yes **Power Level:** 6

Philosophy: Elementalism, Nature

Requirements: A spoken incantation.

Effect: A bolt of freezing blue fire strikes a target within 300 feet, inflicting (Willpower x 4) + (Success Levels x 3) damage. If the target is reduced to -10 Life Points, he must make a Survival Check; failure means he shatters into a thousand frozen pieces. If he succeeds, he actually wards off some of the damage, and regains half the Life Points suffered from the spell.

Creation: Quick cast (+1), range (+2), damage (+3.5), philosophy (-0.5), discretionary—decreased damage (-0.5), round up.

Word of Confusion

Quick Cast: Yes **Power Level:** 4

Philosophy: Cabbala, Gnostic

Requirements: A single spoken word; this spell requires only one action.

Effect: When the caster utters this spell at a single target within 300 feet, it reverberates within his mind causing confusion for a number of Turns equal to half the spellcasting Success Levels (round down). While confused, the target suffers -3 to all actions. In addition, the spell imposes a negative modifier to spellcasting rolls equal to the desired spell's Power Level. For instance, casting Eldritch Ball of Flame whilst confused would entail a -5 modifier. The Target may make a Intelligence (doubled) roll to avoid the effects of the confusion for that Turn.

Creation: Instant cast (+2), range (+2), duration (-0.5), hindrance (+1.5), secondary effect (+1), continuing roll to resist (-2), philosophy (-0.5), round up.

Word of Disruption

Quick Cast: Yes **Power Level:** 7

Philosophy: Cabbala, Gnostic

Requirements: A single spoken word; this spell requires only one action.

Effect: All targets in a 10-foot radius area within 50 feet of the caster suffer (Willpower x 4) + (Success Levels x 4) Bash damage. They also bleed Life Points equal to the caster's Willpower per Turn (on their initiative) for a number of Turns equal to half the spellcasting Success Levels (round down). This spell is usually found only in Amazing Occult Libraries, often in cipher.

Creation: Radius (+2), instant cast (+2), damage (+3), secondary effect (+1), philosophy (-0.5), discretionary—duration of secondary (-0.5).

Word of Stunning

Quick Cast: Yes **Power Level:** 6

Philosophy: Cabbala, Gnostic

Requirements: A single spoken word; this spell requires only one action.

Effect: All targets within a 10-foot radius area within 100 feet of the caster must resist the spellcasting roll with a Perception + Constitution roll or be stunned. Those stunned may take no offensive action, and any dodging or defensive magics suffer a -2 penalty for a number of Turns equal to the half the Success Levels (round down) of the spellcasting roll. Regardless of stunning result, all targets are deafened (no hearing-based manoeuvres) until the caster's next Turn.

Creation: Radius (+2), instant cast (+2), range (+1), duration (-0.5), hindrance (+2), secondary effect (+1), roll to resist (-1), philosophy (-0.5).

Yellow Disk

Quick Cast: Yes **Power Level:** 3

Philosophy: None (evil)

Requirements: Short gestures and a few words.

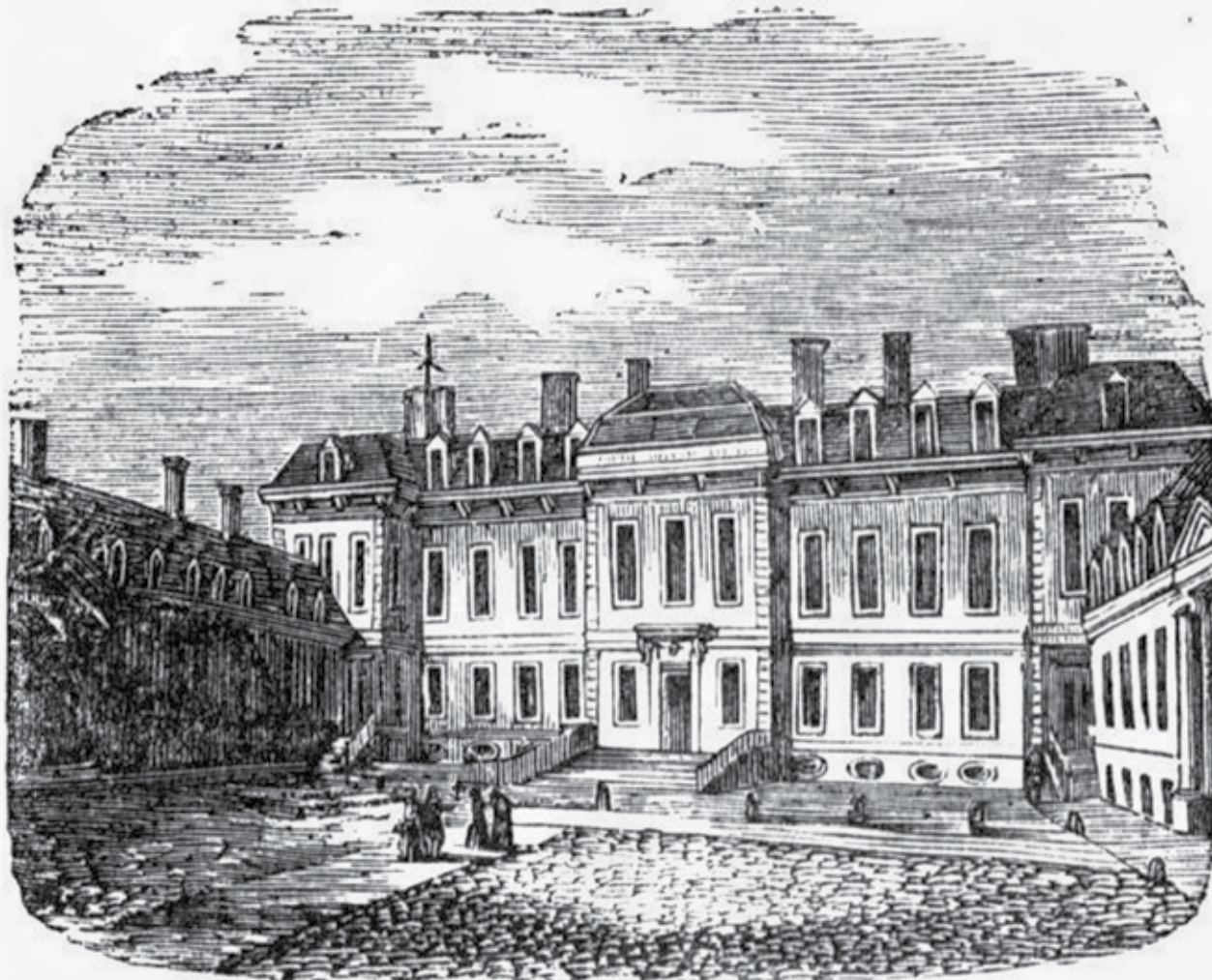
Effect: A two-foot diameter yellow disk appears underneath the feet of a target within 100 feet. Unless he resists the spellcasting roll with a Willpower (doubled) roll, he is unable to lift his feet from the ground, and cannot move for Success Level Turns.

Creation: Quick cast (+1), range (+1), hindrance (+2), roll to resist (-1).



Chapter Five: This Blessed Plot; This England

Histories are relearned . . . the truth revealed . . . Albion after midnight



William (reading): *The Magical History of England. It's as if nothing I've ever read or been taught contained the whole truth.*

Nigel: *Nothing ever does. Perception colours truth, William.*

—LEGACY, ACT 2

The events of *Ghosts of Albion* are set in the Early Victorian Age, beginning in 1838, the year of Queen Victoria coronation (although alternate settings are possible). This chapter elucidates the history, culture, and current events of Albion England so that the Director and players may become familiar with the Swifts' world. A particular focus is trained on London, as it is William and Tamara's home. A timeline and examination of important events during Queen Victoria's reign are also included. Information about Albion's past and some adventure hooks are provided for Directors who desire greater depth in their Episodes.

The history of England is replete with important events. Many of these events are well known, others are obscure, and both can be fodder for a creative Director's Episodes. What if the circumstances leading to or arising from these events had a supernatural aspect that historians conveniently omitted? Directors are encouraged to look beyond the mundane and ask such questions.

The Victorians

The first decades of Queen Victoria's reign embodied transition and turmoil. The Industrial Revolution had begun, and its far-ranging consequences would soon be felt countrywide. Although southern and eastern England were still primarily agrarian, the north had become a centre of industry; smokestacks and railway lines were appearing all about. Still, gaslights were common only as street lighting, trains only connected major hubs, and the Empire's greatest extent was still to come.

This chapter details England from 1830-1851. Although it is tempting to describe the era in terms of Sherlock Holmes, Jules Verne, or Jack the Ripper, these personages belong to a later time. This is the time of Charles Dickens, the Brontë sisters, and—of course—William and Tamara Swift.

So, what knowledge does one require to play a character in the early Victorian Era? As a Director, what are the issues of the day that one might wrap an adventure around? Read on to learn the spirit of the age.

This Blessed Plot

England refers to the specific country of William and Tamara's birth; its capital is London. At the time, England was commonly known as Britain and its people as British or Britons.

Great Britain is the large island that includes the countries of England, Scotland, and Wales. Its people are referred to as English, Scottish, and Welsh respectively.

The British Isles include all of the above countries and other smaller islands including the Isle of Wight and the Isle of Man. All are also part of Europe.

The United Kingdom includes the above lands, many smaller islands, and Ireland, which at the time was not independent (and would not be until the 20th Century).

The British Empire, or more commonly The Empire, stretches all over the world with colonies in the Americas, Africa, and Asia.

Albion is the mystic soul of the land and does not conform to any of the specific geographical or political boundaries above.

Population

The population of the United Kingdom in 1838 was 25,650,000. Of this, about 15 million were in England and Wales, two and a half million in Scotland, and eight million in Ireland. London alone claimed nearly two million inhabitants. The period of greatest population growth was between 1811 and 1841, but expansion remained fairly high even thereafter. By way of comparison, England's population was growing two and a half times faster than France's was.

Britain's colonies were relatively small, sparsely populated, and far less numerous than in the late Victorian Age. Outside of India, the colonial population was only four million (not including indigenous populations), of which one and a quarter million lived in Canada, 131,000 in South Africa, and 100,000 in Australia and New Zealand. India was home to around 90 million, all governed by proxy through the East India Company. An additional 40 million souls lived under English rule or influence in areas such as the Gold Coast and Sierra Leone in western Africa, the Malay States and Singapore in the eastern Indian Ocean, Ceylon, Malta, and Gibraltar in the Mediterranean, the Falkland Islands in the southern Atlantic, and assorted islands in the West Indies such as the Windward and Cayman Islands, and Trinidad. Although Hong Kong was not yet under British rule, several Chinese coastal cities were open for trade.

Population distribution in the early Victorian age was changing rapidly. In 1801, over three-quarters of the British lived in rural homes. The remaining were urban dwellers. After London, the largest cities were Dublin (300,000), Edinburgh (83,000), Liverpool (82,000), Glasgow (77,000), Manchester (75,000), and Birmingham (71,000). By 1851, the urban population matched the rural. In 1861 the largest cities, after London, were Liverpool (472,000), Glasgow (443,000), Dublin (410,000), Manchester (399,000), Birmingham (351,000), and Leeds (207,000).

Victorian Timeline

William and Tamara's adventures begin at the dawn of the Victorian age, in 1838. What follows is a timeline of some of the more important events, controversies, and issues likely to arise in a *Ghosts of Albion* game. It also includes supernatural events as presented in a number of the *Ghosts of Albion* stories. Whether the basis of an Episode or simply background events, many of these are subjects that society will be discussing or managing. It is an exhilarating time.

Pre Victorian

AD 26–1758

26

Bodicea, also known as Boadicea and Boudicca, is born.

50

Bodicea becomes Queen of the Iceni Celts after her husband, Prasutagus, is imprisoned and killed by Roman troops.

55

The daughters of Queen Bodicea are captured, raped, and beaten by Roman officers. Bodicea learns that the officer responsible was in fact possessed by the demon Oblis. She leads a revolt that spares neither Roman, nor Roman-supporting Celts, and burns Londinum to the ground.

62

Bodicea leads another revolt, but this time is met with fierce opposition. She is killed whilst casting a spell to remove the Romans from Albion's shore. The Romans report that she died by her own hand.

742

Charlemagne, Holy Roman Emperor, King of the Franks, and the future Protector of Aquitaine is born. Later in life, during his role as Protector, Charlemagne magically infuses his crown with the combined sorcerous power of the Protectors of Saxony, Bavaria, and Lombardy to defeat the Lord of Dragons, a powerful necromancer.

814

Charlemagne dies, leaving his throne to his son Louis, but his Protectorship in doubt.

1717

Graham Tisbury spends seventeen bloody days as Protector of Albion. He dies after battling and containing Balberith.

1758

Lord Admiral Horatio Nelson is born on 29 September. He is the son of the rector of Burnham Thorpe in Norfolk. Horatio Nelson is a sickly youth with a profound limp, although he quickly turns his attentions to the seas.

AD 26–1758



A Society of Classes

In order to skilfully play a character in early Victorian England, it is essential to understand how society impacted the lives of individuals. Most importantly, as Benjamin Disraeli pointed out in his novel *Sybil, or The Two Nations*, the people of England lived in two separate worlds—the rich and the poor. For the poor, this was an era of squalor, filth, and backbreaking labour if they were lucky, near-starvation if not. The daily struggle to feed oneself and one's family left little time to fight against injustice, tyranny, or dark forces. Although the life of the rich was one of relative comfort, freedom, and plenty, the traditions and hierarchy of the upper class made for a complex mix of customs and social pitfalls. A rich man oftentimes had to fight to preserve his good name and status, lest his family fall into a life of ruin.

More important than being rich or poor was a person's place within one of the three classes of the day: aristocracy (landed gentry), the emerging middle class, or the working class. The behaviour that society expected from an individual depended on his class, regardless of the level of personal wealth. Although someone of the middle class might be able to afford a first-class railway ticket, he would not dare purchase one because such behaviour was considered above his station. Similarly, a poor clerk living in a tenement might be barely scraping by, but as a member of the middle class he had to display middle class sensibilities and accoutrements, even if he could not afford them. Ultimately, a character's class (and income) determines his outlook, concerns, and goals. These factors influence how he interacts with the world around him—both mundane and supernatural. How does he feel about electoral reform, free trade, and foreign policy? How would he react to a demon lord attempting to subvert the government?

The Aristocracy

As it had been for centuries, the aristocracy was largely made up of landowners. These wealthy men rarely had to work for their lucre, instead earning income through rents and investments. Their ownership of rural England gave them great influence in the countryside, while their control of the House of Lords, as well as their patronage of many members of the House of Commons, gave them power in the cities and in government.

Aristocrats were usually conservative, supported the Tories, opposed free trade and unchecked industrialisation, and were agrarian in their interests. As a group they were concerned with propriety, traditional ways, and keeping up appearances. They expected deference from those they considered their inferiors. Although not always the idiots and fops that they were caricatured to be, they were oftentimes pompous and arrogant, firmly believing that “breeding will tell.”

An aristocrat lived a much better life than those of lower station. He usually owned a country estate with a palatial mansion and extensive grounds, upon which tenants might live. He might also have owned an expensive townhouse in one of the affluent London neighbourhoods; here he would stay during “the season”—a time (normally when Parliament was in session) when the wealthy flocked to the capital. Preferred recreations included equestrian sports, hunting, shooting, music at public halls or at home, and opera or ballet (plays had decreased in popularity 50 years earlier). Both business and pleasure were satisfied by throwing lavish balls and dinner parties—a key element in maintaining one's social standing, and one of the most popular diversions.

The law of primogeniture, or the right of the eldest son to inherit the entire estate, governed the transfer of wealth and status. Although younger sons could not inherit, they were still expected to live up to the family name. They frequently became clergymen, military officers, or members of Parliament.

It would be fair to say that an aristocrat's ability to live his lifestyle hinged upon the quality of his serving staff. In country estates and townhomes alike, staffs of 12 or more maintained the house and grounds, and usually raised the children. These domestic servants commonly came from the working class (although not always) and oftentimes proudly served their masters' families for generations, contributing to the rich history of England's service industry. Because they were usually ignored, servants knew much about their masters' indiscretions and peccadilloes. It was not uncommon, however, for a close bond to develop between a lord and his man. In larger households, the most important male servant was the butler, whose quality could improve (or harm) his master's status. Other male servants included the footmen (who fetched and carried), valets, pages, gardeners, groundskeepers, coachmen, grooms, and stableboys. Among the female servants the cook and housekeeper were most important. Others included the Lady's maid, head nurse, housemaids, laundry maids, maid of all work, nursemaid, kitchen maid, and the lowly scullery maid who scrubbed the pots. Although the rich paid their servants poor wages, room and board were included, and quite frequently the servants received the family's second-hand goods.

The aristocracy was much concerned about the steady erosion of their dominant position ruling the country. The middle class was growing in numbers, wealth, and influence. The working class had even greater numbers and less to lose by upending the status quo, thus represented an even greater threat. One of the aristocracy's biggest fears was a middle and working class alliance that would sweep the gentry from power and perhaps even effect a redistribution of wealth.

The Middle Class

As industrialisation swept the country, a new class of individuals arose. Split into upper, middle, and lower divisions, the middle class performed the white-collar work of England and generated great wealth. Ensclosed in the upper middle class were the industrialists and businessmen whose wealth came through manufacturing and successful business ventures, accentuated, perhaps, by marriage to a wealthy American heiress. The middle division included moderately successful industrialists, merchants, professionals like doctors and lawyers, and the new experts of industrialisation, the engineers, architects, chemists, and accountants. The lower middle class was home to independent shopkeepers, small manufacturers, and traders. Joining them were those who did “black-coated work”—the travelling salesmen, bookkeepers, clerks, and managers. Together, the disparate parts of the middle class presented a united political front with growing influence in government.

Middle class life was still a fairly novel social construct in early Victorian England, although several commonalities had emerged. Respectability and self-reliance became the two prime virtues to which all middle class families aspired. The family itself was centred about the husband and father, who was the true master of his domain. His home was strongly built and reflected his success in society, and served as a haven from the chaos of the business world. It was filled with fine furnishings that reinforced the sense of affluence; his well-made clothing served the same purpose. His manners and etiquette reflected his desire for propriety.

The wife and mother was the household’s chief servant and helpmate; without her husband, she would be destitute. She had little education, few prospects, and barely any rights. Although many middle class families had one or more servants (primarily nursemaids and cooks), it was the wife’s duty to supervise these workers and take care that all other household chores were done. Cleaning house, doing laundry, procuring and preparing food, obtaining water, rearing the children, and maintaining social relationships with other women of similar status left little time for anything else.

Members of the middle class actively engaged in work, play, and spiritual life. Most worked six days per week (at least 60 hours), with a day’s work beginning at 6 am and ending at 6 pm; an hour off for lunch was common. Those who wished to emulate their betters oftentimes threw dinner parties and balls. Less-reputable pursuits included horse racing, dog or cockfighting, and bare-knuckled prize fighting. Cricket was growing in popularity, and in 1838 one important club was already in existence. The church was rapidly becoming a centre of social activity and a place where middle class values propagated.

The Working Class

The upper and middle classes comprised only one out of every four Britons; the rest—almost entirely physical labourers—belonged to the working class. Like the middle class, the working class could be divided into three tiers. The upper tier, only fifteen percent of the whole, was comprised of specialised workers such as masons and printers. The bottom was home to unskilled agricultural and common labourers. Everyone else was in the middle, including the servants of the more wealthy. That the lower class included farm labourers as well as factory workers is illustrative of wide-ranging concerns and motivations that contributed to a lack of common class identity.

1769

Ludlow Swift, one of Albion’s greatest Protectors, is born to Helen nee Ludlow and Cheswick Swift. The oldest of three sons, the family’s vast fortunes will eventually be bequeathed to him.

1781

Ludlow’s Great Uncle Morris reveals to him the secrets of magic, chooses him to inherit the duties and powers of the Protector of Albion, and begins to train him.

1788

George Gordon Lord Byron, Sixth Baron Byron of Rochdale, is born this 22nd of January with a club-foot and weak constitution. Byron will inherit his title at age ten.

1789

Lord Simon Winchell, father to Sophia and friend to Ludlow Swift is born.

1790

Ludlow Swift becomes the Protector of Albion when his Great Uncle Morris dies.

1792

Ludlow’s only son, Henry Swift, is born.

1794

Nigel Townsend briefly serves under Nelson during the French Wars on the *HMS Agamemnon*. Nelson and Townsend play a game of cribbage on shipboard and Townsend wins. Thinking Townsend has cheated him, he has the man clapped in irons and flogged, unaware that the man is a vampire. Townsend’s time on board lasts for only a handful of days.

1799

The Rosetta Stone is discovered, fuelling the imaginations of people the world over.

1802

Madame Tussaud’s wax museum opens in London. Patrons spot many ghosts.

1804

Although aware that his closest friend, Nigel Townsend, is a vampire, and unsure if Albion will accept such a creature as Protector, Ludlow begins to train Nigel to inherit the role upon his demise.

During a party Ludlow hosted for his friend and fellow magician Capernicus, Nigel and Ludlow meet Louise, Capernicus’ young daughter. Nigel is instantly smitten with her.

1805

Whilst commanding *HMS Victory* Nelson is shot and killed. His body is sent back to England, preserved in a barrel of Naval rum. He is regarded as a national hero.

The working class suffered many adversities. The old 18th century standard of labour was to toil from 6 am to 6 pm with two hours of midday rest. With the rise of factories, work hours expanded until most labourers worked more than 60 hours a week; such trends even had an effect on agricultural work schedules. Now, one could expect to work from 5:30 am until 8:30 pm with only one hour of rest, six days a week, for an 84-hour working week. Working conditions were difficult and safety was not considered. Dangerous machines could easily injure or maim, and quite frequently did. No matter—there was never a shortage of able-bodied replacements.

Even women and children became a part of the factory system. Women worked nearly naked in the coal-mines, moving carts of coal (“trucks”) back and forth in the semidarkness. Children, as young as six years old, might shuttle pails back and forth for hours, or sit equally long in pitch darkness, providing ventilation by opening trap doors. In textile factories, women were forced to work as fast as the machines, while children darted in and out of the equipment making adjustments and repairs. Ofttimes, the pitiful wages from this backbreaking work were insufficient to keep a family fed.

The working class lived in homes that could only be described as shanties. Made from inferior materials that were hardly sufficient, these ramshackle dwellings were packed tightly close to the factories where the residents worked. There was no drainage for sewage, and only a single pipe brought water to entire neighbourhoods. By some estimates, there were as many as 250,000 open-air dunghills in London alone, usually located in the courtyards of housing areas. Common outhouses drained into cesspools that oftentimes leaked into basements where people lived; one London engineer found cellars full of human excrement (“night soil”) three feet deep. Although some labourers, known as “night men,” worked to remove the filth, far more was produced than could be carted off. What was left was a breeding ground for disease. Although the population had been inoculated against smallpox, other diseases such as typhus, typhoid, and tuberculosis ran rampant. In Glasgow alone, the death rate was 28 out of 1,000 in 1821, 38 of a thousand in 1838, and 40 in a thousand in 1843. Any hope for sanitary reform was in vain because local authorities resisted any move by the House of Commons to address the issue.

The working class also enjoyed prize, dog, and cockfights, but the most common pastime was drinking, and to this end beer houses were plentiful. Of course, this meant that alcoholism was also prevalent, and drunken disputes and violence were the norm in working class homes. Injuries were common in the factories when workers reported for duty with a hangover (or still drunk). After drinking, the most popular activity was prostitution (at least for the clients), although all classes indulged in this vice.

As mentioned, farmers and agricultural workers were part of the working class. Even though the sons and daughters of country folk increasingly flocked to the cities to look for work in the factories, most Britons were rural and worked the land to earn their livelihoods. Most did not even own their property, instead leasing it from wealthy landowners. Long hours and backbreaking labour were the rule of the day; oftentimes gangs of agricultural labourers went from estate to estate to work the land. The separate spheres of work that characterised the middle class were much less prevalent, with both husband and wife playing a role rearing the children, caring for the home, and working. Oftentimes the wife sold wool she spun herself on a handloom to add to the family's income.

The Role of Women

In early Victorian England, women were second-class citizens, regardless of wealth or upbringing. No woman was allowed to own property, vote in national elections, or even make the most routine decisions outside of how she cared for her house and husband. They were, in every sense, a repressed minority. A married woman had no rights, and everything she had upon marriage became her husband's, even children. In the extremely rare case of divorce, the husband could turn his former wife out of her home with nothing more than the clothes on her back.

In the upper class, women were expected to be little more than ornaments whose sole purpose was to get married and have children. They were not to express opinions, speak without permission, or even leave home without an escort (preferably the husband, father, or brother, but a footman or maid would do). They were to be shy, elegant, and blissfully ignorant. Men saw women as things needing protection, for no woman was considered the physical, social, or intellectual equal of a man. From the earliest age, girls were taught the complex rules of courtship; they learned how to speak to a gentleman, when to accept his calling card, and when to see him. During courtship, young women were expected to spend much of their time corresponding with suitors, and were left little time for other pursuits. Although a woman might know how to sew, sing, play piano, speak French, paint, or write poetry, this was done only in support of finding and keeping a husband. Presumption beyond this could lead to a loss of suitors, or worse, exile to the home of distant relatives or a convent, or worse still, a trip to Bedlam.

The plight of women in the middle class was notable for the double standard concerning sexuality. While middle class men oftentimes waited to wed until they had earned enough money to support a wife and family, women had to patiently wait for a suitor to come to call. Both during and after marriage, society turned a blind eye to the sexual exploits of men. It was understood that men were subject to their base natures, so forgiving one his affairs and bastard children was easy as long as these matters did not become *too* public. Women, on the other hand, were expected to be chaste and morally upright, untouched by sexual desire. Any evidence of unfaithfulness or unnatural behaviour was met with ostracism, or worse.

Although middle and lower class women appeared to have more freedom than their aristocratic counterparts, it was a rare woman who truly felt free, for the pursuit of employment was all-consuming. Some women toiled alongside men in brutal, physical labour. Others worked as costermongers selling fruit, flowers, or inexpensive trinkets in the streets. Rarely did either option earn more than a few pence a day, but the only alternative was starvation—or prostitution.

The sexual permissiveness among middle class men and the desperate economic situation among the poor gave rise to a large class of prostitutes within urban areas. In 1850, an estimated 80,000 prostitutes worked in London; this number may have been even higher earlier. Although fathers tried to guard against it, many young girls were tempted into selling themselves by promises of money, warm meals, or a bath. Girls newly arrived from the countryside were oftentimes kidnapped outright and forced into the practice. The typical prostitute plied her trade out of “lodging houses” and the pimps, or “fancy men,” who ran their lives kept them in a situation little better than slavery. A very few lucky “prima donnas” managed to catch the eye of wealthy or well-placed clients and could sustain a better life on the edges of high society. Women who escaped prostitution usually did so by marrying and becoming housewives.

Despite the many obstacles faced by Victorian women, some managed to reach above and beyond the stereotype. Anne, Charlotte, and Emily Brontë were renaissance women who gained world-wide attention not just for their writing, but also for their views on a number of socio-political subjects. Mary Shelley rose to prominence with *Frankenstein; or The Modern Prometheus*, among other writings. If the success of these women was any indication, change was in the air. In fact, the 1850s and 60s would see the start of women's movements that eventually brought sweeping changes.

Political Views and Philosophy

A number of great intellectual movements reflected the concerns and interests of the people and provided them with a foundation from which to approach the diverse issues of the day. The primary ones affecting how a character is played are detailed.

Liberalism

Liberalism was probably the most significant philosophy of the growing middle class. It also strongly influenced the upper working class and some of the aristocracy tied to manufacturing and industry. Liberals believed in a small, efficient government that acknowledged the virtue of unrestricted commerce and industrial development. Known as a "laissez faire" outlook, in which the government did not interfere with the economy in any way, this view also held that individuals were governed by their own self-interest.

Liberalism included a belief in individualism, promoted by the classic economists of the late 1700s, and that owners had a God-given right to use his property in his own best interests. This included free negotiation of contracts without the interference of laws or labour unions.

Government best served as a constitutional monarchy with a representative legislature of those who had a stake in society through owning property; it was definitely not a democracy. The commonly held belief was that tenants and those who worked without owning property were at the mercy of their employers or landlords, and could not exercise wise or independent political judgements. Foreign policy would be conducted through free trade and peace, suffering little governmental intrusion.

Lastly, liberalism dictated obedience to the realities of supply and demand or diminishing returns, which if ignored would result in disaster. Men like Adam Smith and David Ricardo were widely regarded as important economic thinkers promoting these philosophies. Liberalism and classical economics provided a steadfast rationale for keeping the government out of the business of fixing the various problems of the times. Instead, smaller local, governing bodies were seen as the proper way to run the country.

Nationalism

Although it transcended class boundaries, nationalism was just taking root in the working classes; it would not become a powerful agent for change until the end of the Victorian era. Nationalism grew from the idea that people were bound together by their common history, geography, language, and culture. Pride in one's nation received a substantial boost from the memory of Wellington's defeat of Napoleon at Waterloo, which encouraged all classes to think positively of Britain's military prowess. At this early stage, most believed that all groups had equal rights to exist and develop a national identity. Unfortunately, some early nationalists couched their arguments in an "us versus them" framework that stressed group differences.

1808

Ludlow Swift becomes Louise's guardian after Capernicus' death in India. Louise and Nigel begin their affair. Louise learns what Nigel is and wants him to turn her. When he refuses, she bleeds to death from her own cuts. This causes a deep rift between Nigel and Ludlow, and Ludlow revokes his sponsorship and training of Nigel to become Protector.

Faust (Part I) by Johann Wolfgang von Goethe is published. Some claim it is based on actual events.

1810

The British wrestle Mauritius from France. Indians are brought in as indentured labourers and later small numbers of Chinese immigrants arrive, bringing their supernatural creatures and ghosts with them.

1811

11 March: Luddites protest against mechanisation in northern England.

16 November: an earthquake in Missouri (New Madrid Fault) causes the Mississippi River to flow backwards.

The Great Comet of 1811 (C/1811 F1) is visible to the naked eye for approximately 260 days. It is brightest in October (apparent magnitude zero) and displays an easily visible coma. In December, one length of the double tail extended over 60 degrees.

1812

12 June: The United States declares war on England, and the War of 1812 begins.

22 July: English troops under the Duke of Wellington defeat the French at the Battle of Salamanca in Spain.

1814

2 January: Lord Byron completes *The Corsair*.

24 December: The Treaty of Ghent, signed at Ghent, Belgium, ends the War of 1812 between the United States and Great Britain. The agreement, signed by John Quincy Adams for the US and Right Honourable James Lord Gambier for Britain, commits both countries "to use their best endeavours" to end the Atlantic slave trade.

1815

10 December: Ada Lovelace (d. 27 Nov 1852), daughter of Lord Byron, is born.

1816

Lord Byron separates from his wife Annabella (d.1860) following an incestuous relationship with his half-sister Augusta Leigh (d.1851).

AD 1808–1816 (continued)

Translated into *Ghosts of Albion*, nationalism could lead to widespread calls for attacks on supernatural creatures or a national witch-hunt. Alternatively, native occult forces could be roused to war against foreign ones. Is it best to keep all mystical knowledge hidden or should the government's aid be sought? Which best protects Albion?

Classicism

The Enlightenment gave birth to classicism, which as a product of the 18th Century was no longer quite as prevalent. Still, it was influential with the aristocracy and in the middle class through the growing interest in scientific thought. At its base, the Enlightenment espoused faith in reason, natural law, and natural processes. It generated an optimistic belief in human progress through the translation of scientific knowledge into practical benefits. Classicism essentially extended these ideas to art, and introduced rigid rules and standards. This belief included government, which many believed had the power to reform society, putting classicists in opposition to liberals.

Classicism conflicted with religion, viewing the unknowable and divine as out of step with the strict laws of science or government. How the supernatural would affect this mode of thought is something for the players and the Director to decide. Will people reason away strange occurrences as impossible, or seek the underlying "natural" laws beneath the seemingly inexplicable? Perhaps the forces of evil intended the Enlightenment and classicism to reduce humankind's faith and make them turn away from the old superstitions that could defeat the supernatural forces.

Romanticism

Romanticism was a reaction to Classicism and the ideas of the Enlightenment. It mostly influenced artists in the late 18th and early 19th centuries, although it enjoyed a resurgence in the mid 1800s. Instead of stressing the cold and austere triumph of reason and natural law, the romantics espoused emotion, imagination, and spontaneity in life and art. They saw all life as subjective and unique, and encouraged all to seek out individual experiences and creativity. Nature was seen as a tempestuous source of inspiration and beauty, while the industry that sprang up around it was portrayed as ugly, restrictive, and evil. Most of the romantics—people like Lord Byron, Mary Shelley, John Keats, or William Wordsworth—led radical, unfettered lives; they wore their hair long, dispensing with powdered wigs (which were out of fashion by the 1830s), rejected materialism, and sought to escape through their art. They encouraged women to think for themselves, stressed a rich, living history that helped give rise to nationalism, and influenced architecture and popular culture.

Characters touched by the romantic spark are more likely to believe in the supernatural and desire to explore its beauty (and oppose its evil). A Director might decide that a romantic musician or poet is incapable of controlling his urge to experiment or desire to know all there is, thereby falling prey to evil. Such a one might seek to create anarchy by exalting individual action to such an extreme that evil forces could operate without interference.

Conservatism

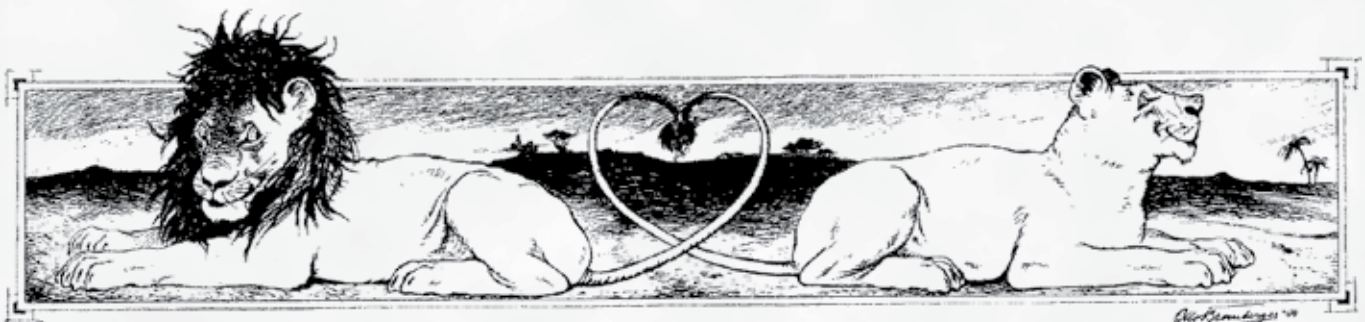
Conservatism gathered those who disliked the advent of scientific thought, the growth of government, and its interference in society. Industry was seen as a blight on the nation, the middle and working classes as dangerous, liberalism as a radical threat, and romanticism as irresponsible. Generally, conservatism was resistant to anything that threatened the status quo. The aristocracy, having the most to lose, tended to be the most conservative, but they were not alone. Joining them were artisans who lamented the passing of handcrafted goods, small farmers who could no longer afford extra labourers, advocates of the cottage industry system, and all who loved a more easygoing time without rigid rules and schedules.

Although many in the Tory party were conservative, some worthies, such as Sir Robert Peel, recognized that reform and progress were inevitable. However, they learned to manage the change through gradual and considered acquiescence; in so doing they were able to limit the most radical notions.

Conservatism in a character focuses on whether he embraces technology and changes in society or seeks to maintain the way things were. For the Director, a conservative could strike up a bargain with dark forces to destroy the symbols of hated progress. What lengths might those seeing their way of life destroyed go to maintain it? A return of Luddite ideas could be a natural expression of resistance to change or diabolic agencies trying to spread destruction, fear, and chaos.

Socialism

While socialism arose on the continent and enjoyed more popularity there (especially in France), its ideals held an allure for the working class that was hard to deny. Socialists believed that government should always work towards society's welfare. Reform, regulation, and inspection were all tools to further this goal. Unfettered capitalism (including private property) led to the enslavement of the working class and did nothing more than reinforce the differences between rich and poor. Many socialists, like Robert Owens, were utopians—they advocated a perfect society wherein all property was owned communally, with profits shared equally by all.



For the Director, utopian communities could provide a backdrop for supernatural activity. Perhaps dark forces are using them to develop servants or followers. Even worse, demons could be freely feeding on the inhabitants, knowing that the general population will be blissfully unaware.

Using Philosophy

The various philosophies of the time should help Directors and players better roleplay character reactions. An example might be the Corn Laws, a series of tariffs imposed on the import of foreign grains. A liberal would dislike the idea of a barrier to free trade, especially since other countries would react in kind. Nationalists would likely favour the laws, since the tariffs benefit the colonies; this strengthens the Empire and increases international prestige. A member of the working class would oppose the laws since they raise the cost of bread, making it harder to eke out a living and avoid starvation. A socialist might actually call for further government involvement to ensure that grain is distributed equally through the land without generating more income for the wealthy. A farmer might support the tariffs if it gives him a competitive advantage against continental or American farmers. A conservative would certainly support the laws—they ensure an uninterrupted revenue stream from his lands.

The Director could use any of these rationales to inject drama into an Episode. Perhaps a large, country estate houses a chapel that is preventing a powerful demon from entering the world. The owner is a supporter of the Corn Laws, which are keeping prices high and placing undue hardship on the poor. The demon might seek to goad the aristocrat's disgruntled tenants into a brief rebellion, hoping that they burn down the estate and open a path from Hell to Earth.

Religion

During the early Victorian era, religion regained some of the prominence that it had lost in the latter half of the 18th century when the Enlightenment drew many away from the church. This is not to say that the population returned to church services in droves. Despite an Act of Parliament in 1847 that made church attendance mandatory (absentees could be fined a shilling), it was not strictly enforced, and by 1851 only about half the population made the weekly trip to church. Nonetheless, observance of the Sabbath was ingrained in the culture, and on Sundays the streets were empty and nearly all businesses closed their doors. The government even sought to screen public posters and images to ensure that nothing detracted from the sanctity of the day. The Cast should not expect to accomplish much on Sundays.

Since the time of King Henry VIII (barring a notable pause or two), the Church of England (Anglicanism) was the official state religion. All Bishops were appointed by the Crown and held seats in the House of Lords, as did a portion of the parish clergy. Many men of the cloth had become gentrified and some even held land in the country. One quarter of all magistrates were churchmen. The Church ran the educational system, had its own courts, presided over wills, marriages, and divorces, and received one tenth of the country's agricultural production in tithe.

Summer: Percy Shelley, Mary Wollstonecraft, and Dr. John Polidori spend some time in Geneva with Lord Byron. A night of reading ghost stories prompts all to write stories of their own. Byron wrote a fragment that was later published. Polidori wrote the beginning of *The Vampyre*, one of the first vampire tales of modern times. The titular character was an unflattering parody of Byron. Mary, who became Mary Shelley in December of that year, wrote *Frankenstein, or The Modern Prometheus*. It was published in 1818.

1817

28 December: Benjamin Robert Haydon, a British painter, throws a dinner party in London to show his nearly completed painting, *Christ's Entry into Jerusalem*. At this same party, poet John Keats is introduced to William Wordsworth.

1818

2 January: Lord Byron completes his "Childe Harold's Pilgrimage" (4th canto).

The first shopping arcade in London, the Royal Opera Arcade, is opened between Charles II Street and Pall Mall.

William Swift, grandson of Ludlow and future Protector of Albion is born.

1819

24 May: Queen Victoria (d.1901) is born in London.

Dr. Polidori publishes *The Vampyre* in the *New Monthly Magazine*.

In Spain, Francesco Goya creates 18 frescoes known as The Black Paintings. The most famous of these is *Saturn Devouring His Children*.

1820

Tamara Swift, granddaughter of Ludlow and future Protector of Albion is born.

1822

Charles Babbage, a young Cambridge mathematician, announces the invention of a machine capable of performing simple arithmetic calculations. Although he never finishes this invention, he does go on to develop more ambitious projects.

8 July: Percy Shelley drowns while sailing in Italy at the age of 29.

The Rosetta stone is deciphered; the secret of Egyptian hieroglyphics is unlocked.

1823

Lord Byron spends a summer on the Ionian island of Cephalonia.

1824

22 January: Osei Bonsu, leader of the Asante (Ashanti) army, defeats a British force on the African Gold Coast. This marks the first defeat for a colonial power in Africa.

19 April: Lord Byron dies of malaria in Greece at Missolonghi on the gulf of Patras.

Charles X becomes the new King of France, and Nicholas I is crowned Tsar of Russia.

This power led to many problems. Parliamentary, court, and landowner responsibilities forced many clergy to be away from their parishes for long periods of time; this absenteeism was exacerbated by the practice of pluralism, wherein one vicar served many parishes (low pay made this a necessity). In fact, over half of all parishes lacked resident clergy. In contrast, bishops resided at relatively opulent cathedrals in the heart of the county seat.

Thus, a split arose between the High Church and the Low Church. The former comprised older, wealthier patrons who considered tradition, ceremony, and ritual important. The latter was more evangelical, tended to the needs of the people, and sought to remove the distance between the Church and her children. Eventually, the debates between the High and Low Church led to reform and increases in clergy piety, missionary work, and poor relief, which was a church function until 1834. Of course, church turmoil could serve as a backdrop to any Episode or Serial.

Although Anglicanism was the state religion, adhered to by most of the aristocracy and much of the middle class, many chose instead to follow the various Christian sects that had broken away from the main church. Such non-conformists included Methodists, Baptists, Congregationalists, and Unitarians. These groups felt that the Church of England was too hierarchical, too catholic, too stodgy, and needed more emotion and fervour. Their evangelical, revivalist bent attracted many of the poor and led to great gains in urban areas (particularly in Wales). By 1828, non-conformists were allowed to sit and vote in Parliament, although they could not enter universities, perform marriages in their own churches, or conduct funerals in public churchyards.

To put it mildly, Catholicism was not popular in England. Many thought of the pope as the anti-Christ, mass as idolatry, and the confessional as engendering impure thoughts. Despite this, in 1829, Catholics earned the right to hold office and vote. Catholic priests zealously (and successfully) converted many of the working poor. Furthermore, the 1840s saw a large influx of Irish Catholics, fleeing the famines that burdened their homeland. On the continent, all of these factors combined would certainly have lead to internecine war, and in the past ofttimes had. England, however, proved resistant to such chaos. This might not deter supernatural attempts to cause such a conflict, however, if the Director chose to go that direction.

Although only present in small numbers, it is worth noting that Judaism was present in Britain at the time. Like many other non-Anglicans, Jews were barred from voting or holding office, and few owned property or were members of the elite; most were poor traders or peddlers of rags and used shoes. The Catholic emancipation in 1829 did not include the Jews, who had to wait until 1845 to gain those same privileges, although even then they were offered inconsistently. When Lionel Nathan Rothschild was elected to Parliament in 1847, he was unable to take his seat until 1858. During that time, Parliament barred him from taking the oath of office in a manner which was acceptable to his faith.

A character's religious beliefs (or lack thereof) are an important facet of his life. They might dictate the nature of his social engagements and daily activities. Most Christian churches believed in the supernatural, the power of the devil, and the righteousness of opposition to such evil—a character's belief affects how he reacts to such threats. Intolerance of other faiths and the competition for converts could easily provide Directors with Episode ideas. The sloth of the Anglican Church could be encouraged by evil forces seeking to weaken the Church's power. Older pagan religions might step forth to relieve the suffering of the poor and destitute, bringing with them previously dormant dangers. Playing one religious group off against another might allow demons freer access to the land and false prophets to mislead the masses. Charity handed out by ill-intentioned churches could carry hidden costs. For that matter, what would those starving not be willing to sacrifice for some relief from their abject misery?

The Supernatural

Victorians prided themselves on their rationalism and uncompromising approach to life. Even so, many were superstitious and believed actively in the supernatural world. Of the myriad belief systems and philosophies in vogue at the time, medium-ship and spiritual channelling were among the most popular. Many believed in a life hereafter and that the spirits of the dead could still move about and interact with the living. Although most mediums and channellers proved to be frauds, some were capable and knowledgeable. It was also common to find someone who claimed to have seen a ghost, spirit, or other supernatural creature. This view would persist throughout the Victorian period until the "Occult Revival" of the late 1880s.



In England as well as on the Continent, ghost stories, gothic fictions, and penny dreadfuls were mainstays of popular fiction. In scientific circles, many were engaged in the serious study of the occult. Even formerly taboo topics such as reincarnation, witchcraft, and demonology were gazed upon with a critical eye. Although crowd behaviours and madness would later be classified as psychological, at the time they were studied as evidence of the supernatural.

As belief in the supernatural evolved in Victorian times, age-old secret societies enjoyed new growth, partly due to the recent deciphering of the Rosetta Stone, which unlocked the secrets of Egyptian hieroglyphs. Many of these societies, such as the Freemasons, Rosicrucians, The Order of the Friars of St. Francis of Wycombe (also known as The Hellfire Club), and the Algernon Club (of which Ludlow Swift was a member) adopted a semblance of occult practises to introduce a sense of mystery and awe to their proceedings. Some also provided opportunities to engage in ill-regarded behaviours, usually of a supernatural nature.

Occult Associations

Directors who wish to add their own occult groups, or to develop existing ones, may look to Eden Studios' *CJ Carella's WitchCraft RPG*. *WitchCraft's* covenants may be used as models for groups with real occult knowledge and magical practises. Chief amongst these are the Rosicrucians. Although the Brotherhood of the Rosy Cross in *WitchCraft* is not exactly the same as the historical one, who is to say which one appears in a *Ghosts of Albion* story?

Education

Education during the early Victorian era was neither widespread nor very effective, and the modern form of public education was wholly absent. The Anglican Church controlled a majority of the schools and all the universities. One had to be a member, or willing to swear by the 39 Articles of Faith, to enter or graduate. Most of the landed gentry relied on a governess to teach the young women, then private tutors, followed by grammar schools (sometimes called public school, although in no way like our modern version) that concentrated on Greek, Latin, and the classics. Many upper class men also went to public schools where they learned to be gentlemen and were prepared for leadership in the military or government. All in all, learning was mechanical and discipline lax.

The middle class, who needed to acquire new specialised skills, attended common day schools or those supported by private subscription like the charity schools. Usually these taught reading first, then writing and arithmetic in sequence rather than all together, although this changed as time passed. Specialised training was gained from apprenticing within a given profession, although this was not as rigid as in the days of the guilds. The middle class also partook of the public schools like Eton, but only those with more farseeing headmasters, like Samuel Butler at Shrewsbury or Thomas Arnold at Rugby, had any modern courses. They were called "public" because some of their funding came from the state and they had a board that ran the school, not because they were open to anyone. Public schools at this time were very costly.

Universities included places like Oxford and Cambridge, and

1825

The Rebellion of the Beast, a gothic horror story, is anonymously published.

Work begins on Hammersmith Suspension Bridge, Thames Tunnel, and Buckingham Palace.

1826

Mary Shelley publishes *The Last Man*.

11 February: University College London is founded.

1827

The Mummy! is published by Jane Loudon, and August Marschner writes his opera *Der Vampyr*.

First commercial production of morphine.

1828

The Brunswick Theatre opens and then collapses.

1829

28 January: William Burke, murderer and body snatcher, is executed in Edinburgh.

Ludlow Swift battles the demon lord Balberith, defeating him and banishing him back to Hell.

1830 - 1840

The use of leeches for bloodletting peaks. Most physicians feel that the depleting effect of bloodletting is "cooling" and that it can relieve the congestion of inflamed capillaries without diminishing resistance to disease.

1830

In March, French king Charles X's reactionary policies lead to a vote of no confidence in the government by the Chamber of Deputies. Charles dissolves the assembly and a revolution led by a broad front of workers, students, artisans, writers, and such erupts in Paris. Three days of intense fighting lead to Charles' abdication and the Duke of Orleans ascending to throne as Louis Philippe, who promises to abide by the constitution and broaden suffrage to around 200,000 males.

In June, George IV dies, William IV becomes King and Parliament is dissolved for fresh elections. The Duke of Wellington is not able to hold a ministry together and Earl Grey becomes Prime Minister in November.

During August, King William I of Holland causes a crisis and revolt in Belgium. Lord Palmerston, the Foreign Secretary, is favourably inclined to the rebels and supports them.

In November, the Swing riots start in Kent when farmers destroy threshing machines. Disturbances quickly spread throughout the southern rural areas where wages are low and unemployment is high. More rioting occurs; the mob smashes further threshing machines, burns ricks (haystacks), and demands higher wages and an end to tithes. The riots are put down with 500 transported and 19 hanged.

The Metropolitan Police ranks are increased to 3,300 men.

were essentially divinity schools. Little over half of the students were ministers in training. Individual tutoring was more common than public lectures, and the school was run more like a private club than a modern college. One studied for major exams every eight weeks, with only occasional contact with the Dons or professors. The Scottish Universities like Aberdeen, Glasgow, and Edinburgh were more religiously tolerant, open to dissenters, and cheaper. They also taught by professorial lecture, and included more modern subjects. In 1828, University College was formed in London. It was open to anyone regardless of religion and offered modern secular courses. Known as “that Godless institution on Gower Street” and looked down upon by most, it was one of the first forward-looking institutions in England.

For the working class, education was a luxury few could afford. Considering that many children started work at six years old, formal education was wholly lacking. Generally, the working class partook of free Sunday schools during which the clergy might teach reading and possibly writing. These classes lasted from 8 am until 4 pm in two sessions with a lunch break between, and included learners of all ages. Makeshift, “private” schools taught by teachers at home were also popular for children between six and 14; attendance was intermittent and usually lasted no more than three years. Despite perceptions of illiteracy in the working (and even middle) class, about 66% of men and almost 50% of women could read. Reading was considered a public, not private, activity, and those who could read were expected to do so aloud, whether at home in the drawing room or at the workplace, public houses, coffee, or reading rooms.

The debate between advocates of church-controlled education and a secular state-controlled system raged throughout the early Victorian age. Opponents of state control argued taxes would increase, learning would be poor and seem hateful to those involved, and the government would be able to control or instill opinions in the masses, effectively dictating the people’s principles. They also feared religious contributions would decrease. Proponents wanted education for all, a more modern and useful curriculum, and no religious interference.

Women had slim prospects for education. Any formal schooling beyond what little they would get as children was done only in a convent. Precious few somehow arrived in America to enrol in one of the new women-only colleges or co-educational schools there.

A Cast Member’s education is important. Are they among the 35% of the population who are illiterate, or educated in the classics? School and other educational institutions are a good source for contacts and allies as well. For the Director, the growing secularisation of education could be seen as a way for evil powers to lower the religious influence in people’s lives and make them more open to possession or influence. A storyline centring on a school where children are possessed and then enter “normal” life, allowing the evil forces to infiltrate society and execute a diabolic plan, could easily be an ongoing plot.

Victorian Institutions

Britain’s government, political parties, military, and other important institutions can play a large part in *Ghosts of Albion* stories. Familiarity with these materials will be helpful to both players and Directors.

Government

England was ruled by a monarchical aristocracy; democracy was limited, at best. Only men with property (worth at least £10) could vote, resulting in an electorate of about 478,000. In England and Wales, a mere 10% of all men could vote; in Scotland and Ireland, the percentage was even less. The electoral system was also prone to corruption; the lack of a secret ballot made this much easier. In some locales, the aristocracy collected votes through gifts, parties, bribery, or even kidnapping.

The government’s chief concerns in the Victorian era were foreign relations (including trade and tariffs), defence, and justice. A certain amount of attention was paid to internal trade (especially railways) as well as to public health and safety. Generally, governmental intervention in local matters was stiffly resisted, even if it increased the danger of disease or inefficiency.

Parliament

English Parliament was divided into two parts: the House of Commons and the House of Lords. Members of the House of Commons stood for office in an elective district, thereby earning the right to put an “MP” after their names. Their duties included initiating bills, enacting laws, and controlling spending. At the time of most *Ghosts of Albion* games, 658 seats filled the House of Commons. Conversely, the House of Lords had 399 “peers” (by 1838 there were 421). The Lords were the conservative, landed aristocrats, and disliked the new middle class. They were unelected, but had the power to veto bills from the House of Commons. General elections were held at least once every five years, but failure to pass legislation could easily trigger new elections and the formation of a new government.

Although Parliament handled much of the governance of Britain, the Crown still possessed some influence. Queen Victoria in particular took an active interest in her country’s affairs and oftentimes influenced policy.

The Monarch

The King or Queen had several basic powers. The first was the governance of the Peerage (the membership of the House of Lords) and the ability to create and fill new seats in it. The second was the rejection of bills; while it had not been exercised since 1707, the monarch still retained that power. Third was the Right of Dissolution, whereupon the crown, at the request of a minister, could dissolve Parliament and force new elections. Finally, the Crown could appoint ministers to the cabinet (usually from the dominant party). Partially because of this last power, monarchs (particularly long-reigning ones) oftentimes were able to influence foreign policy.

An additional power wielded by the Crown was the authority to appoint Bishops of the Church of England. Since the government had no control over the Church, the monarch’s authority over it was potentially vital, particularly in times when the agendas of Church and Parliament were at odds. It is important for players to remember that in some Serials, diabolical plots could hatch that, potentially, only the Queen could defuse; getting her to act is another matter entirely, especially since her powers rely more on prestige and influence—tenuous tools in the best of times.

The Ministry

Although Parliament crafted laws and the Crown provided a unifying presence, it was the Cabinet, or Ministry, that guided government and policy. Made up of 13 to 15 members drawn from the Lords or Commons, ministers were usually members of the majority party. The Cabinet could be quite fluid—if the Crown lacked confidence in it, or if it failed to get a bill passed through Parliament, new elections could be held to determine the majority party. A new Cabinet would then be assembled. The highest members of the Cabinet, in descending order of importance, were the First Lord of the Treasury (usually called the Prime Minister and government leader), the Chancellor of the Exchequer who headed the courts, the Foreign Secretary who handled foreign affairs, and the Home Secretary who handled domestic affairs. In times of war, the Secretary of War and Colonies and the First Lord of the Admiralty gained elevated importance. Other Cabinet ministers were the Lord Chancellor, Lord President of the Council, Lord Privy Seal, First Commissioner of Woods and Forests, President of the Board of Trade, President of the Board of Control, and the Chancellor of the Duchy of Lancaster. Later positions were added: the Paymaster General, Postmaster General, and Chief Irish Secretary. Occasionally, someone might be appointed as Cabinet Minister without Office. In all, the men of the Ministry wielded great influence in their spheres, and sometimes in others. Such men would be of tremendous assistance to the defenders of Albion, or potentially grave foes if corrupted or replaced.

Local Institutions

Victorian era local government was somewhat undefined and chaotic. Local parishes (not to be confused with Church parishes) were overseen by a Lord Lieutenant, the ranking Peer in the area; his duty was to advise and appoint Justices of the Peace. The Justices policed and maintained roads and looked after the poor. They were unpaid, but required to own land. They also served as Magistrates and decided simple local cases. Although they were weak, local authorities nonetheless jealously guarded their powers against national interference.

Parties

Members of government usually belonged to a political party—either the Tories or the Whigs. The Tories were conservative, aristocratic landowners who opposed the progress sought by the middle class. Although they resisted free trade and electoral reform, the Tories nonetheless presided over some of the major reforms of the era. The Whigs tended to be more liberal, supported free trade, and advocated reform so that government would properly reflect the growing middle class and promote industrialisation.

Party affiliations were not always solid, however, as many members of Parliament tended to vote according to their conscience. This individualism could easily serve as cover for those seeking to influence or even tear down the government. Both political parties regularly met at their clubs on Pall Mall—Whigs (soon to be the Liberal Party) at The Reform, and the Tories at The Carlton. Players wishing to be active in a political party would do well to join the appropriate club.

1831

William IV is crowned in June.

A hotly contested Reform Bill is introduced to Parliament to re-figure many of the boundaries, eliminating the “pocket” and “rotten” boroughs, and broadening suffrage. The Bill is defeated in Parliament, and riots result; troops are summoned to suppress them. Special commissioners are appointed to carry out speedy trials. Hundreds are sentenced to death (only a few are carried out); almost 500 are transported to Australia. Radical journalists continue to organise resistance. Parliament is dissolved and a new Parliament returns in October. The Reform Bill passes the Commons but is defeated in the Lords. The radical reform press issues special black-bordered editions and new outbreaks sweep the country. The Duke of Newcastle’s castle in Nottingham is burnt, a Bristol mob torches the bishop’s palace, and the government again calls out the troops to maintain order. Why were one castle and the bishop’s holdings singled out for burning? Who controlled the radical press and continued agitation, and what was the mystical significance of the black-edged issues?

Lord Palmerston sets up a conference in London concerning Belgium. His adroit manoeuvring checks French aspirations, establishes Belgian independence under King Leopold I of Coburg, and guarantees Belgian neutrality (which eventually brings England into World War I when Germany violates that neutrality). Sanctions help avert a “Dutch War,” as does Russia and Austria being distracted in Poland and Italy. The final treaty is signed in 1839.

The British Association for the Advancement of Science (BAAS) is founded to promote science in Britain. Yearly meetings are held for members to put forth their theories and discuss matters, though eventually London elites controlled the organization and only “safe” and conservative science was supported.

Charles Darwin leaves England aboard the *H.M.S. Beagle*.

1832

Another version of the Reform Bill is introduced into Parliament and passes the House of Commons. King William IV spurs the June passage of the bill in the House of Lords by threatening to fill the chamber with sympathetic members. The crisis is averted and the kind of revolution the French suffered in 1830 is avoided. The Reform Bill removes most of the “rotten” boroughs and increases suffrage to those holding £10 worth of property or £50 lease or rent. This is a far cry from universal suffrage, as total voters (814,000) comprise only about 3% of the population. The property requirement is not eliminated, more county boroughs are created, and the secret ballot is not adopted; in sum, the landholder’s position is strengthened. The only real change is that more prosperous members of the middle class gain the right to vote.

Despite the Reform Bill passing, Owenites and co-operators continue to put forth their ideals, hold national congresses in Manchester and Birmingham to advocate working class unity, and try to create a national Trade Union movement. Many smaller and specific Trade Unions exist, but lack power.

Violence and disorder are prevalent in Ireland. Among other concessions, Daniel O’Connell, “the Liberator,” pushes for repeal of the Act of Union that makes Ireland a part of the United Kingdom.

AD 1831–1832 (continued)

The Chartist Movement

Chartists were something of a cross between a political party and a philosophy. In May of 1838, the London Working Men's Association, backed by some radical members of Parliament, published the basic document that began the Chartist movement. It called for what became known as the Six Points: universal male suffrage, annual parliaments, secret ballots, equal electoral districts, no property requirement for a Member of Parliament, payment for Members of Parliament. Chartism united disparate elements and developed into a sense of shared struggle, urgency, and opportunity for the poor.

The aristocracy feared the Chartist agenda would remove them from power by bringing together the middle and lower classes. The middle class was divided, but most feared that working class power would lead to socialism or other radicalism, and so opposed the movement. For the poor, the Six Points offered a chance for political power. It was widely discussed and debated, and many agitators travelled the nation giving speeches and holding meetings.

Three differing factions existed within the Chartist movement. The Northern section consisted of depressed ranks of society like handloom weavers, factory workers, and coal miners. The handloom weavers made up the bulk of the Northern membership and sought the abolition of machinery and a return to the handcraft system. In many ways, this section was reactionary. They met in open places like Kersal Moor and Hartshead Moor. The original Tory leaders of the northern section were soon replaced by Feargus O'Conner, a tough, heavily built, orator of Irish descent.

The Birmingham section represented the middle class and was led by Thomas Attwood, a Member of Parliament. They envisioned a reformed Parliament that would change the monetary system and allow swifter industrialisation. This group generally met at the Bull Ring where crowds gathered for speeches and public reading of newspapers.

The London section was headed by William Lovett and included the London Working Men's Association. They thought political reform would lead to social change; Lovett especially disliked competing issues like factory bills, anti-poor law agitation, and Corn Law abolishment.

In reality, Chartism stood little chance of success due to divisiveness over tactics amongst its leaders, and the different outlooks from the three main sections. It also lacked the support of the Owenites and the Trade Unions. Only during times of crisis did it really have a chance of influencing the government. For the Director, Chartism can be an ongoing background storyline. Outside mystical forces could weld the working class movement into a potent force for evil or at least a distraction from their true plans. Magic could alter the effectiveness of the movement, or help gloss over or rectify its shortcomings.



CHARTISTS' RIOTS.

World Facts

Russian Empire

Monarch: Tsar Nicholas I

Capital: St. Petersburg

1838 Population (approx.): 60 million

France

Monarch: King Louis-Phillipe

Capital: Paris

1838 Population (approx.): 33 million

German Confederation / Prussia

Monarch: Frederick William III

Capital: Berlin

1838 Population (approx.): 30 million

United Kingdom of England, Scotland, Wales, and Ireland

Monarch: Queen Victoria

Prime Minister: William Lamb, 2nd Viscount Melbourne, Lord Melbourne

Capital: London

1838 Population (approx.): 25 million (15 million in England and Wales)

Ottoman Empire

Monarch: Emperor Mahmud II

Capital: Constantinople

1838 Population (approx.): 24 million

Italy

Monarch: King Ferdinand II

Capital: Rome

1838 Population (approx.): 20 million

Austrian Empire

Monarch: Emperor Ferdinand I

Chancellor: Klemens Wenzel von Metternich

Capital: Vienna

1838 Population (approx.): 16 million

United States of America

President: Andrew Jackson (1829-1837)

President: Martin Van Buren (1837-1841)

Capital: Washington DC

1838 Population (approx.): 15 million

Spain

Monarch: Queen Isabella II

Capital: Madrid

1838 Population (approx.): 13 million

Jeremy Bentham, noted for utilitarianism, reform, and advocacy of efficient government administration and uniform law, dies. His policies continue to be advocated by Edwin Chadwick and Dr. Southwood Smith. Their political economy stresses that each man in pursuing his own vested interests follows a course that is for the best public advantage.

Cholera spreads from Eastern Europe to Edinburgh and London. The disease causes violent stomach pain and vomiting, chills the body, and turns the skin blue. It kills in as little as two hours. It spreads via a germ carried in excrement or tainted water. Deaths run from 18,000 to 25,000.

The "Eastern Question" flares up as war between the Sultan of Turkey and Mehmet Ali, Pasha of Egypt, breaks out. Mehmet's son, Ibrahim, wins many victories on the ground. The British fleet is over committed elsewhere; Russia eventually allies with Turkey in the next year to settle the matter, extending its own interests in the Balkans.

The Brothers Grimm (Jakob and Wilhelm) publish their works of German folklore and "fairy tales."

Charles Babbage publishes *The Economy of Machines and Manufactures* lamenting the haphazard and disparate nature of scientific advancement and calling for the integration of scientific research, invention, and industry

1833

A good harvest and full employment are enjoyed.

In February, after church reform fails, the Coercion Bill is introduced as a short-term measure to restore order to Ireland by disallowing public meetings.

Anthony Ashley Cooper, 7th Earl of Shaftsbury, a Tory Member of Parliament known as Lord Ashley, champions the cause of child labour and the ten-hour workday, proposing a Bill that would limit children between nine and eighteen from working more than ten hours a day, with no one under 21 working at night. Since child labour was so critical to the operation of textile mills, this would effectively limit adults to a ten-hour day as well.

Manufacturers pressure the government to set up a committee under Edwin Chadwick; he reports his findings in June, resulting in passage of the Factory Act in August. It applies to textile factories only and forbids employment of children under nine. Those under 13 can work only nine hours a day for a 48-hour week and those under 18 only twelve hours a day for a 69-hour week, with no hours worked at night. Since the hours of daylight are defined as 5:30 am to 8:30 pm and children can be worked in relay, no restriction on adult working time is imposed. The Act creates a Board of Inspectors to see that the law is obeyed and to oversee the two hours of schooling a day that children are to have. Amendments by the House of Lords make the educational aspects of this Act ineffective. The Factory Act effectively herds children into other industries like coal mines, while textile mill owners begin to recruit women and girls who are not yet protected.

In October, the Friendly Society of Agricultural Labourers at Tolpuddle in Dorset is established, but local magistrates arrest the leader George Loveless, a Methodist preacher and labourer, along with five others and transport them to Australia. William Lovett organises protest meetings and petitions for pardon for the "Tolpuddle martyrs."



International Relations

By 1830, England had drifted away from its continental partners in the 1815 Congress of Vienna (Russia, Austria, and Prussia). It had grown sympathetic to the constitutionalists, ill-disposed towards slavery, and interested mostly in maintaining the balance of power in Europe. Foreign policy, however, had become unfashionable outside of Parliament (or perhaps the banking and mercantile industries), and was centred mainly on the “Eastern Question” and France.

The Eastern Question debated the fate of the Balkans if the Ottoman Empire were to fall. All major powers had designs on the region (particularly Russia), and this proved quite a dilemma for Britain. On the one hand, supporting the Ottoman Empire’s continued existence placed a check on Russian ambitions, a position strongly advocated by Lord Palmerston, Foreign Secretary from 1831-40 and 1846-51. On the other hand, the Greeks (God-fearing Christians all) deserved support in their struggle to free themselves from Ottoman rule; in the 1820s, the famous poet Lord Byron even went to Greece to support the effort. Unfortunately, when Britain ultimately helped attain Greek independence in 1830, the Eastern Question remained unresolved.

France remained the concern it had been for decades. Many felt that France was Britain’s natural enemy; fears of French invasion cropped up whenever a dispute between the two countries occurred.

The Eastern Question and the age-old attitudes toward France could provide Directors with rich material for supernatural intrigue. French agents might seek to unleash demonic forces against England as a precursor to invasion. Russian sorcerers might attempt to subvert enough members of Parliament so that support for the Ottoman Empire would wane. The possibilities are myriad, and could even allow for the Cast to engage in a little globe-hopping.

Societies and Commissions

During the tumultuous period of 1830-1850, the Industrial Revolution changed the lives of all. Those trying to cope with this rapid change were aided by two phenomena, Societies and the Royal Commissions of Inquiry.

The various Societies were the older of the institutions. These voluntary associations were comprised of like-minded individuals (usually middle class), oftentimes religious in tone, relying on donations for support. Societies were formed to support nearly anything imaginable. For example, the Church Missionary Society sought to bring Anglicanism to the poor heathens overseas, while the Colonisation Society promoted emigration to the colonies. Others included the Church Building Society, the National Society for Promoting the Education of the Poor in the Principles of the Established Church, and the Church Pastoral Aid Society. Most societies existed at the local parish level, but some were national and claimed financial support approaching £20,000 annually. It is easy to imagine a Church Society for Supernatural Affairs in locales where such events were all too common. Would such a group interfere with or support the Protectors? Would it view the Protectors as part of the problem or as a solution?

The Royal Commissions of Inquiry were investigative bodies created by Parliament to study major problems. By 1849, Royal Commissions had looked into over one hundred problems, including public health, education, and the Chancery Courts. The results of these studies were published in “Blue Books” which were made available to the public. Many were widely read and became best-sellers. If the Protector and his friends are not careful, an enterprising official might form a full commission on occult affairs, making the Protector’s job immediately more complicated. On the other hand, a Commission might have information the Cast needs; one would certainly have more power to conduct investigations. Commissions could be a powerful tool to aid Directors in generating Episodes or developing Guest Personae and Adversaries.

The Army

A mere 15 years after Wellington’s decisive defeat of Napoleon in 1815, the English Army was in terrible shape. Having decreased by more than half since the war, total manpower was roughly 100,000. In all, 19,000 soldiers were stationed in India, 36,000 in the Mediterranean and other colonies, 20,000 in Ireland, and only 26,000 in Great Britain. An officer corps 10,000 under its authorised numbers supervised these men.

Military hardware was in no better shape; the artillery arm con-

sisted of 72 field guns, all at home, some horse artillery, and some heavier pieces. The infantry was armed with the same Brown Bess smooth-bore, flintlock muskets used in the American Revolution. Although some skirmishers had upgraded to the spiral bore, flintlock Baker Rifle, very few sported the new Brunswick percussion cap rifle.

The army's poor hardware was matched by its soldiers. Recruits were oftentimes drunks, dullards, or worse. The Duke of Wellington referred to them as "the scum of the Earth." It did not help that the Army treated them badly, either as criminals (floggings were common) or children (over-supervision). Officers viewed their men as unreasoning animals incapable of independent action. The conditions of enlistment made finding decent men even harder, as soldiers served for at least 21 years, and many for life. Service was onerous, barracks were poorly built and heated, the food was wretched, and overseas deployments were double the length of those at home. Although soldiers could marry, their families had to live in the barracks or in nearby poor tenements. Families whose members become soldiers usually considered them lost forever. For all of these reasons, recruiters oftentimes resorted to trickery to get men in uniform.

While common soldiers were vilified, officers were viewed as paragons of manliness and manners. Unfortunately, most officers knew little of the science or art of war. No war colleges existed, few could read the available books published in French and German, and most officers could do little more than drill their soldiers, a task useful only for parades. Many attained their rank by purchasing commissions or through patronage. Most would-be officers entered at the rank of Lieutenant and sought their commissions in the glamorous Guards or Cavalry. Sergeants who managed to climb into the officer ranks were disrespected, despite their superior knowledge. Although the threat of a French invasion dominated leaders' concerns, the Army was hardly capable of meeting or defeating an attacking force. Only a few fortifications protected the coasts.

The top leadership epitomised the ineptitude of the military at this time. Instead of a central administration, three separate men governed the armed forces. The Commander in Chief supervised discipline, instruction, promotion, arms, dress, and regimental control. The Secretary of War, a political officer, controlled all fiscal matters. The Master General presided over the Board of Ordinance, a group that controlled the artillery and engineers and oversaw the manufacture and storage of all war materiel. Since neither the Commander nor the Master General could fulfil their duties without money, Secretarial approval was required altogether too frequently. Thus, even for the simplest of troop movements, a general needed to consult the secretarial office for funds. To make matters worse, a non-military department of the Treasury, the Commissariat, was responsible for all military transport—a function it proved incapable of fulfilling.

With such an unwieldy bureaucracy, one would have expected a stronger military reform movement. Still, the Duke of Wellington, the Commander, was disinclined to make changes; the system had worked well for him against Napoleon, and many of the current generals had served under him. In addition, ever since the time of Cromwell, it was believed that multiple checks and balances were necessary to prevent a military overthrow of Parliament.

In November, masters and manufacturers of Derby refuse to employ union members. The nascent national unions come to support the locals to no avail. Stimulus is generated for greater efforts at consolidation next year.

John Henry Newman and Edward Pusey of Oxford publish John Keble's sermon "National Apostasy" as the first "Tracts for Our Times" railing against Parliamentary Church reform. They increase the emotional and spiritual appeal of Anglicanism and stress the eternal authority of the Church. This is the beginning of the Tractarian (or Oxford) Movement.

Slavery is abolished in the British Empire.

Near Grays Inn Road at Coldbath Fields, a large crowd is suppressed by the Peelers with a controversial use of force. A constable is killed during the event and a jury returns a verdict of justifiable homicide.

Popular Literature

The 1830s bring the first publications of cheap serialised fictions known as "bloods" or "bloodies." The "dreadfuls" or "penny-dreadfuls" appear later, inclining more toward adventure, and less toward less blood and gore. Later, they come to be called "shilling shockers."

1834

A good harvest and full employment are enjoyed.

In February, the Grand National Consolidated Trade Union (GNCTU) is founded upon the ideal of workers controlling the fruits of their industry. A shilling levy is required of members. Co-operative workshops and educational, recreational, and social security provisions for each district are advocated. However, builders, potters, spinners, and clothiers who make up the four major Trade Unions fail to join. Factory workers remain distant and fight primarily for a shorter workday, and a tailors' strike in London divides the leadership and splits the movement, leading to its collapse by August.

Whigs are sharply divided over how to deal with the continued Irish problem.

Ministry interest in Scotland is high as Lord Chancellor Henry Brougham, 1st Baron Brougham and Vaux conducts a speaking tour, and Prime Minister Lord Charles Grey delivers a speech in Edinburgh. (The Second Earl Grey purportedly received the special blend of tea as a diplomatic gift and later pushed for its recreation—it came to be known as Earl Grey tea.)

In October, the Houses of Parliament are destroyed in a fire. There are 97 entries by architects for the rebuilding, which Charles Barry wins in 1836, but by 1842 little is complete. The new Houses of Parliament aren't finished until Prince Albert's Royal Commission to Promote the Fine Arts takes an interest in the project.

In November, the King dismisses the ministry due to his dislike of Baron Brougham and Lord John Russell and his lack of confidence in Prime Minister Melbourne. The Duke of Wellington forms a provisional government until Robert Peel can be recalled from Italy. It takes him 12 days to return at "best speed." Peel is unable to form a government workable with the House of Commons.

Two other military institutions are worthy of note: the militia and the Yeomanry. The militia was a citizen-based reserve force of men aged 18-60 who were supposed to muster several times per year, each man bringing his own musket. Under the supervision of the Lords Lieutenant of the counties, they answered ultimately to the Home Secretary. Since the end of the Napoleonic Wars, however, the militia had been allowed to languish. Although these 68,000 men and 1,000 sergeants never actually mustered or drilled, the government still spent £192,115 on the militia in 1838. One wonders where this money went, or perhaps what force may have wanted the militia so deflated.

The Yeomanry was oftentimes called the Volunteers. These 18,000 men were used primarily to suppress riots and assist the civil authorities. They were called upon to train only a couple of days per year, but the government devoted substantial resources to them—£105,400 in 1838 alone. In the event of a supernatural outbreak, the Yeomanry would be called to support the local regiment on duty. Despite their lack of training, the Yeomanry were local and probably would fight vigorously to protect their homes. Similarly, a subverted Yeomanry would be dangerous indeed due to their familiarity with the area.

The headquarters of British Army's General Staff and home to the Commander and Chief Forces is the Horse Guards, a large Palladian style building located between Whitehall and the Horse Guards Parade, south of the Admiralty.

All in all, no Protectors should rely on soldiers to deal with supernatural threats. While getting a regiment to help dispatch a demonic horde is possible, much effort and planning would be necessary. And perchance the poor shape of the Army is the result of enemy manipulation. Such an island nation would be an ideal location to start a demonic state. Of course, Wellington did defeat Napoleon in 1815, and, in the end, the Army might not prove as bad as it would seem.

The Navy

As the security of the British Isles depended heavily on the Navy, it was in relatively more respectable condition than the Army. By 1838, the Navy possessed 129 war vessels (all sailing) and 26,500 men, although the vast majority of the ships were laid up in Admiralty harbours with their guns off loaded. The ships were also not well maintained—several weeks were required to make any ready to sail. The 24 steamships in service were not considered battle-worthy and were mostly used in coastal stations.

Naval recruitment was oftentimes forced, with many kidnapped and pressed into service. Other seamen were liberated prisoners. Quite frequently, midshipmen—the entrance rank for officers—began as young as 12 or 13 years old. Although discipline was harsh, conditions poor, and the work difficult, the food on ship was superior to Army rations and discipline was needed only infrequently.

Naval officers, as in the Army, were usually gentlemen. Advancement was by seniority with no forced retirement for older captains. In fact, a captain without a current post could serve on land for half pay for years. Such circumstances might be ideal for a Cast member with a naval background.

In all, British seamen were quite proud of their service, particularly since Admiral Nelson's victory over the French and Spanish at Trafalgar in 1805.

The navy was governed by the Board of Admiralty, also known as the Lords Commissioners of the Admiralty, and was made up of a mixture of admirals, called Sea Lords, and civilian lords who were normally politicians. They met in the Ripley building at the Admiralty Complex located between Whitehall, the Horse Guards Parade, and The Mall. The president of the Admiralty is the civilian First Lord of the Admiralty, while the First Sea Lord was the professional head of the navy.

Although the Navy is less likely to play a direct role in most Episodes, nautical monsters, sea borne threats, or contact with the Colonies may all require discourse with the Admiralty Board. In addition, a supernatural enemy seeking to invade England might well target the Navy for corruption to remove its protection of British shores. In such an event, the Protectors would do well to learn all they could about her majesty's ships.

Victorian Colonies

In the early Victorian era, the reach of the English global empire was not as extensive as it would become after the 1860s. England had yet to expand its empire around the world. In fact, many British citizens were apathetic about the colonies, feeling that they were "a millstone about the neck of the mother country," as Benjamin Disraeli would assert in 1852. Emigration to the colonies was largely forced; convicts were sent to Australia, and paupers were sent to Canada. While the colonies were not supervised harshly, the government did seek to prevent another disaster like the American secession. To that end, commercial restrictions were loosened, colonial imports were elevated, and taxes were assessed on foreign competition. The colonists were also closely watched to ensure that eruptions of nationalism did not occur. Eventually, these trends lead to a movement toward colonial self-rule.

For the Director, the colonies provide a range of cultures and supernatural forces to introduce into Episodes. Oppressed natives from New Zealand, Australia, South Africa, or the West Indies could all harbour grudges and employ shamans, witch doctors, or other supernatural agents in a struggle for change.

Victorian Law and Order

While defending Albion from supernatural dangers is a noble and worthy cause, Cast Members may run afoul of authorities or wind up in court to explain their actions. It is also possible that a nefarious agent of the dark powers could use the legal system against the Protector and his companions. Therefore, some familiarity with crime and punishment is in order.

Police

The police forces in 1830 varied in quality. An early attempt was based out of Bow Street, London, and was known as the Bow Street Runners. The Runners were plainclothesmen active throughout England who investigated crimes for a fee—leading many to view them as corrupt. The Runners also employed a horse patrol in outlying areas, as well as a special Marine Police to work the north bank of the Thames. Of course, the constables were easy to bribe, so the streets of London were rife with thieves, burglars, and counterfeiters (of 50 coin presses in existence, 40 were illicit; one passed as much as £200,000 worth of half crowns). A citizen's only defence was oftentimes a thick door and a pair of pistols.

In 1829, Sir Robert Peel founded a much more effective police force in London. The Metropolitan Police Force, known as Peelers (and later as Bobbies), was a hierarchical, centralised, uniformed, and professional force responsible for keeping the peace in a seven to twelve mile radius around Charing Cross (the City of London, the centre and oldest district, was out of their jurisdiction). Divided into 17 divisions, each was run by a superintendent who was, in turn, assisted by four inspectors, 16 sergeants, and a variable number of constables. Commissioners Richard Mayne and Sir Charles Rowan at Great Scotland Yard (who answered to the Home Secretary) supervised the organisation. Peelers were required to be literate, of good character, between 20 and 35 years of age, and at least 5'7" in height (some military service was preferred); they were also never to exceed one percent of the population. The constables wore tall, flat hats sturdy enough to stand upon to peer over walls, and were armed with truncheons. Pistols were carried only on forays into dangerous neighbourhoods or on perilous missions. Although the Metropolitan Police Force was initially resisted and resented, the Peelers' excellent service record and a subsequent overall decrease in crime helped win them acceptance.

Crime prevention barely existed more than five miles outside major cities. Each local parish had constables and watchmen, but these men were oftentimes forced to serve for little or no pay. Many were illiterate and most avoided anything remotely dangerous. Because of this, rural areas were rampant with criminals. Travel at night was avoided, especially around canals, turnpikes, and rivers. In the north, footpads skulked about manufacturing areas; in the south, roving bands of thieves rifled entire cottages while the owners worked the fields. Cast Members who venture into the country at night could quickly discover that mundane threats are far more pressing than those of the supernatural.

Investigation

Forensics in the early Victorian era was quite limited. Fingerprinting, blood typing, and ballistic and toxicological analysis were rarely performed, and then only in a very rudimentary fashion. Oddly enough, the profession of coroner, which had been relatively common in the medieval period, had fallen into disuse and disgrace; a resurgence would not occur until the later half of the century. Autopsies were generally performed by unskilled persons who drew whatever conclusions were desired by the person paying for the procedure. Indeed, dead bodies were normally not examined unless a family member or the police made a special request. The bodies of the poor and unidentified were collected and periodically buried in mass graves, although this practice faded over the decades.

In the countryside, deaths were more likely to be noticed and investigated by the local constables. Rural coroners were, consequently, more skilled at their craft than were their urban counterparts.

For the Director, remember that no set procedure for dealing with dead bodies existed in the cities, and deaths were normally unnoticed by authorities. The poor, however, were much more likely to notice an unusual death; after a few rumours spread, perhaps even a less reputable newspaper might cover the story. The wise Protector has contacts among the poor, body collectors, press, Peelers, and coroners, lest a death of import pass by unnoticed.

The passage of the Poor Law through Parliament reforms the old Parish-controlled poor relief. The previous system, while not uniform, was known as Speenhamland after the area it commenced. It encouraged low wages as employers knew that the parish would supplement below subsistence wages. These allowances encouraged idleness and were expensive, one village had higher expenditures on poor relief than the total income from rentals. Under the new Law, 600 administrative units, called Unions, are created and centrally controlled by elected Boards of Guardians under the supervision of a Board of Commissioners in London who have inspection and auditing powers. Workhouses are to be the main source of poor relief, but are, by design, to be so unattractive that paupers would find any labour to avoid them. Workhouses are great barracks blockhouses where families are separated. Men and women are segregated. The food is poor and the work usually consists of picking oakum. Strict discipline and annoying regulations make the workhouse even less appealing. The economic fluctuations from industrialisation create many periods of involuntary unemployment, and this new system does little to help those temporarily out of work. North England, above Trent, is slow to adopt this new law and the older outdoor system is never fully abolished. In the more rural south, it takes much hardship, suffering, and strenuous efforts to apply it. The workhouse becomes greatly feared by the poor.

To counteract the despotic Holy Alliance of Russia, Austria, and Prussia, renewed at the League of Muchengratz in September 1833, Britain forms the Quadruple Alliance with France, Spain, and Portugal.

The Spanish Inquisition comes to an end.

Charles Babbage develops plans for a mechanical computational device, the Analytical Engine. The word "computer" is still years away from being coined.

A Select Committee tasked with inquiring into the state of the Metropolitan Police reports that the force has been influential in reducing crime, has given great security to persons and property in London, and is "one of the most valuable modern institutions."

1835

A good harvest is enjoyed.

Halley's Comet returns. This is generally believed to be a sign of ill omen.

In April, Viscount Melbourne and the Whigs form a stable ministry that lasts until 1841.

In February, O'Connell reaches an understanding with Lord John Russell, soon to be Home Secretary, known as the Lichfield House Compact, which gives concessions to Ireland in return for Irish votes in the House of Commons. This settles Irish agitation for a time.

The Municipal Corporations Act is passed. It sets up municipal boroughs to be governed by a Town Council, one third of which is elected annually, along with a Town Clerk and Mayor. Municipal franchise is given to all ratepayers once they reside for three years, and even some women are allowed to vote on this level. However, many municipal governments lack any power and the line between national and local authority is debated for many years. The judiciary remains under Crown control. Birmingham and Manchester do not adopt the new Incorporation system until 1838.

Accusation and Trial

Two types of crimes existed at this time: summary and indictable. Summary crimes were minor offences like petty crime, vagrancy, drunkenness, poaching, and vandalism. These were tried by the local justice of the peace in the country, or a police magistrate in a city. No lawyers or juries were involved and the presiding official heard evidence, questioned witnesses, and made decisions.

Indictable crimes included murder, armed robbery, rape, burglary, fraud, larceny, and significant violations of public order. Defendants were tried in the English court system, a nearly unintelligible morass of bizarre customs and rules that boiled down to three types of law: Common Law, the Law of Equity, and Church Law.

Common Law was a centuries-old development that covered some contracts, murder, land disputes, and other criminal cases. Three courts in London enforced Common Law: the King's (or Queen's) Bench for criminal matters, Common Pleas for disputes between two citizens such as breach of promise, and the Exchequer for monetary disputes such as customs and fines owed to the Crown. These courts resided in Westminster Hall or London Inn and were held in three-week sessions during Michaelmas, Lent, and Easter. The justices also rode a circuit outside of London, visiting each district once or twice per year, and held assizes to decide civil and criminal cases that were too much for the local magistrates to handle. Any matter of Common Law could be appealed on evidence of error to the Exchequer and then on to the House of Lords (effectively the Supreme Court), if necessary.

The Law of Equity was enforced in the Chancery Court (although the Exchequer also ruled on some matters of equity), was presided over by the Lord Chancellor, and handled impersonal matters like wills, intellectual matters of law, and appeals of Common Law decisions regarding contracts. Rather than simply cleaving to the letter of the Common Law, the Equity court examined the circumstances surrounding the creation of a contract. Unfortunately, the Chancery was slow; decisions usually took three to six years. In an extreme example, one 1798 case concerning money left by an old man was not decided upon until 1915! Oftentimes, delays were attributed to the court's practice of questioning as many people as possible, since direct evidence was disallowed. Furthermore, none of the principals in a case were allowed to speak directly to the court. Charles Dickens' *Bleak House* provides a good example of the Chancery's peculiarities.

Church Law was also known as Church Court, Canon Court, Ecclesiastical Court, or Doctor's Commons. This was where divorces, wills, and church matters were settled, although an Admiralty Court also existed for handling military matters.

Prior to 1836, an individual accused of a crime (other than murder) was forced to represent himself before the King's Bench. Due to defendant ignorance and illiteracy, eventually the accused was granted the right to hire an attorney or solicitor to prepare the case. The solicitor, in turn, hired a sergeant at law to represent the accused in Common Law Court, a barrister to do so in the Chancery, or an advocate in Church Court. In no case did an attorney ever appear in court to argue a case, even in Common Law jury trials. In fact, in such cases the court relied on individuals to come forward and provide evidence; a portion of any fines collected was oftentimes offered as an incentive to do so.

Finally, it must be noted that British courts dealt harshly with debtors. If someone could show that a debt had gone unpaid, an affidavit of debt could be secured, even without the debtor's knowledge. The debtor could then be stripped of his property, furniture, and ready money and be thrown in gaol. Although the debtor could impeach the process in civil court, the time involved in doing so left the court ample time to divide up the estate. By the time the accused was cleared, he might find that his possessions had already been auctioned off. Any character with an occult library should be cautious lest some dark sorcerer desire that collection and use this system to secure it. In 1836, a special Court of Bankruptcy was instituted to handle these cases.

Punishment

The law was not kind to the convicted. Summary crime punishment ranged from fines, a few weeks to months imprisonment in gaol, a whipping (although never when a woman was being tried), or even harsher measures.

In 1830, capital crimes (those punished by death) included forgery, stealing sheep, damaging Westminster Bridge, sodomy, murder, treason, theft, impersonation of an army veteran, and almost 200 others (this number fell to eleven by 1841). A criminal convicted of a capital offence was oftentimes captured, tried, and executed in less than two weeks. The execution was usually by hanging, and conducted in public; such an event could draw as many as 30,000 spectators. When complete, the criminal's body might then be used for anatomical study or even just left hanging as a reminder of the law's power.

Despite all of this, however, the court was usually disinclined to impose the death penalty; more frequently, convicts were sent to Australia to serve sentences of seven years to life. Prisoners awaiting transport were stored on the "hulks," prison ships moored in the Thames that were rife with vice and a potent training ground for young criminals. At one point, 2,500 convicts were stored in only five ships. Alternatively, convicts were simply imprisoned.



Rural gaols were simple and harsh, with up to ten convicts sharing a common cell. The food was abysmal and the prisoners were forced to sleep on filthy straw that was rarely changed.

In metropolitan areas, the prisoners were slightly better off, if only because the forced labour of breaking rocks or picking oakum (used for ship caulking) provided some measure of exercise. A harsher punishment was the treadmill (first used in 1818), a large cylinder that prisoners would be forced to walk upon for up to six hours. The treadmill's steps were spaced widely enough that a prisoner was forced to step quite far to keep up.

No explanation of English punishments would be complete without noting two particular phenomena. The first is how the courts dealt with duelling, a practice still very much in vogue among the aristocracy. Although the survivor of a lethal duel had officially committed murder, he oftentimes went free; not until the 1840s did juries begin to convict upper-class duellists. This did not stop the practice, however—the rich and powerful simply took their duels to the continent, out of the reach of the courts.

The second phenomenon is the punishment of debtors. Although owing money would seem to be a lesser offence, many considered debtors to be criminals, and thus debtors were jailed alongside the rest of the criminal population. Furthermore, no distinction was drawn between male and female debtors.

For a Director, the legal system provides a plethora of dramatic options to occupy the Protector and his companions. The fireballs that drove off a pack of ferals might also have destroyed some public property, leading to a conflict with authorities. Killing the nefarious leader of a local coven of witches might have saved the town, but the local magistrate might still consider it murder and initiate legal action. A demon controlling a justice in a high court might be able to pick and choose who gets banished to Australia. Indeed, the legal system could be the most insidious trap of all.

Victorian Transportation

Victorian age travellers could choose from several alternatives.

Railways

Railways brought forth the most sweeping changes of the early Victorian period.

In their earliest incarnation, the railways were nothing more than privately owned lines of wooden rails upon which coal was transported to the waterways. Opening such a line, or any other route later on, required Parliamentary approval as well as substantial financial resources for surveying, purchasing, and developing land. In addition, one had to fight opposition from landowners and conservative interests. As a result, many such endeavours failed.

In 1821, Parliament instituted the construction of the first major line, extending from the Darlington mines to Stockton-on-Tees. Initially conceived as a way to transport goods, Parliament soon amended the law to allow the transport of passengers. This was not yet a true railway, however, as the passenger cars were pulled by horses.

In May, the Society for the Prevention of Juvenile Prostitution is formed. It warns of schools for young people in thievery, prostitution, and all manner of vice. The Society claims that crime is systematically organised and many acts occur in broad daylight. Large numbers of men and women sell ten to fifteen year-old girls whom they have entrapped to lewd houses.

In America, Samuel Colt applies for a patent for his revolving cylinder handgun. The Colt Revolver has a bored-out chamber for five or six Smith & Wesson style percussion cap bullets. He later tours England and France to establish patents in these countries. The gun prompts the famous saying, "God created man, but Col. Sam Colt made them equal." As Colt cannot find a factory capable of mass-producing his weapon for many years, it remains extremely rare.

In October, a large fire breaks out at the Millbank Penitentiary; 400 Police officers and a detachment of the Guards are necessary to maintain order. The press later calls for the Police to be put in charge at all large fires.

1836

A bad harvest; nearly one million are unemployed. Signs of financial crisis start in the U.S. and end the trade boom of previous years.

The first London Railway opens in February, connecting Deptford and reaching London Bridge by December. The line reaches Greenwich in 1838.

Religious reform leads to commutation of tithes from farm output to monetary payment.

The Marriage Act allows dissenters to marry in their own chapels and creates a permanent Ecclesiastical Commission, which redraws many diocesan boundaries and equalized the distribution of church income.

In June, the London Working Men's Association is founded and publishes "The Rotten House of Commons, being an Exposition of the Present State of the Franchise," which asks if either landholders or capitalists are adequate representatives for the working man. The authors feel that the people's opinions and rights ought to be more directly advocated in government. Self-education, a cheap press, and a national system of education are its more immediate goals.

An Anti-Corn Law Association is established in London, but lacks any unity of purpose or good leadership.

A yearning for the medieval era is popular as exemplified by the historical novels of Walter Scott, a Gothic revival in architecture, John Ruskin's art criticism, and the art of the pre-Raphaelites.

Spain is ripped apart by civil war between autocrats and those desiring constitutionalism. A detachment of British troops is sent to aid the constitutionalists and remains there until 1839.

The Bow Street Horse Patrol is placed under the control of the Peelers.

1837

A serious recession hits England. A petition complaining about the plight of merchants and shippers is sent to Parliament. By summer in Manchester alone there are 50,000 unemployed or on short time work.



The first true railway, the Liverpool-Manchester line, began construction in 1826, finally opening in 1830. The first locomotive, the “Rocket”, designed by George Stephenson, was the product of a design competition. The opening ceremony was marred, however, when former cabinet member William Huskisson was struck dead by an engine as he stepped over to greet the Duke of Wellington. This accident proved prophetic, as deaths and injuries became commonplace on the rails throughout the early Victorian era.

Growth continued despite the danger, although rather slowly and quite expensively. Parliamentary approval and survey costs alone totaled, on average, £4,000 per mile of track. Land sold for £6,000 to £8,000 per mile—grading, levelling, and the construction of embankments, tunnels, viaducts, and bridges increased the cost even further.

Of course, once the railways were opened, travel became much faster. A train could generally make a trip in as little as one-quarter of the time required by coach, although travel by rail was still inefficient because of the use of multiple track gauges (the distance between the rails). First class cars resembled multiple, attached coaches, and were accessible only from the outside. The rest of the cars were open to the elements; passengers were often covered with soot from the engine’s smoke, or frozen in colder weather.

Rail Gauges

The two dominant gauges of the time were Stephenson’s four feet, eight and one-half inches (which eventually became the standard) and Isambard Kingdom Brunel’s seven feet. Because of these differences, passengers were oftentimes required to disembark and change rail lines, greatly slowing travel time.

The advent of the railways gave rise to a class of labourers called “navvies” (from navigator) who performed the gruelling construction. Navvies worked along the lines in gangs numbering around 2,500; each group moved as much as twenty tons of earth per day with nothing but shovels or picks. Their large, temporary encampments were rough, boisterous, loud, and always filled with a large number of unmarried women. They were a source of constant concern to established communities, who sometimes called in the local Yeomanry to ensure that the navvies did not decide to stick around when the work was done. Specifics on the railways heading into and out of London are given in the Round and About section (see p. 152).

For the Director the railways are a great source for Episodes. Who decided the routes, and why? What used to inhabit that land, recently or long ago? Do the iron rails affect the faeries or the land in a negative way? Is there any grand pattern to the layout of the lines? What problems do Irish or Scottish navvies bring to the rest of the country? Are their communities just for the construction of the railway or to hide something else?

Coach

Coaches were uncomfortable and slow; stops were necessary each hour to rest or change the horses and allow passengers to stretch or eat. Travelling only at about 10 miles per hour, a coach trip from London to Dover, about 80 miles, took all day.

Riding a coach usually cost five to six pence per mile inside the coach, or two to three pence per mile if one rode on top, exposed to the weather. If pressed for time, one could ride the mail carriages—about 50% faster than a normal coach—but the cost was doubled.

Sea Travel

Overseas transportation was primarily upon wooden sailing vessels, although after 1836 steamship travel (actually a combination of sails and a paddlewheel) became increasingly frequent.

Sailing ships could make the voyage from England to America in 36 days; returning with the currents took 24. When the Great Western Steamship Company (formed in 1836) launched its “Great Western” ship in 1837, the trip took even less—15 days to New York and 14 back to London. Despite this, overseas travel was still fastest by sail, if one booked passage on a long, sleek Clipper ship. Due to their restricted passenger and cargo capacity, Clippers primarily saw service in the Pacific, where routes were long and coaling stations sparse.

In the 1840s, steamship technology began to boom. Screw propellers and iron construction became the norm. The Conrad Company started offering a quick, trans-Atlantic mail service via steamship. Lloyd’s Register even began insuring ships by their real and intrinsic merits; a measure of shipping firms’ safety quickly emerged from the practice. A Protector might be well advised to look into such resources if he were to need to ship strange or exotic materials across the sea or determine the origin of a particular vessel.

Victorian Currency

The pound/shilling/pence currency standard was complicated by the guinea, an older coin that was worth 21 shillings, one more shilling than a pound. It was not minted after 1813, but was still in circulation and was considered a gentleman's coin. Tradesmen were paid in pounds; gentleman, artists, barristers, etcetera were paid in guineas. Thieves oftentimes used guineas to cheat people, mostly foreigners, who didn't understand the English system.

Paper money was available at this time, although the government had not yet advanced to mass producing paper notes. Only individual banks did so, and if one went under, its money was worthless. Bank of England notes were considered more stable, but this did not appreciably increase their popularity. Also, one pound notes were very rare, with five pounds being the usual smallest paper denomination; larger bills were used for large business concerns. In all, most people still preferred to use coins.

Currency

Basic Value	Coin	Paper	Slang
1,000 pounds	—	1,000-pound note	—
500 pounds	—	500-pound note	—
200 pounds	—	200-pound note	—
100 pounds	—	100-pound note	—
50 pounds	—	50-pound note	—
20 pounds	—	20-pound note	—
10 pounds	—	10-pound note	tenner
5 pounds	—	5-pound note	fiver
21 shillings	guinea (g)	—	—
1 pound/20 shillings	sovereign (g)	1-pound note	quid
10 shillings	half sovereign (g)	—	—
5 shillings	crown (s)	—	bull
2 1/2 shillings	half crown (s)	—	half a crown
2 shillings	florin (s)	—	—
1 shilling/12 pence	shilling (s)	—	bob, hog
6 pence	sixpence (s)	—	tanner, bender
4 pence	groat (s)	—	—
3 pence	threepence (s)	—	thruppence
2 pence	twopence (s)	—	tuppence
1 pence	penny (c)	—	copper
1/2 pence	halfpenny (c)	—	ha'pence
1/4 pence	farthing (c)	—	—
1/8 pence	half farthing (c)	—	—

(g) gold coin

(s) silver coin

(c) copper coin

1 Pound (£) ≈ 4.875 U.S. Dollars in 1836-1840

1 oz Gold = 4.247 Pounds (£)

20 June: William IV dies; Queen Victoria, 18, ascends to the throne. Crowds flock to Kensington Palace to see the young monarch. She retains Lord Melbourne's ministry. Victoria's mother is Mary Luise Victoria, Princess of Saxe-Coburg-Saalfeld, who married the Duke of Kent and retained the title Duchess of Kent on his death in 1820. The new Queen speaks no English and employs John Conroy, an Irish officer, as her personal secretary. The two are rumoured to be lovers; it is also said that Conroy is Victoria's actual father. It is claimed that Conroy hoped to be the power behind the throne and sought a Regency by the Duchess of Kent. When this failed to occur, he pressured the young queen to become her personal secretary. Queen Victoria grew to dislike her mother and Conroy and saw to it that their apartments were separate from her own. Instead, Prime Minister Melbourne comes to act as her mentor and gives her the courage and wisdom to rule based on her own ideas without her mother's influence or domination. Lord Melbourne gains the Crown's complete confidence.

The Minister's Wife

Lord Melbourne's wife, Lady Caroline Lamb, who died in 1828, had been a mistress of Lord Byron's in the 18-teens. For a Cast including William and Tamara, this connection may present a subtle means to access the ministry and the Queen, although for a while Lord Melbourne hated Lord Byron. As an alternative, perhaps this conflict is still simmering.

The first of the main line railway stations opens at Euston, connecting London north to Boxmoor. It continues on to Birmingham the following year.

In Massachusetts, Samuel Morse patents the electronic telegraph device and Morse code for sending messages over long distances. Its early uses are mostly for co-ordinating railway schedules.

1838

Another bad harvest. The financial crisis is still prevalent, although some signs of a recovery can be observed. Unemployment remains high in areas like Lancashire and the Midlands.

Labour unrest continues in Tyneside (Newcastle on the Tyne) as miners and wire-workers carry banners bearing inflammatory language such as "Liberty! Or I shall make my arrows drunk with blood, and my sword shall devour flesh."

28 June: Queen Victoria's coronation.

Railways are allowed to carry mail, which means a quicker post service for private use, a greater national co-ordination for reform organisations, and greater publicity possibilities. Previously the post was carried by carriage, which remains the most common method until the mid-forties.

The Northern Chartist followers of Feargus O'Conner are openly arming and drilling with musket and pike and advocate violence, while the London and Birmingham sections prefer the use of moral force. The spring meetings in each section reach 100,000, 150,000, and even 250,000 attendees.

Victorian London

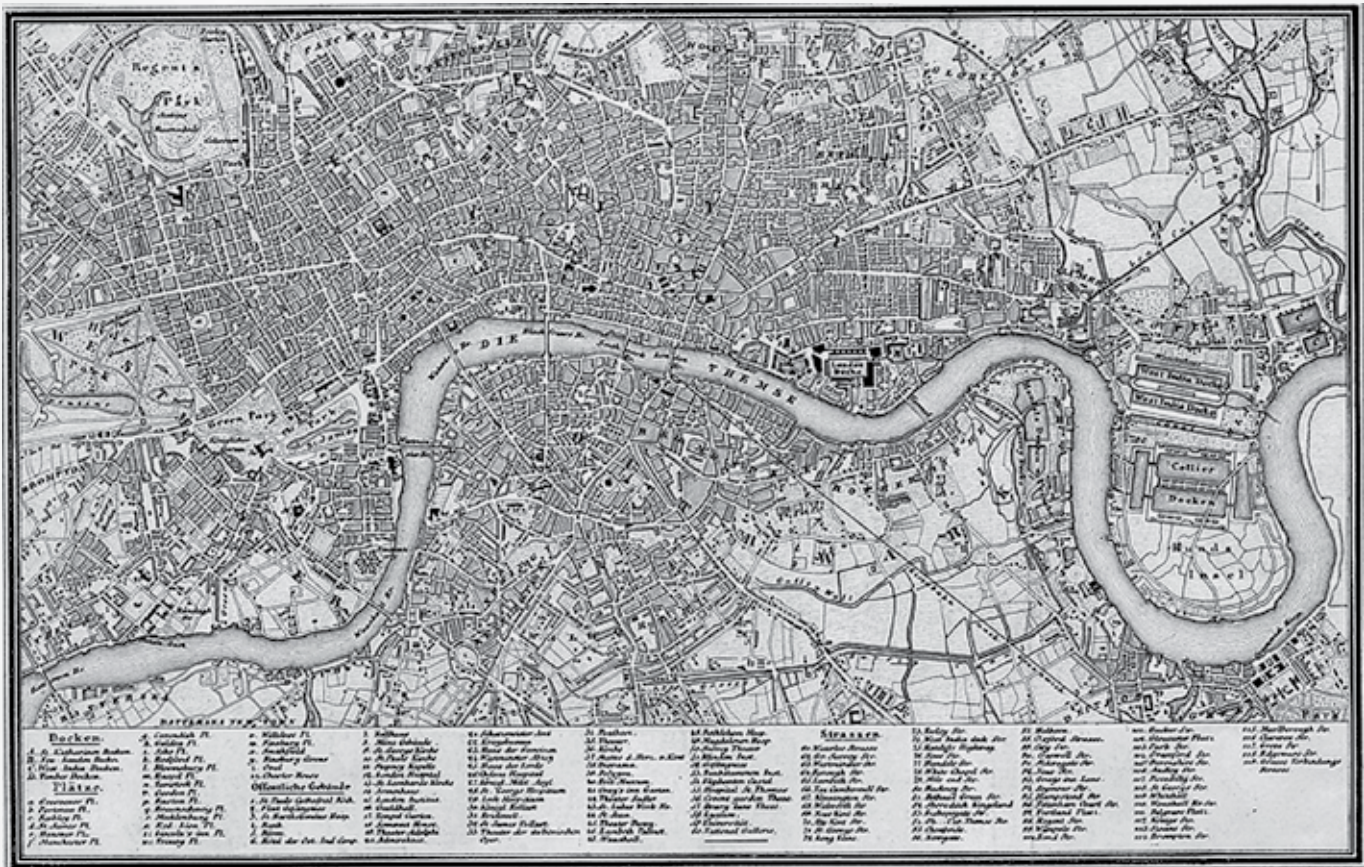
The London of the Swifts' time was far more than the outpost that Queen Bodicea burned to the ground. It had expanded more in the last two hundred years than in the preceding thousand. In 1841, it was home to nearly two million, and in that decade alone would receive 330,000 immigrants. It was not just the capital of Britain, but of a growing world empire that would include colonies in Australia, Africa, Asia, the Americas, and Europe. Whether the players' characters live here or are simply visiting, knowing London is vital to excelling in the *Ghosts of Albion* universe.

Districts

Early Victorian London can be divided simply into five distinct areas. At its heart was an old Roman settlement, the City, which in turn was surrounded by Centre London. The West End encompassed everything west of Charring Cross, while all east of the Tower lay in the East End, although this name was not actually in use at the time. Finally, everything south of the river was called Southwark, or the Surrey side for the county in which it resided. Each district has its own peculiarities and population, each contributed to London's relative self-sufficiency, and each was constantly building and changing.

The old City of London was surrounded by the river on the south, the inns of Temple and Court on the west, and the Tower in the east. Where once seven gates provided entry into the City, only one large, leaden-headed gate survived at Temple Bar. Newgate was remembered in name, as the eponymous prison stood upon the gate site. Inside the City lay many significant sites including St. Paul's Cathedral, Doctor's Commons, the Royal Exchange, the Bank of England, and Mansion House (residence of the Lord Mayor). The City also housed around 120,000 affluent merchants beyond Regent Street. The local government was strong and independent, employing its own police force (Peelers had no jurisdiction) and preventing the incursion of rail lines.

Centre London was home to most of London's prisons (including Newgate, Fleet, and later the New Model Prison) as well as the British Museum and Lincoln's Inn, but the district was best defined as the home of London's poor and downtrodden. In neighbourhoods such as Holborn, St. Giles, and the Seven Dials (so named for the seven roads that met in the area), labourers lived in tightly packed, filthy tenements that were oftentimes derogatorily referred to as "rookeries." St. Giles in particular was notable for its high Irish population, so much so that it was designated "Little Dublin." This area was dirty and dangerous, but so silent and solemn as to appear deserted. St. Giles was also home to London's Jewish population, whose neighbourhoods, in contrast to Little Dublin, were crowded, noisy, boisterous, and draped with ubiquitous drying rags. In such places, the streets were so narrow that travel was only possible by foot.



Centre London was also known for the slaughterhouses of Smithfield, and the cattle market there provided much of London's meat. Herds of cattle, pigs, and sheep were driven through the city streets to Smithfield where slaughterers worked amid filth, blood, and the rising steam from freshly killed animals. In all, London boasted nearly 120 of these killing grounds. For a Director, such areas are ripe for Episodes. What forces might be attracted to the constant slaughter? What creatures might rise from underground to feed (or worse) upon the blood and gore?

The West End was the home of royalty and the aristocracy. At its heart lay the former Royal City of Westminster, which included Whitehall (where the royal palace burned down in 1698) and St. James Palace (where it was rebuilt), around which John Nash sculpted a vast park in 1829. Also in the West End was Queen Victoria's new royal residence, Buckingham Palace (and the surrounding Green Park). Other sites of significance included Westminster Abbey, the Houses of Parliament, Downing Street, the Foreign Office, army headquarters, the Horse Guard, the Admiralty, and ultra-fashionable Mayfair, home to the men's clubs of Pall Mall, the exclusive shops of Bond Street, and the city estates of much of the aristocracy. On Mayfair's western border lay Park Lane, where the most expensive houses stood, and Hyde Park, a massive park that sported a man-made lake, multiple footpaths, and an encircling carriage route. The park was a major midday destination for those wishing to be seen as important (or wishing to be seen by those of importance). To the northwest lay Regent's Park (built by Nash in 1811), home to London's zoological gardens and more high-end residences.

The eastern reaches were London's manufacturing and industrial centre (in addition to Clerkenwell in the Centre), and included the boroughs of Stepney, Poplar, Bethnel Green, Hackney, Spitalfields, and Whitechapel. Major industries included textiles, shoemaking, sugar refining (in Whitechapel and Stepney), bone-boiling, glue making, and chemical production, all of which, combined with the docks and fish markets, served to bathe the district in a permanent stench. Despite abysmal living conditions in the tenements and rampant crime, immigrants oftentimes stayed in the eastern reaches due to the readily available work.

Southwark encompassed nearly everything south of the Thames, including Bedlam (Bethlehem Hospital), the infamous asylum, and Lambeth, home of the Archbishop of Canterbury. It featured many significant industries, most of which were expansive and employed hundreds of men, including some of the major engineering firms. The docks were a hub of shipbuilding, iron foundries, and anchor, sail, and rope production. Further inland, one could find leather trades, tanneries, vinegar producers, and breweries (including Thrale's Anchor Brewery), all of which helped Southwark develop its own distinct odour. Hat makers were easily found, led by Christy's, which claimed to be the biggest in the world. Lambeth sported lumberyards and production facilities for soap, candles, chemicals (including sulphuric acid), pyrites, Doulton's pottery, and stone pipes. A small industrial centre on the Wandle River, even further west, claimed flour and snuff mills as well as facilities producing bleached and calico-printed fabric, although the latter gave way during the 1830s to paper, varnish, and paint production.

The Select Committee, still investigating the Metropolitan Police, issues a report calling for the Marine Police and Bow Street Runners to be merged with the Peelers. By the end of the year the Bow Street Runners are no more.

In response to border disputes between Canada and the United States, and rebellions in Upper and Lower Canada, John George Lambton, 1st Earl of Durham, is sent to investigate the situation. He suggests a gradual movement toward local rule, which becomes a cornerstone for the British Commonwealth in the future.

Late Summer: Ludlow Swift, protector of Albion, is savagely murdered by monstrous servants of Balberith, whose acolytes are attempting to return him to Earth. William and Tamara Swift become the new Protectors of Albion. Their father is possessed by the demon Oblis and they meet the Ghosts of Albion. While just beginning to learn their new roles under the tutelage of Nigel Townsend, the Swifts also learn of Balberith's imminent return. William and Tamara, along with Nigel and the Ghosts of Albion defeat Balberith.

Chartist meetings aim to get signatures for a petition and elect representatives for a convention, a "people's parliament," in London, hopefully to coincide with the Westminster Parliament in February of the next year. When the representatives do meet, some call themselves Members of Convention, and append their names with MC. Meetings all over England raise signatures for the petition. Lecturers and orators tour the country rallying support amongst the working class. Rumours of demonic forces hidden within the movement, seeking to suborn it for dark ends, arise.

Autumn: William and Tamara must go to the village of Blackbriar where babies are being born deformed (actually replaced by changelings) and their mothers are driven mad. William rescues the stolen babies while Tamara deals with ghosts of historical warriors and Seelie court faeries.

In October, Northern Chartist members meet at midnight by torchlight and carry banners with skulls painted on them. Speeches are inflammatory and a small arsenal is collected.

Autumn and Winter: While paying their respects on the 50th birthday of Lord Simon Winchell, the Swifts see the dead begin to rise. They quickly discover, with Lord Simon's help, that the Necromancer, the Lord of Dragons, is on the rise again. To defeat him they need the Crown of Charlemagne. But it turns into a trap for not only the Swifts, but for Sofia Winchell and the Ghosts of Albion as well.

1839

Another bad harvest. The financial crisis continues with only sporadic signs of relief, and unemployment is still high.

A Chartist movement convention meets in a British hotel, but dissension soon splinters the ranks. Lovett's mediation cannot prevent some of the fifty odd representatives from leaving. Since the petition only has 600,000 signatures, the delegates decide to wait on its presentation while "missionaries" are sent out in groups of fifteen to obtain more signatures.



The Thames

To this day, the Thames River is the dominant natural feature in London. It is a easterly-flowing, freshwater (strong and persistent eastern winds can turn it brackish), tidal river ranging from 800 to 1500 feet wide within the city. The river was most commonly crossed via one of many bridges, beginning with Vauxhall (the westernmost bridge), which connects Chelsea (at the edge of Westminster) to Lambeth. Several bridges connect to Southwark, including the Waterloo Bridge (from the Strand), Blackfriar's Bridge (to the City, near Doctor's Commons), the Southwark Bridge (leading to the centre of the City), and London Bridge (also to the City). Crossing a bridge usually cost one penny. Steamers also plied the river, carrying 250 passengers across every 15 minutes at a cost of four pence each. In 1825, Marc Isambard Brunel proposed constructing a tunnel underneath the river, extending from Rotherhithe in the south to Wapping in the north, through which pedestrians might travel. The project was fraught with disasters (flooding and worker strikes were common) and abandoned in 1832, but construction resumed in 1835 and was completed in 1843. The underwater project could be a rich background for a Serial, as the Cast attempts to determine who or what is causing the disasters, what exactly the workers dug up from the depths, or how to stop an enraged river spirit from slaying everyone involved.

Although large ships could navigate the Thames, they could not pass London Bridge, so an extended area to the east, known as "the Docks," served as a naval terminus. Of the hundreds of acres covered by the Docks, the East India Company alone claimed 250. Further down the river was the Pool, where colliers (coal ships) and other ships awaited permission to dock and unload. Beyond the Pool was the Isle of Dogs, an area just north of Greenwich controlled by the West India Dock Company. This vast, wet dockyard could accommodate 600 ships and was a central point for loading and unloading goods.

Round and About

Increasingly, land-based travel to and from London became possible by rail. The first line opened in 1836 and ran from London Bridge to Deptford, and eventually to Greenwich in 1838. The second line was the London-Birmingham line. At its opening in 1837, it departed the main station at Euston and ran only to Boxmoor; Birmingham was reached the following year. Due to a steep gradient and the need to cross Regent's Canal, engines were disconnected at Camden, while cables and stationary steam engines drew the carriages the rest of the way, a system finally replaced in the late 1840s by locomotives. Additional stations were soon added, including Paddington Station (1838; the Great Western route), Nine Elms (1838; to Southampton), and Mile End (1840; to Romford and Shoreditch).

Travel within the city was by foot for the majority of Londoners; the wealthy oftentimes rode horses or were bourn in a variety of conveyances. 1829 saw the introduction of the omnibus, a long, narrow carriage that could hold up to 12 passengers for one penny per mile. In the 1860s, omnibuses were fitted with knifeboard seating (where passengers sat back-to-back on a long bench), allowing eight to twelve additional passengers, although for some time these rooftop benches remained uncovered. In 1834, a patent was issued for the Hansom cab, and soon two-wheeled, covered transports could be hired for a hefty sixpence a mile. More common were four-wheeled carriages, suitable for groups of four to six or those with a lot of luggage. Many were privately owned.

Regardless of conveyance, moving about London was fraught with difficulty. Noise and congestion impeded movement, as the chaotic mass of people, animals, carriages, cabs, and omnibuses made it difficult to find one's way or stay abreast of companions. Some streets were so narrow that horse-drawn transport could not navigate them. The crowds also provided excellent cover for cutpurses, kidnappers, and other nefarious sorts.

Many streets were little more than mud lanes. Inadequate sewage and waste removal forced citizens to walk amongst garbage and excrement. Gentlemen were expected to walk on the dirtier street side, sparing their female companions from the worst of the filth. At many crossings, street sweepers could be hired to clear a path for pedestrians.

The streets became even more hazardous in the darkness. Although gas lighting was introduced in 1807, by 1834 only 600 miles of gas pipe had been laid, primarily along main thoroughfares, the theatre and business districts, and a few residential areas. Elsewhere, particularly the poor areas, whale oil lamps gave off a paltry light until they were replaced in the 1860s.

A second problem came creeping with the infamous London fog. In addition to darkening the skies (to the point of needing lamps indoors during the day), the fog, which oftentimes appeared yellow in the winter months, could cause headaches and lung pain.

Finally, the fragmentary municipal government complicated travel. The City Corporation tended to look after its own prerogatives first and the rest of the city was governed by numerous local bodies like parish vestries, Commissioners of Sewers, and the Poor Law Guardians. No true authority existed to regulate travel and provide for the public's safety. The situation did improve, however, in 1855 when the 300 local bodies were reduced to 38 districts.

This litany of impediments grant the resourceful Director hurdles to throw at his Cast, particularly when they are in a hurry. And these are just the mundane problems—supernatural obstacles are another story entirely.

Haunted London

Many claim that London is the most haunted city in the world. True or false, there is no question that the city has had more than its fair share of supernatural happenings. The following sections catalogue a few of London's mysterious phenomena, and where they can be found. Portions may be useful as the foundation for Episodes.

Hampstead, Highgate, and North London

Numerous sightings of a red-eyed creature believed to be a vampire have been reported around the cemetery at Wentworth Place, Hampstead.

The ghost of a shadowy horseman, believed to be Dick Turpin, has been reported near the Spaniards Inn. Turpin was a regular there who died in the late 1730s.

Highgate Cemetery is home to many whose souls do not rest peacefully. A grey clothed woman, sometimes hooded, can be seen running from grave to grave looking for the children she murdered. If approached, she vanishes.

Bright flashes of light have been seen in the skies over Tottenham, especially on bright, clear days in July. No one knows what they are.

Legend says that Queen Bodicea's body is buried in the northwest section of London, near King's Cross statue.

In February, delegates of various Anti-Corn Law associations meet in Brown's Hotel in London. They decide to form a national organisation called the Anti-Corn Law League under the leadership of Richard Cobden and John Bright. This organisation is primarily a middle class challenge to the aristocratic landlords. Unlike the Chartists, the League maintains focus by having only one goal. Since the League is a middle class movement, it has access to greater monetary resources than the Chartists. Although year-end subscriptions total only £5,000, by 1844 the League has nearly £90,000, allowing them to spend £1,000 a week.

In April, an unusually cold spring grips the town of Norwich. People are dead, frozen stiff. Reports surface of hairy creatures seen on the rooftops and in the gutters of the city. Clearly, both mysteries bear investigation.

By May, the Chartist petition bears 1,250,000 names, totals six hundredweight, and runs two miles in length. The group divides over what should be done if Parliament rejects the petition. A committee is appointed to study "ulterior measures."

Although relatively unconcerned, the government sends Sir Charles Napier, a gifted military reformer and Chartist sympathiser, to the north of England. Despite his feelings, he raises the strength of the Northern garrisons to 6,000 including 18 pieces of artillery. Home Secretary Lord John Russell authorises magistrates to suppress meetings where people come armed and offers to arm and equip a volunteer force. The Chartist convention moves to Birmingham in the middle of May and the Committee on Ulterior Measures suggests various methods that the poor Chartists do not have the economic power to make practical. They settle on a general strike, called the sacred month. Without the Trade Unions and Owenites the measure is doomed.

The Chartist convention adjourns. As local magistrates and merchants panic, Napier proves able to counter Chartist activities. He strategically places his men about the North, goes to Chartist meetings, and debates the issues with their leaders. After getting to know them, he invites them to an effective demonstration of his artillery, resolutely maintaining that his men could suppress even a sizeable mob.

The Anti-Corn Law League tactics prove more effective than those of the Chartists, as missionaries and lecturers, including Cobden and Bright, travel throughout the country. In one five-day stretch alone, Bright speaks in seven different towns, while during a twelve-week stretch 150 meetings are held just in London. The League is vocal, active, and visible. Their opponents are the landholding aristocracy who receive the benefits of the higher prices, the farmers (at least initially), and the Church of England who receives tithes based on produce of the land. The League argues that free trade in corn would lead to prosperity for the manufacturer, the creation of new markets, the decrease in food prices, regular employment, and pronounced efficiencies in English agriculture. They thus appeal to liberal laissez faire attitudes, many parts of the middle class, and some of the working classes. They oftentimes use religious imagery and references to drive their points home. That some of their arguments are contradictory, inconsistent, or based on no real evidence is little impediment.

In July, a Chartist meeting at the Bull Ring is broken up by the mayor of Birmingham using a hundred members of the Metropolitan Police force on loan from London, although ten are wounded and the scuffle lasts all night and into the next day. Lovett and Collins make the mistake of protesting the actions and are arrested and imprisoned. A week later Parliament rejects the Chartist petition. When Lovett and Collins are released, they avoid a crowd set to greet them and the second Bull Ring Riot ensues. It is suppressed and the leaders goaled. Lord Russell has magistrates imprison anyone advocating the sacred month measure.

An old man in a brown overcoat follows anyone who sees him along the East Heath Road. If he is spoken to or challenged, he disappears.

Highgate, in northwestern London, is the location of Ludlow House Manor, ancestral home of William and Tamara Swift.

East London

The Skeleton man (or the Seeking Skeleton) can be seen here every Friday the 13th in September. The skeletal form pushes a corpse cart. Legend tells that he is looking for the body of his dead wife stolen by grave robbers.

The Grey Widow is the ghost of a woman haunting St. Mary's Graveyard. She searches for her husband who was killed mere hours after their wedding.

The Savage Woman has been seen in Connaught Inn and Tavern since 1820. She is the mad ghost of a suicide and has frightened at least two staff members.

Rebecca Griffiths has been haunting the site of the Hospital of the Star of Bethlehem since 1812. She was buried without a coin she compulsively held on to during her committal at the hospital. Other inmates saw her on numerous occasions, but the staff dismissed the reports until they started seeing her as well.

South London

President Bradshaw is said to haunt these halls for signing the death warrant of King Charles I. His footsteps can be heard walking back and forth in Westminster Deanery.

John Williams, the Highway Hacker, murdered two entire families in the Docklands in 1811. He committed suicide while awaiting trial. A crowd stole his body, drove a stake through his heart, and buried him in a lime pit off Cannon St. His ghost has been seen haunting his burial site.

Kensington and West London

The ghost of King George II haunts the grounds of Kensington Palace. He can be seen looking at the weather vane outside of the palace window.

The Ghost Bed was made by Jonas Fosbrooke in the 1460s. As the bed passed from owner to owner, the ghost of Fosbrooke would attack anyone laying in it that was not of royal blood. To pacify the ghost, a toast must be drunk to him before the lights are put out.

Lady Diana Rich met a "fetch" or a spirit of herself in death. She died one month later and now haunts the Holland House. At least two other women from Holland Park to Kensington have met similar fates since the 1600s.

Tower of London

Located in central London on the River Thames, the Tower of London is actually 21 different towers, each with its own stories. It is one of the most haunted collections of buildings in all of England. Most of the ghosts arose from people executed in the towers, including men, women, and children. It is possible that one could encounter the ghost of almost anyone in this area. Legend holds that if the ravens that amass here depart, the English monarchy will fall.

The Ghost Bear is one of the stranger ones encountered. In early 1816, a Tower Guard spotted a large, sickly bear approaching him on the Tower Green. When he attempted to bayonet the bear, his blade passed right through it. The guard collapsed, dying a few days later.

One of the oldest ghosts to haunt the Tower is Thomas à Becket, Archbishop of Canterbury. Assassins hired by King Henry II killed him in 1170 for siding with Rome rather than England. King Henry III ordered a tower built in the Archbishop's honour, and since that time his ghost has been seen in and around it.

Queen Anne Boleyn was unable to produce a male heir for Henry VIII. He charged her with adultery and witchcraft, and she was sentenced in 1536 to death by beheading. She was granted her wish of a French bladesman to perform the execution, and her headless body was buried in the Chapel of Saint Peter at Vincula. Her headless ghost has since been seen all over the Towers.

Countess Margaret Pole of Salisbury refused to kneel in front of the executioner in 1541. He chased her across the Tower Green and hacked her to pieces instead. Every 27 May since, the ghosts of those involved play out that grisly scene.

Edmund Swifte, Keeper of the Crown Jewels, lived in the Towers with his family and reported an extremely strange ghost. One Sunday in 1817, he and his family were terrified by a tall, strange column of what looked like liquid, which drifted through their room. Swifte's wife said it tried to grab her as it passed. A thrown chair passed through the ghost without impact, after which it disappeared.



A number of royal and noble ghosts claim the Towers as their own. King Henry VI was stabbed in 1471 in Wakefield Tower and haunts it. Young King Edward V and his brother Richard, who Edward III murdered in 1483, are always seen together in the Bloody Tower. Lady Jane Grey, beheaded in 1554, and her husband Guilford Dudley walk the Wakefield and Beauchamp Towers respectively. Sir Walter Raleigh, beheaded in 1616 for treason, strides the battlement adjoining the Tower Armoury and the Bloody Tower. In addition to these rather august personages, numerous ghosts of peasants, gentry, and even animals killed in and around the towers have been spotted.

Victorians

Protectors and those who guard against supernatural evil watch over all the people of their age. Every human life is precious, and the enemy will do what ever it can to extinguish as many souls as it is able.

Briton

He could be a middle class worker who enjoys a cricket match at Lords or someone who reads his Daily Times with tea. He could be a labourer on the docks struggling to make ends meet, a minor noble, or even an émigré from Ireland, India, or any of the other lands controlled by the vast British Empire. He could be a peasant beholden to the land. The only thing that the average Briton has in common with his fellow citizens is his motherland, his stiff upper lip, and his dedication to God, Queen, and Country.

John and Jane Bull

Motivation: Live, work **Life Points:** 30
Creature Type: Human **Drama Points:** 0-2

Attributes

Str: 2 Int: 2
Dex: 2 Per: 2
Con: 2 Will: 2

Ability Scores

Muscle: 10
Combat: 9
Brains: 10



Manoeuvres

Name	Score	Damage	Notes
Dodge	9	—	Defence action
Punch	9	5	Bash

Dark Opportunities

The Chartist and League movements present ideal opportunities for dark forces to agitate, enflame passions, spread death and destruction, and generally enhance evil. The more chaotic and violent of those with ill intent would gravitate to the Chartists, as they were less focused and more rash. Evil of a subtle and manipulative bent would lean toward the League. At the time, the League was more prevalent amongst the middle class, while the Chartists were more evident in the poorer areas. Both used pamphlets and magazines to popularise their views, but the greater financial resources of the League made it more visible and it never strayed into talk of “ulterior measure”, which combined with its more narrow focus, frightened the landed class less.

John Frost, a Newport draper and former mayor, magistrate, and justice of the peace, together with William Jones and Zephaniah Williams decides to free one of those gaoled near Newport. On 3 November, they gather over a thousand armed men and boys with the intention of occupying Risca, a mining village six miles northwest of Newport, and then marching on Monmouth gaol. By the time they arrive the next morning, they are met by police and armed constables who eventually fire on the mass, which flees after twenty minutes. Twenty-four die and forty are wounded. The insurrection, as the authorities term it, is an excuse for more arrests that last into the next summer and ends with Frost and his fellow leaders being transported to Botany Bay.

Popular interest in Medieval times and culture continue at high levels with large mock medieval tournaments held at Eglinton Castle.

Experiments with Morse code and telegraphs occur although their use is limited and progress slow.

In Canada, open revolt and internal border disputes break out. The Parliamentary majority of Lord Melbourne’s Ministry is so slim that he decides to resign. Robert Peel is brought in to form a conservative Tory Ministry, but when he asks the Queen to change some of her Ladies of the Bedchamber, the Queen claims he asked her to change all of them. She refuses his government and Melbourne’s is retained.

An Act of Parliament allows bodies of police to be established in the counties, but ratepayers are hesitant to increase rates (taxes). Crime is so bad that over 500 volunteer to promote the apprehension and prosecution of felons.

The Chinese refuse commercial privileges and allege that European merchants are involved in the opium trade. The Chinese War (also known as the Opium War) lasts until China’s defeat in 1842, when four ports are opened to European trade.

A second war between Ottoman Turkey and Mehmet Ali breaks out, with Ibrahim once again initially emerging victorious on the battlefield. When the Sultan dies suddenly and is replaced by a 17 year-old, the Turkish fleet defects to Egypt. France, desiring to set up a puppet regime in the Middle East, breaks with England over the matter. The Eastern Question remains tense for the rest of the year, with fears of Russian aggrandisement ever present.

Photograph paper is invented.

The Peelers’ area of jurisdiction grows to cover a 15-mile radius from Charing Cross.

Coster Girl

Motivation: Live, work, stay alive

Life Points: 18
Drama Points: 0-1

Creature Type: Human

Attributes

Str: 1 Int: 2
Dex: 2 Per: 2
Con: 1 Will: 2

Ability Scores

Muscle: 8
Combat: 9
Brains: 10



Manoeuvres

Name	Score	Damage	Notes
Dodge	9	—	Defence action
Punch	9	3	Bash

Criminal

The lower side is full of colourful characters and hard luck cases, if one believes Mr. Charles Dickens. While this is sometimes true, most of the criminal population are merely people trying to make some extra money because they are unable (or unwilling) to find work. Anyone getting by using less than honest means fits into this category.

Bobby Peeler

Motivation: Enforce the law

Life Points: 34
Drama Points: 0-2

Creature Type: Human

Attributes

Str: 3 Int: 2
Dex: 2 Per: 2
Con: 3 Will: 2

Ability Scores

Muscle: 12
Combat: 12
Brains: 10



Abilities: Peeler

Manoeuvres

Name	Score	Damage	Notes
Dodge	12	—	Defence action
Truncheon	12	11	Bash
Punch	12	8	Bash

Coster/Street Seller

The typical coster or street sales girl is poor, illiterate, and short-lived. For those with a little money, healthcare is poor. For the rest, it is non-existent. These girls usually know more about London's underside than they would like; they are generally well informed since they are oftentimes the first victims.

Art Dodger

Motivation: Find some good clink

Life Points: 30
Drama Points: 0-2

Creature Type: Human

Attributes

Str: 3 Int: 2
Dex: 2 Per: 2
Con: 2 Will: 2

Ability Scores

Muscle: 12
Combat: 11
Brains: 10



Abilities: Criminal/Dodger

Manoeuvres

Name	Score	Damage	Notes
Dodge	11	—	Defence action
Knife	11	8	Slash/stab
Punch	11	8	Bash

Peeler

London's finest are a rare breed. They make up less than 1% of the total population, and most are concentrated in the lower sections of town. Still, the top hats and blue uniforms of Sir Robert Peel's men are an increasingly common sight. The average Peeler is loyal and dedicated to the service. Most have some prior military experience, and few let the power of their position go to their head.

1840

Another bad harvest. The financial situation improves, but remains poor.

In February, Queen Victoria weds her first cousin, German Prince Albert of Saxe-Coburg-Gotha, who joins her as the Prince Consort. Albert is an active councillor and companion to Victoria, and together they live the rigid family life that the growing middle class idealises.

Tensions within Canada are eased with the passage of the Canada Act, which implements many of Lord Durham's ideas and guarantees local participation in government.

1840 is a bad year for Chartism, as most of the leaders are either transported or gaoled. Members decide to draw up a second petition to present to Parliament.

The Penny post is established; for one pence a letter can be sent anywhere in Great Britain.

The Health and Towns Committee reports on the awful sanitation problem in England and recommends a General Sewage Act to improve the sewage system and to establish a Board of Health in every town. Progress stalls over resistance to centralised control and interference in what is seen as a municipal matter. The failure of reform in this area leaves England vulnerable to waves of cholera and typhus and increases the suffering of the poor.

In July, England signs an alliance with Russia, Prussia, and Austria to deal with the fighting in Turkey, marking a full break with France. The Allies' military defeats Mehmet Ali's forces in November, and in July of the next year a treaty renders the Dardanelles Straits neutral to naval traffic.

Afternoon tea is introduced to Britain by Anna, Duchess of Bedford, but does not catch on until the 1860s when teatime is set at 5:00 pm. Currently tea is enjoyed after dinner and almost rivals beer in popularity. Ladies do enjoy tea with afternoon callers. Tea remains expensive as 85% of it is imported from China. A huge market in ersatz tea and used tea leaves arises. Eight factories in London recycle tea-leaves or just dye them, a dangerous practice.

1841

Another bad harvest. The financial crisis deepens as recession tumbles into depression.

The Chartist movement suffers another blow as Joseph Sturge, a middle class Birmingham Quaker, advocates in several articles a reconciliation between the middle and working classes. O'Conner leads extremists who view this as treason; Lovett and other Chartists support Sturge. The movement fragments further.

John Newman of the Oxford Movement continues to upset many Anglicans by stressing similarities between Church of England and Roman Catholic tenets and goes so far as to say in "Tract XC" that the 39 Articles of Faith are not incompatible with Catholicism.

In August, Lord Melbourne's government is defeated and Sir Robert Peel forms a conservative ministry acceptable to the Queen.

AD 1840–1841 (continues)

Lord/Lady

Power, prestige, and privilege; these are the stock and trade of the aristocrat. While some earn it through hard work, most are born into it. Not all Lords and Ladies are pompous twits—some are pompous geniuses. Those that are neither are probably seen that way anyway.

Lord Landowner

Motivation: Avoid the common people

Life Points: 30

Drama Points: 0-2

Creature Type: Human

Attributes

Str: 2 Int: 3

Dex: 2 Per: 3

Con: 3 Will: 2

Ability Scores

Muscle: 10

Combat: 9

Brains: 12



Abilities: Several cultural skills, Status 4+

Manoeuvres

Name	Score	Damage	Notes
Dodge	9	—	Defence action

A Director's History of Ancient England

England's long and rich history lends great strength to her traditions and lives on in the long memories of her people. Major events such as the Roman invasions of the 1st Century AD, the Norman invasion of 1066, and King John's signing of the Magna Carta in 1215 still have an impact today. Yet, not everything is as it seems.

In the *Ghosts of Albion* setting, magic is real—faeries, vampires, and demons exist. Historical events could very easily have supernatural causes that are never mentioned in the history books. Might William the Conqueror have pressed his claim to the English Crown as a result of Faerie manipulation? Mayhap the "random" arrow that slew Harold II was *meant* for him. The Protectors' long struggle against the tides of darkness is hidden in the background of all English history. Knowing this history is the first step to discovering what lies behind it.

Presented below is a brief, ancient to pre-Victorian history of England. It is intended to give Directors some idea of the course of English history and ideas for running Serials both before and during the Victorian era. Any specific historical occurrence may hide sinister conspiracies or actions by the forces of darkness. Events thought long-resolved could return to haunt future generations.

Also outlined is a rough time line of the Swift's era, including the major events and issues from their time. Directors and players may both find background events that are "fresh" in the characters' memories and significant happenings that should form the backdrop to any series.

All players of *Ghosts of Albion* are encouraged to consult historical works on their own. Doing so will, hopefully, impart a greater appreciation for England's history. The general history presented here is intended only to suggest Episode and Serial ideas. English history is replete with events that can impact any Director's game—a modicum of effort should yield great recompense.

Prehistoric England

Around 4000 BC, the first settlers from the Mediterranean came to England, bringing with them agricultural ideas that led to the formation of stable farming communities. They avoided the wooded valleys, favouring instead the hills and coastal plains. The majority of settlements were established in the South and West.

Three types of sites survive from this time: causewayed camps, barrows, and henges. In the causewayed camps concentric ditches enclose gathering places for feasting, worship, trade, and animals. Barrows were massive communal graves, as much as 350 feet in length with a large end pointing east and a narrower end pointing west, that housed the fleshless bones of the fallen. Henges (wood henges, circle henges and stone circles) were pre-Druidic monuments of standing stones. Some can be dated back to the Neolithic period. Although their exact purpose remains unknown, they are believed to have involved fertility or seasonal rituals. Of the 900 that survive, Stonehenge is the most famous.

Stonehenge

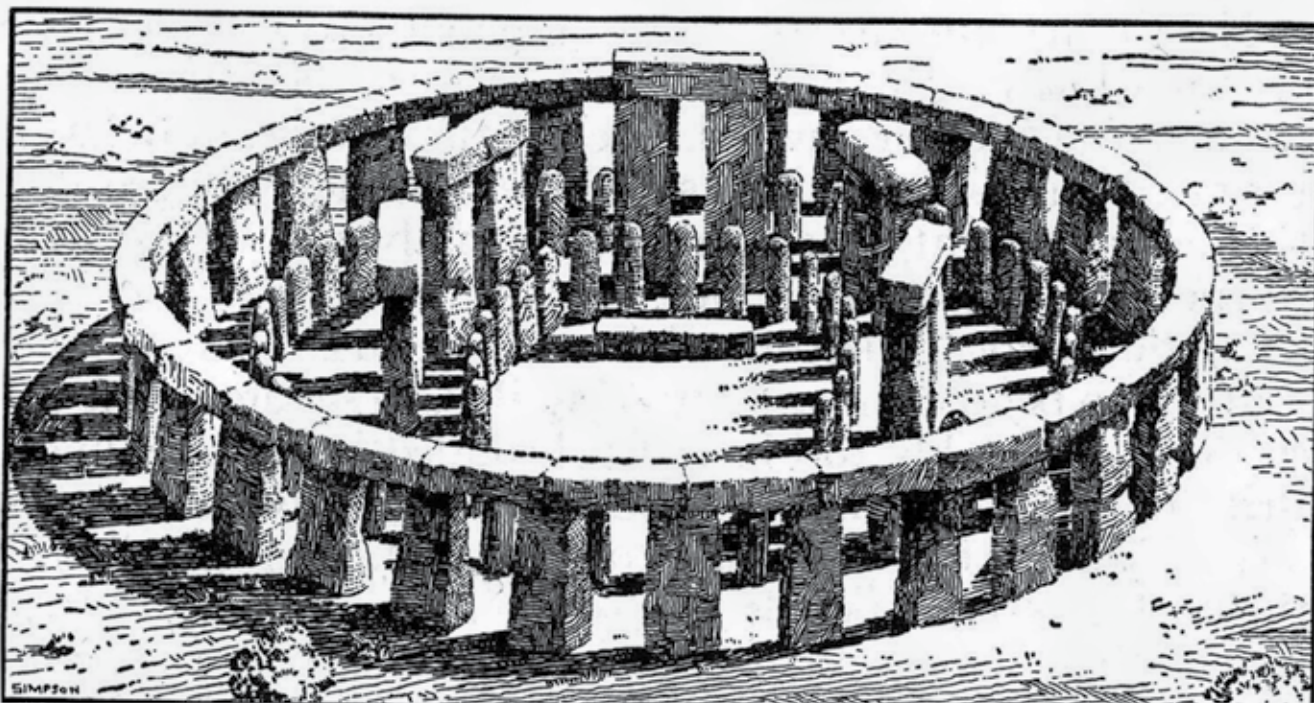
This famous landmark predates the Normans, the Romans, and even the Druids. For 5,000 years Stonehenge has stood its vigil over Albion, yet none living today know its original purpose or who built it. Some say it was a race of now dead giants, others believe the old Roman record that Merlin brought the stones from Ireland, but most Victorians try to subscribe to a rational view.

In the early Victorian Age, Stonehenge is on private property. Interest in it and in the "druid" rituals that are believed to have happened there is on the rise.

Directors could decide that Stonehenge qualifies as a Place of Power (see p. 102). If so, it would be one of the greatest of its kind in the world and certainly the most powerful one in Albion.

Around 2500 BC, the Beaker People, so named for the pottery found in their round barrows, came to Britain. Archaeological evidence indicates that these people were farmers, archers (stone wrist guards were found that protected them from bow strings), and workers of gold, copper, and bronze. The Beaker People continued the practice of building stone circles and expanded upon Stonehenge around 2200 BC, altering it to its current form. Strangely, they appear to have transported bluestone monoliths from the south of Wales (almost 200 miles away) for use as pillars; the reason and means are mysteries. The larger stones were of sandstone (also known as sarsen stone) brought from the nearby Marlborough Downs. Stonehenge certainly bore religious significance to the Beaker People, as many bodies were buried in and around the site.

Episode Ideas: How or why did the Beaker People displace the Neolithic inhabitants? Why did they adopt and continue the local building practices?



Celtic Briton

From 500 BC to 100 AD, the Celts slowly immigrated to Britain. They were a loose collection of tribes with a common veneration for war; they introduced iron to England. Believing that the head was the seat of spiritual power, they claimed heads during combat and displayed them in a show of prowess. They lived in wooden, thatched-roof huts and farmed. A king ruled them through the Druids, who acted as priests, teachers, political advisers, and healers. Celtic religion involved human and animal sacrifice and took place in wooded gravesites or near streams and wells. The Celts treated men and women equally, allowing for the rise of female war leaders like Queen Bodicea.

Roman influence in the British Isles began in 55 BC, when Julius Caesar grew tired of the Celts aiding the Gauls and invaded the island in two consecutive summers. Despite this, the Romans did not establish a permanent base until 47 AD; at this time they ruled southern Britain from Colchester, although the capital would soon be moved to Londinium because of its important location on the Thames. The Celts had successfully absorbed immigrant populations in the past, and were initially unconcerned at the Roman incursion. They would soon learn their folly.

The Romans considered the Druids a political threat, so in 60 AD they attacked Wales, the centre of Druid power. In 61, they raided the Iceni Celts and captured Queen Bodicea. After beating her and forcing her to watch the rape of her own daughters, the Romans believed Bodicea broken and left her with her people—a mistake they soon regretted. Raising an army of Iceni and Trinovante Celts, Queen Bodicea stormed Londinium and attempted to drive the Romans from Albion's shores. Unfortunately, many Britons were loyal to Rome, and helped the new, better-organized Roman forces destroy Bodicea's army. Roman historians record that Bodicea killed herself and her daughters rather than again suffer Roman capture; others claim that she died in the midst of a ritual to defeat the Roman army. Whatever the circumstances of her death, no one knows what happened to the warrior queen or where she is buried.

Unfortunately, Bodicea's uprising had no long-term effect on the Roman occupation. Under the leadership of General (and Governor) Gnaeus Julius Agricola, Britain was soon added to the Roman Empire. After the battle of Mons Graupius (actual site unknown) in 84, Roman subjugation was all but complete.

Episode Ideas: How did the Romans come to dominate the warlike Celts? Why did they hunt the Druids, and how did they succeed? The Druids had their own universities and libraries; perhaps fragments of that knowledge were taken to Rome. What was Bodicea doing when she died? What earth-shattering spell was she attempting to cast? Perhaps she sought to curse them, or even tie them to the land—forcing them to protect Albion from supernatural dangers or risk their own lives.

Although Lord Aberdeen, the new Foreign Secretary, wants to build good relations with France, many issues divide the two nations, including methods to eliminate the African slave trade (mostly the right to search ships), control of Tahiti, the government of Greece, rivalry in the Pacific. Moreover, Louis Philippe's attempt to marry a son into the Spanish crown, which England views with suspicion, especially when combined with the French control of Algeria. The threat to Gibraltar seems serious; that the ambassadors in Madrid dislike each other further exacerbates matters. Furthermore, Aberdeen prefers a Coburg heir, which France refuses to accept.

The London Library opens at 49 Pall Mall.

Palaeontologist Richard Owen coins the word "dinosaur" to describe the bones of a large, reptilian creature.

The Dockyard Division of the Metropolitan Police is formed.

Hong Kong is ceded to Britain.

The Afghans rise against the English in the Kabul area, killing the garrison and other British agents.

1842

Depression and four years of bad harvest support claims that 1842 is the gloomiest year of the century. England is unhappy, afraid, and rife with conflict and despair. Bread is expensive, flesh and blood cheap. A movement of protest and revolt sweeps the country. The only relief is a slight improvement in export trade partially due to Peel's abolition of 700 tariffs. Widespread strikes and riots occur in the textile industry. It is a dark time.

In January, a British force of about 4,000, along with over 10,000 civilian camp followers, is largely destroyed by Afghans. The few survivors are surrounded at a remote garrison and troops are sent to relieve the beleaguered force. Resistance in Kabul is wiped out, but the East India Company decides it is no longer profitable to occupy the area and withdraws.

With Sturge's formation of the Complete Suffrage Union, working class supporters now have two Chartist groups to choose from. O'Conner and the National Charter Association claim the new petition has over three million signatures, but in May Parliament once again rejects it.

By August, the failure of the petition and the dismal economy lead to widespread strikes in North England; even Scottish miners join in. In some areas, strikers, instead of leaving work, disable boilers by removing the plugs. The strike becomes known as the Plug Plot.

The Chartists are unable to decide on a clear course of action before the strike begins. Their protests and strikes lose momentum and workers drift back to their jobs.

Sir James Graham, Home Secretary, appoints a registrar of Friendly Societies and rules that all such societies must be enrolled in order to control and monitor their membership.

The Royal Commission investigating coal mines reports continued harsh conditions for children aged 5-6 and women. The long hours and arduous labour cause physical deformities and ill health; early deaths are common. The report leads to the Mines Act, which bars boys under ten, women, and girls from underground employment. Inspectors are to enforce the Act; adult working hours remain unchanged.

Pax Romana and Britain

The Romans ruled Britain for several hundred years. During this time, they expanded their control northward, either to secure the frontier or as commanders sought to gain prestige. The time was generally peaceful as the Romans encouraged settlement, road development, and the construction of large, country villas by the Romanised native elites. A notable project was Hadrian's Wall, a bulwark against invasion from the north, located between modern Newcastle and Carlisle and stretching over eighty miles. As the third century unfolded, forts were built along the coast to ward against Saxon depredation. Events grew more chaotic in the greater Empire, however, and a gradual withdrawal became necessary, leading to the greater use of mercenary troops. By 450, the Romans were gone from Albion's shores.

Britain's next invaders were the Germanic tribes of Angles, Saxons, Jutes, and Frisians—the Anglo-Saxons. They may have originally been amongst the mercenaries hired by Rome, or perhaps by the locals after the Roman withdrawal. In either case, the Anglo-Saxons swarmed over the land in the mid- to late-fifth century, driving the Celts into their hilltop forts (especially in Cornwall and Wales) and leaving only small pockets of Celtic culture in their wake. Sometime between 450 and 525, a leader arose and held off the invaders for about 40 years until sheer force of numbers ensured the complete “Anglicisation” of the land. This unknown leader, who may have been a king, was eventually remembered as the King Arthur of legend, destined to arise and protect the land in its darkest hours.

Episode Ideas: What sort of supernatural threat might have caused the Romans to conquer Britain? Did Hadrian's Wall have mystical significance? Were the Saxons fleeing evil or bringing it with them? What new supernatural threats accompanied the Anglo-Saxons to Albion? After the fall of the Roman Empire, a Dark Age descended upon Europe. What dark forces arose during this time, and could such a time arise again? Who was Arthur? Was Arthur, the Once and Future King, really the Protector of Albion, or did that title belong to Merlin? Was there really an Excalibur? What truly happened during those years? Was it a clash of old versus new, such as Paganism versus Christian monotheism?

Anglo-Saxon Rule

Under the Anglo-Saxons, England fractured into independently governed kingdoms that were oftentimes at war. Rulership was not yet hereditary, and wars were constant as men sought power. Records of this chaotic time are almost non-existent given the illiteracy of Anglo-Saxon society.

The end of the 9th century brought multiple invasions; the Norwegians sought plunder, the Danes took land. In 870, King Alfred the Great began fighting the Danes and eventually pushed them back to East Anglia. He strengthened his hold by establishing a series (probably 33) of fortified towns, or *burhs*, essentially creating England's first national defence. His reign is also noted for the establishment of schools.

After Alfred's reign ended, squabbles over land again became the norm. When the Danes resumed raiding in 980, King Ethelred chose to pay tribute (the Danegeld) rather than fight. Eventually, Britain fell under the sway of the King of Denmark and Norway, although this too passed in time.

The year 1066 saw the coronation of King Harold, last of the Anglo-Saxon rulers. When both William of Normandy and the King of Norway attacked England, Harold defeated the latter but fell to William in a close battle at Hastings, ushering in Norman rule in England.

Episode Ideas: What attracted the Danes? Was it really population pressure or something else? What explains King Alfred's remarkable turnaround after his failures in 877? Why the series of murders and dynastic problems afterward? Did the Norwegian and Danish incursions free evil forces or help keep them contained? Why did the Church support Duke William, and what holy relics might he have carried into battle?

Kings, Omens, and Albion

Superstition and belief in the mystical have always had a profound effect on the course of life in Albion. For example, in 1066, almost four months after King Harold took the throne, Halley's Comet made its appearance. This was widely seen as an omen of ill fortune and not long after, King Harold's men were defeated in the battle of Hastings. The baleful effect of the comet was recorded in the famous *Bayeux Tapestry*.

The comet's most recent return in 1835 saw financial woes from unemployment and bad harvests, a dead Protector (and two untested replacements), and a weak throne—at least until Victoria's ascension. The Comet's next return is 1910; one can only imagine what it might mean for the Protectors and Albion.

Dark Ages England

Medieval England's history is long and intricate—only a few key events are mentioned here. Kings rose and fell. The Saxons unsuccessfully resisted the Normans in the north. William altered the religious structure by appointing a Norman clergy, including the Archbishop of Canterbury. He built many monasteries and separated the Church from lay justice, allowing common law to develop free from clerical influence (although many churchmen had positions in government due to their superior education).

In 1164, King Henry II issued the Constitutions of Clarendon, a series of articles that curbed growing Church power in the wake of years of civil war. The articles failed to include a controversial measure allowing the secular punishment of clerics convicted in ecclesiastical courts. A conflict over this measure between the king and Thomas à Becket, Archbishop of Canterbury, resulted in the Archbishop's murder and martyrdom.

In 1211, disgruntled barons forced King John to sign the Magna Carta. The Great Charter bound the king to observe the tenets of common law and tradition, especially as it applied to the rights and privileges of the nobility. It became the basis of the rights of Englishmen for centuries to come.

Episode Ideas: Directors would do well to note that the struggles between church and state that flared up in the 1830s and 1840s have long roots; what additional causes might there have been? What forces would have benefited from the Crown's disputes with the Church? Why was Becket really murdered, by whom, and how? Border skirmishes and fighting during this period could easily feed some sinister plan; was it narrowly avoided or did it establish a foundation for future evils?

Hundred Years War

Begun in 1337 (and actually lasting 116 years), the English won early victories at Crecy, Poitiers, and Agincourt (largely on the strength of the English long bow), but eventually lost almost all continental holdings when the French rebounded under the leadership of Joan of Arc. The war also increased the power of Parliament at the Crown's expense. In 1348, the Black Death (bubonic plague) swept through England, killing as much as half the population in some areas. The subsequent labour shortages led to land enclosures and sheep farming, which required fewer workers. Also during this period, many lords allowed their serfs to purchase their freedom from feudal obligations; as a result, agriculture grew more efficient, and the aristocracy grew richer by collecting rent, taxes, and fees.

An episode of note in 1415 was a conspiracy to kill King Henry V, conducted by Richard the Earl of Cambridge, Sir Thomas Gray, and Baron Scrope, who sought to place the Earl of March on the throne. Unfortunately for the conspirators, the Earl of March exposed them; they were tried for treason and executed.

In 1450, an assortment of men of property, clergy, and peasants rose up in what was labelled the Jack Cade's Rebellion. They demanded improved taxation, changes in councillors, and better government. After some early successes, the rebellion was quashed when it failed to take the Tower of London. While most of the rebels were pardoned, Cade was hunted down and killed; his corpse was then drawn and quartered, and his head was mounted on a pole on London Bridge.

The medieval period ended with The War of the Roses, a conflict between the Houses of York (white rose) and Lancaster (red rose) that arose partly out of rampant lawlessness in the land. When Richard III was slain and his army defeated at the Battle of Bosworth in 1485, Henry VII, the first Tudor king, took the throne.

Episode Ideas: Was it really the voice of God that spoke to Joan of Arc? Who was John Cade and who or what may have compelled him to revolt? Why was his corpse so brutally treated? Why did the Earl of Cambridge feel it necessary to attempt his coup? Was the Black Plague a natural event or something with darker causes? Did it represent a failure of the Protector? Who stood to gain from Tudor rule?



A governmental "Report on the Sanitary Condition of the Labouring Classes of Great Britain" highlights obvious health problems among the poor, but is ignored by Parliament.

Lower revenues resulting from Corn Law tariff reductions and decreased trade leads to the implementation of an income tax of 7d per £1 for incomes over £150 a year. The three-year measure is renewed for three more in 1845. As it did not affect the working or middle classes no popular uprisings were sparked.

1843

Continued depression, but a better harvest and improvement in exports helps finance railway speculation.

In January, the Anti-Corn Law League builds Free Trade Hall on the site of the Peterloo massacre in Manchester. Later that year, a madman assassinates Prime Minister Robert Peel's secretary. During Parliamentary sessions, Peel accuses Cobden and the League of encouraging a mood of violence and riots, and even threatening Peel's assassination.

Queen Victoria visits France for the first time and tries to help maintain the entente between the two nations.

1844

A decent harvest and continued railway expansion spur a revival of the economy.

Throughout this year and next three, 442 Railway Acts are passed through Parliament, a necessary prelude to a "railway mania" far deeper than the canal mania of the 1790s. Over 2,000 miles of track are laid during this time. The railway boom stimulates related industries, especially coal, iron, and engineering.

William Gladstone is instrumental in passing the Railway Act, which allows the government to control charges and prevent monopolies. Each passenger line is now required to run at least one train daily with a 3rd class carriage, mostly just an open cattle car, charging a mere 1d per mile fare, which becomes known as the "parliamentary." Inspection of companies and the ability to impose safety regulations further safeguards the public, although railway company influence oftentimes limits effectiveness; accidents remain frequent.

Lord Ashley takes up the cause of women working in the textile industry in hopes of shortening the working day, but is opposed by laissez faire manufacturers. The struggle becomes convoluted as Parliament passes an amendment that establishes a ten-hour working day only to reverse its own decision. Ultimately, a Factory Act is passed which limits all children 13 and under to a six-hour working day and women over 13 to a twelve-hour day. Furthermore, machinery must be fenced in to increase safety. The ten-hour work day movement fails again.

In August, Feargus O'Conner and Richard Cobden hold a debate in Northampton. All acknowledge Cobden's victory when he gets O'Conner to admit that the Corn Laws are a great evil.

Commissioner Richard Mayne speaks before the Select Committee on Dogs. In London, the number of lost or stolen dogs is rising. Last year alone, 600 dogs are lost and 60 stolen.



Tudor England

The reigns of Henry VII and VIII dominated the early Tudor era, which ran until 1547. Henry the VII was a gifted administrator who left his son with a full treasury. He is noted for instituting, in 1487, the Court of Star Chamber (named for the stars painted on the ceiling of the Westminster Palace room where it met), a judicial body separate from the king's council. It functioned as a court of appeals or higher direct court, and had open sessions during the Tudor era, although that would later change. It was his son's reign, however, that proved the most influential.

Henry VIII ascended the throne as a vibrant young man noted for his talents in speaking, musical composition, and athletics, and died an immensely fat, doddering old man who required mechanical help just to ascend stairs. Far more memorable than these and all other facets of his life, however, are the influences and results of his most famous act, the creation of the Church of England.

In 1533, Cardinal Thomas Wolsey proved unable to secure an annulment of Henry's marriage to Catherine of Aragon on the grounds that she had failed to produce a male heir. In response, Henry invoked the Act of Supremacy in 1534, formally breaking with Rome and declaring that the King was the head of the Church of England and superior to the Pope in English affairs; the king could now divorce his wife and remarry, which he did. This was not, however, the entire story.

Despite the flush treasury left by his father, Henry's poor financial management of the Crown generated a great deal of debt. He saw an opportunity in England's poorly educated, lazy, corrupt, unpopular, and more importantly, rich clergy. Four years after the Act of Supremacy, he began dissolving England's monasteries. He seized their wealth and sold their lands to the new gentry class. Since many clergymen actually desired reform, these acts were met with little resistance. An influx of Protestants from the continent and the continuing Reformation there also aided his efforts. As a result of these machinations, Henry became more autocratic and pressed his "divine right" to rule, subject to neither the Parliament, the nobility, nor the Church. During this time, England remained relatively peaceful, and although it saw some economic turmoil, widespread poverty was avoided.

Episode Ideas: Why was it so difficult for Henry to father a male heir? After the financially disastrous War of the Roses,

did Henry VII rebuild England's wealth through skill alone? Who or what might have benefited from England's break with the Catholic Church? Was the corruption of England's clergy orchestrated by these forces? What potent artefacts or knowledge from the monasteries survived and are awaiting rediscovery?

Elizabethan England

Upon Henry's death, his son Edward VI (by Jane Seymour) became king. During this short reign, Archbishop Thomas Cranmer produced his 42 Articles that codified the Anglican faith. Six years later, Edward died, his cousin Lady Jane Grey was made Queen—for nine days. Henry's oldest child Mary (by Catherine of Aragon) then deposed the young queen and had her executed. Over five years, Mary, a loyal Catholic, sought to undo her father's changes; many Protestants were burned to death during this period, most notably Cranmer.

In 1558, Mary died, the throne passed to Elizabeth, Henry's daughter by Anne Boleyn, and thus began one of the longest reigns in English history (1558-1603). In 1559, Elizabeth issued a second Act of Supremacy that required oaths of allegiance to the monarch as head of the Church and state. In 1563, the 39 Articles of Faith (based on Cranmer's) enumerated the Anglican beliefs and created a Church that was Catholic in organization but Protestant in dogma. Over the course of her reign, Elizabeth probably executed as many Catholics as her sister had Protestants. The most famous was Mary, Queen of Scots, who was the centre of several Catholic attempts to regain power.

Another major threat to Elizabeth's rule arose when King Phillip of Spain, angered by England's Protestantism, piracy (most notably that of Francis Drake), and support of Protestants in Spanish Holland, amassed the infamous Spanish Armada in 1588. The invasion fleet was destroyed by a fortunate storm, although it was rumoured in some quarters that Elizabeth's advisor Dr. John Dee, a noted alchemist, was responsible for the timely weather. Ultimately, Elizabeth solidified her reign, England's influence in Europe grew dramatically, and English art and culture flourished, most famously in the works of William Shakespeare.

Episode Ideas: Who stood to benefit from the chaos following Edward's death? Was John Dudley alone in manoeuvring Jane Grey to the throne? Who decided who lived or died, and were these forces pious or evil? How and why was Drake such a successful pirate? What was the real relationship between Dr. Dee and the Queen? Could he have been Albion's Protector? Did the Spanish have darker reasons for wanting to invade England? Did Shakespeare have supernatural inspiration or perhaps even powers of his own?

Civil Wars and the Lord Protector

The Stuart era brought religious intolerance, struggles between Protestants, Catholics, and Puritans, and a fight over whether the crown or the Parliament held ultimate power.

James I, a firm believer in the divine right of kings, angered two major religious factions: the Anglicans by ending war with Spain, and the Puritans by not reforming the Church and then persecuting them until they fled the country. Although James I was initially favourable to Catholics, plots against him forced him to banish all Catholic priests from the land. Angry Catholics plotted their revenge in 1605 when they smuggled barrels of gunpowder into the basement of Parliament on 4 November, hoping to kill the king and his family the next day. When news of the plot leaked, Guy Fawkes was captured. He was tortured for eight days, with the King's permission, and forced to reveal the other conspirators. All were subsequently taken and executed. Some felt that the king's Catholic-hating secretary, Robert Cecil, engineered the affair to justify further restrictions on Catholics.

Under James I the Court of Star Chamber was used to try, in closed session, powerful nobles. His son, Charles I, expanded this practise until the Star Chamber became synonymous with repression. On a final note, James I commissioned the King James Version of the Bible. Devised by the best theologians of the time, it became the standard for centuries, if not an entirely accurate one.

Charles I proved to be even more autocratic than his father. After dissolving Parliament in 1629 over the issue of raising taxes, he ruled without it until a Scots rebellion in 1640 forced him to recall it. The recalled Parliament lasted almost continuously until 1660, becoming known as the Long Parliament. In 1642, irreconcilable differences between supporters of the Long Parliament and those of the king erupted into civil war.

Parliament's supporters, primarily middle class, were known as Roundheads, while the royalists, consisting of the nobility, peasants, and clergy, were the Cavaliers. Oliver Cromwell rose to lead the Parliamentary forces, organising them into a New Model Army that won victory in 1646. After the king's execution in 1649 for treason, his son (the future Charles II) rallied loyal forces in Scotland and Ireland. When Cromwell defeated this army in 1651, Charles fled to the continent.

As a result of the Civil Wars, the English people developed a fear of standing armies and a love for the common militia. In 1653, Cromwell grew tired of Parliament's squabbling and forcibly dissolved the body, creating the Protectorate. Installing himself as Lord Protector, Cromwell sought to restore order, but his Puritan beliefs and actions in Catholic Ireland gave him a reputation for cruelty and repression.

1845

Potato crops in Ireland fail, starting the Irish Potato Famine, and phenomenal rain in England ruins the wheat crop. Nonetheless, the railway boom spurs further economic recovery.

The Anti-Corn Law League buys £250,000 worth of forty shilling freeholds throughout the north, since this allows the buyer the franchise. League members are given the holdings in the hopes that their increased voting power will influence Parliament to repeal the Corn Laws.

John Newman and W. G. Ward leave the Church of England and take the Roman Catholic faith. Edward Pusey remains a High Churchman. Anglicanism adopts many Catholic-style ceremonies.

In the continuing struggle over health and sanitation, the Royal Health and Towns Commission issues several blue book reports that allege such awful living conditions among the poor that the annual death rate from typhus fever is double the fatalities of the allied armies in the Battle of Waterloo. Furthermore, the report states the average life-span of workers in Rutlandshire is 38 while for the gentry it is 52; in Manchester life spans are 17 for workers and 38 for aristocrats. Dr. Southwood-Smith continues to champion better sanitation and conditions. He exposes the awful accumulation of human excrement in the various courtyards and cellars in London, and reports that the existing sewers are so inadequate that the lakes they empty into become cesspools, and that noxious gases oftentimes leak back into houses (usually those of the rich) or explode outright. The danger of fever is increased by the lack of proper ventilation in buildings due to a tax on structures with more than eight windows (resulting in large buildings with few windows).

Edwin Chadwick and other reformers conclude that disease is preventable through improved drainage and adequate sewage arrangements including flushing pipes, cleansing the streets, better ventilation, and fresh running water. They estimate the cost of these measures will be far less than what is spent on illness, unemployment, and destitution. They appeal to middle class propriety by claiming that bad conditions breed bad moral habits. Once again, opponents decry governmental interference and nothing is accomplished.

Queen Victoria visits France a second time.

In America, Texas joins the union and the Mexican-American War begins.

1846

More bad harvests and a continued potato famine in Ireland help give the era the name "the hungry forties."

The Anti-Corn Law League is finally successful in pressuring Prime Minister Robert Peel to press for repeal of the Corn Laws. This move, along with the failure of other measures in the House of Commons, ends Peel's ministry.

Parliament unsuccessfully attempts to limit the number of gauges used in railway construction. They favour Stephenson's narrow gauge.

AD 1845–1846 (continues)

Cromwell put a major general in charge of each of 11 sections of England. Church attendance became mandatory, horse racing and cockfighting were outlawed, plays were banned, gambling houses and brothels shut, and even many ale houses were closed. Blasphemy and drunkenness carried stiff penalties.

After Cromwell's death in 1658, his son proved unable to maintain the rule. Charles II was recalled in 1660 and the monarchy was restored. The king ordered Cromwell's body exhumed, hung, and decapitated, and the head was mounted outside Westminster Hall, where it hung for nearly 20 years.

Episode Ideas: What dark forces benefited most from the long period without a Parliament? What led to Cromwell's change in attitude, his skill as a general, and his defeat of royalist forces? Did the power that backed him die with him or did it linger? What long-term plans might depend on a fear of a standing army?

Later Stuart Era

The reign of Charles II was noted for royal decadence and a rash of bad luck. The former was a response, partly, to Cromwell's strict, Puritan laws. It is thought that while Charles luxuriated, his five closest advisors ran the country. Their initials spelled "cabal," which became synonymous with secret associations ever after. As for bad luck, a second wave of the Black Plague struck London in 1665 and claimed roughly 100,000 lives. The Great Fire followed in 1666, burning over 80% of the city in four days. Finally, at sea, the navy fared poorly in conflicts with the Dutch, bringing England's maritime presence to a new low. Other notable events included the rise of two dominant political parties, the royalist Tories and the Parliament-supporting Whigs. A new Catholic plot in 1678 led to additional religious persecution. Charles died in 1685 and was succeeded by his brother James II.

James II, like other Stuart kings, believed in the divine right of kings. He also, however, openly espoused Catholicism, and when he declared that his son would be raised a Catholic, seven powerful men (the "Immortal Seven") invited William of Orange to invade and claim the throne for his wife, Mary, the king's Protestant daughter. When the invasion commenced in late 1688, James fled the country. Parliament declared that in so doing he abdicated the throne, and the "Glorious Revolution" (also known as the "Bloodless Revolution") resulted in the ascension of Queen Mary II and King William III as joint monarchs.

In 1689, a Bill of Rights restricted the Crown's powers and expanded Parliament's. The Toleration Act of the same year gave freedom of worship to all non-Catholics, although few rights were granted to Church of England dissenters. In 1694, a group of merchants formed the Bank of England, an important precursor to future economic growth.

Burning Times

The period 1450 to 1750 saw sustained witch hunting on the continent. In England, this became known as "The Burning Times", after the continental practise of burning witches at the stake. Witch hunting was also conducted in England during this time, although never as vigorously; in addition, the English merely hanged their witches. What caused the hunts? Were witches really in league with the devil? Did they, perhaps, have a hand in England's religious turmoil? Why were English witches hung instead of burned? What role did professional witch hunters play in all this?



After Mary's death in 1694, William reigned alone until his passing in 1702, and was succeeded by Mary's sister Anne. During her reign, the Duke of Marlborough, who with his wife were the queen's closest advisors, led English forces in the War of Spanish Succession, where France sought to combine the Spanish and French crowns. Despite their association, the Queen removed the Duke from command after his victories proved too costly. Nonetheless, England blocked France's gambit and gained Gibraltar in the process.

In 1707, Anne became the first sovereign of Great Britain when the Act of Union combined Scotland and England into one nation. The new flag, the Union Jack, was a composite of the crosses of St. George (England) and St. Andrew (Scotland). When Anne, who had survived all of her 17 children, died, the Stuart era came to an end.

Episode Ideas: Who were the members of the Cabal and what was their legacy? Why did the Black Death strike England again? Who started the Great Fire? Did it have something to do with the Old St. Paul's Cathedral, whose replacement (by architect Christopher Wren) stands to this day? Did nefarious powers abandon James II or orchestrate his removal? Why was John Churchill, Duke of Marlborough, so successful in war? Why did Queen Anne's children all die before her?

Good King George

The Hanoverian period began with George I, who spoke no English and had to communicate with his ministers in French. One of his first actions was to quash an uprising in Scotland by James Stuart, son of James II. Politics under George I changed with the appointment of cabinet ministers, so called because of the room in which they met. Although Parliament had the right to levy taxes and control spending and legislation, the cabinet developed into the policy forming part of the executive. Robert Walpole became the first dynamic chief minister in this era, holding office from 1720 until 1742.

Since the Tories were associated with James II, the Whigs, mostly wealthy landowners who were becoming richer as the economy expanded, dominated Parliament. These landowners were also transforming England from an agrarian society to one dominated by cottage (or home) industries, especially in textiles. The Whigs guided national policy under the tenets of mercantilism, which saw the colonies as a source of raw materials and as a market for finished goods. Governance of citizens was mostly local and handled by aristocrats and landed gentries on a parish or county basis; centralised government was avoided. Economic prosperity was reborn when the Bank of England began controlling the nation's finances after a scheme to convert the national debt from Queen Anne's reign failed. As time passed, the typical Englishman's life became better than his counterparts on the continent.

George II ascended to the throne in 1727 and ruled until 1760. Like his father, he smashed a Stuart uprising, this time by Charles Stuart, commonly known as Bonnie Prince Charlie. Under George II, England and France again competed for colonies in the New World and indirectly on the continent. England's foreign policy in Europe centred on preventing any one power from dominating the continent, by opposing or supporting nations as needed.

The Electric Telegraph Company forms and provides service to the public, although the government reserves the right to restrict access and enjoys exclusive use during times of emergency. Over the next eight years, 17 metropolitan offices are opened.

Despite Lord Palmerston's insistence on a Coburg candidate, Louis Philippe announces the marriage of his son to the Spanish Queen's daughter. The English and French entente is broken.

In June, an Order directs that each Division of the Metropolitan Police should operate two officers on detective duties, and that police in plain clothes must identify themselves if interfered with in the pursuit of duty.

In November, Russia, Prussia, and Austria destroy the limited Polish independence and repress discontented liberal and nationalistic elements elsewhere in Eastern Europe.

1847

The railway boom stalls near the end of year.

Daniel O'Connell, the great Irish activist and leader, dies and many Irish look to Chartism as their new cause. Feargus O'Conner's election to Parliament also increases interest.

Candidates advocating a ten-hour work week campaign without party affiliation in the general election, paving the way for passage of another Factory Act. It mandates a ten-hour day and 58-hour working week for all workers aged 13 to 18, and all women. It is enacted mostly because landowners, smarting from the repeal of the Corn Laws last year, wish to harm manufacturing interests. In fact, many mills are only open for ten hours. By using the relay system, most owners manage to keep their machinery running from before dawn to well past sundown.

A deadly cholera outbreak strikes London and the manufacturing North, convincing many of the need for public health reform. Even so, a Public Health Act still lacks enough support to win passage.

Lord Palmerston, believing the next European war will start in Italy, supports Italian liberal movements against Austria and Prince Metternich.

1848

Railway construction remains sluggish, causing some economic distress.

Revolutions sweep across Europe as discontented middle and working class liberals strike back against the repressive, autocratic nobility. The monarchies of France, Austria, Prussia, Hungary, and Italy all topple. Only Russia escapes the trend.

As disturbances occur throughout the country, the Chartists plan their final convention for April in London. O'Conner leads a 10 April rally at Kennington Common with an estimated 50,000 attendees. The mob marches to Westminster to present a new petition, thought to bear 5,500,000 signatures. The Duke of Wellington places the military in strategic positions to meet the threat, but this safeguard is kept largely out of sight. As 170,000 constables guard the bridges, O'Conner is told he will be held responsible for the illegal attempt to influence Parliament. He stands down after a short speech in the rain, and the petition is rejected in the Commons amidst derision at the many duplicate or farcical signatures.

Notable during George's reign was the establishment of the British Museum in 1753 from the private collections of Sir Hans Sloane, Sir Robert Cotton, the Earl of Oxford, and the Royal Library. The early Hanoverian era was thus one of general peace and prosperity, punctuated by brief conflicts with France and sometimes Spain.

Episode Ideas: Why did the Stuarts believe they had a chance at reclaiming power, and why did they always fail. Was the placidity of the time a reflection of evil forces in abeyance, or had they simply shifted their attention to the continent or colonies? Perchance they were laying groundwork for something still to come?

International Gains and Losses

The reign of George III proved to be one of the most interesting in recent history (at least from the Swifts' perspective). He came to power during the Seven Years War, which saw England allied with former enemy Prussia and resulted in England assuming control of Grenada, Senegal, Canada, Florida, and most of America east of the Mississippi. Thanks to George Clive, the East India Company secured a foothold in India. As England made further gains in India and the Mediterranean, the American colonies revolted and won their war of secession.

When fears of Revolutionary France controlling the Low Countries and curtailing England's economic dominance grew, Britain sided with Spain and Austria in 1793 and deployed forces to fight France, only to see the coalition fail three years later in the face of French victories in Italy. In 1798, Admiral Horatio Nelson defeated Napoleon's navy at Abukir Bay in Egypt, protecting British interests there. In 1799, King George put down an Irish rebellion and two years later officially joined the country to Great Britain, forming the United Kingdom.

From 1802-1815 the nation was embroiled in the Napoleonic Wars. Key moments from that conflict included the naval triumph at Trafalgar in 1805, when Admiral Nelson defeated the French and Spanish fleets at the cost of his life, and the Duke of Wellington's (Arthur Wellesley) capture of the Iberian Peninsula and eventual defeat of Napoleon at Waterloo on 18 June 1815. Although the victory at Waterloo was a source of great pride for England, one should keep in mind that Prussia, Austria, and Russia all contributed greatly to Napoleon's downfall with far larger armies. Nonetheless, English victories on the continent seem especially remarkable considering that George became embroiled in an ill-fated war with the United States in 1812 over the rights of neutrals at sea, British agitation of frontier Indian tribes, and several other issues (the war ended by 1814).

Throughout George's reign he suffered periods of madness that increased with age. Parliament oftentimes thought of putting George's son on the throne, but each time the issue arose, the king's madness receded. Early in his reign, he resented the way his predecessors had been treated by the Whig oligarchy; he consequently squabbled with Parliament over royal prerogatives, an argument that he ultimately lost when the American colonies gained independence.

After the Napoleonic Wars, economic depression and unemployment ran rampant. The Corn Law of 1815 was passed to protect local farmers through a duty on imported grain (corn referred to all grains), although its primary effect was to increase revenues and the price of food. The government adopted repressive measures against those agitating for reform, including using spies to find the leaders.

When demonstrators for increased representation in Parliament met in St. Peter's Field outside Manchester in 1819, the government responded with armed force. Out of 60,000 protesters, eleven died and 400 were injured; the incident became derogatorily known as Peterloo, a domestic Waterloo. Afterwards, the Six Acts were passed, which restricted meetings, limited the press, and allowed magistrates to seize arms. During these final events, however, King George was not in charge, as he had permanently slipped into madness in 1811; his son, George Augustus Frederick, the Prince of Wales, ruled as regent until the king's death in 1820. This period became known as the Regency.

Episode Ideas: What or who caused George's madness and why was it periodic? Was there some force pushing the separation of the American colonies from England? Did the Reign of Terror and constant beheadings of the French Revolution feed some ancient evil that could have threatened England, too? Did the English encounter any evil forces in Spain during their campaigns there? Who really fomented the unrest in 1819? Was the armed response engineered to cause bloodshed and deaths for some grand ritual? What were the government's spies really looking for and to whom did they report?

The Industrial Revolution

During the 60-year reign of George III, the Industrial Revolution began in England. This remarkable event was made possible by the confluence of numerous factors, many of which were hallmarks of the stability and prosperity of the 18th Century. In the second half of that century, the enclosure movement altered the rural landscape from communal property to private property under the ownership of individual landlords. This freed labour for the growing towns, heightened food production through increased efficiency, and provided landowners with free capital for investment.

The prevailing attitude that wealth and financial success were to be rewarded, a view not shared on the continent, was evident in the many successful businessmen who were members of Parliament. The colonies provided abundant raw materials and markets for finished products. Transportation along canals and rivers accelerated the distribution of materials. Finally, inventions like the cotton gin and spinning jenny encouraged the use of new machines in factories, facilitating the gradual elimination of cottage industry.

One invention in particular made real the promise of the Industrial Revolution—the steam engine. Created by James Watt, the engine allowed manufacturers to build away from the streams and rivers upon which they had previously relied for power and increased productivity in a wide range of industries, including cotton, flour, malt (for brewing), and flint mills (for making china). Even more dramatic was the impact on the iron industry, as powerful bellows allowed for stronger blast furnaces. Steam-powered rolling mills could produce iron in all shapes and forms. The increased demand led to a coal-mining boom.

Naturally, the changes wrought by the Industrial Revolution were not easily assimilated. In 1812, followers of the mythical Ned Ludd, called Luddites, attacked the factories and machines they saw taking their jobs away. The changes were also not always quick. In 1815, 250,000 hand-loom weavers worked, and as many as 40,000 still operated in 1850.

Episode Ideas: Will growing faith in science make religion less important and thus undermine the clergy's ability to fight demonic forces? Will the average people forget how to deal or interact with old forces like the faeries? Will these old forces slip into the background and lose power and effectiveness, or will they be that much harder to counter? What new demons will arise with the advent of the machine era? What forces will feed off the growing misery of the poor? Was the Industrial Revolution inevitable or driven by sinister forces?

One More George

George IV's reign started shakily with the Cato Street Conspiracy, which intended to assassinate the cabinet, occupy the Bank of England, and form a new government. They were widely remembered as reformers, but to no avail; when their plot was prematurely discovered, the cause's moderates fled. Next, George IV sought to prevent his estranged wife, Caroline, from assuming her role as Queen. An attempted divorce grew messy and was abandoned when the public sided with Caroline.

Although George's reign was noted for a pleasure-loving attitude and a return to loose morals, significant changes occurred at its end under the leadership of conservative Home Secretary Robert Peel. In 1828, the Corn Law duties were reduced. In 1829, the Catholic Emancipation granted Catholics the right to vote and hold public office, including seats in Parliament. That same year the Metropolitan Police Force was created. During George's reign a number of high-ranking deaths also occurred, including the 1822 suicide of Foreign Secretary Robert Castlereagh and the 1827 death of Prime Minister George Canning, which shattered a tenuous Whig-Tory coalition.

Episode Ideas: Who really instigated the Cato Street Conspiracy and what did they stand to gain? Why was the government opposed to Caroline, and why did the public support her? Was there a link between the deaths of Castlereagh and Canning?

The Swifts' Era

The modern era of *Ghosts of Albion* stretches from King William IV's reign and the Early Victorian period, which some date from the Reform Bill of 1832 rather than from Victoria's ascension. Highlights from each year are provided—mostly the “cover” story commonly known—in the extended timeline that appears throughout this chapter.

Directors are encouraged to alter the causes for these events to incorporate the supernatural where it best accommodates the story. Whether playing the Swifts, alternative offspring, or a separate Protector lineage, the information allows players to fully immerse themselves in the setting of *Ghosts of Albion*.

In their last gasp, the Chartists stage strikes and riots throughout the country. The railways and telegraph enable the government to quickly suppress the unrest with little effort, ending the Chartism movement for good. Feargus O'Conner remains in Parliament, but in 1853 is removed to an insane asylum; he dies two years later. Despite the failure of the Chartist movement, by the end of the century all Points, save annual Parliaments, are instituted.

A Public Health Act is finally passed, instituting a Public Health Board; Edwin Chadwick is a Commissioner. Chadwick's unpopularity and the lack of a sitting Member of Parliament render the Board unable to enforce its provisions; only 200 municipalities sign on. The Act is renewed five years later but is allowed to expire in 1854. The battle over public health will not be won until later in the century.

Karl Marx publishes the *Communist Manifesto*.

1849

Railway use increases and construction resumes. Public use is double that of 1847. Track mileage doubles by 1853.

The cholera epidemic occurs. In spite of the Public Health Act, no sewers are flushed, no children are evacuated, and no efforts are made to find potable water. In the summer, clean water is scarce; dead fish, cats, and dogs clog the sewers and streets. Nearly 15,000 die in London; over 40,000 die elsewhere.

The Navigation Acts, one of the causes of the American Revolution, are finally abolished.

Gold is discovered in northern California. Many fortunes are made, and many use marriages to rich American widows as a means of advancement.

London's population reaches nearly 2.5 million, policed by a mere 5,288 Peelers.

1850

The economic and food crises abate.

Roman Catholic dioceses are established in England for first time since Henry VIII.

A series of disasters prompts passage of the Coal Mines Inspection Act, which provides for inspectors to oversee miner safety. A Royal School of Mines is established the next year to train the inspectors.

Lord Ashley pushes through a new Factory Act. It mandates that factories can only be open for twelve hours a day with an hour and a half for lunch; they must close at 2pm on Saturday. This extends the working week to 60 hours but comes close to the ten-hour working day long advocated.

The Taiping Rebellion takes place in China. It will last until 1864.

1851

The Great Exhibition of London attracts over six million visitors. The gas lit Crystal Palace, home of the exhibition, is four times larger than any construction project ever undertaken. This giant glasshouse (greenhouse) uses a quarter of Britain's entire glass production for that year.

Chapter Six: The Supernatural; Friend, Foe, and Fiend

Villainy most dire and dastardly . . . ancient horrors . . . the un-dead



William: *He was ill, but that wasn't what killed him. No, that would be the pack of rabid loup-garou that crashed through the window and tore him limb from limb. It was . . . it was a blood bath. There was nothing we could do.*

—LEGACY, ACT 1

Ghosts. Vampires. Faeries. Demons. The world of *Ghosts of Albion* is literally brimming with the supernatural. As experience lifted the veil between what was real and what they thought was real, William and Tamara had to combat all of these and more. Their first encounter with the supernatural killed their grandfather and left their father in the grip of an evil demon. Such a beginning is no doubt typical for those beholden to protect the spirit of a land against evil.

This chapter is primarily for the Director. Players should avoid perusal lest they spoil their enjoyment of the game.

Monster Creation

The monsters featured in this chapter have either made appearances in an instalment of *Ghosts of Albion*, the new adventure *Almasti*, or in English folklore. Such creatures should prove entertaining and familiar for all players, but more satisfying still is the introduction of new monsters.

The creation of new monsters should not prove troubling. Supplement the Supernatural Qualities in **Chapter Two: Dramatis Personae** with sample powers available to non-Cast Member monsters exposed later in this chapter. Directors should not concern themselves overly about the proper expenditure of points; the story is paramount.

Monster Concepts

Although supernatural creatures oftentimes pose a threat to humanity (it is well known that all demons are evil), such depredations are not always the case. Most faeries, for instance, prefer to have nothing to do with humans. Sometimes, such creatures can even be allies. The first supernatural encountered by the Swifts was the ghost of Lord Byron, a benevolent spirit. Although Nigel Townsend is a vampire, his friendship with Ludlow and his own desire not to kill during feeding have also made him an ally.

When creating a new monster, it is beneficial to consider the creature's concept first. What role shall the creature play? Does it have symbolic or hidden meaning? A common practice in literature of the time set such creatures as metaphors for the ills of society; a rampaging beast is less interesting, after all, than one bound in chains of industrialisation and "progress". Some suggested concepts appear below.

Minions: These monsters are devoid of dialogue and import; they merely act as expendable foils for the Cast. They are the simplest (and usually the most boring) monsters available. The typical feral or ethereal fills that role, but one can add vampires, human cultists, and other miscreants for variety.

The Archetype: Some monsters are classic embodiments of characters from mythology and fiction. They include: the Trickster (who deceives and misdirects the characters; e.g., Milton's *Lucifer in Paradise Lost*), the Tempter (who offers a deal that is actually too good to be true: e.g., Goethe's Mephistopheles from *Faust*), the Great Beast (the hunt for the Great Beast is the story itself; e.g., Frankenstein's monster), the Guardian (the creature bars the way to the characters' goals), and the Dark Reflection (the villain is the moral opposite of the characters, but has enough in common with them to create a great deal of self-doubt).

The Hidden: Ideal creatures for mystery Episodes featuring a monster that strikes from the shadows, hides behind a human shape, or otherwise is protected from discovery. Revealing its identity is half the struggle. When designing a hidden monster one needs determine its modus operandi, the nature of its disguise/hidden place, and what clues shall eventually (or hopefully) lead the Cast to it. Supplementing with a few false leads adds a measure of misdirection to the plot.

The Metaphor: This symbolic monster represents some facet of life: family, love, racism, industrialism, or the war between the classes—the choices are veritably endless. One can take any problem or issue and represent such trials as a monstrous encounter with a bit of exaggeration and dramatic license. A simple proverb such as "what goes around comes around" could incarnate into an evil spirit that "avenges" wrongs by becoming a person the victim wronged in the past. Horrible events ensue to "settle the score."

When creating a metaphor, reserve is to be championed. Preaching is rarely good storytelling. In addition, the "moral of the story" should not overpower danger and horror, action and excitement, and a measured dose of humour.

Return Appearances

A familiar monster need not be a poor one. A return engagement may be as exciting as an original appearance, particularly when the villain in question was challenging and memorable. Explaining the monster's return may prove a mite tricky, but the supernatural moves in mysterious ways oftentimes.

A Personal Agenda: Just before a villain slips away, he should promise reprisals. When he later returns to punish the Cast for their deeds, the players shall appreciate the depth of storytelling. The blackguard may be working alone, but most likely he has brought some new associates along. He shall no doubt have learned valuable lessons from his prior defeat—he could have some sort of backup, such as a mystical weapon, some new abilities or powers, or a master plan to destroy the Cast and take over the world. This increases the stakes dramatically and forces the Cast to find a new means to defeat him.

A Grave Rejection: Returning from the dead is a tried and true plot device. Mysterious forces could somehow bring an Adversary back from the afterlife to further torment the Cast. Just as in *A Personal Agenda*, the returned villain should have some new mischief expanding his prowess. On the other hand, if the Cast Members were lucky or were able to use some one-of-a-kind plot device to destroy the villain, a return from the grave adds measurably to our heroes' despair. The Cast must find anew a means to defeat the now seemingly unstoppable monster.

Sweet Revenge: Rather than a return of the original Adversary, mayhap a relative, close friend, or associate arrives in its stead. Like *A Personal Agenda*, this approach features a new villain who may be similar to the late monster, but probably has his own special abilities as well. What if the Cast discovers that the big bad monster was just a "baby" and now mum has arrived—and she is rather put out.

The Enemies of Humanity

Perchance because many supernatural creatures are evil and antisocial by nature, or mayhap the forces of chaos and destruction inherently resist structure. Whatever the cause, little in the way of unifying organisation binds the supernatural in Albion. This is not to say that organised groups do not exist—in fact, quite a number of annoying factions populate the world. It is simply that no over-arching structure binds the occult world together.

Ghosts may be the most numerous supernatural entities present in Albion. The spirits of deceased humans appear with a variety of powers and autonomy. Some are mere psychic recordings, bound to move, utter, or emote in specific patterns. Some, like William and Tamar's allies, are fully functional, if ethereal, and of sound mind. Ghosts may serve the forces of good, be a plague on those around them, or simply be.

Demons long to enter the normal world and wreak their vengeance on the upstart humans that now populate it. Some, like the Demon Lord Balberith, are consumed with revenge. Some feed on human pain and misery; others desire to dominate the terrified populace. Demons do not have a formal council; rather, they see each other as rivals within a hierarchy determined by age, power, and influence. Given their longevity, some think nothing of plotting for centuries, manipulating events to suit their own ends. They might not always be able to work their wills directly on the world, but they can still be formidable foes with deep, far-ranging machinations. Other, more base versions, plan little beyond kill, crush, and destroy.

Faeries, particularly the evil hooligans of Unseelie Court, also present challenges. These creatures tend to view humans as interlopers on faerie ancestral lands, playthings existing only for faerie amusement, or tools to be used in their own internal struggle. It is wise to remember that faeries are a capricious lot who view everything in terms of conflict between the Seelie and Unseelie; it is generally better to remain uninvolved in that eternal struggle.

Ferals (lycanthropes) are savage beasts that operate in isolated, but dangerous, packs. A Director could decide that some force is attempting to unite the packs, be it a feral of legendary proportions, a dragon, or (again) a Demon Lord. In any event, such a threat would be grave indeed.

Although vampires appear to lack a council of elders and are oftentimes solitary hunters, an older, powerful vampire may have a network of younger vampires and thralls that pose a dire threat to Albion. Bloodsuckers present many opportunities; a Director could decide that there is a single vampire progenitor and determine its history, or he could have a Demon Lord manipulate many vampires in some infernal plan. Vampire literature is rife with these sorts of possibilities, and it is for the Director to ponder which, if any, suit the campaign.

Perchance the most dangerous in their subtlety, vampires are far from the only un-dead to haunt Albion. Zombies, skeletons, wights, and more exotic types shamble about seeking to dismember and oftentimes consume the living. Long-standing and complex plotting is rare, unless the monsters are ruled by a necromancer, either living or not. Still, the horror remains very real.

Ancient gods, now mere spirits, might desire a return to power, or struggle to maintain a shred of significance. Much as their followers once warred, now they war amongst themselves for supremacy in a conflict that threatens to embroil Albion. These entities might be supported by crazed cultists, or even take on bodily form to personally battle; such threats might be so dire that only the Protector stands any chance of success against them. These Adversaries could be of any ilk and any prowess. A Director might draw from any of the prior creatures, combine and flavour as desired, and use this rationale to launch of new evil on the world.

Finally, the myriad of inhuman threats should not belittle the very real and very evil plots that humans weave. Whether supernaturally inspired or driven, evil humans have craved dominion over their fellows since time immemorial. The necromancer from *Embers* is but one instance. Secret societies, posing as gentlemen's clubs on Pall Mall Street, might manoeuvre to corrupt or take down the government. Demon-worshipping diabolists might attempt to transform the Earth into an outpost of Hell. Mayhap a coven of witches is kidnapping firstborn children to fuel some black ritual. These human betrayals are particularly galling.

The Devil's in the Details

Conceptualising the Cast's enemies is an important beginning, but eventually the Director must recruit or construct the monsters to do the dirty work. The remainder of this chapter presents a variety of monster types. Directors, as always, are encouraged to alter the fiends as necessary to pose an appropriate challenge; to this end, guidelines for these alterations are also included. For each monster type, common traits and abilities are listed first, followed by sample creatures.

The particulars given for each monster type represent the average. As the situation demands, the Director may boost or reduce these creatures' abilities, which can represent exceptional or experienced versions, or those that are weaker or somehow disabled. It is recommended that a monster's Muscle, Combat, and Brains scores be adjusted in two-point increments, which for the most part modifies them by one Success Level each time this is done. Life Points should be adjusted in block of ten.

Ghosts

To say spirits overrun London might be an exaggeration, but there is certainly no shortage of apparitions in Albion. Ghosts are the spirits of dead humans who, for some reason or another, are unable to pass on to the next stage of existence. Some are so tormented by an event in life that it blocks passage; others may have left something vital undone, or might feel the need to remain and protect their loved ones from whatever ended their existence. If the reasons for a ghost's persistence can be successfully resolved, the ghost oftentimes passes on to the afterlife.

Since ghosts are already deceased, they make daunting opponents. They cannot be affected by the physical—fists, swords, and bullets pass through them harmlessly. Even if a particular ghost could be harmed, it is quite likely to be in a particular way unique to that spirit. Fortunately, not all ghosts are enemies. Some are allies, aiding the Cast, others apathetic, leaving well enough alone.

Some ghosts are less restless spirit and more "psychic fragment," an impression of spiritual resonance that affects the world much as a ghost does, but without a single soul pulling the strings. These fragments come into being in places where large numbers of people suffered horrors and torments, or in locations where one or a few beings suffered monumentally. Torture chambers, dungeons, battlefields, or the home of an abused child are all prime haunts.

The Ghostly Realm

The ghosts of Albion who are not with the Protector or present amongst the living exist in a realm of the dead. This plane is all grey and shadows—a misty echo of our world, with structures long since collapsed, destroyed, or forgotten blending together, drawn from the collective memories and experiences of all those present and passed on. Taverns, homes, inns, even trees and rivers—all the familiar aspects of the normal world can be found—but each has a chilling aspect to it. The ghosts go about the activities they dimly recall from their lives, or the tasks that occupied them in their last moments. Lord Nelson might review fallen sailors and drill them at their stations, Lord Byron may craft his poetry, striving for one last masterpiece, and Queen Bodicea could prowl for the ghosts of Romans, seeking vengeance, or share fireside tales with those of her tribe that fell in ages past. The realm provides a home that tantalizingly reminds ghosts of all they have lost, and yet allows them contact with other ghosts and a semblance of continued existence. Who can say if this is more curse or blessing?

The living do not venture into the ghostly realm. If they were to do so, they would likely be drained of all life by the inhabitants and very essence of the plane itself.

If a ghost should know the name of another spirit that is trapped between life and death, he might seek out the other in the ghostly realm. The inquisitive makes a Perception + Knowledge roll (if he knows more about the habits of the deceased, allow a Intelligence + Knowledge roll, if higher). The greater the number of Success Levels achieved, the more quickly his search is resolved. Of course, not all wish to be found; in the ghostly realm, two ghosts may engage in any activities, including combat, just as if they were in the physical plane.

Ghostly Abilities

The abilities possessed by all ghosts are summarised in the Ghost Quality. Other aspects may be represented by certain Qualities (Mesmerise, Manifestation, etcetera).

Possession is a special and rare ghostly power. Spirits rarely have bodies of their own to cause mayhem. Instead, they may invade the body of some hapless human. Possessed victims oftentimes have increased physical Attributes as the otherworldly energies course through their bodies. Unfortunately, destroying the ghost generally results in the death of the possessed, not the outcome one wants if the possessed is a loved one. The best means to deal with a possessing spirit is to exorcise or otherwise expel it from the victim; the spirit has to move on, or try to possess someone else.

To possess a person, a spirit attempts a Resisted Willpower roll. An appropriate Quality (e.g., Resistance or Iron Mind) or magic effect (a spell or ward) can protect the would-be victim. Ghosts and other insubstantial creatures are immune to possession simply because they have no body to possess. Directors might rule that other supernatural creatures such as faeries and demons are immune due to their supernatural natures. Un-dead, such as skeletons and zombies, may be possessed, but offer the ghost little satisfaction in doing so.

Ghost

The existence, purpose, motivation, and powers vary from ghost to ghost; none can be called "typical". Each was once a person like anyone else, with dreams, fears, and relations. When a happenstance interfered at the time of death, however, fate was cheated and that person was transformed into something terrifying.

Apparitions

<i>Ghost</i>			
Motivation: Scare people, throw things around		Life Points: 30	
Creature Type: Ghost		Drama Points: 0-2	
Attributes			
Str:	(3)	Int:	3
Dex:	(2)	Per:	3
Con:	(4)	Will:	4
Ability Scores			
Muscle:	(12)		
Combat:	(9)		
Brains:	15		
Abilities: Attractiveness -2, Ghost, Telekinesis 3			
Manoeuvres			
Name	Score	Damage	Notes
Deflect	18	—	Magic defence action; deflects spells 45°
Telekinesis	13	varies	Effective Strength 3



Apparitions, haunts, and other ghostly remnants are not true ghosts—at least not fully realized spirits. They are little more than a psychic echo. They can appear as just about anything: an animal, a replay of a particular scene, or even a ghostly person that seems aware. The haunting can pose a minor inconvenience, such as bumps or noises, or a major one, such as quite harmful large pieces of masonry flying about or a ghostly horde that believes the startled humans are an invading Norman army. What sets all these ghostly types apart is their Unique Kill quality; something special is required to stop the haunting.

The Headless Ghost is a sample of a persistent, but harmless apparition. Back in 1137, this forgotten man was walking home. Beset by robbers, they stole what little he had, killed him, and chopped off his head with an axe. They buried his body, but no one ever found his head. Every year on the anniversary of his murder, this apparition replays his final moments. Finding his head and burying it with his body is the key to stopping this. Of course, a headless ghost has no mouth with which to speak.

Banshee

Banshees are the ghosts of women that can kill with their wails. Believed to have died in childbirth or killed in a fit of rage, most banshees hate all living creatures and delight in bringing about their deaths. Irish folklore espouses the belief that every family has a banshee. Immediately before anyone in that family dies, every member of the family shall hear the banshee's cry.

Banshee

Motivation: Kill the living **Life Points:** 30
Creature Type: Ghost **Drama Points:** 0–3

Attributes

Str: (3) **Int:** 3
Dex: (2) **Per:** 3
Con: (2) **Will:** 4

Ability Scores

Muscle: (12)
Combat: (9)
Brains: 15



Abilities: Attractiveness –4, Banshee 7, Ghost, Telekinesis 1

Manoeuvres

Name	Score	Damage	Notes
Deflect	18	—	Magic defence action; deflects spells 45°
Telekinesis	11	varies	Effective Strength 2
Banshee Fear	—	—	Cause Fear Test with –14 modifier
Banshee Stun	—	—	Resisted by Constitution (doubled) – 7; stunned for 7 Turns
Banshee Kill	20	24	1 Turn prep; 35-foot radius up to 210 feet away

Poltergeist

Known as *Bagan yr haford* or noisy spirits, poltergeists affect the physical world by throwing objects about and raising Cain. They lack a physical form and are completely invisible. Like apparitions, noisy spirits are usually pests rather than threats (although not always); unlike apparitions, they have self-awareness.

A poltergeist is normally bound to a house, oftentimes the one in which they died, or perchance a family. Although some occult books claim that they are the spirits of children, an equal number disagree. Like many ghosts, a unique event must take place in order for the poltergeist to move on to the next world.

Wild Edric

Poltergeist

Motivation: Make noise, make living difficult **Life Points:** 30
Creature Type: Ghost **Drama Points:** 0–3

Attributes

Str: (2) **Int:** 3
Dex: (2) **Per:** 4
Con: (2) **Will:** 4

Ability Scores

Muscle: (10)
Combat: (9)
Brains: 16



Abilities: Attractiveness –2, Ghost, Telekinesis 7, Unique Kill

Manoeuvres

Name	Score	Damage	Notes
Deflect	19	—	Magic defence action; deflects spells 45°
Telekinesis	17	varies	Effective Strength 5

In life, Wild Edric was an English landowner and warrior who lived during the Norman conquest. He fought against the invaders for years, but later sided with William the Conqueror against the Scottish. His undoing began when he spied a faerie Queen dancing with her sisters. Consumed by lust, Edric grabbed the Queen and rode off with her. The Queen, Lady Godda, agreed to stay with him as his wife as long as he never reproached her or prevented her from meeting with her sisters. For many years, the two lived happily on his lands near Shropshire. However, on one occasion when Godda prepared to leave and spend time with her sisters, Edric demanded that she remain with him that night. No sooner had the words left his lips had he realised he had broken his vow and Godda disappeared, never to return. Edric wasted away, in both health and fortune, and died soon after. Condemned to remain on this plane for siding with the Conqueror, Edric patrols the lands around the Shropshire lead mines until such time that Albion needs his services again; only then shall he

find peace.

Unlike other ghosts, Wild Edric can manifest himself to nearly human form. He has little need for it since his curse keeps him rooted to this mortal realm, but he is rather fond of romantic dalliances with the local ladies. This has led to some rather interesting and unexplained births in the area.

The leader of the charge rode a white horse, a horn slung around his neck and a white feather in his cap. He wore a short sword that hung from his golden belt. His hair was thick and curly, dark as the night, and his eyes were blacker than the deepest shadow.

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Wild Edric

Motivation: Abide until Albion needs him again

Life Points: 61
Drama Points: 0–5

Creature Type: Ghost

Attributes

Str: (4) **Int:** 3
Dex: (5) **Per:** 4
Con: (5) **Will:** 5

Ability Scores

Muscle: (14)
Combat: (16)
Brains: 17



Abilities: Adversary 2, Attractiveness +2, Ghost, Hard to Kill 5, Honourable (Minimal), Love (Romantic), Manifest (Complete), Mental Problem (Severe Obsession), Nerves of Steel, Obligation (Total), Unique Kill

Manoeuvres

Name	Score	Damage	Notes
Deflect	20	—	Magic defence action; deflects spells 45°
Sword	16	20	Slash/stab
Decapitate	11	17	x5 damage
Parry	16	—	-2 vs missile
Punch	16	12	Bash

Wild Edric's Men

Motivation: Follow Wild Edric

Life Points: 47

Drama Points: 0–1

Creature Type: Ghost

Attributes

Str: (3) **Int:** 2
Dex: (4) **Per:** 3
Con: (5) **Will:** 5

Ability Scores

Muscle: (12)
Combat: (14)
Brains: 15



Abilities: Adversary 2, Ghost, Hard to Kill 3, Honourable (Minimal), Manifest (Complete), Mental Problem (Severe Obsession), Nerves of Steel, Unique Kill

Manoeuvres

Name	Score	Damage	Notes
Deflect	18	—	Magic defence action; deflects spells 45°
Sword	14	15	Slash/stab
Decapitate	9	13	x5 damage
Parry	14	—	-2 vs missile
Punch	14	9	Bash

Demons

Demons are foremost amongst the enemies of humanity. Some are creatures from beyond our reality, others are the fallen angels of myth, and all are thoroughly evil. As demons come in a great variety of species and types, no “typical” demon exists. Some, like Balberith, appear in a guise akin to Satan himself; others might manifest as giant worms (Vauturm) or incorporeal spirits (etherals). Some may even seem entirely human—these are perchance the most dangerous of all.

Demon Commonalties

Each demon species has its own powers and vulnerabilities. Ofttimes, discovering the specific species of a demon is the key to victory against it.

Supernatural Attributes: Many demons are stronger, faster, and tougher than even the most athletic humans. Some are gargantuan—as big (or larger) than a Thames River Ferry—possessing a commensurate destructive potential.

To determine the average Attributes of a demon species, add two (the average Attribute score) to any Attribute bonuses (a species with Dexterity +3 would have an average Dexterity 5). Maximum Attributes range from six (plus any bonuses or penalties) to three times the average Attribute, at the Director's discretion.

Demon Life Points are calculated normally or assigned as the Director sees fit. Some demons are very tough, with more Life Points than the combined total of a group of dock porters. Demonic minions should have normal Life Points; powerful monsters could have 100+ Life Points, and major threats might have several hundred or more.

Natural Weapons and Armour: Demons possess a variety of natural weapons: claws, horns, bite, poisonous secretions, and other gruesome fare. Generally speaking, any natural weapon likely to be seen in the London Zoological Gardens could be part of a demon's arsenal. A demonic natural attack varies from 1 x Strength to 5 x Strength (Slash/stab), depending on its size.

Additionally, the armour-like hide of some demons is can be durable enough to turn away knives or crossbow bolts. These demons have from one to 20 (or more) points of Natural Armour.

Poisons and Disease: Like certain amphibians, insects, and vermin, demons can infect people with toxins or pathogens. These substances could be coated on natural weapons (i.e. poison-tipped nails), sprayed or secreted like pheromones (absorbed nasally or through the skin), spat at great range, or left as residue on windows, walls, doors, furniture, or anything else. The vector could even involve contact that is more intimate.

Demon poisons and diseases are handled just as regular ones are. They may be supernatural in nature and require extraordinary measures or antidotes to combat. If Directors choose to introduce such a complication in the Cast's lives, it is only sporting that a cure exists and that it may be found . . . in time.

Demonic Form Demons summoned to the world are not of flesh and bone, despite appearances. A demon is formed from ectoplasm that resonates with its infernal will and simulates solidity. Thus, when a demon form expires, all that is left is a viscous residue that breaks down over the next few minutes, leaving little or no trace behind. In truth, the demon is not destroyed; its essence is merely sent back to the hell from which it was drawn. When a demon actually crosses into our world or fully manifests, which generally allows greater access

to its powers, it possesses a true corporeal body. If defeated in this form, the demon might actually perish. The more powerful entities, however, return to their home dimensions to begin the long process of re-creating their forms. The Director should decide when a demon has fully manifested and whether it can survive "death" in that form.

Fiendish Feats

Demonic powers range far and wide. They do not cost points—if an ability is appropriate for the story-line, it applies. A few instances are presented below (with a few more in the individual demon descriptions), but free reign should be given to creativity in this matter. Directors are encouraged to devise new demons who specialise in any newly imagined power; no matter what ability is desired, a sub-species no doubt features it.

Many fiendish powers can be represented by Qualities already detailed (such as Mesmerise, Possession, Supernatural Attacks, Supernatural Senses, etcetera). Others are more exotic.

Illusion: Beyond Mesmerise or Glamour, this ability is used to create convincing illusions, perchance on a grand scale. Demons usually draw upon a human's own memories and psyche to create hallucinations that seem all too real. This power comes in two levels.

At level one, the illusion has no substance. The victim can see or hear the image, but it does not affect the physical world beyond that. These illusions are oftentimes more than enough to send someone over the brink into insanity.

At level two, the mirage truly comes alive. People from the victim's past might actually kill him instead of merely haunting him. The illusions are as solid and dangerous as the real thing. Some are brittle and shatter after being struck only a few times; others might be as dense as the object they depict. Only the most powerful demons possess this level of power.



Incapacitate: Some demons can paralyse or stun humans without harming them physically. Such a power would be ideal for a demon that requires live prey for a well-stocked larder, a mate, or some other heinous purpose. The exact mechanism can range from a mental attack to a piercing sound or nauseating smell. If in the form of a physical attack, such as a sonic blast, the power uses a Strength + Constitution roll or the Muscle Score. For more cerebral assaults, a Willpower (doubled) roll or the Brains Score is employed. The victim resists with a Constitution (doubled) or Willpower (doubled) roll, depending again on the nature of the attack.

If the victim loses, he is stunned for one Turn. He then suffers a penalty to all actions equal to the difference of the demon's Constitution or Willpower and the victim's Constitution or Willpower (respectively) for the next Turn. This penalty is reduced by one for each Turn following.

A demon uses his incapacitate power (a blood chilling shriek) to stun our stalwart hero. The demon has Willpower 8; our hero has only a Willpower 5 (difference of three). If our hero fails to resist, he is stunned on the first Turn. He suffers a -3 penalty on the next Turn, -2 on the Turn thereafter, and -1 on the fourth Turn.

Directors might rule that a character is made of sterner stuff, and shakes off the penalties sooner; or of meeker constitution and thus suffers them longer. Also Directors should adjudicate whether the effects persist after the demon has been defeated.

Insubstantial: Some demons can walk through walls and are invulnerable to conventional attacks. Most of these are similarly incapable of affecting the world.

Particularly brutal supernaturals are able to become substantial, attack, manipulate, or destroy, and then fade away before retaliation can be had. With no restrictions, a fiend with this power would be nigh indomitable. Thus, Directors should condition this power with a delay before "phasing", or impose a particular weakness (the demon must become solid in the presence of salt) that the Cast might discover.

Odd Comestibles: Some demons eat horrid fare such as slugs, mildew, sludge, or haggis. Others find nourishment in more dangerous victuals: cyanide, glass shards, or haggis. Some feed on substances as intangible as negative or positive emotions (or both). In this case, a demon's hunting practice may involve creating more of its favoured passion.

Odd comestibles serve to announce the presence of particular creatures to the Cast. Directors can even use strange feeding habits to challenge the Cast's perceptions of what creature it is they are hunting. Certainly a demon that only eats virgins of the royal bloodline is going to be noticed far sooner, and perceived as a bigger threat, than a fiend that can subsist on nothing but rats.

Telepathy: Some demons read minds or communicate mentally with others. This allows them to co-ordinate their plans without having to speak, which is most useful when one doesn't want to be heard. It is also very helpful when gathering information—from within the Casts' brains. A victim must resist using Willpower (doubled) against the fiend's Willpower (doubled) or Brains Score. The greater the difference between the two, the more information the demon acquires.

Demons come in many forms. Ethereals, simply put, are non-corporeal demons capable of possessing humans. They have no flesh of their own but can invade and control the flesh of a living being. One very evil and powerful ethereal is Oblis, a demon who has spent millennia plaguing those who would protect Albion. There is a link between Oblis and Queen Bodicea, but that is a story that has yet to be told.

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Ethereals

Ethereals have the same Ghostly Presence feature as ghosts (see p. 41).

Ethereal

Motivation: Possess the living **Life Points:** 43
Creature Type: Demon **Drama Points:** 0-3

Attributes

Str: (4) **Int:** 3
Dex: (2) **Per:** 3
Con: (2) **Will:** 4

Ability Scores

Muscle: (14)
Combat: (10)
Brains: 13



Abilities: Attractiveness -2, Banshee 5, Hard to Kill 3, Innate Magic, Possession, Telekinesis 7

Manoeuvres

Name	Score	Damage	Notes
Deflect	16	—	Magic defence action; deflects spells 45°
Banshee Fear	—	—	Cause Fear Test with -10 modifier
Banshee Stun	—	—	Resisted by Constitution (doubled) - 5; stunned for 5 Turns
Banshee Kill	18	20	1 Turn prep; 25-foot radius up to 150 feet away
Telekinesis	17	varies	Effective Strength 5

Oblis

Motivation: Torment Bodicea and the Protectors

Life Points: 49

Drama Points: 0-3

Creature Type: Demon

Attributes

Str: (4) Int: 5
Dex: (2) Per: 4
Con: (2) Will: 7

Ability Scores

Muscle: (14)
Combat: (12)
Brains: 16



Abilities: Age 10, Attractiveness -4, Banshee 6, Hard to Kill 5, Innate Magic, Possession, Telekinesis 8

Manoeuvres

Name	Score	Damage	Notes
Deflect	19	—	Magic defence action; deflects spells 45°
Banshee Fear	—	—	Cause Fear Test with -10 modifier
Banshee Stun	—	—	Resisted by Constitution (doubled) - 5; stunned for 5 Turns
Banshee Kill	22	24	1 Turn prep; 25-foot radius up to 150 feet away
Telekinesis	21	Varies	Effective Strength 6

An ancient, serpentine demon, Vauturm is a denizen of a vast province of Hell ruled by Balberith. Freed by Balberith's worshippers as a harbinger of their master's return to Earth, Vauturm escaped and found his way to the Thames River. Legends say that Vauturm's heart has certain magical properties, but precisely of what sort is a subject of great debate.

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Vauturm

Vauturm knows all destructive spells listed in **Chapter Four: Arts Arcane** and many others as well. No doubt it has a few novel ones of its own devising, as the Director desires.

Vauturm

Motivation: Prepare the way for Balberith

Life Points: 120

Drama Points: 0-5

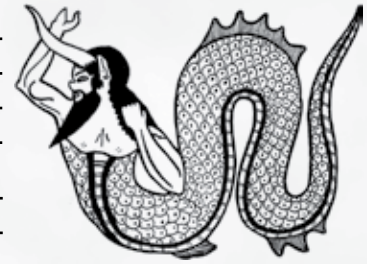
Creature Type: Demon

Attributes

Str: 10 Int: 7
Dex: 7 Per: 4
Con: 10 Will: 7

Ability Scores

Muscle: 26
Combat: 18
Brains: 16



Abilities: Attractiveness -6, Enlarged Size, Increased Life Points, Magic 3, Natural Armour 6

Manoeuvres

Name	Score	Damage	Notes
Bite	18	35	Slash/stab
Head Bash	16	44	Bash
Constrict	22	26	Must bite first; resisted by Strength (doubled)
Spellcasting	21	Varies	By spell
Deflect	21	—	Magic defence action; deflects spells 45°
Dispel	18	—	Magic defence action; dispels spell
Hold	20	—	Magic defence action; delays spell
Lesser Sensing	17	—	Notice magical effects, nature, or possession
Volley	15	—	Magic defence action; returns spell to caster

Vauturm's Heart

The Heart of Vauturm may grant its possessor one wish—but only the secret wish of the person's heart. In addition, the wish can only be fulfilled by way of water, as Vauturm is a water demon. When Sophia desired to see her mother's murder avenged in *Embers*, she was transported near the closest body of water to where William and Tamara battled the Necromancer.

It is believed that the hearts of other great demons have similar properties, but research in this field is understandably limited. Although the specific information found in different occult texts tends to be contradictory, most agree that the heart's benefit is related to the powers of the living demon.

Balberith

Very few creatures project the image of the archetypal devil more thoroughly than Balberith. Tall, with a jutting jaw and a mouth full of fangs, eyes that burn with hellfire, horns and wings, it is manifest that Balberith is beholden to evil. But it was not always that way; once he was the Prince of the Cherubim, and one of the Angel Lucifer's most trusted allies. When Lucifer rebelled against God, Balberith followed. When Lucifer fell, Balberith assumed a new form.

Balberith attacks with his claws, bite, or with a weapon, as long as it is sufficiently large. As Lucifer's Archivist, he has access to any spell ever written, regardless of magical philosophy. This alone makes him quite formidable, but it pales against his supreme threat—the power of Hellfire. Hellfire burns not only the body, but the soul. It cannot be extinguished, save by magical means, and burns until the target is reduced to ash. Hellfire burns *anything*—even ghosts and other incorporeal spirits.

Balberith

Motivation: Rule all

Life Points: 220

Creature Type: Demon

Drama Points: 0–5

Attributes

Str:	18	Int:	8
Dex:	11	Per:	4
Con:	12	Will:	9

Ability Scores

Muscle:	42
Combat:	25
Brains:	20



Abilities: Attractiveness –10, Enlarged Size, Increased Life Points, Magic 8, Natural Armour 6

Manoeuvres

Name	Score	Damage	Notes
Bite	27	62	Slash/stab
Head Bash	25	43	Bash
Constrict	29	43	Must bite first; resisted by Strength (doubled)
Hellfire	25	15/Turn	Constitution –1 and Willpower –1 per Turn
Punch	25	43	Bash
Spellcasting	32	Varies	By spell
Deflect	32	—	Magic defence action; deflects spells 45°
Dispel	29	—	Magic defence action; dispels spell
Hold	31	—	Magic defence action; delays spell
Lesser Sensing	28	—	Notice magical effects, nature, or possession
Volley	26	—	Magic defence action; returns spell to caster

Faeries

The native faeries of Albion are known by many names; amongst them are the Sidhe, the little people, the Good Folk, and the *Tuatha dé Danann*. These faeries do not resemble the romanticised courts of Shakespeare or the ætheric semi-gods of Early Victorian art (although truth resides in both) as much as those described in the tales of the Brothers Grimm. Their beauty is both breathtaking and at times horrifying.

Illusion and trickery are integral to faerie life and existence. One would do well to remember that the legends concerning them are many and oftentimes contradictory, especially across cultures.

One thing is known for certain about the faerie—as a race, they are in decline. Legends tell of a time when the walls between faerie and the real world were thin, with faeries and human both crossing the barrier with ease. Now, however, the worlds grow increasingly distant and the faeries' interest in humanity is on the wane. Some speculate that the rise of Christianity in England spurred this separation; others believe the most likely culprit is industrialisation.

Despite the growing chasm between faeries and humans, the fate of both is irrevocably entwined. When dark forces threaten humanity, the faerie realm is also endangered. It is also feared that the changes sweeping over the human world shall affect the faerie lands, although how this shall manifest or if anything can be done to prevent it is a subject of continual debate.

Avalon

Just as the mystical identity of England is Albion, its faerie counterpoint is Avalon. Some believe Avalon an idealised reflection of Albion, created by the faeries to mimic the world they claim was once theirs. True or not, it is clear that the lands are bound inextricably.

Passage between Albion and Avalon is possible, although unpredictable. Places of convergence are oftentimes found at locations such as standing stones, faerie rings, streams, green mounds, and perchance even barrows or temples that were built upon earlier such sites.

Avalon is divided into two distinct regions that provide balance. One enjoys perpetual spring and summer; the other suffers through unending fall and winter. Although both lands are quite similar to Earth, everything is exaggerated. In the fair lands, the Good Folk need for nothing; everything is provided by the land (and each other). The flora and fauna grow strong and vigorous; colours are more vivid; tastes are better and more refreshing (indeed, anything that gives pleasure does so in greater quantity and intensity). Furthermore, the plants and animals are intelligent and oftentimes speak.

In the dark lands, of course, the opposite holds true. The land is harsh and unforgiving, and a chill wind constantly blows. All is overcast and foreboding, as if the light itself were reluctant to shine. Storms strike frequently, and violently. Plant life is stunted and scarce; if something flourishes in the gloom it is surely to be avoided. Animals are either malformed and weak, or volatile and extremely dangerous. Faeries who make the dark lands their home are surely something less than friendly.



Faerie Portals

The most traditional means to pass to Avalon is through a faerie ring or mound. Faerie rings usually appear as a circle of toadstools in some wild or natural location. Anyone walking into the circle finds himself in Avalon, mayhap in Unseelie lands. From the faerie side, the portal might be a circle of trees or bushes, a hazy portal through which one could see the mundane world, or again, a circle of toadstools.

Faerie mounds generally lead directly into underground areas or the dwellings of dark faeries. Travel via a mound usually requires one to ascend to the summit; from there the traveller sometimes must go to sleep. As seen in *Astray*, one can enter a special tree that is connected to a dwelling on the faerie side. Such abodes are generally much larger on the inside than they appear from without.

The Director may allow other methods of entry into the faerie lands. A particularly gifted magician might be able to create a long-lasting portal. Perchance a pair of paintings linked together, each showing the location desired, might work. Powerful faeries (e.g., Princess Godda) might be able to open portals to or from their realms at will. If the faerie realms and courts are going to figure prominently in a serial, specific ways to reach them shall certainly be needed.

Lives of the Faeries

Faeries live to be thousands of years old. Thus, they develop rather peculiar tastes and habits to stave off the inevitable boredom that near-immortality promises. These tendencies are generally a product of their environment.

Faeries who live in the fair lands are oftentimes lazy and hedonistic. They tend to be mischievous, although rarely in a dangerous way. They obsess over the tiniest details, looking deeply to find something interesting.

The faeries of dark Avalon also seek diversion, but doing so usually involves a degree of spite, malice, or cruelty that is lacking in their softer kindred. To them, our world is nothing but a pale reflection of their own where nothing seems real, substantial, or satisfying. This, in turn, encourages them to meddle and play tricks on humanity.

Beyond the general environment, a faerie's proclivities stem partially from which royal court it holds allegiance to—Seelie or Unseelie. Keep in mind, however, that regardless of origin, all faeries have the capacity to be dangerous. Whether their diversions are kind or cruel, they are always enthusiastic, and in the end, this passion may occasion a great deal of harm.

Faerie Language

Faeries have their own language, but are loathe to reveal it to any mortal. They have the ability to understand, and be understood in, any language spoken. The faerie does not actually retain the knowledge of the language they are using, only the facility to speak and be understood. This can cause interesting and amusing (for the faerie) situations where the Cast says one thing and the fey hears something entirely different.

Despite their skill with languages, faeries are notoriously bad translators. If asked to work in that capacity, the faerie is far more likely to interject what they feel the other person is saying. A friendly greeting in German for instance, *Guten Morgen, meine Damen und Herren!* would be translated as "Move your arses, you lazy cows and pigs!"

Faeries must spend skill points to read or write any language.

The Seelie Court

The faeries of the Seelie Court are the most familiar. They come in a variety of sizes from small to human-sized, although the nobles tend more to the latter. The Seelie are inclined to be cheerful, with a good sense of humour, although tempered by a hardness born of the struggle against the Unseelie. They are slender of build and have pointed ears. Their skin ranges in tone from fair to brown. In all, they are charismatic, graceful, and appealing.

Although oftentimes compassionate to humans, these faerie are still mischievous and their honour is not quite the same as the human variety. They are sensitive that proper respect being shown to them, demand politeness, and deplore rudeness. If a Seelie's word is given, it shall never be broken even unto death, for doing so is an unpardonable offence. They tend to live up to the spirit of their agreements (although out of fancy or mischief they might decide otherwise) unless they have been insulted.

Good faeries can be capricious, and appear aloof and distant, as over-familiarity with humans is generally considered in poor taste. The Seelie usually find humans uncouth, ugly, and clumsy, and are singularly unimpressed with what they see as human urgency. Still, humans do fascinate the Seelie Court at times, and those with a fine sense of humour or artistic bent are valued above others.

The Seelie Court is presided over by King Oberon and Queen Titania who rule sternly but fairly—those who cross the Court are treated with contempt, sometimes violently. Lords and Ladies of great age and power form the higher nobility along with the leaders of smaller Seelie troops. These nobles may also call themselves kings and queens. Beneath them are master artisans, followed by the lesser nobility that make up the bulk of the Seelie Court. Most of the latter have no title but still must be treated with respect and deference by humans. Disgraced members, hostile races, exiles, and various outsiders are considered to have no standing, and come last in the Court hierarchy. This includes the Unseelie, who are scorned and disdained for their evil and destructive ways. It should be noted that some Seelie feel that humans belong in the last category, and must earn the higher rank.

Of late, many Seelie have become interested in human events and have taken to observing and reporting what has been occurring in Albion. Some even feel that action should be taken to aid the humans against the malevolent predators that hunt them, lest these same creatures strike the Court next, or worse, Avalon itself.

The Unseelie Court

The Unseelie are to the Seelie as night is to day, winter is to summer, and destruction is to creation. The Unseelie Court harbours mostly evil intent toward humankind, which is seen as a threat to the faerie lands, albeit a fascinating one. Unseelie enjoy playing dangerous pranks on humans or taking them captive and subjecting them to mental and physical torture. Likewise, they may occasionally ally themselves with powerful humans who have proven their mettle. Rarely, a human may earn the respect of the Unseelie. In such instances, the faerie do everything possible to convert the human to the Unseelie perspective—something quite possibly worse than enmity.

Like the Seelie, the Unseelie tend to be distant, arrogant, and sticklers for politeness and respect. If they feel they have been slighted, they never forget; no matter how long it takes, they shall punish the offender (usually violently). Like many faeries, they are bound by their word, but make every effort to twist the intent of their oaths without quite breaking them.

The Unseelie Court is also known as the Unholy Court, or by some simply as “the horde” to avoid attracting their attention. The horde can be seen roaming the night winds, spreading sickness and blight or abducting those unfortunate enough to encounter them. Many of the traditional methods of placating faeries were born of attempts to protect one’s family from the Unseelie. The Court, which allows for little leeway in its dealings, is rigidly ruled by its King and Queen, whose word is law and rarely defied. Titles are generally bestowed based on age and power, although the latter, if it is great, can sometimes be enough.

Unseelie faeries, on the average, have darker hair, pointed ears, a cold grace and charisma, and are thinly built. Those who are not pale range from blue-tinged to dark. They tend to be cruel, temperamental, and violent. Some are grotesque in appearance, solitary by preference, or predatory by nature.

Relations between the Courts

At the risk of monumental understatement, the Seelie and Unseelie Courts, do not see the world in the same light. Each constantly jockeys for advantage, seeking to discredit the other. Interactions are oftentimes excessively difficult, slow, and conducted with false civility. Despite the mutual hatred and constant scheming, the two courts manage a shaky balance, for the rulers of both know that war benefits neither. Indeed, when Avalon has been sorely endangered, the courts have set aside their differences, however briefly, to push back the threat. Then again, if the Unseelie are of the opinion that no one is watching, they will attempt anything they deem apt.

Orphans and Exiles

Faeries, on occasion, abandon their children to be raised by humans. Sometimes this is done to protect the child from a threat faced by the parents. Other times, enemies might kidnap the babe and leave it with humans, denying it a true faerie upbringing.

Sometimes a human baby is taken and replaced with a faerie; these are the changelings of legend. Orphaned faeries know little, if anything, of their native history or customs, but do possess some racial attributes and Qualities, as well as an inherent glamour that disguises the truth of their conception. Ofttimes, these children remain ignorant of their own origin until adolescence, when many learn to see through the illusion. Players may find this a happy medium for playing a faerie character with solid ties to the human world.

Faerie Magic

Faerie magic is a reflection of the relationship between faeries and their world, and bears the same vibrancy that all things in Avalon possess. Faeries draw upon this vibrancy, combining skeins of the land’s very essence into their powers. Because of this, faerie magic is collectively known as “weavings.”

In Avalon, faerie magic is more effective. A faerie’s spellcasting rolls gain a +4 modifier in his homeland; a +2 modifier is instead applied in the opposing homeland (i.e., a Seelie would gain +4 in the summer lands, +2 in the winter lands). Although faerie magic is innate, occasionally one takes the more challenging human approach—amassing an Occult Library and Magic Quality levels.

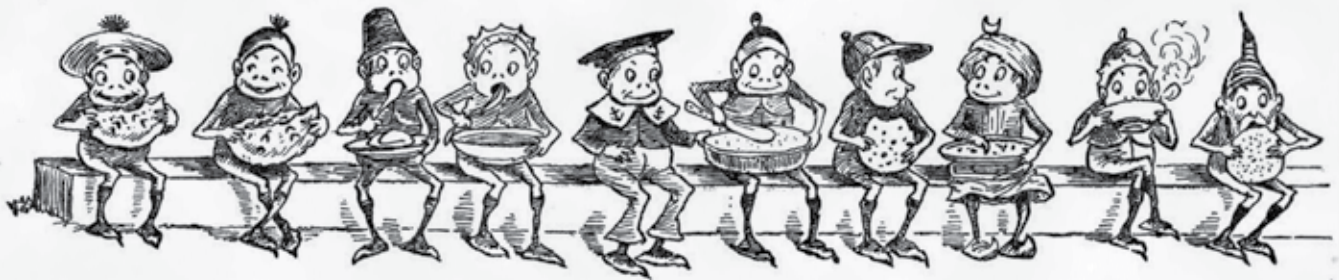
For as long as humans have been aware of faeries, they have sought to protect themselves from faerie magic. Avoiding them entirely is, of course, the most effective defence. When that is not possible, centuries of folk protections have been devised. Most are mere wives’ tales (e.g., rings, lines of salt, or bread crumbs), but a few are surprisingly effective. Foremost amongst these is iron. The substance does not harm faeries, but it does repel them. Furthermore, any faerie using magic against the bearer of iron suffers a –1 modifier.

Although iron is the most common talisman, several others are equally effective: an acorn or oak twig; leaves from Vervain (enchanter’s plant) or St. John’s Wort; a four-leaf clover; a Hagstone, a rock with a naturally occurring hole. Only one talisman at a time is effective; wearing multiple items does not increase the amount of protection. Players should note that in Early Victorian England, iron is slowly being replaced by steel, which does not provide the same defensive benefits. As this occurs, the other talismans become more desirable.

Faeries, whether light or dark, represent the old ways and cannot abide long on Christian sanctified ground. After Willpower minutes, they begin to feel uncomfortable and actually emit smoke as if they were burning. After another Willpower minutes, they commence suffering one point of damage per minute they remain. Not all churches are holy ground, however—the Director must decide if the clergy who occupy it are devout or false.

Faeries and Un-death

Humans can return from death as ghosts, vampires, wights, or zombies. As creatures intimately linked to the natural world, faeries follow a strong rebirth cycle. When they die, they are reincarnated again.



Furthermore, faerie magic is incompatible with the necromantic forces required to animate the dead. Thus, no stories have been told of faeries becoming ghosts or vampires. Most assume the same is true regarding lycanthropy. Although exceptions exist, in general, any effect that would cause a human to become a vampire, werewolf, or a ghost cannot affect a faerie.

Faerie Powers

For the most part, the special abilities possessed by faeries are represented by supernatural Qualities or Drawbacks detailed in **Chapter Two: Dramatis Personae**.

One additional ability is common amongst non-Cast faeries.

Reduced Size: Although some humans are tiny (Tom Thumb was born in 1838 and grew to be only 25 inches tall), these faeries are remarkably small. In all cases, the reduced height is due to supernatural heritage and does not impose any associated health problems. Reductions in Strength cannot bring the Attribute below zero, and apply before calculating Life Points.

A small faerie is less than four feet tall and half normal weight. Strength is decreased by two. Abnormally small faeries gain a +1 to all dodge manoeuvres.

A wee supernatural is at most two feet tall. Weight is one-third the norm. Strength drops by three points, and a +3 modifier is applied to all dodge manoeuvres.

An tiny faerie is smaller than one foot and not even remotely human-looking. Weight is one-fourth to one-eighth the norm. Strength is reduced by five, and a +5 modifier is added to all dodge manoeuvres.

Some faeries combine reduced height with the Enhanced Strength Quality. Strength is determined normally, lowered for Reduced Size, then raised for Enhanced Attributes.

Brownies and Boggarts

The brownie (also known as the brown man, the buckhold, buckwans, or bwca) might be the nearest approximation to a benevolent faerie that one may encounter. A brownie adopts a single home or family and performs tasks such as cleaning, repairing clothing or shoes, or keeping away boggarts. Brownies that are disparaged oftentimes abandon their homes.

Boggarts (or boggle, boggie, or bogey man) may be nothing more than brownies who have turned evil. Whatever may have occurred, they are the exact opposite—they hide items, destroy clothes, eat wood, and wake sleeping babies. Boggarts are nearly impossible to drive away, although some can be exorcised or tricked.

Solitary by nature, brownies are part of the Seelie Court and boggarts are part of the Unseelie. Both appear as small men (just over one foot tall) covered in brown fur or wearing brown clothes. They run and hide from adults, although children can see them, as can other supernatural creatures and magicians.

Brownie / Boggart

Motivation: Find a nice home **Life Points:** 43
Creature Type: Faerie **Drama Points:** 0-1

Attributes

Str:	<u>2</u>	Int:	<u>4</u>
Dex:	<u>4</u>	Per:	<u>6</u>
Con:	<u>4</u>	Will:	<u>2</u>

Ability Scores

Muscle:	<u>10</u>
Combat:	<u>12</u>
Brains:	<u>14</u>



Abilities: Attractiveness -2, Emotional Influence (-1 penalty), Enhanced Strength +2, Faerie, Glamour, Reduced Size (Wee)

Manoeuvres

Name	Score	Damage	Notes
Deflect	17	—	Magic defence action; deflects spells 45°
Dodge	—	—	Defence action
Punch	12	6	Bash

Bendith Y Mamau

Bendith Y mamau (ben-dith uh mo-may) or Mother's Blessings are believed to be the unwholesome offspring of goblins and faeries. From the faeries, they inherit an aptitude for music; the males have rich and resonant voices, the females sing in sweet and lilting tones. They are also strangely graceful and possess faerie magic. All else about them is distinctly goblinish, however, from their mean tempers to their appearance.

Bendith Y mamau are stunted, ugly, and short. They sport twisted limbs and greyish skin. Their eyes are puckered and squinted and their noses large. Their mouths are grim with the lower lip protruding over the upper. Blessings' hair is thick, wiry, and ginger in colour. Although the males are balding, their eyebrows are particularly bushy. Their ears are large, round, and protruding.

Bendith Y mamau troops live in underground caverns. They dislike humans and cause mischief by scaring off farm animals, destroying tools and household items, and stealing children. Most are terrible cowards and make every effort not to be seen. If confronted, a Mother's Blessing always returns a stolen child. They avoid combat, but if forced, prefer to rely on magic.

The faerie princess was like no other woman I had ever seen. Her long pale hair hung in loose waves to her knees, with threads of gold interwoven amongst the pale strands. She held her blade aloft and her arms were pale and sinewy, powerful muscles rippling underneath the firm flesh. Her teeth were like tiny pearls in a large, ripe mouth, but this mouth—which should have been sensual and beautiful to behold—was set in a rictus of pain and anger.

—JOURNAL OF TAMARA SWIFT

Court Faerie

Few beings encompass beauty, magic, and otherworldliness quite like the Court Faerie, who appear to be something out of a Henry Fuseli painting, beautiful and terrible to behold at the same time. Known as the *Tuatha dé Danann* in Ireland, they are every bit the stereotype of a Norse elf or a Sidhe—tall and graceful, with skin the colour of cream and hair of sunlight blond, ash-grey, red, and gold. They seem to embody nature itself, rather than simply living in harmony with it.

In theory, all other faeries must pay them homage and respect. Trooping faeries certainly do, even the “evil” ones, but solitaires oftentimes find them intolerably aloof. Although Court Faeries have an easy time visually passing for human through use of a Seeming, their extreme arrogance renders them nearly incapable of *acting* human.

Bendith Y Mamau

Motivation: Be left alone with their music

Life Points: 30
Drama Points: 0–1

Creature Type: Faerie

Attributes

Str:	2	Int:	3
Dex:	3	Per:	4
Con:	3	Will:	2

Ability Scores

Muscle:	10
Combat:	12
Brains:	13



Abilities: Artist, Attractiveness –4, Emotional Influence (–1 penalty), Enhanced Strength +2, Faerie, Glamour, Mesmerise (Hear Me), Reduced Size (Small), Telekinesis 4

Manoeuvres

Name	Score	Damage	Notes
Deflect	16	—	Magic defence action; deflects spells 45°
Dodge	13	—	Defence action
Punch	12	6	Bash
Mesmerise (Hear Me)	13	—	Resisted by Willpower (doubled)
Telekinesis	12	Varies	Effective Strength 2

Court Faerie

Motivation: Rule the realm

Life Points: 38

Creature Type: Faerie

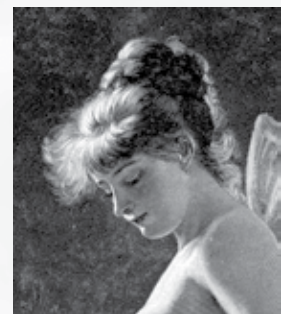
Drama Points: 1–3

Attributes

Str:	4	Int:	3
Dex:	5	Per:	3
Con:	3	Will:	4

Ability Scores

Muscle:	14
Combat:	16
Brains:	14



Abilities: Attractiveness +4, Artist, Mesmerise (Hear Me), Emotional Influence (–2 penalty), Faerie, Glamour, Grand Glamour, Seeming, True Glamour

Manoeuvres

Name	Score	Damage	Notes
Kick	15	14	Bash
Punch	16	12	Bash
Sword	16	20	Slash/stab
Mesmerise (Hear Me)	14	—	Resisted by Willpower (doubled)
Deflect	17	—	Magic defence action; deflects spells 45°

Goblin

Goblins, and their cousins hobgoblins and spriggans, are technically faeries, although some prefer to think otherwise. Small, ugly, and twisted, goblins are truly malignant. Fortunately, they are cowardly and stupid, and spend a great deal of time hiding in dark places, striving to avoid the notice of the Seelie Court.

Hobgoblins are smarter, larger, fiercer, and more prone to pulling pranks. Only a few remain in Albion, mostly in the hilly English countryside.

Of the goblin varieties, spriggans are undoubtedly the most dangerous, and act as bodyguards to the Unseelie Court. They are normally small, but can swell to great size (stats after slash are for larger size), sometimes being mistaken for the ghosts of giants. They are skilled thieves, and enjoy destroying buildings, killing cattle, and blighting crops. Spriggans are also known to kidnap human babies and leave changelings in their place. Using their power over whirlwinds, spriggans can force all in a 20-foot radius to resist with Constitution (doubled) or be tossed 25 feet. They can manifest one whirlwind per Turn at a distance of 100 feet.

Spriggans

Motivation: Destroy, cause evil

Life Points: 34/50

Creature Type: Faerie

Drama Points: 1-3

Attributes

Str:	2/6	Int:	3
Dex:	6/5	Per:	4
Con:	4	Will:	3

Ability Scores

Muscle:	10/18
Combat:	17/16
Brains:	12



Abilities: +5 to Combat Score for Crime, Attractiveness -2, Faerie, Increased Size (numbers after slash), Mental Problem (Deranged Cruelty), Whirlwinds

Manoeuvres

Name	Score	Damage	Notes
Bite	15/14	10/21	Slash/stab
Claw	17/16	9/16	Slash/stab
Kick	16/15	10/18	Bash
Punch	17/16	9/16	Bash
Deflect	15	—	Magic defence action; deflects spells 45°
Whirlwinds	16	10	Bash; double damage if tossed

Goblin

Motivation: Cause trouble

Life Points: 34

Creature Type: Faerie

Drama Points: 0-1

Attributes

Str:	3	Int:	2
Dex:	3	Per:	4
Con:	3	Will:	2

Ability Scores

Muscle:	12
Combat:	12
Brains:	10



Abilities: Attractiveness -2, Enhanced Strength +3, Faerie, Mental Problem (Severe Cowardice), Mental Problem (Severe Cruelty), Reduced Size (Wee)

Manoeuvres

Name	Score	Damage	Notes
Bite	10	10	Slash/Stab
Claw	12	8	Slash/Stab
Dodge	15	—	Defence action
Deflect	13	—	Magic defence action; deflects spells 45°

Hobgoblin

Motivation: Cause more trouble

Life Points: 46

Creature Type: Faerie

Drama Points: 0-1

Attributes

Str:	5	Int:	3
Dex:	3	Per:	4
Con:	4	Will:	3

Ability Scores

Muscle:	16
Combat:	15
Brains:	12



Abilities: Attractiveness -4, Faerie, Mental Problem (Deranged Cruelty)

Manoeuvres

Name	Score	Damage	Notes
Club	15	19	Bash
Bite	13	18	Slash/stab
Claw	15	14	Slash/stab
Kick	14	15	Bash
Punch	15	10	Bash
Deflect	15	—	Magic defence action; deflects spells 45°

Leannan Sidhe

Hailing from the lands of Ireland and Wales are the fabled *leannan sidhe*. At times thought to be vampires, these faerie women are bloodthirsty killers. What separates the *leannan sidhe* from vampires and other faeries is their unearthly beauty, grace, and melodic voices.

Unpractised at combat, they use the charm power of their singing voices to lure victims to their touch. A person who hears the *leannan sidhe* compelling song must resist with a Willpower (doubled) roll. Failure means that the victim is held motionless, dazed by the unearthly song. If the victim is slapped or shaken, another roll is granted. Even if the victim succeeds on the roll, he suffers a -1 distraction penalty to all actions.

Once enthralled, the *leannan sidhe* approaches the victim and drains one Constitution point per day. Whilst in the thrall of *leannan sidhe*, the victim does not gain lost Constitution.

Leannan sidhe hunt by inspiring young, artistic males (their preferred prey) to create something magnificent; the victim is subsequently drained to death. Directors with a sense of the history of the *leannan sidhe* might mention various artists who are rumoured to have been targets of such attacks, such as Byron, Keats, and Shelley. Any artistic endeavour undertaken by someone in the thrall of these faeries is always the best work that he could ever create.

Leannan sidhe are particularly attracted to Occult Poets. The combination of artistic creativity and magic is all too tempting.

Leannan Sidhe

Motivation: Charm young men, drain life

Life Points: 38

Drama Points: 0-1

Creature Type: Faerie

Attributes

Str: 4 Int: 4

Dex: 4 Per: 4

Con: 3 Will: 4

Ability Scores

Muscle: 14

Combat: 11

Brains: 17



Abilities: Attractiveness +4, Artist, Banshee 3, Emotional Influence (-3 penalty), Faerie, Glamour, Odd Comestibles (Constitution)

Manoeuvres

Name	Score	Damage	Notes
Claw	11	14	Slash/stab
Deflect	20	—	Magic defence action; deflects spells 45°
Banshee Fear	—	—	Cause Fear Test with -6 modifier
Banshee Stun	—	—	Resisted by Constitution (doubled) - 3; stunned for 3 Turns

Pixie

Pixies, piskies, and sprites are the original faerie race of Albion, if one can lend credence to their claims. All appear as perfectly-formed humans, save that their skin tones match local flora (greens, blues, and pinks are common), their backs sprout gossamer wings, and their height rises to a foot at most. Many carry tiny spears or swords. The wee folk speak in high-pitched voices initially pleasant, but shrill and monotonous with time. They are expert conversationalists and use this skill to their advantage, discoursing in circles for hours (or days) if necessary. They oft-times send helpers on one extraneous task after another. If asked about rumours, they launch into a monologue of every rumour ever heard.

These faeries take great pleasure in harassing those they find uncouth, boring, or inadequate—indeed, they need little reason at all. They regularly engage in harmless mischief and are oft-times associated with Pixie Fairs, gatherings of their kind in the north of England for dance and music. Occasionally humans are allowed to watch, but not participate.

Despite all this, if one befriends one of the wee folk or earns its respect, a true ally has been gained. Amongst their other talents, these creatures usually know everything about their home forest and many others. They are good, if fickle, sources of information.

Pixie/Piskie/Sprite

Motivation: Annoy humans or be left alone

Life Points: 21

Drama Points: 0-1

Creature Type: Faerie

Attributes

Str: 1 Int: 5

Dex: 5 Per: 6

Con: 3 Will: 3

Ability Scores

Muscle: 8

Combat: 11

Brains: 15



Abilities: +2 to Brains Score for Occultism, Attractiveness +2, Enhanced Strength +1, Faerie, Flight, Glamour, Reduced Size (Tiny)

Manoeuvres

Name	Score	Damage	Notes
Dodge	16	—	Defence action
Punch	10	3	Bash
Stab	10	5	Slash/stab
Deflect	20	—	Magic defence action; deflects spells 45°

The only notable differences between these faeries is that pixies live in small troops, sprites tend to be solitary (and sometimes bound to rivers or other bodies of water), and piskies hold largely to southwestern areas, especially Cornwall. These differences mean the world to these faeries. Calling a pixie a sprite (or vice-versa) is the epitome of rudeness, and eliminates any hope of gaining an ally. In fact, it may spur the faerie to remain indefinitely, talking constantly and constituting a complete nuisance.

Serena

Serena is a sprite, a pesky little faerie that the Swifts compelled to reveal the location of the stolen babies in *Astray*. She has since fallen in love with the Swift's butler and valet Farris and is a constant irritation. Serena is about six inches tall with spiky red hair, gossamer wings, and a blue body. Her little red eyes look like rubies. She mistrusts the Swifts, but shall not harm or annoy them because she loves Farris and believes that he loves her.

Serena

Motivation: Be with Farris

Life Points: 27

Creature Type: Faerie

Drama Points: 0-1

Attributes

Str:	2	Int:	4
Dex:	5	Per:	6
Con:	4	Will:	3

Ability Scores

Muscle:	10
Combat:	10
Brains:	14

Abilities: +3 to Brains Score for Occultism, Attractiveness +2, Enhanced Strength +2, Faerie, Flight, Glamour, Reduced Size (Tiny), Romantic Love (Farris)

Manoeuvres

Name	Score	Damage	Notes
Dodge	15	—	Defence action
Punch	10	5	Bash
Deflect	17	—	Magic defence action; deflects spells 45°



Red Cap

Faerie mischief occurs in a myriad of fashions; red caps are perchance the most murderous of the lot. They live only to kill others, including faeries, but usually humans. They are vicious, tend to operate in troops, and enjoy feasting on human and animal flesh. Some tribes are known for their poisonous sling bullets.

Members in good standing of the Unseelie Court, these hellions are easily recognised by their namesake caps, dyed red in blood.

Red Caps

Motivation: Kill

Life Points: 30

Creature Type: Faerie

Drama Points: 0-1

Attributes

Str:	3	Int:	2
Dex:	4	Per:	4
Con:	3	Will:	2

Ability Scores

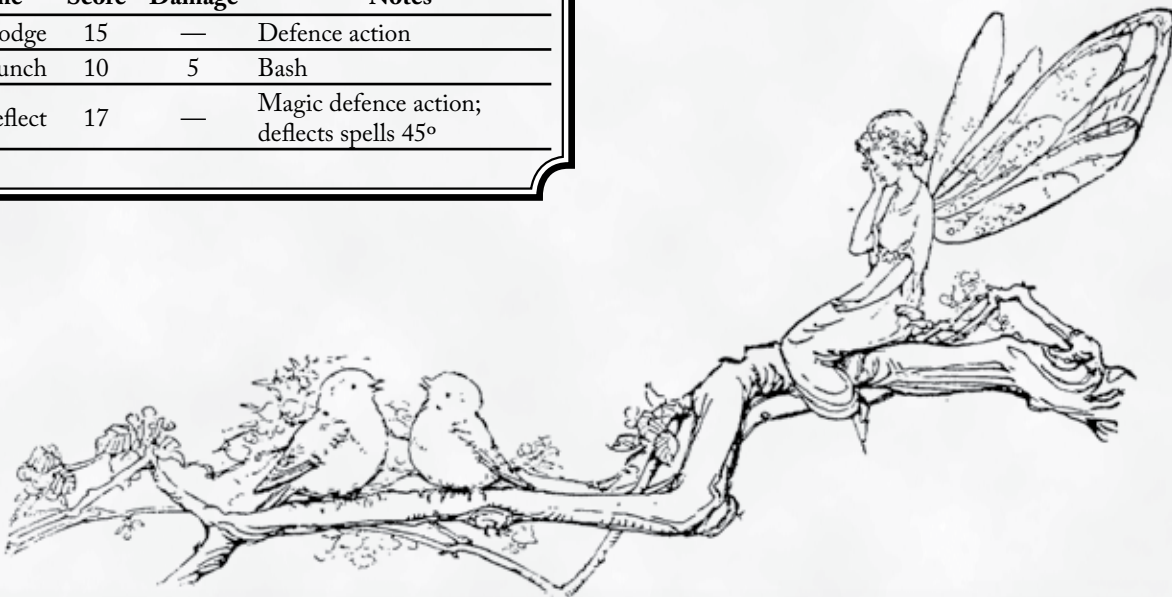
Muscle:	12
Combat:	15
Brains:	13



Abilities: Attractiveness -4, Enhanced Strength +3, Faerie, Gáe Sidhe, Mental Problem (Deranged Cruelty), Reduced Size (Wee)

Manoeuvres

Name	Score	Damage	Notes
Dodge	17	—	Defence action
Claw	15	10	Slash/stab
Sling	15	10	Bash; 3 stones enhanced by Gáe Sidhe
Deflect	16	—	Magic defence action; deflects spells 45°



Slaugh

The slaugh, or those that live in-between, are court faeries of the Unseelie Court. They are amongst the most powerful faeries, mayhap the hosts of the unforgiven dead, or fallen angels common in the highlands of the north.

Like their Seelie counterparts, they are tall, regal, and beautiful, but this is entirely faerie glamour. In their true form, the slaugh seem to be little more than the shadows from which they hunt. Although they avoid the sun, it holds no actual danger for them.



Slaugh

Motivation: Rule the realm of faerie and destroy all the humans

Life Points: 55

Drama Points: 1-3

Creature Type: Faerie

Attributes

Str:	5	Int:	4
Dex:	5	Per:	4
Con:	5	Will:	5

Ability Scores

Muscle:	16
Combat:	18
Brains:	15



Abilities: +2 to Brains for Occultism rolls, Attractiveness +4, Artist, Calling (AV 10), Elven Soul Flame, Emotional Influence (-1 penalty), Faerie, Faerie Eye, Glamour, Mesmerise (Hear Me), Taint (Bad Luck only)

Manoeuvres

Name	Score	Damage	Notes
Kick	17	17	Bash
Punch	18	15	Bash
Parry	19	—	Defence action
Deflect	18	—	Magic defence action; deflects spells 45°
Faerie Eye	17	25	-1 to physical Attribute, -1 to spelcasting checks for 1 hour
Faerie Metal Sword	19	27	Slash/stab
Elven Soul Flame	17	—	-1 Attribute; Three options
Mesmerise (Hear Me)	15	—	Resisted by Willpower (doubled)

Hags

Hags are evil, vicious faeries that some believe possess demon blood. Although they are known by many different names across the British Isles, few would mistake one for anything else. They may have originated in Scandinavia, for they share many characteristics with the Norse and Finnish crones.

All are female, tall, and hideously ugly. Their skin varies in colour from the human tones to blue, green, or soot-black. Their nails are long, sharp, and as tough as iron. Hags are incredibly strong, and many have a taste for human flesh.

Hags inhabit desolate locales such as bogs, moors, and subterranean caves. They shun human contact unless the urge to feed or breed comes upon them. They avoid other faeries, including the Unseelie Court, of which they are not members. Some have been known to share a lair with a wight, if only because neither seems interested in the other in any way. All hags have at least one level of magic in addition to their Innate Magic; most have more. They prefer to be known as witches.

Two sample hags are presented.

Jenny Greenteeth

Jenny Greenteeth spends her time hiding in the shallow ponds and streams oftentimes frequented by English children at play, waiting to pull an unsuspecting swimmer underwater. Some English occultists believe that her behaviour originates from a harmless desire for play and that she does not realise that she is killing the children. Others speculate that she does so for food. The most popular belief by far is that she does so for the pleasure of the kill.

Jenny Greenteeth

Motivation: Hide in shallow pools, drown children

Life Points: 70

Creature Type: Faerie

Drama Points: 2-4

Attributes

Str:	5	Int:	3
Dex:	5	Per:	3
Con:	5	Will:	3

Ability Scores

Muscle:	16
Combat:	16
Brains:	13



Abilities: Attractiveness -6, Increased Life Points, Faerie

Manoeuvres

Name	Score	Damage	Notes
Bite	18	20	Must grapple first; no defence action
Claw	16	18	Two attacks per Turn
Grapple	18	—	Resisted by dodge
Kick	15	18	Bash
Deflect	16	—	Magic defence action; deflects spells 45°

As her name suggests, Jenny Greenteeth has large, green teeth, as well as green skin and hair; all the green of the scum that floats on ponds. Her greenish-yellow nails are hooked talons. She is equally at home underwater or above. She is related to Peg Powler, a water hag with similar habits who lives in trees alongside rivers.

Black Annis

Black Annis is the hag of the desolate Scottish moors, easily recognised by her midnight-blue skin and one eye. She lives in caves near the moors where she can avoid the hated (although not harmful) sun. An insatiable cannibal, her lair can be identified by the piles of bones, licked clean, some assembled into a bed. Black Annis is inhumanly strong, very tall (at least six feet), and favours drab colours that remind one of a bruise or dried blood.

Directors should determine which spells Black Annis possesses given the demands of the story-line.

Worst of all, there may be more than one Black Annis.

Black Annis

Motivation: Eat people

Life Points: 78

Creature Type: Faerie

Drama Points: 2-4

Attributes

Str:	7	Int:	3
Dex:	5	Per:	3
Con:	5	Will:	3

Ability Scores

Muscle:	20
Combat:	18
Brains:	14



Abilities: Attractiveness -6, Increased Life Points, Faerie, Magic 3

Manoeuvres

Name	Score	Damage	Notes
Bite	20	27	Must grapple first; no defence action
Claw	18	19	Two attacks per Turn
Parry	19	—	Defence action
Grapple	20	—	Resisted by dodge
Spellcasting	17	Varies	By spell
Deflect	17	—	Magic defence action; deflects spells 45°
Dispel	14	—	Magic defence action; dispels spell
Hold	16	—	Magic defence action; delays spell
Lesser Sensing	17	—	Notice magical effects, nature, or possession
Volley	11	—	Magic defence action; returns spell to caster

Vampires

Although demons and many faeries hate humans and are extremely dangerous, the former usually requires assistance in travelling to this plane and the latter are oftentimes too disinterested to bother. As a result, vampires likely represent the gravest threat to humanity. They are strong, seductive, and possess a great many supernatural abilities, but their former humanity and their memories of what that means renders them truly deadly. They are un-dead—nosferatu—and humans are their prey.

The Blood as Life

Vampires require human blood to survive. Three pints of human blood each night (one Constitution point) are necessary, but many bloodsuckers enjoy as many as nine or ten pints (three Constitution points) in a single draining. This, of course, kills most humans, but vampires rarely bother themselves with that. They gain no benefit from feeding on the blood of animals or from dead humans. The blood has to be human and from living ones in particular. Directors might rule that the blood of faeries or human-like demons suffices, but that is not usually the case.

Once a vampire has charmed, stunned, or otherwise enthralled a victim, he drains a point of blood in one Turn; three Turns constitute a normal feeding. If the victim survives, a full day of bed rest is required to restore the Constitution damage; in the meantime, all rolls and statistics based on Constitution must be recalculated (Life Points are reduced by four per Constitution point lost).

Some vampires prefer to spread their nightly feeding on several victims. Although this takes longer, it removes the telltale stack of exanginations for the authorities to link to the vampire, which might compromise his hunting grounds.

Since the hunger for blood is ever-present, vampires generally feed every night. Each night that a vampire refuses to feed (for whatever reason), he must roll Willpower (doubled) to maintain self-control, losing one Willpower point per day after the first until the roll fails. After one week, one Constitution point is lost per day as well. A vampire reduced to zero Willpower loses all self-control, flies into a feeding frenzy, and attempts to drain the first human encountered. A vampire reduced to zero Constitution must make a Survival Test or starve to death.

The Un-death Cycle

Vampires reproduce by passing their curse to their victims, although not every victim becomes a vampire. If the victim is bled, then forced to drink the vampire's blood, he rises from the grave, hungry for more. Nascent vampires are selfish, irrational, a tad stupid, obsessed with feeding, and easily compelled (by more powerful vampires). They respect brutality and abhor kindness. As such, they are relatively easy prey for an experienced vampire hunter.

Vampires that survive beyond a few days or weeks become savvier. They establish a lair and begin developing hunting methods that rely on surprise rather than blind ferocity. These vampires sometimes work in groups, rendering them extremely dangerous. Such groups tend to be small, however, as vampires are not naturally social creatures.

In time, survival transcends into art—it must, for the threats to a vampire's continued existence are many and varied. In addition to the danger of daylight, human vigilantes, un-dead-hunting magicians and witches, turf wars with other vampires or supernatural creatures always pose a problem. Vampires who successfully navigate these pitfalls are tougher, smarter, and luckier than the rest. Truly ancient vampires who have lived centuries or more can be as deadly as some Demon Lords.

Legends that Lie

Few vampire stories found in occult books or penny dreadfuls should be believed. Vampires cannot turn into wolves, bats, or rats. They cannot become mist or moonlight. Nothing about their nature grants them the ability to fly. Although a few sleep in their burial coffins, most need not line it with dirt from their homelands. In fact, a good bed is much preferred. Even so, most vampires need no sleep; the bed is better utilised for other pursuits.

Vampiric Un-life

Vampires are natural predators; they emerge from the grave with some fighting skill, the might of a stallion, and great resistance to injury. The Vampire Quality from **Chapter Two: Dramatis Personae** expands on their Attributes, toughness, speed, sharp senses, fighting skills, resistances, and regeneration. Several other features should be noted.

Creating Vampires: By draining victims and then feeding them blood, a vampire creates new vampires. Most vampires experience a debt of loyalty to the vampire that created them, but such impressions are short-lived at best. Lasting loyalty comes only through fear or charm.

Bloodsucking: Once a vampire has grappled a victim, a bloody bloodsucking rite commences. If the victim fails a Survival Test or is reduced below zero Constitution points, he has been drained of all blood and is dead. Breaking free from a grappling vampire is similar to resisting any grapple, but the victim incurs a -2 penalty.

Disease: Vampires are unaffected by natural diseases. It is possible for a vampire to be a disease carrier, but since most of their victims are drained to death (or turned), the point is rather moot.

Guns: Vampires suffer far less injury from gunfire given their lack of functioning organs. Brain Shots, although not as effective as they normally would be, are still quadrupled before being divided by five. Of course, any shot to the head that inflicts enough damage after dividing to cause decapitation is lethal.

Bullets do cause pain, and in this manner a vampire may be incapacitated. If a vampire takes more than 10 Life Points of damage (before division) from an unexpected gunshot, he is stunned and loses one action. If he is prepared for the impact, however, he may suffer several shots without succumbing to shock or pause. If a vampire is brought below zero Life Points by bullet damage, he is only knocked unconscious, not killed (save perchance for the aforementioned decapitation).

Intoxicants, Drugs, and Poisons: Chemical effects normally disrupt the processes of life, something a vampire wholly lacks. A vampire might fall insensate after drinking an entire bottle of gin, but he wakes (without a hangover) in just a few minutes. Poison is flushed from the body after a few hours, so any ill effects are divided by four (rounded down). Lethal poisons, such as arsenic or belladonna, cause only minor discomfort.

Mirrors: Vampires do not have a reflection, although they can be daguerretyped or photographed.

Restrictions and Inhibitions: Vampires cannot enter a residence uninvited. Garlic repels them, though without harm. Holy symbols repel vampires and they cannot enter sanctified ground or churches, Christian or otherwise, although not all such structures are in fact sanctified. Vampires may not cross running water of their own accord, but they may be carried across by horse or coach.

Special Powers: Some vampires have hypnotic powers or other supernatural abilities beyond the norm. These special powers vary, and can be the result of powers the victim had before being turned (such as Magic), or simply a side effect of spending centuries honing un-dead abilities.

Un-death: As they are in truth walking corpses, vampires lack normal human frailties. They never grow older.

Vampires left in a sealed environment consume no oxygen. They are able to wear tight corsets or hold their heads underwater to no ill effect. They cannot be suffocated—a chokehold is only useful for the damage it inflicts upon the neck. When vampires do breathe, it is out of habit or because speaking requires air—the human voice is, after all, a wind instrument.

Vanquishing Vampires

Although the following methods are effective in combatting vampires, they are rarely easy to accomplish. The Vampire Death Chart summarises important details.

Beheading: If the Decapitation manoeuvre is used against a vampire and the blow inflicts enough damage to reduce him to -10 Life Points, a Survival Test is required. If that test fails, the blow removes the head and the vampire expires. One can also use the Break Neck move, but no special modifiers are applied to the vampire's Survival Test (un-dead necks are not as fragile as others).

Crosses: A vampire instinctively recoils from a cross or similar holy object and loses initiative on the Turn in which it is presented. As long as a character continues brandishing his religious device, most vampires are unable to act against him. If the bearer is distracted or the vampire is particularly old or strong, the bloodsucker may be able to knock the item away (treat as a Disarm manoeuvre).

If touched by a holy symbol, a vampire suffers two points of damage per Turn of contact. A brief touch (such as when slapping the item away) causes only pain. A vampire reduced to -10 Life Points through contact with a holy object burns to cinders unless he succeeds on a Survival Test. If a vampire ignores a cross entirely or takes no damage from contact, it is no doubt one of the ancient un-dead—woe be to the Cast then.

Holy Water: Holy water is extremely effective against vampires. When applied externally, a splash causes two points of damage, a glassful five, and a bucketful ten. Multiply the damage by 20 if the vampire ingests the water. A vampire reduced to -10 Life Points through contact with holy water is destroyed unless he succeeds on a Survival Test.

Fire: Although not as fast as beheading, fire produces lasting injuries that can vanquish the hardiest vampires. Fire damage heals slowly (one Life Point per Constitution level per day) and if a vampire falls to -10 Life Points due to fire, he is destroyed unless he succeeds on a Survival Test. Of course, vampires tend to have high Constitution and multiple levels of Hard to Kill, so burning one to death is dodgy; they usually have plenty of time to escape and find a water source to extinguish the flames.

Sunlight: As with many creatures of the night, vampires cannot abide the sun's touch—exposure to direct sunlight destroys even the most powerful vampire in under a minute.

If the vampire can avoid the sun's direct rays by staying indoors, dashing from cover to cover, or covering up in heavy clothing, the damage can be minimised or eliminated. Exposure of less than one Turn imposes negligible damage (two points), but after that the vampire burns at a rate of 20 points per Turn. If the vampire falls below -10 Life Points, he is destroyed (no Survival Test permitted). Damage from sunlight heals as if it were fire damage.

Thorough Thrashing: Even if a character does not use a special technique for defeating a vampire, dogged perseverance usually works. If a character can reduce a vampire to -200 Life Points, the un-dead effectively disintegrates (treat as a beheading).

Through the Heart: Any vampire stabbed through the heart with a sharp, wooden object (a stake, arrow, or broken table leg) is immobilised so long as the object remains in place. Still, staking alone is insufficient to kill a vampire. Once the stake is removed the vampire begins regenerating lost Life Points. Typically, one stakes a vampire in its coffin in preparation for a beheading.

High Stakes

In other tales about vampires, their defeat appears simple. Stake them and *poof*. Unfortunately, that is not the way hundreds of years of vampire myth has it, and it is particularly untrue in Early Victorian vampire tales. The stake is merely a means to the end, not the end itself. To fully kill a vampire with a stake, one also must cut off its head. Elsewise, removing the stake allows the vampire to revive.

Directors who enjoy particularly frightened players may wish to withhold such knowledge from them before their premiere encounter!

Vampire Death Chart

Method	Life Point Threshold	Survival Test
Beheading	-10	Yes
Fire	-10	Yes
Holy Symbol	-10	Yes
Holy Water	-10	Yes
Thorough Thrashing	-200	Yes
Sunlight	-10	No

Novice Vampire

Motivation: Feed

Life Points: 52

Creature Type: Vampire

Drama Points: 0-3

Attributes

Str:	5	Int:	2
Dex:	4	Per:	2
Con:	4	Will:	2

Ability Scores

Muscle:	16
Combat:	12
Brains:	9



Special Abilities: Attractiveness -2, Vampire

Manoeuvres

Name	Score	Damage	Notes
Bite	14	18	Must grapple first; no defence action
Grapple	14	—	Resisted by dodge
Kick	11	14	Bash
Punch	12	12	Bash
Deflect	12	—	Magic defence action; deflects spells 45°

Vampire Minion

Motivation: Feed, follow orders

Life Points: 59

Creature Type: Vampire

Drama Points: 1-3

Attributes

Str:	5	Int:	2
Dex:	4	Per:	3
Con:	5	Will:	3

Ability Scores

Muscle:	16
Combat:	14
Brains:	11



Special Abilities: Attractiveness -2, Hard to Kill 3 (2 levels part of Vampire Quality), Vampire

Manoeuvres

Name	Score	Damage	Notes
Bite	16	19	Must grapple first; no defence action
Grapple	16	—	Resisted by dodge
Kick	13	15	Bash
Punch	14	13	Bash
Deflect	14	—	Magic defence action; deflects spells 45°

Novice Vampire

This just-turned vampire may have some grave dirt still on his clothes. He is wholly unfamiliar with his new un-dead state, and is not particularly well spoken or charming, even for a vampire. Some novice vampires have higher Attributes and Ability Scores, either because they were above-average humans or had some special training before they were turned.

Vampire Lord

These vampires reign at the apex of the un-dead world. A Vampire Lord might lead a large or powerful gang of vampires, or serve a primary Adversary seeking to bathe the world in darkness. Most boast special powers and abilities, to be added as the Director desires.

Vampire Minion

These vampires have been stalking the darkness for a time. Some may be lone hunters, but one usually finds them working for a tougher vampire, demon, human necromancer, or other Adversary. One on one, they are of little annoyance for Journeymen, but Apprentices should take care unless they have the vampire outnumbered.

Vampire Lord

Motivation: Feed and dominate others

Life Points: 146

Creature Type: Vampire

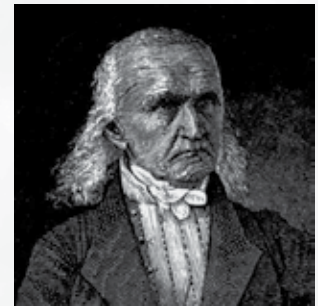
Drama Points: 2-4

Attributes

Str:	9	Int:	5
Dex:	9	Per:	5
Con:	8	Will:	8

Ability Scores

Muscle:	24
Combat:	23
Brains:	21



Special Abilities: Age 6, Attractiveness +4, Control Weather 4, Hard to Kill 7 (2 levels part of Vampire Quality), Increased Life Points 5, Vampire

Manoeuvres

Name	Score	Damage	Notes
Bite	25	34	Must grapple first; no defence action
Control Weather	11	56	Lightning
Grapple	25	—	Resisted by dodge
Punch	23	24	Bash
Sword	23	42	Slash/stab
Deflect	24	—	Magic defence action; deflects spells 45°



Mythology from all regions of the world features stories of were-beasts—monsters who are not human and not animal, but some combination of the two. Were-beasts are not myths, however, nor merely stories. They are demons. Some can alter their forms, appearing to be entirely human or entirely animal; others are trapped in the form between. They can be jackals or wolves, ravens or seals, jaguars or foxes. Some are clever, some are fierce, some are elegant and sensual. The most common of the were-beasts, however, are savage, brutal and dim-witted, always servants and never masters. They are terrifying creatures standing over six feet tall with razor-sharp teeth and preternatural strength, ravenous for flesh and blood.

—FROM THE JOURNAL OF TAMARA SWIFT

Ferals

Ferals (or lycanthropes or shape-shifters) manifest in many varieties. They are men and women, possessed by the savage spirit of an animal, oftentimes forced into bestial form. They do share several common traits, principle among them are that all are dangerous predators, both to others and themselves. When in bestial form, they lose all self-control, becoming living metaphors of Nature's primal fury.

Lycanthropes feed on humans. This might be considered Nature's way of retaliating against humankind—as humans cut down the forests, werewolves cut down humans. On the other hand, humans might be the preferred prey because they are so numerous. In any case, ferals have an insatiable appetite for human flesh.

Like all predators, ferals are cautious when hunting; rampaging about without a care for stealth is rarely effective. They hunt covertly, hiding in the night or devising traps. When the bloodlust comes upon them, however, all thought of strategy vanishes; the creature cannot stop until it has killed or is killed.

Abilities

All feral creatures share certain common abilities.

Dual Shape: Ferals usually have two forms: a human shape and a half-man, half-beast hybrid form (though some can alternatively or additionally transform into a full animal). The human form is ideal for stalking about human society. Sometimes this form is simply an illusion or shell, something the creature puts on when trafficking amongst humans. At other times, it is the normal form of a person who has been cursed, possessed, or worse. Some ferals assume animal shape at will (using an action); others require a suitable occasion or occurrence, such as a full moon.

Natural Attacks: Ferals in human form are able to employ any weapons they wish; in animal form, they are restricted to two claws and a bite. A feral can attack with two claws as a single action, but cannot do so on successive actions.

Supernatural Attributes: Were-creatures are usually faster and stronger than humans, and an enraged werewolf could challenge a veteran vampire. Shape-shifters have two sets of physical Attributes, Life Points, and Ability Scores, separated by a slash. The first is for their human form; the second for the were-form. The feral's animal form oftentimes exceeds human maximums.

Werewolves

The most common ferals, werewolves are humans possessed by the savage spirit of wolves. Although some legends suggest that werewolves can control their transformations, this is mere myth. When a werewolf takes on its bestial form, its physical Attributes increase dramatically, as does its fighting ability. It develops wicked claws and sharp teeth, and its senses become quite acute. Fortunately, it also becomes crazed, suffering decreases to both Intelligence and Willpower (to a minimum of one).

Werewolf

Motivation: Kill! Eat!

Life Points: 26/54

Creature Type: Feral

Drama Points: 1–3

Attributes

Str:	<u>2/6</u>	Int:	<u>3/1</u>
Dex:	<u>3/5</u>	Per:	<u>3</u>
Con:	<u>2/5</u>	Will:	<u>3/1</u>

Ability Scores

Muscle:	<u>10/18</u>
Combat:	<u>10/15</u>
Brains:	<u>12/9 (15)</u>



Special Abilities: +6 to Brains Score for sensing in wolf form, Attractiveness -2 (wolf form), Feral, Innate Magic

Manoeuvres

Name	Score	Damage	Notes
Bite	13	21	Slash/stab
Claw	15	16	Slash/stab
Kick	9	7	Bash
Punch	10	5	Bash
Deflect	15/12	—	Magic defence action; deflects spells 45°

Werefox

Werefoxes (or werrevixens) are female shape-changers in league with the Unseelie Court. Although neither as strong nor as savage as a werewolf, the werefox is attributed with great cunning. A werefox in bestial form boosts her physical Attributes and senses, and gains needle-sharp teeth and claws. Most significantly, her Intelligence increases, reflecting the wily nature of the fox. In their bestial forms, werefoxes look like human-sized foxes with silver or red fur. As humans, they are beautiful and possess sweet, mesmerising voices.

Werefox

Motivation: Do what is pleasurable, including murder

Life Points: 26/34

Creature Type: Feral

Drama Points: 1–3

Attributes

Str:	<u>2/3</u>	Int:	<u>3/5</u>
Dex:	<u>3/7</u>	Per:	<u>3/6</u>
Con:	<u>2/3</u>	Will:	<u>3</u>

Ability Scores

Muscle:	<u>10/12</u>
Combat:	<u>11/17</u>
Brains:	<u>11/15</u>



Special Abilities: +2 to Brains Score for sensing in fox form, Attractiveness +2, Feral, Innate Magic, Mesmerise (Hear Me)

Manoeuvres

Name	Score	Damage	Notes
Bite	19	12	Slash/stab
Claw	17	10	Slash/stab
Kick	10	7	Bash
Punch	11	6	Bash
Deflect	14/18	—	Magic defence action; deflects spells 45°
Mesmerise (Hear Me)	15	—	Resisted by Will (doubled)



The Un-Dead

The dead can be brought back to a corporeal pseudo-life by magical (necromantic or otherwise), scientific (Mary Shelley's *Frankenstein* for instance), or sometimes infernal means. These skeletons, wights, or zombies—the un-dead—should not be confused with ghosts or vampires that still possess their own wills. These creatures share several common traits.

Supernatural Strength: Wights and zombies are a bit stronger than normal for humans, but usually less agile. Skeletons are a bit stronger as well, but do not suffer any Dexterity penalties.

Resilience: The un-dead are substantially difficult to vanquish. Bash damage has little effect against zombies, although if the damage inflicted exceeds the creature's Muscle Score it can be knocked down temporarily. Contrarily, wights and skeletons mostly ignore Slash/stab attacks. Bringing an un-dead to -10 Life Points or below oftentimes has no discernible effect, even if zombies do look quite battered.

Some un-dead have the Unique Kill Quality, so dispatching one is nearly impossible without knowledge of the proper means. Dismemberment (reducing the creature to -30 Life Points or less) is useful as it impedes movement, but it may not actually destroy the monster—some dismembered parts have an unsettling tendency to crawl together and re-attach.

Effective tactics against un-dead include burning them to ashes, and exposing them to sunlight, in the same manner as vampires. Beheading sometimes works, if the target is brought to -10 Life Points and fails a Survival Test. In the end, the best tactic for destroying the un-dead is to undo the spell animating it or to vanquish the necromancer controlling the creature.

Skeletons

Motivation: Obey

Life Points: 50

Creature Type: Un-dead

Drama Points: 1-3

Attributes

Str:	5	Int:	(2)
Dex:	5	Per:	2
Con:	5	Will:	(3)

Ability Scores

Muscle:	16
Combat:	15
Brains:	(9)



Special Abilities: Attractiveness -6, half damage from Slash/stab, Innate Magic, Resilience, Skeleton

Manoeuvres

Name	Score	Damage	Notes
Claw	15	14	Slash/stab
Sword	15	24	Slash/stab
Deflect	12	—	Magic defence action; deflects spells 45°

Skeletons

Skeletons are the reanimated bones of the dead, some bearing scraps of flesh, but most stripped clean. Their frightful countenance strikes fear into all who see it. Many necromancers prefer skeletal servants because they take orders better than zombies. Although skeletons have no effective Intelligence or Willpower score of their own (and thus no Brains score), the dark magics that infuse them give them the ability to act intelligently. These features are more of a reflection of the creator's power than the deceased's mental agility.

Wights

Wights are the animated remains of humans buried in great mounds, typically built over the mass graves of soldiers slain in war. Wights wear whatever they were buried in, and appear skeletal, with unholy, burning eyes. Although they retain their personalities and memories, they cannot be mistaken for living creatures—they oftentimes hate the living and seek to kill them whenever they are encountered.

Some believe that wights are the remains of people who have spent several lifetimes in the land of Faerie. When they return to the normal world they instantly age to their true number of years, dying on the spot. Others believe that wights are, like Wild Edric and his men, warriors who wait for a time when their strength is needed to protect England. Whatever their origin, disturbing these sleeping warriors is an act of folly.

Wight

Motivation: Kill

Life Points: 65

Creature Type: Un-dead

Drama Points: 1-3

Attributes

Str:	6	Int:	2
Dex:	5	Per:	2
Con:	5	Will:	3

Ability Scores

Muscle:	18
Combat:	16
Brains:	9



Special Abilities: Attractiveness -6, half damage from Slash/stab, Resilience, Wight

Manoeuvres

Name	Score	Damage	Notes
Claw	16	16	Slash/stab
Sword	16	28	Slash/stab
Deflect	12	—	Magic defence action; deflects spells 45°

Zombies

Zombies are reanimated corpses. Typically, they lack any memory of their former lives and merely stagger about attacking people. They do not, as legend suggests, hunger for human flesh.

Some zombies do retain memory and personality, but this is a result of being filled with dark magic, not any form of soul. Despite their wooden cadence and vacant stare, recently dead zombies appear enough like living humans to escape notice. Others are quite obviously rotting and putrescent. Most zombies are incapable of using any weapon more sophisticated than a club, and typically fight with their claw-like fingers.

Zombies need not be animated human corpses. Zombie monkeys sometimes act as guards; in *Embers* they were used to protect treasures in the mosque in Morocco. Sunlight easily destroys these monsters, though they tend to be found in places where the sun rarely shines.

Nor are zombies only raised from mundane beings. Dragons terrorised the skies above Europe until Charlemagne destroyed them. Presently, only their bones remain. To a necromancer, however, these bones are worth more than diamonds and gold, for zombie dragons are hideously strong, capable of flight, and can breathe fire. Although they are little smarter than normal zombies, they are fearsome indeed. Anyone controlling these creatures is certainly potent enough to challenge the Protectors.

All Flesh Must Be Eaten

Eden Studios' *All Flesh Must Be Eaten* (or more informally *AFMBE*) is the premier zombie role-playing game. A copy may be purchased wherever *Ghosts of Albion RPG* is found. *AFMBE* provides Directors a plethora of ideas about zombies. It details all shapes, sizes, and types of undead, as well as those who hunt them

Zombie Monkeys

Motivation: Guard **Life Points:** 34
Creature Type: Un-dead **Drama Points:** 0-1

Attributes

Str: 3 Int: 1
Dex: 3 Per: 2
Con: 3 Will: 1

Ability Scores

Muscle: 12
Combat: 14
Brains: 6



Special Abilities: +5 to Combat Score for Athletics, Attractiveness -6, half damage from Bash, Innate Magic, Resilience, Zombie

Manoeuvres

Name	Score	Damage	Notes
Bite	12	11	Slash/stab
Claw	14	9	Slash/stab
Deflect	9	—	Magic defence action; deflects spells 45°

Zombie

Motivation: Obey **Life Points:** 58
Creature Type: Un-dead **Drama Points:** 1-3

Attributes

Str: 7 Int: 1
Dex: 4 Per: 2
Con: 5 Will: 2

Ability Scores

Muscle: 20
Combat: 15
Brains: 8



Special Abilities: Attractiveness -6, half damage from Bash, Innate Magic, Resilience, Zombie

Manoeuvres

Name	Score	Damage	Notes
Claw	15	19	Slash/stab
Slam-Tackle	20	19	Bash; no parry; possible target prone
Takedown	20	12	Resisted by dodge/parry; target prone
Deflect	11	—	Magic defence action; deflects spells 45°

Zombie Dragon

Motivation: Obey **Life Points:** 200
Creature Type: Un-dead **Drama Points:** 1-3

Attributes

Str: 18 Int: 1
Dex: 6 Per: 6
Con: 9 Will: 3

Ability Scores

Muscle: 42
Combat: 21
Brains: 9



Special Abilities: Armour Value 8, Attractiveness -6, Breathe Fire, Flight, half damage from Bash, Increased Life Points, Innate Magic, Resilience, Zombie

Manoeuvres

Name	Score	Damage	Notes
Bite	19	59	Slash/stab
Claw	21	42	Slash/stab
Deflect	12	—	Magic defence action; deflects spells 45°
Fire	21	30	Fire damage; 15-yard area of effect

Animals, Domestic and Wild

In the day-to-day world of Victorian London, supernatural creatures are sighted rarely, if ever. The only creature hunted is the common fox, not a shape-shifting feral. The street urchin has more to fear from dogs and rats than he does from vampires or ghosts. For the sake of completeness, some common animals are presented here for the Director's use.

Cat

Motivation: Instinct **Life Points:** 10
Creature Type: Animal **Drama Points:** 0-1

Attributes		Ability Scores			
Str:	1	Int:	1 (animal)	Muscle:	8
Dex:	4	Per:	2	Combat:	12
Con:	2	Will:	2	Brains:	2

Special Abilities: Night vision

Manoeuvres

Name	Score	Damage	Notes
Bite	12	2	Slash/stab

Deer, Red

Motivation: Instinct **Life Points:** 25
Creature Type: Animal **Drama Points:** 0-1

Attributes		Ability Scores			
Str:	3	Int:	1 (animal)	Muscle:	12
Dex:	3	Per:	2	Combat:	10
Con:	2	Will:	2	Brains:	1

Manoeuvres

Name	Score	Damage	Notes
Head Butt	10	13	Bash



Dog

Motivation: Obey or Instinct **Life Points:** 17
Creature Type: Animal **Drama Points:** 0-1

Attributes		Ability Scores			
Str:	2	Int:	1 (animal)	Muscle:	10
Dex:	3	Per:	4	Combat:	12
Con:	2	Will:	2	Brains:	2

Special Abilities: +15 to Brains Score for smell sensing

Manoeuvres

Name	Score	Damage	Notes
Bite	12	6	Slash/stab

Fox

Motivation: Instinct **Life Points:** 15
Creature Type: Animal **Drama Points:** 0-1

Attributes		Ability Scores			
Str:	2	Int:	1 (animal)	Muscle:	10
Dex:	4	Per:	4	Combat:	12
Con:	2	Will:	2	Brains:	2

Special Abilities: +15 to Brains Score for vision and smell sensing

Manoeuvres

Name	Score	Damage	Notes
Bite	12	5	Slash/stab

Horse

Motivation: Obey or Instinct **Life Points:** 65
Creature Type: Animal **Drama Points:** 0-1

Attributes		Ability Scores			
Str:	6	Int:	1 (animal)	Muscle:	18
Dex:	4	Per:	4	Combat:	11
Con:	4	Will:	3	Brains:	2

Special Abilities: +15 to Brains Score for vision and smell sensing

Manoeuvres

Name	Score	Damage	Notes
Trample	11	24	Bash

Rat

Motivation: Instinct

Life Points: 8

Creature Type: Animal

Drama Points: 0-1

Attributes

Str: 1 Int: 1 (animal)
Dex: 3 Per: 4
Con: 1 Will: 1

Ability Scores

Muscle: 5
Combat: 10
Brains: 2

Special Abilities: +15 to Brains Score for smell sensing, night vision, possible disease carrier

Manoeuvres

Name	Score	Damage	Notes
Bite	10	2	Slash/stab

Wolf

Motivation: Instinct

Life Points: 27

Creature Type: Animal

Drama Points: 0-1

Attributes

Str: 4 Int: 1 (animal)
Dex: 4 Per: 4
Con: 3 Will: 3

Ability Scores

Muscle: 14
Combat: 14
Brains: 2

Special Abilities: +15 to Brains Score for smell sensing

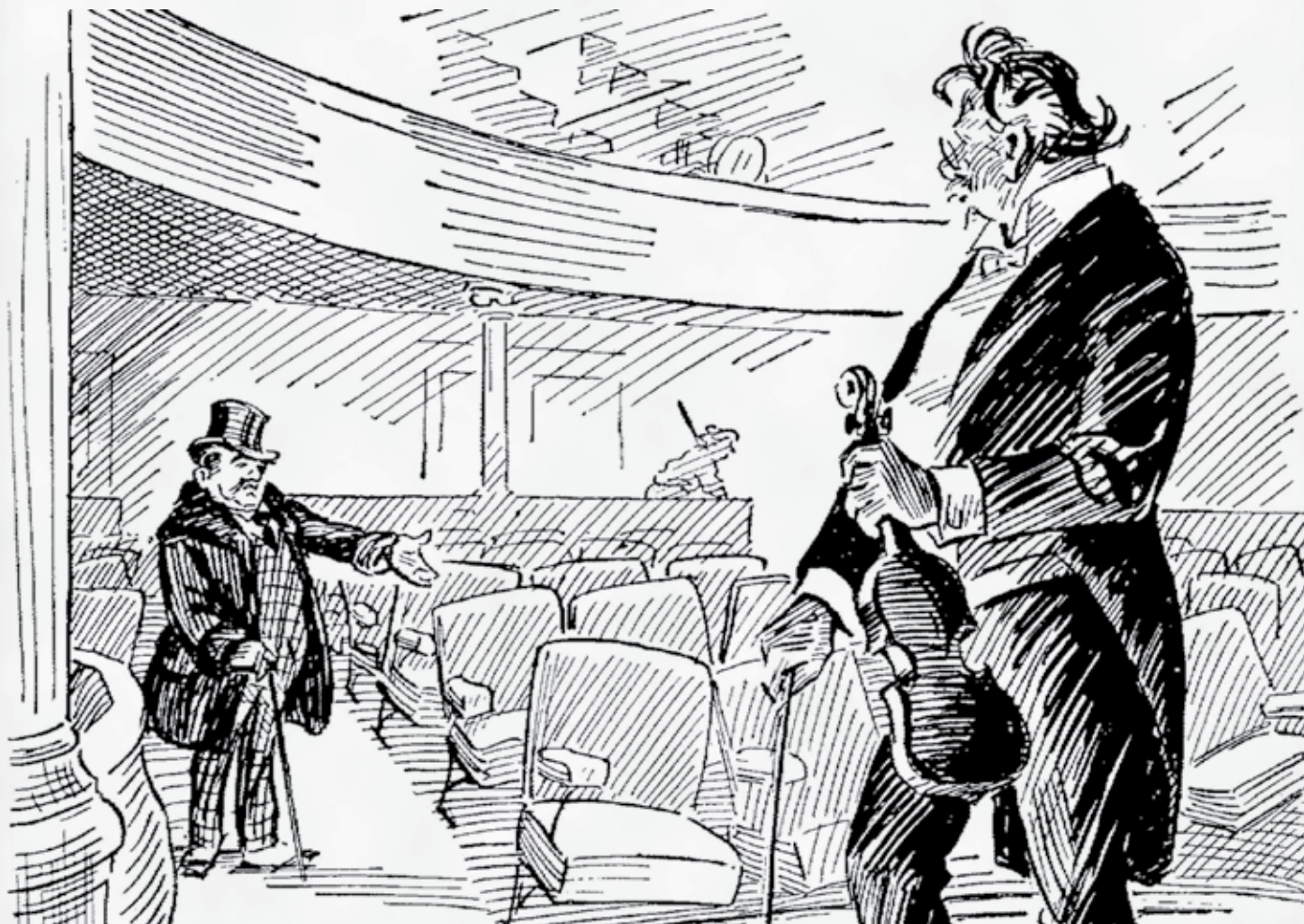
Manoeuvres

Name	Score	Damage	Notes
Bite	14	11	Slash/stab



Chapter Seven: *All the World's a Stage*

Adventure most grand . . . enemies most foul . . . the drama of life



Tamara: *Ghosts of Albion!* The time has come!

—LEGACY, ACT V

This chapter is reserved for Director perusal only. It is intended to guide him in Episode creation, the combination of such into Serials, and the orchestrating of individual game sessions. These guidelines may be used, modified, or even ignored, as the Director deems necessary.

As detailed previously, the default structure of a *Ghosts of Albion* game is an Episode, a self-contained scenario that one can dramatise in one to three game sessions. A group of Episodes with a common thread—a major villain or plot—becomes a Serial, at the end of which the villain should be confronted (and hopefully vanquished) and most of the plots resolved (although their resolution might spawn other plots to be unravelled in next Serial). A group of related Serials is labelled a Series.

So far, *Ghosts of Albion* RPG chapters have addressed the cogs in the workings—game rules and mechanics, characters and their actions, and overview. Now one considers that which is needed for devising an enchanting and engaging game. This task may be resolved into choices concerning setting, casting, plot-lines large and small, and individual stories. Each is addressed in turn.

Setting

Although the game is entitled *Ghosts of Albion*, it need not take place there, nor even in William and Tamara's time. Whatever the setting envisioned, it should provide a number of intriguing possibilities for the Cast. It should have interesting, exotic, or dangerous locales; or even more fitting—all three. Fascinating people—friends, acquaintances, and foes—should be about. Finally, if the Cast shall be saving the world regularly, the world should be worth saving—it should have some redeeming qualities.

London

England is the default setting for *Ghosts of Albion*. It is the financial, political, cultural and, above all, societal hub of the world during William and Tamara's time; and for some time before and after that. This book focuses the majority of its attention on the late 1830s England, concentrating on London.

Many are the advantages to using London. Very few cities in the world have been as well chronicled as London. With 2000 years of dramatic history, London is the site of many pivotal moments in Western civilisation. Furthermore, a staggering amount of fiction has been written about the city. Enterprising Directors might spin plots in London for years, and not exhaust its potential for stories.

If London is to be the setting, the Director must consider what role the Swifts and their spectral companions shall play.

Under the Same Sky: Mayhap, the Cast coexists with the Original Cast. That is, William, Tamara, and the spectral trio are engaged in their own affairs, and the Cast has supernatural travails of their own. This would preclude any of the Cast being a Protector, but that should not call a halt to other types.

At some point, the Cast and the Original Cast might rendezvous. If so, the Director must endeavour to keep the players involved; the Swifts and company should not be allowed to eclipse the Cast. In a metropolis the size of London, that should not prove terribly difficult. Indeed, the Cast might find themselves saving William, Tamara, and their ghostly companions from time to time.

From the Ashes: In this option, something terrible has happened. The Swifts and their spectral allies are no longer in London. They could have perished, abandoned their duties, or been called away—the only information that can be gleamed is that they are no longer present. It is the Cast who must shoulder the burden and protect London. This allows for player character Protectors. The Director merely need decide what has happened to the Original Cast. Better yet, that mystery could form the basis for the Cast's first or subsequent adventures.

Alternate Londons

“What if” . . . two very powerful words in role-playing games. What if Balberith had triumphed? The Swifts are gone, London is burning, and the Cast are now the only souls able to assume the mantle of guardians for the rest of the world. Perchance Protectors the world over arrive to face the terrors and eradicate the gaping portal to Hell. Directors might even secure a copy of Eden's end-times role-playing game *Armageddon*, adjusting the setting from the near future to the recent past.

Another possibility would have Ludlow passing his Protectorship not to William and Tamara, but to members of the Cast. And thus, an entirely different line of Protectors is created.

Leaving London

The game need not be limited to London. Even the Swifts have found that their duties call them out of the confines of the city from time to time. Mayhap the Cast finds adventure in Manchester or Birmingham, or even other countries—the American frontier, the streets of Europe's other cities, the dirt roads of the Middle East or Asia. The early Victorian age presented opportunities for travel undreamed of in prior times.

Recall that other lands have their own Protectors. What stories might be told about the Protector of the American West? No doubt Indian shamans, restless nature spirits, the wendigo, and more inhabit forests unseen by European eyes. Again, the possibilities are world-spanning.

Perchance a London-based Cast (Original or new) discovers that the latest threat to Albion originates elsewhere. They might delay whilst the threat makes its way to them, or they might choose to confront it immediately. Thus begins an ambulatory tale involving several different locations. In each, the Cast uncovers clues and fights supernatural threats until they reach the ultimate danger in the denouement. Numerous interesting complications could arise. How do different Protectors interact? Can ghosts leave the realms they have haunted for years? No doubt every mystery investigated uncovers another buried beneath.

An ever-changing setting is interesting, but requires more work. As the Cast is always on the move, the Director must create a new “set” every time they reach a new locale, with new Guest Personae, new places of interest, and so on. The Cast rarely has the opportunity to form a lasting bond with any except each other, as they shortly move on to confront the next threat. Not necessarily ill tidings, but something about which all players should be mindful.

Tomorrow and Tomorrow and Tomorrow

At some point, hopefully many years into the future, William and Tamara shall retire or be killed. Who then shall keep the darkness at bay? Why not the Cast?

Changing temporal setting is very similar to moving to another locale, except that even if the Cast remains in place, the world evolves around them. Of course, the time period one chooses is paramount. Great change occurred in the brief time span that is the default setting for *Ghosts of Albion*. Even a decade past or along from that works many alternations. Further time elapse multiplies this effect.

How might the Protector of Albion deal with World War I or II, the Seven Years War, or even the times leading up to these momentous events? Who was the very first Protector of Albion? Remember that, although temporal changes adjust the trappings of the game, the universal *Ghosts of Albion* theme of good vs. evil should remain intact.

Much like the “world tour” option, a temporal game shift demands more work from the Director, but it opens up just as many possibilities. Also, with historical era games, a bit of real world research can fill in many areas and mayhap teach the players (and the Director) an important lesson about the past.

A Cast of Thousands

Ghosts of Albion posits an ensemble cast, but obviously more focus is placed on the Swifts. Unless the play group is very small, narrowing the plots to only a few characters, such as the Swifts or other Protectors, robs some players of enjoyment. A few different options may be explored.



Support the Locals

Generally in fiction, a central figure or figures are supported by several compatriots. In such case, the few Journeymen do most of the threat-engaging, while the Apprentices research, provide moral support and comic relief, and (fortified with Drama Points) do some secondary fighting.

This situation need not last long. Other Journeymen may arrive, and the Apprentices learn, progress, and get more powerful. The central figures remain but the other Cast Members need no longer be simply companions.

A Gathering of Heroes

This type of game uses only Journeymen or Masters. Apprentices would be Guest Personae under the Director's control. All the characters are roughly the same power level and none should feel upstaged. Mayhap centuries-old ghosts accompany faerie-touched humans and powerful magicians. These worthies could be loosely affiliated, gathering only to combat dire threats, or might belong to a club, organisation, or secret society that provides common ground.

At this level of prowess, normal humans and random creatures hardly constitute a threat. Thus, devising worthy adversaries is a bit more difficult. Organisations, factions, and larger scale politics become more appropriate as the Cast Members are persons of import. More epic-level adventures are possible.

On the other hand, adventurers oftentimes have fatal flaws. The heroes could find themselves as their own worst enemies. The Director might rotate plot lines amongst Cast Members by presenting them with conflicting agendas that must be worked through, or fought over, before the world can be saved. This approach requires particularly suited players, however. Directors may not want in-character conflicts if they redound on real life friendships.

The Butler Did It

A contrary approach sets the entire Cast as Apprentices. Journeymen are either Guest Personae with little time or inclination to become deeply involved in the Cast's affairs, or are simply not present. This more horror-oriented game features less potent characters; the Cast must rely on their wits rather than their brawn to survive. They may even come to expect sacrifice, even regular culling, as they keep the darkness at bay. Destroying a vampire or vanquishing a demon is tough and challenging for such a group. Combating a major threat demands careful tactics and the liberal expenditure of Drama Points.

This type of game tends to be darker than normal. The Cast Members know they are facing powerful forces that oftentimes outnumber and out-muscle them. One mistake too many, and they are but an entry in a dusty historical tome; nobody is going to adopt the role of cavalier and rescue them.

The Outsiders

A strictly or even predominantly human-centred campaign ignores the opportunity to play supernaturals. Taking that a bit further, an entirely non-human Cast shines a new light on human "civilisation." In such a game, every character is a ghost, vampire, or faerie of some sort seeking to survive and even prosper in the face of a largely hostile and obscenely crowded Earth. The supernaturals might be striving to battle evil, attempting to fit in as normal people, or perchance seeking a way home. Enemies could include demons, human hunters, or self-styled "heroes" trying to "devoid humanity of their evil ilk."

This type of game highlights themes of racism, intolerance, being different, and making one's way in the world.

Plotlines

Ghosts of Albion games should follow the same structure of the serials or penny dreadfuls of the time—self-contained Episodes linked together to create a Serial. Each Episode should feature combat, comedy, horror, and personal subplots. The Serial should be memorable and life-changing for the characters. The ideas and guidelines below aid in this quest.

And So It Begins

The storytelling creation process should begin with the Serial, during which the major plots play out. At this point, the general direction is paramount, not the details. After all, the player's decisions and their characters' actions should be major factors in the game. The Director merely need have some idea of the key situations and events that shall beleaguer the Cast. That establishes a canvas upon which the pigment of the characters' reactions and initiatives can be laid. The Serial is the full story, and the Episodes the individual Acts.

Once the overarching plotline and the Cast are settled, the main focus should be conflict. Stories (not just violent stories) revolve around conflict. In adventure stories, such as those told in the *Ghosts of Albion* setting, conflict usually arises with adversaries. Other than villains, a good Serial needs plots and subplots, and stories that flow from Episode to Episode, leading to a climax (which oftentimes marks a significant turning point in the development of the characters). One must also populate the Serial with an interesting and sympathetic Guest Personae. These characters challenge, relate with, interact, or annoy the Cast during the course of their adventures. Directors need not have an outline of everything before the game starts; indeed, the main villain may not step upon the stage for the first couple of Episodes. Still, the Director should have some conception of the major challenge that binds the Serial together, or game sessions may devolve into a collection of disjointed Episodes.

The Adversary

Adversaries are a major element of the Serial. A *Ghosts of Albion* game need not always have a central villain, an adversarial problem or situation serves just as well. Nonetheless, memorable opponents who play major roles through several Episodes are very enjoyable for both players, who look forward to finally enacting justice upon the vile villainy, and for the Director, who gets to develop a character while he challenges the Cast. Adversaries provide one major source of conflict (but not the only one). They act as a focal point, something upon which the Cast concentrates their efforts.

The Director need not set out all the details of the Adversary immediately. Still, nature, goal, resources, and their connection to the Cast should be considered.

Nature: Primarily, a good Adversary must be smart. A brutal monster rampaging through the streets of London serves nicely for an Episode, but can rarely sustain a Serial. Instead, the villain might be a vampire, demon, faerie, human magician, cultist, or something even more unusual. The Director should reflect on his array of powers, an accumulation that renders him manifestly dangerous. Limitations are oftentimes appropriate, making the villain more interesting and leading to storylines in which these weaknesses are revealed, and hopefully exploited.

A Director may wish to devise an Adversary who rejects evil in their own nature. He could have a worldview largely incompatible with the Casts' own, but one that motivates him, in a purely rational manner, to challenge the Cast. An adversary that the Cast can understand, or even relate to, but still must destroy creates an interesting and dramatic storyline. Adversaries, at least in the Early Gothic period of *Ghosts of Albion* may possess many of the traits of the heroes. The feature that sets them apart is a fatal flaw. A good Adversary can serve as a cautionary tale: there, but for the Grace of God, goes the Cast. A fatal flaw in an otherwise noble being is a tried and true element of Gothic Horror and adventure.



Goal: Adversaries have goals—important goals. While the average vampire only cares for the occasional human morsel, an Adversary is far more ambitious. He seeks world domination, the unleashing of unspeakable horrors on the entire planet, or human sacrifice on a global scale. A Director should posit the villain's motives and modus operandi. The plans could be simple ("I shall unleash Hell on Earth") or complex ("I shall gain a hero's confidence, then I shall subject him to betrayal from his friends, and when he is isolated and full of despair, I shall claim his soul and damn him to Hell"). Regardless, the master plan is revealed over the course of several Episodes.

Resources: The most dangerous Adversaries rarely perform the vile deeds themselves; they use minions instead. Most gather a small army of minions, monsters, lackeys, and henchmen to carry out their whims. A couple of heavyweight lieutenants serve as mouthpieces and enforcers. These blackguards should be potent enough to cause real concern amongst the worthies of the Cast. Other Adversaries may also have money, access to powerful spells, connections to the Throne, and so on.

An interesting approach is to create a secondary Adversary who serves the master or has plans of his own (better yet, employ both). Such villains, along with the aforementioned brutes and minions, could occupy the Cast for some time. In this way, a Director employs a bit of misdirection. The Cast might not suspect the identity or purposes of the true Adversary until they are several Episodes into the Serial.

Connection: At some point in the story, the defeat of a villain should become a matter of personal honour or vengeance. A plan to destroy the world might bring the Adversary to the Cast's attention, but true emotional power comes from such villainous deeds as torturing a loved one, shattering the innocence of a dear friend, or terrorising the characters beyond reason. If the Director can inspire the Cast Members to declare, "This foul blackguard shall pay!" a truly memorable Adversary is born.

Beyond being dangerous and threatening, the Adversary needs to be infuriating. This might be achieved by devising ways for him to continually foil the heroes (mayhap as good or better than the heroes are at foiling him), by enlivening him with a twisted or even annoying personality, or by having something about the Adversary's looks, behaviour, or appearance produce instant loathing (and healthy amounts of fear as well). By the time the climax occurs, the defeat of the Adversary should give great comfort and relief to the Cast.

A Nemesis

Adversaries, at least in their current form, should rarely last longer than a single Serial. For the most part, the goal of the Serial is to vanquish the Adversary. Assuming the Cast is successful, the Adversary should have met a suitably just ending at the conclusion. If the plot line was very successful, or certain issues were not finally resolved, a return of the Adversary in the next Serial is always possible. Mayhap he possesses a new form or new powers, and no doubt his dastardly plan is more cunning. An Adversary who is defeated only to return repeatedly is called a Nemesis.

A Nemesis might be an ultimate foe that cannot be defeated even through several Serials. For the Swifts, supernatural evil is a Nemesis. A Nemesis needs to be large, usually not a single individual, but rather an organisation or entity like the mythical hydra that grows a new head every time one is chopped off. The Director's main concern when devising a Nemesis is to create an ongoing challenge without bringing about hopelessness or a sense of frustration over confronting the same foe. As this can prove difficult, Directors should likely start with simple Adversaries.

Monsters

Adversaries are a great tool for advancing plots, moving characters along and getting the Cast involved, but they are not the only means. Any tool overused becomes quickly dishevelled, and a great Adversary should not exhaust his welcome before the end of the Serial. Monsters, or the nameless throngs of creatures that stand between the Cast and their goals, are a central feature of the Director's tool kit.

Not all Episodes need be crucial to the ongoing plot line. One that presents a monster and challenges the Cast to vanquish him can be engaging even if it does not advance the major storyline. The Cast could be about the business of foiling the machinations of the Adversary when a band of trickster faeries arrives to cause mischief. Or one of the local vampires could develop delusions of a world that bows down to him, although he has no means to accomplish this save through random killings. An unassociated monster could even take advantage of the Cast's distraction with the Adversary to launch of minor plot of its own.

An interesting potential exists if the monster and the Adversary work at cross-purposes. It might come to pass that the Cast forges an uneasy alliance to combat the greater evil. Worse yet, the two evils could align themselves against the Cast.

The Game Details

Whether the direst Adversary or a Guest Personae with barely a line or two, there comes a time when the Director must consider game mechanics. Many characters can do without full character sheets, or even Quick Sheets. For minor roles, all that is required is a name, if that, and the role the character is going to play. Innocent Young Victim, for instance, is unlikely to need much development beyond being thankful after her rescue, although in this case a good name might help personalise the plight and make the situation more compelling.

The typical brute or monster, say a feral who plagues the Cast for one Episode, rarely needs more than Attributes and Ability Scores. A Quick Sheet is generally sufficient and may be devised just before running the Episode.

Over time, recurring characters appear that play a role in many a storyline. As well, important "named" roles such as relatives, friends, colleagues, or rivals of the Cast step on and off the stage. Again, a Quick Sheet suffices for the most part—better to spend one's time noting that character's personality and attitude. If all the Guest Personae are the same, the Series suffers immensely. A Lord should sound and behave differently from a Peeler, or a Cast Member's father, or an ageing occultist.

When devising Guest Personae, begin with the Cast Members' backgrounds. If the Cast are apprentices, students, or professionals, one need not detail the entire shop, university, or office, but a few masters, professors, students, advisors, superiors, and fresh-faced subordinates are worthy additions. Bringing them in and out of scenes familiarises them to the Cast. Thus, should any become a victim or warn of a threat, their demise or words have more emotional impact.

The most important villains and Guest Personae, including the Adversary or Nemesis, should be granted full character sheets. Just as important, notations on personality, goals, motives, resources, and deeds shall prove very useful during game sessions.

Determining Attributes and Ability Scores

Many characters and monsters are mere recipients of a sound thrashing by the heroes. Having their "stats" at hand in Quick Sheet form aids the story's narrative progression. A Director simply assigns Attributes, generates Ability Scores, and determines any attacks or special abilities. This should be more than sufficient in the majority of cases.

Attributes: Unlike Cast Members, supporting characters need not divide a set amount of points amongst the six Primary Attributes. They are granted stats as the Director sees fit. A trio of pub goers would be average across the board (all twos), with perchance one or two with an Attribute at three. If the Director is casting a team of berserk navies or dock labourers, a high Strength (four or five), above average Dexterity and Constitution (three or four), and average or below average mental Attributes is the order of the day. The total Attribute levels matters not. The needs of the character and story are the main consideration.

For faeries, ghosts, vampires, and other supernatural beings, Attributes should be relatively high (four to six). After that, reference the Life Point Table, add any bonuses for the Hard to Kill Quality, and Attributes are complete.

Ability Scores: One need not set out skills for most supporting characters. Instead, use Ability Scores (see p. 78). As discussed, Ability Scores are derived from a character's Attributes and skills. Most normal and mundane civilians have Ability Scores in the 9-13 range. Vampires, faeries, and other extraordinary character possess scores in the 14-20 range. The vilest of Adversaries and most potent of allies bear even higher numbers. The Score Tables (see p. 203) may be consulted when establishing these stats.

A fair means of determining Ability Scores uses the Cast's skills and Attributes as benchmarks. Take the toughest Cast Member's Dexterity and Fisticuffs or Armed Mayhem totals and declare that a base number. An uninspiring thug, minion, or monster should possess a Combat Score equal to the base number plus three at most. That means the best fighter can strike a lowly villain as such the majority of the time. A tougher opponent should bear scores roughly four to six over the base number. The Cast Member is going to succeed in combat regularly, but the villain is no lightweight. A challenging opponent gains the base number plus seven or eight—the hero needs roll well to hit them or avoid getting hit. Deadly foes have scores set at base number plus nine or more. Vanquishing them calls for teamwork and Drama Points.

Drama Points: Cast Members hold no monopoly on Drama Points. Villains and supporting characters also have access to them. Faceless, nameless characters warranting only notes possess no Drama Points; their lot is not to do extraordinary things. The average minion or monster brings one to three Drama Points, sufficient to draw blood once or twice before graciously accepting his thrashing. A friend or relative of a Cast Member might have the same amount, to allow for occasional heroics. Major foes are blessed with three to five Drama Points, and the Adversary could have ten or more, occasioning in them a significant challenge.

Special Abilities: Most have no unusual powers or abilities. Monsters may have several, from faerie powers and vulnerabilities to magical spells. List them on the Quick Sheet to avoid forgetting that, say, the demon's leathery skin provides armour against physical attacks.

Combat Manoeuvres: Designate the attack and defence moves the character is likely to use, their applicable Scores, and the damage inflicted (remember to include the Success Level boosts derived from the Scores listed; supporting character do not roll dice).

Let Us Assay our Plot

Plots and subplots are the complications and themes that move from one Episode to the next. Unlike when devising a script, the Director does not have full control over plots and subplots. The Cast has a major role in igniting the spark of life in a storyline over several Episodes, or leaving it to lie forgotten after one or two. Directors should think of plots and subplots as lures. One should tease with the proverbial carrot once in a while, and if the characters are interested, they succumb to your temptings. Here are some suggestions.



Combat Score Table

8	Weakling: This character must use Full Offence or Full Defence to have any success in combat. Those with little or no physical prowess are at this level.
9-10	Modest: This person knows which end of a weapon to point towards an enemy and may have some minor combat experience.
11-12	Weak Supernatural/Trained Person: This is the wherewithal of a low-level supernatural or a soldier.
13-14	Supernatural/Veteran Fighter: A potent supernatural or a professional pugilist or fencer.
15-16	Tough Supernatural/Expert Fighter: A significant supernatural threat and an elite fighter.
17-20	Master: Extraordinary warrior and better.
21+	Ultimate: Reserve these levels for the top villains of the setting.

Muscle Score Table

8	Weak as a Babe: A child, invalid, or significantly undeveloped clerk.
9-10	Modest: A clerical type able to walk to the pub at a brisk pace.
11-12	Strapping: Someone who regularly performs manual labour.
13-14	Weak Supernatural/ Dock Labourer: A minor supernatural being or a human who daily engages in the serious hard labour.
15-16	Supernatural/Elite Human: A capable supernatural and the upper reaches for most humans.
17-20	Tough Supernatural/Human Peak: A serious demon or other supernatural; the strongest of the strong for humans,
21+	Superhuman: Elder vampires, powerful demons, and the like are in this range.

Brains Score Table

8	Uninspired: Common for most of the century's illiterate poor.
9-10	Modest: Not university material, but able to hold down a job and live a normal life.
11-12	Smart: A good education and the smarts to make the most of it.
13-14	Brilliant: Highly educated, very smart, or both.
15-16	Expert: An expert, or just highly intelligent.
17-20	Master: Mayhap a handful of these types every generation.
21+	True Genius: Holders of special chairs at university named just for them. Newton was one.

Plots

Plots are the roots, the core, the major story arcs of the Serial. William and Tamara's ascendance as Protectors and the defeat of Balberith were the two major and intertwined plots of *Legacy*. Discovering the location of the children and returning them home was the major plot of *As stray*. In *Embers*, discerning the plan and identity of the necromancer and defeating him were the main objectives.

Typically, a plot emerges early in the Serial and leads to the Climax. Some possibilities include:

The Approaching Doom: Some dangerous event is prophesied to take place in the near future. This could be an Earth-shattering supernatural event, complete with the sun as black as sackcloth and the moon as red as blood at the end. At some point in the Serial, the Cast learn of it and realise they are the ones to prevent it from happening. Over a number of Episodes, the Cast acquire more clues about the danger, until they reach the final confrontation.

This type of plot is relatively easy to establish. Dire warnings from an unlikely prophet, signs of the upcoming apocalypse, and clues inadvertently left behind by the Adversary are evident for discovery over several Episodes. A spot of research on the part of the Cast does the rest.

Curses! Foiled Again: This Plot revolves around the plans of the Adversary or Nemesis. The scheme might involve such diabolical events as human sacrifice, unspeakable rituals, and scavenger hunts for mystical artefacts. The plot is unfurled as a race between the Cast and the villains. While the Cast may foil the Adversary temporarily, the plan should continue until the climatic confrontation.

Like Approaching Doom, this type of plot is not hard to organise. The tricky bits include arranging for the Adversary to avoid the final battle until the finale, and accomplishing that without railroading the Cast. Even with Drama Points to "pay off" the characters, they are going to be put out as the villain always seems to escape from their clutches. To avoid such frustrations, a Director should rely on competent and dangerous henchmen. A standard device is to establish a minion as the apparent main Adversary, then reveal he is little more than a servant of a greater power; this makes a fitting end of an Episode.

Friend or Foe?: A common plot is betrayal and loss. Ludlow and Nigel had a falling out in *Illusions*; Nigel's alliance with the Swifts is uncertain in the beginning of *Legacy*. Friends and lovers might become deadly enemies.

Establishing this plot requires some legerdemain. The Director needs create and assume the role of a Guest Personae, convince the Cast to like and trust the character, and then betray them. For an even more devious turn, a Director might recruit one of the players to assume the role of the Judas—after all, another player-controlled character is the most unlikely of suspects. After the betrayal, redemption could be at hand, either in that Serial or as a plot or subplot in the following Serial.

Love Is A Battlefield: Love looks, not with the eyes—so says the Bard. This can be a plot or subplot, depending on how important it is to the storyline. Establishing this storyline is difficult, and the players must pitch in. The relationship might be between a Cast Member and a Guest Personae, or between two Cast Members. In the first instance, the Director has some control over how the relationship progresses (he governs half of it, after all). In the second, the plot is largely in the hands of the Cast Members involved. Of course, the Director can influence its evolution through obstacles, romantic rivals, and other complications.

Subplots

These lesser plot lines are significant enough to last for several Episodes, but usually do not reach throughout an entire Serial. Subplots can be powerful dramatic story arcs, but they do not shape an entire Serial in the same manner that plots do.

Directors should attempt to establish one or two subplots at any one time. A subplot might not appear in every Episode, but it should at least be in the background, providing idle distraction from the pressures of Protectorship, and moments of diversion from the main plot. Subplots oftentimes develop on their own from the interaction of the Director and the players or relationships between the Cast. They may not occur until sometime after the Serial has commenced. At times, they wither and die without the players ever noticing. If a subplot is not attracting attention, aggrandise it or bury it (to be replaced by something else).

Subplots include lesser versions of all the plots described above. For instance, the Cast can foil a doomsday event or nefarious plan in a couple of Episodes, rather than through an entire Serial. Alternatively, a subplot could be something from the characters' personal lives, such as professional or familial duties. It might be part of one of the Serial's plots (developing two character's relationship, perchance). Common personal subplots include important celebrations: birthdays, anniversaries, and holidays. Romantic developments are also important; our heroes may find that a recent love lost within the ranks creates unbearable relations. There is a small risk that the subplot overwhelms an Episode. This is all well and good if it is a direction the players wish to follow. One can always resolve the remainder of the Episode's story anon.

A Plot for All

An ambitious Director should consider devising two concurrent plots, sometimes called an Alpha plot and a Beta plot. The plots share some themes, but may or may not be connected. Oftentimes one directs a higher-stake Alpha plot towards the Journeymen. The Beta plot is meant for the Apprentices instead; while less dangerous, it is no less dramatic. Alternatively, the two plots/subplots might be complete stories in and of themselves, destined to converge at some later date. The Director could alternate developments in the two storylines and keep the players guessing which events relate and which are separate.

A Tale is Spun

Series and Serials are composed of Episodes, during which the story is actually told. As in a serial, Episodes of the *Ghosts of Albion* RPG should be entertaining, exhilarating, and emotional (at times). If at the end of the Episode, the players express a great desire for the story to continue, the game should be considered a complete success.

This section first discusses the components of horror in a general sense. This material should give Directors some direction in how to identify the components of a good *Ghost of Albion* Episode. It then turns to the specific mechanics of an Episode, discussing each part in turn.

To Speak of Horrors

Ghosts of Albion is, at its heart, a role-playing game of horror, both gothic and supernatural, spinning tales of fear and dread. The Cast is oftentimes the final force of good, keeping the terror at bay. It is one thing for the Director to tell the players that “the characters are afeared” and quite another for the players to *feel* the horror. This is particularly difficult if the Cast Members bear “monstrous” traits like vampire, ghost, or faerie.

Gothic Horror: A decaying castle, an innocent young woman with her virtue threatened, a stalwart hero and villain, powerful and evil—these are the trappings of many stories, but in gothic horror they take on a different light. The hero is never as strong as the villain and that villain is rarely fully human. The victim is nearly always innocent, and the external world threatens that innocence at every turn.

In *Legacy*, Nigel's near seduction of Tamara qualifies. Tamara was neither powerless nor completely innocent of the outside world, but she was wholly unprepared for Nigel's true nature. She let her guard down, and the seductive, inhuman monster nearly consumed her. If Tamara had been any other woman, or Nigel any other vampire, things might have ended far worse.

The Cast in *Ghosts of Albion* can be both the innocent victim and the stalwart hero. Of course, they have powers of their own to call upon, but so too do the villains. Oftentimes the villains are far more powerful.

Supernatural Horror: As a dark counterpart of the Gothic tradition, supernatural horror embraces the evils that invade our world from beyond our reality. Demons, fallen angels, elder gods, or unknowable beasts—these are the ilk of the supernatural horror tale. One can assume that these creatures do not abide humanity well. More often than one could wish, they strive to conquer, enslave, or destroy humankind.

The supernatural tale reflects the division Good and Evil in absolutes. A vampire might be redeemable, but a demon prince, a ruler of Hell, is no less than the embodiment of Evil. Although Good exists, it rarely appears. Humankind must battle the evil of the cosmos. Even the Faerie Courts, perhaps not entirely evil, rarely have humankind in the forefront of their thoughts. Some, like the Unseelie faeries, do actively wish harm.



The absolutes of supernatural horror can be transcended—Balberith, like his lord Lucifer, was not just once Good, but the brightest of the Celestial Choir—but even the agents of Good are beyond human ken. The machinations of the heavenly host are as inscrutable to humans as the affairs of proper society are to insects.

Power: The villains in the horror tradition are always powerful. They have complete control of the situations they inspire. Therein lies the horror. The Cast, for all their personal power, remain powerless compared to the Adversary. Sometimes the villain is a landed Lord, who can call upon the power of the local government or is rich and powerful in other ways. Alternatively, the blackguard is mind-bendingly dangerous. Balberith is a colossal demon Prince, full of power and drawing upon the resources of Hell.

Other means to instil a feeling of power exist. One is vast knowledge. The Adversary knows something that the Cast does not, or that vital piece of knowledge renders the Cast impotent against him. The knowledge may be of potential aid or allies that might allow the Cast to carry the day; the lack of that knowledge is power for the Adversary. William and Tamara have quite a bit of personal power themselves, but their story would have ended before it began if not for their ghostly allies. Part of the terror in *Astray* is that William and Tamara are separated from each other; even Bodicea is rendered somewhat powerless by the faerie magic. It is effective in fiction and can be more so in a game.

In conveying the danger of the situation, Directors must still take care that the Cast does not feel overpowered or completely powerless. The Adversary has a fatal flaw, something that keeps him from triumphing with ease. The vital clue or piece of knowledge should be within the grasp of the Cast. Such is the stuff of heroic tales.

The Inhuman Condition: Although an Adversary may not on surface appear different—a vampire or tyrannical lord is not terribly divorced from the semblance of a demon. Still, a central difference does exist: the scope of their humanity. The gothic Adversary is at least partially, or even still, human. The supernatural Adversary has nothing in common with a human or the human condition. A ghost still has more in common with a living human than a faerie Queen. At least the ghost was at one point a living human, and his humanity is not extinct. The terror comes from the unknowing, the unpredictability of the Adversary and the immiscibility of his kind with humankind.

Most oftentimes the supernatural threat is as nature herself; powerful, unyielding, and uncaring. The creatures from beyond care nothing for humans or about humans, mankind is inconsequential to them. A foe that cares can be appealed to, can be reasoned with; an uncaring one cannot. Therein lies the horror. One might as well reason with a storm.

Other Sources of Horror

Gothic and supernatural horror are not the only sources of terror, in fiction or even in *Ghosts of Albion*. There is the horror of abandonment, as when William and Tamara lost their grandfather, and the more personal loss of self in the demonic possession of their father. There are even more mundane horrors in living in the early Victorian age—crushing economic and cultural poverty, failing social reforms, and the full weight of living up to thousands of years of British history.

Personal Horror: This brand of horror looks to the person or people involved. Much like the losses of Ludlow and Henry, the characters feel the horror deeply and personally. Directors are cautioned about aiming an effect at the players versus the Cast. Effectively scaring the players is a highlight of a good and rare gaming session. Drowning the players in a miasma of personal pathos removes much of the fun and delight from the game. Although the characters should be ignorant at times, the means to knowledge and a path beyond the horror must be within their grasp.

Playing on the personal foibles, weaknesses, and disadvantages of the characters is an excellent means of engaging the players. Love is a great dramatic weakness for instance, as are all the Mental Problems. Again, careful application of this feature is recommended. A player whose character's lover always gets killed soon stops accepting the Love Drawback, or worse, decides not to return to the game. Even the most naïve player is going to begin to wonder when every town his gambling-addicted character visits is overshadowed by a supernaturally influenced gaming parlour.

When employing personal horror, also consider that which characters hold sacred, that which is important and valued. Taking that away, sullyng it, or destroying it can lead to some very personal horror. This does require that the character be detailed and have remarkable depth. Perchance that which they value should be featured in an earlier Episode so that when something happens to it, all feel the loss.

Horrors of Society: One need not look for the old castle where the inhuman lord subjugates innocents if the human lord in the local manor house does the same on a daily basis. Charles Dickens' works exemplifies this, writing about the horrors of early Victorian Society. Poverty, crime, disease, and filth—all of these combine for a horrific tale. How do the players react when their brave young female magician, after saving the world for the sixth week in a row, is forcefully reminded that she cannot leave her own home without an escort? How do the players, accustomed to crushing the reign of tyrannical demons through copious applications of violence, address a human landlord who acts similar under the full protection of law and society? The next great story the Director and players compose may derive not from the fiction section of the local library, but rather the history section.

Technology as Horror: The Early Victorian Age features a type of horror that becomes more commonplace in the next century, fear of technology. One could argue that a young woman no older than Tamara produced one of the first such tales on Byron's Geneva estate—*Frankenstein* by Mary Shelley, dealt with humankind's own folly and hubris. She warned against the belief that technology, in this case medical technology, would set humankind amongst the Gods.

Technological horror can be found in many places. Luddites sabotage mechanical equipment because they fear the coming industrialisation and its effects. Women and children are enslaved by the steam engines, factories, and time clocks that govern their lives. Who is to say what the effects of a growing industrial world are? Added to the other types of horror, technology brings a new facet. How are vampires affected by blood transfusions, now in the first stages of medical use? What would a demonically possessed machine desire? How much must industrialisation encroach on the homes of the faerie before they decide they must halt its progress? Can science devise a means to force ghosts to pass on? In these and other circumstances, a sense of "old world" versus "new world" can be engendered that highlights for even a supernatural Cast Member the horror of technological advancement.

See A Little Light

Regardless of the types of horror used, the key is balance. The horrors must be balanced with each other and with the non-horror themes. Even the scariest moments become dull when repeated too frequently, and even the best stories grow uninteresting and stale when told again and again. Directors should strive for originality and diversity.

Although horror is central component of *Ghosts of Albion* tales, suspense, action, and adventure too have their place. Experienced players and largely supernatural Casts may be too jaded for horror to be the primary element of the Serial. In that case, other styles might be more important.

Suspense can be generated through withholding knowledge of what the fates have in store, where the Episode is leading, or what shall happen next. Mystery is a great tool here—by giving the Cast just a few glimpses of the full plot, suspense and tension can be created. The Cast might also be divided; in that case, the Director may choose to alternate between each group just as they reach a climatic or tense moment. Timing here is everything, can one portion of the Cast escape from the pack of ferals whilst the other is searching for silver weapons? Shall they rendezvous in time? Careful cutting between scenes can definitely add to the suspense, but should not be used too frequently or the game becomes choppy and disjointed.

Action is a component of gothic horror, but can also be a vital elaboration that ignites the imagination. Describe the surroundings where combat occur. Offer creative players the chance to jump on boxes, to swing from ropes, or to make their way along narrow or slippery surfaces. Recall standard swashbuckling manoeuvres and allow the tone to get as outrageous, or semi-realistic as the group desires. Action should keep the players on the edge of their seats—careening down London's crowded streets in carriages drawn by phantom horses barely under control.

Adventure is another staple of good storytelling. Ofttimes adventure means visiting new and exotic locales and meeting strange denizens and odd customs. This could mean the relative simplicity of visiting London's slums, the Irish rookeries, or the Jewish quarter. Further afield are Wales, Scotland, or Ireland, a world just a tad different from what they are accustomed. In the Orient, India, Africa, the Middle East, or the former American Colonies, life is much more outlandish. Discovery and interaction is a major aspect of adventure. Directors must consider how the peoples and cultures encountered regard foreigners or even the un-dead, be they vampires or ghosts.

Finally, the Director should remember that even in action, adventure, or suspense, elements of horror can be present. Although swashbuckling vampires and faeries do not engender a great deal of horror, many aspects described above can still be employed.

Episode Structure

To add structure to drama, each Episode should be created from five separate Acts (that which is sufficient for the Bard is more than suitable for all). This should be varied only if an Episode or two requires special treatment. The elements of an Episode include the Overture (where the thematic elements of the Episode are revealed), Unveiling (where the Episode's story is established), Complications (where important changes and problems arise), Culmination (where the conflict peaks), and Denouement (where at least one problem is settled . . . but another may arise). Interwoven amongst all these are the Serial's plots and subplots.

Plots and Free Will

Games cannot be scripted without sacrificing much of what makes a role-playing game unique. Rest assured that Cast Members shall act in ways that even the most prepared and experienced Director cannot anticipate. Indeed, players may do things that surprise even themselves. Still, a carefully laid plot need not go complete awry.

In each instance of a plot deviation, a Director must choose whether to change the flow the story or adjust matters accordingly. For instance, if an ambush is a vital part of the storyline, but the Cast strikes out in another direction, the Director could allow the Cast their freedom but devise leads from their location to correct one. Alternatively, he might simply relocate the event to whichever location the Cast settles upon.

Such spontaneous creativity should not be employed at all times. If so, players may come to realise that no matter what their characters do, it miraculously turns out to be the proper thing. At times, mistakes should have consequences, particularly where sufficient clues as to the correct direction (or at least warning of a baleful choice) are provided. Certainly, the world should not be consumed in flame as a result of a minor mistake, but some repercussion should arise. A friend or relative might be harmed or even perish; a treasured item lost. This tragedy is not imposed to punish the characters for not following the script; it merely emphasises that right and wrong conclusions do exist. Whatever the outcome, it should logically flow from the events leading up to it, and sufficient clues should be laid exposing it. The greater the looming detriment, the more blatant should be the warnings.

Flexibility is a Director's central tool with plots and subplots. If he forces the Cast each step of the way, the players lose their independence and the game is sapped of its potency. In contrast, characters who flail about willy-nilly should not be rewarded with regular progression through the story. This difficult balance may prove trying. Invariably, what appears as fair may not be regarded as such by the players. In those cases, communication and an appeal to the greater good of the story are best.

Taking the role of a Director is a challenge. The most rewarding experiences usually involve such trials. Director decision-making does get easier with practice. The reward is an Episode in which all are riveted by the story and affected by its outcome.

Overture

This opening Act sets the thematic elements of the episode. Mayhap the audience learns the woeful tale of one of the victims before a horrible act, or the background of the main antagonist of the piece. The Overture sets the tenor of the adventure. It might require the Director to read a bit of fiction, or describe the action to the Cast as if they are inactive participants or voyeurs. For Directors who prefer their players to be more interactive, a lurid dream-sequence or clairvoyant vision is a staple of gothic horror literature.

By its very nature the Overture does not have to engage the characters so much as the *players*. It is the aperitif or the hors d'oeuvre before the main course.

Unveiling

The Unveiling establishes the situation. In *Astray*, the introduction was "Something is taking babies and replacing them with changelings." The adventure concerned the discovery of Princess Godda and Wild Edric, the determination about which one was responsible, and the return of the children.

The Unveiling might be something unexpected or a further development of a previous plot or subplot. Typically, the Cast does not fully understand the Unveiling until later in the Episode. Their task is to determine what transpires and do whatever is required. Some possible Unveilings include:

A Stranger Arrives: A new horror has come to call and the Cast must see it off. In this relatively simple Unveiling, the Cast discovers a victim or two, investigates, discovers who or what the creature is, and vanquishes it. The Director must create the threat and determine what sort of trail leads to its eventual defeat. If the Cast is not on the ball, the stranger might escape and become a recurrent threat, or even an Adversary.

Reacquaintance: A recurring villain is the principle foe of the Episode. This Unveiling usually helps advance one of the major plots of the Serial. Typically, the villain unleashes some scourge upon the Cast or the world at large. The Cast has to combat the danger and stop the villain's fiendish plans. The enemy usually escapes or avoids a direct confrontation, but he might finally get his just desserts.

We Meet At Last: These are important plot-related Episodes. Our heroes finally discover the identity of some important villain or Adversary. These encounters usually culminate with a smashing battle scene, but the unmasked foe may not be defeated directly. The Unveiling can start with the discovery of the villain, or might provide the clues needed for the revelation near the end of the Episode.

Bad Show, Old Chap: Sometimes, the trouble comes from a Cast Member (or a Guest Personae friend or ally) rather from an outside threat. This type of Episode has a complication or danger caused by a cock-up on the part of a “good guy.” Mayhap somebody casts the wrong spell, trusts the wrong person, or makes some tragic error and must now atone for it. The miscreant might even have had to perform some action that the others in the group cannot understand or condone. In this Episode, monsters or villains play a minor role (although they are likely about), and much of the Episode addresses the consequences of the Cast Member’s actions and undoing the damage he caused.

Bittersweet Mystery of Life: Some Episodes deal primarily with dramatic situations—falling in love, trying to lead a normal life in an abnormal world, or the resolution of personal subplots. Combat’s import is lessened as interpersonal relationships take centre stage, but no doubt a creature or two makes an uninvited appearance affording some emotional relief between tearful moments.

Complications

After the Unveiling, the time for action arrives. The Cast engenders most of the story’s progression, but the Director should give them sign posts and way stations to highlight the general direction. Complications are dramatic moments that advance the narrative, or turning points that make things more interesting (and dangerous) for the characters.

Good Directors space out the Complications. Think of them as the high points of a cross-country chase, a thrilling high speed descent, followed by a temporary pause, and a slow ascent building to the next Complication. Here are some Complications to use in Episodes:

Good Night Sweet Prince: Finding a corpse is a capital way to spark a reaction, especially if the cause of death is unusual or macabre. This situation can be highly dramatic (in the case of a loved one or friend) or for shock value only. One could use the grisly discovery to reveal some dark force is at work or to provide clues as to the nature of the threat.

Stiff Upper Lip Now: The Cast turns about, and a ravenous gang of ferals emerges from the shadows. Alternatively, the kindly old bloke the Cast was interviewing turns out to have the strength of ten men and an appetite for human hearts. This Complication reveals an unexpected danger (physical or emotional), the kind of situation that has the audience (and in a game, the players) wondering how the devil the heroes can survive. Ambushes and surprise attacks make great Complications. Sometimes, the Director needs to compensate a Cast Member or two with a Drama Point—say, when a character with Situational Awareness and Fast Reaction Time is bludgeoned senseless during a dramatic moment. Setting up these situations can be difficult if the Cast is careful or paranoid, but with some creativity, anyone can be ambushed. An attack or intrusion when the characters think they are totally safe can truly diminish their overconfidence.

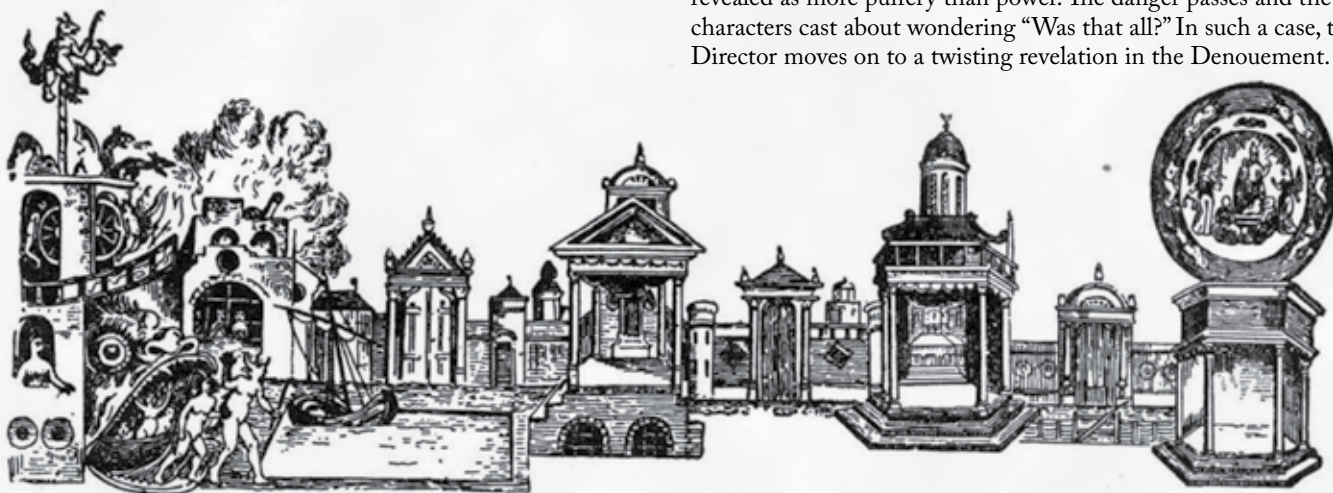
Blindsided: This Complication reveals that the Cast Members had it all wrong. The apparent victim is actually the villain, and their suspect is truly a saint. Perchance the maid was not responsible; it was in truth her demonically possessed dop-pelgänger. To develop this Complication, one needs plant a few red herrings and get the Cast pointed in the wrong direction. Only then does the truth smack them in the chops (ofttimes leading to a Stiff Upper Lip Now moment).

The Moment of Truth: A lovesick character confesses his feelings. A secret betrayal is finally uncovered. What was hidden is now revealed. This dramatic Complication can go beyond the Episode and involve the Serial’s plot or subplot. This is a Complication that can be player-driven, especially when it comes to personal revelations.

Culmination

Sooner or later, the Cast arrives at the crest of the Episode. The Unveiling is resolved (even if the solution is not completely satisfactory), and the final climactic encounter may commence. Usually, the Culmination involves a confrontation with the main threat of the Episode. That could go well, badly, or end in a draw with little resolved (setting up the next go-round).

On the other hand, the Director could pull the rug from under the players’ feet. The encroaching horror arrives, and resolves itself as mainly illusions and deceptions. Once the Cast overcomes its fear and despair, and actually faces down the Adversary, he is revealed as more puffery than power. The danger passes and the characters cast about wondering “Was that all?” In such a case, the Director moves on to a twisting revelation in the Denouement.



Denouement

Once the climax has passed, and the huge revelation has been uncovered (a major plot arc transitioned to the next stage), the consequences of the confrontation must be explored. The Cast may be triumphant and unscathed, but no doubt something has passed of an unseemly nature. Alternatively, the heroes win but this victory is somewhat Pyrrhic, mayhap they learn some hard lesson or have to pay some painful cost. Regardless, the events might burden them for their remaining days, give rise to an immediate difficulty, or entail other repercussions to be explored in future stories.

The Denouement might unearth a large-scale Complication instead. Mayhap the Cast defeats the villain only to find that their foe is the pawn of a much more powerful being. Or perchance the Adversary is really a possessed friend or loved one, and a Bad Show, Old Chap Unveiling flows directly.

Many Episodes should end in an upbeat note—after all, the Cast has prevailed. They might be a bit battered, bloody, and even frayed around the edges, but the mystical order has been restored and a calamity prevented. Most Episodes should give the Cast some sense of accomplishment. If every Episode ends in an ambiguous or bitter way, the Cast stays mired in a sea of existential angst. Next time, they may head to the pub instead of the game.

Acts

To help organise the various aspects of an storyline, each Act in a published ready-to-play Episode follows a particular model. Directors might mirror this method in their own Episodic creations, vary things here and there, or toss the whole mess in the ashcan and proceed unfettered.

In general, an Act includes one or more scenes, each described in varying degrees of detail. The scenes need a setting, some Guest Personae and their agendas, and a general overview of the events that inspire the storyline.

Directors may have to consider several paths of possible Cast actions. A well-designed scene allows the Cast to take a number of approaches to and through the central problem or conflict. The Director must prepare for different actions and their repercussions on the general storyline.

In designing Acts, Directors should remember that each Act has a goal. Be it Complications, Climax, or Denouement, the scenes within that Act should be created in such a manner as to achieve that goal. Each Act then advances the overall plot and flow of the Episode. Directors should avoid too much detail or too limited access as the Cast may not view events in the same way and shall proceed in unpredictable manners with alarming regularity. Directors must be flexible and adapt the storyline to the character's actions. Adjust the story, improvise, and gently lead the crew back to the main story path. It can get dicey and ragged at times, but such is the majesty of a spontaneous, shared storytelling experience.

Acts in published stories follow this progression:

Account: A brief explanation of what transpires in this Act.

Analysis: This covers the actual events and encounters in the Act, including rules, and maps. Scenes within the Act may be separated into different subsections.

Troubleshooting: Some tips on how to handle problems when the players improvise or go down an unexpected path.

Details: Specific game information for the Adversaries and Guest Personae involved in the Act.

In Conclusion

Producing a fun Series requires a fair amount of work from both the players and the Director. The gaming group is, in essence, collaborating as a team of writers, actors, directors, not to mention the crew of support staff. The reward is an engaging tale set in the world of *Ghosts of Albion*. All players derive pleasure as if reading a good story (and not knowing how it shall end) whilst at the same time creating that tale. In the end, it is a most exhilarating pastime.

As You Like It

The Act/Episode/Serial/Series structure is a set of guidelines Directors may use to render their game sessions like *Ghosts of Albion* stories or other gothic fiction. Nonetheless, that is not the only, or even the best way to run a game. Mayhap the Director seeks to avoid Serial-length plots, and prefers to let the interaction of the Cast dictate the Series' direction. Here are some ideas for those who want to avoid the default structure.

The Quest: The game centres on some elusive goal. There are no actual Serials or Episodes; game sessions lead the Cast from one encounter or situation to the next, each event bringing them a step closer to the final climax. The game focuses on a single major plot and ends when the Cast fulfils the quest (although a sequel might follow).

The Melodrama: These games bear no set structure. They depend on the Cast's interaction with the environment. The setting is populated, and the Cast finds their place within it. A plethora of plots and subplots arise, but actual resolution points are less frequent. This method lends itself more to melodrama or one of the more lurid penny bloods—by the time a villain is defeated, two more are already prowling in the background.

The One-Shot: This might take the form of a single-Episode game where background and repercussions are unimportant. It could even be a series of Episodes that do not intertwine or link in any manner. One-shots are very useful for conventions or pick-up games where one need not have to worry about players showing up for every game session.

Chapter Eight: *Almasti*

One story continues . . . another begins . . . an adventure unfolds . . .



Mary: *But . . . your grandfather, he understood things like this . . .*

Tamara: *And we do our best to carry on in his stead.*

—ALMASTI

Almasti is a readily-usable adventure for the *Ghosts of Albion* RPG. It was conceived by Amber Benson and Christopher Golden as part of the *Ghosts of Albion* saga, a continuation of the tales of William and Tamara Swift. If the fiction section in the front of this book has not been read, pray retreat and read it now.

This adventure is completely suitable for the Original Cast and is set sometime after the events in *Embers*. Alternatively, players may use their own characters or the Archetypes found at the conclusion of **Chapter Two: Dramatis Personae**. At least one spellcasting character, preferably a Protector, is needed however.

The Episode should last two or three sessions, but that is not immutable—the Director may see fit to extend or redact it.

Directors should read this chapter entirely before attempting to proceed on the evening's foray. Players should read no further lest they spoil the delights and horrors of the coming adventure.

Summary of Adventure

The *Almasti* adventure centres on the malignancy of Chernobog, the Dark God. Bourn aloft on the north winds, he rode from the Urals, across the North Pole, to set down in the fair city of Norwich.

Chernobog's first objective each evening is to secure a new body. If he is able to drain the heat from a body, he can become corporeal until his form melts away in the sunlight of the next morn. This is far from satisfactory, but he has little choice for the moment.

To avoid his current ghoulish existence, Chernobog is gathering followers amongst Norwich's poor and hungry. Through promises of food, warmth, and a chance to rise above their station, he shall have a sizeable following by Act Three. He plans to sacrifice them all in an ancient ritual that shall return him to full physicality.

Chernobog would prefer to gather the strong and more magically capable, but such worthies pose the greatest threat to him in his weakened state. Thus, he settles for those with strong desires or emotions; these are in abundance amongst the poor and disenfranchised. He requires a full score of victims for his grand ritual, a process that shall leave them all frozen solid. With the ample stolen heat amidst the frozen remains, the Dark God shall emerge whole.

Chernobog is not alone. He can command ferals and some evil humans to do his will. The ferals become tainted by his chill evil and thus appear slightly different than those encountered in *Legacy*. The dire ferals stand more upright, are more human-like, and their fur is white or silver grey. Their breath is unnaturally cold and their eyes burn a bright blue, not red. The human followers, although not supernatural, are no less evil.

Sunrise and Set Times for Norwich

The exact timing of sunrise and sunset is important since it relates to Chernobog's ability to manifest, and thus when he must kill a person or be snared in the Almasteri trap. Sunrise is at 5:36 am on April 10, 1839. It recurs two minutes earlier every day thereafter. The sun sets at 8:02 pm on April 17, 1839 and is later by one and half minutes every day thereafter.

Date	Sunrise	Sunset	Moon Phase
6 April	5:44 am	7:43 pm	
7 April	5:42 am	7:45 pm	Last Quarter
8 April	5:40 am	7:46 pm	
9 April	5:38 am	7:48 pm	
10 April	5:36 am	7:50 pm	
11 April	5:34 am	7:51 pm	Waning
12 April	5:32 am	7:53 pm	
13 April	5:30 am	7:55 pm	
14 April	5:28 am	7:56 pm	New
15 April	5:26 am	7:58 pm	
16 April	5:24 am	8:00 pm	

The Almasteri

Shortly after Chernobog arrived, a small band of Almasteri followed. Since time immemorial, the Almasteri have been charged with keeping Chernobog in his mountain prison. Humankind's progress, however, has upset that obligation. The Almasteri's once remote mountain ranges have recently been invaded by settlers. The mountains are rich in metallic ores—gold, iron, and bauxite in particular. Those ores helped ground the Almasteri magics that kept Chernobog imprisoned. When a geologist conducting advance scouting broke an important mystical stone seal, the Dark God was released. For his troubles, the geologist was leached of heat and life.

Nor is this the first time Chernobog has escaped. A rare mystical convergence freed him the last time, more than 300 years ago, and the winds also brought him to Norwich. The Almasteri arrived and re-captured him, lead by a young but powerful shaman. The very same, now venerable shaman has been again entrusted with Chernobog's capture, but Norwich has changed considerably. The Almasteri are overwhelmed, confused, and cognizant that time is working against them.

The Almasteri themselves are a type of yeti native to the Ural Mountains. Survivors of the last Ice Age, the Almasteri are hominids, but they are not human. Their name in the local dialect means "wild man," and they might even have Neanderthal roots. Because they are normally stooped over, they appear only a little over six feet tall, shorter than their actual height. They are more physically dense than humans, weighing 450 pounds each, although their wide stance distributes the weight well. They have prominent brow ridges, stooped shoulders, long arms that nearly drag the ground, large hands and feet, and are covered in reddish brown hair. The first recorded instance of an Almasteri appears in a German folio from 1420-1430 (Edward Wentworth has a copy in his library). It describes them as peaceful creatures who graze on grasses and other plants. The only other notable fact in the account is their domestication of unknown small horses—used more like goats than mounts.

Although normally peaceful as described, this group of warriors has been sent to stop a Dark God from rising. They cannot afford to waste time, and are more prone to take action than their brethren back home. They are intelligent, but obviously primitive.

The Trap

The Almasteri shaman has a device that can capture Chernobog. It can only be triggered when Chernobog is discorporating, either when he is leaching heat or "melting"—thus, only at sundown and sunrise. Once Chernobog completes his embodiment ritual, the trap is useless.

The trap is frail thing, its main component being the cocoon of the *Lepidoptera Satyidae Erebia* butterfly, native to the Urals. The silk of the cocoon has been woven with pine needles to make a small ball. Inside is a tiny piece of iron ore from the Ural Mountains, twisted into a spiral shape. No machine was used to do this—the Almasteri shaman can shape these hard metals into the appropriate designs using skill and magic. The trap satisfies the shaman's magical requirements by incorporating something from the animal, plant, and mineral kingdoms. To perform the entrapment ritual, a chant must be spoken by two spellcasters whilst the trap is present. Chernobog was trapped previously using this method, so he is expecting it. He targets first any Almasteri he suspects is a shaman, then any other spellcaster, then any warriors who protect them.

Playing Without the Swifts

The Almasteri trap is a fragile thing, but its strength is not in its form but rather its eldritch nature. To fully realise this, two or more spellcasters are needed. The shaman and his grandson have ensorcelled the trap, but the task of casting the final spell should be in the hands of the Cast. If William and Tamara are not amongst the Cast, another needs accept the responsibility. To this end, Directors must make sure a Cast Member or two has the adequate levels of Magic to perform the deed.



Act I: Overture

Account

A desperate young man dies horrifically. The Cast meets a man and woman of rank in Norwich and learns of mysterious deaths. An investigation begins.

Playing Without the Swifts

Mary indicates that she arrived at Ludlow's home based on his reputation. In truth, she was sent by Wentworth himself, as a result of his wife's tarot readings. Wentworth's intent was mostly to aid the poor grieving lass, but he also had ulterior motives.

If the players are playing their own characters or the Archetypes, Wentworth shall have sent Mary to them after hearing rumours of an accomplished occult investigator, or mayhap an entire band of such doughty folk. Alternatively, Martha Wentworth's tarot reading leads Mary to the Cast.

Wentworth knows he is running a risk here. The Cast could ignore Mary and send her on her way, or even worse (the Cast Members need not all be paragons of virtue). If so, Wentworth has the measure of their character and shall deal with them accordingly. Assuming of course he is successful in stopping Chernobog on his own.

Analysis

The opening scene in this tale is recounted by the Almasi story in **Chapter One: And So It Begins**. The Director or one of the players may read it aloud at the first game session, or all should read it beforehand (if the Swifts are not being cast, certain details must be adjusted). In the end, the Cast sets off for Norwich, a city of some 38,000 people.

They arrive on the 11th of April at about 1:00 pm. They should first attend the home of Edward Wentworth—a nice manor house in the more fashionable parish of Heigham, in the North-west corner of Norwich. Mary is obviously ill at ease in such an area, but truthfully it would be difficult to tell since the young woman is still wracked with grief.

Who is Edward Wentworth and What Does He Know?:

The Cast makes the acquaintance of Edward Wentworth (age 47). He is short, a little portly, and well dressed; grey colours his temples and sideburns. He is the editor of the *Norwich Post*, a small newspaper with Tory leanings. He introduces the Cast to his wife, Martha (age 45), who is just a bit taller than her husband, has stylish brown hair, and a thin figure. She is dressed in nice clothes, not the height of fashion, but not provincial either. They are both saddened to hear of Ludlow's passing. They had been friends in the past, but business, both his and Ludlow's, had kept them apart for years. Wentworth himself used to travel with Ludlow whilst the two were younger, but there has been little contact between them for about 15 years. This did not stop them from continuing to be friends and corresponding via mail.

If asked, Wentworth explains that he was an investigative reporter, travelled quite a bit covering the international diplomatic scene, and then assumed the role of editor ten years ago. He married Martha Swenton, a local woman from a middle class family involved in the garment industry. The host is not a magician, but in his travels became something of an occult investigative expert. His library includes many common texts, some rare ones, and one or two very rare and valuable ones.

Edward Wentworth withholds much more. He already suspects that something supernatural is at issue (though one would think this is obvious), and that it is greater than a common ghost or disgruntled Unseelie Lord. He does not suspect that it may be something like Chernobog, because the very idea to him is too far-fetched.

He also already knew about Ludlow's death. Not via conventional means of course—his wife is a medium and cartomancer (tarot diviner) of some skill. Wentworth intends to watch the Cast carefully as they perform in their new duties. But why?

Edward Wentworth is a member of the Algernon Club, a secret cabal of magicians introduced in *Embers*. Ludlow Swift was also a member of that group. Wentworth shall not, under any circumstance, reveal this to the Cast. The Algernon Club is watching the younger Swifts (why shall be revealed in future episodes of *Ghosts of Albion*). If the Cast appears to be floundering, Wentworth shall help, but only under the ruse of "your grandfather left me these books, might they help?"

Martha is a different matter entirely. She feels that the Swifts are young upstarts and the Protectorship should have passed to her husband—a man she feels is very proficient in magic (he is not, but Martha feels he is). Truth be known, Martha knows very little about what a Protector is, only that these two *children* have been elevated and are the talk of the Algernon Club.

Furthermore, Martha feels the Tamara or another female Cast Member has yet to learn her place and takes it upon herself (as much as she can) to show her. Indeed, this all stems from deep-seated jealousy on Martha's part.

When not condescending or otherwise being rude, Martha sits quietly and absent-mindedly shuffles her Tarot deck. Anyone with Occultism may roll Perception + Occultism or Intelligence + Occultism. Success reveals what it is. Two or more Success Levels indicate that the deck is gilded and obviously very expensive. Four or more Success Levels shows that is a *Tarot d' Epinal*—a very expensive deck that can only be bought in France. If asked about the deck, Martha says that she acquired it whilst in Paris many years back. She knows what it is and how to use it, but does not admit to using it for future visions or having any skill with it. Martha has Magic 1. She also has Lesser Sensing. If confronted about her abilities, she denies having any power, merely stating that she has long had a talent for reading the cards, just as her dearly departed mother did. She is brusque and dismissive about her talents. If questioned about the deaths, she refers the Cast to her husband, haughtily noting that it is not a wife's place to be involved in such distasteful matters. In truth, she has no knowledge concerning these dreadful happenings.

Playing Without the Swifts

The Swifts play a role in the inter-dynamics of Edward and Martha. In the case of Edward scrutiny, any young occult investigator could serve—someone already known in England's occult circles, but who has yet to make a name for himself.

Martha's motivation is primarily jealousy out of ignorance. She provides the cultural foil for Tamara and a means to remind the players that status and rank in society are all important. The object of her derision might be any character of lower birth, a woman, or a foreigner.

Martha takes Mary away "to rest" but soon returns. At this point, the Cast may wish to know the full details of the current situation from Edward. He relates as much as he knows from the teaser and the circumstances of the other deaths. He has a map of Norwich and he indicates where the bodies have been found. In each case, the bodies were discovered after dark frozen solid. The official police report lists "death by exposure." The victims have all been members of the lowest classes, and little has been done in the way of further investigation. The one exception was a book merchant, a Mr. John Logan of Drake Hall, Heigham. His death took place on April 8, 1839 and his body is currently lying in state at Drake Hall. Viewing is restricted to family and friends only. Edward notes that Mr. Logan's body was not frozen like the rest; he mentions him only because he died in the same area as the others.

A summary of the victims, their professions, the date and area of their deaths follows. The Cast should quickly note that all deaths took place in the area around the Barracks, one of the seedier sections of the city:

Peter Baker	Labourer	April 7	North of the Barracks
John Logan	Book merchant	April 8	Near warehouses, in alley west of the Barracks
James Smythe	Nail seller	April 9	In the Barracks area, on way to outhouse
Roger Jones	Dock worker	April 10	Along the river just south of the Barracks

Wentworth is able to offer the following salient facts about each victim.

Peter Baker was known only for the circumstances of this death and his love for wife Mary. Those that knew him liked him well enough. He is survived by only his wife; neither had any other living relatives.

James Smythe was an avid gambler—dice, cards, the horses, anything imaginable. He was frequently in financial trouble due to his gambling, but not so much as to have his life threatened. In truth, he won more than he lost, a highly unusual situation.

Roger Jones was a large man with an enormous appetite for ale, beer, even mead or wine. He frequently won drinking contests and was a favourite in pie eating contests during fair time. He was well liked and very companionable.

John Logan does not fit the above mould in that he had no driving motivation in his life. He was not a huge collector, just a typical small-scale book merchant.

The Devil in the Details: Either initially or at various points during the subsequent acts, the Cast may wish to engage in certain research. They should learn that Wentworth has quite an impressive library, mostly of the natural history of Norwich and Norfolk, but including newspapers dating back to the 1780s at his office. The collection even features a small number of occult tomes (amounting to an Occult Library level of Good). Edward's larger occult library (level of Impressive) is hidden and he has limited access to the Algernon Club's library.

Resources may also be located at The Norwich Historical Society, housed at St. Andrews, and the Norwich Public Library. Both institutions have privately held collections and require a letter of introduction (which Wentworth can provide). Searching either place adds a +1 bonus to any research rolls made. The public collection contains only information the Cast is likely to find elsewhere. Of note are the "Records of the Norwich Medico-Chirurgical Society," which contains a medical report (third hand) of other freezing deaths in the 1500s. The records of The Norwich Historical Society at St. Andrews also contain an old (but undated) drawing of an Almasti, but do not name the creature. Other parishes, St. Augustine, St. Benedict, and St. Mary of the Marsh have nothing unique.

Investigation about Norwich or similar deaths reveals:

Success Level	Result
Any	Norwich has a population of around 40,000.
1	Norfolk was once a garrison town of the Roman Empire.
2	A newspaper entertainment article from 1782 prints a lurid tale of three similar freezing deaths that occurred in the early 1500s. Back then Norwich was a small town of several thousand people.
3	Rumours are reported of a “wild man” of Norwich, a short hairy man that roamed the town around the time of the prior freezing deaths.

Investigation into the Almasti discloses:

Success Level	Result
1	Almasti are a legendary race of “wild men.” It is believed they are related to the Mongolian yeti.
2	Almasti have been spotted in the Ural Mountains.
3	Almasti are related to the American Sasquatch (not completely correct).
4	Almasti are believed to be a peaceful race.

Information about Chernobog or the dark demonic form shown in Logan’s book or described by the prostitute can be obtained:

Success Level	Result
1	The form bears the name Chernobog and is described as a dark god.
2	Chernobog has no physical form. He can command ferals and wolves to do his bidding but they become altered by their service—their fur changes to silver-white.
3	Chernobog’s power is greatest during the new moon.
4	Chernobog has been imprisoned for centuries in the Ural Mountains.
5	His jailers are an ancient race that predates mankind.

Potential subjects and the result of the research or questioning is given nearby. Achieving a certain number of Success Levels also grants all the information at the lower success levels. The Success Levels given below apply if the Cast Member is actively researching the specific subject, however. If the players mention a related subject as the focus of their research, apply a -2 penalty to any Success Levels gained. For instance, researching the Ural Mountains could produce information on Chernobog and/or the Almasti, but the Success Levels needed are each increased by two.

Troubles

At certain points in this adventure, particularly in Act III and IV, Wentworth could come under quite a bit of suspicion. He is deeply connected to the Swifts’ or other characters’ past, but hardly admits that. He has been planning to find a “test” for the young occultists and this issue with Chernobog fits nicely. In Act I, he refuses to discuss the matter at all, no matter how hard pressed. Anything beyond sharp questioning would be entirely inappropriate (remind the players they are not ruffians).

At some point, the Cast should wish to investigate areas of the town. If so, Martha snidely indicates that they could not possibly go calling dressed as they are. She pointedly offers that a self-respecting lady (eyeing Tamara) should not be out at all. She notes that William and Tamara’s station actually impedes any questioning of the lower classes. If asked, she admits to having some “rags”, left over from servants, but she claims there is nothing suitable for a woman (she has only “boy” clothes). She completely ignores any ghost Cast Members, if they are even visible (which they really should not be). If Nigel is present, he should concur with all this. If a Cast Member asks about alternative clothing on their own, grant him one bonus Drama Point. If Tamara’s player responds well to these challenges, reward a bonus Drama Point.

Investigation attempts concerning subjects not covered in these materials must be handled by the Director given the background that is provided, his extrapolations from that material, and any subplots he wishes to introduce. If desired, the Director can simply announce that no meaningful information is discovered.



Act II: Unveiling

Account

The Cast launches into a full-scale investigation. They learn much about the area and have their first brush with the supernatural.

Analysis

After the Overture, several clear avenues of investigation exist. The Cast most likely attends Mr. Logan's viewing at his family's estate, Drake Hall. Looking into the other deaths requires the Cast to travel to Norwich proper and the areas where the bodies were found, to speak to the local constabulary, and to inspect the gruesome bodies of the deceased themselves.

Directors should keep in mind that the Cast is being trailed throughout their investigations. Hints of this should be scattered about the scenes that follow. Indeed, two types of shadowers are present: Chernobog's ferals and the Almasti. The ferals (see *Nightlife; Benign and Malevolent*, p. 216) are in human form, but are particularly hirsute individuals. The best the Cast can discern is that their normally dark hair is streaked with grey and silver-white. Elsewise, the ferals quickly fade into the crowd or out of sight if any attempt is made to accost them. For their part, the Almasti know enough to remain hidden from the normal population, but the Cast is far from normal and might catch a glimpse of them. Be sure to point out the reddish-brown colouring of the Almasti fur during these glimpses. Again, no matter what the Cast does, they cannot encounter the Almasti at this time. Perchance they did not see what they think they did?

Mr. Logan's Viewing: If the Cast departs for Drake Hall, they should be aware of the restrictions attending Mr. Logan's viewing. They should bear in mind the information Wentworth provided about Mr. Logan and must review their approach. Not all are welcome in Drake Hall. The easiest course is to pose as business associates from out of town; in such case, the grieving family shall not question them.

Polite conversation at the viewing reveals a number of interesting facts. As desired, the Director can role-play the dialogue or simply ask for Influence rolls. Everyone knows that Mr. Logan was a collector of rare books and believes that he died of heart failure (no Success Levels). Several wonder if his death had anything to do with the unsavoury characters seen about his shop (one Success Level) or the rumours of serious debts on his part (two Success Levels). A couple lament his connection with a Uriah Meacham, a known socialist or Owenite anarchist (three Success Levels), who had the gall to actually attend the viewing. Very few discuss his infrequent trafficking in illegal artefacts or mention that the constable who found him, Brian McCallum, said he had a look of terror on his face (four Success Levels).

Indeed, the real culprit here is Uriah Meacham. Mr. Logan had learned of Meacham's involvement with Chernobog and threatened to go public. An empty threat to be sure, but Meacham responded to it the same way he responds to all threats, with mindless violence. He arranged for Mr. Logan to be waylaid by a group of dire ferals controlled by Chernobog. Logan died of fright upon seeing the beasts. Meacham is present at the viewing because he is known to the family, although not liked. He seeks to determine if anyone else suspects him. Meacham has been gifted by Chernobog with certain boons—he enjoys Lesser Sensing. A group of glamoured spellcasters and ghosts certainly draws his attention. For their part, the Cast's notice should be drawn to Meacham at some point, either by a guest who notes his scruffy appearance or by the malefactor's own intense scrutiny of all attendees. Lesser Sensing of Meacham indicates that he has the a spell of some ilk active on him, but does not have any innate power.

Any investigations about the rest of the house most likely get the Cast removed, if not charged with trespassing. If they are exceedingly discrete (perchance through magical means or by the ghosts) or persuasive, the Cast notices a rather large book in the upstairs library, open to a page on Chernobog. The text is Russian but the entry includes a painting of the Dark God. It depicts a large devil-like creature triumphantly arising out of a pile of frozen corpses.

The Norwich Market: This large open air market is the centre piece of the city. Sellers frequent the area from dawn until dusk. All manner of foodstuffs can be found here including commodities not available in London, such as sweets and pastries from Amsterdam and Paris. Given the open nature of the market, this is perchance the Cast's best chance of spotting their shadowers (+2 to rolls).

During the daytime hours, the Cast are exposed to Norwich's poorest of the poor. Costermongers are common, but due to the singularly cold April, apple or flower girls, so common in other cities, cannot be found.

The Barracks: All four murders took place in or near the Barracks area north of Bishop's Bridge, a collection of low-slung, densely packed homes. The buildings were used for housing the Army during the Napoleonic Wars, but have since fallen into a serious state of disrepair. Other ramshackle dwellings have been added over time. The region is populated by the poor, mostly labourers of various sorts. This is also where Chernobog has been concentrating his efforts.

The actual murder sites themselves are fairly similar—each is in a relatively secluded area off the main roads yet still relatively heavily travelled. No identifiable footprints or marks are likely to have survived and no other signs of physical evidence exist. Canvassing the area produces little as no one witnessed the events. The locals do recall feeling a greater sense of cold and darkness in the area, but attribute that to superstition. They also remember that the wind was high on each of the murderous nights. Observation rolls at the murder scenes note many details (marks, yells, debris, rotting garbage), but nothing out of the ordinary. Those who gain five Success Levels note, beyond the stench of the area, a greater chill and the scent of snow and high mountain air. It is faint and fading, but it is clearly present. Six Success Levels in an observation roll identifies a large animal print at Mr. Logan's murder site (a dire feral).

The Constabulary: The Cast might consider the deaths murder, or even highly suspicious, but the local Constabulary does not. The constables number only 30 men and none have been active for more than a few years. They lack the manpower to cover every mysterious death, particularly those involving the lower classes. The unclaimed bodies are currently being held at the Norwich Cemetery and Crematorium.

Norwich Cemetery and Crematorium: The final resting place of the city's poor and forgotten, Norwich Cemetery and Crematorium is located a little more than one mile west from central Norwich. Administered by the City Council of Norwich and paid for by rates, all unclaimed bodies are brought here. The remains are buried, with full rites, when a religious preference is known. Those who have died of cholera or other diseases are typically cremated. The mortuary is a long, low building that is partially underground, separate from the main building of offices and crematorium. One of the tributaries of the River Yare flows nearby, keeping the mortuary crypts relatively cool. Despite the winter-like spring this year, the building reeks of decomposition, and a thick, oily smoke hangs in the air. This lonely, desolate place bears the unmistakable air of death and corruption.

Investigation here leads to the Cast's first encounter with the supernatural. The burial sites around the cemetery house the remains of several wights (see p. 193), former soldiers from Norwich who fought in England's various wars. Most bear Napoleonic era uniforms, but some are draped with tattered clothes from the War of the Roses. Normally the wights rest, undisturbed, waiting a call to aid their homeland, but Chernobog's arrival has stirred them to action. They are now ready to fight anyone or anything that radiates magic. The territorial wights attack the Cast once they approach the mortuary. The un-dead fight until they are destroyed; they know no other way. The number of wights encountered should be equal to the size of the Cast (double that for a particularly difficult battle). As this is a cemetery, hundreds of wights lie in wait (the encounter may be repeated as oftentimes as desired), and are active both day and night.

The Cast could try to reason with the wights, but their dead brains only know conflict. Mind-affecting magic is useless. If Nelson or any other character with a military background is present, he may attempt a Willpower + Influence roll to order them to stand down (the Director could ask for an appropriate declaration concerning honour, country, and Queen). Each Success Level compels two wights. If halted and addressed, the wights may speak in haunting tones. They know that a great power from the East has arrived, a being of darkness, cold, and high mountain winds that is insubstantial at times, and solid at others. They know it is preying on the denizens of their home and has brought other wild invaders with it. The quieted wights await for orders and if their "commander" leaves, they attempt to follow. The only other order they follow is one to "stand guard or patrol the cemetery."

The bodies of Peter Baker, James Smythe, and Roger Jones are all currently awaiting burial in the cemetery house. (As a service to Mary, Wentworth has been working with the City Council to get Peter Baker's body released for burial at St. Mary's, but that has not occurred yet.) Viewing the bodies reveals that each was undamaged physically. There are no claw or fang marks and no overt signs of magic or violence. Death seems to have been caused by extreme exposure—the bodies are frozen solid and, given their cool underground location, they have remained mostly that way. A unmodified Perception + Physician roll, a Perception + Occultism roll with a -2 penalty, or an observation roll with a -6 penalty shows that the bodies were all frozen from the inside out (possessing Lesser Sensing adds two to those rolls). The markings are inconsistent with an external blast of cold, such as Chill of the Grave or a freezing spell. Any roll that achieves three or more Success Levels allows the viewer to realise that the heat appears to have been drawn out of the victim's bodies.

Nightlife; Benign and Malevolent: Night comes early to Norwich. Due to the early season and deep cloud cover, twilight descends by 6:00 pm. Normally an urbane town with a rich theatre and art district, the recent preternatural cold has reduced the nightlife to a mere fraction of its normal levels. Still, there are stalwart revellers about. More frequent are the homeless and poor with nowhere else to go, criminals, typically muggers and other strong-arm types, and, of course, the unnatural denizens of Norwich.

At some point, the Cast shall be attacked by ferals (see werewolf, p. 192). The lupines have been trailing the party in human form for most of the day. Their orders, as much as they can understand such things, are only to track the Cast, but as the day wears on, the ferals' natural tendencies win over their fear of Chernobog. The beasts attack day or night, but prefer to do so at night. The ferals should strike near the end of the first day as the Cast is wrapping up their initial investigations, or perchance that first night, if the party is keeping a watch for the next victim. The minions most likely attack any time the Cast moves beyond the old medieval walls of the city or the cemetery. Again, the number of ferals should equal the Cast (or should be double for a particularly dangerous event). If only one feral remains and has a free action, it flees.

If the Cast enquires about the phase of the moon, mention that the New Moon begins in a couple of days. Currently, a thin sliver of a crescent moon is visible. A full moon cannot explain the presence of the beastmen.

Once the ferals are defeated, it should be night time or very close to it. The night air bears a noticeable chill and it appears to be getting worse.

Troubles

This Act presents several options for the Cast to investigate. Allow them to explore each as it comes to them; do not attempt to force them in any particular direction or into any specific situation. Encourage the Cast to search around, but remind them, mayhap via Wentworth, that time is of the essence.

Also, remember that the Cast are not the only beings in the city. Norwich is home to around 38,000 people and countless other creatures. Bringing these citizens to life through small asides or encounters enhances the richness of the story. In this way, subplots, red herrings, or simply greater atmosphere may be introduced.

At some point, the Cast may wish to return to Wentworth's estate to retire for the night or simply share their progress. Martha Wentworth no doubt highlights any Cast failures. If nothing else, she muses that they have done nothing to stop the depredations; certainly another death shall occur tonight. Mr. Wentworth is not so belligerent, but concurs.

If the Cast decides to patrol at night with the idea of stopping the next attack, allow them to do so. Still, Chernobog is no fool—he has already assessed the Cast as threats and is not ready to deal with them yet. A murder shall happen, but far from the Cast's purview.

The Cast could also seek to conduct more research. Meacham or even Chernobog are telling subjects.





Act III: Complications

Account

In this Act, the Cast investigates Meacham's warehouse and encounters the Almasti. Worrisome aspects about their foe are revealed.

Analysis

Cold Morning, April 12: Knowing of Wentworth's interest in the "frozen corpses," a constable arrives early in the morning to report another death. If the Cast is staying with the Wentworths, Martha makes it obvious that she believes it is the Cast's lack of skill that has caused this to transpire. She is not forthcoming with her blame, nor is she blatantly rude, but her implications are clear. Out of her hearing, Wentworth apologises for his wife's boorish behaviour, but indicates that the matter must be brought to conclusion soon. He has already made his report to the Algernon Club, and it was not favourable. To the Cast's credit, the other members of the club have informed Wentworth (by magic of course) to aid the Cast in anyway he can.

The Murder: The night's murder involved a local constable, Robert Morgan. At present, his body is being held at the Norwich Cemetery Mortuary. Like the others, he is frozen solid. Although it was cold last night, this chill was insufficient to cause such a death. Unlike the other cases, this one is not being ruled as "exposure", but rather as "unclassified". Although it does not differ in any material aspect from the others, that the victim was a constable changes everything.

Playing Without the Swifts

In future novels, we shall learn more of the Swift siblings relationship with the mysterious Algernon Club. We humbly submit to the talents of Mr. Golden and Ms. Benson to recount those tales.

Should William and Tamara not appear in this tale, the Director might sketch that relationship as he desires. The Algernon Club could certainly be scrutinising the Cast as well as the Swifts. Shall the Cast find a stalwart ally in their fight against the forces of darkness, or shall the Algernon Club be a persistent thorn in their side as a result of this shoddy first impression?

If the Cast investigates this death, they have no trouble locating another constable, one Henry Philmoore, who is willing to talk. Philmoore is convinced that his fellow constable was murdered. He reports interviewing a prostitute who was working the area where Morgan was killed. She spun a wild yarn about a giant devil creature standing over the man, laughing whilst he died. At first, the figure was translucent, but he seemed to get more solid and substantial as the man died. The constable was about to arrest her for telling such an outrageous tale, but her story was corroborated by other street people in the area. Descriptions vary, but all match (to some degree) descriptions given of Chernobog and in the book at Logan's estate.

Uriah Meacham: If asked, Wentworth is able to provide some information on Uriah Meacham. He is a local businessman, but also a well known cheat, swindler, and troublemaker. Commonly considered to be an Owenite utopian, Wentworth believes that Meacham actually supports any cause that keeps him in power or rich; Owenism is no doubt too altruistic for him. Wentworth also is of the view that Meacham is an anti-royalite, seeking to overthrow the monarchy, not for the benefit of the people, but rather for his own twisted purposes. Wentworth has heard that hard times have visited Meacham of late. No doubt further investigation into this scoundrel is warranted.

At some point whilst the Cast is in Norwich on the second day, their attention is drawn to several young men shouting an announcement of a meeting. The nature of the meeting is vague but promises are made of "returning power to the common man" and "raising you up out of the station the aristocracy imposes on you!" They are handing out crudely made hand bills proclaiming the same (although most of the population is illiterate, those that do read do so in public reading rooms and gathering places, allowing most to benefit from hand bills). The meeting is scheduled for tomorrow night, April 13, at sunset. The Cast should quickly learn that the meeting location is the Meacham warehouse in the Barracks area.

Meacham's Warehouse: Upon investigation, the Cast finds an apparently abandoned warehouse just northeast of the central part of the old city. It features two storeys, a high ceiling, and, assuming they arrive before the meeting, little illumination. The floor area is stacked with crates of rotting clothes, hats, and boots. At one point, these goods were worth over several thousand pounds even to the uneducated eye. The second storey is little more than a rampway to access the lifting equipment, but a small office area is set to one side above. The office is in as much disarray as the rest of the warehouse. A small oil lamp may be found that might be used to illuminate the office.

Researching the scattered papers in the office is time-consuming. Each Intelligence and Knowledge roll suffers a -1 penalty due to the condition of the papers, and takes a half an hour. Until a total of four Success Levels are reached, the Director should note that further review appears promising. After four total Success Levels have been achieved, the following tale can be surmised.

Meacham's exporting business had been failing. His lack of business acumen is apparent from the condition of the papers and his profit margins, but the crushing blow seems to have been delivered by the Corn Laws reciprocal tariffs that prevented his goods from being competitive. Prior to last week, he was burdened with a warehouse of expensive, unsellable textile goods and a mountain of debt. Suddenly those who owed him money started paying all at once, many transferring an amount much greater than they actually owed. Even more odd, these payments all occurred without any transfer of goods.

The Cast also finds amongst the scattered financial information a chart of the phases of the moon. Tomorrow's date, April 13, 1839, the first night of the new moon, is circled. Another scrap of paper is scrawled with "AC, April 14, 8:00 pm" and an address the Cast recognizes as that of the Wentworth estate.

Ice Spirit Attack: Uriah Meacham is fully aware of the Cast's investigations. If he was not apprised of their actions at Mr. Logan's funeral, Chernobog edifies him later. The Dark God has granted him with a group of ice spirits and instructed him to remove the threat. Meacham complies at some point when the Cast is isolated and witnesses are few—possibly when the Cast emerges from the office in Meacham's warehouse.

Ice spirits are pale blue-white, humanoid—all angles and planes—with sharp features and icy blue eyes that burn with an inner hatred. They possess sharp clawed fingers and long, jagged, brittle-looking teeth. They appear substantial, but are not entirely solid. Their consistency is that of slush and snow. Any supernatural attack affects them normally; non-supernatural attacks inflict only half damage.

Uriah Meacham is a prideful, petty, evil man. Whilst the spirits encircle the Cast, clacking claws and gnashing teeth, he talks, at great length, about his plans for ruling England once the Dark God offers his due. Meacham thinks rather highly of himself and his abilities, and is in a boastful mood. He remains to witness the Cast's destruction, or until combat starts going poorly. In the end, he is a coward and attempts to escape at the earliest moment discretion appears necessary. If cornered, he quickly surrenders.

The Cast, if they catch Meacham outdoors, should immediately notice attention being drawn their way no matter how desolate the area. They should seek cover immediately, ideally within the warehouse itself. They may tie him up and interrogate him (the best choice), turn him over to the constables (proper charges need be made—after all, the Cast trespassed on his warehouse), or killed outright (not recommended).

Meacham may be intimidated easily through sufficient show of force or threats. He tells the Cast about Chernobog, and that he has been aiding him in exchange for promises of wealth and power. If queried about the gathering at the warehouse, he lies and says he knows little. He rents the warehouse to speakers for a tidy profit (this is also a lie). His own fear of Chernobog keeps him from telling the Cast about the ritual.

If the Cast has other means of discovery (magic or mesmerism for instance), they learn that Meacham has organised the meeting so that Chernobog can kill all those gathered during a ritual called the Dark of the Moon. Once that is complete, Chernobog shall become fully corporeal and can begin his conquest of the world. Meacham admits to using handbills to attract those desperate or burning with resentment against the system. He knows that Chernobog prefers to feed off those who have some driving obsession or cause. As for the other note found in the warehouse, it details a monthly meeting of an influential and magically oriented group, called the Algeron Club, in Norwich. (If this paper is shown to Wentworth, he immediately recognises the date and place of the next club meeting.) Chernobog plans to destroy them all once he is permanently corporeal.

Watchers in the Dark: The Almasi warriors trailing the Cast are keenly interested in their encounter with Meacham and his spirits. If in the warehouse, they climb the walls and hide in the rafters, using their natural ability to become invisible. If elsewhere, they quickly locate a hidden vantage point and watch all events, including any interrogation of Meacham. Each wears a small piece of twisted metal as a talisman that shields them even from Lesser Sensing—only a full Reveal spell or Supernatural Sense (Greater Sensing) Quality might expose them.

At present, the Almasi are suspicious of the Cast; they have been witnessed near all the murder scenes and at the warehouse bearing Chernobog's mystical stench. They do not intervene, but their opinion of the Cast improves after the Cast combats Chernobog's minions.

Once the struggle with Meacham is concluded and after any questioning, the shaman and the Almasi depart. The younger ones are highly agitated by their forced quiescence during the combat, and have trouble maintaining their silence and invisibility. Any Cast Member who succeeds in an observation roll with a -2 penalty catches a glimpse of one of the Almasi warriors withdrawing. As far as the Cast knows, a number of ferals appear to have escaped. Why they did not join the fight with the spirits is unclear.

If the Cast chooses to chase the Almasi, they can do so. The wild men are sure-footed and quick, and are used to moving across snow-covered mountains. They quickly outdistance any human pursuit, but leave enough of a trail that the Cast may follow. The Almasi travel north and east to the wooded area beyond the medieval wall in Mousehold Heath. They have established a small base camp high in the trees. Normally, the Almasi move through the trees or leave little trace of their passage, but they want the Cast to arrive at their camp where no innocents are threatened and where the wild men have the upper hand.

Once they arrive near the camp, the Almasi confront the Cast. They suddenly appear all around, dropping from the trees or rising from the brush. Some simply stand where they are and dispel their invisibility. Ideally, the Act should end with the Cast at spear point.

Details

Ice Spirit

Motivation: Serve Chernobog

Life Points: 48

Creature Type: Ice Elemental/Spirit

Drama Points: 0-3

Attributes

Str: 5 Int: 3
Dex: 6 Per: 5
Con: 4 Will: 6

Ability Scores

Muscle: 16
Combat: 17
Brains: 12



Abilities: +5 Brains when using magic, Attractiveness -2, Innate Magic, Hard to Kill 2, Reduced Damage (Non-supernatural attacks halved)

Manoeuvres

Name	Score	Damage	Notes
Bite	19	20	Must grapple first; no defence action
Claw	17	15	Slash/stab
Grapple	19	—	Resisted by dodge
Cold Ball	20	16	10-foot radius within 50 feet
Deflect	20	—	Magic defence action; deflects spells 45°
Freeze Foe	20	—	2 targets within 50 feet; victim suffers 12 damage and a -1 penalty on 2 different Attributes unless he resists using Willpower + Constitution (in that case, a -1 penalty is applied to Attribute); penalties last 60 minutes or until the person is warmed for 10 minutes by a substantial heat source.
Ice Bolt	20	27	1 target within 100 feet
Lesser Sensing	20	—	Notice magical effects, nature, or possession

Troubles

At some point during this Act, the freezing deaths in the 1500s should be linked with tales of "wild men". If the Cast has been unable to accomplish that, Wentworth shall do so. Similarly, he should supplement their knowledge with a passage about Chernobog. Of course, Wentworth rushes off an express letter to the Algonquin Club with all the information he can get from the Cast.

Uriah Meacham

Motivation: Serve Chernobog **Life Points:** 38

Creature Type: Human

Drama Points: 0-1

Attributes

Str: 3 Int: 2
Dex: 3 Per: 2
Con: 4 Will: 2

Ability Scores

Muscle: 12
Combat: 11
Brains: 11



Abilities: Innate Magic

Manoeuvres

Name	Score	Damage	Notes
Flintlock Pistol	11	14	Bullet
Punch	11	8	Bash
Deflect	14	—	Magic defence action; deflects spells 45°
Lesser Sensing	14	—	Notice magical effects, nature, or possession

Should the Cast show any inclination to await the next day's meeting at the warehouse to begin their investigations, the Director should remind them of the nightly deaths and the consequential press of time.

Clearly, the Director should make every effort to have Meacham survive his encounter with the Cast. At some point, they are faced with a decision concerning his fate. He is clearly opportunistic and may be evil, but the Cast is not. Cold-blooded murder is not justifiable. Several other options arise.

The Cast could send him away. Meacham, fearing the wrath of the Cast and Chernobog readily flees, and does not return this Episode. Of course, assuming he hears of Chernobog's failure, he might appear to plague the Cast again. This option allows for a fine re-occurring villain in subsequent scenarios. In that case, perchance Meacham becomes a worshipper of Chernobog, and is given a few dark acolytes and cold-based spells as a reward. This makes him a threat to Albion and someone the Protector(s) would be justified in killing. If playing the Original Cast, William or Tamara might shy from this endeavour, but Nigel, Queen Bodicea, or Lord Nelson should have few such qualms.

Meacham's revelations to the Cast could forego his last shred of humanity. He transforms into a feral and must be destroyed. Use the feral stats (see p. 192) in place of Meacham's.

Someone else could dispose of Meacham. Once Uriah's failure is discovered, Chernobog does not likely suffer him to live. Meacham could be found frozen solid in the midst of hurriedly packing to leave. Alternatively, he could be discovered with an Almagi spear embedded in his chest.



Act IV: Culmination

Account

The Cast uncovers all remaining secrets about Chernobog and the Almasti. A final confrontation ensues.

Analysis

Meeting the Almasti: The Almasti do not wish to involve the Cast in their affairs. They are by nature secretive and xenophobic, but also wish to protect all humans from the depredations of their charge. Given the Cast's actions, however, they believe they have little choice. Although an intelligent and peaceful race, the wild men are confused, overwhelmed, nervous, and fearful. The size and complexity of Norwich has undermined their plans to draw out and recapture the Dark God. The older warriors and the shaman are at wit's end; the younger Almasti sense that confusion and are keen for a fight. The Cast is surrounded by a group of dangerous hominids.

The Almasti do not attack the Cast immediately. The shaman is impressed with what he has seen of them, and seeks negotiation first. For now, he has convinced the tribe to restrain themselves. Still, he is distrustful and desires the Cast to extend the olive branch. Should they make overtures of friendship or simply attempt to parley, the shaman barks some commands and the warriors step back and lower their spears. The wise one then casts Translation and begins to discuss the situation with the Cast. Once this is done, the war leader steps forward and airs his grievances about humans releasing Chernobog. He claims the "hairless ones" cannot be trusted. This is an ideal role-playing situation. The interaction between the shaman, the war leader, and the Cast should make for entertaining diplomacy.

If the Cast attacks before trying negotiation, the Almasti defend themselves and the war leader inspires them with harsh words. The shaman steps back, casts Translation, and attempts to defuse the situation, alternatively shouting at the war leader and the Cast. In this tragic case, the Director needs decide how far the situation degenerates. He should, however, make every effort to keep the shaman alive in the end.

However it is achieved, the Shaman should share the following tale. For untold years, the Almasti have lived in peace in the Ural Mountains. This tranquillity was interrupted when the Dark God Chernobog descended on them, feeding on the heat of his victims and leaving them frozen solid. The entity is drawn to those with some driving passion in their lives, be it love, greed, lust, or any other motivating purpose. These victims grant Chernobog the greatest power and pleasure.

The Almasti suffered until the shamans of old discovered a means to imprison the Dark God and make the world safe again. Since that time, the Almasti have guarded the prison. Once before, Chernobog managed to escape and arrived on the winds in Norwich. That was a simpler time, however, and the Almasti were able to contain him quickly. New wards were established to prevent a similar re-occurrence. Most recently, human settlers came to the Ural Mountains and disturbed the rich mineral deposits buried deep in the mountains. They freed the Dark God and perished for their deeds. As a result, a far stronger Chernobog arrived in Norwich.

The Almasti are fairly sure of Chernobog's plans. He must gather sufficient humans and drain their heat in a large ceremony. Once that is done, he becomes flesh once again and nearly invincible. Stopping him before then is paramount. The shaman knows that Chernobog can only perform his ritual on the night of the new moon. No doubt the Dark God has corrupted a human lackey to serve as his agent in preparing for the ritual. At this point, it should become clear that Meacham is this lackey and that his "socialist gathering" is nothing more than an attempt to congregate enough people in one location in order to appease the Dark God.

The shaman also informs the Cast of the trap. This fragile but powerful magical construct can hold the Dark God's essence till they return to the Ural Mountains. The trap must be triggered by two spellcasters (the shaman indicates himself and a younger looking Almasti, his grandson). The incantation requires certain conditions, however. It can only be performed when Chernobog is draining heat from a person or when he is "melting" at first sun. Catching Chernobog at the proper times has thus far stymied the Almasti.

A Plan Takes Form: Either on their own or though the shaman's questioning, the Cast should realise that the meeting at Meacham's is the ideal opportunity to invoke the trap. The Dark God has proven able to avoid both the Cast and the Almasti during his nightly hunts and at sunrise. There is, however, a very real concern about the fate of those who attend the rally.

The Cast could choose to involve Wentworth in these affairs. They might suggest using his newspaper to warn the populace or indicate that the rally has been cancelled. Depending on the time of day or night, the paper may be already in production and adding material would be impossible. Furthermore, cancelling the meeting eliminates a known appearance of the Dark God and could prolong the nightly deaths. Finally, the Cast should keep in mind the planned attack on the Algernon Club at Wentworth's estate, if they have learned of it.

In sum, the Cast needs devise a means to distract or dissuade those attending the meeting, but still encourage Chernobog's arrival at the warehouse. Burning the warehouse, locking it, or barring the door, or even using a glamour to achieve that appearance, turns away the populace but so too Chernobog. Indeed, a glamour is quickly noticed by the Dark God and alerts him to the danger.

The best, yet most dangerous, option is to allow the people to gather, thus drawing Chernobog. At the appropriate time, the Dark God manifests and begins his ritual. At that time, the Almasti shamans can begin their binding ritual. The Cast can only hope that the shamans can complete the spell before Chernobog kills those gathered.

Whatever the plan, a good portion of the night passes in consultation. The Almasti may be nocturnal, but the Cast is not. If one of the Cast does not suggest it, the shaman proposes that they all meet at the warehouse before sunset to prepare.

At the Wentworth Estate: If the Cast returns to the Wentworth estate, they encounter him sitting down to a meal. He feigns pressing newspaper business, but word of the Cast's encounter with Meacham has arrived already. He, of course, knows nothing of the Almasti.

The Cast can apprise Wentworth of as much of the situation as they like. He can offer some members of the local watch to reduce the number of people at tonight's rally. If they inform him of the "AC" note, he thanks them and announces he shall handle it. At this point, a role-playing encounter over Wentworth's knowledge may ensue. Do not allow the Cast to become overly distracted by this. Darker events are in motion. Wentworth suggests that the Cast rest; he shall send someone to wake them before the evening. The Cast might choose not to sleep, instead preparing for tonight's battle. In that case, they must fight the effects of fatigue (at the Director's discretion, a -2 penalty could be imposed on all actions).

The Gathering of Forces: The evening of the 13th the Cast arrive at the warehouse. They are met by the Almasti, who have already dispatched a few feral guards. The shaman makes himself visible and casts the Translate spell to co-ordinate plans.

The entrapment spell requires two spell casters. One performs

the main portions whilst the other (he indicates his grandson) focuses on the trap and joins in the actual binding portion. Chernobog shall be aware of the magics but cannot depart once the shamans start chanting. The Dark God shall no doubt target the two spellcasters in an attempt to destroy them. The Almasti warriors shall surround Chernobog, wearing talismans and muttering incantations but this is little more than a self-sacrificing distraction. Anything the Cast might do to prevent Chernobog from killing the shaman and his grandson would be greatly appreciated.

As the darkness descends, citizens begin arriving for the meeting. Either through Wentworth's efforts or Meacham's overestimations, the turnout is light (a couple score). The labourers wonder at the presence of the Cast (if they are not disguised or hidden), but no one approaches them. If the Cast interacts with the crowd, some listen and subsequently leave. Others scoff at the "falsehoods spread by the ruling classes."

As the clock ticks closer to 7:55 pm, Wentworth attends with a small group of constables. If the Cast desires, Wentworth announces that the building has been deemed unsafe by the City Council of Norwich and everyone must vacate the premises. Some leave, but given the nature of the crowd, many stand in defiance. One group of young men appears ready to come to blows with the watchmen. The tension rises all around—the constables, the crowd, the Almasti are all on edge. Give the Cast an opportunity to decide on a course of action—help the constables, calm the Almasti, standby, or something else.

Before any significant actions can be taken, the situation changes dramatically. The warehouse grows darker and the temperature, already chilly, drops several degrees. A patch of darkness, nearly 15 feet tall, forms near the centre of room. It coalesces and gains substance. Two motes of pale blue form into cruelly intelligent eyes. The blackness unfolds like the wings of some chthonic bird of prey to reveal the deep grey skin of Chernobog, God of Darkness and Cold. He roars in triumph as he spies the humans. Each Cast Member should conduct a Fear Test with a -6 modifier. To simplify matters, all the Almasti and Wentworth succeed; the remaining citizens and constables fail. The Almasti remain; an equal number of humans flee as are rooted in place.

The Almasti leap from their perches in the rafters and surround the Dark God. Chernobog focuses on the Almasti shaman as the primary threat and attacks him until he is killed. Any Protector(s) and the grandson are secondary targets, but the Director should have the Dark God attack a few of the chanting Almasti if the Cast requires a distraction. The Cast notes that, during his attacks, Chernobog chants and performs magical gestures—he is conducting his ritual as the fight progresses. In truth, Chernobog cares little who survives the battle, all are suitable sacrifices once the ritual is complete.

To further complicate matters, Chernobog has gathered a half dozen ferals and an equal number of ice spirits to aid him. They attack both humans and Almasti, but are merely to distract, not kill. Death is their master's domain. The Cast should be mindful of the minions' attacks, particularly on the innocents.

The Dark God is effectively invincible in his current form. Describe the impact of physical or magical attacks on his

form, but note that the shadow closes about the damage and it fades. Any assault that disrupts his spiritual essence causes him great pain but does not degrade his abilities. Each Turn, Chernobog performs two actions, one of which is consumed by his ritualistic incantations and gestures. The other is usually draining the body heat from his primary or secondary targets. This bolt of cold can be dodged, but the shamans cannot do so when performing the ritual. The attack may be deflected by a brave Protector, but the target still suffers half of the damage. If a courageous soul imposes himself between Chernobog and his target, the target is spared but the guardian suffers the damage. Treat this as a dodge manoeuvre with the opposite intent (getting into, rather than out of, the way). The Dark God may also use his powers to lift and throw objects; his telekinetic toss immediately freezes anything it touches, and such an object imposes greater damage than normal from the chill. Tossed objects may be dodged or guarded against, but may not be countered using defensive magics. They were set in motion with magic, but then become natural objects hurtling towards their target.

Due to the magical nature of the trap itself, the Dark God cannot telekinetically grasp it, although he could throw objects at it if it were lying on the ground unattended. Should it be crushed in some manner, bad show. Allow the Cast to spend Drama Points to protect it or knock it out of the way in the nick of time. This adds drama and suspense to the fight. Any Protectors amongst the Cast could also use defensive magics to ward the bolts of cold away from the shamans.

After three Turns, the air becomes increasingly cold. Ice crystals form on the walls and various crates and a sheet of ice spreads across the floor, all centred on the elder shaman. Dark blue veins and facets run through both. At this point, the elder shaman begins to suffer nine points of damage per Turn; each human in the building endures three points per Turn (armour protection is inapplicable); ghosts, Almasti, and other supernaturals suffer only two points per Turn.



Almasti Warrior

Motivation: Defeat Chernobog **Life Points:** 38
Creature Type: Hominid **Drama Points:** 0–1

Attributes

Str: 7 Int: 4
Dex: 5 Per: 6
Con: 7 Will: 4

Ability Scores

Muscle: 20
Combat: 20
Brains: 14



Abilities: Innate Magic

Manoeuvres

Name	Score	Damage	Notes
Grapple	22	—	Resisted by dodge
Punch	20	19	Bash
Spear	20	26	Slash/stab
Deflect	17	—	Magic defence action; deflects spells 45°
Lesser Sensing	14	—	Notice magical effects, nature, or possession

Unless the Director has chosen a variant outcome (see below), the battle is fated to end indecisively. The Almasti plan is a worthy one, but Chernobog is prepared for their trap. In the end, the elder shaman should be killed or severely incapacitated by telekinetic bashing and the deadly cold. He is unable to finish his ritual. Fortunately, the Cast's interference forces Chernobog to expend the energy he has been hoarding and he too is unable to accomplish his goal. At a dramatically appropriate time, preferably after the elder shaman has perished, the Dark God bellows in frustrated rage, knocking all in the warehouse prone. He then implodes in a miasma of darkness, his shriek lasting several moments after he disappears. Any remaining ferals or ice spirits scatter into the night.

The trap survives the conflict undamaged, but the younger shaman grieves openly for his fallen grandfather. Other Almasti could be dead as well, making the moment even more sombre. Human casualties could be even greater, but Wentworth should survive.

After Chernobog vanishes, Wentworth looks about in shock, "Can it be that we have survived?" A constable standing next to a frozen corpse—Chernobog's kill for the night—responds grimly, "Not entirely, not all."

Elder Shaman

Motivation: Defeat Chernobog **Life Points:** 64
Creature Type: Hominid **Drama Points:** 0–5

Attributes

Str: 5 Int: 7
Dex: 4 Per: 6
Con: 7 Will: 6

Ability Scores

Muscle: 16
Combat: 15
Brains: 17



Abilities: +3 to Brains for Occultism, Hard to Kill 2, Invisibility (Lesser), Magic 5

Manoeuvres

Name	Score	Damage	Notes
Grapple	17	—	Resisted by dodge
Punch	15	14	Bash
Spear	15	19	Slash/stab
Spellcasting	25	Varies	By spell
Deflect	25	—	Magic defence action; deflects spells 45°
Dispel	23	—	Magic defence action; dispels spell
Hold	24	—	Magic defence action; delays spell
Volley	19	—	Magic defence action; returns spell to caster
Lesser Sensing	14	—	Notice magical effects, nature, or possession

Troubles

Once again, the Cast could engage in further research. The Director should adjudge such efforts using the information provided in this chapter.

Given the revelations to this point, Wentworth may be hard pressed to avoid questions about the Algernon Club. He admits to being a member and having had contact with Ludlow Swift in the past during club business. He describes the club as dedicated to the safety and benefit of England. He does not reveal that the members are currently testing the young Protectors or that the club wields great power within the government.

The Cast cannot hope to defeat Chernobog without the Almasti's aid, or at the very least, their knowledge. The confrontation between the Cast and the Almasti should not be allowed to degenerate too severely. If all possibility of negotiation seems extinguished, the Almasti withdraw. Another means of allying the two sides, or of conveying the Almasti's knowledge and trap to the Cast, must be devised. One suggestion is an attack by Chernobog's ferals that creates a mutual enemy for the two sides.

Younger Shaman

Motivation: Defeat Chernobog **Life Points:** 68
Creature Type: Hominid **Drama Points:** 0–5

Attributes

Str: 6 Int: 5
 Dex: 4 Per: 5
 Con: 7 Will: 5

Ability Scores

Muscle: 18
 Combat: 14
 Brains: 15



Abilities: +2 to Brains for Occultism, Hard to Kill 2, Invisibility (Lesser), Magic 4

Manoeuvres

Name	Score	Damage	Notes
Grapple	16	—	Resisted by dodge
Punch	14	15	Bash
Spear	14	21	Slash/stab
Spellcasting	21	Varies	By spell
Deflect	21	—	Magic defence action; deflects spells 45°
Dispel	19	—	Magic defence action; dispels spell
Hold	20	—	Magic defence action; delays spell
Volley	15	—	Magic defence action; returns spell to caster
Lesser Sensing	15	—	Notice magical effects, nature, or possession

This adventure presents one primary means to locate and confront Chernobog—the gathering at the warehouse. This limited access is a result of Chernobog’s cunning and elusiveness (undermining alternative means) and his overriding goals (ensuring that he shall manifest at that time and place). If the Cast concocts another approach, the Director should evaluate its effectiveness in light of Chernobog’s abilities and motivations. If they forego or completely eliminate the proffered solution (the meeting), only another gathering of high passion might draw out the Dark God. The Algernon Club meeting is one possibility, but the Cast could lead to create others.

Scripting the final battle, with its various combatants, offers several challenges. For the most part, the tumult should be consigned to the background. The story focus best remains on the confrontation between Chernobog and the shaman, and the Cast’s actions. The noise (screams of fury and agony), the motion (flying objects, frenzied melee, charging combatants), and the dangers (wounded and fallen humans, Almasti, and minions) mingles with the oppressive cold in the warehouse to colour the event. If desired, the Director might handle the actions of some constables and labourers in detail, but that adds complexity and record-keeping to an already volatile game situation. This is only recommended for experienced Directors.

Chernobog the Dark God

Motivation: Manifest fully **Life Points:** —
Creature Type: Incorporeal deity **Drama Points:** 0–3

Attributes

Str: — Int: 7
 Dex: — Per: 9
 Con: — Will: 9

Ability Scores

Muscle: —
 Combat: —
 Brains: 25

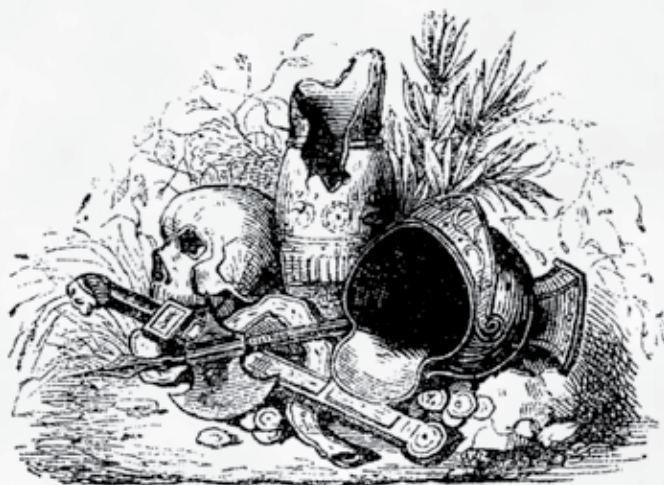


Abilities: 2 actions per Turn, Icy Touch (telekinetic damage Strength x 3), Magic 9, Telekinesis 10

Manoeuvres

Name	Score	Damage	Notes
Drain Warmth	25	28	Deflection wards only half damage
Telekinetic Toss	19	21	Bash; Strength 7
Deflect	25	—	Magic defence action; deflects spells 45°
Lesser Sensing	25	—	Notice magical effects, nature, or possession

This Act also describes one outcome, a stalemate. This extends the storyline and allows the Cast to take centre stage in the rematch. For various reasons, this may not be acceptable to all Directors. If deemed appropriate, the battle could be the climax of the Chernobog plot. The shaman could be grievously injured (mayhap even dying in the end), but able to complete the spell. The younger shaman might exert a mighty force of will and finish the ritual once his grandfather passes. A Cast Member might even step forward and take on either shaman’s task. Either way, Chernobog dissipates into the trap and his evil is once again contained. Unless, of course, he is released in the future . . .





Act V: Denouement

Account

The Cast takes stock and explores its options. A new battle is fought or a new danger revealed.

Analysis

The culmination presented in Act III allows for several potential resolutions. The Director should continue the storyline as he desires, based on the actions and descriptions of the players.

Preparing Anew: The Almasti are devastated after the battle with the Dark God. Their elder has perished and Chernobog escaped; once again, they cannot say where the beast shall strike next. The Cast can rally their spirits by mentioning Meacham's note about the Algernon Club meeting.

The more the Cast considers, the more likely it appears that the club meeting is Chernobog's next target. They are passionate about their duty to their country and to the acquisition of knowledge—just the sort of victim the Dark God craves. Their influence and abilities render them significant foes and they cannot be allowed to operate unhindered. If consulted, Wentworth quickly draws the same conclusions.

The younger Almasti shaman knows the entrapment spell but indicates that he needs a second participant. He is willing to instruct any fellow magicians. He prefers a Protector (he can sense their magical prowess) and a member of the Cast (they have shown their steadfastness in battle). The Cast may ask that more than one person receive the instruction although only one can aid the shaman at a time. Learning the spell requires several hours of memorisation but is not overly difficult to cast. Because the requirements are so rigorous, the casting time so lengthy, and the target so specific, the spell can only be disrupted by the death of one of the casters.

The Cast should be aware that if Chernobog appears as predicted, his minions shall do so as well. Either Wentworth or the Almasti suggest fortifying the house with wolfsbane, a hardy flower common throughout wooded areas in Britain. Several wild men may be convinced to collect the herbs during the day, but at least half their number refuse to leave their shaman's side.

The Cast might consider calling forth the wights that Nelson, or someone else, previously commanded. They could be worthy adversaries of the minions. Two difficulties arise: Wentworth must be convinced that allowing an army of un-dead to patrol his grounds is a reasonable idea, and the Cast must determine how to transport said walking dead from the cemeteries on the western side of town to its upscale north side.

Wentworth informs the group that the members of the Algernon Club refuse to attend the meeting, fearing the devastation their cause shall suffer should Chernobog triumph. They have invested a magical clockwork amplifying device with a portion of their essences. That should help draw the Dark God and shall keep him in place long enough to compel him to attempt his ritual.

The last significant issue is nutrition and rest. At this point, the Cast may have gone without either for some time. A meal is a relatively simple matter, but sufficient rest may be impossible. Should the Cast go without at least eight hours of rest before the evening's battle, each suffers a -2 penalty on all actions due to exhaustion. This also applies to the Almasti. If the Cast attempts to convince the wild men to stay at the estate, they must also overcome Wentworth's reservations. This creates an entertaining role-playing opportunity. If this fails for whatever reason, the Almasti venture into the woods to rest and return before sundown.

Settling the Score: Once the Cast (and any remaining Almasti) are fed, Wentworth sends his wife to her relations and dismisses the staff until the next evening. Martha has a number of choice words about the Cast's malfesance before she departs, but the entire affair is handled with the utmost discretion.

Wentworth has cleared the ballroom for the night's pursuits. The younger shaman cleans the area thoroughly and carefully positions several piles of burning herbs to "purify" it. None of this is necessary for the ritual, but it helps calm the young caster. If the Cast watches or aids in these efforts, they quickly come to understand this.

As dusk gathers and the waiting begins in earnest, set the mood. A chill spreads, even inside the house, despite roaring fires in the ground floor hearths. Soon plumes of steam appear with each breath. The frigid air amplifies sounds outside, and the howls of the ferals carry clearly through the walls and windows. After a time, scratching, snuffling, and yelps of frustration are heard as the ferals encounter the wolfsbane barrier. If the Cast stationed the wights about the estate, sounds of battle commence. If the wights are not present, the Cast should infer that Chernobog's minions are waiting for his arrival. Once the sun begins to set, Chernobog begins his manifestation.

Describe it as before: darkness coalescing into the Dark God's form; the temperature, already frightfully cold, drops even further; the sound of a howling wind turns into the Chernobog's own howl of rage. Once he manifests, he scans those present and centres his gaze on the young shaman and whomever is assisting him. With a thought, he freezes the wolfsbane flowers. The ferals (who suffer a -2 penalty to all actions due to the lingering effects of the plants) and ice spirits, possibly with the wights in tow, rush into the room. The battle is joined.

Chernobog once again focuses on the ritual participants whilst conducting his own ritual. The minions attempt to keep others from protecting the casters. The younger shaman, like the elder in Act IV, cannot protect himself in any way. His aid, perchance a Protector, must use one action each Turn to continue the entrapment ritual; any others may be used for other purposes, including using defensive magics against attacks on the shaman.

The younger shaman and the other participant generate six Success Levels in the ritual per Turn. A total of 25 are necessary to overcome Chernobog's Brains Score and transfer his essence into the trap. Thus, the younger shaman (and his aide) must survive that long. Unprotected, the younger shaman perishes in three Turns. In that case, someone else must assume his place and start the ritual anew (a spellcasting roll each Turn amasses Success Levels; no other action is possible). After 10 Turns, Chernobog completes his own ritual (draining all in the room of their heat and killing them) or is driven off, as the Director desires.

Alternative Battle: If the Cast has not learned of the Algernon Club meeting or does not prepare for it as the final battle, they may create another gathering in an attempt to draw out Chernobog. Allow that to happen and play out the final conflict based on the information provided.

Leaving Things As Is: The Director may decide to close this adventure with the primary matters unresolved. In that case, the struggle at the warehouse drained Chernobog sufficiently that he is unable to kill for several days or weeks. This allows the Cast to move onto more pressing threats for a time. Once those are resolved or abated, the Dark God could return, having slowly rebuilt his power through sheer force of will. He might attempt the same ritual of incorporation, or he might have another diabolical plan in mind.

The Cast Triumphant: Should the Cast and Almasti succeed, Chernobog's shrieking form is forced into the ball of moth silk and pine needles. The trap turns to an opaque stone-like substance with a shadowy demonic figure writhing inside. The remaining spirits and ferals retreat into the night. The wights (if present) begin to march back to the cemeteries to await the next threat.

The Almasti gather their fallen and prepare to depart with the imprisoned god. They perform a short ceremony investing the Cast as full members of their tribe and vow to continue their guardianship of the Dark God. They provide the Cast with a trinket allowing them to contact the wild men should they need aid, but warn that this shall weaken their sacred duty and must not be used lightly. They also indicate that their elders may use the trinket to communicate with the Cast should that be necessary. They slip off into the night.

Wentworth is immensely grateful to the Cast, and proudly explains his glowing report to the Algernon Club. He is certain the group shall contact and aid the Cast in the future.

Troubles

The Translation spell cast by the elder shaman ended with his life. His grandson knows the spell and can cast it again. Wentworth also has a slightly different version in his personal library. One way or another, communication between the Cast and the Almasti must be restored.

The timing of the last battle is a delicate matter. Ideally, the Cast should not triumph too soon, nor should they fail. Feel free to adjust the Success Levels achieved or accumulated to maximise the dramatic tension. Should the younger shaman fall and the Cast take up his task in full, the players would truly feel a sense of accomplishment.

Should all come to naught, do not force an ending that is implausible. Should Chernobog triumph, it need not be the end of the story. Allow the Cast to awaken after the battle, near death but still breathing. All others (human or Almasti) should be frozen solid, and the house devastated. Chernobog is now stronger and more deadly, but the Cast may rally to face him again.

Could a Protector of Albion do any less?



Annex

Unisystem Conversion Notes

The Unisystem is the heart of several games with varying backgrounds and settings, but most are focused in the horror genre. A plethora of information about these games exists at www.edenstudios.net. The majority of these stirring pastimes may be purchased at the store in which this sparkling tome was obtained.

The *Angel*, *Army of Darkness* and *Buffy the Vampire Slayer* role-playing games use a very similar cinematic **Unisystem** to that found in *Ghosts of Albion*. Combining characters, settings, and adventures amongst those games is simplicity itself. Differences in magic use and world view exist, naturally, but rules-wise they are hugely compatible. Those who already play one of the classic **Unisystem** games shall notice a few differences between those versions and the game mechanics presented in this book. Nonetheless, the basics remain. For those who desire a rendezvous between Protectors and the shadowy world of *WitchCraft*, the war torn time of *Armageddon*, the alternative evolution of *Terra Primate*, the hidden agendas and paranoia of *Conspiracy X*, or the splatterpunk horror of *All Flesh Must Be Eaten* (or vice versa), a few guidelines suffice.

The Simple Method

Merely procure a character sheet and start rolling dice. For the most part, one can use a *Ghosts of Albion* role-playing game character in any other **Unisystem** game. The Attributes are the same. The skills are slightly different, but their values are the same. One needs decide whether to use the flat damage system from *Ghosts of Albion* or the dice-based system in the classic games. That about sums it up.

Others seek more details, and a proper host complies. No need to fret: this has none of the complexities of, say, converting dollars to pounds, or even pounds to shillings.

The More Involved Method

Although requiring more effort and more familiarity with the other game lines, this approach produces a mix that is unique to each gaming group.

First, one must decide which game will be the *core* system and which will supplement. Focus primarily on the game one wishes to play. For instance, playing sessions of *Ghosts of Albion* set in the dark world of *WitchCraft* might require using the *Ghosts* core rules with the magic approach of *WitchCraft*. Playing a game set in 2018 involving the rise of Leviathan and how the Protectors of Albion deal with a Mad God might demand the *Armageddon* core rules with *Ghosts of Albion* flourishes.

Characters

Character creation is simplified in the *Ghosts of Albion* role-playing game, both to make things easier for new players and to better represent the “reality” of the world of *Ghosts of Albion*. Here are the differences between the two versions.

Attributes

The Primary Attributes are the same, but three Secondary Attributes were removed from cinematic **Unisystem**. In addition to Life Points, classic **Unisystem** employs Endurance Points (the character’s stamina, and how soon he must rest), Essence Points (the character’s inner energy, the strength of his soul, so to speak, used mainly for magic), and Speed (the formula is listed, but not as an Attribute). All these values can be calculated using the formulas provided, or discarded as desired for *Ghosts of Albion*.

Endurance Points = ((Strength + Constitution + Willpower) x 3) + 5.

Essence Points = Sum all six Primary Attributes.

Speed = (Constitution + Dexterity) x 2.

Qualities

Other than minor changes, Qualities perform about the same in both versions. Other games have many more Qualities, some of which are less useful in a *Ghosts of Albion* game, but that merely adjusts character creation choices. Care has been taken to balance the various game Qualities with each other, but Directors need decide what works best in their games.

For instance, the vampires of *Ghosts of Albion* are a far cry from the Vampyres of *WitchCraft* in terms of capacities and vulnerabilities. Thus the features and values differ. When porting a Quality from one game to another, care must be taken to determine how the Quality shall be used.

Skills

A mere 16 skills exist in the *Ghosts of Albion* game. Dozens of assorted skills and skill types are found in other **Unisystem** games. Instead of Marksmanship, each type of weapon (Crossbow, Handgun, Rifle, etcetera) is isolated. If one wants a character from *Ghosts of Albion* converted to a more involved **Unisystem** version, review each of the 16 skills, and allow the character two points per level up to level five (and five points per level thereafter), then use those points to “buy” regular **Unisystem** skills that fall within the *Ghosts of Albion* skill’s purview. The new skills should be no more than one level higher than those the character possessed in *Ghosts of Albion*.

William has Armed Mayhem 5. To convert him to a classic Unisystem game, award ten points (5 x 2) for the purchase of assorted Hand Weapons skill types. The maximum level in any one type of Hand Weapons skill would be six (which would cost six points, leaving few points to spend on other Hand Weapons skill types). The more varied skill set is more realistic (people rarely excel at everything), but the compensating factor is more complexity.

Combat Manoeuvres

The manoeuvres of *Ghosts of Albion* and other cinematic **Unisystem** games vary from the moves from *Conspiracy X*, the *Mystery Codex* supplement of *WitchCraft*, or the *Enter the Zombie* supplement of *All Flesh Must Be Eaten*. The Director should pick the list he prefers, but the choice of skill systems (simple or complex) should be considered.

Rules

The basic mechanic is identical—roll a D10, add the appropriate Attributes and skills and so on. A few details are different, however, and Directors should be certain they are familiar with both rule sets. Some highlights are considered.

Fear Tests: Fear Tests are a mite more involved in classic **Unisystem** games. The sub-systems can be interchanged as desired. Supernatural fear is introduced for the first time in *Ghosts of Albion* but can be easily imported to any other game.

Damage: In *Ghosts of Albion*, base damage is a flat value, with Success Levels added to that number. In classic **Unisystem** games, damage is generally rolled with assorted types of dice (four-sided, six-sided, and so on). Armour Value is also expressed as a random element. Again, the Director must decide which sub-system to use. The *Ghosts of Albion* version has the advantage of being faster and not requiring different forms of dice. The dice-based version introduces more variation and less predictability—a blow may be telling or a mere scratch.

Magic: Magic in *Ghosts of Albion* mirrors the formalised, prevalent, and highly potent arts on display in the stories set in that world. Classic *Unisystem* games, such as *WitchCraft*, present a very different approach, and even the mystical means of other cinematic games vary. One may select the choice elements from amongst the systems, or attempt to blend them together. In classic **Unisystem** games, magic usually has an Essence cost. If adopting that method in conjunction with the spells listed in **Chapter Four: Arts Arcane**, an Essence point cost should be assigned based on the spell's Power Level. Consider the Essence Point Assignment Table.

Essence Point Assignment Table

Power Level	Essence Cost
1	2
2	4
3	9
4	16
5	25
6	36
7	49

If Essence cost is imported into a *Ghosts of Albion* game, the repeated casting penalty should be eliminated—the Essence cost replaces it as a limiting factor.



Game Glossary

Act: Parts of an Episode. They include the Overture, Unveiling, Complications, Culmination, and Denouement.

Adversary: The villains who oppress the Cast Members.

Archetype: A ready-to-play character—one need only provide a sense of imagination.

Attributes: The central defining features of a character: Strength, Dexterity, Intelligence, Perception, Constitution, and Willpower.

Cast Member: A character created by a player. This is one's fictional persona in the game.

Culmination: The cessation of an Episode, where the Unveiling and Complications are resolved.

Combat Manoeuvre: An attack, defence, or move that a character might perform, such as punch, dodge, or the elegant epee through the heart. Also called simply a manoeuvre.

Complication: Part of an Episode—dramatic moments that advance the story, or twists that enliven or endanger the characters.

D10: A ten-sided die.

Denouement: Part of an Episode—once the Culmination passes, the consequences of the confrontation should be explored.

Director: The master of ceremonies—the person who sketches the stories in which the Cast Members participate, allowing the players to co-create. The Director personifies the Adversaries and Guest Personae, as well as adjudicating all matters of game mechanics.

Drama Points: Points earned through heroic, dramatic, or entertaining character play. Players may expend Drama Points to grant their characters extraordinary abilities.

Drawbacks: Flaws that humanise a character, such as societal obligations, mental debilities, or being amongst the poor.

Episode: A single storyline or plot, oftentimes played out over the course of one or two game sessions.

Experience Points: Awards granted after each session or Episode that may be expended to improve a Cast Member's abilities.

Guest Personae: Friends, associates, relatives, neighbours, strangers and other beings with which the Cast Members interact with during the course of any Episode. Some could be Adversaries in disguise. Others might become Cast Members themselves.

Life Points: The amount of harm a character may suffer before he expires. When a character gets clawed or stabbed, he loses Life Points.

Overture: The introduction of an Episode wherein the basic themes are highlighted.

Plot: The major story arcs of the Serial.

Power Level: The overall strength of a spell. The higher the Power Level, the greater the spell's effect on the world, the more difficult it is to cast properly, and the more damaging the consequences of failure.

Qualities: Boons possessed by a character, from societal position to worldly possessions to physical prowess to mystical aptitude, and more.

Resisted Action: When a character attempts an activity that is directly opposed by another, such as fencing, magical combat, or chases.

Score: A set value used in lieu of a die roll and modifiers. The three types are Muscle, Combat, and Brains.

Serial: A collection of Episodes that develop a theme or over-arching Plot.

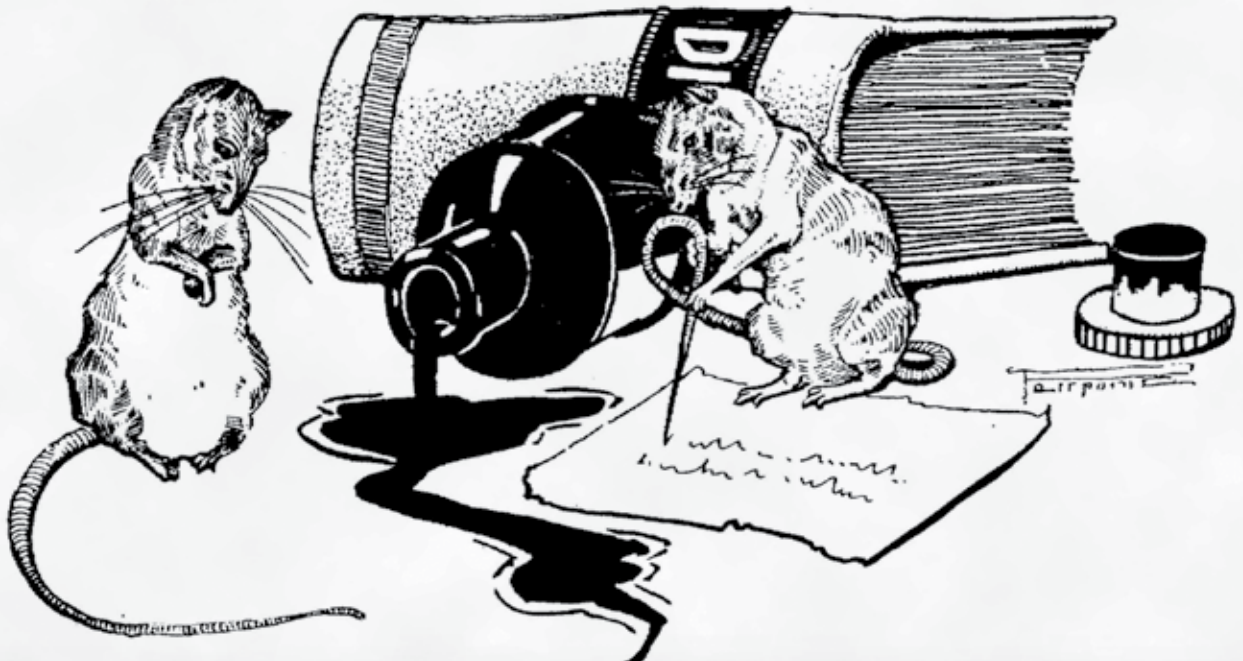
Series: A campaign composed of one or more Serials.

Skills: Learned behaviours of a character. The more points one has in a skill, the greater one's prowess.

Subplots: Lesser plotlines, major enough to last for several Episodes, but usually not consuming an entire Serial.

Success Level: The degree of a character success. The greater the number of Success Levels, the finer the performance.

Unveiling: The establishment of the situation, challenge, or story in an Episode.



Victorian Slang and Terms

- Abbess:** A Madame or female proprietor of a brothel.
- Abbot:** The husband or preferred man of an Abbess.
- Abigail:** A lady's waiting-maid.
- Acceptance:** Putting one's name on a bill and writing accepted on it. The scribe thus becomes legally bound to pay the debt.
- Accommodation Note:** Bill of exchange in order to borrow money based on one's creditworthiness.
- Acidulated Drops:** Sour candy.
- Agent:** The steward of a country household.
- Alderman:** Half-crown.
- Almshouse:** Privately supported lodgings for the poor, as distinguished from public workhouses.
- Angler:** A thief who uses a hook on a line to open windows from the outside.
- Ankle Jacks:** Jack boots that rise above the ankles.
- Apples and Pears:** Stairs (cockney rhyming slang).
- Argot:** The slang of the underworld and street urchins.
- Bagman:** A travelling salesman.
- Bandbox:** A box for carrying hats or bonnets and such.
- Bangers and Mash:** A common dish featuring sausage and mashed potatoes.
- Barmy:** Crazy or acting crazy.
- Barouche:** A four-wheeled carriage with a collapsible roof and two facing benches inside.
- Barton:** A farmyard.
- Bathchair:** A big wheeled chair for moving the aged or infirm.
- Beadle, Beatle:** A parish authority or local constable.
- Beak:** Magistrate.
- Beck:** A stream or brook.
- Bedlam:** St. Mary of Bethlehem hospital for lunatics. Any situation in which people act crazy.
- Bend:** Waistcoat, vest.
- Bespeak:** To order something or ask a favour: to "bespeak a dance."
- Betty:** A type of lock-pick.
- Biscuit:** A cookie.
- Bill Broker:** Man who buys and sells bills of exchange.
- Bill, Bill of Exchange:** An IOU or check.
- Billy:** A silk handkerchief.
- Bit Faker:** A coin counterfeiter.
- Blackleg:** A person who crosses a strike line to work. A scab.
- Blag:** To steal or snatch, usually a theft, often by smash-and-grab.
- Blob, on the:** Begging by telling hard-luck tales. Also "on the blab".
- Blow:** Inform.
- Blower:** Informer. Also a disrespectful term for a girl.
- Bludger:** A violent criminal; one who is apt to use a bludgeon or other blunt object.
- Blue Bottle:** A policeman (refers to their blue coats and top hats).
- Boat, get the (Boated):** To be sent to floating gaol barges. A very harsh sentence.
- Bob:** A shilling.
- Bon Mot:** A witty saying.
- Bonne:** A nursemaid.
- Bonnet:** A sharp's covert assistant.
- Bound Over:** A sum two fractious people would post at court and forfeit if they caused further trouble.
- Brace:** A pair of something, often referring to suspenders.
- Bradshaw:** Schedule for trains started in 1839.
- Broading:** Cheating at cards.
- Broadsman:** A card sharp.
- Bubble and Squeak:** A common dish made with beef, left-over potatoes, and cabbage.
- Buck Cabbie:** A dishonest cab driver.
- Bug Hunting:** Robbing drunks.
- Bull:** Five shillings.
- Bumper:** Glass of liquor filled to the rim.
- Burgess:** An inhabitant of a borough entitled to its benefits.
- Buttoner:** A sharp's assistant who entices victims.
- Buying their own Silver:** Used as a derogatory comment by those that have inherited money to those that work for money.
- Buzzing:** Stealing, oftentimes by picking pockets.
- Cab:** A brothel.
- Candle to the devil, to hold a:** To be evil ("eh can 'old candle to the devil that one").
- Cant:** Slang used by thieves and other lower class residents.
- Caper:** A criminal act, dodge, or device.
- Caravansary:** Fancy term for an inn.
- Carman:** Driver of a cart, wagon, or carrier; also called carter.
- Cash Carrier:** A pimp, ponce, or whore's minder.
- Catch Flies, to:** Dumbfounded.
- Chapel, the:** Whitechapel.
- Chat:** A louse (a single lice).
- Chaunting:** Singing; also informing.
- Chaunting Lay:** Street singing (hopefully for money).
- Chavy:** Child.
- Cheapjack:** Peddler of cheap metal items including watches and knives.
- Chink:** Money.
- Chiv, Shiv:** Knife, razor, or other sharpened implement. Usually used for stabbing.
- Choker:** Clergyman, a priest.
- Chokey:** Prison.
- Christen:** To remove identifying marks from a stolen object; also called churching.
- City, the:** The original Roman city of London. Same as the current financial district.
- Coiner:** A coin counterfeiter.
- Come Down:** To lay down money, to pay.
- Coopered:** Wornout, useless.
- Corporation, The:** London city government.
- Corpse Tree:** A tree where people were once hanged. Oftentimes near a cross-roads.
- Couter:** Pound note.
- Coster:** Illegal street seller.
- Cove:** A man.
- Cracksman:** A burglar, a lock-cracker.
- Crapped:** Hung, hanged.
- Crofter:** An owner or renter of a small holding.
- Crotchet:** An opinion held by someone that was typically opposite of common belief. ("the Earth is flat").
- Crow:** A lookout for a cracksman. A female lookout is called a canary.
- Crusher:** A policeman.
- Cut:** Social custom of pretending not to know or see a person trying to be acknowledged.
- Dab:** Bed, to have sex with; also an expert at something.
- Daff:** A small measure of a libation.

Deb: Bed.

Delicate: One of weak constitution.

Demander: One who gains monies through menace.

Derbies: Handcuffed.

Derby, the: Horse races.

Deuce Hog: Two shillings.

Dimmick: A base coin, for counterfeiting.

Ding: To throw away.

Dining with Duke Humphrey: To go hungry.

Dip: A cheap candle.

Dipper: Pickpocket.

Dispatches: Loaded dice.

Distrain: Seize somebody's goods and selling them to pay their rent; also called to distress someone.

Dobbin: Ribbon.

Dollymop: A prostitute, often an amateur or a new working girl.

Don: A distinguished person or a leader, usually referring to Cambridge or Oxford. Often used to describe the leader of a group of criminals.

Dookin: Palmistry.

Dowager: A widow of rank.

Down: Travelling away from London was always down from London. Travelling to London was up to London.

Downer: Sixpence.

Downy: Cunning, false.

Doxy: Prostitute.

Drag: A three-month gaol sentence (ex. "do a drag"); also a private stagecoach.

Dragsman: A thief who steals from carriages.

Drover: Person driving sheep or cattle to market.

Drum: A building, house or lodging; the location of a gaol.

Dry Room: A prison cell.

Duce: Tuppence.

Duckett: A street coster or vendor's licence.

Duffer: A cheat, a seller of supposedly stolen goods especially jewels.

Dunnage: Clothes.

E.O.: Even or Odd—a fairground gambling game.

Earnest Money: The first amount paid as part of a bargain.

Entail: Legal term in which a landed estate could not be sold by the person inheriting it, who was entitled to only its income.

Escop, Esclop: Policeman, a Peeler.

Fadge: Farthing.

Family, the: The criminal underworld.

Fan: To delicately feel someone's clothing, while it is still being worn, to search for valuables.

Fancy, the: The boxing ring.

Fancy man: A pimp

Fete: A large fancy party.

Fine wirer: A very skilled pickpocket.

Finish: House where gentlemen finish the evening gambling, drinking, eating, and viewing prostitutes; generally a place of debauchery. Usually adjacent to a brothel.

Flam: A lie.

Flash house: Meeting place for criminals.

Flash notes: Paper cut to look like bank notes, crude counterfeit notes.

Flat: An easily deceived person.

Flatch: Ha'penny, a half-pence.

Flats: Playing cards.

Flimp: A snatch pickpocket, snatch stealing in a crowd.

Flue Faker: Chimney sweep.

Flummut: Dangerous.

Fly: A horse and carriage rented by the day.

Fly, on the: Something done quickly.

Flying the Blue Pidgeon: Stealing roof lead.

Flying the Mags: The game of "Pitch and Toss".

Fogle: A silk handkerchief.

Follower: A would-be boyfriend of a female servant. Ofttimes forbidden by employers.

Fortnight: Fourteen days.

Fruiterer: Seller of fruit.

Furlong: An older, but still used, measurement equalling 220 yards.

Fushme: Five shillings.

Fusty: To lose all freshness, stale, musty smelling.

Gaff: Show, exhibition, fair "Penny Gaff"—Low, or vulgar theatre.

Gaffer: An old man, a man of high position.

Gallies: Boots.

Gamp: An umbrella.

Gammon: Nonsense, false.

Gammy: False, undependable, hostile.

Garret: Fob pocket in a waistcoat, attic in a building.

Garrote: A misplaced piano wire, and how it was misplaced.

Gatter: Beer.

Gattering: A public house.

Gegor: Beggar.

Gen: Shilling.

Gig: A one-horse light carriage with two wheels used in the country, easy to maintain.

Gill: A quarter pint.

Glazier: Man who installed windows.

Glim: Light or fire; begging by depicting oneself as having been burnt out of one's home.

Gloaming: Twilight.

Glock: Half-wit.

Glocky: Half-witted.

Gonoph: A minor thief, small time criminal.

Granny: Understand or recognize.

Gravney: A ring.

Greengrocer: Seller of fruits and vegetables.

Grey: A coin with two identical faces.

Griddling: Begging, peddling, or scrounging.

Grog: Watered down rum drink. Most common on Naval vessels.

Growler: A four-wheeled cab.

Gulpy: Gullible, easily duped.

Hack: A general purpose riding horse.

Half Inch: To steal, to pinch (cockney rhyming slang)

Hammered for life: Married.

Hand: General term for factory worker or workman.

Hard up: Tobacco.

Haybag: Woman.

Hoisting: Shoplifting.

Hooky: Someone not to be trusted or believed.

Hostler: Sometimes ostler, a caretaker of travellers' horses at inns.

Humbug: A hoax, fraud, sham, or other nonsense.

Hundredweight: A load weighing 112 lbs; a single load of coal.

Hurdles: Pens or enclosures of tied sticks to keep sheep in a particular area overnight.

Ironmonger: A seller of hardware.

Jack: A detective in the London Metropolitan Police Force.

Jack Ketch: The hangman.

Jammy: Lucky

Jerry: A watch.

Jimmy Skinner: Dinner (cockney rhyming slang).

Joey: A fourpence piece.

John Bull: American slang for anyone British.

Jolly: Disturbance or commotion.

Judy: A woman, a prostitute.

Julking: Singing.

Kanurd: Drunk.

Kate: A skeleton key.

Kecks: Trousers.

Ken: Public house or lodging.

Kennetseeno: Smelly.

Kennuck: Penny.

Kick: Cash.

Kidsman: An organizer of child thieves.

Kife: Bed.

Kinchen-lay: Stealing from children.

Kipper: A smoked fish, usually herring. Very common meal.

Knacker: A purchaser and slaughterer of old horses, who then sells the parts.

Knapped: Pregnant.

Lackin, Lakin: Wife.

Ladybird: Prostitute.

Lamps: Eyes.

Lay: A plan.

Lay On Information: Inform or make criminal complaint against someone.

League: An older measurement of land equalling approximately three English Statute miles (3.45 miles).

Leaping at a daisy: Hanged.

Life-preserver: A short club or truncheon used by criminals.

Lill: Pocketbook.

Link: Torch made with pitch carried by linkboys in front of carriage at night.

London Particular: London's famous thick fog.

Long-Tailed: A banknote worth more than five pounds.

Luggers: Ear-rings.

Lump Hotel: Work house.

Lurker: A beggar, oftentimes a criminal.

Lush: An alcoholic drink.

Lushery: A place where a drink may be had, a beer house.

Lushington: A drunk.

MP: Member of Parliament

Macer: A cheat.

Mag: Ha'pence, half-pence.

Magflying: Pitch and toss, a carnival game.

Maltooler: A pickpocket who steals from women while riding public transportation.

Mark: A victim of a crime, usually pick pocketing.

Marley: Sleet.

Mawleys: Hands.

Mechanic: Any skilled craftsman who worked with his hands.

Milltag: Shirt.

Miltonian: Policeman.

Min: Steal.

Mitting: Shirt.

Mizzle: To depart. Also used for a drizzle.

Moleskins: Pants, trousers.

Mollisher, Moll: A woman, often a villain's mistress.

Monkery: The country.

Monniker: Signature.

Muck: Sheep or cattle dung.

Mud lark: A person who scavenges from the Thames.

Mungler: Someone who is always messing up, causing problems.

Mutcher: A criminal that robs from drunks.

Mute: Person hired to come to a funeral and mourn.

Nail: Steal.

Navy: A railroad worker doing the most dangerous and physical labour.

Nethers: Rent for lodging.

Netherskens: Flophouses.

Nibbed: Arrested, usually for picking pockets.

Nickey: Dumb, low intelligence.

Nob: Someone with very high status.

Nobbler: A criminal that specialises in inflicting serious bodily harm.

Old Lady of Threadneedle Street: Also called the Bank, the Bank of England.

Old Bird: An older, experienced thief.

On the Game: To thieve or steal; also to work as a prostitute.

Out of twig: In disguise.

Outsider: A lockpick for opening up a door from the outside while the key is in the lock.

Pack: A night's lodging for the very poor.

Packman: A peddler with a pack usually carrying ladies goods like linen or cotton.

Pall: Detect.

Palmer: A shoplifter.

Peach: A detective (derogatory).

Peeler: A member of the Metropolitan Police Force.

Peter: A safe.

Pigeon: A victim.

Pinchbeck: Cheap or phony.

Pit: The inside pocket of a long coat.

Pogue: A purse.

Port: A Portuguese red after-dinner wine amongst the gentlemen once the ladies have retired from the drawing room.

Postern: A back way in.

Potboy: A boy who brought drinks to the tables in a tavern or delivered it on order.

Pothouse: A tavern, beer, alehouse.

Poulterer: Someone who sold chickens and other game like hares.

Prad: Horse.

Prig: To steal or one who steals.

Printer's Devil: An apprentice in a printing office, a counterfeiter.

Prog: Food.

Push: Money.

Quality, the: The upper-class.

Racket: Illegal acts.

Randy, on the: Looking for companionship, especially a prostitute.

Ray: 1/6 (one and six-pence).

Reader: Pocketbook or wallet. Used to carry paper currency, not coins.

Ream: Superior, real, genuine, good.

Reeb: Beer.

Resurrectionist: A body snatcher, particularly active prior to 1833.

Riot Act: Read by a justice of the peace or other official—a crowd had one hour to disperse or would be committing a felony.

Roller: A thief who robs drunks.

Rookery: Slum or low part of town.

Ruffles: Handcuffs.

Scran: Food.

Scroudge: A large crowd.

Screw: An old worthless horse or an old tightwad miser.

Scrivener: A secretary or copier.

Screw: Skeleton key.

Season, the: London social season of balls, parties and sporting events for high-ranking families from May through July.

Serial, the: London social events, mostly May through July, featuring many balls, parties, and sporting events.

Servant's lurk: A lodging or public house used by shady or dismissed servants.

Session: The time during which Parliament met to conduct governmental business, usually from January or February to August.

Shake lurk: Begging under the pretence of being a shipwrecked seaman.

Shallow, work the: Begging while wearing threadbare clothes.

Sharp: A swindler, usually at cards.

Shevis: A shift.

Shinscraper: The treadmill. Prisoners are expected to work on a treadmill.

Shirkster: A lazy person.

Shiv: A knife or sharp piece of metal.

Shivering Jemmy: A half-naked beggar, one working the shallows.

Slap: Fine. Very slap is very fine.

Slum: To use faked or counterfeited paper money.

Situation: A job.

Snells: Wares sold by a coster.

Spooney: A fool, especially someone made foolish by love.

Sprat: Six pence.

Spreading the Broads: A type of Three-Card Monte, any card game designed to cheat.

Spring the Rattle: To raise the alarm, to call the Peelers.

Street Arabs: Street children.

Tail: Prostitute.

Taper: A small wax candle.

Tatts: Dice, especially loaded dice.

Terrier Crop: Short, bristly haircut. Usually from a just released (or escaped) prisoner.

Tevis: Shilling.

Thicker: A sovereign or a pound.

Thick 'Un: A sovereign.

Thimblerrigger: A man who runs a shell game.

Tidewater: Customs official who boarded ships when they came in with the tide.

Tilbury: Two-wheel light carriage with no top.

Tinker: A wandering fixer of pots and pans associated unpleasantly with gypsies.

Tifter: Hat (cockney rhyming slang from "tit for tat").

Toad in the Hole: A common dish made with Yorkshire Pudding batter and sausages.

Toff: An elegantly or stylishly dressed gentleman.

Toffer: A superior or highly paid prostitute, one who usually services toffs.

Togs: Clothes.

Token: Bread.

Toko: To chastise.

Tommy Atkins: A military schoolboy or a British soldier.

Toolers: Pickpockets.

Tooling: Skilled pickpocketing.

Toper: Road.

Topped: Hung, death by hanging.

Topping: A hanging.

Tosspot: Someone who drinks too much.

Translators: Second-hand apparel, especially boots.

Trouble and Strife: Wife (cockney rhyming slang).

Twelfth Night: January 6th, twelve nights after Christmas day and the end of the Christmas season, also called Epiphany.

Twirls: Keys.

Twist and Twirl: Girl (cockney rhyming slang).

Turnkey: Gaoler.

Vail: A tip for servants from guests departing a house.

Weeping Willow: Pillow (cockney rhyming slang).

West End: Area west of the City—Mayfair, Soho, and Westminster.

Wharfinger: Someone who runs or owns a wharf.

Whistle and Flute: Suit (cockney rhyming slang).

Work Capitol: Commit a crime punishable by death.



Cost of Goods

All prices are given in pounds/shillings/pence and are approximates for 1840 England, based on a middle class income. Prices oftentimes varied greatly between locales and even areas in the same locale.

Clothing & Personal Goods

Apron	1/5
Bandbox, average	-/6 to 2/-
Bandbox, sturdy w/lock	3/- to 6/-
Book, hardbound	30/-
Book, soft cover	1/-
Boots, fancy	£1
Boots, workman	11/-
Coat, greatcoat	£1
Coat, lined	£3/10/-
Coat, soldier's	£1
Coat, workers leather	18/-
Coat, second hand	4/-
Corset, cloth	4/-
Corset, whalebone	18/-
Cotton stockings	4½/-
Dress, casual	15/-
Dress, fancy/formal	£14
Gown, common	15/-
Hat, casual	10/6
Hat, Top, fancy	10/-
Pet Food (per lb.)	-/1 to -/2
Purse	1/-
Riding habit, woman's (10 guineas)	£10/10/-
Shirt, workman	1/4
Shoes, dress	£1
Shoes, maid's	4/3
Shoes, workman	6/-
Skirt, women's	5/0
Socks	-/9
Suit, fancy	£5
Suit, casual	18/-
Trousers	4/4

Entertainment and Services

Chair mender	2/6
Funerals	
Upper tradesman	£60-100
Gentleman	£250
Nobleman	£1,000-1,500
	-/5 to
Newspaper	-/2&1/2d (not common)
Penny Post	-/1 (1840 & after)
Post letter (<15 miles per oz.)	-/4
Post letter (<80 miles per oz.)	-/8
Post letter (700 miles per oz.)	-/17
Postal Box service (per year)	£1
Prostitute (per visit)	
Schooling (per child per week)	-/2
Schooling, boarding school (per year)	£150
The Times (one issue)	-/7
Theatre box	£3

Food and Housing

Apple, baked	-/1
Apples (per lb.)	-/3
Beef (per lb.)	-/10
Beer (per pint)	-/2
Blancmange	-/6
Brandy, bottle	3/-
Bread (per bun, street seller)	-/1
Bread (per loaf)	-/8½
Butter (per 1.5 lb.)	1/-
Candles, tallow (per dozen)	1/-
Candles, wax (per week)	7/-
Cheese, (per 1.5 lb.)	-/10
Coal (per 5 tonnes)	£6/5/-
Coffee (per 0.5 oz.)	-/2
Coffee (per cup)	-/6
Fish, fresh (per lb.)	£2/-/-
Gin (per bottle)	-/3

Gin, private reserve quality (per bottle)	2/-
Hare, fresh large	8/-
Ices, flavoured	-/6
Ices, fresh fruit	1/-
Jellied eels	-/1
Hotel, fine (per night)	5/6
Milk (per quart)	-/3
Meat (per lb.)	-/6
Mustard (per oz.)	-/1
Pepper (per oz.)	-/1
Restaurant, fine dinner	5/0
Restaurant, average dinner	1/6&1/2d
Liver and bacon	-/10
Potatoes	-/1
Bread	-/1
Pint of stout	-/4&1/2d
Cheese	-/2
Celery	-/2
Restaurant, good dinner	2/9
Veal and ham	-/8
Welsh rabbit	-/7
Two poached eggs	-/8
Pint of stout	-/5
Gooseberry pie	-/5
Restaurant, fine lunch	3/0
Sandwich	-/6
Soap (per dozen)	7/-
Sugar (per lb.)	-/2
Tea (per oz.)	-/2
Tea (per cup)	-/6
Tobacco (per oz.)	-/2
Turtle, canned, green fat (per 2 quart)	7/6
Turtle, canned, meat (per 2 quart)	2/-/-
Turtle, live (per lb.)	/8 to 2/-
Turtle soup (per quart)	£1/-/- (1 guinea)
Vegetables (per 4 lb.)	-/2
Whiskey (per bottle)	-/4
Whiskey, fine (per bottle)	3/6
Whiskey, fine Irish (per bottle)	4/-
Wine, fair quality (per bottle)	5/-
Wine, fine quality (per bottle)	10/- to £1/-/-

Medicine and Drugs

Bandages (per dozen)	-/1
Cocaine	15/0 to £1/-/-
Doctor's visits (per year)	£5/-/-
First aid	-/1
Laudanum (per bottle)	-/5
Medical kit	10/-
Opium (per dose)	2/-
Pure Alcohol (per quart)	-/5

Transportation

Boat Cross Thames	-/4
Boat Downriver Gravesend	1/-
Boat and waterman (per day)	7/- to 10/-
Boat Upriver to Windsor	2/-
Bridge Cross Thames	-/1
Hansom Cab (per mile)	-/6
Horse, Carriage or Hunter	£100/-/-
Horse, Ordinary Hack	£25/-/- to £40/-/-
Railroad, 1st Class (per mile)	-/4
Railroad, 2nd Class (per mile)	-/2
Railroad, Parliamen- tary (per mile)	-/1 (after 1844)
Omnibus (per mile)	-/1
Stagecoach, inside seat (per mile)	-/5
Stagecoach, outside seat (per mile)	-/3

Qualities

Name	Point Value
Acute Sense	2-Point
Artist	2-Point
Athletic	4-Point
Attractiveness	1-Point/Level
Bookish	4-Point
Charisma	1-Point/Level
Club Member	1- or 3-Point

Popular Names

Top Names for Boys in 1837		Top Names for Girls in 1837	
1	William	1	Mary
2	John	2	Elizabeth
3	George	3	Sarah
4	Thomas	4	Ann
5	James	5	Jane
6	Joseph	6	Hannah
7	Henry	7	Emma
8	Charles	8	Eliza
9	Robert	9	Ellen
10	Edward	10	Harriet

Contacts	1-Point/Level	Minor	5-Point
Community		Major	10-Point
Criminal		Complete	20-Point
Financial		Natural Toughness	2-Point
Governmental		Nerves of Steel	3-Point
Military		Occult Library	Variable
Professional		Poor	1-Point
Supernatural		Fine	2-Point
Criminal/Dodger	2- to 3-Point	Outstanding	3-Point
Daredevil	4-Point	Amazing	5-Point
Explorer	3-Point	Occult Poet	5-Point
Fast Reaction Time	2-Point	Occultist	4-Point
Good Luck	1-Point/Level	Peeler	5-Point
Hard to Kill	1-Point/Level	Peeler, Detective	8-Point
Life Experiences	Variable	Protector	13-Point
Established Adult	4-Point	Pugilist	3-Point
Older Adult	7-Point	Quick Reflexes	1-Point
Elderly Adult	6-Point	Renown/Reputation	1- to 5-Point
Magic	5-Point/Level	Resistance	1-Point/Level
Magical Philosophy	4-Point	Fear	
Alchemy		Pain	
Cabbala		Paranormal	
Diabolism		Poison/Disease	
Divination		Powers	
Elementalism		Resources	2-Point/Level
Gnostic		Situational Awareness	2-Point
Nature		Soldier	3-Point
Necromancy		Soldier, Officer	6-Point
Runic		Soldier, Officer (Retired)	8-Point
Solomonic		Status	1- to 11-Point
Theomancy		Worldly/ Well Educated	1-Point/Level

Supernatural Drawbacks

Name	Point Value
Antisocial Impulses	1- to 3-Point
Deceit	
Kleptomania	
Violence	
Aura of Corruption	1-Point/Level
Bloodlust	3-Point
Faerie Compulsion	2-Point
Home Soil	3-Point
Moonlight	5-Point
Regeneration	
Natural Barrier	1- or 3-Point
Reduced Attributes	2-Point/Level then 5/Level Point
Restricted Diet	3-Point
Semblance of the Beast	5-Point
Supernatural Form	Variable
Definitely Not Human	2-Point
Dual Form	1-Point
Uncontrollable Power	4-Point
Vermin Lord	3-Point
Vulnerability	Variable
Aversion	1-Point
Minor	2-Point
Major	3-Point
Multiple Vulnerabilities	5-Point
Youth Drain	3-Point

Faerie Qualities and Drawbacks

Animal Communication
 Banshee
 Blink
 Bloodlust
 Calling
 Cloak of Beasts
 Elfin Soul Flame
 Faerie Compulsion
 Faerie Eye
 Faerie Veil
 Flight
 Gáe Sidhe
 Glamour
 Grand Glamour
 Invisible
 Mending
 Restricted Diet
 Scale Walls
 Seeming
 Táinte
 Telekinesis
 True Glamour
 Unique Kill
 Wilderness Speech

Ghost Qualities and Drawbacks

Aura of Corruption
 Banshee
 Blink
 Chill of the Grave
 Face of Death
 Flight
 Ghostly Fear
 Glamour
 Invisible
 Manifest
 Telekinesis
 Unique Kill

Vampire Qualities and Drawbacks

Animal Communication
 Aura of Corruption
 Bloodlust
 Chill of the Grave
 Control Weather
 Face of Death
 Home Soil
 Moonlight Regeneration
 Restricted Diet
 Scale Walls
 Semblance of the Beast
 Shadow Manipulation
 Summoning
 Sunlight Immunity
 Vermin Lord
 Youth Drain



Calendars

In England, calendars begin on Monday.

1837

January 1837

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

New: 6 FQ: 13 Full: 21 LQ: 29

New Years Day: January 1

Twelfth Night: January 5

February 1837

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

New: 5 FQ: 12 Full: 20 LQ: 28

March 1837

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

New: 6 FQ: 14 Full: 22 LQ: 29

Vernal (Spring) Equinox: March 22

Good Friday: March 24

Easter: March 26

April 1837

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

New: 5 FQ: 12 Full: 20 LQ: 27

May 1837

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

New: 4 FQ: 12 Full: 20 LQ: 27

June 1837

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

New: 3 FQ: 11 Full: 18 LQ: 25

King William IV dies, Victoria named Queen: June 20

Summer Solstice: June 21

July 1837

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

New: 2 FQ: 11 Full: 17 LQ: 24

August 1837

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

New: 1, 31 FQ: 9 Full: 16 LQ: 23

September 1837

Mo	Tu	We	Th	Fr	Sa	Su
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

FQ: 7 Full: 14 LQ: 21 New: 29

Autumn (Fall) Equinox: September 22

October 1837

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

FQ: 7 Full: 13 LQ: 21 New: 29

Halloween: October 31

November 1837

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

FQ: 5 Full: 12 LQ: 20 New: 28

Guy Fawkes Day: November 5

December 1837

Mo	Tu	We	Th	Fr	Sa	Su
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FQ: 4 Full: 12 LQ: 20 New: 27

Winter Solstice: December 21

Christmas Day: December 25

Boxing Day (Feast of St. Stephens): December 26

New Years Evening: December 31

1838

January 1838

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
FQ:		Full:	LQ:	New:		
3		10	19	26		

New Years Day: January 1

Twelfth Night: January 5

February 1838

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				
FQ:		Full:	LQ:	New:		
1		9	17	24		

March 1838

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	
FQ:		Full:	LQ:	New:		
3		11	19	25		

Vernal (Spring) Equinox: March 21

April 1838

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						
FQ:		Full:	LQ:	New:		
1		10	17	24		

Good Friday: April 13

Easter Sunday: April 15

May 1838

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			
FQ:		Full:	LQ:	New:		
1, 31		9	16	23		

June 1838

Mo	Tu	We	Th	Fr	Sa	Su
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	
Full:		LQ:	New:	FQ:		
8		15	22	30		

Summer Solstice: June 21

Queen Victoria's Coronation: June 28

July 1838

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					
Full:		LQ:	New:	FQ:		
7		14	21	29		

August 1838

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		
Full:		LQ:	New:	FQ:		
5		12	20	28		

September 1838

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
Full:		LQ:	New:	FQ:		
4		10	18	26		

Autumn (Fall) Equinox: September 23

October 1838

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
Full:		LQ:	New:	FQ:		
3		10	18	26		

Halloween: October 31

November 1838

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		
Full:		LQ:	New:	FQ:		
2		9	17	24		

Guy Fawkes Day: November 5

December 1838

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						
Full:		LQ:	New:	FQ:		
1, 31*		8	17	24		

Winter Solstice: December 21

Christmas Day: December 25

Boxing Day (Feast of St. Stephens):
December 26

New Years Evening: December 31

*Two full moons in one month was known as a "blue moon" and considered to be very auspicious in Victorian times.

1839

January 1839

Calendar grid for January 1839 with days of the week and dates.

LQ: 7, New: 15, FQ: 22, Full: 29

New Years Day: January 1

Twelfth Night: January 5

February 1839

Calendar grid for February 1839 with days of the week and dates.

LQ: 6, New: 14, FQ: 20, Full: 28

March 1839

Calendar grid for March 1839 with days of the week and dates.

LQ: 8, New: 15, FQ: 22, Full: 30

Vernal (Spring) Equinox: March 20

Good Friday: March 29

Easter Sunday: March 31

April 1839

Calendar grid for April 1839 with days of the week and dates.

LQ: 7, New: 13, FQ: 20, Full: 28

May 1839

Calendar grid for May 1839 with days of the week and dates.

LQ: 6, New: 13, FQ: 20, Full: 28

June 1839

Calendar grid for June 1839 with days of the week and dates.

LQ: 4, New: 11, FQ: 18, Full: 26

Summer Solstice: June 21

July 1839

Calendar grid for July 1839 with days of the week and dates.

LQ: 4, New: 10, FQ: 18, Full: 26

August 1839

Calendar grid for August 1839 with days of the week and dates.

LQ: 2,31, New: 9, FQ: 17, Full: 24

September 1839

Calendar grid for September 1839 with days of the week and dates.

New: 7, FQ: 16, Full: 23, LQ: 29

Autumn (Fall) Equinox: September 22

October 1839

Calendar grid for October 1839 with days of the week and dates.

New: 7, FQ: 15, Full: 22, LQ: 29

Halloween: October 31

November 1839

Calendar grid for November 1839 with days of the week and dates.

New: 6, FQ: 14, Full: 21, LQ: 27

Guy Fawkes Day: November 5

December 1839

Calendar grid for December 1839 with days of the week and dates.

FQ: 6, Full: 13, LQ: 20, New: 27

Winter Solstice: December 21

Christmas Day: December 25

Boxing Day (Feast of St. Stephens): December 26

New Years Evening: December 31

1840

January 1840

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		
New:		FQ:	Full:	LQ:		
5		12	19	26		

New Years Day: January 1

Twelfth Night: January 5

February 1840

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	
New:		FQ:	Full:	LQ:		
3		10	17	25		

Queen Victoria marries Prince Albert:
February 10

March 1840

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					
New:		FQ:	Full:	LQ:		
4		10	18	26		

Vernal (Spring) Equinox: March 20

April 1840

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			
New:		FQ:	Full:	LQ:		
2		9	16	25		

Good Friday: April 17

Easter Sunday: April 19

May 1840

Mo	Tu	We	Th	Fr	Sa	Su
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
New:		FQ:	Full:	LQ:		
1,31		8	16	24		

June 1840

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					
FQ:		Full:	LQ:	New:		
7		15	22	29		

Summer Solstice: June 21

July 1840

Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		
FQ:		Full:	LQ:	New:		
6		14	22	28		

August 1840

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						
FQ:		Full:	LQ:	New:		
5		13	20	27		

September 1840

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				
FQ:		Full:	LQ:	New:		
3		11	18	25		

Autumn (Fall) Equinox: September 22

October 1840

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	
FQ:		Full:	LQ:	New:		
3		11	18	25		

Halloween: October 31

November 1840

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						
FQ:		Full:	LQ:	New:		
2		9	16	24		

Guy Fawkes Day: November 5

Victoria, Daughter of Queen Victoria
and Prince Albert born: November 21

December 1840

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			
FQ:		Full:	LQ:	New:		
2,31		9	15	23		

Winter Solstice: December 21

Christmas Day: December 25

Boxing Day (Feast of St. Stephens):
December 26

New Years Evening: December 31

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QUICK SHEETS

Name: _____ Life Points: _____
 Motivation: _____ Drama Points: _____
 Notes: _____

Attributes		To Hit		
		NAME	BONUS	DESCRIPTION
Str: _____	Int: _____	_____	_____	_____
Dex: _____	Per: _____	_____	_____	_____
Con: _____	Will: _____	_____	_____	_____
Ability Scores				
Muscle: _____	_____	_____	_____	_____
Combat: _____	_____	_____	_____	_____
Brains: _____	_____	_____	_____	_____

Name: _____ Life Points: _____
 Motivation: _____ Drama Points: _____
 Notes: _____

Attributes		To Hit		
		NAME	BONUS	DESCRIPTION
Str: _____	Int: _____	_____	_____	_____
Dex: _____	Per: _____	_____	_____	_____
Con: _____	Will: _____	_____	_____	_____
Ability Scores				
Muscle: _____	_____	_____	_____	_____
Combat: _____	_____	_____	_____	_____
Brains: _____	_____	_____	_____	_____

Name: _____ Life Points: _____
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Attributes		To Hit		
		NAME	BONUS	DESCRIPTION
Str: _____	Int: _____	_____	_____	_____
Dex: _____	Per: _____	_____	_____	_____
Con: _____	Will: _____	_____	_____	_____
Ability Scores				
Muscle: _____	_____	_____	_____	_____
Combat: _____	_____	_____	_____	_____
Brains: _____	_____	_____	_____	_____

