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# LEAGUES OF ADVENTURE



**PLATEAU OF THE APE MEN & THE DRAGONS OF LONDON  
UK GAMES EXPO 2011 EDITION**

**PAUL "WIGGY" WADE-WILLIAMS**



# LEAGUES OF ADVENTURE UK GAMES EXPO EDITION

WITH THE FOLLOWING EXPLOITS FOR THE  
ADVENTURING GENTLEMAN

## PLATEAU OF THE APE MEN AND THE DRAGONS OF LONDON

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# INTRODUCTION



Welcome to *Plateau of the Ape Men & The Dragons of London*, a free demo adventure booklet for **Triple Ace Games'** forthcoming *Leagues of Adventure*, a roleplaying game of thrilling exploration and fantastic feats of derring-do set in the late Victorian Age!

In *Leagues of Adventure* the characters are all middle and upper class Victorians who go on wild adventures in response to wagers, handsome payments from rich patrons, invitations from adventuring leagues, or simply out of sheer boredom. Opportunities abound to thwart dastardly deeds, discover lost cities, mingle with new cultures, and plumb the darkest depths of the globe.

This booklet provides the following: a set of "quick-start" rules, a short adventure for jumping right into the thick of the action, and a longer adventure for those seeking a bit more investigation and intrigue. These rules are only a sample of the full Ubiquity Roleplaying System, and you will need a copy of *Leagues of Adventure* to play more involved games and extended campaigns. For now, though, you have everything you need to take you and your friends on a wild adventure filled with exotic locales, ancient ruins, rampaging dinosaurs, and even mad scientists!

## CHARACTERS

Four sample characters are provided in this booklet so that you can get started right away. Feel free to copy these character pages or tear them out of the booklet so that players can choose the one they want to play. For more variety, additional sample characters will appear in the main *Leagues of Adventure* book.

## ARCHETYPE

A character's Archetype is a 1-2 word summation of the character's concept. Typically, characters in *Leagues of Adventure* will be middle or upper class Victorian Adventurers, Explorers, Scientists and other similar types,

but the list is not finite. You are free to make up Archetypes as you see fit; the ones listed in the book are simply a starting point.

## MOTIVATION

A character's Motivation is the main driving force behind the things a character does. Does your character seek out adventure because of a sense of duty to his country, or does he travel to the ends of the Earth in search of fame and glory? Each character may only have a single Motivation, so it is wise to pick the one you think best suits your character and your play style.

When your character acts according to his Motivation, the GM may reward you with a Style point. Style points will be covered more later, but first, here are a few examples of how they can be earned:

**Glory:** You earn a Style point whenever your character enhances her reputation or encourages a friend or adversary to enhance her reputation.

**Honor:** You earn a Style point when your character protects his reputation or inspires someone to act honorably.

**Truth:** You earn a Style point whenever your character makes a discovery or persuades someone to share a secret.

**Justice:** You earn a Style point whenever your character rights a wrong or convinces someone to do the right thing.

**Wisdom:** You earn a Style point when your character gains insight into the mysteries of life or helps someone else do so.

## STYLE

Each character begins the game with three Style points. These points can be used to influence dice rolls during game play. A list of things Style points can be spent on can be found on the reverse of the sample character sheets. Style points are earned by roleplaying your

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character's Motivation and Flaw(s), or for anything else the Gamemaster adds to the game.

## PRIMARY ATTRIBUTES

Six primary attributes form the basis of a character's abilities and competencies. For human characters, primary attributes range from one (poor) to five (excellent), with the "average" person having two in all categories. Here is how each primary attribute influences a character:

**Body** represents a character's constitution and toughness. Characters with high Body ratings can take more damage, are more resistant to disease, and can go for longer periods without food and water.

**Dexterity** represents a character's speed, coordination, and agility. Characters with high Dexterity ratings are better with firearms, better at avoiding damage, and will react faster in combat.

**Strength** represents a character's vigor and muscle power. Characters with high Strength ratings deal more damage, are more effective in hand-to-hand combat, and are able to carry more.

**Charisma** represents a character's confidence and personality. Characters with a high Charisma rating are good at social interaction and considered more attractive.

**Intelligence** represents a character's reason and intellect. Characters with high Intelligence are better with knowledge and craft skills. They are also more observant and quicker to react in combat.

**Willpower** represents a character's courage and resolve. Characters with high Willpower are less likely to run from frightening situations. They are also able to take more damage and are more resilient to manipulation by others.

## SECONDARY ATTRIBUTES

Secondary attributes represent a character's size, movement, speed, perception, and combat abilities. Each secondary attribute (with the exception of Size and Stun) is derived by combining two primary attributes. These attributes influence a character as follows:

**Size** is a representation of physical height and weight. For example, average humans are Size 0, a monkey is Size -2, and an elephant is Size 2.

**Move** (Strength + Dexterity) represents how quickly a character can move. Each point of Move equates to 5 feet of walking movement on every turn.

**Perception** (Intelligence + Willpower) represents a character's ability to notice what is going on in his surroundings, as well as her ability to notice enemies hiding with the Stealth skill.

**Initiative** (Dexterity + Intelligence) represents reaction speed in both dangerous and combat situations.

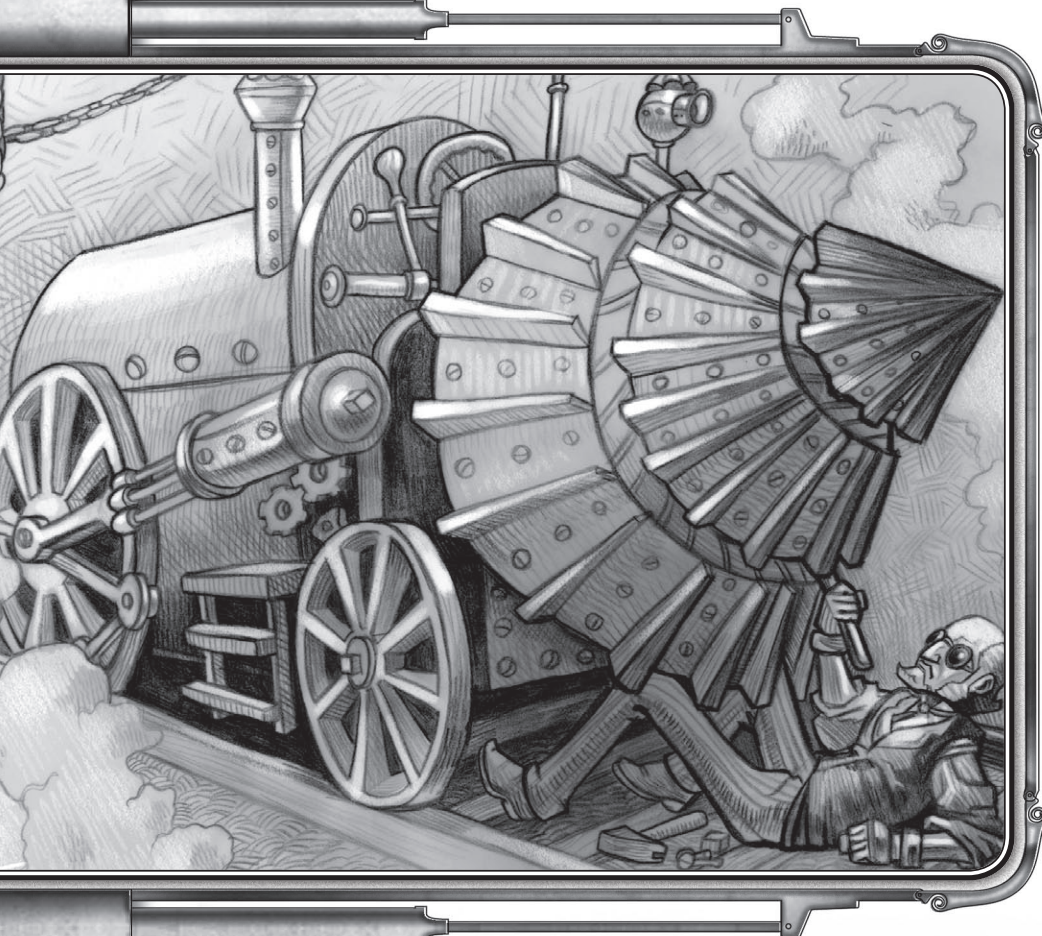
**Defense** (Body + Dexterity - Size) represents ability to absorb or avoid damage.

**Stun** (Body) represents ability to avoid the effects of taking damage in combat. A character who takes more damage than his Stun rating in a single blow is stunned and loses his next action. A character who takes more than twice his Stun rating is knocked out for a number of minutes equal to the additional damage he took.

**Health** (Body + Willpower + Size) represents how much Lethal and Non-lethal damage a character can take in combat. Once a character's health drops below zero she goes unconscious, and once it reaches -5 she dies.

## SKILLS

Players are able to choose a selection of Skills to help further define their character's competencies. Each Skill is linked to a Primary Attribute, which combine with skill Level to give the total Skill rating. Skills all have a number of specializations that represent topics or methods with which a character may



be especially familiar. Purchasing specializations grants characters an additional bonus to the associated Skill.

A Skill's Base is derived from the Primary Attribute associated with the Skill. The level is the number of points purchased during character creation to improve the skill, the Rating is a character's total ability in the skill, and the Average is half of the Rating score.

## TALENTS

Talents grant special abilities and tricks that help set characters apart. Some grant special skill bonuses, while others allow the use of special actions. Benefits granted by Talents are listed on the sample character sheets.

## RESOURCES

Resources help define characters in ways that are not covered by Talents. Resources can grant loyal allies, additional money, or even a laboratory or a secret lair.

**Follower:** Many *Leagues of Adventure* characters are accompanied by a servant, helper, or friend. In these two adventures, however, the characters do not have access to their followers.

**Status:** Every character is a member of a League of Adventure, a social club dedicated to an overall goal or pursuit. Think of them as a "gentlemen's club" (although several are open to women), where likeminded individuals meet to socialize and plan expeditions.

## FLAWS

Not everyone is perfect, and Flaws are used to help represent this. These shortcomings affect a character's ability in a certain area, at the same time awarding Style points when they come into play.

## WEAPONS

Men and women cannot always fight using only their fists -- weapons are often needed to take down tougher foes. Each weapon enhances one of your character's Combat Skills (Brawl, Firearms, or Melee).

**Rating** is the bonus the weapon grants to the appropriate Combat Skill. **Size** confers a penalty to Combat Skill equal to your rating if you are Size 1 or larger, while granting a bonus equal to your Size if you are Size -1 or smaller. **Attack** is the Combat Skill rating after the bonuses and penalties have been calculated in, and **Average** is half of your weapon's total Attack.

# RULES

*Leagues of Adventure* is a roleplaying game set in the late Victorian Age. Its larger-than-life heroes and villains and continuing adventures are powered by *Ubiquity*, an innovative game system that emphasizes storytelling and

cinematic action. The *Ubiquity* system provides you with the tools and flexibility to play the kind of game you and your group want to play.

While only the basic rules are included in this booklet, the Gamemaster has everything needed to run this adventure. For easy reference, a list of combat actions and Style point costs have been included on the back of the sample character sheets.

## DICE

Unlike most other roleplaying games, *Ubiquity* does not use a specific type of dice. Any die will work, as long as it has an even number of sides. When making an Attribute or Skill check, roll a number of dice equal to the dice pool and count up the number of even numbers used. This total is the number of successes rolled. Odd numbers do not subtract from the number of successes.

**Example:** Rolling seven dice give a result of 1, 4, 5, 7, 8, 8, and 11. Tally up the even-numbered dice (4, 8, and 8) for a result of three successes.

## DICE ROLLS

Dice rolls are made by rolling a number of dice equal to the appropriate Skill or Attribute rating, and counting the successes. If the player gets successes equal to or more than the Difficulty of the task, she succeeds. Weapon, equipment, and situational modifiers may increase or decrease the number of dice rolled.

## TAKING THE AVERAGE

If a character's average skill rating is greater than or equal to the Difficulty rating, the player may choose not to roll the dice and automatically succeed instead. Players may not Take the Average during combat, or in stressful situations (as determined by the Gamemaster). On the other hand, the Gamemaster may choose to Take the Average for non-player characters' dice rolls in order to speed up combat. If a Skill or Attribute rating is listed with a "+" sign, the character rolls a single die. A success adds one to the average rating, a failure does not.

## COMBAT RULES

**Initiative:** Each player rolls a number of dice equal to their Initiative rating and counts their successes. The Gamemaster does the same for each of the non-player character groups. For example, if the players were fighting a squad of hostile natives, the Gamemaster would roll once for the entire group's Initiative. The player or NPC group with the highest number of successes acts first. If there is a tie, the tied player with the highest Initiative rating acts first. If there is still a tie, the tied player with the highest Dexterity rating acts first.

**Actions:** On each turn, a player may make a single

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Attack action, a single Move action, and as many Defense actions as are required. Refer to the charts on the back of the character sheets for a list of Attack actions. Each player must make their Attack and Move actions on their turn. Players may move up to the distance allowed by their Move rating.

**Attacking:** When attacking, a player selects one of the weapons listed on the character sheet (for this purpose, natural attacks such as Punch and Bite are considered weapons) and rolls a number of dice equal to the attack's rating. For simplicity, the appropriate weapon and equipment modifiers have been already included in the weapon's attack rating.

**Defending:** The defender rolls a number of dice equal to his Defense rating (again, adding or subtracting any appropriate modifiers) and counts the number of successes. If the attacker scores more successes than the defender, the defender takes a number of points of damage equal to the extra successes. If the attacker scores

less than or equal to the defender's number of successes, the attack misses, or hits and does no damage.

**Damage:** There are two types of damage: Lethal (L) and Nonlethal (N). If a character suffers enough Lethal or Nonlethal damage for his Health to fall below 0 he is knocked unconscious. If he takes enough Lethal damage for his Health to fall to -5, he is dead. For ease of play in this adventure, any NPC reduced to 0 Health is considered out of combat and effectively dead.

**Healing:** First Aid (through use of the Medicine Skill) removes one point of Nonlethal damage for each success rolled. Once the Nonlethal damage has been healed, further successes will convert one point of Lethal damage into Nonlethal damage.

**Stunned:** If your character takes more damage in one blow than his Stun rating, he is stunned and loses his next action. However, he may still perform reflexive actions ((automatic reactions to another character's or creature's actions, detailed later) and defend himself normally.





# PLATEAU OF THE APE MEN

This adventure is designed as a quick one-shot game to introduce new players to *Leagues of Adventure* and the Ubiquity system. It can also act as a starting point for an ongoing campaign using either the sample characters provided or characters of the players' own design.

**Suggested Characters:** Pioneering Aviatrix and Crackpot Antiquarian.

## PLOT SYNOPSIS

A group of adventurers traveling in an experimental flying machine are forced to land on a lost plateau inhabited by ape men. They start out as lost explorers but quickly come to the rescue of a previous expedition. In doing so they upset the ape men's fiery god.

## THE HOOK

To get things started right away, this adventure starts with the players already flying over Africa. If you prefer, you can roleplay the events leading up to this point with the players (see sidebar). If you choose to start the game as written, you can feed the background to the players as the game progresses, or just leave it out altogether.

## BIRD STRIKE

Read or paraphrase the following to the players:

*For several hours your experimental flying machine has been flying through low, dense clouds. Visibility is so poor you can hardly see the engines, catching only the briefest of glimpses of the African jungle whizzing past below. The machine suddenly jolts, the sound of tortured metal, shattered wood, and ripping canvas discernible above the roar of the wind. The vehicle begins to pull down and to the right, plummeting faster as it enters a deadly spiral. The clouds thin briefly to reveal the*

*cause of the problem—the canvas of the wing is ripped and its frame shattered!*

Have each character roll his Perception rating. Those who score 2+ successes spy a shadowy form glide out of the cloud bank. The creature has the general appearance of a colossal bird, save its wings are leathery rather than feathered, and a stiff crest runs along its head. It turns a beady eye on the characters, then takes another bite out of the wing, snapping several support struts in the process.

Unbeknownst to the characters they are flying over a lost plateau. The top of the canopy is only a few dozen feet below the flying machine. The "bird" is actually a pterosaur; extremely territorial, it was drawn to the flying machine by the noise of the engines and the flapping of its wings. The pterosaur's tiny brain perceives not a manmade contraption, but a rival male intruding in its hunting domain, and its natural instincts are to attack the rival in the hope of driving it away.

Time to roll Initiative! Characters who failed to spot the pterosaur make their rolls as normal, but they may not make any Attack Actions this round, but may defend themselves normally.

The pterosaur ignores the characters until they inflict a wound on it. It then immediately turns its attention on

### THE STORY SO FAR

The Society of Aeronauts firmly believes that heavier-than-air flight is the future of aerial travel. To attract sponsorship they have hired a small group of daring adventures to fly a prototype multi-seat flying machine from Cape Town in South Africa to Gibraltar in a series of short "hops." The machine is currently somewhere over central Africa, lost in a dense cloud.

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## A NOTE ON GENDER

Historically, the Victorian world was male-dominated, with women firmly kept in their place. *Leagues of Adventure* is set in an alternate world, one where women have certain privileges their historical counterparts lacked. As such, many professions, and virtually all Leagues, are open to female characters.

Common sense should still be applied, though. For instance, introducing female clergy or military officers is a major change to the Victorian world, and some Gamemasters may wish to limit Archetypes like politician to men only—while *Leagues of Adventure* is a more enlightened and accepting world, it isn't as equal as our own.

## EXPLORING THE PLATEAU

As written, the adventure assumes reaching the cloud-shrouded plateau from the African plains below is impossible. The plateau is rugged terrain, covered throughout in dense undergrowth. Dozens of ruins can be found here, as can numerous dinosaurs and other ferocious beasts (like giant spiders and centipedes).

Canyons, with or without overgrown roads paved by unknown ancients, break up the landscape. Old bridges or gigantic fallen trees may provide routes across these. A river, the one the characters join later, rises at several points on the hills and flows northward.

them, snapping with its elongated, toothed beak. The open cockpit provides no protection for the characters, but the flying machine's sturdy wooden construction makes it difficult for the pterosaur to use its beak to maximum effect: its Bite rolls suffer a four dice penalty. The pterosaur is not suicidal—if the characters inflict at least 8 wounds on the beast it glides off into the fog, defeated.

The machine, however, is doomed. A marvelous invention of the modern age it may be, but it was designed to exacting tolerances with lightweight materials, and the right wing is likely shattered beyond repair. In order to land safely, the pilot must score 10 successes using Pilot before three rounds pass while his comrades fend off the angry dinosaur.

Should the characters ignore the dinosaur, it continues to tear apart the right wing, causing the craft even harder to control. For each round the pterosaur is ignored, the damage it causes inflicts a cumulative 2-dice penalty to the pilot's Piloting skill rolls.

**Land the Machine Safely:** You must wrestle with the flying machine's controls. You must accumulate at least 10 successes in 3 rounds to avoid a nasty, possibly fatal

crash. Instead of making an attack, a fellow character can use his Attack Action to assist the pilot: assisting grants the pilot an additional 2 dice on his Pilot roll.

Roll options:

\* Pilot: Aerial (Skill roll)

\* Reflexive Strength (roll double Strength rating)

0 Successes: Subtract 1 from the total number of successes accumulated;

1+ Successes: each success adds to the total number of successes required to land.

**If the pilot succeeds** at accumulating 10 or more successes within 3 rounds, the vehicle crashes into the trees, throwing the characters clear onto an unexpectedly soft, mossy surface.

**If the pilot fails** to accumulate enough successes within 3 rounds, the flying machine plows into the canopy at high speed. Branches, splintered wood, and snapping strut wires slash at the exposed passengers. All characters take 1 Lethal damage (no Defense allowed).

Regardless of whether the characters escape unscathed or not, the flying machine is wrecked beyond repair. The wings have been torn off by the impact, the engine and wing-flapping gears are smashed, and the fuselage lies in three separate pieces. The characters can salvage their weapons, a day's worth of rations and water, and a single compass. A character who makes either a Mechanics or Survival roll can gather enough canvas to build a small tent and 30 feet of thin rope.

## PTEROSAUR

**Archetype:** *Dinosaur*; **Motivation:** *Survival*; **Style:** 0

**Primary Attributes:** Body 6, Dexterity 4, Strength 6, Charisma 0, Intelligence 0, Willpower 4

**Secondary Attributes:** Size 2, Move 10 (5)\*, Perception 4 (8)\*\*, Initiative 4, Defense 8, Stun 6, Health 12

**Skills:** Brawl 10, Stealth 4\*\*, Survival 6

**Talents:** \*\* Keen Sense (+4 bonus on sight-based Perception rolls), Skill Aptitude (+2 Survival rating)

**Resources:** None

**Flaw:** Bestial (Character cannot communicate or use tools)

**Weapons:** Bite 10L, Claw 12L

\* *Pterosaurs use their full Move rating for flying, and half their Move rating when on the ground*

\*\* *Pterosaurs suffer a -2 Size penalty on Stealth rolls*

## WELCOME TO THE JUNGLE

Although they do not know it, the characters are on the top of a lost plateau. Exploration of the immediate area reveals the characters had a lucky escape. The flying machine appears to have crashed on a narrow promontory, a sheer drop on three sides of many hundreds of feet only mere yards from the crash site. A hundred yards away from the promontory towards the plateau is a towering cliff face, its cragged face rising up into the clouds. The characters soon realize that if the pterosaur had not forced them to land they may well have flown straight into the cliff. Exploring the cliff reveals a tunnel entrance.

## PLATEAU OF THE APE MEN

Read or paraphrase the following text if the party enters the tunnel:

*The tunnel emerges onto an ancient road paved with stones, winding through the bottom of a steep-sided canyon. The canyon runs north to south.*

*The stones are cracked, weed-choked, and impossible to date. Looking south, the road follows a bend in the canyon and quickly passes out of sight. North, the road continues in an unbroken line for several miles before disappearing into the mist, which is less thick inland. On the northern horizon, jutting from the mist, can be seen the tops of distant mountains, and beyond them the faint outline of a smoking volcano.*

If the party heads south, the road abruptly ends at the edge of the plateau after several miles. The plateau once continued much further out into the jungle, but earthquakes collapsed large portions in antiquity. Heading north, the adventurers come across several tall stone-carved statues set on the side of the road. Each statue depicts a man in a striped headdress. The statues are extremely weathered, and covered in vines.

**Identifying the Culture:** Although the statues are poorly preserved, it is possible to identify the culture that erected them.

Roll options:

\* Academics: History (Skill roll)

\* Anthropology (Skill roll)

\* Reflexive Intelligence (roll double Intelligence rating)

0 – 1 Successes: You do not identify any clues to help place the origin of the statues.

2 – 4 Successes: You identify them as being of ancient Egyptian design.

5+ Successes: You identify the design as being that of the Egyptian 18th Dynasty (c. 1550-c. 1292 BC).

## THE GROUND TREMBLES

After a mile along the northern road, the ground begins to tremble. Earthquake! Small rocks begin to clatter down the canyon walls, onto the paving, followed soon after by larger rocks. The canyon walls begin to collapse, sending thousands of tons of rock down into the floor! The quake ends as quickly as it begins. Backtracking, the characters discover the route back to the flying machine is completely blocked with rubble.

**Avoid Being Crushed:** The only hope of escape is to run!

Roll options:

\* Athletics (Skill roll)

\* Reflexive Dexterity (roll double Dexterity rating)

0 – 2 Successes: You are struck by a small rock and suffer one lethal wound (no Defense allowed).

3+ Successes: You manage to avoid the debris.

## THE NATIVES ATTACK

In days long since past, ancient Egyptians explorers discovered the plateau, led across the trackless desert and through the endless jungle by stories of fabulous glittering stones. Finding a way up to the plateau summit (long since collapsed due to earthquakes) they built a city close to the plateau's volcano. Here they mined diamonds for the pharaohs back in Egypt. Rather than using human slaves, they trained the indigenous apes, possibly humans themselves devolved from a bygone age, to serve them. At some point, the Egyptians were killed or driven out, their city destroyed in a uprising of their servants -- but the ape men remain. Intelligent but savage, they retain a rudimentary society based loosely on that of their former masters.

As the characters continue their way along the canyon, the walls gradually begin to shrink until the characters are walking through dense jungle on both sides of the road. Lying in ambush are ape men in number equal to that of the characters.

The characters should make Perception rolls (roll Perception rating) at this point. Those who fail to score 2+ successes are surprised when the ape men burst from cover just a few feet away from the party and attack. Surprised characters can Move and defend normally, but they cannot make Attack Actions during the first round of combat.

## APE MEN

**Archetype:** *Beastman*; **Motivation:** *Survival*; **Style:** 0

**Primary Attributes:** Body 2, Dexterity 3, Strength 2, Charisma 1, Intelligence 1, Willpower 3

**Secondary Attributes:** Size 0, Move 5 (10)\*, Perception 4, Initiative 4, Defense 5, Stun 2, Health 5

**Skills:** Athletics 4, Brawl 4, Melee 4, Stealth 4, Survival 4

**Talents:** \* Climb (Double Move when climbing)

**Resources:** None

**Flaw:** Primitive (-2 penalty on technology-related rolls)

**Weapons:** Club 6N, Punch 4N

Once the ape men are defeated, the characters can study their corpses. The apes' clubs are crude but effective, worked stone heads lashed to a study handle by dried vines. Although hardly a brilliant feat of engineering, the fashioned clubs do indicate the ape men are not simply dumb animals. One of the ape men wore a golden locket on a chain around its neck; inside is a miniature photograph of an attractive woman in her early twenties.

**Recognizing the Woman:** The woman in the photograph may be known to the characters. The characters may add bonus dice to this roll equal to one higher than their Rank Resource level (e.g. Rank 0 grants +1 die, Rank 1 grants +2 dice, and so on).

Roll options:

\* Reflexive Intelligence (roll double Intelligence rating)

0 – 2 Successes: You do not recognize the woman.

3+ Successes: You recognize the woman as Cynthia

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Davenport, a famous explorer and a member of the Eccentrics Club. Last you heard she had left London some two months ago to explore central Africa by hot-air balloon. No word has been heard from her since she lifted off from Nairobi, Kenya a month ago.

### THE SACRIFICE

Venturing onward, the jungle soon thins out to reveal a grassy plain at the base of the volcano. Low walls of worked stone blocks and toppled pillars are all that remains of the magnificent Egyptian city. In the center of the crumbled city is a large hill, atop which stand several tall columns. Gathered at the base of the hill are a small number of ape men.irate at their failure to capture the characters, the ape men are performing a ceremony to their bloodthirsty god.

*Around the temple hill, the degenerate savages are dancing frantically, throwing their arms in the air, and wailing in their debased language. At the top of the hill is the remnants of a small building and an altar, an ancient temple. An ape man wearing a gold and blue beaddress steps into view, brandishing a metal knife. The dancers stop their motion and drop to their knees, producing a low droning sound as they do so. Two ape men emerge from the far side of the hill, dragging a blond haired woman between them. The ape men haul the prisoner in front of the priest figure, forcing her upon the altar. The knife rises, its blade glinting in the sunlight...*

**Recognizing the Woman:** The woman in the photograph may be known to the characters. The characters may add bonus dice to this roll equal to one higher than their Rank Resource level (e.g. Rank 0 grants +1 die, Rank 1 grants +2 dice, and so on).

Roll options:

\* Perception (roll Perception rating)

0 – 1 Successes: You can't make out the woman's features

2+ Successes: You recognize the woman as Cynthia Davenport, the explorer whose photograph you found earlier

The characters don't have time to discuss tactics—unless they act quickly, Cynthia will become a human sacrifice. There are 10 ape men, but they are not expecting trouble. The characters have a full round of actions before the ape men react to their presence. Because they are oblivious to the danger lurking behind them, the ape men's must use their Passive Defense to resist attacks during the first round. This is equal to their Body rating (2 dice).

Once alerted to the characters' presence, the ape men snatch up their stone clubs and charge. It takes them an entire round to reach the characters, giving them the opportunity to drop a few more.

The priest remains with his captive, but does not kill her—he is busy grunting orders in the degenerates' debased language. He has enough savvy to hide most of his

bulk behind Cynthia, presenting only a small target. Any attacks against him are made with a 4-dice penalty. An attacker who rolls a critical failure hits Cynthia instead. She suffers automatic wounds equal to the weapon's base rating (the first entry in the weapon block on the character sheet). Cynthia can take 6 wounds before falling unconscious.

See page 7 for the ape men's statistics.

When the priest is eventually defeated he slumps to his knees, his blood pooling around the altar. With his last breath, he gestures to the smoky volcano, grunts several indecipherable words, and falls dead. As he falls, the ground begins to rumble—a huge plume of ash and fire erupts from the volcano. As the characters rush to rescue Cynthia, the volcano erupts, spewing out rivers of lava.

Cynthia quickly informs the characters that her balloon is on the other side of the city; if unconscious, she awakens long enough to tell the characters this if she is unconscious. In order to escape they need to outrun the river of lava rapidly flowing toward the city and fire up the balloon before being burnt to death!

**Outrunning the Lava:** Run away! In order to outrun the lava the characters must *each* score 10 successes in four rounds. A character can voluntarily give up dice to drag a comrade along. For each die the character drops, the person he is assisting gains one die. Characters may **not** Take the Average.

Roll options:

\* Athletics (Skill roll)

\* Reflexive Strength (roll double Strength rating)

0 Successes: You suffer singes from the lava. You take one lethal wound (no Defense allowed).

1+ Successes: You manage to stay ahead of the lava. Each success adds one to the accumulated total.

If a character fails to accumulate enough successes within four rounds he is engulfed in molten lava. He dies a horrible but mercifully quick death.

If the characters succeed at accumulating 10 or more successes within four rounds, they manage to scale a steep incline. The lava is deflected by the slope and begins to flow downhill toward the edge of the plateau.

### WHERE NEXT?

The survivors quickly find Cynthia's balloon. With a little work they manage to get the balloon inflated. Although they have lost their flying machine and failed to complete the Society of Aeronauts' venture, they are safely on their way home along with a rescued explorer and a tale to tell. Fame, tea, and medals surely await!

If you're planning on running a *Leagues of Adventure* game, this episode can mark the start of the campaign. Perhaps the characters are blown off course and crash in the arid Sahara. Maybe they are carried deeper into the jungle, where they uncover further ancient Egyptian ruins. Or maybe they return home as heroes and receive offers to join a new venture—a balloon expedition across the vast, unexplored reaches of China.

# THE DRAGONS OF LONDON

## GAMEMASTER BACKGROUND

The age of the dinosaurs is long over. Unless you have a portal into the past, that is.

Lord Alistair Stuart Rochester comes from a wealthy family, or at least they had wealth. Several bad investments later and the family is all but financially ruined. While mooching around London's clubs in search of a "get rich quick" venture, Rochester heard Professor Henry Nightingale speak of the possibility of building a time portal. At first Rochester thought of traveling back in time and stealing antiquities, then bringing them into the present to sell. Seeing the potential, he immediately approached the inventor to discuss whether such a machine could truly be built. He was assured it was indeed possible.

In order to fund Nightingale's expensive project, he began robbing jewelry stores, fencing his ill-gotten gains overseas. The robberies have made the newspapers, but another Victorian hero—Sherlock Holmes—is investigating them. He plays no part in this adventure, although the Gamemaster may wish to include him in a cameo role.

During the design phase it quickly became apparent that the time portal was not as versatile in its ability to travel the temporal spectrum as its inventor had hoped. The device worked well enough, but it seemed to only allow travel back millions of years. Rochester was going to cease his efforts when he had another diabolical realization: he would bring dinosaurs into the present to terrorize London, the financial capital of the world, blackmailing the city into handing over not the thousands of pounds he could have made from antiquities, but millions of pounds. And if he could bring the great city of London to its knees, why not an entire nation...

or the world? A twisted scheme to exploit weird science for financial gain soon became a villainous bid for world domination...

But the device is far from perfect. While it allows someone from the present to travel back in time and return to the present, a creature from the prehistoric era that passes through the portal can appear anywhere within a few miles of the machine. Nightingale has unwittingly summoned several dinosaurs to London with his tests, one of which is now living in the sewers.

More of the unfolding plot is presented in the body of the adventure under the heading Gamemaster Only Information.

**Suggested Characters:** Big Game Hunter, Explorer, and Diligent Reporter.

## INTRODUCTION

The adventure begins with the characters seated together outside the office of Professor James Hawthorne, a senior curator at London's Natural History Museum, all invited personally by Prof. Hawthorne. His invitation gave no indication what he wished to discuss, only that the matter was extremely urgent.

None of the characters have met before, though they have all met Hawthorne before. Allow the players time to introduce their characters and make up some background information as they see fit. Each player should decide how his character knows Hawthorne. The big game hunter, for example, may have gone on expeditions to bring back specimens, while the reporter may have covered the opening of a recent exhibition.

While waiting to see the professor, his overworked secretary, a young woman by the name of Martha, has supplied copious amounts of tea and copies of today's newspapers. Give the players Handout #1 at this time. Once they have had time to digest the news, the door to the office opens and the characters are invited inside.

# LOA: PLATEAU OF THE APE MEN & THE DRAGONS OF LONDON

## SCENE 1: A STRANGE STORY

Read or paraphrase the following text:

*"Thank you for attending so quickly," the professor says warmly, shaking each of you by the hand. "I apologize for not revealing more as to the nature of my summons, but what I have to say should not ... indeed cannot be put to paper." He gestures to comfortable-looking chairs as he takes a seat behind a cluttered desk.*

*"As you may know, London's streets are awash with swarms of rats. I may be responsible for this unfortunate plague!" He steepled his hands and pauses as if searching for the best way on how to proceed.*

*"Last month I was discussing the problems of rats in general found here in London, and their unfortunate nature as disease carriers. I made a passing remark, a jest if you will, to my fellow clubbers that the matter could be easily solved if we could find a basilisk, for rats are greatly afraid of them. Ten days ago, a small box arrived at my office. Inside, snugly secured within a bed*

*of straw, was a large egg upon which was written a single word: "basilisk."*

*"Naturally I was highly suspicious, for as a man of science I put no faith in the tales of the ancients. But curiosity bade me to incubate the egg and see what manner of creature hatched. I ordered my assistant to place the egg in a basement near the museum's boilers and to keep a watchful eye on it.*

*"Yesterday I went to check on my assistant's progress, only to find him dead. And without a mark on him! The egg had hatched, but of the creature within there was no sign. I have spent the time since wondering how best to proceed. The situation is growing worse and talk of a monster is spreading.*

*"Just the other day one of my colleagues remarked that he overheard the keeper of the King's Head Inn telling customers he had seen a monster in his courtyard, and I know for a fact that the story regarding the bansom cab horse is a lie intended to avoid panic.*

*"May I count on your services, and your discretion?"*

At this point the players may have questions they wish to ask. Rather than continuing with a monologue, the rest of this section is handled as a series of likely questions and Hawthorne's answers. Questions not covered below should be answered with vague answers—Hawthorne has no idea of the true nature of what he has unleashed into the world, nor its origins.

Q: Where is your assistant's body?

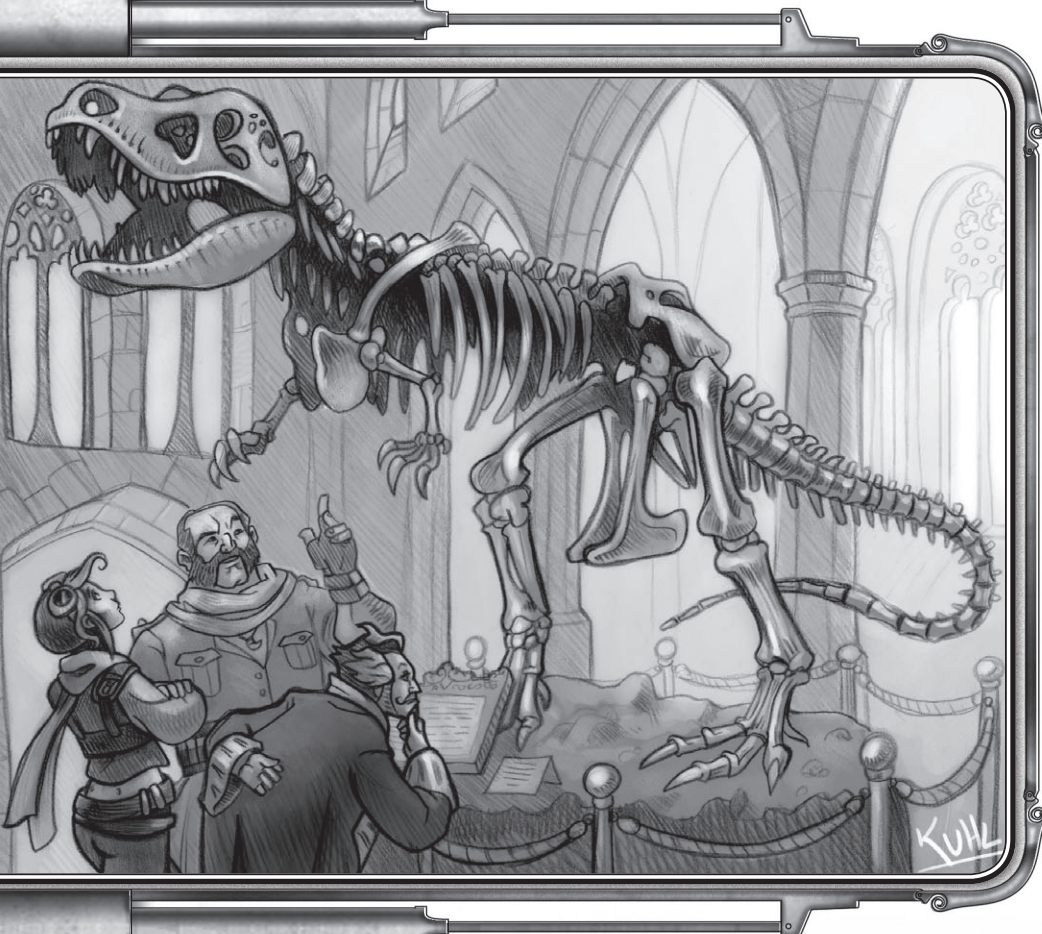
A: *"Ah, yes, poor Simon. Being unwilling to go to the police, who might think me insane, I put the boy's body into one of our chilled storage areas to stave off decomposition until I decided how to proceed. He's downstairs if you wish to examine him."*

Q: Who sent you the egg?

A: *"If only I knew! I kept the box, but have mislaid it temporarily. Martha, have you seen that blasted box? I shall endeavor to find it while you track down the creature."*

Q: What is a basilisk?

A: *"It's a sort of snake, but with a crest like a rooster. According to the ancients, it can kill a man with a single glance. It is also extremely venomous—one bite is enough to guarantee death. One legend*



## THE DRAGONS OF LONDON

says that a basilisk can be hatched from an egg laid by a cockerel, a physical impossibility one might think, but the evidence is showing otherwise.”

Q: Do you really think a basilisk hatched out of the egg?

A: “I honestly cannot say. As a man of science, I doubt that any creature can kill by simply staring at its prey ... yet I have seen Simon’s body and can deduce no other logical explanation. Perhaps the myths are based on truth. The fact that we have never found a basilisk does not preclude their existence, after all. Much talk of strange beasts is being reported by expeditions across the globe, some of which you yourselves might have experienced in your own travels.”

Q: Could it have been a bird’s egg?

A: “That possibility occurred to me. At first, I thought the egg a joke, a present from a fellow clubber who sought to amuse himself at my expense. I cross-referenced it against every animal and bird sample and drawing we have on record and nothing came close. I also considered the possibility it was a cunning forgery, but could find no evidence to confirm that. Everything about it looked and felt like an actual egg from a living creature.”

Q: Where did the beast go after it hatched?

A: “I do not know... but there is an old grate in the basement floor that leads to the sewers... the creature must have slipped through. What other explanation is there for the explosion of rats surging out of the sewers? Unfortunately the sewers cover countless miles—the creature could be hiding anywhere.”

Q: Where is the King’s Head Inn?

A: “Turn left out of the Museum and head toward Knightsbridge, about half a mile from here. I do not know the full details, but the landlord seemed keen to relate his tale. I imagine questioning him would not take much effort on your part.”

Q: How do you know the story about the horse is false?

A: “A colleague of mine at the Zoological Gardens told me in passing. Apparently the beast was taken there for examination. If you want I can pen a letter to Professor Atwood informing him you are assisting me with something. I am sure he would grant you access to the carcass.”

Q: How much do we get paid?

A: “Ah, it always comes down to this. For catching and killing the basilisk—a creature too deadly to be left alive—I shall pay you the sum of £20 each, plus reasonable expenses. But I must be brought the creature’s corpse to confirm its death and to study it.”

Once the characters have finished asking questions, Hawthorne offers to show them Simon’s corpse and the egg. Once they are finished at the Museum, there are three logical places to visit—the King’s Head Inn (go to Scene 2), The Zoological Gardens (go to Scene 3), and the sewers (go to Scene 4).

**Gamemaster-only Information:** Hawthorne’s “basilisk” is in fact a baby velociraptor. The Professor’s

mysterious “benefactor” is Professor Lawrence, a member of Hawthorne’s club and the dupe in the villain’s insidious plan. While it is busily chewing on vermin in the sewers, it is not directly responsible for the rat exodus onto the streets of London. That is being caused by an adult velociraptor transported to the modern world by Lawrence’s machine.

### SCENE 1A: SIMON’S BODY

Hawthorne shows interested characters to the body of his late assistant. The boy lies on a metal table, naked save for a small cloth covering his manhood. A cursory examination by even the least medically trained person quickly reveals no obvious signs of injury. The only oddity is the look of absolute terror frozen on Simon’s face.

**Examine the Corpse:** Determining the likely cause of death requires intelligence and logical deduction rather than medical knowledge.

Roll options:

\* Investigation (Skill roll)

\* Intelligence (roll double Intelligence rating)

0 or 1 Success: You are unsure as to the cause of death.

2+ Successes: You determine the lad died of heart failure, likely due to fright.

Should a character request a full post-mortem be carried out, the results will not be known until 24 hours have passed (by which time the case may well be solved). The coroner reports only that the boy’s heart stopped for reasons unknown. Officially, the cause of death is a heart attack.

**Gamemaster-only Information:** Simon’s heart, already weak, gave out when he saw the newly hatched “basilisk.”

### SCENE 1B: THE SHATTERED EGG

The shattered remains of the egg are located in the basement. Aside from dragging Simon’s body out, Hawthorne has avoided going back and has kept the door locked. No one visits the basement much, and so far the locked door has gone unnoticed.

The remains of the egg lie on a nest of straw near a steam pipe. Piecing the fragments back together reveals the egg measured around a foot long, but was narrower than that of an ostrich or similar. Since two of the characters are accomplished explorers, they have seen many species of large birds on their travels. A Survival roll reveals the egg belongs to no animal known to any of the characters. This confirms Hawthorne’s expert analysis.

The sewer grate Hawthorne referred to earlier has been covered with an old tarpaulin. The hole measures a foot square and is blocked off by rusty iron bars, set three inches apart, firmly anchored in place.

**Checking the Grate:** Examining the area around the grate requires close observation.

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Roll options:

- \* Survival (Skill roll)
- \* Perception (roll Perception rating)

0–2 Success: You spot nothing unusual.

3+ Successes: The rust between two of the bars has been brushed away, as if something squeezed through the gap.

## SCENE 2: THE KING'S HEAD INN

The King's Head Inn is a tavern that caters to mostly respectable citizens. Its clientele comprises mainly lower middle-class clerks and upper lower-class shop owners. While the characters' entrance draws a few momentary glances from the patrons, everyone quickly returns to their drinking and socializing. The landlord, Bert Jacobs, is a middle-aged man with a portly stomach and thinning hair badly combed over to cover his pate. He warily trudges over to the new arrivals to see what they want. The smell of alcohol upon him is all too noticeable.

*"Welcome to the King's Head, ladies and gentlemen," he slurs. "How may I serve you today?"*

Although only two days has passed since Jacobs began telling his story, he has attracted a lot of unkind comments. Branded a drunkard by polite folk and a down-right liar by those less inclined to mince their words, Jacobs has become something of a local joke. Every time he steps into the street someone taunts him. Because of this, he is extremely reticent about telling the tale to complete strangers.

**Convincing Jacobs:** Getting the innkeeper to tell his tale requires polite politeness, fast talk, or threats.

Roll options:

- \* Con (Skill roll)
- \* Diplomacy (Skill roll)
- \* Intimidation (Skill roll)

0–2 Success: Jacobs refuses your request.

3+ Successes: Jacobs reluctantly agrees to tell you the story.

Assuming the characters are successful in loosening his tongue Jacobs tells them the information below. The Gamemaster should read or paraphrase the text.

*"Just promise me you won't go spreading this around. Enough harm has been done already." He pours himself a large gin, downs half of it, looks around furtively as if to ensure no one is eavesdropping, and then quietly continues.*

*"It happened the night before yesterday. I was rolling an empty barrel into the backyard when I noticed the gates were open. Likely the deliveryman forgot to shut them, but knowing that some folk can't resist temptation and might want to take a few free samples I walked over to shut them.*

*"As I neared I heard a snarling and snuffling like a dog would make. But it wasn't any dog as lurked without, but the Devil himself! There isn't much light in that alley, but I saw its eyes reflected in the light from my back door. All yellow and gleaming they were with malicious intent! I reckon it was Old Nick hisself, hunched down when I first saw him, because he straightened up and looked down at me. He must have been seven feet tall if he was an inch!*

*"And then I heard the Devil's pitchfork a-tapping on the ground—click, click, click. Ah, you may smile and think me mad, but you never smelt the stench of death that followed that Devil. Like a charnel pit, it was.*





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*Well, I don't mind saying that I turned and ran back to the inn quick smart without daring to look behind me. Guess the Devil didn't want me that night, for otherwise who would be telling you this story?"*

Otherwise, the innkeeper merely points to the rear exit and mutters, "Go look for yourselves."

**Gamemaster-only Information:** *Jacobs' story is largely true. The creature he saw was the adult velociraptor, which had left the sewer in search of a decent meal. There was no brimstone, however—Jacobs added little touch that for extra flair. It should be obvious to the characters, assuming they believe one word of the story, that whatever the creature in the egg was, it is not a basilisk—Jacob's looked into its eyes and lived.*

*Astute players should also be wondering if the egg's occupant and Jacob's sighting can even be the same beast—whatever came out of the egg was undoubtedly small, and certainly could not have grown to seven feet in just a few days. Again, the creature's height is another exaggeration—it stood around five feet in height, but that didn't sound impressive enough to Jacobs.*

### SCENE 2A: THE DEVIL'S COURTYARD

Interested parties are directed to the rear courtyard. Jacobs abjectly refuses to step foot in the yard unless threatened with a firearm, something sure to cause the characters trouble with the police later. Stacks of barrels line the walls, leaving a wide avenue leading to the rear gates. They are still open—Jacobs has not gone near them since his encounter, even in daylight.

**Searching for Clues:** Searching the area requires good powers of observation. Characters who check the alley onto which the courtyard adjoins automatically discover a sewer access covering just down the street has been moved aside. It is impossible to tell whether it was pulled off at street level or pushed up from below. This is another strong hint that the party will have to enter the sewers sooner or later.

Roll options:

\* Investigation (Skill roll)

\* Perception (roll Perception rating)

0–2 Success: You spot nothing unusual.

3+ Successes: You find a small quantity of animal dung. If the characters locate the dung they can examine it in more detail. The dung was left by Jacob's "Devil," the adult velociraptor living in the sewers.

**Examining the Dung:** Examining the dung requires expert knowledge or common sense.

Roll options:

\* Survival (Skill roll)

\* Intelligence (roll double Intelligence rating)

0–1 Success: You detect nothing unusual.

2+ Successes: You detect a small quantity of bone in the feces.

### HEALING

It won't have escaped your attention that none of the sample characters have the Medicine Skill. Fortunately, the entire adventure takes place in London, a city brimming with doctors' surgeries and hospitals. For ease of play, the characters can find medical aid relatively easily. Except when Scenes run onto each other without pause, the heroes can easily receive hospital care between Scenes.

For ease, every doctor in London has Medicine 8. Make a Medicine roll to treat a wounded character. Each rolled success heals one point of nonlethal damage, or converts a point of lethal damage into nonlethal. Nonlethal damage is always healed before lethal, representing easing the shock and trauma of the wounded person.

First aid takes one minute to perform and must be administered within one hour after injury to have any benefit. After the hour is up, the damage becomes permanent and the wound must heal naturally. First aid may be administered each time a character is wounded, but it cannot heal more than the most recent damage.

In short, if a character is wounded and the scenario allows, he receives for Medicine roll for each set of wounds. Once the roll is made, any remaining wounds will stay with him for the rest of the adventure. Characters who act stupidly in combat, therefore, will suffer consequences.

The presence of bone in the dung indicates whatever animal deposited it is a carnivore. If the character used Survival to study the dung he knows it is not the droppings of any carnivore he has encountered before—the consistency and color is all wrong.

### SCENE 3: THE ZOOLOGICAL GARDENS

The London Zoological Gardens, better known simply as The Zoo, was established by Sir Stamford Raffles in 1826. It opened its gates to members of the London Zoological Society, which governs the zoo, in 1828. Only in 1847 was access granted to the public, a move established to secure funding for the keeping and collection of the specimens. Most of the tropical animals are kept indoors, for it is commonly believed they cannot survive outside in London's temperate climate. Among its many attractions are the Aquarium, the world's first, and the Reptile House. The Zoo is located

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at the north end of Regents Park, some three miles northeast of the Museum.

The characters' contact, Professor Isaiah Atwood, is a senior veterinarian and biologist specializing in reptiles at The Zoo. Armed with a letter of introduction, the group has no difficulties in securing an appointment. Tall and thin, with small, round spectacles, Atwood is the stereotypical scholar in appearance. He inquires as to why the characters wish to see the dead horse, but only out of curiosity. If they refuse to answer, politely or otherwise, he acknowledges their wish to keep their business quiet.

It does not take a veterinarian or biologist to see how the horse, currently in The Zoo's animal examination room, died. A single jagged wound extends from its neck all the way along its underside, almost to its hind quarters. Before the characters can ask what sort of creature or object might have inflicted such a wound, Atwood asks them the same.

Obvious answers might be a sword or other manmade weapon, or perhaps a large predator, such as a lion or tiger. Atwood nods at whatever answers the party gives, acknowledging that he had similar thoughts at first. When the party has exhausted their guesses, the biologist says:

*"I am convinced the killer was an animal of some sort. Indications are the horse was rearing at the time. Judging by its height at the shoulder, I have deduced the starting point of the injury, the neck, would have been some eight or nine feet above the ground. I thus eliminate a human agent, for the simple fact that there was nothing in the vicinity which could provide a human attacker the height required to plunge a sword or dagger into the beast's neck.*

*"While many carnivores are capable of leaping to such heights, especially big cats, I call your attention to the wound itself. Whatever beast eviscerated this horse did so not with multiple claws, like those of a tiger or lion, but with a single claw. My early findings indicate the claw would have to be more curved than that of a cat, and far longer; perhaps as much as three to five inches in total length. Nothing I know of has such claws, and to that end I am at a loss to give you a definitive suspect.*

*"However, I can categorically state that no animal has escaped from The Zoo."*

**Gamemaster-only Information:** *The horse was killed by the adult velociraptor. As the horse reared in fright, the predator leapt at it, disemboweling it with its gutting claw. Netley, the carriage driver, was thrown clear and ran for his life in terror. The dinosaur would have eaten the horse, but was scared off by the arrival of numerous passers-by and the blowing of police whistles.*

### A BASILISK?

The party may wish to discuss the possibility of a basilisk being the killer. Atwood stares at whoever utters this notion for several long moments, his mouth agape. He then shakes his head and says:

*"I thought perhaps you were jesting, but I can see you are serious. The basilisk is a myth, an ancient way of explaining a beast unknown to whomever dreamed it up. Take for example the unicorn. That is quite likely to have been nothing more than a rhinoceros. The basilisk might, I suppose, be a means of describing a venomous snake unknown to the author. But no, to answer your question, I absolutely do not believe there is any chance a basilisk might exist."*

### THE DUNG

If the characters have found the dung and brought it with them (or if they visit the inn later and subsequently return with it), Atwood conducts several tests on the substance. He confirms it as reptile droppings, but cannot identify the species. The bones are a mixture of small animals, most likely rats, cats, and dogs.

## SCENE 4: THE SEWERS

If the characters enter the sewers after following up the above leads they should be able to deduce that, at worst, they are hunting for two distinct creatures. One is the "basilisk," which is two days old, and possibly lethal to look at. The second stands around seven feet tall, is reptilian, and can gut a horse with a single swipe of its claw. They may even believe the two are one and the same creature.

Acquiring safety lanterns and rope is not something heroes in *Leagues of Adventure* need worry about—the characters have the financial means and contacts to easily procure such minor items. Gamemasters should assume that any cheap and easily found equipment is available to the group. Draw the line at letting them equip everyone with elephant guns and dynamite, though!

London's sewer system is truly vast. The main sewers alone stretch for over 450 miles, and the minor sewers, many of which are too narrow to explore, extend for 13,000 miles. There are also a number of subterranean rivers flowing beneath the streets of London, many of which connect to the sewer system (or double as sewers in their own right). One such is the Fleet, which runs for underground for over four miles before emptying into the Thames. Exploring this dark, wet, smelly labyrinthine is virtually impossible, and certainly well beyond the scope of this adventure.

There are two suggested ways of tracking the beast.

Both will take a great deal of time to accomplish. Don't worry too much about sleep deprivation. For each 24 hours a character fails to get eight hours sleep, she suffers one nonlethal wound (no die roll involved). The fatigue remains until the character rests or sleeps for eight hours plus the number of wounds she has suffered.

**Lighting:** Unfortunately for the characters they have a dilemma when it comes to lighting. If they are using lanterns to light their way, then the beast can detect their presence at a much greater distance than the lantern's sphere of illumination. But without any lights, all their die rolls are made at an 8-dice penalty due to the absolute darkness. Even if the set up an ambush beneath an open access shaft, there is still a 4-dice penalty to their rolls outside a 10-foot radius of the shaft during the day and the full darkness penalty at night.

Carrying a lantern requires the use of one hand. This precludes the use of rifles and any task requiring two hands. Dropping a lantern is a reflexive action, but causes it to extinguish. Placing it gently on the ground requires a character to forfeit his attack for the round.

### LURING THE MONSTER

One way of locating the beast is to leave bait, such as a sheep or pig carcass purchased from an abattoir. Waiting for the stench of blood to reach the nose of a predator lurking *somewhere* in the sewers will take time. It's going to be very boring and very smelly. For each hour the party spends in the sewers the Gamemaster should roll one die, counting successes and failures as normal. Every two hours, the heroes must make a Body roll (roll 2 x Body rating). Those who fail to score 2+ successes suffer 1 nonlethal wound due to fatigue.

The Gamemaster should not go into laborious detail about what occurs (or doesn't) during the hour—roll the die, say nothing happens, ask if the party wants to maintain its vigil, and move on. Once 10 successes have been reached, the adult velociraptor makes an appearance. Proceed to Scene 4A below.

### "SSSSH, WE'RE HUNTING BASILISKS"

This option involves the characters actively moving through the sewers in search of the beast. Although there is much blundering in the gloom, skilled trackers can use clues like spoor, scratch marks, and dead rats to narrow down likely lairs or feeding grounds.

For each two hours of searching, a character may make a Skill roll of his choice or a Perception roll. Simply roll dice equal to the appropriate rating. The characters may Take the Average if they prefer a steady but slow rate of progress.

The player should explain exactly what Skill he is using and how it aids the search. Survival, for example, covers tracking and includes knowledge of stalking prey. Stealth might be used to guide the party forward slowly but quietly, thus allowing the party to progress without risking scaring the beast away. Larceny could allow the

### WHAT ABOUT THE BASILISK?

The baby velociraptor is somewhere loose in the sewers. The Gamemaster can handle it in a variety of ways.

\* The characters never encounter it. Being immature, it can maneuver down very small sewers, places the party has no hope of exploring. Over the years it grows larger and more desperate. Sooner or later it emerges onto the streets of London and begins killing people for food. This is a great hook for a new adventure, especially if the Gamemaster sets the killings in Whitechapel, the haunt of the murderous Jack the Ripper.

\* The characters find and kill the beast. The baby velociraptor is absolutely no threat to the heroes. Should it be encountered they can shoot it without much risk of danger. The creature is incidental to the plot, so there is no need to drag out the encounter.

\* The characters find the beast but it runs away, initiating a chase. Depending on the Gamemaster's whim it may lead them straight toward the adult 'raptor or cause them to become lost in the sewers. If the party is actively hunting the adult, this is one option for a critical failure.

\* The oldest trick in the book: the characters hear noises ahead or behind them, set up an ambush believing it to be the larger creature, and breathe a sigh of relief as the baby waddles into view. As they breathe a collective sigh of relief, the adult ambushes them from the other direction.

characters to pick the lock on a grate separating two sewer tunnels, thus opening up new avenues of exploration. Perception may locate spoor or scratch marks.

Three important but simple rules apply. First, the Gamemaster should encourage the characters to be creative in their choice of Skills. Second, no character can use the same Skill or Attribute roll twice during the hunt. Two characters could each make Survival rolls, for example, but one character could not make two Survival rolls. The latter stops the character being a one-trick pony. Third, each character makes one Skill roll in turn, thus ensuring everyone gets to participate. The order in which the characters make the rolls is their choice.

**Successes:** Every success a character rolls counts toward the total number required to track down the dinosaur—20. The Gamemaster should use the players' choice of Skills and their description of how the Skill works to create a short description.

For each five whole successes scored (up to 15), the characters discover something in the sewers. The Game-

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master should pick an entry from the sample list below or make up something of his own. Once 20 successes are achieved, proceed immediately to Scene 4A.

\* The characters discover a partially-eaten human corpse. He has been disemboweled by a single wound running from his chest to his navel. Large chunks of flesh have been torn away and there are numerous smaller bites on exposed skin. A Survival roll that scores 1+ successes confirms these as rat gnawing. A Perception roll scoring 2+ successes reveals the man was likely a hobo based on his clothing and poor personal hygiene.

\* A swarm of squealing rats emerges from the gloom. Frightened senseless by the velociraptor, the progress of the black mass of fur, teeth, and claws cannot be stopped by the characters unless they do something drastic, like shatter an oil lantern in the swarm's path. The swarm is too fast to outrun. Unless the rats' progress is halted the characters must all make Defense rolls (roll Defense rating). Anyone scoring less than 3 successes takes one nonlethal wound for each failure (up to 2) from multiple bites as the rats pass by.

\* Two sewer workers are working in an adjacent pipe. A slim overspill sewer joins the characters' location to that of the workers, allowing them to converse and see each other, but not make physical contact. The workers are laying poison for rats.

At the Gamemaster's discretion, the velociraptor may attack the workers during the conversation. The characters can hear its snarls and the workmen's screams, but are helpless to prevent their deaths. A cruel twist would be to have it go silent for a moment, and then have the velociraptor peer down the linking tunnel and inhale sharply, as if catching the characters' scent.

**Critical Failures:** If a character rolls absolutely no successes on a skills check, then he has rolled a critical failure. Something bad happens! Exactly what occurs is left to the Gamemaster to decide, but some suggestions are given below:

\* The character slips and falls in the muck. Not only does he suffer a 2-dice penalty to all Charisma Attribute rolls and social interaction rolls, but something he is carrying or wearing is ruined or lost. Perhaps he drops his lantern, plunging the sewer into darkness, or loses a beloved pocket watch.

\* A character bangs her head on a low tunnel ceiling or archway, twists her ankle, is bitten by a vicious rat, or otherwise suffers a minor injury. She picks up one nonlethal wound.

\* A lantern malfunctions or runs out of oil. The party better pray they have more than one at hand!

\* The character has led the party round in circles or guided them to a dead-end (or to a very narrow tunnel they cannot maneuver down). Subtract 5 from their accumulated successes as they trawl back over the same ground.

\* The adult velociraptor leaps out of the gloom and attacks! It makes just one attack before using its superior speed and agility to flee into the darkness; once it runs away it cannot be easily tracked.

\* The characters encounter a thief making use of the sewers to move around London. The thief isn't looking for trouble and is willing to pretend he never saw the party if they agree they never saw him. Should the party be spoiling for a fight, assume the thief has a rating of 2 in all his Attributes and 4 in any Skills he needs for the fight. He has a light revolver (Firearms 6L).

Quick-thinking characters may decide to use the thief to their advantage, asking him whether he has seen anything unusual in the sewers. A successful Persuasion roll scoring 3+ successes reveals a small clue, such as frightened rats rushing in a certain direction, or a fresh dog carcass. Roll five dice and add the successes to the characters' accumulated successes.

### SCENE 4A: WHO'S HUNTING WHO?

The velociraptor is a skilled and cautious hunter. Even when it smells a fresh carcass, it is still wary of larger predators looking to grab the kill. Parties using lanterns create a point of light visible dozens of yards away, and individual members may even be backlit, presenting a silhouette for the hungry creature.

Make a Stealth roll for the velociraptor and note its successes. Have each character make a Perception roll. Those who fail to at least equal the 'raptors successes are surprised as the creature looms out of the darkness from an unexpected direction. Characters who equaled or exceeded its Stealth successes detect the dinosaur's presence just in time to react.

Everyone who detected the creature can roll their Initiative, as can the dinosaur. Those surprised by its dramatic appearance can do nothing this turn except take reflexive actions (automatic reactions to another character's actions) and defend themselves.

The velociraptor will not tolerate intruders in its hunting grounds—this is a fight to the death!

### VELOCIRAPTOR

The velociraptor evolved in the late Cretaceous period, not long before the extinction of dinosaurs on the surface. It represents the most refined and developed intelligence of any dinosaur. Smaller than many predators, more agile, and with keener senses, the velociraptor was among the most deadly predators to walk the Earth.

Designed with powerful legs, the velociraptor can run at speeds over 30 miles per hour for short periods. The tail is held straight out behind the body, allowing it to turn on a dime and run down the most maneuverable prey. Its jaws can crush bone, and its razor-like teeth can slice through the toughest hide and flesh. The creature's front legs are capped with sharpened hook-like talons perfect for seizing its victim.

This dinosaur's most potent weapon is located in its skull. Operating in packs, velociraptors exhibit a highly developed communication system and an uncanny ability to learn and adapt. They display an

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almost telepathic ability to coordinate their attacks. Fortunately for the characters, there is only one adult on the loose.

**Archetype:** *Animal*; **Motivation:** *Survival*; **Style:** 0

**Primary Attributes:** Body 3, Dexterity 5, Strength 3, Charisma 0, Intelligence 1, Willpower 3

**Secondary Attributes:** Size 0, Move 8 (16)\*, Perception 6, Initiative 6, Defense 8, Stun 3, Health 6

**Skills:** Athletics 4, Brawl 8, Empathy 2, Stealth 8, Survival 6

**Talents:** Alertness (+2 Perception rating), \*Run (Double Move rating when running)

**Resources:** None

**Flaw:** Bestial (Character cannot communicate or use tools)

**Weapons:** Bite 8L, Claw 8L

### SCENE 5: BACK AT THE MUSEUM

With the adult velociraptor slain and the baby dinosaur either dead or missing, the characters can return their trophy to Professor Hawthorne for analysis and tell him their story. At first he taken aback by the size of the creature—unless he is told otherwise, he remains under the impression that the adult is the creature that recently hatched from the egg. He passes little comment if informed the baby is still loose—he has the find of the century in his possession and is already dreaming of lecture tours! (Historical note: the first velociraptor fossils aren't unearthed until 1922.)

Reward the Big Game Hunter with a Style point if he takes or asks for a slice of meat to cook—the Glutton Club (*see Big Game Hunter character sheet*) revels in trying new things, and this certainly qualifies!

Hawthorne pries himself away from the dead 'raptor just long enough to hand the characters a small wooden box. It measures roughly a foot to a side. On one side is a label giving Hawthorne's address. On the other is a stamp marked "London Electric Company" and a long reference number. The professor has no idea where the LEC office is located.

**Locating the LEC:** Some characters might already know where the LEC office is located, while others may have to find out through asking around or consulting a library.

Roll options:

- \* Investigation (Skill roll)
- \* Streetwise (Skill roll)
- \* Intelligence (roll double Intelligence rating and subtract 4 dice)

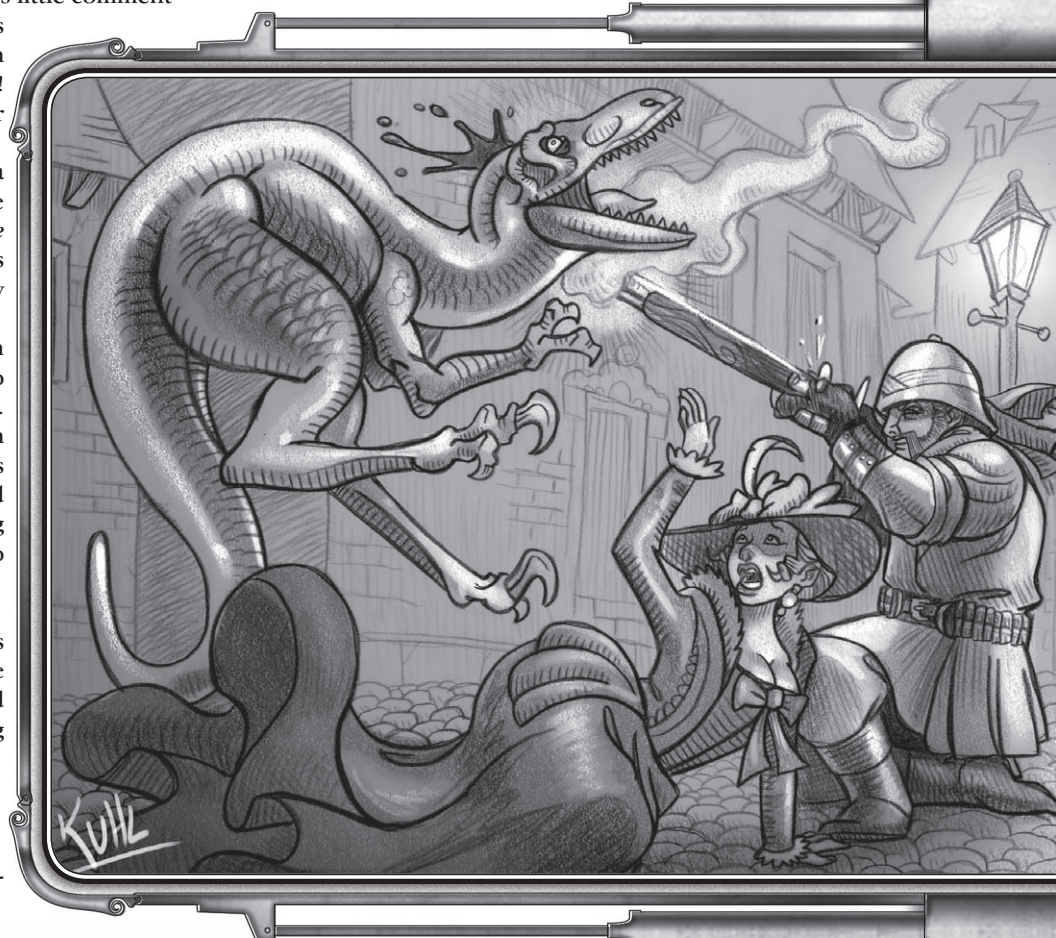
0–1 Success: You have no idea where the LEC office is.

2+ Successes: You know or discover the LEC is located south of the Thames, on the New Kent Road.

Being residents of London, the characters know the quickest way across the river is via the Underground. The nearest station to the Natural History Museum is just across the road, while at the other end the station is at the same end of New Kent Road as the London Electric Company—it's almost door-to-door service!

### SCENE 6: THE LONDON ELECTRICAL COMPANY

Historically, very little of London is powered by electricity in the 1890s. In the world of *Leagues of Adventure*, where weird science is a fact of life, many Londoners already enjoy electric lighting. Except in the houses of crazed inventors, electric heating is still a decade or so away, and electric appliances further away still. The London Electric Company is one of many exploring the possibilities of electricity. They provide power to much of the City of London, including the Houses of Parliament, Fleet Street, and the Bank of England. They



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have recently made the news due to a series of power outages.

**Gamemaster-only Information:** *These are being caused by the time machine, which has been illegally connected to the fledgling power grid.*

A receptionist enquires as to the characters' business. If shown the box, she asks the characters to take a seat. She then summons a young boy to find a Mister Hargreaves in the store department and bring him to the reception area. Several minutes later, a bespectacled man in overalls approaches the characters, introduces himself as Hargreaves, the store department manager, and asks how he can help. He studies the box for a moment, scratches his head, and says:

*"Something about this reference number is familiar, but I can't put my finger on it. If you would care to follow me down to the stores I can check the ledgers. That should tell us who ordered whatever was in this box."*

On the way down to the stores Hargreaves makes casual conversation. He asks out of curiosity how the characters acquired the box, what they want to know who owns it for, and makes passing reference to the recent newspaper stories. The characters may have questions of their own concerning the blackouts.

*"Ah, a right mystery that is," he says, shaking his head. "I'm not directly involved in the running of the generators, but I do know that something is draining power. One of the mechanics explained it to me like this."*

*"Imagine London is a barrel of water with the bung taken out, as someone is pouring water in the top. When everything is running smoothly the water leaking out is replaced at an equal rate by the water going in. That's how we work. We provide enough electricity to meet demand. But then the water suddenly begins to flow out at a faster rate, and that's when you get blackouts—there isn't enough water for everyone."*

*"Anyway, the mechanic reckoned there was a fault somewhere along the cabling. Something called a short circuit, whatever that is. Likely it'll be fixed soon—the bosses have contacted that Mister Tesla to see if he can help. Ah, here we are!"*

The characters enter a small office. Hargreaves opens a hatch in the counter across the back wall, steps through, and closes the hatch behind him. He explains that the ledgers are kept in the rear office, but only company personnel are allowed into the storeroom. He points to a tea urn on a nearby table, telling the characters to help themselves while he goes and finds the right ledger.

### SCENE 6A: A SHOCKING ATTACK

After a few moments the characters hear raised voices from the storeroom, followed by a single gunshot. Characters entering the storeroom may make a Perception roll (roll Perception rating). Those who roll 2+ successes hear multiple voices come from the far end of the long warehouse.

Characters wishing to sneak closer must make a Stealth roll (Skill roll). The Gamemaster rolls for the villains' Perception.

**Success:** If every character scores higher than the thugs, the characters approach to within 20 feet undetected. From a position of concealment behind a large crate they see four men in rough, lower-class clothes grabbing slim volumes from a shelf and stuffing them into burlap sacks. Mr. Hargreaves lies nearby, blood seeping from a chest wound. He is not moving, though a Perception roll (+3 successes) reveals he is breathing shallowly.

If the characters wish to attack, they do so with total Surprise. Only the characters need roll Initiative on the first round. The thugs can do nothing this round except defend, and even then they use only their Passive Defense (roll Body rating). On the second round, the thugs dive behind cover and return fire.

Being behind cover allows a character to add 4 dice to his Defense rating.

**Failure:** If even one character fails to beat the thugs' Perception total with his Stealth roll, he has revealed his presence. The same applies if the characters make no attempt at Stealth, and go all out and advance. The thugs draw guns from their jacket pockets, dive behind cover, and prepare to shoot anyone in sight. Roll Initiative!

The floor of the storeroom comprises short metal shelves. Each set of shelves is 10 feet long and six feet high. On the shelves are boxes packed with electrical components, valves (which pop like a gun going off if thrown—throwing is based on the Athletics Skill), spools of cable or varying thickness, tools, and so on. Characters who make good use of the props instead of simply resorting to violence should be rewarded with a Style point.

The thugs are violent men, short on brains but not totally stupid. Once half their number is out of the fight the rest surrender if a character makes an Intimidation roll (1+ success required) as an Attack Action. They throw down their guns and stand up, arms raised high above their heads.

### THUGS

**Archetype:** *Everyman*; **Motivation:** *Duty*; **Style:** 0

**Primary Attributes:** Body 2, Dexterity 2, Strength 2, Charisma 1, Intelligence 1, Willpower 1

**Secondary Attributes:** Size 0, Move 4, Perception 2, Initiative 3, Defense 4, Stun 2, Health 3

**Skills:** Brawl 4, Firearms 4, Melee 3

**Talents:** None

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**Resources:** None

**Flaw:** Loyal (+1 Style point when his unswerving loyalty causes trouble for himself or his companions)

**Weapons:** Punch 4N, Club 4N, Light Revolver 6L

### SCENE 6B: WE WANT INFORMATION

Assuming any thugs are taken alive, the characters can interrogate them. Should the characters search the thugs, each has three £5 notes—a tidy sum of money for such ruffians—stuffed in his jacket pocket.

**Questioning the Thugs:** The interrogation can be accomplished through persuasion, trickery, or threats.

Roll options:

\* Con (Skill roll with a 2 dice penalty)

\* Diplomacy (Skill roll with a 4 dice penalty)

\* Intimidation (Skill roll)

0–1 Success: The thug refuses to reveal any information.

2+ Successes: The thug tells you he was hired to commit the crime. Read or paraphrase the text below. Feel free to put on a fake Cockney accent when talking as the thug. American Gamemasters may wish to emulate Dick Van Dyke’s “Cockney” accent from *Mary Poppins*.

*“Ere’s ‘ow it went down, mate. Me and me chums here were having a quiet drink when this gent approaches us and drops a bundle of five quid notes on the table. ‘E tells us in his posh voice that ‘e wants books stolen from this here company at the first chance. ‘E says the books is to be destroyed, and that ‘e’ll know if we don’t do as we’re told. Said ‘e would make us pay something rotten if we crossed ‘im. He didn’t look much of a bruiser, but something in ‘is eyes said ‘e was serious and not to be messed with.”*

*“I never seen the bloke before, and doubt I could recognize ‘im if he walked in here now—too busy gauping at the notes, we was. Now, what say I gives yer a few of the notes to let me go like, pretend I was never ‘ere?”*

**Gamemaster-only Information:** The villain’s plan is nearing fruition. He recently learned Professor Nightingale had been ordering parts from the London Electric Company in order to complete the time machine. Unwilling to leave any sort of paper trail that curious investigators might pick up on, he hired the thugs to destroy the company’s stock ledgers.

### SCENE 6C: A NAME AND AN ADDRESS

Hargreaves is wounded, but his wound is not life-threatening. He recovers consciousness once the thugs have been dealt with. He whispers a number (“27”) before passing out again. This refers to the ledgers, all of which are numbered. Inside is a long list of serial num-

bers alongside which are written names and addresses. Unfortunately, the numbers are not recorded in numeric order—they are recorded by date.

Searching through the ledger line by line takes four hours but requires no dice roll—diligence ensures the information is found. If the characters would rather speed up the process they can skim each page instead. This requires an Investigation roll (+2 successes) but takes only one hour. The roll can be repeated as often as required.

Eventually the characters come up with the information they are seeking. The component was sold to Professor Henry Nightingale of 27 Avenue Road, Primrose Hill. The characters know that is north of the Thames, a stone’s throw from The Zoo. Again, the quickest way there is via the Underground.

### SCENE 7: THE NUTTY PROFESSOR

Number 27 Avenue Road, Primrose Hill is a large Victorian house, set back from the road. A short drive cuts through a well-manicured lawn. Adjacent to the main house is a large outbuilding. Its double doors are wide open. Characters peeking inside see a man in a white coat crawling across the floor.

The man is Professor Henry Nightingale, owner of the property and creator of the time portal. He has received a nasty bump on the head, but is otherwise unharmed. He quickly recovers full consciousness. When he does, he immediately begins babbling in a nasal voice.

*“Oh my, what happened? Who are you people? What...what has happened to my machine?! You thieves!” he cries, rising shakily to his feet. “My life’s work stolen! Stolen Police! POLICE!”*

Calming Nightingale down requires a Diplomacy roll (2+ successes). Success can be achieved automatically by being ungentlemanly and sticking a gun in his face or otherwise threatening him with violence. Once he is calmer, he repeats his questions, demanding, albeit politely, to know who the characters are and what has happened to his machine. The characters may have questions of their own. Again, likely questions and the professor’s answers are listed below.

Q: Are you Professor Nightingale?

A: “Yes, I am Henry Nightingale.”

Q: What was the nature of your machine?

A: “My dear chap, I have worked over half my life on the greatest machine ever created—a time portal. Not a fully-fledged time machine, of course. No, that is impossible, despite what Mr. Wells might contend. My machine creates a gateway across time, linking the past with the present. Alas it currently has a slight flaw, in that it only joins our modern age with the time of the dinosaurs...”

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*perhaps if I adjust the fluoro-oscillating aethereal flow coils to account for the temporal displacement fluctuations caused by the Earth's gravitational field... oh, I'm sorry, what did you ask?"*

Q: What did it look like?

A: *"The age of dinosaurs? Oh, lush jungle, huge volcanoes, that sort of thing... oh, you mean my device, don't you? Well, it's a big metal disk surrounded by wires, valves, and electrical capacitors and discharge apparatus. You couldn't mistake it for anything else, I assure you whoever stole it must have had a cart—it is far too big to move by hand."*

Q: Did you send Professor Hawthorne an egg?

A: *"Why yes, yes I did! How on earth do you know that? I discovered it during one of my sojourns into pre-history. When I heard him talk about a basilisk I thought whatever was in the egg might be helpful. I was under strict instructions not to talk about the time portal, so I mailed it to him anonymously. Was the creature of any use in helping with the rats?"*

Q: Who told you not to talk about the machine?

A: *"Oh dear, I'm afraid I've said too much, haven't I? Oh well, in for a penny, in for a pound, as the saying goes. Although the device is my design, I couldn't raise the finances to build it. I tried several leagues, but none of them believed me. I suppose the Temporal Society might have helped, but I didn't want to share my*

*design, not until I had a working model. Pride cometh before a fall, yes?"*

*"Anyway, where was I? Ah yes. It was after a lecture I gave at the Royal Geographical Society. I was trying to raise funds, but they turned me down. As I prepared to leave a gentlemen approached me and offered to fund my research. He declined to give a name, saying that as a man of high status his involvement with me might soil his name. Rather rude, but totally understandable. He would provide me with wealth on the sole condition that I kept the existence of my work a secret."*

Q: How much money have you spent on the machine?

A: *"At a guess I would say upward of £50,000. This is specialist work, you understand. Many components needed to be custom-crafted and the minerals used to create the time portal's frame do not come cheaply."*

Q: How long were you working on the machine?

A: *"Over thirty years! Well, I say 30 years, but much of that was design work, inspired by my discovery of some hidden formulas in the text of Plato's Timaeus and Critias that early translators somehow missed. I began building the prototype six months ago, based on the formulas, shortly after meeting my mysterious benefactor. Without his money all I had was blueprints and a dream."*

Q: Where are the blueprints?

A: *"Safely stored in my brain! Never put anything to paper, my dear chap; you'll only lose it. And recognizing the formulas for what they are obviates any need for blueprints... it's child's play... well, maybe after 30 years of deliberating upon them, so it seems now..."*

Q: Who knocked you out?

A: *"I... I... I have no idea. There were two of them, actually. Called first thing this morning, just after dawn. They said they were from my patron and asked if the machine was ready yet. I replied yes, bar a few minor adjustments to the temporal calibration matrix, and then everything went black."*

Q: Who do you think stole your machine?

A: *"I have absolutely no idea. Perhaps a rival? Maybe that Mr. Wells has grown tired of his repeated failures and sought to steal my glory! Why I should call him out and accuse him at the next meeting of his foolish society!"*

**Gamemaster-only Information:**  
*The villain Rochester, on learning the machine was nearly complete from correspondence with the professor, sent his thugs to steal it. The thugs knocked out the professor, dragged him out of sight,*





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### SCENE 9: A TRIP UP THE RIVER

and crated up his machine. They then hired a local transport firm to move the crate to the wharf, where it was loaded onto a barge. Never having learned his patron's name, the professor was unlikely to be able to track him down, and even if he did, he would be too late...

In order to progress further, the characters inquire locally for witnesses. Someone may have seen a cart at the professor's house in the early hours of the morning, perhaps one of the professor's servants.

**Gathering Information:** Conducting enquiries requires tact and persuasion, and patience.

Roll options:

- \* Diplomacy (Skill roll)
- \* Streetwise (Skill roll)
- \* Charisma (roll double Charisma rating)

0–2 Success: No one you question saw a cart.

3+ Successes: The witness recalls seeing a wagon carrying a huge crate pull out of the professor's drive in the early hours. The name of the side of the wagon was "Robertson & Co."

**Getting Directions to Robertson & Co.:** The characters can learn the address of the freight company by asking locally or checking the company in a public library.

Roll options:

- \* Investigation (Skill roll)
- \* Streetwise (Skill roll)

0–1 Success: No one knows where the company is located.

2+ Successes: You are directed to a courtyard near Tottenham Court Road.

### SCENE 8: ROBERTSON & CO.

Robertson & Co. is a small haulage firm. The owner, Mr. David Robertson, is in the courtyard supervising the unloading of a wagon when the characters arrive. He denies his firm had any collections from Primrose Hill this morning. Robertson is reluctant to talk because he was paid handsomely to keep his mouth shut, but he can be persuaded.

**Getting Robertson to Talk:** Intimidation is better than politeness.

Roll options:

- \* Con (Skill roll at –2 dice)
- \* Diplomacy (Skill roll at –4 dice)
- \* Intimidation (Skill roll)

0–1 Success: Robertson continues to deny having knowledge of any collection this morning.

2+ Successes: Robertson admits he picked up one large crate from an address in Primrose Hill in the early hours. He was paid well to deny any knowledge of the collection. In return for the characters promising not to mention where they heard it, he tells them the crate was delivered to a steam barge on the Thames near Lambeth Bridge. The name of the barge company was "Gray and Drake."

Gray and Drake operate a barge on the Thames. They don't care what they transport, so long as they are paid up front. When the characters arrive Mister Gray is on the steam barge, stoking the boiler. If the characters call out, he shouts back:

*"Sorry sirs, ladies," he says. "I can't leave the boiler until she's up to steam, but you're welcome to come aboard if its business you're offering."*

The conversation with Gray is handled as questions and answers, as previous talks.

Q: Did you transport a large crate earlier this morning?

A: *"That I did, sir, that I did. Took her all the way up to wharves 'tother side of Tower Bridge we did. Huge crate, it were. Must have weighed nigh on a ton if it weighed an ounce."*

Q: What happened to it then?

A: *"Team o' men was waiting at the other end to unload it. Didn't take it far, just to a ship berthed at the docks. I'm heading back up that way in a few minutes. If you're wanting to know which ship it was I'll show you in person. I could do with the company, and there'll be hot tea on the boil soon enough."*

### SCENE 11A: THE LOCH NESS MONSTER?

The steam barge chugs merrily up the Thames, passing under London's famous bridges and providing an excellent view of its historic buildings. Ignoring the fact his passengers live in London, Gray points out the Houses of Parliament, New Scotland Yard, the Temple (where the courts of law are located), and provides a running commentary on each of the bridges they pass under. He's boring, but harmless.

After passing under London Bridge the barge steams toward Tower Bridge, which is still being constructed (it opens to traffic in 1895). If the Gamemaster and the players have seen the recent *Sherlock Holmes* film, they know what it looks like. Gray, a man who has ferried Holmes around, makes an off-hand comment and the detective having a fight up there a few months ago.

*Suddenly the water around the ship erupts in a spray, showering the deck. A huge serpentine neck rises high over the water, then swoops down at you!*

The creature is a plesiosaur, summoned into the present by Rochester, who is experimenting with the time machine before putting his plan into full operation.

Plesiosaurs are deadly opponents. While the party *might* be able to defeat the dinosaur on their own, it

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is highly likely they will suffer grievous wounds in the process. With the finale coming up, this could prove a fatal encounter. Fortunately, the characters have allies, even though they are not immediately aware of them. Soldiers on duty in the Tower of London have spied the plesiosaur and take rapid action.

Starting on the third round, the soldiers open fire with a pair of small field guns. Explosive shells whistle over the water from the Tower, exploding on impact. There are guns equal to the number of players. After a character finishes his turn, the player should roll 16 dice. This represents one of the gun crews opening fire. For simplicity, Take the Average of the first 10 dice (5 successes) and roll the remaining 6 dice. The average successes are added to the rolled successes to determine the outcome of the action.

Whether this is a fight to the death depends on the Health of the characters. If they are taking serious wounds, then the beast submerges after it takes 8 wounds, scared off by the noise of the guns an unused to the alien damage being inflicted upon it. It does not reappear during the adventure. As with the baby velociraptor, the dinosaur might return in a later adventure of the Gamemaster's devising. Perhaps London now has its own Loch Ness Monster inhabiting the Thames, or maybe it heads out into the English Channel or North Sea and becomes a hazard to shipping and fishermen.

### PLESIOSAUR

Plesiosaurs are large carnivorous aquatic reptiles with long, flexible necks, broad bodies, and a short tail. They are 40 feet long (half of which is just their neck) and weigh in at 40 tons. They have four flippers that power them through the water, giving them surprising maneuverability for their size. In addition, they can use their powerful flippers to drag themselves onto dry land for short distances.

Unlike other sea creatures, plesiosaurs breathe air. They can dive beneath the surface for long periods of time, but generally prefer to cruise just beneath the waves, with only their long necks visible above the water. When hunting, plesiosaurs use their long necks to snap up unwary prey (such as fish and smaller sea creatures) and have been known to snatch humans out of canoes or off ship decks. They have incredibly powerful jaws, capable of cracking through the shells of most sea creatures.

Sea monsters of yore are believed to have been plesiosaurs. The famed Loch Ness monster is the most famous plesiosaur, but how such a large creature remains undetected is a mystery.

**Archetype:** *Dinosaur*; **Motivation:** *Survival*

**Primary Attributes:** Body 8, Dexterity 4, Strength 8, Charisma 0, Intelligence 0, Willpower 4

**Secondary Attributes:** Size 4, Move 12 (6)\*, Perception 6, Initiative 4, Defense 8, Stun 8, Health 16

**Skills:** Brawl 12, Stealth 4\*\*, Survival 6

**Talents:** Alertness (+2 Perception rating), Skill Aptitude (+2 Brawl rating), Skill Aptitude (+2 Survival rating)

**Resources:** None

**Flaw:** Bestial (Character cannot communicate or use tools)

**Weapons:** Bite 14L, Flipper 12N

\* *Plesiosaurs use their full Move rating for swimming, and half their Move rating when on land*

\*\* *Plesiosaurs suffer a -4 Size penalty on Stealth rolls*

## SCENE 10: THE SHIP

Once the plesiosaur is killed, Gray, spending the fight hiding under a tarpaulin, points to a large steamer, the *S. S. Pimlico*, docked alongside the north bank of the Thames. While the characters might wish to thank the garrison commander for his help, he can be of no further assistance—he has no authority to go wandering off on wild goose chases.

Four thugs are sat around the gangplank of the steamer playing cards. The characters should have little trouble dispatching them. A less violent option is to create a diversion. The nature of such a ruse is left to the players' imagination.

### THUGS

**Archetype:** *Everyman*; **Motivation:** *Duty*; **Style:** 0

**Primary Attributes:** Body 2, Dexterity 2, Strength 2, Charisma 1, Intelligence 1, Willpower 1

**Secondary Attributes:** Size 0, Move 4, Perception 2, Initiative 3, Defense 4, Stun 2, Health 3

**Skills:** Brawl 4, Firearms 4, Melee 3

**Talents:** None

**Resources:** None

**Flaw:** Loyal (+1 Style point when his unswerving loyalty causes trouble for himself or his companions)

**Weapons:** Punch 4N, Club 4N, Light Revolver 6L

### A BIGGER BAD

The ship is a cargo ship, docked on the wharves, with a large cable extending from the London Electric Company's grid into the open bulkhead of its cargo hold. Sooner or later the characters will end up in the spacious hold. When they enter, they see the time portal as described by Nightingale, a large, upright, metal disk around which are numerous crackling electrical capacitors and generators. Standing in front of it is a well-dressed man with a trimmed goatee and maniacal gleaming eyes. His hand rests on a large lever attached to a control panel near the machine. Snaking wires link the panel to the portal. In the tradition of the pulps, the villain is allowed to monologue before his demise.

*"I thought perhaps I might have visitors, but I had figured on the great Sherlock Holmes being the one*

*to confront me instead of you obvious nobodies. After all, one does not rob ten jewelry stores and not attract attention? Never mind, then. Whoever you are, you shall be witness to my genius. Actually I suppose I should thank Professor Nightingale, but the man lacked vision.*

*“Allow me to introduce myself.. I am Sir Alistair Stuart Rochester. Admittedly, when I first heard Nightingale speak I thought perhaps I could travel back in time and acquire antiquities from across the ages, thinking I could gain even greater wealth than what I stole to have this machine constructed? Do you have any idea what collectors would pay for a pristine Greek urn or Roman bust? I could take the Mona Lisa straight from da Vinci and sell it for a fortune. But it would be only a small fortune...*

*“But soon I realized that perhaps there was something to be gained here besides modest sums? What would the citizens of London pay to stop dinosaurs rampaging through their streets? Yes, that’s right, dinosaurs! I may not be as proficient a designer as Nightingale, but I’ve fixed his machine’s little flaw, allowing me to direct where the portal will open. One pull of this lever and a door will open to allow dinosaurs to appear somewhere in London... and that door will stay open. The army might stop one, but can they stop ten... a hundred... a thousand?*

*“So, in this lever, I hold the power of life and death over London. Unless London pays me a million pounds, its streets shall run red with blood! And today it’s London... tomorrow a nation... and then the entire world!”*

*With that, he pulls the lever. Brilliant white-blue arcs of lightning crackle across the face of the disk. In the middle the energy collides, merges, and begins to flow like water, creating a mirror-like surface. Rochester laughs maniacally as a high-pitched whine bursts from the machine. “Full power!” he screams over the din. “They are co...”*

*His victory shout is cut short. All that remains of him are his feet, protruding from the mouth of a monstrous dinosaur. The jaws grind, and one of the legs drops to deck with a thud and a squelch. With a loud roar the beast emerges fully from the time portal and charges!*

This is the final fight—a battle to the death against an angry T-Rex! Sadly for the now-deceased villain, his plan was doomed to failure. Nightingale had never cranked the machine to full power, and even when it was operating at reduced power, it needed constant monitoring. The time portal has entered a feedback cycle, sucking

### A TIME MACHINE?

Rather than being a time machine, the device may actually have opened a portal to the Hollow Earth, a fabulous and mysterious realm inhabited by dinosaurs, as well as remnants of ancient Atlantis. If you have the *Hollow Earth Expedition RPG*, this is a great opportunity to continue playing with the same characters.

more and more power that it cannot adequately discharge in time. The Gamemaster should convey to the characters that the machine is on the verge of some kind of catastrophic failure—in five rounds, the machine will explode, ending the threat of more dinosaurs coming through, but destroying man’s first working attempt at time travel... if, in fact, time travel it was...

### TYRANNOSAURUS REX

By far the most recognizable of all dinosaurs, the Tyrannosaurus Rex—king of the tyrant lizards—is arguably the most feared predator to ever have walked the Earth. Swift and agile, the huge size of this ferocious killer belies its effectiveness as the top predator in the lost world. Filled with six-inch long dagger-like teeth, the Tyrannosaurus Rex’s mouth is capable of tearing hundreds of pounds of meat from its prey in one bite.

The Tyrannosaurus Rex weighs over 10 tons and towers nearly 25 feet in height; it has changed little in the past 65 million years. Generally a solitary creature that defends its territory fiercely, Tyrannosaurus Rex hunts the herbivores of the lost plateaus, even taking down smaller specimens of Brachiosaurus. T. Rex’s guard their kills jealously, and will fight off other predators with great determination.

**Archetype:** *Dinosaur*; **Motivation:** *Survival*; **Style:** 0  
**Primary Attributes:** Body 8, Dexterity 4, Strength 8, Charisma 0, Intelligence 0, Willpower 4  
**Secondary Attributes:** Size 4, Move 12, Perception 6, Initiative 4, Defense 8, Stun 8, Health 16  
**Skills:** Brawl 14, Stealth 2\*, Survival 6  
**Talents:** Alertness (+2 Perception rating), Skill Aptitude (+2 Brawl rating), Skill Aptitude (+2 Survival rating)  
**Resources:** None  
**Flaw:** Bestial (Character cannot communicate or use tools)  
**Weapons:** Bite 16L, Claw 12L, Stomp 14N  
 \* Tyrannosaurs suffer a –4 Size penalty on Stealth rolls

## 🏹 BIG GAME HUNTER 🏹



**Archetype:** *Big Game Hunter*      **Motivation:** *Glory*

**Style:** 3      **Health:** 5

### Primary Attributes

**Body:** 3      **Charisma:** 2  
**Dexterity:** 3      **Intelligence:** 3  
**Strength:** 2      **Willpower:** 2

### Secondary Attributes

**Size:** 0      **Initiative:** 6  
**Move:** 5      **Defense:** 6  
**Perception:** 5      **Stun:** 3

Skill	Base	Levels	Rating	Average
Athletics	2	2	4	(2)
Brawl	2	2	4	(2)
Connoisseur	3	2	5	(2+)
Firearms	3	4	7	(3+)
<i>Rifles</i>			8	(4)
Melee	2	2	4	(2)
Stealth	3	2	5	(2+)
Survival	3	2	5	(2+)
<i>Tracking</i>			6	(3)

### Talents

Accuracy 1 (Treat opponent's Defense as being two lower when performing a Called Shot)

*Boosted: Each boost reduces the opponent's Defense by an additional two, to a minimum of zero*

Long Shot (Double weapon ranges)

### Resources

Rank 0 (Glutton Club; +1 Social bonus)

### Flaw

Glutton (+1 Style point whenever his appetite causes problems for him or his comrades)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	4N	(2)N
Elephant Gun	4L	0	12L	(6)L
Heavy Revolver	3L	0	11L	(5+)L

# LEAGUES OF ADVENTURE

## COMBAT ACTIONS AND STYLE POINTS

### COMBAT MANEUVERS

These special actions may be used during combat instead of your standard attack action. Not all of the special actions available have been listed below; the rest can be found in *Leagues of Adventure*.

Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
Called Shot (Vital Area)	Suffer penalty on attack roll equal to opponent's full Defense rating	Each success automatically inflicts damage
Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
Ready Weapon	May not make Attack action this turn	Character prepares weapon to attack
Run	May not make Attack action this turn	Two Move actions may be made this turn
Stand Up	May not make Attack action this turn	Character stands up
Total Attack	Lose Dexterity bonus to Defense	+2 to Attack action this turn
Total Defense	May not make Attack action this turn	+4 to Defense rating this turn

### STYLE POINTS

Style points are used to help a character boost their abilities and skills when their current ability is just not sufficient. Style points can also be used to help other player characters. Here are the benefits you can spend your hard-earned Style points on:

Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

### OTHER USEFUL NOTES

#### GLUTTON CLUB

The Glutton Club is a social club dedicated to enjoying food and drink. While they do host extravagant dinner parties using only the finest ingredients from across the globe, members are keen to try any new foodstuff, regardless of how offensive it may look or smell. As such they are frequent travelers, tracking down new culinary delights to bring back for their fellow club members to devour.

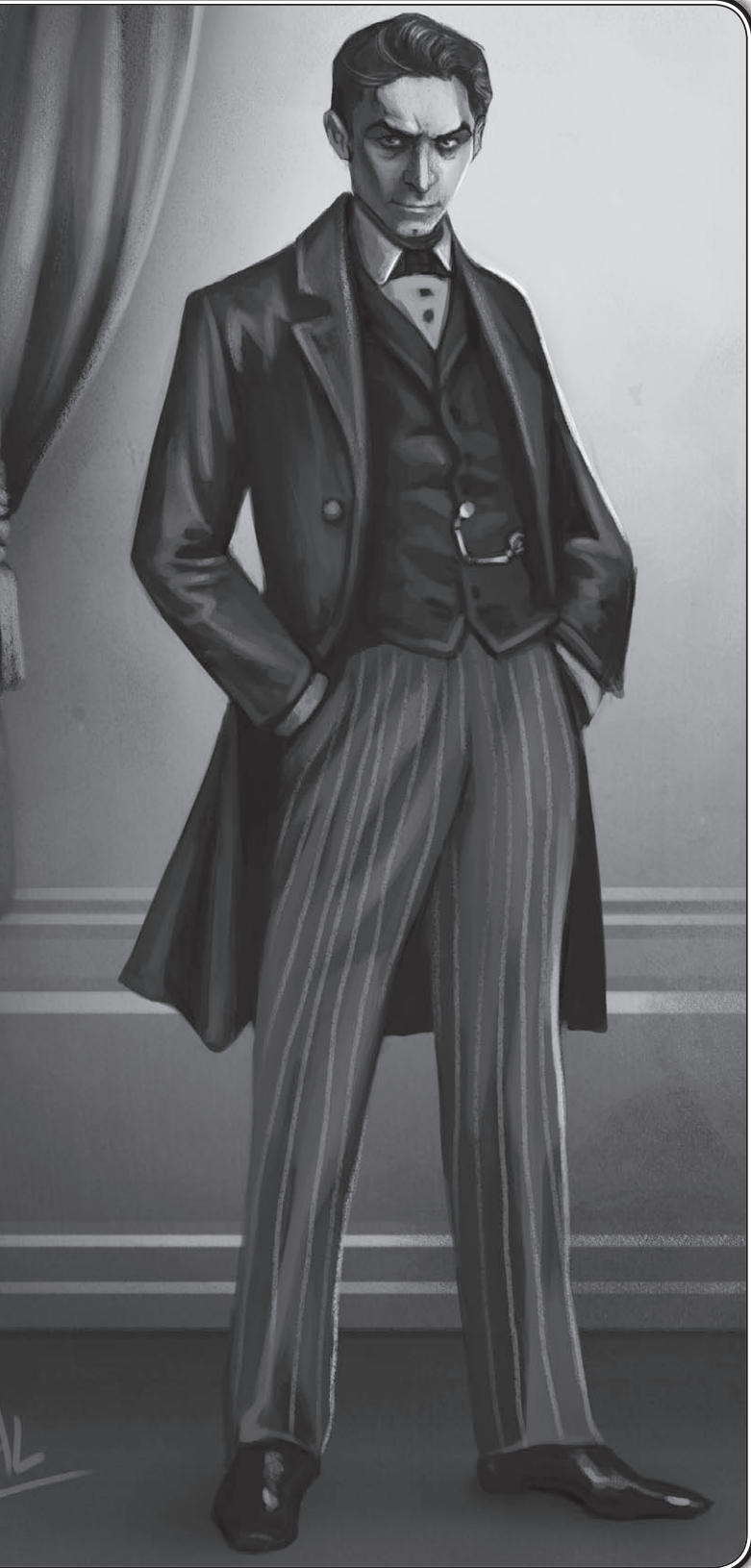
#### ROLEPLAYING NOTES

Other hunters talk of the thrill of the hunt, proving themselves superior to the beasts they track, and even judging their kill by the size or ferocity of the prey they bring down, but none of these factors matter to you. You're quite content to let them hunt for personal glory or to bring back trophies to hang on the wall, while you bring down animals for more personal reasons.

While some travel the world in search of treasure or scientific discovery, you head to the far reaches of the world to satisfy your endless appetite for new food. Whether it flies, swims, or runs, you're perfectly willing to give it a go, assuming it is accompanied by the right wine, naturally.

And what a world awaits! Stories are forever making the newspapers regarding new species of animals, including ones supposed to be long extinct. This is what drives you to adventure—the opportunity to be the first to dine on something yet to be sampled by the human palate and remembered as a pioneer in gastronomy.

## CONSULTING DETECTIVE



Archetype: *Law Man* Motivation: *Justice*

Style: 3 Health: 4

### Primary Attributes

Body: 2 Charisma: 2  
Dexterity: 3 Intelligence: 4  
Strength: 2 Willpower: 2

### Secondary Attributes

Size: 0 Initiative: 7  
Move: 5 Defense: 5  
Perception: 8\* Stun: 2

Skill	Base	Levels	Rating	Average
Academics: Law	4	1	5	(2+)
Brawl	3	2	5	(2+)
Firearms	3	2	5	(2+)
Investigation	4	4	8	(4)
<i>Crimes</i>			9	(4+)
Larceny	3	2	5	(2+)
Stealth	3	2	5	(2+)
<i>Shadowing</i>			6	(3)
Streetwise	2	3	5	(2+)

### Talents

\* Alertness (+2 to Perception rating)

### Resources

Contacts 1 (Police; +2 Social bonus)  
Followers 0 (Street urchin)  
Rank 0 (The Gun Club; +1 Social bonus)

### Flaw

Aloof (+1 Style point whenever her business-like attitude causes her trouble)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	5N	(2+)N
Heavy Revolver	3L	0	8L	(4)L

# LEAGUES OF ADVENTURE

## COMBAT ACTIONS AND STYLE POINTS

### COMBAT MANEUVERS

These special actions may be used during combat instead of your standard attack action. Not all of the special actions available have been listed below; the rest can be found in *Leagues of Adventure*.

Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
Called Shot (Vital Area)	Suffer penalty on attack roll equal to opponent's full Defense rating	Each success automatically inflicts damage
Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
Ready Weapon	May not make Attack action this turn	Character prepares weapon to attack
Run	May not make Attack action this turn	Two Move actions may be made this turn
Stand Up	May not make Attack action this turn	Character stands up
Total Attack	Lose Dexterity bonus to Defense	+2 to Attack action this turn
Total Defense	May not make Attack action this turn	+4 to Defense rating this turn

### STYLE POINTS

Style points are used to help a character boost their abilities and skills when their current ability is just not sufficient. Style points can also be used to help other player characters. Here are the benefits you can spend your hard-earned Style points on:

Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

## OTHER USEFUL NOTES

### THE GUN CLUB

Founded during the American Civil War, the Gun Club is a Boston-based society of businessmen, inventors, and scientists dedicated to the construction of weapons, with a particular emphasis on cannons and other artillery pieces. The current president is Impey Barbicane II, son of the Club's founder.

Despite the society's fixation with guns, Barbicane is a man dedicated to peace. In his eyes, the creation of more powerful guns will end wars, not start them. Unfortunately, a small cabal within the Club has a different view—it looks to grow rich by selling advanced weapons to the highest bidder, irrelevant of to what use the weapons may be put.

### ROLEPLAYING NOTES

You are one of London's premier consulting detectives, and your talents are now being sought in civilized lands across the globe. Your keen mind is an analytical machine of logic and reason, which combined with your astute powers of perception enables you to gather all the information pertinent to a crime and deduce a solution.

While you are able to interview witnesses and pick up on the slightest detail, you are hopeless as more polite social interaction. Your logical mind has no place for emotions, and once on a case you are relentless, pausing only to consider the facts, never the human element involved. As a result of your inability to convey information in an emotional way, you are uncomfortable in social situations.

## HARD-WORKING REPORTER



Archetype: *Reporter*

Motivation: *Truth*

Style: 3

Health: 5

### Primary Attributes

Body: 2

Charisma: 3

Dexterity: 2

Intelligence: 3

Strength: 2

Willpower: 3

### Secondary Attributes

Size: 0

Initiative: 5

Move: 4

Defense: 4

Perception: 8\*

Stun: 2

Skill	Base	Levels	Rating	Average
Art: Photography	3	1	4	(2)
Art: Writing	3	2	5	(2+)
Con	3	3	6	(3)
Diplomacy	3	2	5	(2+)
Investigation	3	2	5	(2+)
<i>Interview</i>			6	(3)
Linguistics	3	2	5	(2+)
Stealth	2	2	4	(2)
Streetwise	3	2	5	(2+)
<i>Rumors</i>			6	(3)

### Talents

\* Alertness (+2 Perception rating—bonus already included)

Attractive (+1 Charisma rating when dealing with people. This bonus affects her Charisma rolls and all Charisma-based Skills)

### Resources

Rank 0 (Women's Suffrage Society; +1 Social bonus)

### Flaw

Honesty (+1 Style point when her honesty causes trouble)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N



# LEAGUES OF ADVENTURE

## COMBAT ACTIONS AND STYLE POINTS

### COMBAT MANEUVERS

These special actions may be used during combat instead of your standard attack action. Not all of the special actions available have been listed below; the rest can be found in *Leagues of Adventure*.

Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
Called Shot (Vital Area)	Suffer penalty on attack roll equal to opponent's full Defense rating	Each success automatically inflicts damage
Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
Ready Weapon	May not make Attack action this turn	Character prepares weapon to attack
Run	May not make Attack action this turn	Two Move actions may be made this turn
Stand Up	May not make Attack action this turn	Character stands up
Total Attack	Lose Dexterity bonus to Defense	+2 to Attack action this turn
Total Defense	May not make Attack action this turn	+4 to Defense rating this turn

### STYLE POINTS

Style points are used to help a character boost their abilities and skills when their current ability is just not sufficient. Style points can also be used to help other player characters. Here are the benefits you can spend your hard-earned Style points on:

Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

### OTHER USEFUL NOTES

#### WOMEN'S SUFFRAGE SOCIETY

The Women's Suffrage Society, one of the earliest ladies-only social clubs, began in 1834. Its members are dedicated, some fanatically so, to securing the right for women to vote and to be allowed to assume what are traditionally seen as male roles. While any woman of good social standing may join the Society, scholars, scientists, reporters, doctors, and practitioners of other "male" occupations are most welcomed. The Society's charter advocates peaceful protests and letter writing as the means to achieve their goals. Within the membership are two disparate groups. The first, and the fast-growing one, talks of more aggressive tactics, including the use of bombs and acts of vandalism! The second considers men to be emotionally weak and, by using their feminine wiles, women can persuade men to do almost anything.

#### ROLEPLAYING NOTES

You are a rarity in the man's world of journalism. Being a woman means you are required to work harder than your male colleagues, but that is a small price to pay. You let nothing stand in the way of a good story. If the interviewee is not seduced by the sheer novelty value of being interviewed by a woman, you have no qualms about falling back on your feminine charms to secure the information you need.

Although a supporter of women's rights, you are not a militant or one to protest loudly. Others may barricade themselves to railings, march on Parliament, or turn to violence, but you are content to prove your right to be treated as an equal by hard work and diligent research. What really riles you is men automatically thinking you are weaker than they or require special treatment just because of your gender.

## EXPLORER



Archetype: *Military Officer* Motivation: *Honor*

Style: 3 Health: 5

### Primary Attributes

Body: 3 Charisma: 2  
Dexterity: 2 Intelligence: 2  
Strength: 4 Willpower: 2

### Secondary Attributes

Size: 0 Initiative: 4  
Move: 6 Defense: 5  
Perception: 4 Stun: 3

Skill	Base	Levels	Rating	Average
Athletics	4	1	5	(2+)
Bureaucracy	2	2	4	(2)
Diplomacy	2	2	4	(2)
Firearms	3	2	5	(2+)
Intimidation	2	3	5	(2+)
<i>Orders</i>			6	(3)
Melee	4	4	8	(4)
<i>Swords</i>			9	(4+)
Survival	2	2	4	(2)

### Talents

**Flurry** (Your character may attack the same opponent twice by making an Attack with a -2 penalty on each attack roll. Both attacks must be made with the same weapon, a weapon and an unarmed attack, or two unarmed attacks.)

*Boosted:* A boosted Flurry allows you to attack the same character twice at no penalty.

### Resources

Rank 0 (Dueling Club; +1 Social bonus)

Rank 1 (Lieutenant in the German army; +2 Social bonus)

### Flaw

**Code of Conduct** (+1 Style point when he convinces others to follow her code of conduct or when her code forces her to make something much more difficult than might otherwise be necessary)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N
Saber	3L	0	12L	(6)L
Heavy Revolver	3L	0	8L	(4)L

# LEAGUES OF ADVENTURE

## COMBAT ACTIONS AND STYLE POINTS

### COMBAT MANEUVERS

These special actions may be used during combat instead of your standard attack action. Not all of the special actions available have been listed below; the rest can be found in *Leagues of Adventure*.

Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
Called Shot (Vital Area)	Suffer penalty on attack roll equal to opponent's full Defense rating	Each success automatically inflicts damage
Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
Ready Weapon	May not make Attack action this turn	Character prepares weapon to attack
Run	May not make Attack action this turn	Two Move actions may be made this turn
Stand Up	May not make Attack action this turn	Character stands up
Total Attack	Lose Dexterity bonus to Defense	+2 to Attack action this turn
Total Defense	May not make Attack action this turn	+4 to Defense rating this turn

### STYLE POINTS

Style points are used to help a character boost their abilities and skills when their current ability is just not sufficient. Style points can also be used to help other player characters. Here are the benefits you can spend your hard-earned Style points on:

Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

### OTHER USEFUL NOTES

#### DUELING CLUB

Dueling may be illegal these days, but that doesn't stop the Dueling Club from keeping the practice alive. The Club's rules prohibit death (on punishment of expulsion), but delivering a nonlethal wound is quite acceptable.

It is not unusual for club dinners to be interrupted by two members deciding to settle a dispute through the use of blades, dancing nimbly up and down the table, careful to avoid upsetting plates and goblets.

#### ROLEPLAYING NOTES

You are a man who lives by his honor as an officer in the German army and as a gentleman. You possess an inflexible code of conduct that prohibits you from acting in a cowardly or ungentlemanly way, such as attacking an unarmed foe or attacking from a position of surprise, being discourteous to ladies, not challenging those who slight your honor, and acting in a proper and dignified manner under all circumstances. To act like a barbarian, no matter the provocation, would be an affront to the Fatherland and your family's proud heritage as Prussian officers.

## CRACKPOT ANTIQUARIAN



Archetype: *Academic*

Motivation:  
*Wisdom*

Style: 3

Health: 6

### Primary Attributes

Body: 3

Charisma: 2

Dexterity: 2

Intelligence: 3

Strength: 2

Willpower: 3

### Secondary Attributes

Size: 0

Initiative: 5

Move: 4

Defense: 5

Perception: 6

Stun: 3

Skill	Base	Levels	Rating	Average
Academics:	3	3	6	(3)
History				
Anthropology	3	2	5	(2+)
<i>Mythology</i>			6	(3)
Athletics	2	2	4	(2)
Expeditions	3	2	5	(2+)
Investigation	3	3	6	(3)
Linguistics	3	3	6	(3)
<i>Deciphering</i>			7	(3+)
Survival	3	1	4	(2)

### Talents

Acclimated (Can resist extreme temperatures for longer)

### Resources

Rank 1 (Hollow Earth Society; +2 Social bonus)

### Flaw

Aloof (+1 Style point whenever his business-like attitude causes him trouble)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N
Light Revolver	2L	0	2L	(1)L

# LEAGUES OF ADVENTURE

## COMBAT ACTIONS AND STYLE POINTS

### COMBAT MANEUVERS

These special actions may be used during combat instead of your standard attack action. Not all of the special actions available have been listed below; the rest can be found in *Leagues of Adventure*.

Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
Called Shot (Vital Area)	Suffer penalty on attack roll equal to opponent's full Defense rating	Each success automatically inflicts damage
Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
Ready Weapon	May not make Attack action this turn	Character prepares weapon to attack
Run	May not make Attack action this turn	Two Move actions may be made this turn
Stand Up	May not make Attack action this turn	Character stands up
Total Attack	Lose Dexterity bonus to Defense	+2 to Attack action this turn
Total Defense	May not make Attack action this turn	+4 to Defense rating this turn

### STYLE POINTS

Style points are used to help a character boost their abilities and skills when their current ability is just not sufficient. Style points can also be used to help other player characters. Here are the benefits you can spend your hard-earned Style points on:

Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

## OTHER USEFUL NOTES

### HOLLOW EARTH SOCIETY

In 1853, Jeffrey Combos-Tower, an American industrialist and amateur geographer living in London, was ousted from the Royal Geographic Society for demanding the RGS "launch an expedition as a matter of utmost urgency to prove the veracity of Symmes' work and open a diplomatic dialogue with the advanced civilizations dwelling within the inner reaches of the Earth."

Down but not out, Combos-Tower promptly founded the Hollow Earth Society, where men and women of all classes and occupations who shared his beliefs and aims could meet in private and plan expeditions to discover the interior world.

### ROLEPLAYING NOTES

You are fixated in the idea that Atlantis was a real place, as is the Hollow Earth. Every mystery, every historical coincidence, you put down to the far reaching influence of the Atlanteans. While the discovery of Atlantis would undoubtedly make you a very wealthy man, you are interested in uncovering their lost wisdom.

Your quest for Atlantis has dominated your life and continues to drive you forward. You often forget to eat, you rarely bother to attend social functions—even fund raisers—and you have little tolerance for petty conversation.

## ✧ PIONEERING ✧ AVIATRIX



Archetype: *Adventurer* Motivation: *Glory*

Style: 3 Health: 4

### Primary Attributes

Body: 2 Charisma: 2  
Dexterity: 3 Intelligence: 3  
Strength: 3 Willpower: 2

### Secondary Attributes

Size: 0 Initiative: 6  
Move: 6 Defense: 5  
Perception: 5 Stun: 2

Skill	Base	Levels	Rating	Average
Acrobatics	3	2	5	(2+)
<i>Balance</i>			6	(3)
Athletics	3	2	5	(2+)
Craft: Mechanics	3	3	6	(3)
Firearms	3	2	5	(2+)
Pilot: Aerial	3	4	7	(3+)
Survival	3	3	6	(3)
<i>Navigation</i>			7	(3+)

### Talents

None

### Resources

Fame 1 (Famous adventurer; +2 Social bonus)

Rank 0 (Eccentric Club; +1 Social bonus)

### Flaw

Thrill Seeker (+1 Style point when she puts herself or her companions in danger just for the fun of it)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N
Light Revolver	2L	0	7L	(3+)L

# LEAGUES OF ADVENTURE

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Maneuver	Penalty	Benefit
Aim	May not Move or Attack this turn Lose Dexterity bonus to Defense	+2 to Firearms attack next turn
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Cautious Attack	-4 penalty on Attack roll this turn	+2 to Defense rating this turn
Charge	Must take Move action before attacking Lose Dexterity bonus to Defense	+2 to Brawl or Melee attack this turn
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Stand Up	May not make Attack action this turn	Character stands up
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### STYLE POINTS

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Action	Cost	Benefit
Boosting a Talent	2	Boost a non-unique Talent up to its next level for one action
Buying Bonus Dice	1	Dice may be purchased for any one roll
Reducing Damage	2	Reduce damage from an attack by one

### OTHER USEFUL NOTES

#### ECCENTRIC CLUB

Since 1799 London has played host to several societies relating to eccentricity—The Illustrious Society of Eccentrics, The Everlasting Society of Eccentrics, The Eccentric Society Club and, finally, The Eccentric Club. The latter, the only League currently to use the name, was founded only in 1890, but it draws its ideals from earlier incarnations. Open to anyone judged to be of good but eccentric character, a catchall phrase which covers everyone from artists to inventors, the Club's motto, *nil nisi bonum* ("Nothing but Good") neatly sums up its ideals.

#### ROLEPLAYING NOTES

Being the current darling because of your aerial exploits isn't enough for you. You don't want passing fame, you want to be immortalized for posterity. A simple flight from London to Paris isn't good enough for you anymore. You want to fly to lands further afield, cross entire continents, traverse lifeless deserts, and soar majestically over the highest peaks. And you want the world to know that you, a woman, did it.

With the press' attention flitting between numerous daredevils and explorers on an almost daily basis, you know you have to take bigger and bigger risks to remain in the public eye. Each stunt, each trip, has to be more audacious and more amazing than the previous one. Your friends and family warn you that pride comes before a fall, but a faint heart never won glory.

# ✧ HANDOUT #1: ✧ SELECTION OF NEWSPAPER ARTICLES

**The Daily**  
Saturday, May 21, 1892

## Rat Infestations Worsen

London's growing rat problem shows no signs of abating despite the Lord Mayor drafting in rat-catchers from nearby towns and sewer workers dropping copious quantities of poison into the sewer system. Yesterday afternoon a huge swarm emerged from the sewers in Fleet Street, forcing the police to evacuate the entire area. Several citizens suffering from rat bites and shock. As a result of the chaos, several evening newspapers did not go to print, depriving Londoners of much needed news in this time of unbridled chaos.

**The Record**  
Saturday, May 21, 1892

## Manuscript Still Missing

Scotland Yard admits to remaining baffled with regard the theft of a priceless manuscript from the British Library Reading Room last year. The unique supposedly written by none other than Daedus, the artificer who created the Minotaur's Labyrinth, was stolen from a secure vault. No signs of how the security was penetrated were ever discovered. Attempts to elicit the assistance of Mister Sherlock Holmes of 221b Baker Street in recovering the manuscript have proven unsuccessful. The famous consulting detective has constantly declined the case, though he has yet to comment on his reasons.

**The Triple**  
Saturday, May 21, 1892

## Ghost Club Heads East

The Ghost Club, one of the growing number of "Leagues of Adventure" forming around the globe, today announced its first expedition. On August 1 of this year, the clipper *Plutonia* will leave Falmouth, Cornwall, bound for Mexico. The skipper of the ship and leader of the expedition, Captain Desdinova, went on record as saying the Ghost Club was searching for an obsidian mirror in a long lost tomb of a Mayan king. Much mystery surrounds Cpt. Desdinova, a man who by some accounts was born in 1804 yet appears to be middle-aged. Records discovered in 1873 indicate that the captain previously tried to reach Mexico around 1830, but was shipwrecked following a temble storm.

**The White**  
Saturday, May 21, 1892

## The Vanishing Cabby

Enquiries continue into the disappearance of Hackney carriage driver Mister John Netley, an employee of Messrs. Thompson, McKay and Co. Mr. Netley's carriage was found abandoned on Park Lane in the early hours of this morning. Eyewitnesses report that the horse was lying in the road as stiff as a board but with no obvious sign of injury. It was hurriedly taken away for examination. No one reported seeing Mr. Netley, though one witness did comment on seeing a small, thin figure of hunched appearance moving away from the scene at a very fast speed. Police are continuing to appeal for witnesses.

**Daily Rag**  
Saturday, May 21, 1892

## Diamonds are not Forever

Yet another high class jewelry store in London has been robbed, making the tenth store to be turned over in the last six months. No statement from the store owner has been forthcoming, but reports say the thieves got away with £10,000 of gold and silver jewelry, plus a quantity of gemstones. Scotland Yard admit they have few leads to go on, but are investigating every possible avenue. This reporter has learned however, that none other than Sherlock Holmes, the famous consulting detective, has been hired by a consortium of jewelry store owners in a bid to recover the stolen property. Doctor Watson, Mr. Holmes' assistant, declined to comment, saying only that it was Holmes' belief the jewelry was stolen for a specific purpose and that purpose would become apparent in due time.

**The Evening**  
Saturday, May 21, 1892

## Blackouts Continue

Darkness once again descended over parts of London last night as the London Electrical Company suffered yet another power outage. Mister Chandler, a spokesman for the company, went on record as saying that the company's engineers were working around the clock in a bid to fix the problem, and that a telegram had been sent to Mister Tesla in America asking for his expert advise. As a result of the power loss, Londoners who have switched to the "revolutionary" new system of electrical energy has been forced to rely on their old gas lamps once more.





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# UK GAMES EXPO

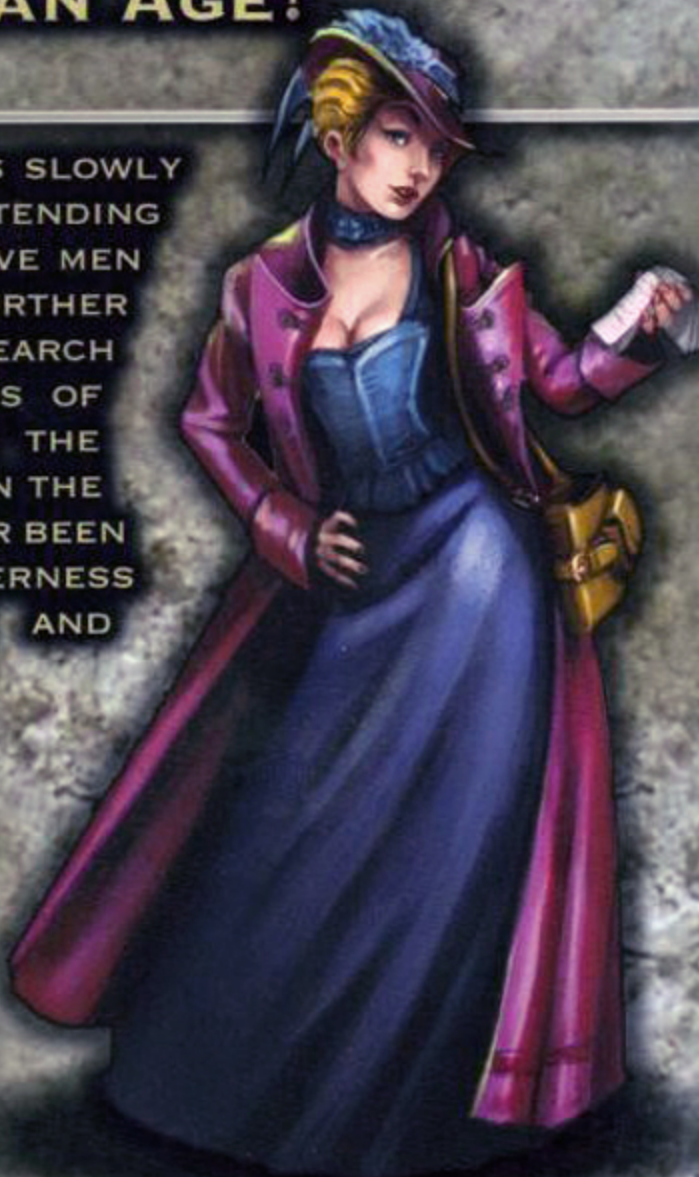
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