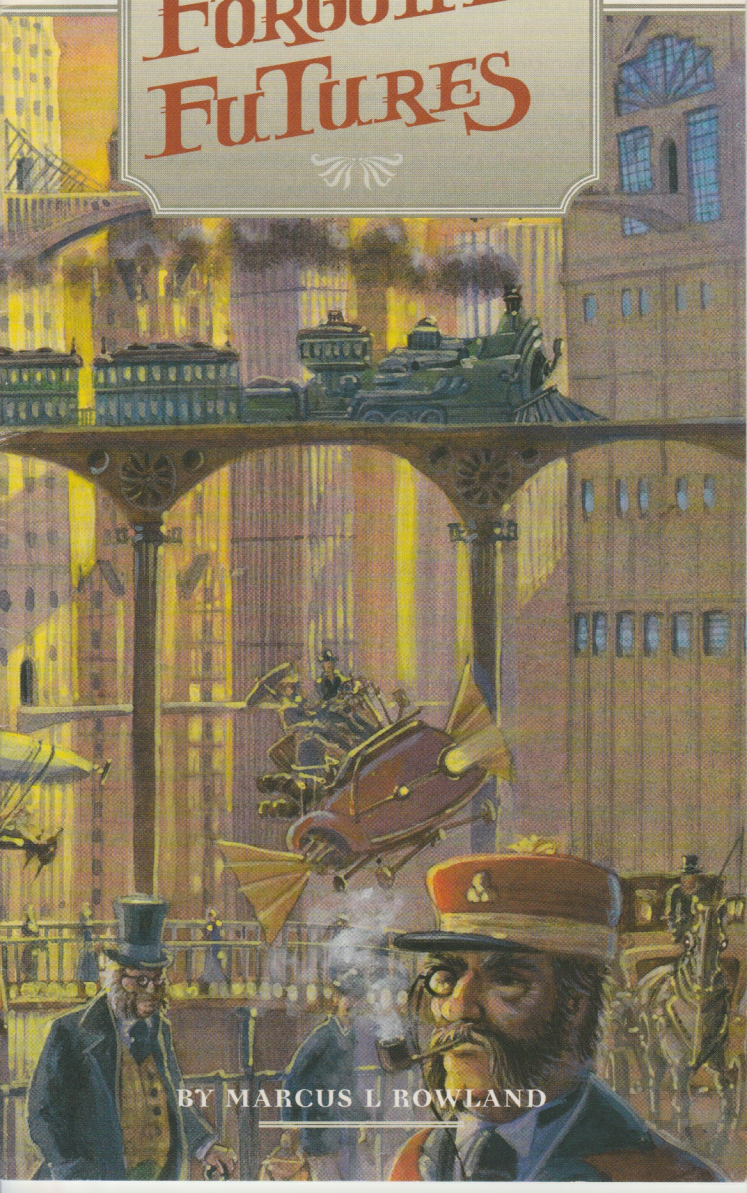


arcane

the roleplaying magazine

PRESENTS

FORGOTTEN FUTURES



BY MARCUS L ROWLAND

FORGOTTEN FUTURES

BY MARCUS L ROWLAND

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0.0 introduction

1.0 CHARACTERS AND RULES CHARACTER RECORD 03

1.1	character points	3
1.1.1	equipment and notes, weapons, etc.	4
1.2	characteristics	5
1.2.1	using characteristics attack versus defence table	5
1.2.2	improving the odds	6
1.3	skills	6
1.3.1	using skills	6
1.3.2	temporary skills	7
1.3.3	projects	7
1.3.4	improving skills	7
1.3.5	adding skills	7
1.3.6	free skills	8
1.3.7	skill list	8
1.4	wounds	9
1.4.1	medical skills, recovery, & death	10
1.5	combat	11
1.5.1	combat round	11
1.5.2	resolving attacks	11
1.5.3	armour	14
1.5.4	weapons	14
1.5.5	non-combat injuries	16
1.6	animal, vegetable, mineral	17

2.0 ROLE PLAYING NOTES 19

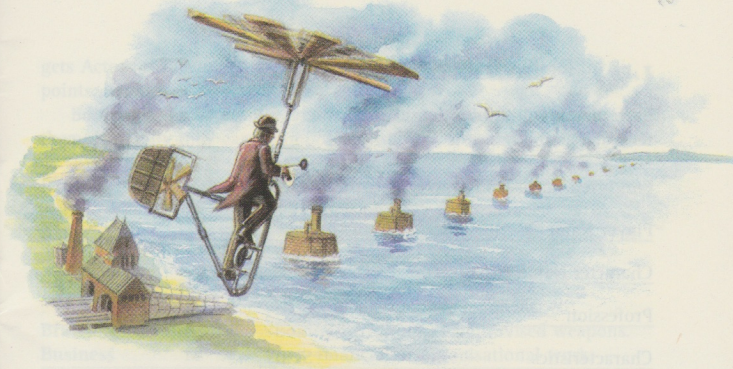
3.0 THE FORGOTTEN FUTURES COLLECTIONS 20

4.0 ADDITIONAL SOURCES 21

SCENARIO: TAKING THE TUNNEL 23

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INTRODUCTION



Forgotten Futures is a role-playing game based on Victorian and Edwardian scientific romances, the predecessors of science fiction. Adventures are usually set in that era, or in the future as imagined by the writers of the past. For example, the first Forgotten Futures collection was set in 2000 AD and 2065 AD, as imagined by Rudyard Kipling before the First World War. The game is usually published on disk as text and graphics files containing period fiction, game background, adventures, and a longer version of these rules. Some optional rules, examples and background data have been cut for this special printed version. The rules are easily adapted to most settings, provided that characters aren't extraordinarily powerful.

You'll need two six-sided dice (preferably two per player), copies of the character record form and a few tables, and some pens and paper.

The game uses a few special terms, all simple:

BODY:	A characteristic, often abbreviated as B.
MIND:	A characteristic, often abbreviated as M.
SOUL:	A characteristic, often abbreviated as S.
EFFECT:	Damage caused by weapons and other forms of attack.
AVERAGE OF..:	Add two numbers (eg characteristics) and divide by two.
ROUND UP	if the result is a fraction. Usually abbreviated as Av, eg AvB&S.
HALF OF:	Divide a number (usually a characteristic) by two and round up. Usually shown as /2, eg B/2.
HALF AVERAGE:	Some skills are based on half the average of two characteristics. Add the characteristics, then divide by 4, then round up. Eg AvB&S/2.
ROUND:	A flexible period of time during which all PCs and NPCs can perform actions. In combat a round is a few seconds, in other situations it might be a few minutes or hours.

1.0 characters and rules

Each player will need at least one character, whose details should be recorded as follows:

Forgotten Futures Character Record

Player Name _____						
Character Name _____						
Profession		Sex		Age		
Characteristics			Skills			
BODY	<input type="checkbox"/>					
MIND	<input type="checkbox"/>					
SOUL	<input type="checkbox"/>					
Bonus	<input type="checkbox"/>	Notes & Equipment				
Weapon	Mult?	Effect	A	B	C	
Wounds	B <input type="checkbox"/>	F <input type="checkbox"/>	I <input type="checkbox"/>	I <input type="checkbox"/>	C <input type="checkbox"/>	

Players should record their names and the name (including any title or rank), sex, and age of the character. They may wish to give their characters aristocratic or military names and rank, academic honours, and the like; the referee must decide if this will cause problems.

Sex and age may be important in some game settings. For "profession", write in something appropriate to the game setting. The referee should explain the pros and cons of your choices.

The next sections of the form are completed using character points.

1.1 character points

Your referee will give you some points (usually 21) which may be used as follows:

1: Purchase characteristics at the following costs:

Value	1	2	3	4	5	6	7*
Cost	Free	2	3	5	7	10	14

* At the discretion of the referee ONLY.

Average human characteristics are 3 or 4. 5 is above average, 6 is very good (for example, BODY [6] is an Olympic athlete), 7 is extraordinarily unusual and is available only at the referee's discretion. BODY (B) covers physical strength, toughness, speed, and dexterity. MIND (M) covers all intellectual capabilities, reasoning, and also observation.

SOUL (S) covers emotions, charisma, luck, and psychic ability.

See section 1.2, below, for full details of the effect of characteristics.

purchase skills

This game uses very general skills; for example, Scientist covers everything from Archaeology to Zoology, Pilot covers everything from Autogyros to Zeppelins. Players may spend up to three points per skill.

Skills are based on characteristics, to which at least one point must be added. For instance, Actor is based on the average of Mind and Soul, plus at least one point. A character with MIND [3] and SOUL [3]

gets Actor [4] for one point, Actor [5] for 2 points, or Actor [6] for 3 points.

Brawling and Stealth are available without spending points on them. Naturally they can be improved if points are spent.

Skill	Value	Notes
Actor	AvM&S	Any form of stage performance.
Artist	AvM&S	Any artistic endeavour.
Athlete	B	Swimming, running, etc.
Babbage		
Engine	M	Use also for computers, golems, etc.
Brawling	B *	Boxing, wrestling, & improvised weapons.
Business	M	Any financial or organisational work.
Detective	AvM&S	Good at noticing small details.
Doctor	M/2	Knowledge and licence to practice.
Driving	AvB&M	Any ground vehicle.
First Aid	M	Emergency treatment to stop bleeding.
Linguist	M #	Covers reading, writing, speaking, etc.
Marksman	M	Use of aimed projectile weapons.
Martial Arts	AvB&S/2	Any martial art, adds multiple attacks.
Mechanic	M	Any form of engineering etc.
Medium	S/2	A genuine medium, not a fake.
Melee		
Weapon	AvB&M	All close range non-projectile weapons
Military Arms	M	Use of field guns, explosives, etc.
Morse Code	M	Knowledge of Morse and telegraphy.
Pilot	AvB&M/2	Use for aircraft, submarines, etc.
Psychology	AvM&S	Use to spot lies, calm people, etc.
Riding	AvB&S	Riding all animals, and training them.
Scholar	M \$	Detailed knowledge of specialised topics.
Scientist	M	Use of any science.
Stealth	B/2 *	Hiding, camouflage, sneaking, etc.
Thief	AvB&M/2	Pick pockets, locksmith, forgery, etc.

* Free at base value

Characters with the Linguist skill initially know Linguist/2 languages (round UP).

For example, Linguist [5] begins with 3 languages known.

\$ Scholars have knowledge of Scholar/2 related fields (round UP); for instance, Scholar (Archaeologist, Antiques, Ancient Egypt) [5]

See section 1.3 for details of the purchasing system and use of skills, and 1.3.7 for a detailed explanation of each skill.

saved for use in play

Points can be used to improve skills at a later date, or optionally to improve the odds in emergencies. If points are saved for this purpose, double them and record them as bonus points.

1.1.1 equipment and notes, weapons, etc.

These sections should be completed after characteristics, skills, and history have been decided. Say what you'd like to own, and describe any special status or background details; the referee will decide if they are reasonable.

The weapons section is used to record weapons that the character routinely carries. The columns list the weapon's name, whether it is capable of multiple attacks, the Effect number which determines how much damage it can cause, and the results of any damage caused. For now it isn't necessary to worry about combat; it's explained later. Weapons are listed in section 1.5.4.

The section marked "Wounds" is left blank for use during play. Note that chart is for humans and animals of roughly human size and toughness; some animals use different charts.

1.2 characteristics

BODY represents general physique, well-being, stamina, dexterity, and speed. If players expect their characters to spend a lot of time in combat, or performing manual labour, **BODY** should be high. Inanimate objects also have **BODY**. It's possible for something to be physically small and still have high **BODY** (a diamond, a gun), or big and still have low **BODY** (a balloon, a glass sculpture).

MIND covers mental traits including intelligence, reasoning ability, and common sense. Any skilled job needs high **MIND**. **MIND** is important in the use of most weapons.

SOUL covers artistic abilities, empathy, luck, and spiritual well-being. If **SOUL** is low the character should be played as aloof, insensitive, and unlikeable; if high, the character does well in these areas. It is also used for other forms human interaction, such as fast-talking, acting ("A very soulful performance"), and other arts (including martial arts). If your **SOUL** is low, better not try to con anyone, and forget about learning baritsu or karate.

Characteristics cannot normally be improved.

1.2.1 using characteristics

Characteristics are used mainly as the foundation of skills, but it's occasionally necessary to use them directly. For example, someone trying to perform a feat of strength needs to use **BODY**. This is done by using the character's **BODY** (attacking) against the **BODY** of the target object (defending) using the "attack versus defence" table:

Attack versus Defence

This table is used for any attempts to achieve something by using a characteristic or skill. Roll 2D6; if the result is less than or equal to the number indicated on the table, the attempt succeeds.

A dash (-) indicates that there is **NO** chance of success, otherwise 2 is **ALWAYS** a success. 12 is **ALWAYS** a failure.

	Defending characteristic, skill, or difficulty number																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1	7	6	5	4	3	2	2	2	-	-	-	-	-	-	-	-	-	-
2	8	7	6	5	4	3	2	2	2	-	-	-	-	-	-	-	-	-
3	9	8	7	6	5	4	3	2	2	2	-	-	-	-	-	-	-	-
4	10	9	8	7	6	5	4	3	2	2	2	-	-	-	-	-	-	-
5	11	10	9	8	7	6	5	4	3	2	2	2	-	-	-	-	-	-
6	11	11	10	9	8	7	6	5	4	3	2	2	2	-	-	-	-	-
7	11	11	11	10	9	8	7	6	5	4	3	2	2	2	-	-	-	-
8	11	11	11	11	10	9	8	7	6	5	4	3	2	2	2	-	-	-
9	11	11	11	11	11	10	9	8	7	6	5	4	3	2	2	2	-	-
10	11	11	11	11	11	11	10	9	8	7	6	5	4	3	2	2	2	-

Characteristics may be used against other characteristics, against skills, or against an arbitrary "difficulty number". Skills give an edge in most of these situations, as explained in later sections.

Raw **BODY** is mostly used for feats of strength, endurance, and dex-terity which are not covered by other skills. For example, to dodge a thrown bottle you might have to use your **BODY** against the skill of the thrower.

Raw **MIND** is generally used to notice things (such as partially hidden objects), to have bright ideas, and to solve puzzles (if they aren't solvable by the player).

Raw **SOUL** is used mainly for luck and intuition ("I've got a bad feeling about this..."), also as a measure of personality and charm.

If attacking and defending values are both too high to fit the table, the referee will divide both by a number which will just put them back onto the scale. For really large numbers (Godzilla versus New York, an H-Bomb versus the Rock of Gibraltar) division by 50 or 100 may be needed, but in most cases dividing by a smaller number (such as 2, 3, 4, 5, or 10) should do the job. Round numbers up if the result is a fraction. In any campaign with ships, spacecraft, land ironclads, or dirigibles this may become important.

1.2.2 improving the odds

At the discretion of the referee players may spend bonus points to temporarily modify an attacking or defending value as appropriate. Players must declare that they are doing this, and mark off the point(s) used, before the dice are rolled.

This does **NOT** mean that you can spend points to perform the physically impossible. No matter how many points are spent, a **BODY** [1] weakling will not lift an elephant single-handed.

1.3 skills

Most activities relate to skills. Driving a car is use of the Driving skill. Splitting the atom is use of the Scientist skill. Skills are **VERY** broadly defined; for example, Acting covers light comedy, tragedy, juggling, singing, and human cannonball acts!

Skills are initially calculated from one or more characteristics, with the number of points spent added to the result. For instance, Marksman (the use of all forms of hand-held firearm and other hand-held projectile weapons) is based on **MIND**. Acting is based on an average of **MIND** and **SOUL**. Skills may be raised to a maximum value of 10.

Characters automatically have two skills at their basic values without spending points: Brawling and Stealth. Naturally points can be spent to improve them.

1.3.1 using skills

If you have a skill you can use it automatically under all normal circumstances. You may need to roll dice if you are working under un-usual or difficult conditions, under stress, or in immediate danger. They are always used in combat. Usually a skill is used against one of the following:

- 1: An opponent's characteristics, eg **MIND**, **BODY**, **SOUL**
- 2: An opponent's skills, eg Business, Martial Arts, Acting
- 3: An arbitrary Difficulty number set by the referee (usually when dealing with inanimate objects, puzzles, combination locks, and the like.)

Bonus points can usually be spent to improve skill rolls, exactly as

they are used to improve characteristic rolls.

1.3.2 Temporary skills

Characters may occasionally want to use skills they don't possess. This is allowable, if it will keep characters alive or the game moving and there is some way to justify it. The character uses the skill at its lowest possible rating, but must roll for all actions including routine easy jobs, and the difficulty of all actions is doubled.

Bonus points may not be used to help in this situation.

1.3.3 projects

The skill rolls above are used to resolve short-term problems. Sometimes characters become involved in long projects, such as the creation of a work of art or development of a new invention, which should not be determined by a single roll of the dice. Usually the referee will call for a series of rolls with any failure prolonging the project, any success hastening it. Depending on the nature of the project, the rolls may become harder or easier as you progress. Usually the referee will warn you if you are attempting the impossible.

1.3.4 improving skills

Bonus points can be spent to attempt to improve skill ratings (to a maximum of 10, representing near-perfection). These improvements are assumed to have been acquired by experience or by training. Each improvement costs as much as the new value of the skill.

To try to improve a skill use the relevant characteristic(s) to attack the current skill rating.

If the result is a success, the skill has been improved.

If the attempt is a failure, but the dice roll is not a 12, the character loses the points but does NOT improve the skill; more training is needed. After some more experience (another adventure) you can try again. This can be repeated until the skill is improved. A skill may not be improved more than one point per adventure.

If the result is a 12 you have "peaked" with this skill; you lose the points, do not improve the skill, and CANNOT improve it at a later date.

Characters with the Linguist skill may add extra languages by practice during the campaign, or by spending 1 bonus point per extra language for training between adventures. Only add one language per adventure. Improving the Linguist skill itself costs the new value of the skill, eg. 5 bonus points to raise Linguist [4] to Linguist [5], as above.

New topics are only added to the Scholar skill by improving the skill itself.

1.3.5 Adding skills

New skills can be purchased, using the roll described above, but costs are doubled. The referee will decide if a new skill is appropriate for the character. The new skill is acquired at its lowest possible value.

An attempt to add a new skill costs DOUBLE its rating; eg. an attempt to add a skill with rating 5 costs 10 bonus points. This represents the considerable investment in time and money needed to learn a completely new skill. Sometimes the referee may make things harder or easier. Optionally the referee may allow the purchase of skills at less than their usual base values, but still at DOUBLE the usual cost.

To try to acquire a new skill use the relevant characteristic(s) against the first rating the skill will have. If the result is a success, the skill has been acquired. If the attempt is a failure, you spend the points but do NOT acquire the skill; more training is needed. After some more experience (another adventure) you can try again. This can be repeated until the skill has been acquired, or until a 12 is rolled, indicating that the character is incapable of learning that skill.

1.3.6 free skills

Referees may make some additional skills available to all characters without the normal points cost, on the assumption that they are so common that anyone can use them. For example, in a campaign set in real 1990s America it would be reasonable to assume that every adult can drive.

1.3.7 skill list

Actor Basic Value: AvM&S Any form of stage performance. If more than one point is spent you are good enough to earn money from one specialised type of performance, such as Operatic Tenor.

Artist Basic Value: AvM&S Any artistic endeavour, also useful for forgery. For more than one point add a specialisation, such as Sculptor.

Athlete Basic Value: B Swimming, running, etc. The advantage of training over brute strength. For more points mention a speciality such as Skiing

Babbage Engine Basic Value: M Use for control of any type of mechanical, pneumatic, hydraulic, or electric computer (including player pianos and card- or roll-controlled looms and organs), also for commanding androids, golems, zombies, etc.

Brawling Basic Value: B Any form of unarmed combat, apart from martial arts. See the combat rules below. Available at base value without spending points.

Business Basic Value: M Any form of financial or organisational work, man-management, politics, etc.

Detective Basic Value: AvM&S Trained in the art of observation; good at spotting small details. Can be used as an improvement over normal observation rolls, and sometimes in place of an Idea roll, or the Psychology skill.

Doctor Basic Value: M/2 A detailed knowledge of medicines, minor surgery, etc., and a licence to practice. If more than one point is spent, the character has knowledge of a speciality (such as surgery) and the appropriate qualifications. This skill may NOT be acquired in the course of play, unless several years pass between adventures. See the rules on injuries.

Driving Basic Value: AvB&M Any ground vehicle (car, land ironclad, railway engine, tractor, etc.). This skill does not apply to exotic vehicles (such as aircraft, spacecraft, submersibles) whose operators require a high degree of training.

First Aid Basic Value: M Emergency treatment of wounds. See the rules on injuries.

Linguist Basic Value: M The ability to learn, read, speak, and write languages. Initially characters know Linguist/2 languages; more languages can be acquired very easily. Characters automatically know their own native language, and need never roll to be able to use it, without buying this skill.

Marksman Basic Value: M Use of directly aimed projectile weapons (eg

gun, crossbow, throwing knives, spears, etc.) but not field guns or other specialised militaria.

Martial Arts Basic Value: AvB&S/2 Use for any Oriental martial art, also for Savate, quarterstaff combat, etc. Allows multiple hand-to-hand and melee weapon attacks in a single combat round, and can increase the Effect number of some attacks. Referees should decide if this skill is available.

Mechanic Basic Value: M All forms of mechanical and electrical work, engineering, building, plumbing, etc.; this covers work on existing machinery and the like, and the use of machine tools and other production equipment, but not innovative equipment design which is covered by the Scientist skill.

Medium Basic Value: S/2 A genuine medium, not a fake. Fake mediums use the Acting skill instead. This skill may not work in all campaigns; if it does, it can be used for contact with the spirit world, seances, and premonitions of impending doom: "I have a bad feeling about this..."

Melee Weapon Basic Value: AvB&M Use of any non-projectile weapon, such as a dagger, sword, or axe.

Military Arms Basic Value: M Use of field guns, mortars, explosives, and other specialised military weapons, but not hand guns and other simple portable weapons.

Morse Code Basic Value: M Knowledge of Morse code and basic telegraphic techniques, including maintenance and adjustment of equipment. Also used for other forms of signalling, eg Semaphore.

Pilot Basic Value: AvB&M/2 Use for aircraft, spacecraft, submersibles, digging machines, and other vehicles which require a high degree of skill and concentration. Includes the use of parachutes and systems such as radios, sonar, navigation, and meteorology if they exist in the campaign.

Psychology Basic Value: AvM&S Use to spot lies, calm hysteria, notice tension, and so forth. This skill may also be used for hypnosis, if the referee approves.

Riding Basic Value: AvB&S Riding any animal, from a pony to a diplodocus. Also used for training animals including lion taming, dog handling, or running a flea circus.

Scholar Basic Value: M Detailed knowledge of one specific field, such as archaeology, history, antiques. The character begins with knowledge of Scholar/2 related fields. For example, Scholar (Archaeology, Antiques, Ancient Egypt) [5]

Scientist Basic Value: M Use of all sciences. Most scientific romances make little or no distinction between scientific fields. Optionally note one particular science (eg Paleontology) as a speciality if more than one point is spent.

Stealth Basic Value: B/2 Hiding, camouflage, sneaking, etc. Characters automatically have this skill at base value.

Thief Basic Value: AvB&M/2 Pick pockets, locksmith, forgery, etc.

1.4 wounds

Each character and NPC has a Wounds record, which indicates the general severity of wounds taken. It is possible (and sometimes easy) to go from "uninjured" to "dead" as the result of a single wound.

For humans and human-sized animals, humanoid aliens, etc. the Wounds record has five boxes, indicating the extent of damage:

Wounds B ☐ F ☐ I ☐ I ☐ C ☐

"B" means "Bruised": you are stiff and a little slow, but otherwise unharmed, recovering in a day or two. Multiple bruises have no additional effect, apart from spectacular flesh colours and superficial marks. "Bruised" also includes minor cuts and scalds.

"F" means "Flesh Wound". This is a deep cut, concussion, or sprain, a moderately serious burn, and so forth. You are slowed, and may become infected or suffer other long-term medical effects, but there is little risk of death. If a flesh wound isn't treated promptly it may de-teriorate and become an Injury (below). Recovery takes at least a week. Additional flesh wounds must be treated separately but have no other effects.

"I" means "Injury". This is nasty; a gaping wound, punctured lung, broken bone, skull fracture, serious poisoning, first degree burns, or the like. You need first aid and reasonably prompt medical attention; without it you will probably suffer serious medical effects. You can only move slowly. If you take two injuries (a tick in both boxes) you can barely crawl and cannot fight. Injuries need at least a month to heal, longer if there are medical complications. If all Injury boxes are ticked and you take another injury you are critically injured, as below.

"C" means "Critical". You are unconscious and will die without medical aid. If First Aid or the Doctor skill is used successfully you may revert to severely injured status (both injury boxes ticked), otherwise death occurs in a matter of minutes, hours at best.

Some weapons, and some other forms of damage, have two additional results possible. **"KO" means knockout**; the victim is knocked unconscious for a few minutes, but isn't necessarily permanently harmed. There is no need to record this since it is a temporary effect. Record bruises instead if appropriate. **"K" means "Kill"**. For obvious reasons there isn't any need to have a tick box for this!

The table shows the effects of wounds. Temporarily reduce the value of BODY or BODY-related skills by the value shown, but not below a minimum of 1.

Wound	Body	Recovery Period	Recovery Difficulty	Notes
Bruised	-	1 Day	2	Purple marks etc.
Flesh Wound	-1	1 Week	4	A nasty cut
Injury	-2	1 Month	6	Broken bones etc.
2+ Injuries	-4	1 Month	8 per injury	Cannot fight or run
Critical	N/A	N/A	8	Unconscious, dying
Knocked out	-	6D6 min	4	

1.4.1 medical skills, recovery, and death

First Aid stabilises wounds and prevent them getting worse. On a successful roll against the recovery Difficulty, there is no possibility of deterioration. For example, this might involve splinting a broken leg, disinfecting and bandaging a wound, or putting cold tea (a common Victorian remedy) onto a burn. Multiple wounds must be treated separately; for instance, someone with a Flesh Wound and an Injury, or with two Injuries, would need each treated separately.

Without first aid the wound may deteriorate; roll the patient's BODY against the recovery Difficulty. If the result is a failure the wound gets worse. Flesh wounds become Injuries and Injuries become Critical.

The Doctor skill acts like First Aid, and also speeds healing. If a successful roll is made recovery time is halved. Since the Doctor skill begins at a lower level than First Aid, devoted healers may wish to take both skills.

To recover from wounds without medical help, roll BODY against the recovery difficulty – AFTER the minimum recovery period. If the result is a success, the wound is healed. If the result is a failure, the illness drags on for another period before the roll can be made again.

Death is death, and is usually permanent. In some settings there may be some rationale for reanimation or resurrection, but in most games there is no recovery.

Some examples of common forms of injury follow the combat rules below; they are clearer if you understand some details that are introduced in the combat rules.

1.5 combat

All the events in a combat round occur simultaneously. If ten people are firing guns, all of them fire BEFORE the results are assessed. You can shoot a gun out of someone's hand, but he will have a chance to shoot you before he loses it. Attacks are usually a use of skill against a defence; if the attack penetrates the defence, the damage is determined by use of the attack's Effect against the BODY of the target. These concepts are explained below.

1.5.1 combat rounds

A combat round lasts approximately five seconds. In this time punches can be exchanged, shots fired, and so forth.

The following things can be done in a combat round

1: Movement.

A normal human can walk about ten feet, or run twenty. On a difficulty 6 BODY or Athlete roll, or on expenditure of a bonus point, this can be pushed to thirty feet.

OR

2: An action, such as ducking for cover or opening a door.

Referees may OPTIONALLY allow two actions, or an action and a movement, in a round; for instance, opening a door and diving through.

THEN

3: An attack, or several attacks with some weapons and skills.

THEN

4: Wounds take effect.

If you don't want to move or perform any action apart from the attack itself there is a bonus on the attack, but you do NOT fire first.

Anyone taken completely by surprise CANNOT fight, move, or dodge in the first round of combat, but CAN perform a simple action. For example, intruders would have a round to attack someone who was standing a few feet from an alarm button; he would not have time to get to it first. They could not stop him pressing the button if he already had his hand on it. Someone with a weapon in his hand pointed at an attacker has NOT been taken by surprise!

1.5.2 resolving attacks

Attacks are resolved in several stages:

1: All players state who they intend to attack; the referee should explain who NPCs are attacking. This should be done before any attacks are made.

2: Characters and NPCs attack their chosen target. Roll the attacking skill or characteristic against a defending skill, or against a difficulty

number of 6 if there is no better defence available. There are various modifiers for distance etc.

3: If the roll to hit succeeds, the Effect of the attack is used to attack the Body of the victim. Damage is calculated according to the success of this roll.

Rolling To Attack

The following bonuses are available, and should be added to the attacking skill if appropriate (to a maximum of 10):

Attacker hasn't moved	+1
Target is immobile/inanimate	+1
Target is twice man sized or more	+1
Target is very close	+1
Using a fully automatic weapon	+1
Firing both barrels of a shotgun	+1

The following penalties apply, and should be subtracted from the attacking skill if appropriate (to a minimum of 1):

Target is TOO close	-1 (NOT brawling)
Target is running/moving fast	-1
Target is half man sized or less	-1
Target is distant	-1
Target partially hidden or camouflaged	-1
Attacking two or more targets	-2
Attacker is ducking or dodging	-1
Target is ducking or dodging	-2
Attacking for limited damage	-1 (See below)
Attacking for minimal damage	-2 (See below)

Some attacks can be used via two or more skills; for example, a longbow might be used via the Marksman or Martial Arts skill, a club via the Brawling or Melee Weapons skill. Use whichever skill is best. If all else fails weapons may be used via characteristic rolls; these are usually poorer than skills.

Defences may be based on skills or characteristics; for example, someone might try to avoid an arrow by ducking (BODY versus the attacking skill), by hiding (Stealth skill), or by use of the Martial Arts skill to catch it! If no better skill is available, the basic defending value is 6.

If the attack is a success, some damage occurs.

Damage

All attacks have an Effect number. For hand-to-hand weapons, martial arts, and other unarmed combat skills it is either the skill level or the user's BODY plus a bonus; for example, a club gains most of its power from the user's strength, and has an Effect equal to the user's BODY +1. A fencing foil, like all swords and daggers, has an Effect equal to Melee Weapon skill. For firearms the Effect number is usually intrinsic to the weapon, and thus independent of the user's skill or BODY.

Roll to cause damage, using the Effect of the attack (see below) against the victim's BODY. The result of this roll will sometimes be a failure; this is interpreted as minimal damage for the weapon, from column A of the weapons table. While this is always preferable (for the victim!), many weapons have a flesh wound or worse as their minimal damage.

If the result is a success, but more than half of the result needed for a success, check column B of the weapon table.

If the result is a success, and the dice roll is half the result needed for a

success (round DOWN) or less, check column C of the weapon table. If in doubt, use this table to calculate which damage column is used:

Roll Needed	Column A if result	Column B if result	Column C if result
2	3-12	2	-
3	4-12	2-3	-
4	5-12	3-4	2
5	6-12	3-5	2
6	7-12	4-6	2-3
7	8-12	4-7	2-3
8	9-12	5-8	2-4
9	10-12	5-9	2-4
10	11-12	6-10	2-5
11	12	6-11	2-5

Machine guns use a special rule. If they are used on more than one target, the Effect is reduced by 2. The attacker must roll separately to hit each target, and to damage the victim if the attack is successful. It's easy to abuse machine guns; players often say that they are trying to shoot at victims in two or three different areas, which should not be allowed. Shooting at several targets in one direction (such as a group of men running along a corridor) is acceptable, but the targets in front will conceal those behind, or at least reduce the Effect. They are powerful weapons, but not all-powerful.

Pulling Punches & Aiming To Wound

Sometimes players may want to do less than the maximum amount of damage with an attack. Say what you are trying to do BEFORE rolling to hit, and adjust the attacking skill as follows:

- 1: Attacking for limited damage; damage effects are limited to column A and B only, column C damage is taken as column B. Skill -1.
- 2: Attacking for minimal damage; damage effect is limited to column A only, column B and C damage are taken as column A. Skill -2.

In other words, there is an increased chance of missing if you are pulling your punches or aiming to wound, because the attack is trickier.

It isn't possible to limit damage with shotguns, machine guns, or area effect weapons such as explosives or flame throwers, or with ANY attack on multiple targets.

OPTIONAL RULE: Hit Locations

To aim at a specific part of the body, modify the attacking skill and the damage Effect as follows:

Location	Skill	Effect	Random hit modifier
Head	-2	+2	2
Arms	-1	-1	3 Right, 4 left
Torso	No modification	0	5-9
Legs	-1	-1	10-12

This rule makes it harder to hit if you are aiming at someone's limbs or head, but increases the likelihood of serious damage from a head injury.

If this rule is used, to hit a target without trying to hit a specific area roll 2D6 for a random hit location as indicated above, and modify the Effect accordingly.

It is not possible to attack a specific hit location with machine guns or area effect weapons such as grenades, or while performing any form of multiple attack. Damage from these weapons should attack random hit locations.

1.5.3 Armour

Armour reduces the Effect of weapons. The level of protection depends on the type of armour. Naturally only the area covered by the armour is protected; for example, motorbike leathers cover the torso, arms, and legs, but don't protect the head. Adding a full-face crash helmet extends this protection to the head. Similarly, body armour doesn't protect limbs or the head. Most modern armour is anachronistic in a turn of the century campaign.

Bulletproof vest	-4 Effect on projectile and blade attacks
Kevlar body armour	-6 Effect on projectile and blade attacks
Bullet Proof glass	-4 Effect on all projectile attacks
Medieval Plate Mail	-4 Effect on all melee weapon attacks
Motorbike leathers	-2 Effect on all impact weapons (eg clubs)
WW1 Steel Helmet	-3 Effect on all attacks to head
Crash Helmet	-2 Effect on all impact damage to head

1.5.4 weapons

Use the tables that follow to determine the capabilities and effects of combat skills and weapons. If two damage results are shown (eg C/K), roll the Effect against BODY again; if this roll fails the first result is used, otherwise the second result is used.

Abbreviations:

B= Bruise	F= Flesh wound	I= Injury	C= Critical
KO= Knockout	K= Kill	M.A.= Martial Arts or "Artist"	
I+KO= Injured AND knocked out.			

Some of the weapons shown have very high Effect numbers, which go well off the "attack versus defence" table. This usually indicates an attack which will do maximum damage unless a 12 is rolled, or the Effect number is somehow reduced; for example by distance (explosives), by the damage being spread to cover several targets (mini gun), or by armour.

Melee Weapons

Effect is based on BODY or skill.

Weapon	Multiple Targets	Effect	Damage			Notes
			A	B	C	
Fist	No [1]	BODY [2]	B	B	KO	
Kick	No [1]	BODY [2]	B	B	F	
Wrestling	No	BODY [2]	B	KO	KO/I	
Animal bite	No	BODY+2	F	I	C	
Animal claw	No	BODY+1	F	I	C	
Animal horns	No	BODY+2	F	I	C/K	

[1] Using the Martial Arts skill it is possible to perform one fist and one kick attack in a single round against one target, or against two targets that are close together. Against two targets the attacks are at -2 Effect.

[2] Users of the Martial Arts skill can use BODY or Martial Arts for Effect in these attacks, whichever is better.

Club	Max 2 [3]	BODY+1	B	F	KO/K	Eg cricket bat
Spear	No	Melee	F	I	C/K	Any type
Axe	No	BODY+2	F	I	C/K	
Sword	Max 2 [3]	Melee+1	F	I	C/K	
Dagger	No	Melee+1	F	I	I/K	Eg flick knife
Whip	No	Melee/2	B	B	F	
Chair	No	Brawl	B	F	I/KO	
Broken bottle	No	Brawl+1	F	F	I	
Nunchuks	Max 2 [3]	M. Arts	B	F	KO/K	M.A. ONLY

Staff Max 3 [3] Melee+2 F I KO/C

[3] Targets must be within 5ft. Multiple attacks are at -2 Effect.

Multiple attacks are available with the Martial Artist skill ONLY

Range: For all melee weapons, targets are TOO CLOSE if they block effective use of the weapon; within a couple of feet for swords and axes, within 6 ft for whips, and so forth. This is usually impossible to work out without using models; if unsure, give players the benefit of the doubt.

Projectile Weapons

Effect is usually based on skill (for thrown weapons), on BODY (for longbows and thrown axes), or on the weapon rather than the user for firearms etc.

Weapon	Multiple Targets	Effect	Damage	Notes
			A B C	
Spear	No	Melee	F I C/K	Thrown
Axe	No	BODY+1	F I C/K	Thrown
Dagger	No	Melee	F I I	Thrown
Shuriken	Max3	M.Arts	B F F	Thrown
Boomerang	No	Marksman	B F KO/I	Thrown
Cricknet ball	No	Marksman	B F KO/I	Thrown
Longbow	No[4]	BODY+1	F I C/K	A hunting bow
Crossbow	No	7	F I C/K	Military bow
[4] Maximum 2 targets if attacking with Martial Arts skill.				
Smll hndgn	Max2[5]	4	F F I/C	eg .22 revolver
Big hndgn	Max2[5]	6	F I C/K	eg .38 revolver
Huge hndgn	Max2[5]	8	I I C/K	eg .45 revolver
Small rifle	No	5	F F I/C	eg .22 rifle
Big rifle	No	7	F I C/K	eg Winchester
Huge rifle	No	9	I C K	eg Elephant gun
Smll shtgn	Max2[5]	4	F I I	1 barrel
Smll shtgn	No	8*/4	I I C	Firing both barrels
Lge shtgn	Max2[5]	7	F I C/K	1 barrel
Lge shtgn	No	14*/7	I C K	Firing both barrels
* At SHORT range ONLY				
Mchne pstl	Yes [6]	7	F I C/K	eg Schmeisser
Sbmchne gn	Yes [6]	9	F I C/K	eg Tommy Gun
Mchne gn	Yes [6]	11	F I C/K	eg Gatling Gun
Harpoon	No	15	I C C/K	Non-explosive whlr
Harpoon	No	25	C C K	Explosive harpoon

[5] Hand guns can be used to fire at two targets, or twice at one target. If firing at two separate targets each attack is at -2 to hit. If firing two shots at one target there is no modifier. Each attack is resolved separately. Shotguns can fire twice at one target (no modifier to hit, small Effect), fire at two different targets (modifier -2 to hit, small Effect), or fire both barrels at once (+1 modifier to hit, big Effect). In all but the last case the two shots are resolved separately. The doubled Effect of firing two barrels simultaneously is felt at short range ONLY!

[6] Reduce Effect by 2 if fired at additional targets

Ammunition: Players will undoubtedly have their own ideas about the number of rounds in their weapons, and usually keep track without prompting. If you don't want to bother with bookkeeping it's perfectly acceptable to ignore the matter. As a rule of thumb six shots for all rifles and handguns, and three bursts or twenty single shots for machine guns, should satisfy most players. Gatling guns (including chain guns, rotary cannon, and mini-guns) cannot fire single shots, but the referee may wish to allow many more bursts to be fired.

Range: Normal range for all hand-thrown weapons, handguns, machine

pistols, and submachine guns is 10-20 ft; normal range for bows, rifles, machine guns, and mini guns is 50-100 ft. Anything closer is at short range, anything further away at long range. Targets are too close if they are closer than the end of the weapon.

Area Effect Weapons

All explosives damage everything at full Effect inside the radius shown, at Effect -1D6 to double that radius, at Effect -2D6 to three times the radius, and so forth. The Effect of these weapons is not reduced if there are multiple targets.

Weapon	Radius	Effect	Damage	Notes
			A B C	
Stun grenade	6ft	8	B KO I+KO	
Hand grenade	10ft	10	F I C/K	
Dynamite	10ft	10	F I C/K	+2 effect/stick
Mortar shell	10ft	12	I C K	
Howitzer shell	10ft	15	I C K	
Anti-tank mine	10ft	20	I C K	
Car bomb	20ft	15	I C K	
Truck bomb	20ft	20	I C K	
Flame thrower	10ft	10	I I C/K	No damage over 20ft

Exotic Weapons: Things that might conceivably come into play in a Forgotten Futures campaign, in no specific order:

Weapon	Multiple Targets	Effect	Damage	Notes
			A B C	
Radium gun	No	8	F I C/K	Burroughs' Mars
Stun gun	3ft	8	B KO KO	Most SF
Disintegrator	Yes[6]	15	I C K	Most SF
Heat Ray	75ft	30	C K K	War Of The Worlds
Black smoke	500yd	10	C K K	War of the Worlds
Hydrogen bomb	1 ml	40	C K K	Not recommended!
Mini gun	Yes[6]	15	I C K	See Terminator 2

1.5.5 non-combat injuries

Combat is the main cause of wounds, but characters occasionally run into other problems that can cause damage. For instance:

Falling: The damage hits automatically; the Effect number is 1 plus 1 per storey fallen, to a maximum of 20. For example, someone tripping and falling to the ground risks damage with Effect 2; someone falling 20,000ft takes damage with Effect 20. Note that falls of less than 10ft are a common cause of accidental death in the home.

Car Crash: Effect 1 plus 1 per 10 MPH. Halve the Effect if wearing a seat belt or protected by an air bag.

Run Over: Effect 2 plus 2 per 10 MPH, to a maximum of 10.

Poison: Effects vary with type of poison as below. Some gases have an increasing Effect with time as shown.

Electrocution: The Effect varies with voltage as below.

Drowning, suffocation, etc: Characters can hold their breath without harm for BODY x 20 seconds; after that take damage with Effect 1, +1 per 20 seconds submerged. If the character survives, any damage (other than death) is cleared in a few hours, not the days required for other forms of damage.

Exposure to vacuum is faster and much more deadly. Brief exposure may result in skin lesions, more than a few seconds in space will result in ruptures and decompression injuries or serious damage to the lungs etc. Damage heals normally, not at the accelerated rate for drowning and suffocation.

Fire: Effect varies with severity of fire, starting at 1 (a match) and working up to 7 (a petrol bomb or flamethrower) and onwards. The effect increases for each round of exposure after the first.

Cause of Damage	Effect	Damage
		A B C
Falls	1+1/storey	B I C/K
Car crash (passenger/driver)	1+1/10MPH	F I C/K
Run over	2+2/10MPH	F I C/K
"Mickey Finn"	8	KO KO C/K
A small amount of strychnine	6	I C K
A lot of cyanide	10	C K K
A tiny amount of arsenic	3 *	I C/K
A lot of arsenic	6 *	I C K
Cobra venom	8 **	I C K
Chloroform or ether	6+1/round	KO KO C/K
Martian Gas	5+1/round	F C K (see FF2)
Chlorine (WW1 poison gas)	7+1/minute	I C K
Gas chamber (execution)	----	Automatic kill ----

* It is possible to build up an immunity to some forms of arsenic with repeated small doses, reducing the Effect of large doses. It is also possible to kill yourself trying this stunt.

** The cobra must attack successfully first!

Electric Cattle fence	4	- B F
110 V (US mains)	6	F I C/K
220/240 V (European mains)	8	F I C/K
Electric fence (5000 Volts)	15	C K K
Electric chair (execution)	----	Automatic Kill ----
Drowning / suffocation	1+1/30 sec	I I C/K *
Exposure to Vacuum	6+1/5 sec	F I C/K
Match	1+1/round	F F F
Candle flame	2+1/round	F F F
Bonfire	4+2/round	F I I
Petrol bomb	7+3/round	I C C/K
Blast furnace	10+10/round	C K K
Volcano	20+10/round	C K K

1.6 animal, vegetable, mineral

What's the BODY of a door? Of a bottle? Of the Queen Elizabeth? How much damage can a rabbit take (or dish out); a rhino; a blue whale? This section contains data on a range of common and uncommon objects, plants, and animals, which characters may conceivably encounter in the course of play.

Rat	BODY [1], MIND [1], SOUL [1] Brawling [1]; Bite, Effect 1, Damage A:B, B:B, C:F Wounds: Any wound kills. Stealth [6]
Domestic Cat	BODY [1], MIND [1], SOUL [1] Brawling [4]; Claw, Effect 2, Damage A:B, B:F, C:F Wounds: B <input type="checkbox"/> F <input type="checkbox"/> C <input type="checkbox"/> (any Injury result is Critical)
Small Dog	BODY [2], MIND [1], SOUL [1] Brawling [3]; Bite, Effect 4, Damage A:B, B:F, C:F Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Cobra	BODY [2], MIND [1], SOUL [1] Brawling [6]; Poison, Effect 8, Damage A:I, B:C, C:K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>

Big Dog	BODY [3], MIND [1], SOUL [1] Brawling [5]; Bite, Effect 5, Damage A:B, B:F, C:I Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Anaconda	BODY [6], MIND [1], SOUL [1] Brawling [7]; Wrestle, Effect 8, Damage A:I, B:I, C:C Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Lion	BODY [7], MIND [1], SOUL [1] Brawling [9]; Bite, Effect 9, Damage A:F, B:I, C:C/K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Horse	BODY [7], MIND [1], SOUL [1] Brawling [4]; Kick, Effect 7, Damage A:B, B:F, C:I/C Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Alligator or Crocodile	BODY [8], MIND [1], SOUL [1] Brawling [8]; Bite, effect 8, Damage A:F, B:I, C:C/K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> Cv Armour thick skin, -3 Effect all attacks
Dolphin	BODY [8], MIND [3], SOUL [2] * Brawling [8]; Butt, Effect [8], Damage A:B, B:I, C:C/K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/>
Elephant	BODY [10], MIND [2], SOUL [2] Brawling [6]; Tusks, Effect 10, Damage A:F, B:I, C:C/K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/> Armour thick skin, -2 Effect all attacks
Killer Whale	BODY [15], MIND [3], SOUL [2] * Brawling [12]; Bite, Effect 15, Damage A:I, B:I, C:C/K Wounds: B <input type="checkbox"/> F <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> I <input type="checkbox"/> C <input type="checkbox"/> Armour thick blubber, -2 Effect all attacks

* If dolphins and whales are intelligent in your campaign, you may wish to change MIND and SOUL ratings and add more skills, such as Linguist or Actor (singer).

Note that the stealth of animals (especially small animals) is often higher than BODY/2.

Cabbage	BODY [1]
Sapling	BODY [3]
Young tree	BODY [8]
Large tree	BODY [10-20]
Giant redwood	BODY [30-50]
Giant flytrap	BODY [8], Bite Effect 6, Damage A:B, B:F, C:I
Household Door	BODY [6] Internal door; lock complexity [4]
Household Door	BODY [8] Street door; lock complexity [5]
Household Safe	BODY [10] Lock complexity [10]
Church Door	BODY [12] Lock complexity [8]
Bank vault	BODY [20] Lock complexity [15]
House	BODY [20]
Warehouse	BODY [75]
Skyscraper	BODY [200]
Table	BODY [6] A simple wood table
Chair	BODY [5] A simple wood chair
Bottle	BODY [1]
Car	BODY [10]
Truck	BODY [15]

Bulldozer	BODY [20]
Tank	BODY [25]
Liner	BODY [100]
Airship	BODY [50]
Spaceship	BODY [100]

2.0 roleplaying

So far these rules have said a lot about rolling dice, but little about the real meat of a role playing game; the opportunity to take on a completely different personality. Since most scientific romances were written by Victorians and Edwardians, characters have a tendency to fall into stereotyped behaviour which isn't necessarily changed if they are set in the future. Here are a few of the principal elements of this behaviour:

I Know My Place...

People in inferior positions accept that they are underlings. They are happy to be employed; the idea of bettering their position, over and above promotion within their workplace, is somehow abhorrent. This attitude is especially prevalent amongst servants and others in intimate contact with their social "superiors". For examples see the roles played by Eric Sykes in "Monte Carlo Or Bust", Peter Falk in "The Great Race", and Gordon Jackson in "Upstairs, Downstairs".

Get Up And Go...

In contradiction to the above, the Protestant Work Ethic is also very popular. This says that if you work hard, study, and save money you'll eventually reach the top. This is primarily an American ideal, but also very popular with the British middle classes and anyone else who wants to better himself. Unfortunately middle-class Britons know that how-ever successful they may be, they will never be gentlemen...

You're A Toff, Guv...

Aristocrats are the cream of society; stern but caring, almost always wealthy and learned, always polite (especially to women and other inferiors), they are genuinely superior men, and even savages know them as such. Even if an aristocrat goes bad he remains a gentleman; if his crimes are discovered he will commit suicide rather than dishonour his family by standing trial.

A Woman's Place Is In The Home...

Women unfortunately tend to be treated as inferiors, second class citizens who must be protected from physical and moral danger. An adventurous woman is VERY unusual, a cause for sensation and scandal. A woman exerting real authority is almost unheard of, despite the example of Queen Victoria, and suffragettes and other campaigners for women's rights are treated with great suspicion.

I Say, He's A Bally Foreigner...

Chauvinism, in its original meaning, is rampant. People don't necessarily hate foreigners, but they do treat them as mental and moral inferiors. To quote a satirical treatment of this attitude, from H.M.S. Pinafore:

For he might have been a Roosian,
A French, or Turk, or Proosian,
Or perhaps Itali-an,
But in spite of all temptations,
To belong to other nations,
He remains an Englishman!
Hurrah!
For the true born Englishman!

This disrespect for foreigners was true of most nations, especially Britain, while harsh treatment and exploitation of "savages" was typical wherever "civilised" nations were expanding into "primitive" lands; in India and Africa, the Middle East, North and South America, Australia, and the Pacific.

Under A Gooseberry Bush, My Dear...

Some things just aren't done. Chief amongst these is any detailed discussion of sex. Courtship is almost invariably chaperoned, any more intimate contact takes place as in this example:

....he brushed off the confetti, and swept her into his arms.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The next morning there were kippers for breakfast...

The row of stars is the nearest these stories come to a lurid sex scene. All indelicacies, whatever their nature, should occur well off-stage.

Arr, We Talks Loike This...

Speech is usually fairly formal, and is of course always polite. Accents are stereotyped; in Britain members of the working classes always have lovable Cockney accents, or impenetrable country dialects, while the upper classes all have Oxford accents. Scotsmen say "Och aye", "The noo", and "Hoots mon", Welshmen "Look you" and "Boyo", Irish "Begorrah" and "Saints preserve us". America has its own stereotypes; Harvard accents for the upper classes, Brooklyn for the dregs. Only criminals and drunkards swear.

Finally, here are three examples of good and bad roleplaying in the context of these rules. Can you tell them apart?

"I say, old chap, can you direct me to the station?"

"Yo dude, where do I catch the iron horse?"

"Excuse me, my Lord, a gentleman from the police is at the door."

"Hey boss, it's the pigs."

"I'm afraid we're in a bit of a hurry. May we get by, please?"

"Out of the way, you 'ing scumbags, we're on a mission from God!"

3.0 The forgotten futures collections

Currently four disks have been released for the game, with more in preparation. A good deal of Victorian and Edwardian support material is also available, in the form of vintage articles and illustrations on disk.

FF1: The A.B.C. Files

A complete role playing game set in Kipling's 21st century airship utopia, including stories, an adventure, and many period illustrations.

FF2: The Log Of The Astronef

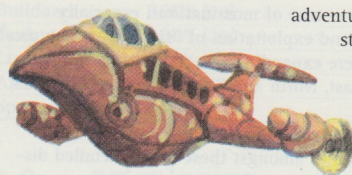
The exploration of the Solar System in 1900 AD. Based on George Griffith's Stories Of Other Worlds (better known as Honeymoon in Space), it contains six complete stories and illustrations, a worldbook taking the story forward to 1920, a spaceship design spreadsheet, five adventures, and much more.

FF3: George E. Challenger's Mysterious World

Adventures with Sir Arthur Conan Doyle's scientific hero, including the full text of The Lost World, The Poison Belt, When The World Screamed, The Land Of Mist, The Horror Of The Heights, and The Disintegration Machine, a worldbook, four adventures, and a wargames scenario.

FF4: The Carnacki Cylinders

All nine stories of Carnacki the Ghost Finder, with illustrations and game material, magic rules, three long adventures and two large



adventure outlines, and a DIY story-telling card game.

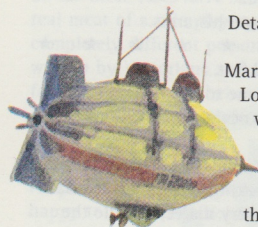
Two more collections are in preparation; one will deal with stories about the destruction of London, the other is a special collection sold in aid of Cancer Research.

Details should be announced later this year.

For full details send an SAE to

Marcus L. Rowland, 22 Westbourne Park Villas, London W2 5EA. Enclose a 1.44mb disk if you would like a sample collection. Or email ff@futures.demon.co.uk for an information file.

Collections are widely available via the World Wide Web (search for "Forgotten Futures" to find several sites) and are carried by the Cix, Compuserve, and UK Online RPG topics.



4.0 Additional sources

Ten especially useful books, five films, and four comics.

Books

Sir Arthur Conan Doyle: The Lost World
George MacDonald Fraser: Flashman (& sequels)
William Gibson & Bruce Sterling: The Difference Engine
Colin Greenland: Harm's Way
Harry Harrison: A Transatlantic Tunnel, Hurrah!
Christopher Priest: The Space Machine
Olaf Stapledon: Odd John
H.G. Wells: The Time Machine, The War Of The Worlds, The First Men In The Moon

Films

The First Men In The Moon
The Lost World
Metropolis
The Time Machine

Comics

Brian Augustyn: Gotham By Gaslight; Batman: Master of the Future
Grant Morrison: Sebastian O
Bryan Talbot: The Adventures Of Luthor Arkwright

Appendix: money and prices

Pre-decimal British currency was based on pounds, shillings, and pence.

One pound = 20 shillings = 240 pence

One shilling = 12 pence

Abbreviations used are £ for pound, s for shilling, d for pence (from the Latin "dinarius")

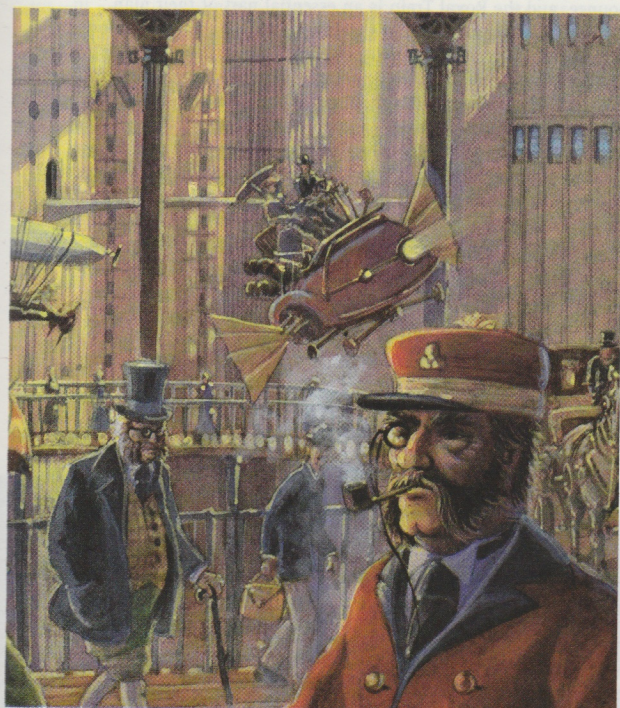
There are copper coins for the penny, half penny (ha'penny), and quarter penny (farthing). Silver coins are used for 3d, 6d, 1s, 2s, 2s 6d, and

5s. Gold coins are used for 10s and £1. At the turn of the century £5 notes are rare, £1 and 10s notes won't be introduced until the 1920s.

Prices circa 1900:

Boots	7s	Suit	£1 8s
Trousers	7s 6d	Hat, soft felt	7s 6d
Walking shoes	14s	Beef, leg	10d
Bread, 4lb loaf	5d	Butter, lb	1s 2d
Cake, lb	8d	Cheese, lb	10d
Chocolates, lb	1s 3d	Coffee beans, lb	10d
Ice cream, quart	3s 6d	Champagne	5s (bottle)
Brandy	4s 7d (bottle)	Whisky	3s 5d (bottle)
Beer	1d (pint)	Postage, letter	1d
Telegram, 12 words	6d	", per extra word	0.5d
Daily Mail	0.5d	The Times	3d
Train, 150 miles	15s	Omnibus, per mile	1d
Underground *	2d	Bicycle	£10
Family car, 8 hp	£200	2-bedroom house	£300
4-bedroom house	£650	Cigarettes, 20	5d
Tobacco, oz.	5d	Camera, Kodak roll	£1
Cricket bat	12s 11d	Violin	£2 10s
Wage, labourer, wk.	18s	Wage, skilled, wk.	£1 18s
Wage, Clerk, wk.	£1 10s	Miner, per wk.	£1
Butler, year	£100	Footman, year	£50
Cook, year	£80		

* any distance



SCENARIO: TAKING THE TUNNEL

A forgotten futures adventure outline

By Marcus L. Rowland

1897. Victoria is on the throne, and it is an unparalleled era for science and technology. Projects that were once dreams are coming to fruition; chief amongst them is the Channel Tunnel, begun in 1875, endlessly delayed by politics and inept management, but finally opened today. The Queen herself has made a rare public appearance to cut a ribbon at the English end and travelled to France aboard the Royal Train. After a reception in Calais she is about to return to Windsor.

The adventurers are aboard the Royal Train; as reporters, as detectives assigned to the Queen's bodyguard, as courtiers or diplomats, or as servants or train crew. There are other possibilities; for example, a gentleman cracksman planning to steal the Queen's jewels might be aboard disguised as a servant, a doctor might be the Royal Physician. Adventurers needn't know each other. The referee should only allow personal possessions which are appropriate to their roles aboard the train; for instance, an engine driver would not carry a gun. As the story begins the train is entering the tunnel at Calais.

Referee's information

This adventure assumes that the first Channel Tunnel project succeeded. Unfortunately early fears that the tunnel might be used as a route to invade Britain were correct; the French government has planned treachery for many years, making peaceful overtures while waiting to pounce, and the Royal Train is an essential part of their plan.

While the Queen dined in Calais members of the French Foreign Legion were landed on one of the tunnel's ventilation "islands", a brick and concrete chimney that vents engine smoke, and climbed down to the track. They plan to stop the train in the tunnel and board it, then carry on to Dover, where they will force the Queen to perform an unscheduled "inspection" of the fort that guards the British end of the tunnel, and overcome the garrison before they can destroy the tunnel entrance bridge. Once the fort is in French hands they will signal their main force; several military trains will be brought through the tunnel, securing Dover and Folkestone harbours for a sea-borne invasion fleet,

while more troops pour through the tunnel.

The adventurers should be amongst those taken hostage, or somehow escape when the train is stopped in the tunnel, and must somehow foil the dastardly French scheme. The exact means by which it is thwarted are left to the ingenuity of the players.

Note: one possible reason for characters to be aboard the train is that they are anarchists or Fenians plotting against the Queen. If so, they will not be able to put their plans into effect before the action begins.

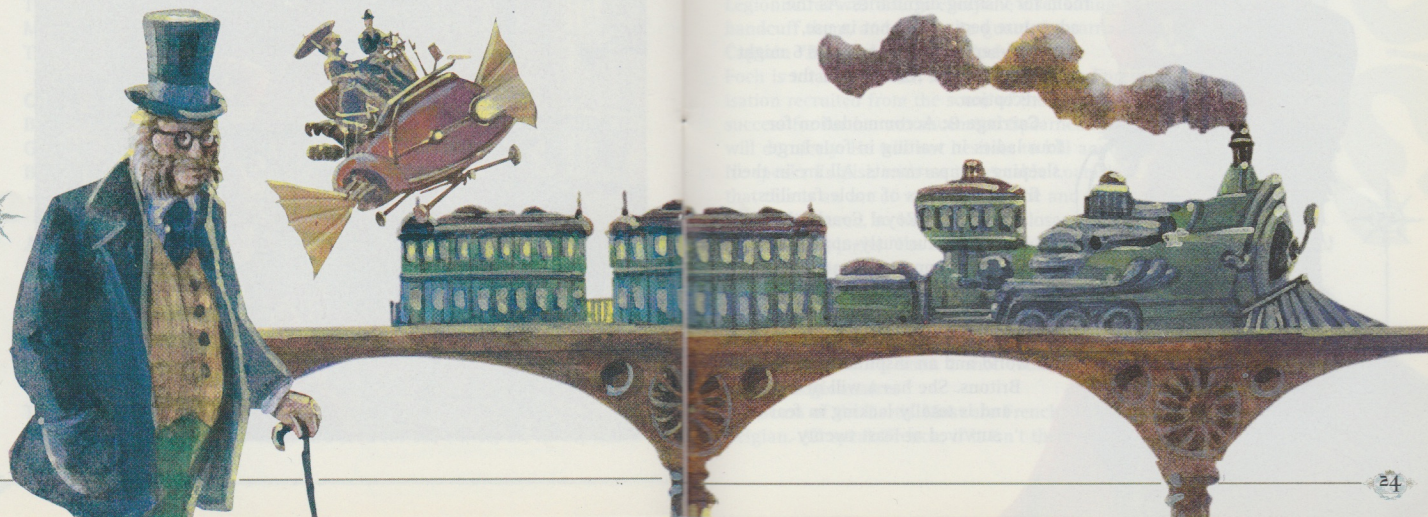
The channel tunnel

The tunnel is the latest marvel of an ingenious age; a railway link between Dover and Calais. On each shore there are stations and railway bridges out to artificial islands, where trains enter the tunnel itself; the bridges are mined and overlooked by the guns of heavily-armed forts, to guard against invasion through the tunnel. Ventilation shafts at intervals lead up to small concrete and brick "islands" supporting tall chimney stacks and warning lights. In mid-Channel, on the Varne bank, a larger artificial island is used for coaling and watering trains, and to give passengers a welcome break from the dust and smoke of the tunnel. Eventually a hotel and docks will be built there.

The tunnel itself is dug through the bed of the Channel. Each of the railway lines is carried in a steel pipe, waterproofed with layers of bitumen and pitch, lined with concrete and brick, and reinforced with steel hoops. At intervals the pipes are linked by cross-tunnels, just large enough for a man, which can be used to evacuate a train in an emergency.

The tunnel structure is extremely strong (BODY 60 at all points), and will only be damaged by explosives etc. if a Kill is rolled. If this occurs water starts to spurt from some joints in the concrete, and there are ominous groaning and creaking noises, but no real harm is done. A second explosion in the same place, and another Kill result, will breach the tunnel. Water and mud floods in, surging in both directions and overcoming anyone who fails to outrun it. Everyone probably dies horribly, including the Queen, but at least the invasion is stopped. EXTREMELY lucky adventurers might be near a ventilator shaft if this happens, giving them a chance to climb out (or possibly help get the Queen out) ahead of the flood.

The demolition charges in the bridges are installed at key points



where they will do the maximum possible damage; they collapse immediately if the charges are detonated. Otherwise the bridges have BODY 50, and will collapse if TWO of the supports are damaged with a Kill result.

The Royal train

The train has ten carriages, plus an engine, tender, and guard's van. Exact details of the passengers are not given, since adventurers will be taking some of these roles. Unless stated otherwise, assume that all aboard have BODY, MIND, and SOUL of 3 and no unusual skills or equipment. From front to rear:

Engine & Tender: A brand new "F" class 4-4-0 locomotive with a crew of three; the driver, a fireman (stoker), and an inspector from the London, Chatham, and Dover railway company, assigned to make sure that there are no problems with signals etc. The engine has BODY 30.

Carriage 1: The press, assigned to report on this historic occasion.

There are two photographers, a cinematographer (camera man) equipped with a Lumiere camera, his two assistants, three reporters, and a gentleman from the Times. None of them expect to speak to the Queen, she doesn't give interviews. All carriages are BODY 20.

Carriage 2: Twenty servants of various types, and a large amount of luggage. Some of the servants are employed by one or another of the officials on the train, not the Queen herself.

Carriage 3: Fourteen secretaries and minor officials. A huge amount of business is done by the Royal Household, even when the Queen is travelling. This carriage has several offices, two modern typewriting machines, and telephone and telegraph facilities; these must be connected to external lines before they can be used.

Carriage 4: Twelve senior officials. The Queen's advisers and diplomatic staff, plus Sir Edward Watkin, former Chairman of the South Eastern Railway and a director of the SER and Channel Tunnel Company. There is also a small sick bay, with accommodation for two patients, for the use of the Royal Physician.

Carriage 5: Dining car for senior officials etc. and the train's kitchen, with a staff of eight.

Carriage 6: Fourteen more servants and the train's pantry. A strong room contains silverware worth several thousand pounds.

Carriage 7: Royal coach; reception and dining room for visiting dignitaries. As the adventure begins it is not in use, although servants from carriage 6 might be clearing the remnants of the reception.

Carriage 8: Accommodation for four ladies in waiting in four large sleeping compartments. All are in their fifties, members of noble families.

Carriage 9: Royal Coach; the Queen's luxuriously-appointed sleeping compartment and withdrawing room.

H.R.H. QUEEN VICTORIA (Hip, Hip, Hurrah!) is the Empress of half the world and an inspiration to all Britons. She has a will of iron and is totally lacking in fear (she survived at least twenty



assassination attempts, some at point-blank range), absolutely convinced that God protects the monarchy and Empire. Quote: "Release us at once, young man!"

BODY [2], MIND [4], SOUL [5], Business [7], Linguist [5] (French, German, Hindi)

Carriage 10: Bodyguard. Ten soldiers and four detectives, all

armed. All are BODY [4], MIND [3], SOUL [3], and have the skills Brawling [6], Marksman [6], Melee Weapon [6]. The detectives carry .38 revolvers and truncheons. The soldiers carry Lee-Netford bolt action rifles (as big rifle) and bayonets. Their Lieutenant has a sword and .45 revolver (huge revolver).

Guard's Van: This contains the guard, four railway workmen, and tools and parts for repairing the track or train in an emergency.

There is 2 ft clearance between the roof of the train and the roof of the tunnel, with occasional protruding bolts and rods reducing the space and making train surfing an extremely bad idea. There is 4 ft clearance to either side of the train. Several telegraph wires run along the tunnel walls.

The French plan

The French force (30 men, plus 2 for each adventurer) is led by Captain Giscard Foch of the Foreign Legion. All are disguised as soldiers of the East Sussex regiment. They hope to trick their way aboard the train and seize control.

The Legionnaires are waiting 4 miles from Calais. They have put three warning detonators on the line, and intend to stop the train and tell the occupants that there was a warning that Fenians have planted bombs on the line. This story doesn't bear close examination (for instance, it doesn't explain how they got there), but it is only supposed to work for a few minutes, long enough to lure the Queen's soldiers and detectives from the train and into French hands, while Foch "reports" to the Queen and takes her hostage. Once she is a prisoner the Legionnaires will disarm everyone else, killing anyone who resists, handcuff them, and deploy to guard the carriages and engine.

Captain "Bernard Pringle" (Foch)

Foch is totally ruthless; he has risen in the Foreign Legion, an organisation recruited from the scum of the Earth, but needs a major military success for further advancement. Spearheading the conquest of Britain will do nicely. He will not hesitate to kill anyone who gets in his way. He speaks English with an impeccable Loamshire accent. He is aware that this is an act of war, and that he and all his men will be shot as spies if captured, so has nothing to lose.

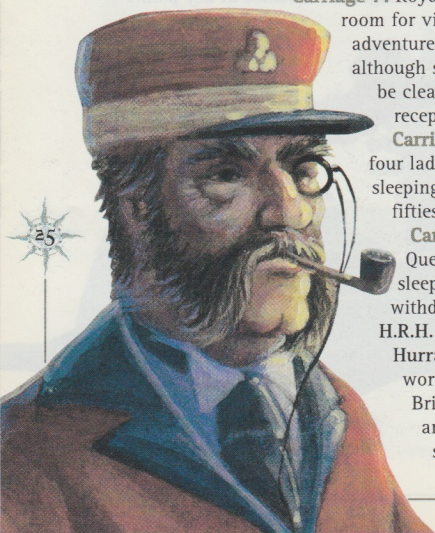
Quote: (as Pringle) "I'm sorry, there's a bit of an emergency..." (as Foch) "Put your hands up!"

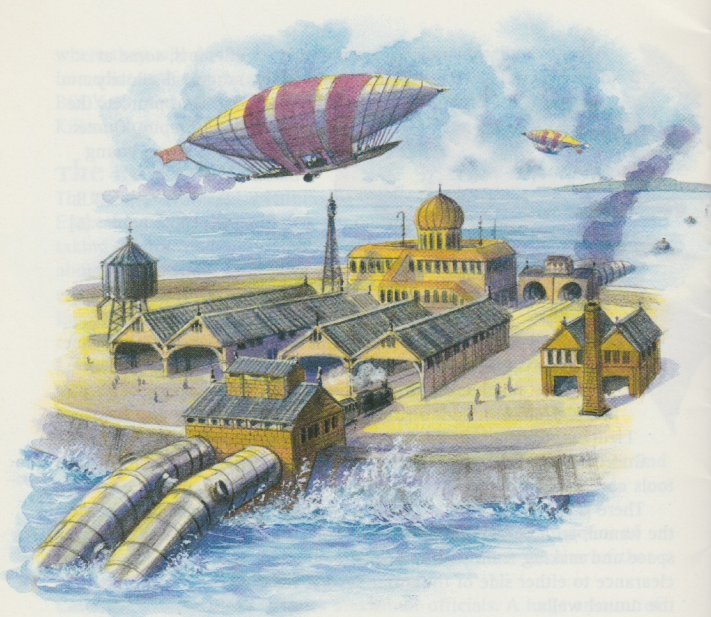
BODY [4], MIND [4], SOUL [2], Brawling [6], Business [5], Linguist [6] (English, German, Italian), Marksman [7], Melee Weapon [5], Military Arms [7]

.38 revolver, sword, 9mm 2-shot concealed pistol.

French Legionnaires

The scum of the Earth. Most are French, a few are German, Italian, or Belgian. All speak French, if it isn't their native language, and English;





most have strong foreign accents, but three "sergeants" speak colloquial working-class English.

Quote: "Drop zee gun, peeg!"

BODY [4], MIND [3], SOUL [3], Brawling [6], Linguist [4] (English, one other language), Marksman [6], Melee Weapon [5], Military Arms [4] Lee-Metford rifle, bayonet, six hand grenades, four smoke bombs (release a cloud of dense choking smoke, adding a +3 modifier to the Difficulty of any action performed in the cloud), 4 pairs handcuffs.

As well as individual equipment, the French have three Maxim guns, some signal detonators, lanterns, and four 24-stick cases of dynamite with fuses. Three of the soldiers know how to drive a train, if the original driver is killed or escapes. If the Queen escapes in the tunnel, or is somehow killed or seriously injured, one of the smaller Legionnaires will deftly disguise himself as Her Majesty (Actor [7]), producing a grey wig and dress from his knapsack.

Some or all of the adventurers may escape during the initial ambush, and may succeed in stealing explosives or weapons from the French; if so the Legionnaires won't pursue them, and they will be left behind when the train moves off. One of their Maxim guns is set up a few hundred feet down the tunnel towards Dover, with soldiers ready to kill anyone who tries to escape that way; the train will stop momentarily to pick them up as it leaves.

Adventurers escaping here will have a long walk to get help. Anyone with the Morse Code skill may think of short-circuiting the telegraph wires to signal Dover; since they have no receiver, they will not know if the message gets through successfully. If this is tried the signal reaches the Varne Bank station (and Calais) but does not go on to Dover, because another Legionnaire has cut the line North of the bank. If the adventurers realise an invasion is imminent they may think of blocking the lines to derail the French trains; there are tool bunkers for track repairs at intervals along the track. Rigging each track for derailment takes 60 man-minutes (eg 30 minutes for two men, 20 for

three) and is Difficulty 8; alternatively, the track is BODY 20, and dynamite will cause the same damage on a Kill result. Unfortunately the trains will be travelling slowly enough to stop before they hit the damaged track, but repairs will take 30+6D6 minutes. Flooding the tunnel will stop the invasion completely, but is likely to kill the adventurers.

Meanwhile, assuming that the French control the train, they order the driver to carry on towards Dover, but not to stop at the ventilation station. The soldiers make the passengers draw the blinds in all the carriages.

If someone has telegraphed a warning there is a red signal as the train approaches the ventilation station, and the train is diverted into a siding; the Legionnaires must get out and change the points, killing anyone who tries to stop them, and cut the telegraph wires. This won't be difficult, since it is a civilian installation, but may give adventurers aboard the train a chance to take action against the French.

If the station isn't warned the train needn't stop; there are green lights all the way, since no other train is scheduled to use the line. As it goes through the station adventurers may catch a glimpse of porters and railway workers standing rigidly at attention on the platform, and hear faint cheers as the train rattles into the Dover tunnel. As soon as the station is out of sight the train stops for one of the soldiers to cut the telegraph lines.

After the Varne bank the French start to herd everyone (apart from the Queen) into coaches 5 and 6, and handcuff them to the seats and luggage racks.

By now the French plan should be obvious; if the adventurers haven't worked it out, some careless boasting should give the game away, and gives referees a chance to try their outrageous French accents. It should be apparent that a miraculous rescue isn't close at hand; however this situation is resolved, the adventurers must handle it with the resources they can find on the train or in the tunnel.

Arrival in Dover

If the adventurers can't come up with a plan, the train eventually arrives at Dover end of the tunnel, and chuffs to a halt in the station. If the French are still in control, they order the Queen to lead their force to the fort that guards the tunnel; naturally she refuses. They then threaten to kill everyone aboard the train if she doesn't give in. She reluctantly agrees to cooperate.

After a few minutes the queen and her "escort" disembark from the train, to the deafening applause of a large crowd. She briefly chats to the Mayor and Station Master, closely watched by Foch to make sure that she doesn't give the game away, then slowly sets off toward the fort. Adventurers peeping through the gaps around the blinds will notice that the "escort" is carrying several crates, the dynamite and Maxim guns. Four guards stay behind in carriages 5 and 6, two more are in the engine and guard's van.

If the adventurers do nothing the Queen takes ten minutes to reach the fort, and is naturally



admitted by the commander. As they enter the French spread out and begin to kill the guards and destroy the guns. The defence is hampered by the possibility of killing the Queen. The main French objectives are the guns and a room containing several fuses, threaded through long pipes to explosive charges in the bridge supports. As soon as these targets are destroyed Foch fires a signal rocket, a tricolour burst that receives applause from anyone who hasn't realised that something is wrong. A mile out to sea a French destroyer transmits a new-fangled wireless signal, and the first trains and ships of the invasion set out towards Dover. The French

at the fort set back towards the train, dragging the Queen with them, and prepare to hold the bridge and tunnel mouth until reinforcements arrive.

It is more likely that the adventurers will take the opportunity to overcome the guards once the main French force has left the train. This should be a bloody fight, and several NPCs should be killed, along with any adventurer who is unlucky or careless. Once shooting begins the police on the platform will move in to investigate, and a confused melee

should then develop.

If the guards are overcome there are several things the adventurers can do to stop the French. For example, they could use the engine's whistle or a mirror to signal an SOS; several soldiers in the fort know Morse code. There is even a telephone in the station, but it will take 2-3 minutes to raise the operator and get her to connect a call to the fort. In this event the guards will be alert and will try to persuade the French to put down their weapons; a bloody fight ensues, in which the Queen somehow escapes entirely unscathed. If the French are using their female impersonator he is killed early in the action. If the signal isn't given the French don't invade, but enough evidence is found to prove that their government backed the attack. The British flood their side of the tunnel, and it is several years before relations are back to a point where it can be reopened.

Once the French are in the fort the best that the adventurers can do is try to stop them returning to the bridge, and rally an attack on the French, hopefully without the Queen getting caught in the crossfire. As above, a carefully organised attack will be a bloody battle but the Queen will somehow escape injury. With the bridge in British hands it should be possible to blow the supports before the invasion trains arrive; optionally the charges detonate as the first engine leaves the tunnel, and it hurtles down to a watery grave. This still leaves an oncoming Naval assault to worry about, but without Army assistance the invasion will soon come to a sticky end. After a few days the French sue for peace, their government falls, and the new republic signs humiliating peace terms which involve the disarming of much of their Army and Navy. A few years later the Germans invade, sweeping the remaining French forces aside easily, and Britain has real problems to deal with with.

If the adventurers fail miserably the French gain control of Dover and Folkestone, and an extremely nasty war begins. This is far beyond the scope of this adventure, and is probably best handled as a strategic war game.

If the French are stopped before the train even reaches Dover the Queen orders all aboard to say nothing about the incident, which is handled at senior diplomatic level. The French cede two colonies to Britain, and any captured Legionnaires are executed as traitors to France and the Entente Cordial.

Rewards

If everything went horribly wrong the adventurers are probably dead, and certainly gain no Bonus points.

If the French damaged the fort but are ultimately overcome give adventurers 4 points each, plus extra points for good role playing, dialogue, cunning plans, etc.

If the adventurers stopped the French without the loss of the fort give them 5 points each, with bonuses as above. Additionally, they are in line for monetary rewards, knighthoods, promotion, or medals, as seems appropriate to their position and status.

If the French were stopped before reaching Dover give the adventurers 6 points each, with bonuses and additional rewards as above. Anyone talking about the incident will be branded a liar or insane, and may lose these rewards.

Alternative Adventures

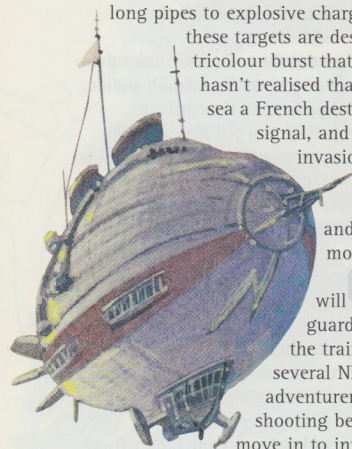
If there is no plausible reason for characters to be aboard the train, they could be tourists or British agents who stumble across the French plan, and must struggle to reach the Queen and/or Dover and warn of the attack. Possibly they steal an experimental steam ornithopter and use it to fly down the tunnel after the train... naah, it'd never work...

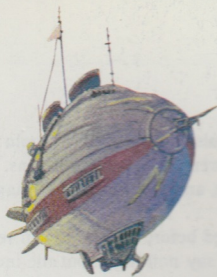
For an interesting change of pace the adventurers could be members of the Foreign Legion, assigned to take out the Royal Train. Put one or two crack British agents aboard, disguised as pastry cooks or off-duty detectives, to give them a hard time; "Now I have a Maxim gun, ho ho ho".

For a more complicated adventure, the French attackers might actually be Germans in disguise, ordered to cause an incident that will spark a war between Britain and France. In this case no invasion forces are waiting – apart from German units poised to sweep into France when the war is under way.

Essential sources are Harry Harrison's novel "A Transatlantic Tunnel, Hurrah" and the films "The Taking of Pelham 123", "Under Siege", "Mission Impossible", and "Die Hard". Most of the information on the Channel Tunnel comes from two articles published in 1900 and 1901, and available as part of the Forgotten Futures Library collection. The tunnel described combines elements from several proposals.

Special thanks to Tim Illingworth for railway data and Alex Stewart for making encouraging noises.





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step boldly forth into a civilised
steampunk world that never was...

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