

THE DOG-BOY OF WESTMINSTER

The circus has just arrived in town for a one-week engagement, and the whole city is buzzing with excitement. Many people have heard of Professor Square's Circus of Delight, and word has spread like wildfire. Tickets are very hard to get, but the Professor is known for his generous nature, and has given the local orphanage enough free tickets so all of the young charges can brighten their dull lives with an evening of excitement, thrills, and adventure!

The children are amazed and delighted (and the poor Sisters have a hard time keeping track of them all) – gawking at the freaks, marveling at the exotic animals, ooh-ing and aah-ing at the dazzling feats of aerial skill. By the time the Sisters manage to round all the children up, it is late, they are exhausted, and the children are wound up due to too much excitement and sugar. So distracted are they, they don't even notice one of their charges is missing until the next morning at breakfast...

THE REAL STORY

Professor Madison G. Square's Circus of Delight has come to town before. The last time was about a year ago, when he kidnapped a number of subjects from the streets – people who had no families or ties here, and who would never be missed – and conducted his inhuman experiments on them. One of those subjects survived, a young man named Randolph. The boy was brainwashed, his past was stripped completely away from him, and he became the Dog-Boy of Professor Square's freak show.

But when the circus came back through the city, something the Professor didn't predict happened – something triggered the Dog-Boy's forgotten memories. Despite his amnesia, the freak recognized his home town, and more than that, he recognized his own little sister. Without knowing why or what he was doing, the Dog-Boy escaped from the circus and kidnapped his sister. He brought her down into the sewers, where he is, in his primitive, animalistic way, attempting to make "home" for them.

THE HEROES

One or more of the PCs should have some connection to either the orphanage (they could be patrons, or former charges, or friends with one of the Sisters, or connected with the sponsoring church in some way), or the local constabulary (perhaps one or more of them is a police officer or moonlights for the police as a consulting detective).

In whichever case, the PC gets a frantic visit in the evening from Sister Margaret Loccative of the Blessed Lady of Mercy Orphanage. "Please," she tells the hero, after explaining who she is. "You're my final hope. One of our children has gone missing, and the police say they can't do anything! Please, won't you help us?"

THE ORPHANAGE

The Blessed Lady of Mercy Orphanage is in an older part of town, attached to a local mission. Both the church and the house are rather dilapidated, though not from lack of trying – it is a poor church, and its resources are stretched thin. The Orphanage currently plays host to twenty-five children, ranging in age from newborns to about 14 years old (after which the children generally leave to join the workforce).

Though it seems like a Dickensian place, the Sisters do their best to provide the children with as much love and tenderness as they can muster. Sister Margaret will tell her visitors, "As hard as we try, some of our little angels still fall by the wayside. They sometimes run away – usually to look for their real parents, and we can only pray they stay safe. But Bethany wasn't like that. She was a model child; never spoke out of turn, never gave us a bit of trouble. She wouldn't have run away, because she always thought her brother was going to come for her, and she wanted to be right where he would know where to find her."

THE MISSING CHILD

The girl's name is Bethany Miller. The Sisters describe her as a lovely child; nine years old, with dark hair and fair skin. When she went missing, she was wearing a blue dress – a little tattered (since the Orphanage can ill afford new clothes), but serviceable. She has a sweet disposition and an air of innocence about her, and though shy she is friends with all the children here.

She and her brother Randolph came to the orphanage about six years ago, after their parents were killed in an industrial accident. He was nine, and she was four. They had no other family. When Randolph was fourteen, he left the orphanage to find work, promising he would come back for his sister when he had a steady job and a place to stay. That was the last they'd heard from him. The Sisters believe he fell among rough company, and pray for his soul every night.

But Bethany never gave up hope her brother would return for her; his parting words to her were like an article of faith from which she never wavered. He would return, and so she would wait for him here. Because of this, the Sisters don't believe – not for one minute! – that she has run away from home, despite what the police say.

AVENUES OF INVESTIGATION: THE POLICE

Of course, the Sisters spoke with the police as soon as they realized Bethany was missing. Unfortunately, the authorities are of little use – children run away and go to live on the streets as pickpockets all the time. If the police spent all their time tracking down runaways, they would have very little time for their more important duties.

In speaking with the Detective-Sergeant, the PCs will get the idea that the police are sympathetic, but the city has such a large transient population that there is little they can do. They won't stand in the heroes' way, but they won't go out of their way to help, either.

The one thing the heroes can learn here is where most of the "lost children" are to be found – near the market district, where the pickpockets can find plenty of victims on whom to ply their despicable trade.

AVENUES OF INVESTIGATION: THE CIRCUS

Since the last place anyone saw the girl was at the Circus, that is a logical place to go looking for her. The best time to go is in the morning, while the circus workers and performers are going about their daily tasks, getting ready for that evening's show. Perceptive characters will note there is a small amount of tension in the air here.

The circus people are wary of strangers and are reluctant to talk to anyone, but with a certain amount of persuasion they can be convinced to take the PCs to see Professor Square himself.

The Professor lives up to his reputation as a genial man, and he greets the heroes warmly. However, perceptive heroes may notice he seems somewhat distracted, and he tells them he can only spare a few moments of his time. He is reluctant to say why, but attempts to steer the subject back to the main topic – why the heroes are here.

He has not seen any young girl of Bethany's description, and he will verify with his foreman that no such child has been seen on the circus grounds. Of course, scores of children attend the show every evening, so picking a single one out of such a crowd would be virtually impossible. But she is not here. Heroes with a Detect Lies power (magical or scientific) or a Notice role can tell he is telling the truth. However, the fact that someone is here asking questions has obviously gotten him uncomfortable.

If there are no more questions, he offers the heroes free tickets to the show, and then has them escorted off the circus grounds.

It is very difficult to sneak into the circus during the day, as there are people all over the place, at all times. However, once the sun goes down and the show begins, it is easy to mingle with the crowds and go virtually anywhere without being spotted.

For the most part, the circus seems to be exactly as it appears. But a little investigation into the Freak show reveals one of the circus freaks is missing – the Dog-Boy. This is obviously what had the Professor in such a tizzy this morning. If confronted with this evidence, the Professor will guiltily admit the boy disappeared sometime the previous night. However, he assures the heroes that the Dog-Boy is completely harmless – an unfortunate victim of an uncommon degenerative disorder, and mentally handicapped as well. He adopted the unfortunate creature about a year ago, and took him into this strange family. He doesn't know where the Dog-Boy went, and is terribly worried about the child.

If pressed, he will admit the possibility that the two disappearances may be more than just a coincidence. He has several of his best men already out scouring the streets to find the Dog-Boy (and, if the girl's disappearance is related, Bethany). He has not reported the disappearance to the police because the circus is populated with transients of no fixed address, and they are sometimes distrusted by the authorities (to the point of being driven out of town on the rare occasion). They don't expect the police to provide any aid, and may in fact make things more difficult for them.

Now that the truth (such as it is) is out, the Professor seems pleased. "We seem to be working towards a common goal, my friends. If my people find anything, we'll be certain to contact you – and I hope you will extend the same courtesy to us, as well."

AVENUES OF INVESTIGATION: THE STREET

The streets of the city are crowded with society's cast-offs, children and adults who have fallen through the cracks. There is a fairly large contingent of young people with no homes and no families, who have banded together to form their own semblance of a normal life. They live by stealing from the well-to-do who frequent the streets, and they are a constant thorn in the sides of the police.

The children are, of course, suspicious of any outsiders sniffing around their territory – especially if the outsiders seem like police. However, once word gets around that the heroes are not looking to make any arrests, but are just searching for a missing child, the youngsters will become more forthcoming.

The PCs will eventually learn that Bethany hasn't been seen around these parts – nor has her older brother Randolph, for that matter – but the children do admit something strange has been going on for the past couple of nights. A monster has been seen roaming the streets after dark, prowling around the city. It has steered clear of the children so far, but they are frightened of it. One child who has seen it claims it looks like a werewolf – half human, half beast. The children believe the creature lives in the sewers, and they are afraid to go down after it.

As the sun slowly sets, it appears a storm is brewing.

THE CREATURE IN THE SEWER

Lightning flickers overhead. The sky is rent with the concussive sound of thunder, like the artillery of the gods. Rain pours from the heavens, cascading off rooftops and choking the streets with mud. Wind howls through the deserted avenues, chasing away those few souls brave enough to be outdoors on a night such as tonight.

The heroes have a number of options at this point. They can head into the sewers and hunt the beast. They can find a good area to watch for it (the street-urchins can suggest a number of places where they've seen the creature), and then follow it down. With the resources available to most heroes, finding the strange beast shouldn't be an insurmountable problem.

At the first sign of trouble, the skittish creature will bolt for safety – its home, the sewers. It doesn't want to fight, and will run from just about anything. The game master can make the wild chase through the city's underworld as simple or as harrowing as he likes.

The sewers are narrow, dark, slippery, and partially filled with fetid water. The thing knows these tunnels like the back of its misshapen hand, and may have left simple pitfalls and booby traps to slow pursuit, but in the end, the creature leads them back to its "lair."

The lair is in the sewer junction chamber, near the river. Half a dozen large sewer tunnels converge in this room, along with a dozen smaller ones. The walls are thick with slime, the air is heavy with the stink of 10,000 city-dwellers above. In the center of the room is a sludge-filled pool of water, which drains out of a large grated tunnel into the river.

The pool is continuously fed with water and sewage from the tunnels, and, due to the storm up above, is filling up rapidly. There are walkways (also slippery with water and sludge) along the walls, and small, rusty iron bridges over the sewer canals.

In one corner, it appears someone – or something – has built a hovel or a nest of some sort out of wood, scraps of cloth, and other bits of detritus.

If the heroes have any means (magical or scientific) of detecting something in the "nest," they will see a small (about child-sized) person or creature hiding inside. If they don't have such means, the room appears to be empty.

Apart from the ever-rising level of water, nothing will happen until the heroes approach the "nest." If they move some boards aside, they will see Bethany, the girl, alive and apparently unharmed. At the sight of the strangers, she will begin to cry, and that's when the trouble begins.

DOG-BOY ATTACK!

At the first sign the heroes might take Bethany away, an enraged creature erupts from one of the smaller sewer pipes (much too small for an adult to fit into), blindly attacking anyone close to the girl.

A single foe should be no match for the heroes, but just as the fight breaks out, Bethany will start screaming, "No, Randolph, don't!" She will try desperately to interpose herself between the heroes and the monster, trying to protect it from them. Hopefully, the heroes will remember Sister Margaret telling them about the girl's missing brother; if not, the GM can allow a Smarts roll to jog their memories.

Now the fight is no longer the heroes versus a monster, but the heroes versus an innocent boy (changed though he may be). The heroes, if they are true heroes, should try to subdue the enraged creature without hurting him further. Unfortunately, the Dog-Boy is under no such restriction and will continue to fight with all its might.

THE CIRCUS FREAKS

Before this goes on for too long, another group of people storms into the junction chamber – Professor Square's people, who've come looking for the missing Dog-Boy. They've been given very specific orders that the Dog-Boy is not to escape from here alive. They will fight the heroes if they must, but their primary goal is to ensure no one finds out the truth about who the Dog-Boy really was – either by grabbing him and running, or by killing him with extreme prejudice.

COMPLICATION!

To further complicate things, this is a great time for the authorities to show up, as well. The police, not knowing what is going on and unable to tell the good guys from the bad, will just try to subdue and arrest everyone, circus people and heroes alike. On spotting the freakish Dog-Boy, they might attempt to kill it or capture it, at the GM's option.

THE GRAND FINALE

There are several ways the GM can end the adventure. Here are a few ideas – but you as Game Master – with the help of your players – will have to decide how things will turn out.

The Great Flood: The mighty storm raging outside has been rapidly filling the sewers with wastewater. It has swollen precipitously during the battle, going from ankle-deep to knee-deep to hip-deep, and it is still rising. The current is strong enough to require Strength checks from everyone; those who fail will be swept towards the tunnel to the river. To end the adventure on a melancholy note, the water sweeps away Bethany, and the Dog-Boy breaks free from whoever has him at the moment in order to save her – drowning in the process. Or, since the body has been swept away by the current to the river, did he really drown?

Dog-Boy Come Home: If the circus people manage to grab Dog-Boy and flee, the heroes will have to pursue the circus if they want to find out what is going on, and more importantly, to bring Randolph back so he and his sister can try to have a normal life.

The Spider in his Lair: If the heroes are successful at defeating the circus people and rescuing the Dog-Boy, they may want to investigate further into who the Dog-Boy is and how he got that way. The only lead they have: Professor Madison G. Square and his Circus of Delights. The heroes can investigate into the history of the circus, find out who Professor Square is, and discover the terrors he plans to unleash on the world...

Regardless of how the adventure ends, by the time the heroes have made any plans, Professor Square's Circus (always ready to move on a moment's notice) has already packed up and left town for parts unknown – probably leaving the country with all haste. Any circus people captured will have no idea where the circus was heading next, but they will manage to make bail and leave town within a few days as well.

WHERE TO GO FROM HERE?

The adventure obviously doesn't have to end here. Professor Square and his Circus of Doom may have escaped, but the heroes are not about to let him get away that easily. They could chase him from city to city, trying to catch this madman while the Professor covers his tracks with ever-more terrifying monsters. The Circus of Delights could be the setting or catalyst for dozens of more adventures. Professor Square might have ties to the Circle of Technologists or the Council of Midnight, who obviously do not want to let one of their own get captured or killed by a group of would-be heroes. He might be recruited by unscrupulous higher-ups in the government to supply the army with inhuman soldiers, or to grant immortality to important nobles or Parliamentarians. The possibilities are limitless! Here are a few additional plot seeds GMs can use to kick-start the creative process.

HEIRESS MISSING

Normally, Professor G. Square kidnaps only ne'er-do-wells and others who will not be missed, but for some reason (perhaps she was "slumming," perhaps she was snooping and found something she was not meant to find) not this time. The night the circus left town (bound for the mysterious East), a wealthy young heiress vanished without a trace. Investigation reveals she was to attend the circus the night she disappeared. Can the heroes follow the strange circus all the way to Budapest, Pesht and find the girl before the evil Professor Square uses her in his latest horrible experiment?

THE BEAST OF THE RUE DE TURKHE

A terrifying beast is haunting the streets of Paris after dark, committing terrible murders. The police are baffled. Are these murders related to an escaped circus animal? Impossible! No dumb brute could commit acts of violence so carefully calculated and intricately planned!

FRAGMENT OF DOOM

In his travels around the continent, Professor G. Square has uncovered an artifact of significant power. Perhaps it is a cog or a wheel from the Gyre itself, lost after a minor repair years before. Whatever it is, it holds the key the Professor needs to finally finish his experiments and generate his greatest creation of all... unless the heroes can stop him!



PROFESSOR MADISON G. SQUARE

Attributes: Agility d6, Smarts d10, Spirit d8, Strength d6, Vigor d6

Skills: Fighting d6, Healing d10, Investigation d8, Knowledge (Medicine) d10, Notice d8, Weird Science d10

Charisma: +2; Pace: 5; Parry: 5; Toughness: 5

Hindrances: Cruel, Habit (Perpetual Showman) (minor)

Edges: Arcane Background (Weird Science), Charismatic, Fast Regeneration, Harder to Kill

Gear: Walking cane, Surgical Kit

Background/History: The man who would one day be called Professor Madison G. Square was born in a small, poor Romany (Gypsy) tribe somewhere in Eastern Europe. As a child, it was his job to care for the group's livestock, since he always had a greater affinity with animals than he did with people. He was the son of the tribe's healer, and was trained in the arts of medicine and herbalism – skills which served him well when the animals became sick or were injured.

But he was an inquisitive child, and he wanted more than just to repair animals when they were damaged. He wanted to see what made them work; what was inside them. It started with small wild animals he would snare in the woods – rabbits, squirrels, mice. He would cut their still-living bodies open, take them apart, discover the secrets they hid inside. Soon, he grew dissatisfied with these tiny subjects, and it wasn't long before the Gypsies' cows, sheep, and even horses would sometimes turn up missing.

Things came to a head when the Romany tribe was passing through a small village in the Carpathian Mountains. A poor young girl, the daughter of the town's miller, became smitten with the handsome, charismatic Gypsy boy. With his silver tongue and exotic ways, it was not hard to lure her into the woods. When her dismembered body was discovered days later, the townsfolk were enraged and took out their anger on the hapless Gypsy tribe.

But the boy, realizing the consequences of what he had done, had already left. His tribe was massacred while he escaped. He never looked back; never shed a single tear for his family – which had suffered for his sins. He soon found a new home, among a new type of Gypsy – the traveling circus. His skills served him well, and the circus kept him anonymous enough that he could continue his unethical experiments without having to reveal details about his past.

By the time he was thirty, he formed his own small traveling troupe. He was charismatic, handsome, intelligent, and utterly devoid of morals. He had no trouble attracting a group of followers – misguided social outcasts who flocked to his vision and followed him with a loyalty bordering on fanaticism. He has been traveling throughout Europe ever since, leaving a trail of misery and pain behind him.

Personality/Motivation: Professor Madison G. Square is a study in contrasts. While he is an intensely private man who does not share his personal life with anyone, he is also a spellbinding showman, able to make crowds of jaded circus-goers eat out of his hand. No one knows who he really is, though rumors abound. He presents many different faces to the world. Sometimes he is a good humored and charming man; other times he can display a temper of earth-shaking ferocity.

Of course, none of that is the whole truth. G. Square is an evil Savant and a sociopath of the first order. His particular scientific specialty is in biology and surgery. He has a philosophy which says man is no better than an animal, and he has set out to prove it – by turning beasts into men, and men into beasts, thereby showing the two are really just one and the same.

Because his experiments are apt to attract attention of the wrong sort, he travels around Europe in a train, moving from town to town and secretly "collecting" specimens for his experiments – usually members of the lower classes, immigrants and people of no fixed address who will not be missed.

His cover is that of the circus master. The hideous mutants who follow him are his circus freaks and performers – everyone knows carneys are strange and despicable people anyway, so they attract little more than gawks and stares from the plebes.

The Professor's connection with organizations such as the Council of Midnight is nebulous. He may or may not be aware of their existence; he may or may not be working directly for them – but the Council is definitely aware of him, and keep a close eye on him at all times. He is not concerned with any grand scheme to conquer or destroy the world; he is content with simply proving his philosophy to be true – however many lives that may destroy.

Quote: “Pain is an evolutionary dead-end. Plants do not feel pain, nor do the lower animals. Those lesser beasts that have the capacity to feel pain do not understand it; therefore, they do not fear it. Pain is nothing. Let me show you...”

Powers/Tactics: The Professor is a Savant, of a sort. His powers come from his mastery of the tools and methods of surgery. He has the twisted ability to vivisect animals, cutting them into cruel parodies of humanity, and vice versa. It requires hours of careful work, and frequently his subjects do not survive the treatment (the development of proper anesthesia techniques still being several decades off). Those pitiful creatures that live through the process are generally put on display in the Professor's Freak Show – it amuses him to see ignorant people gawk and stare at creatures who were once human themselves.

Due to his experiments into the nature of flesh (and his connection with the dark forces of Chaos), he himself barely feels pain at all, and recovers nearly instantly from any injury.

Professor Square is not a physical man, and is not the type to start fights – or even participate in them, if he can help it. However, he surrounds himself with men and creatures who are more than willing to do rough work on his behalf. He has no qualms about sending his people into danger – living creatures are nothing more than tools to him, after all.

Campaign Use: Square is an example of a different way of looking at Savants. Instead of working miracles with machinery, his canvas is the flesh of those unlucky animals and humans who fall into his grasp. Depending on the GM's needs, Professor Square can be used as a



one-time threat, or a recurring villain who steps up to oppose the heroes at every turn. If used in a long-term campaign, oftentimes the Professor won't appear in the center stage, but will instead send his henchmen and mutated freaks to put sand in the PCs' ointment.

Appearance: The Professor is a tall, stout man, with handsome features and a well-trimmed beard. He dresses in an extravagant manner, as befits a man in his profession. A tall top hat covers his head; he wears a well-tailored suit and covers it with long coat – always in the most amazing colors and fabrics. His slight accent places him from somewhere in Eastern Europe, but no one is quite sure exactly where. He is obviously an educated man, well-versed in both science and literature. He has a lovely baritone voice that, when amplified through a megaphone under the Big Top, can send chills up your spine. He speaks in prosaic language, and makes florid and dramatic gestures with every utterance.

RANDOLPH THE DOG-BOY

Attributes: Agility d6, Smarts d6 (A), Spirit d8, Strength d6, Vigor d6

Skills: Fighting d6, Intimidation d6, Notice d8

Pace: 8; Parry: 6; Toughness: 5

Special Abilities:

- **Teeth:** Str+d6 damage.
- **Fleet-Footed:** The Dog-Boy's pace is increased by +2 and he rolls a d10 instead of a d6 when running.
- **Heightened Senses:** +2 to Notice rolls, and always considered active guards for Stealth checks.

Background/History: Randolph Miller was a young man with big dreams. He grew up in the Blessed Lady of Mercy Orphanage, taking care of his little sister as well as he was able. When he came of age, he left the home to go find work, but things were tougher than he thought. He ended up on the street, living from day to day, trying to figure out a way to scrape by.

And then one day, the circus came to town. A group of men came in the dead of night and grabbed the boy and several of his friends. They dragged them back into a dark place and did terrible, unspeakable things to each of them. One by one, Randolph saw his friends die. He didn't hear them screaming – his ears were too full of the sounds of his own screams. And through it all, no matter how much he begged, the man was there – the tormentor, the torturer, the doctor, the Professor.

And then, months later, the experiments were over. Randolph was gone. Now, he was only... the Dog-Boy.

Personality/Motivation: The Professor and his evil experiments have stripped the Dog-Boy of everything he once was; his personality, his memories, his hopes, and his dreams. The only thing he has left is fear, fear of the Professor and his minions – and love, half-remembered love for his sister. At this point he is little more than an animal, running on instincts.

Quote: "Grrr... Arf arf arf arf!"

Powers/Tactics: The Dog-Boy isn't a fighter, but if forced into battle (or defending his sister), he will be a blur of enraged motion, running, leaping, attacking anyone who seems to be the most threatening before moving on to attack someone else.

Campaign Use: Although intended for use as a one-time antagonist (though a sympathetic one, should the heroes learn the truth), if he manages to survive this adventure, Randolph the Dog-Boy could be used in a long-term campaign. If the heroes rescue him from the evil Professor Square (and help his sister any way they can), he could become a loyal follower for a PC, or a source of information about the sewers and the streets. If Randolph becomes a fixture in the campaign, then Bethany will surely show up again as well. One of the heroes might even take her on as a ward (or officially adopt her). She would make an excellent recurring NPC.



Appearance: The Dog-Boy has been hideously mutated by the Professor's experiments. He now looks more animal than man, an unholy cross between a canine and a human. Though his body retains much of its human shape, his limbs are twisted so he can no longer stand upright, but must run around on all fours. His face, likewise, still holds a glimpse of his humanity in it, but his snout, ears, and teeth are that of a dog. He can no longer talk, but instead growls, barks, and whines like a dog. His eyes, the mirrors of his soul, still show the young man he once was.

CIRCUS WORKERS

The men and women who work in the Circus of Delights are intensely loyal to one another and to their master, Professor Square. They do not take kindly to strangers wandering around their camp, but they are aware they can only go so far without attracting the unwanted attention of the law, so they will attempt to persuade troublemakers to leave, growing more insistent before resorting to violence.

The Professor will use any or all of the workers and freaks at his disposal to re-capture the Dog-Boy before the authorities become wise to his activities. Depending on how much of a challenge you as the GM want to give your players, you can use any combination of roustabouts, circus performers, and freaks during the confrontation in the sewers and in any subsequent battles between the heroes and the Circus of Doom.

THE BOSS

The Boss is a man who has worked for Professor Square for decades, and is completely loyal to his master. Nobody knows his real name; everyone simply refers to him as "Boss." He is an enormous, bald man with a fierce scowl and tattoos covering most of his upper body. The Professor has performed some minor surgical modifications to his favored servant, giving him abilities beyond those of ordinary men.

Attributes: Agility d8, Smarts d8, Spirit d8, Strength d10, Vigor d8

Skills: Climbing d8, Fighting d10, Intimidation d10, Notice d10, Stealth d10, Streetwise d8

Pace: 6; Parry: 8; Toughness: 8

Edges: Block, Brawny, Fervor, Frenzy

Gear: Knife (Str+d4), Whip (Str+d4, ignores Shield Parry and Cover bonus).

Special Abilities:

- **Fearless:** The Boss is immune to Fear and Intimidation.
- **Feels No Pain:** The Boss adds +2 to recover from being Shaken.

ROUSTABOUTS

A roustabout is a common laborer who follows a circus or carnival from town to town. They are considered the lowest of the low, outcasts from the world, so they are extremely suspicious of outsiders. They form close-knit groups among themselves and reject the society that rejected them. There are anywhere from ten to twenty roustabouts on the Circus grounds at any given time.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Climbing d6, Fighting d8, Intimidation d6, Lockpicking d4, Notice d6, Stealth d6, Streetwise d6

Pace: 6; Parry: 7; Toughness: 5

Edges: None

Gear: Knife (Str+d4) or Club (Str+d4).

PERFORMER: THE STRONG MAN

The Strong Man is an enormous Russian with a barrel-like body and a big bushy beard. He doesn't speak much, preferring to let his strength do his talking.

Attributes: Agility d6, Smarts d4, Spirit d6, Strength d12, Vigor d10

Skills: Fighting d8, Intimidation d10, Notice d6

Pace: 6; Parry: 6; Toughness: 8

Edges: Brawny, Bruiser

Gear: Club (Str+d4).

PERFORMER: THE KNIFE THROWER

The Knife Thrower, who goes by the stage name of the Amazing Alexi, is a small and swarthy man with a nervous laugh and an obsequious manner. He is perhaps the least loyal member of the circus crew. He stays only out of fear – fear of what the Professor might do to him if he tries to leave.

Attributes: Agility d10, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d6, Intimidation d8, Notice d6, Streetwise d6, Throwing d10

Pace: 6; Parry: 5; Toughness: 5

Edges: Marksman, Quick Draw

Gear: Knives (Str+d4).

PERFORMER: THE FIRE-EATER

The Fire-Eater is a wild, manic man who dresses as a clown. He never speaks, but communicates by gesticulating wildly and laughing insanely. He is fascinated by flame, and is usually found dancing around the roustabout's campfires or practicing his fire-eating routine.

Attributes: Agility d8, Smarts d4, Spirit d8, Strength d6, Vigor d6

Skills: Climbing d6, Fighting d6, Intimidation d8, Notice d6, Throwing d6, Shooting d6

Pace: 6; Parry: 5; Toughness: 5

Edges: Combat Reflexes

Gear: Torches (Str+d4), bottle of alcohol.

Special Abilities:

- **Fiery Breath:** After taking a swig of alcohol, the Fire-Eater can breathe fire using the Cone Template. Every target within this cone may make an Agility roll to avoid the attack. Those who fail suffer 2d6 damage and must check to see if they catch fire. The Fire-Eater can do nothing else in the round he breathes fire.

PERFORMERS: THE GALLOPING GAMBINO FAMILY

The Gambino Family is a proud equestrian team which has fallen on hard times. They were taken in by the Professor, who promised to make them great again. With his scientific knowledge, he intends to blend horse and man into a powerful and graceful new form of life. The Gambino family is excited about this possibility.

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d8, Vigor d6

Skills: Climbing d6, Fighting d6, Notice d6, Riding d12, Throwing d8, Shooting d8

Pace: 6; Parry: 5; Toughness: 5

Edges: Steady Hands

Gear: Knife (Str+d4), Whip (Str+d4), Pistol (2d6+1)

Note: The Gambinos will not go down into the sewers to search for the Dog-Boy; they feel such a task is beneath them.

PERFORMERS: THE FLYING FASCHENBAUERS

This family of performers has been with Professor Square since nearly the beginning. They are fully aware of his "proclivities," and work to help him whenever possible. Their loyalty is unquestioned.

Attributes: Agility d10, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Climbing d10, Fighting d8, Notice d6, Stealth d6, Taunt d6, Throwing d6

Pace: 6; Parry: 5; Toughness: 5

Edges: Acrobat, Dodge, Extraction

Gear: Club (Str+d4).

PERFORMERS: THE CLOWN TROUPE

There are a number of clowns in the circus. Some of them are creatures "modified" by the Professor, who hide their deformities under thick layers of makeup and baggy costumes.

Attributes: Agility d8, Smarts d6, Spirit d8, Strength d6, Vigor d6

Skills: Climbing d8, Fighting d6, Notice d6, Stealth d6, Taunt d8, Throwing d6

Pace: 6; Parry: 5; Toughness: 5

Edges: Acrobat

Gear: Club (Str+d4).