

THE
HOLLMILLES

AND

WATSON

COMMITTEE



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THE HOLMES AND WATSON COMMITTEE

TABLE OF CONTENTS:

INTRODUCTION:	PAGE 3
THE SITUATION:	PAGE 3
CHARACTER CREATION:	PAGE 4
CHARACTER ADVANCEMENT:	PAGE 9
GM ADVANCEMENT:	PAGE 12
RESOLUTION:	PAGE 13
THE SETTING:	PAGE 18
STARTING PLAY:	PAGE 23
PLAYING THE GAME:	PAGE 27
RIVALS:	PAGE 29
TIME IS THE ENEMY:	PAGE 30
FINAL ADVICE:	PAGE 30
RECORD SHEETS:	PAGE 32



Game Chef Ingredients: Glass, Emotion, Committee
Game Chef Theme: 4 Sessions of 2 Hours Each

The Holmes and Watson Committee
A Mystery Solving Game of Intrigue
Circa: mid 1800's
Location: Industrial London

What this game is about:

The Holmes and Watson Committee is about creating your own mysteries adventures as you play. Players are given power over the plot to guide the clues and information towards a villain of their own choosing. The game is loosely based off the adventures of Sherlock Holmes and Dr. Watson. While some homage is paid to the intrepid duo, this game is not about celebrating the ingenious works of Sir Arthur Conan Doyle. Instead, the villains, tropes, and atmosphere of Victorian England are put at the players' command to do with as they please. The point of the game is to solve the mystery, collect the reward, and eventually match wits with the likes of the infamous Professor Moriarty.

What the characters do:

All characters in The Holmes and Watson Committee are Detectives of one sort or another. Each will pick an Archetype that will give them specialties that will aid them in solving crimes. The player-characters (PCs) will work together as a unit to collect clues, finger the bad guy, and capture the villain before he can escape.

What the players do:

The players in this game are given a lot of control. While the GM introduces the initial conflict, sets up the situation, and adds dangers to the scenes, the players are to guide the plot for the most part from then on. It's actually quite relaxing for the GM not to have to worry about planting clues and coming up with who's behind the crime. The players are charged with that responsibility. By spending their Points, players can add clues to a scene, find an informant, and implicate a villain in a crime. If they accumulate enough evidence, they can call in the police to apprehend the bad guy and earn a handsome bonus on the side.

The Situation:

As mentioned, all the PCs in The Holmes and Watson Committee are Detectives. They all also work together for a detective agency called "The Holmes and Watson Committee" located at 221b Baker Street. The apartment that you use for your offices used to belong to a couple guys named Holmes and Watson, but their exploits were mostly unheralded. They left the biz and you and your compatriots snatched it up at a cheap price. You've been working there for about a year now.

In the wake of several crime sprees, Scotland Yard has come to recognize the private detectives' fledgling skills. Official "detective committees" have been authorized all over the city of London. Detectives that serve in these special committees (like yours) have official Police clearance in all public buildings and have law enforcement authority while on a case.



Scotland Yard will offer assistance to you if you can produce enough evidence to convict the villain. However, you are looking for your first big case. The one that will open up the gates that hold back the flood of customers who are in desperate need of your assistance.

The object of the game is to eventually take on the infamous Professor Moriarty in a case. However, the PCs will have to take down several of his henchmen in order to work their way up to the top. A single game of The Holmes and Watson Committee will last four sessions. Each session will take about 2 hours to play- and yes, they are timed. This includes generating your character in the beginning, but since your first case is an easy one, you should be able to get them both done in the space of two hours.

Chargen (Character Generation):

Each player, except the GM, will need to create a Detective. These characters will make up the Committee that will solve all the Cases. A Detective has five major components: Personal Info, Archetype, Abilities, Kickers, and Gear. The following sections will help you design your own Detective.

Personal Info:

Creating your Personal Info is a simple step in your character's creation. Choose a name, a Home Town, an age, and an ally. Your character's Home Town is an area of expertise for him. It must be a borough of London, not the city itself. While he is in that town, he gains 1 bonus die to all actions. An ally is someone that the character trusts and that will not betray him. During each Case, the Ally can provide the character with one free Clue (narrated by the GM). All characters also begin with a Prestige that starts at one. Prestige is used by the GM to help determine what sort of villain the PCs will face. This is explained in greater detail later in this book.

Archetype:

Your character's Archetype denotes the sort of schooling and/or training he has had before he joined The Holmes and Watson Committee. There are 21 different Archetypes to choose from. Each has its own unique special abilities and advantages. Think about the type of character you want to play, then choose one of the Archetypes listed that most closely matches what you are looking for.

1. Aristocrat- Your character is quite wealthy. He begins play with 50 pounds that he may spend at his discretion. He also gains the Abilities of **Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
2. Blacksmith- Your character was a village blacksmith before he moved to London. While the big city is still intimidating at times, he's learned to adjust. He is quite skilled in the metallurgical arts and shoe a horse better than anybody. He begins with the Abilities of **Blacksmithing: 2, Metallurgy: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
3. Bobby- Your character is a former police officer. He patrolled the streets many years before entering the private sector. Now he uses his knowledge gained as an officer to help him solve his cases. Your character begins with the Abilities of **Street Smarts: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**



4. Botanist- Your character knows a great deal about plants. Perhaps he was a professor or horticulturist. In any event, your character's specialty lies in plants of all shapes and sizes. He begins with the Abilities of **Botany: 1, Herbalist: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
5. Bruiser- Your character was a bouncer at one of the local pubs. He was employed to heave out anyone who got too drunk or too rowdy. Your character also was an amateur boxer and picked up plenty of moves from his hobby that he uses on the job. He begins with the Abilities of **Boxing: 2, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
6. Bureaucrat- Your character was a minor politician in his early days. Perhaps he collected taxes or worked in some other form of civil service. He left that job to look for more excitement. He found it in becoming a Detective. He begins with the Abilities of **Bureaucracy: 1, Tax Law: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
7. Businessman- Your character owned his own small business. It wasn't successful, but it did teach him a great deal about commerce. Often your clients are businessmen and women, so his skills come in quite handy. Your character begins with the Abilities of **Commerce: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
8. Carriage Driver- Ubiquitous all over London are the cab drivers. They drive their trusty carriages to and fro ferrying their passengers across the often damp and dingy streets of 19th Century London. He learned the streets and where they go by heart and that has saved him on more than one occasion. Your character begins with the skills of **London Geography: 3, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
9. Chemist- Your character is quite skilled in the chemical and bio-chemical arts. He might have even taken a fancy to the fledgling science of pharmaceuticals. Your character begins with a complete chemist's lab at your home base as well as the Abilities of **Chemistry: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
10. Historian- A thirst for all things dead and buried are what drives your character. Anything that happened before now is always on his mind. He probably has a university degree and perhaps worked in a museum for a time. Now he uses his knowledge of the old and decayed to solve cases for the public. He begins with the skills of **History: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
11. Journalist- For years your character followed detectives all over town. He learned how they solved cases, who they talked to for information, and how to spot evidence. The more he worked with the Detectives the more he wanted to be one, and finally he made his own dream come true. Your character begins with the Abilities of **Talking to People: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
12. Librarian- Your character has always had a love for books. That love served him well in his first profession. However, stocking shelves at the local library paid little. Wanting to move out of his small apartment, he took a job with The Holmes and Watson Committee to put his book knowledge to better use. He begins with the Abilities of **Library Research: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
13. College Professor- Your character once taught, and may still be on the staff, at a college. He begins with being able to access all the college resources including labs, libraries, and so on to help him solve cases. He also starts with the Abilities of **Campus Geography: 2, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
14. Longshoreman- Your character worked many years on the docks loading and unloading cargo. He knows a great deal about ships and the shipping



business as well as having a hardened physique. He begins with the Abilities of **Harbor Geography: 1, Shipping Knowledge: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**

15. Machinist- Factories are always changing in London. New and efficient steam engines as well as more efficient methods of productions are constantly forcing one to learn new things. Luckily your character had a knack for it. He was a supervisor at a mill of some kind before becoming a detective. It might have been seeing one too many people pulled into the machinery and chewed to pieces that drove him from his former job. He begins with the following Abilities: **Operate Machinery: 2, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
16. Physician- Your character was a doctor before becoming a detective. He still might practice on the side. His medical knowledge is invaluable on cases and can deduce a great deal from a corpse. He begins with the Abilities of **Medical Knowledge: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
17. Engineer- Your character was an engineer on a locomotive for ten years before becoming a Detective. A horrific accident on the tracks one night in which he barely survived made him swear off driving trains for good. However, once quitting, he found he had a natural knack for deduction. He quickly found employ at The Holmes and Watson Committee and has been making a passable living at in since. Your character begins with the Abilities of **Train Engineering: 2, England Geography: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
18. Sleuth- Your character knew from the very beginning he wanted to be a Detective. He studied years for it, probably under the service of another investigator. As a result, he receives the Abilities of **Investigation: 2, Subdue Foe: 1 and Negotiate Hazard: 2.**
19. Soldier- Your character was a former soldier in British Army. He learned the fine art of shooting, marching, and drilling. Unsatisfied with his role, he earned his discharge and went into police work. From there, he migrated into a certain private detective agency known as The Holmes and Watson Committee He begins with the Abilities of **Marksmanship: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
20. Schoolmaster- Your character was a teacher. He spent five years disciplining and educating children and found that he couldn't take it anymore. He left teaching for investigation and hasn't looked back since. He begins with the Abilities of: **Basic General Knowledge: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
21. Clergyman- Your character is a man of the cloth, or more accurately a former man of the cloth. His reasons for leaving his church are mysterious and seldom discussed. He does seem to know his way around the cathedrals and monuments in London extraordinarily well for some reason. He begins with the Abilities of **Church Lore: 1, Cathedral Architecture: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**
- 21b. Deacon- Similar to the clergyman, your character was or is a deacon on a church board. He may likely be a Calvinist of some kind and likely served as the church's treasurer. He begins with the abilities of **Accounting: 1, Piety: 1, Investigation: 1, Subdue Foe: 1 and Negotiate Hazard: 1.**

After choosing your character's Archetype, it's time to choose which of the Abilities you will want him to have.

Abilities:



Abilities are areas of knowledge that your character possesses. These can be anything from “Operate Heavy Machinery” to “Surgical Procedures” to “Boxing.” Players are allowed to create their own abilities for their characters; however they are subject to GM approval. Abilities that are too broad or too narrow should be rejected in favor of those that are more appropriate. Aim for Abilities that cover a specific field of knowledge. For instance, “Science” is way too broad, but “South American Tree Toads” is too narrow. Instead, “Animal Physiology” is a much better example of an Ability.

All characters begin with one additional Ability besides those granted by their Archetype. All characters begin with a Value of 1 in new each Ability as soon as they receive it. Raising one’s Value in Abilities is covered later in the Character Advancement chapter.

Ability Descriptions:

Below are descriptions of the Abilities mentioned previously in the Archetype section. These are not all the Abilities that can exist in the game. Players are free to create their own Abilities for their characters as they see fit or as the need arises.

- Accounting- Having knowledge and ability in matters of debits, credits, and the keeping of financial documents.
- Architecture- Having knowledge and ability in matters in building structure, design, and artistry, usually of a specific nature (such as Cathedral or Castle Architecture).
- Basic General Knowledge- Having knowledge and ability in basic skills such as grammar, mathematics, deduction, geography, history, philosophy, and science. This knowledge is very limited in depth, however it is quite broad.
- Black Smithing- Having knowledge and ability in matters of making or forming metal objects from steel or iron.
- Botany- Having knowledge and ability in matters plants.
- Boxing- Being able to fight with one’s fists. This is a non-lethal Ability.
- Bureaucracy- Having knowledge and ability in matters of government including current politicians, procedures, and civil codes.
- Chemistry- Having knowledge and ability in matters of chemicals, minerals, and elements.
- Church Lore- Having knowledge and ability in matters in pertaining to Christian religion and its history.
- Commerce- Having knowledge and ability in matters business including but not limited to notable businessmen in London, international tariffs, and business law.
- Geography- Having knowledge about a specific locations features, routes, and passages. Must be a specific place or type of place such as London, Cathedrals, Prisons, College Campus, etc.
- Herbalist- Having knowledge and ability in matters of making potions derived from natural plants.
- History- Having knowledge and ability in matters all things dead and gone. Includes both local specific historical matters and large-scale historical events.



- Investigation- Having knowledge and ability in matters of deduction and perception. This will probably be the most commonly used skill by the players.
- Marksmanship- Having knowledge and ability in matters of firearms.
- Medical Knowledge- Having knowledge and ability in matters of the human body and its repair. May also be used to alleviate a Wound.
- Metallurgy- Having knowledge and ability in matters of metals of all types.
- Negotiate Hazard- One's ability to avoid dangerous conditions set by the GM.
- Operate Machinery- Having knowledge and ability in matters of steam and/or hydro powered machines (such as wind mills, water mills, textile mills, etc.)
- Piety- Having knowledge and ability in matters of personal faith and adherence to religious codes of conduct.
- Shipping Knowledge- Having knowledge and ability in matters of ships, cargo, harbors, and smuggling.
- Street Smarts- Having knowledge and ability in matters of surviving while homeless, avoiding danger in the city, and likely locations used for the hiding or storing of stolen property.
- Subdue Foe- One's ability to incapacitate or restrain another human being.
- Talking to People- One's ability to coerce others into saying more than they should.
- Tax Law- Having knowledge and ability in matters of taxes, tariffs, and fees collected by the government.

Kickers:

Kickers come in two forms: Passions and Emotions. Passions are things the characters care a great deal about. It can be people, it can be hobbies, it can be sentimental items or places or anything else the players can come up with. If the object of the character's passion(s) comes up (GM Hint: they should come up every case or two) then the character gains a +1 bonus to all the dice he rolls. I.E. add 1 to each result on each die that the player rolls. Each character begins with one Passion created by the player. Passions can be added and the bonuses increased by the character during play. This is explained in greater detail later in the Character Advancement chapter.

Emotions are things that the character is vulnerable to. The key to being a good Detective is to be logical and to not get emotionally attached to a case. However, few are that stoic. Love for attractive women, despondence that leads to abuse of alcohol, an obsession with archeological artifacts, fear of the dark, etc. could all be weaknesses of a Detective. If the object or situation that invokes one of the character's Emotions comes up (GM Hint: it should, every case or two) then the character gains a -1 penalty to all dice the player rolls. I.E. subtract 1 from each result of each die he has rolled. However, after an Emotion is invoked once, the character is considered to have overcome it and the player may erase it from his character sheet. Each character begins with one Emotion (player's choice). Earning additional Emotions or increasing the penalty a character suffers from them is only possible during play. This will be covered later in the Character Advancement and the Resolution Chapters.

These Emotions should be triggered by current events that somehow relate to the character's past. Choose an Emotion that is the result of your character being afraid of something, traumatized by something, or addicted to something. These are the kinds of Emotions that will really enhance gameplay.



If Emotions and Passions ever conflict, in other words both are applicable in the same situation, then it is the Emotion that takes precedence. So for instance, let's say Detective Ramsay has the Passion: "Being in Danger" and the Weakness: "Fear of Heights." He is investigating John Clay and his work has led him to the Parliament Building where Big Ben is. While he is up in the clock tower, he meets John Clay who has a pistol drawn. He is obviously in danger, but he is also up very high. Rather than the +1 for the Passion and the -1 for the Emotion canceling each other out, Ramsay suffers the -1 for his Emotion. The rush of engaging in his Passion is overridden by his fear. Even if the bonus granted by a Passion is greater than the penalty granted by the Emotion, the character suffers the penalty.

It is left up to the judgment of the GM to decide if a Passion or Emotion comes into play in a certain scene. However, players are welcome to remind him and ask if their Kickers can be invoked. GMs, it is up to you to be aware of your players' characters' Passions and Emotions. Help the players have them come up as often as you can.

Gear:

Gear (or equipment) comes in two forms in The Holmes and Watson Committee: mundane and Artifact. Characters may begin with any amount of mundane gear they need. The house they use as an office will come completely furnished. That includes any lab material and tools the PCs require. The PCs also start off with a special Magnifying Glass. This item adds a special bonus to their Investigation skill whenever they can use it. If a character can use his Magnifying Glass to help him discover a clue in a scene, he gains an additional die to roll. This die, however, does not stack with the Artifact "Holmes's Magnifying Glass." Artifacts are explained in the next paragraph. Characters may pick up mundane equipment at basically no cost from their contacts around the city.

Artifacts are another matter. Artifacts are items taken directly from the texts of Sir Arthur Conan Doyle. These items, while originally from the stories of Sherlock Holmes, are now all repositied at a pawn shop called, "Ignacio's Shack of Curiosities." These Artifacts are each unique and grant bonuses to specific abilities. For instance, "Moran's Air Rifle: Bonus 2" grants the character two bonus die to his Marksmanship ability whenever he uses the Air Rifle. The "King of Bohemia's Ring: Bonus 1" grants the character a bonus die to his Influence skill. Artifacts are covered in more detail in the Setting chapter of this book. Characters do not begin with any artifacts.

Character Advancement:

One thing that can be said for certain about every Detective is that he is going to change. Sometimes it will be for the better, sometimes for the worse. Your job, as the player, is to navigate through the perilous waters of freelance investigating and nab the bad guy regardless of the costs. The object of the game is to succeed, and sometimes sacrifices are needed. This chapter covers several ways in which characters advance and change. They are: Improving Abilities, Gaining Abilities, Gaining Passions, Gaining and Losing Emotions, and Mutilations.



Improving Abilities:

At the beginning of each Case a character will be allotted a number of Case Points based on the level of the villain he is after. These Case Points can be spent on clues (covered later in the Playing the Game chapter) or on Abilities. One of the ways they can be spent on Abilities is to improve the ones the character already has. To improve the Value of an ability by one (1), a character must spend two (2) Case Points.

EXAMPLE: Jerold Havernam is starting his first Case. He has the Ability “Library Research: 1” at the moment. After getting his Case Points he decides to immediately spend two to raise his skill. He now has “Library Research: 2”.

Spending points to improve an Ability may only take place while the character is located at 221b Baker Street.

Gaining Abilities:

It’s almost certain that at some point a player will want his character to have more abilities than he currently does. Buying a new Ability is fairly cheap. It costs one (1) Case Point to add a new Ability to a character’s sheet. When a new Ability is bought it starts with a Value of one (1). Spending points to gain an ability may only take place while the character is at the apartment on 221b Baker Street.

Gaining Passions:

Gaining Passions through play is possible. Whenever you roll all successes on your dice when making an Ability Check, the character may gain a Passion if you choose. When a character gains a new Passion, it must come from the immediate situation that the character is in at the moment his Ability Check is made.

EXAMPLE: Byron Livingston is investigating a murder in a factory. He uses his “Investigation” Ability to look for clues. The player rolls his dice that come up all successes. Byron discovers a scene where a child laborer has been caught and mangled in a giant textile machine. Byron’s player decides to give his character the Passion: Child Exploitation.

A character may only have three Passions at a time. At the player’s discretion, while he is at the Holmes and Watson Committee office on Baker Street, he may discard a Passion to gain a new one should he earn it on a roll. Discarding a Passion grants the character three (3) extra Case Points. (Success and Failure on rolls is covered later in the Resolution chapter)

Gaining and Losing Emotions:

In a fashion similar to Passions, a character may gain Emotions. If the player rolls all Failures on an Ability Check, then the player has an opportunity to add an Emotion to his character. If he does, the Emotion is added to the character sheet. Like a Passion, an Emotion should come from the immediate situation the character is facing.



EXAMPLE: Let's take the previous example again. This time, Byron's player rolls all failures. He still finds the child caught in the machinery, but instead he gains the Emotion: "Revulsion to Mangled Corpses." From now on, any scene that has a mangled corpse will grant the penalty described previously in the Chargen chapter.

There is no limit to the number of Emotions a character may have. If a player chooses, he may "buy off" an Emotion by paying five (5) Case Points while he is home at 221b.

Mutilations:

Though rare, a character may at some point receive a Mutilation. A Mutilation is something that happens to the character that changes him, for the worse, physically. Mutilations are possible in the same way one can gain another Emotion. If a player rolls all Failures on his dice, then he may select to have his character Mutilated.

EXAMPLE: Continuing with the same example as before, Byron's player rolls all Failures. The player then decides on Mutilation rather than Emotions. So when Byron goes to further examine the mangled corpse of the child in the machine, his own hand gets caught in the contraption and sliced off!

Mutilations are always non-lethal regardless of how extreme they might be. Each Mutilation the character suffers results in a -1 penalty to the highest Ability Value the character currently has (player's choice if there is a tie). There is a limit to the number of Mutilations a character may have. The list below describes each kind of Mutilation a character may receive:

- Loss of an Eye
- Loss of an Ear
- Loss of a Finger
- Loss of a Toe
- Loss of a Tooth
- Loss of a Hand
- Loss of a Foot
- Loss of an Arm
- Loss of a Leg
- Hair Turns White
- Blinding Headaches at Night
- Broken/Crooked Nose
- Noticeable Facial Scar

It is also important to remember that Mutilations aren't punishments for rolling low. They are opportunities to create a more compelling character and to advance the Case. While it is possible to get a wound from making a Tax Law Ability Check, it's doubtful that one would get a paper cut powerful enough to sever one's leg. The Mutilation does not have to come from the act you are rolling for itself. Remember, you are investigating a Case. It is very likely that there are people out there who do not want you to succeed. Therefore, if you receive a Mutilation on roll when checking your Cathedral Architecture score, for instance, feel free to narrate in an attack on your character by some unknown assailant or a shot fired from a dark alley across the street. Let yourself be creative



with each result on the Resolution Table (see the chapter entitled “Resolution- Getting Things Done”).

Prestige:

The final way that characters advance in the game is through Prestige. Prestige marks the success of the player characters as a group. Each time they solve a case, each PC receives an amount of Prestige equal to the villains Rank (explained later). So if a villain has a rank of four (4), the PCs would each receive four (4) Prestige for bringing him down. Each character begins the game at one (1) Prestige.

GM Advancement:

The GM’s job is to play and create adversity for the character. While they drive the plot and create the clues, the GM may set up challenges and difficult situations for the PCs to deal with. He may also create Super Characters that make it harder for the PCs to gather clues. The GM does this through Setting Points. The methods in which the GM gains and spends these points are detailed in the sections below.

Gaining Setting Points:

GMs gain Setting Points as players spend Case Points on clues. For every point a player spends on a clue, the GM gains 1 point. If players spend the points on new Abilities or raising the values of Abilities they already have, the GM does not gain anything. He only receives points when the PCs use theirs to affect the Setting.

Adding Hazards:

The GM may add Hazards to scenes the PCs are participating in. Hazards can be anything from slippery floors, noxious fumes, trip wires, guard dogs, etc. Some Hazards can create Modifiers, which are detailed in a later section, while others force the character(s) to make a Negotiate Hazard Ability Check when they enter the scene. All Ability Checks are discussed at length in the Resolution section. Initially, Hazards cost 2 Setting Points to add to a scene.

Adding Henchmen:

The GM may also add henchmen to a scene. After the players have a chance to add what they want and further color in the scene where the action is taking place, a GM may interrupt them to place a henchman in their midst. He simply has to inform them that he is doing so and spend the requisite 3 points to add a henchman. This henchman is NOT a Super Character (explained in the next section) unless the GM spends the additional points required.

Creating Super Characters:

Super Characters are those that cannot be modified by the players. Usually, a player will be able to plant clues or add features to a non-player character. Super Characters, however, are special creations by the GM to add adversity and challenge



to the situation. Often a GM will save up his Setting Points so that he can make the villain a Super Character. Other times, GMs will create Henchmen that will refuse to divulge any secrets about their employer. To be clear, players and their characters may not gain clues or manipulate Super Characters in any way. The Setting Point costs for Super Characters follows below:

Standard Super Character- 3 pts.

Henchman Super Character- 5 pts.

Villain Super Character- 7 pts.

Creating Super Scenes:

Just as there are Super Characters, a GM may create a Super Scene. Super Scenes cannot be used to find clues. It is a scene that is sterile and meant to focus the action on the characters both PC and NPC. GMs are discouraged from creating Super Scenes any time in which the PCs are not actively opposed by their foes. Just slapping a “Super Scene” tag on the crime scene or villain’s hide out, for instance, is poor play. Don’t do it. However, if used to add a bit of adversity to the Case, by all means create them! A Super Scene costs 10 Setting Points and makes that scene basically untouchable by the PCs for the rest of the case.

Resolution- Getting Things Done:

At some point or another, a character is going to run into a situation where their success is going to be challenged. If you read the stories of Sir Doyle, how often did the protagonists of Holmes and Watson fail? Rarely indeed. So whenever a character in The Holmes and Watson Committee are challenged or choose to be challenged, their success is a near guarantee, HOWEVER, their success might cost them something.

Whenever a character is in a challenge, he will roll a number of dice equal to the Ability that fits the challenge. This is called an Ability Check. If he’s in a carriage being chased, his “Carriage Driving” Ability will come into play. If he’s looking for clues in a warehouse and doesn’t want to spend Case Points (explained later in the Playing the Game section), then his “Investigation” Ability will be used. If he has “Investigation: 1” he will roll 1d8 (one eight sided die). If he has “Investigation: 2” he will roll two.

When rolling, the higher the result the better. A 3 or less on a d8 is considered a Failure. A result of 4 or higher is considered a Success. After a player rolls, he will add up the total Failures and Successes and then consult the table below:

- All Successes, No Failures: Win + character gains a Passion **or** Loses an Emotion **or** Gains a +1 to his Ability **or** +1 to his Passion Bonus.
- More Successes than Failures: Win + gain 1 Bonus Case Point
- Tie between Successes and Failures: Win + Lose one Case Point
- More Failures than Successes: Win + Wound Yourself
- All Failures, no Successes: Win + Gain an Emotion **or** Lose a Passion **or** Gain a Mutilation **or** add an additional -1 to his Emotion Penalty.



A 'win' means that he succeeds in completing his action; he accomplished what he wanted and the player gets to narrate what happens as a result. However, each possible outcome also comes with consequences. Obviously, it is always better to have more Successes than Failures. But that is difficult when a player is rolling only one die. In fact, there are only two possibilities: All Successes or All Failures. To add some bite to this fact, if a player is rolling only one die on any Ability Check and gets a Success he must choose to Gain a +1 bonus to his Ability. Likewise if he is rolling only 1d8 and gets a Failure, he must choose Gain a Mutilation. If a player is rolling more than one die, however, he may choose whichever consequence best suits him.

Initiative:

In a tense situation where the PCs are actively opposed by NPCs, it's probable that many characters (including the ones played by the GM) will want to act. There has to be a way to order and organize all the action. This is called Initiative. To generate an order for the characters to go, each player picks a d8 and rolls it (if the GM is portraying more than character at the moment, he will 1d8 for each character and assign them accordingly). The highest value will go first, followed by the second highest and so on. It may be helpful for the GM to start at 8 and count backwards down to 1. If there is a tie, the two or more players who rolled the same result will reroll and the player with the highest score will go first between them.

Once all the players and the GM has have had a chance to make a roll on one of their Abilities or spend one Case Point and the scene or situation is not resolved, all the players including the characters played by the GM will roll for Initiative again. This process will repeat until the scene is complete.

Wounds:

It's not safe being a Detective on the streets of London. Brigands of all shapes and sizes lurk the streets. It's likely that at some point or another, your character will be faced with the prospect of being stabbed in a back alley or jumping off a rooftop to surprise a suspect. Whatever the case may be, Wounds are only applied in certain circumstances.

1. Wounds may be inflicted by weapons, which are a type of Gear.
2. Wounds may be inflicted by the Resolution System as previously detailed.
3. Wounds may be inflicted by Mutilation. Each Mutilation counts as a Wound.
4. Wounds may be taken voluntarily to gain a bonus die.

Wounds accumulate over time in The Holmes and Watson Committee. For each Wound a character has, he receives a -1 Penalty to one of his die that he rolls. So if a character has two wounds, two of the dice he rolls will have a -1 Penalty. If a player is rolling less dice than the number of Wounds a character has, he will automatically go last in Initiative but still only suffers a -1 penalty to the dice he is rolling. The die (or dice) that receives the -1 Penalty is always the die with the lowest result.

Whenever an NPC is wounded, he likewise suffers a -1 penalty to all his rolls per Wound. However, players may specify that they are "Attacking to kill" when it comes to any non-Super Character. If the players win their roll on an "Attack to



kill” the NPC is immediately dispatched. If it was the villain of the case they still receive the Payoff but do not gain any Prestige (Payoff and Prestige are further explained in a later section). NPCs may never “Attack to kill” a player character.

Weapons:

Weapons can be mundane or Artifacts. All weapons inflict one Wound when they are used. Some Artifacts might say “Inflicts two wounds.” If it does, the number wounds a character suffers is two instead of one. Player characters may only begin with one non-Artifact weapon.

Mutilation:

Wounds suffered from Mutilation may be Remedied as normal (explained later in this section) even if the Mutilation is permanent. Just because a character has lost a hand or eye does not mean he is not able to adapt. Therefore if a Wound from a Mutilation is Remedied, it is gone for good, but the malformation stays.

Voluntary Wounds:

In certain situations a character may have to sacrifice his personal safety to help insure the success of the Case. A player may have his character accept a wound in order to earn a bonus die for his Ability Check. If he decides to take two wounds, he gains two dice. And so on. These dice are a temporary bonus for this one check. However, the wounds are permanent until remedied.

Remedying Wounds:

There are several ways to alleviate wound suffered by a character during play. First, is to take the “Remedy Wound” or “Medical Knowledge” Ability while at office apartment on 221b Baker Street. A simple Ability Check will see if the character is able to heal his or another character’s wound. Use the Resolution Table as normal when making such a check.

A second way for a character to create a “revitalizing concoction.” Concoctions can be made using a “Medicine”, “Chemistry” or “Biology” type ability and having access to lab equipment. Usually that will be at 221b but it doesn’t have to be. A third way is for a character to spend at least three days in complete bed rest. He is not allowed to leave or continue working on the Case for the duration of his recovery. If he does leave before the three days are up, he must start the three day process anew when he gets the chance.

Putting Your Life on the Line:

Once per Case a player may declare that his character is “Putting his life on the line.” If he does, he gains 3 bonus die and a +1 bonus to all the dice that he rolls for the rest of the scene. However, if any of his roll ends in a Loss while “His life is on the line”, his character fails in the action and is dead. All benefits and penalties for any other result of Putting Your Life on the Line are doubled. So if a character is Mutilated, he receives two Mutilations. If he gains a Passion, he instead gains two Passions.



Modifiers:

As mention previously in “GM Advancement,” GMs accumulate Setting Points as the players progress through the Case. The GM can spend these to create traps, hostile environments the PCs have to pass through, and Super Characters. By creating traps and hostile environments (such as a smoky room, slippery floors, poisonous gasses, unstable building structures, etc) he may add negative Modifiers to a player’s rolls. For instance, the PCs say that the clues lead them to a factory. The GM may spend points to make it a Hat Factory full of noxious fumes. If he wants to add a Modifiers, say -1 to all rolls in this case, he must spend 4 additional points he has accumulated besides those he used to create the Hazard initially. For as long as this scene is being played out, all characters inside the Hat Factory suffer a -1 penalty to result of any roll (including Initiative). Once the scene is over, however, the Modifier is gone- even if the players return to the same location. If the GM wishes to invoke the modifier again, he must spend another 4 points. Below is a table the charts the costs of various modifiers.

- 1 Modifier: 4 pts.
- 2 Modifier: 10 pts.
- 3 Modifier: 17 pts.
- 4 Modifier: 25 pts.

(a GM may not add more than a -4 Modifier to any scene)

A Loss:

The Resolution system above does not provide conditions for characters to lose at an Ability Check, however, it does not account for a negative result on a roll. If a single die on a player’s roll comes up with a negative result, after all Modifiers are applied, then the Ability Check is considered a Loss regardless of the roll result of any and all other die. A Loss indicates the character’s inability to complete the action he attempted. The GM then has the right to narrate what happens as a result. The GM may not Wound the character, but may do any one of the following things in addition to narrating the result:

- Apply -1 penalty for the rest of the scene to further Ability Checks by that character.
- Give the character an additional Emotion as a result of the Loss.
- Give the character an additional Passion as a result of the Loss.
- Have the character contaminate a clue at the scene, thereby making it useless.
- Have the character stumble onto a clue at the scene.
- Have the character lose two Case Points.
- Allow the villain to escape.

If the character that suffers a loss is one played by the GM, it is the players who get to decide what happens. They must come to this decision by consensus fairly quickly or their opportunity to narrate the action will be lost.

SPECIAL GM TIP: Give the players an adequate amount of time to decide, but if their conversations break down into bickering and indecision, just move on.



An Example of a Scene with a Challenge:

The characters have been on the trail of James Windibank for some time now. They have gotten some information from an informant that he is hiding in the second story of an old abandon apartment building downtown. As the player characters arrive the GM describes the scene, noting there are several doors and windows on the first floor and a carriage belonging to Mr. Windibank out front. One of the players (Jim) has his character go through the front door, another player (Ryan) has his go through the back, and the last player (Will) has his go in through a window on the first floor. Jim gets to go first.

Jim: Okay, I'm inside. I look for clues using my Investigation Ability. (rolls 3 dice; results are a 3, a 7, and a 6). Two successes and a failure (writes down his bonus Case Point). I find footsteps in the dust that lead up the stairs. So I go upstairs.

Ryan: I'm in the back.

GM: I spend a point to make the backdoor locked.

Ryan: No prob. I use my Lock-smithing Ability to get it up. Rolls 4 dice: 2, 3, 5, 1. Crap, I suffer a wound (marks it on his sheet). Okay, the door is open. Right inside is a narrow staircase leading up. I use them.

Will: (Spends an Case Point) The window is broken, so I'm able to make it in with no problem. I see a ladder next to the window that goes upstairs. It's old, but I think it will hold. I start to climb up.

GM: It's a damp night, so the metal bars of the ladder are slippery. You'll need to make a climbing roll of some kind.

Will: I have Balancing, so that will work in this situation. (rolls 4 dice). I came up with two 2's a 5 and an 8. I lose a point but make it up the ladder.

GM: Okay, you guys all make it upstairs no problem. You see Mr. Windibank over near a window looking out into the darkness. What do you do? Roll initiative. (Initiative Results: Will: 8, Ryan: 6, GM: 5, Jim: 4.)

Will: I run over to Windibank and use my Wrestling Ability to get him down.

GM: (spends a total of 6 Setting Points) There are boxes, loose nails, and dust all over the floor. This is a Hazard, everyone has -1 to their action unless they take a turn to make a Negotiate Hazard roll.

Will: No prob. I try to wrestle him to the ground. (rolls a 3, 4, 7, 8). Okay, with the Hazard that makes a tie. I lose another point. That puts me at zero. But anyway, I've wrestled him to the ground. Someone get over here and tie him up.

Ryan: I run over to Will and try to put these handcuffs on Windibank. I'll use my Subdue For Ability. (rolls: 1, 3, 8). Uh oh.

GM: You were already wounded and with the Hazard, that gives you a Loss. Your character trips and crashes into Will. You knock him off of ole Windibank.

Ryan: Sorry.

GM: Now that Windibank is free, he jumps out of the second story window using his Escape Ability. (rolls a 4, 8, 5, 7) You hear a muffled "whumph" outside and a horse neigh.

Jim: I use my Negotiate Hazard Ability to get to the window to see where he is. (rolls a 6 and 7). What do I see Mr. Windibank is doing?



GM: Remember the carriage? Windibank jumped on it. He's now riding off into the dark.

Jim: Well, it was a damp night. We'll be able to follow his wagon tracks. Let's go boys.

Ryan: Next time, let's remember to bring the police in on this...

The Setting:

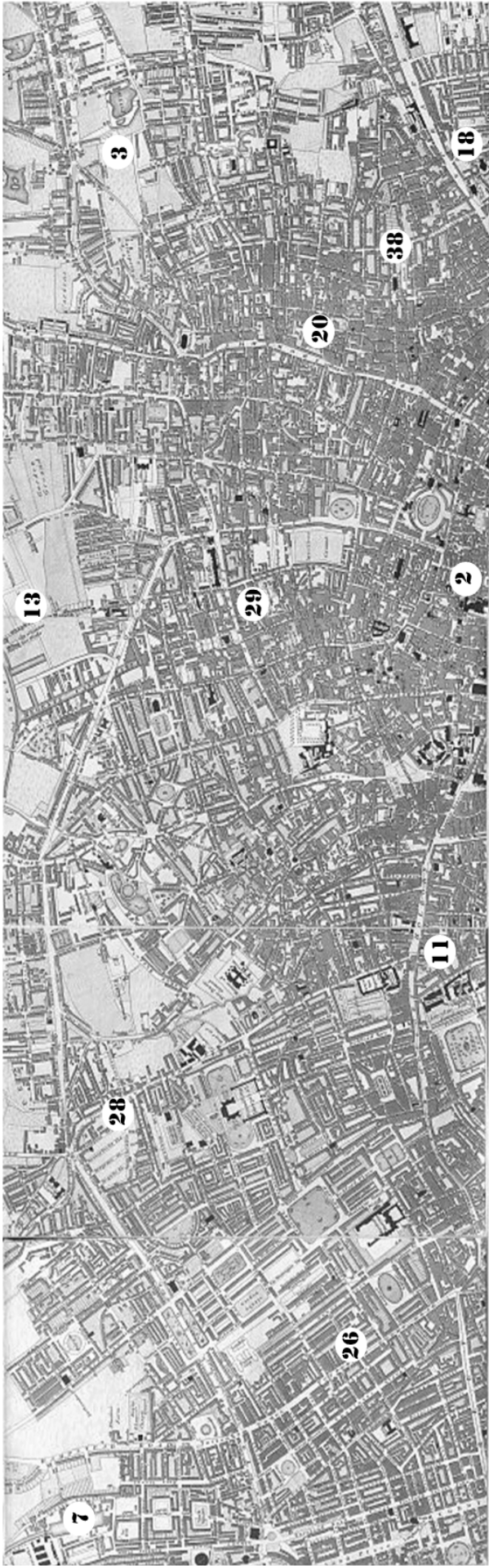
The Holmes and Watson Committee is set, obviously, in 19th century London. This section will detail significant locals as well as provide maps for the players and GMs to use as they create the case together. Remember that this is pre-electric London. There is heavy industry all around. The air is filled with the dense fog and soot from all the factories. Gas lamps light the streets at night. It's frequently rainy and can be quite cold in the winters. It is the height of Victorian England.

The Maps:

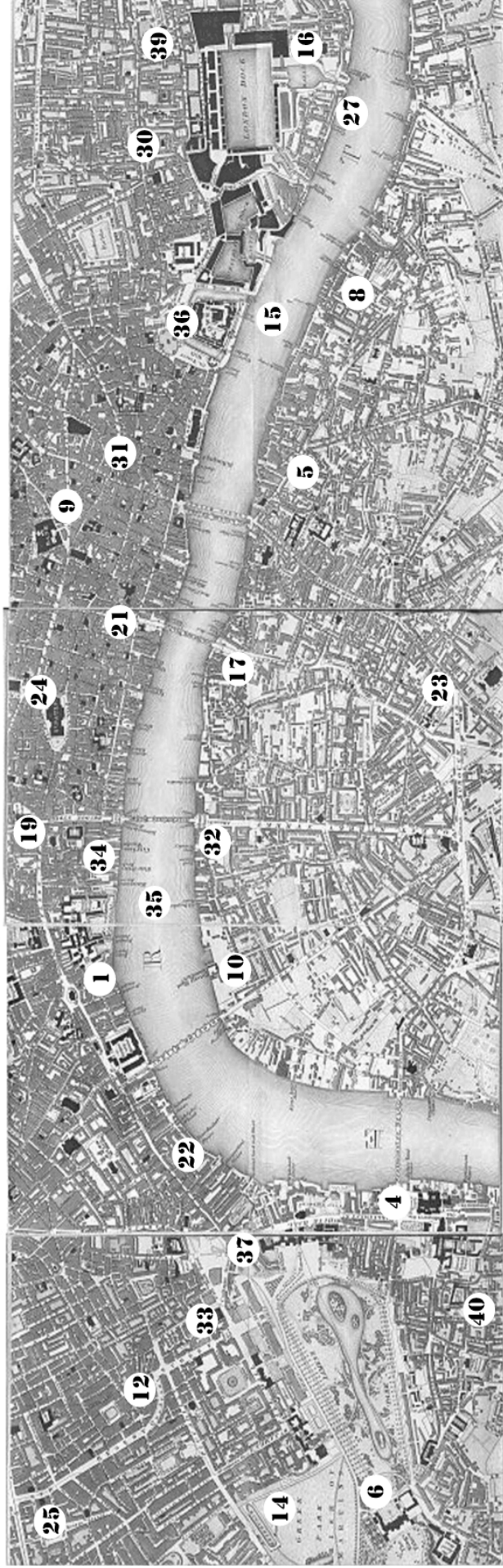
The following are two maps of London- the Upper and Lower parts of the city. These maps are loosely based off the adventures of Sherlock Holmes and significant historical buildings of London the 19th century. These maps were generated for utility not for accuracy. Feel free to photocopy and modify them for personal use as you see fit.

The maps are also numbered. The numbers correspond to significant Locals. These locals are detailed on the page following the maps. GMs and players should utilize these locations while on a case to scout for clues and interrogate witnesses.





UPPER LONDON



LOWER LONDON



The Locals:

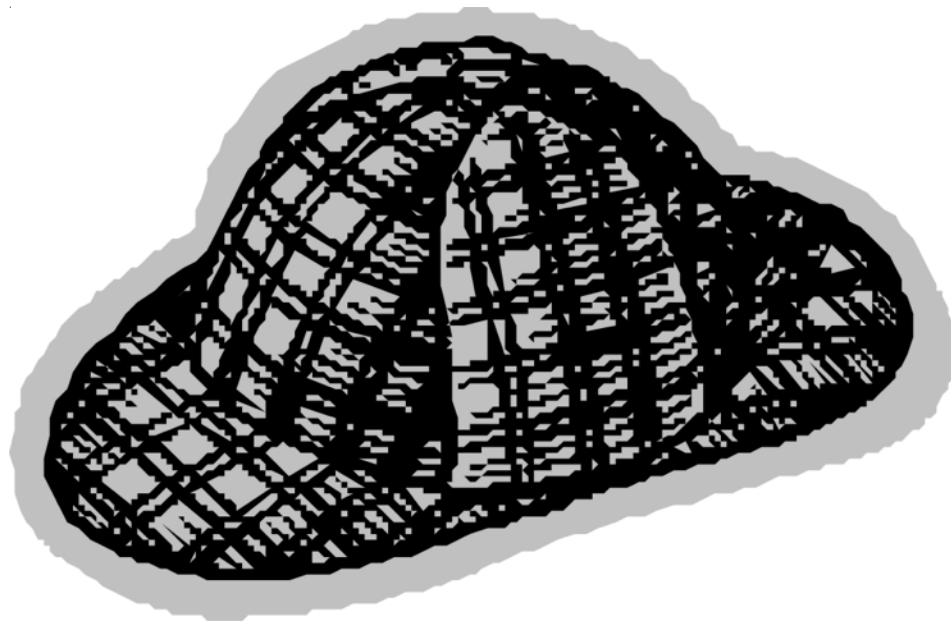
- 1) Appledore Towers
- 2) Bart's
- 3) Baskerville Hall
- 4) Big Ben
- 5) Briony Lodge
- 6) Buckingham Palace
- 7) Chiselmurst Station (town)
- 8) Cosmopolitan Hotel
- 9) Cox & Co. Bank
- 10) Criterion Bar
- 11) Golden Hind Tavern
- 12) Goldini's Restaurant
- 13) Grimpen Mire
- 14) Hyde Park
- 15) London Bridge
- 16) London Docks
- 17) Lyceum Theater
- 18) Marcini's Restaurant
- 19) Nevill's Turkish Baths
- 20) Northumberland Hotel
- 21) Paddington (Watson's Practice)
- 22) Scotland Yard
- 23) Smokey Joe's
- 24) St. Paul's Cathedral
- 25) Swansea Railway Station
- 26) Tankerville Club
- 27) The 9th Pier
- 28) The Alpha Inn (north)
- 29) The Bagatelle Club
- 30) The Full Moon Pub
- 31) The Gables
- 32) The Horse and Hounds Tavern
- 33) The Nonpareil Club
- 34) The Temple Apartments
- 35) The Thames River
- 36) The Tower of London
- 37) Trafalgar Square
- 38) Ulster Railway Station
- 39) Waterby's Warehouses
- 40) Westminster Abbey



Ignacio's Fence of Curiosities:

Around the corner and down the street from 221b Baker Street is a small and musty shop known as Ignacio's Shack of Curiosities. This unassuming pawnshop has within it the greatest collection of Detective Relics in London. Items belonging to many famous sleuths have found their way here upon the death or disappearance of their previous owners. Of most interest, are over two dozen artifacts that once belonged to the previous tenants of the PC's offices. These particular items seem especially suited for aiding a Detective on a Case.

Any PC who buys an Artifact from Ignacio's may use it any time he likes. The bonus dice conferred by the items are added to whatever dice the character would normally roll for the appropriate Ability Check, however they do not confer the Ability upon the character. He must already possess the Ability in order to use the item. Listed on the next page are over three dozen items from the stories of Sherlock Holmes and what bonuses these items may add for this game. As your characters accumulate payoffs for solving cases, you can purchase them from Ignacio.



<u>Name of Item:</u>	<u>Bonus:</u>	<u>Ability:</u>	<u>Cost:</u>
A Prybar	Bonus: 2	(Bust Open)	50 £
Bent Fireplace Poker	Bonus: 2	(Subdue Foe/Bludgeon)	300 £
Black Pearl of Borgias	Bonus: 2	(Escape)	100 £
Blackheath Rugby Club	Bonus: 1	(Bludgeon)	100 £
Bruce Partington's Plans	Bonus: 2	(London Geography)	400 £
Dog Whistle	Bonus: 1	(Animal Handling)	100 £
Emerald Tie Pin	Bonus: 1	(Disguise)	100 £
Hair Trigger Pistol	Bonus: 1	(Marksmanship)	200 £
Holmes's Alpenstock	Bonus: 3	(Climbing)	50 £
Holmes's Burgling Kit	Bonus: 2	(Pick Lock/Crack Safe)	300 £
Holmes's Cigarette Case	Bonus: 1	(Distract Foe)	500 £
Holmes's Hunting Crop	Bonus: 2	(Intimidate/Interrogate)	100 £
Holmes's Index Books	Bonus: 3	(Library Research)	1000 £
Holmes's Magnifying Glass	Bonus: 4	(Investigation)	1000 £
Holmes's Pipe	Bonus: 1	(Meditation)	50 £
Holmes's Violin	Bonus: 1	(Music/Entertainment)	100 £
Indian Dagger	Bonus: 1	(Stabbing)	200 £
Irene Adler's Photographs	Bonus: NA	Counts as 1 Evidence	500 £ (per)
Jack-knife	Bonus: 1	(Slash/Kinves/Stab)	100 £
Jefferson Hope's Cab	Bonus: 2	(Cab Driving)	500 £
Jefferson Hope's Pills	Bonus: NA	Heals one Wound	25 £
John Clay's Lantern	Bonus: 2	(Negotiate Hazard)	400 £
Julia Stoner's Bell Rope	Bonus: 2	(Climbing/Subdue Foe)	50 £
King of Bohemia's Ring	Bonus: 1	(Influence)	100 £
Moran's Air Rifle	Bonus: 2	(Marksmanship)	400 £
Moriarty's Sabre	Bonus: 2	(Fencing)	600 £
Old Leather Gloves	Bonus: 1	(Negotiate Hazard)	250 £
Parker's Jews Harp	Bonus: 2	(Entertaining)	50 £
Persian Slipper	Bonus: 1	(Balance/Tumbling)	300 £
Pince Nez Gold	Bonus: 2	(Bluff)	300 £
Plumber's Smoke Rocket	Bonus: 2	(Evade/Escape)	25 £ (per)
Seed Catalogue	Bonus: 1	(Botany)	50 £
Seven Percent Solution	Bonus: 2	(Chemistry)	100 £
Sir Henry Baskerville's Boots	Bonus: 2	(Move Silently)	250 £
The Beryl Coronet	Bonus: 1	(Charm)	100 £
The Four Leaf Clover	Bonus: 1	(Negotiate Hazard)	500 £
Tonga's Poison Darts	Bonus: 2	(Blow Gun Accuracy)	350 £
Watson's Cane	Bonus: 3	(Disarm Foe)	1000 £
Watson's Needle	Bonus: 2	(Medical Knowledge)	300 £
Watson's Service Revolver	Bonus: 1	(Marksmanship)	200 £
Watson's Spectacles	Bonus: 1	(Investigation)	100 £



Starting Play:

After all the players have made their characters, you are now ready to begin playing The Holmes and Watson Committee. This is where the GM begins to take a role in play. All of the characters begin at their office at 221b Baker Street. They begin with no wounds and no extra Passions or Emotions beyond what they started with. It is now up to the GM to get the ball rolling.

The Initial Encounter:

The cases of Sherlock Holmes always began with a victim coming to the intrepid sleuth to beg for his services. The victim would describe the crime and do his best to field questions from Mr. Holmes. Sherlock, in turn, would deduce a great deal from his potential customer that would help him lay the groundwork for solving the case. Here is an example from the story, “The Red Headed league”:

Sherlock Holmes’s quick eye took in my occupation, and he shook his head with a smile as he noticed my questioning glances. “Beyond the obvious facts that he has at some time done manual labour, that he takes snuff, that he is a Freemason, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing else.”

Mr. Jabez Wilson started up in his chair, with his forefinger upon the paper, but his eyes upon my companion.

“How, in the name of good-fortune, did you know all that, Mr. Holmes?” he asked. “How did you know, for example, that I did manual labour? It’s as true as gospel, for I began as a ship’s carpenter.”

“Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed.”

“Well, the snuff, then, and the Freemasonry?”

“I won’t insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use an arc-and-compass breastpin.”

“Ah, of course, I forgot that. But the writing?”

“What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk?”

“Well, but China?”

“The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks and have even contributed to the literature of the subject. That trick of staining the fishes’ scales of a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple.”

Mr. Jabez Wilson laughed heavily. “Well, I never!” said he. “I thought at first that you had done something clever, but I see that there was nothing in it, after all.”

The GM’s role in the initial encounter is to create the victim, the initial situation (i.e. crime), the police action, the rank of the villain, assign the appropriate amount of Case Points to the PCs, and finally field questions the players ask of the victim. The players are to use the initial encounter to deduce clues from the victim and ask questions of him/her to gain additional clues. Give lots of locations that the victim is associated with so the players have plenty of places to investigate.



After the initial encounter is finished, the case then moves to the investigation stage. The following sections are designed to help the GM fulfill his role in The Holmes and Watson Committee. For the most part, the GM is to react to the players. He does not guide the story nor does he create any of the clues- that's the player's job. This will be further explained in "Playing the Game."

The Victim:

The victim of the crime is someone who should be helpless. A wealthy aristocrat, police chief, parish priest, or soldier are usually not the type who would seek the assistance of the PCs. Instead, characters like an elderly gentleman, a young woman in her 20s, a destitute office clerk, or disenfranchised heiress would be far more likely to seek the help of private detectives.

When creating the victims for your games, don't go too overboard in generating a background for them. It is left up to the players to create a history for the character to suit their fact-finding needs. You simply need to create a name, gender, social status, and situation.

The Crime:

The situation of the victim is the crime they have suffered or been made aware of. It could be anything from extortion, to murder, to kidnapping, to theft to anything else your imagination can create. As a GM, you can create a great deal of detail concerning what type of crime was committed, but detail about the actual crime scene is up to the players to guess. A crime may involve one or more of the characters' Passions. Doing so will instantly get the players more interested in solving the case. Since the game is mainly driven by the players and their desires, it is important to create a sense of investment for them. Involving their Passions, Emotions, Hometown, etc. will keep their focus on finding the bad guy and putting him away.

You are free to make the crime as far reaching and complex as you want. Don't be afraid to set up a situation where everyone from Parliament members to police officers to underworld crime bosses would somehow be involved. Remember, though, it's not up to you, as GM, to lead the players through a list of clues that eventually end at the feet of the villain. It is up to the players to figure it all out for themselves. Choose the location, the method, and the events surrounding the crime carefully. These are the only parts where the GM has total control.

EXAMPLE: "Molly Chandler comes to 221b seeking help to find her husband. She tells them that four men broke into her house two nights ago and made off with him in a taxi carriage. She didn't see any of their faces, but did get a decent look at the carriage as it rode off. Her husband was a successful businessman but nothing extraordinary." You may feel free to add in a few more details when you create your own, but at this point it is up to the players to begin asking questions and searching for clues. The information you provide about the crime should be open-ended and encourage inference on the part of the players.

The Police Action So Far:

Scotland Yard does a decent job of securing most crime scenes that involved a certain amount of violence or theft. However, they are never as thorough as the player characters. The players may want to check out the crime scene first. If they



do, they will be able to discover a great many clues about the crime, who committed it, and why. However, sometimes the scene will not spark the imagination of the players to a great degree. If this is the case, they should visit Scotland Yard. The police will have a report (that you, the GM, will create) that has three clues in it. These clues do not count towards the PCs' Evidence. However, it can and should point them in the right direction.

Rank of the Villain:

Being a GM in "The Holmes and Watson Committee" is an easy job. In many games, the GM is required to create the main villain, his henchmen, position them in various places on a map, and then shoehorn them into whatever the PCs are doing at the time. In this game, however, the pressure is taken off. The GM merely picks the Rank of the villain and then lets the PCs loose to decide who it is.

A villain's rank is based on his fame and prowess. In The Holmes and Watson Committee there are four villain Ranks (1, 2, 4, 8). The maximum Rank a villain can be that the PCs will take on is equal to the lowest Prestige value of the characters rounded up.

EXAMPLE: You are GMing a group of three PCs. They've come from separate campaigns, so one has a Prestige of 2, another has one of 4, and the last has a Prestige of 8. To determine the maximum Rank of the villain they will face, choose the lowest value. In this case, 2. The players will have to select from the villains on this list and the number of Case Points they begin with will be based on that rank.

At your discretion you may create multiple villains. However, their combined Rank may not exceed half the lowest PC Prestige. As a GM, you will need tell the players that there are multiple villains at some point during or after the Initial Encounter. You may also have the victim mention henchmen the villain used. This may give the players some intermediate goals. The henchmen will be able to give the PCs more details about the villain's identity and the nature of the crime. Sprinkle them in liberally in the Cases you create.

The following are a list of villains, some from Sir Doyle's work, some from other works of fiction, and some of my own creation. Feel free to write in some of your own. There are spaces provided.

Rank 1

1. James Windibank – Con artist
2. Robert Goode – Safe Cracker
3. Samuel Coverna – Poacher
4. Paul Roberts – Petty Theft
5. Sticky Fingers – Petty Theft
6. Patrick Cairns – Murderer
7. Joseph Harrison – Saboteur
8. _____ - _____
9. _____ - _____
10. _____ - _____



Rank 2

1. Reuben Hayes – Kidnapper
2. Mr Culverton Smith – Murderer
3. H. Lowestein - Thief
4. Charles Augustus Milverton– Murderer
5. Irene Adler – Thief
6. John Clay – Murderer
7. James Ryder – Con artist
8. _____ - _____
9. _____ - _____
10. _____ - _____

Rank 4

1. Captain Johnathan Rakes – Smuggler
2. Count Negretto Sylvius – Thief
3. Professor Presbury – Mad scientist, thief
4. Colonel Lysander Stark – Con artist
5. Captain Calhoun – Saboteur
6. Sir George Burnwel – Murderer
7. Dr Leon Sterndale – Murderer
8. _____ - _____
9. _____ - _____
10. _____ - _____

Rank 8

1. Professor Moriarty

Assigning Case Points:

After you have had the victim(s) explain his/her position to the players, you must then assign them Case Points for the Case. The number of points they each get is equal to the villain’s Rank + the number of players playing. So if the PCs are facing a Rank: 3 villain and there are 3 players, each would receive a total of 6 points. Players will then spend these points to create clues that will lead them closer and closer to meeting the culprit. Also, as covered previously, players may spend the points to advance their character’s Abilities.

Fielding Questions:

Because you, the GM, created the victim and the crime, you do have a certain degree of knowledge about the situation that the PCs don’t and might not ever have. Therefore, it is incumbent upon them to ASK QUESTIONS of the victim in order to garner a few more clues to get them on their way.

When the PCs ask the victim questions, the victim will always tell the truth. Anything the PCs learn from the victim about the identity of the villain or the how the



crime was committed may count as Evidence. However, they do not have to spend Case Points. These are freebies.

It is important to note, however, that the victim's knowledge should be limited. If the case ends up being a particularly difficult one, then throwing the PCs a bone or two is quite alright. You may also have the victim give the PCs a piece of Evidence if you wish. But the only time you can have the victim do that is in the Initial Encounter.

Playing the Game:

The Holmes and Watson Committee is a player-driven mystery game. The GM creates the crime that will be solved, but it is up to the players to create their own clues and finger the bad guy. This doesn't mean it's a cakewalk for the players. Indeed it is not. All clues must meet a certain level of scrutiny before they become Evidence. And the GM isn't out of the game after the initial encounter. This section will describe how the players will Find Clues, Accumulate Evidence, Finger the Bad Guy, Involve the Police and how the GM provides the essential color of play and takes on the roles of the other characters the PCs meet.

Discovering Clues:

The players are what drive the Case in The Holmes and Watson Committee. The burden is on them to create the clues and follow them where they lead. There are two ways for a player to discover a clue. The first is for him to make an Investigation Ability check. If he does not suffer a Loss, then he finds a clue. The player is free to describe every aspect of the clue he discovers. Conversely, if a player wishes he may spend an Case Point. If he does, then he narrates how his character came across the clue and the exact nature of the clue. Each individual clue has a cost of 1 point even if it is discovered at the same site another clue has been discovered.

Since the players create and describe the clues, it is up to them to decide where the clues lead. They are free to visit any place on the Maps, as well as places off them. As a GM you don't have to be constantly worrying about what's coming next. You just have to react to what the players say they want to do. If they ask you "What do I find?" your reply should be, "You tell me! What *did* you find?" Or if they ask "Where do we go next?" You should retort with "Where do the clues lead you? You tell me."

Accumulating Evidence:

Just because the characters find a clue, doesn't mean they've found any Evidence. A clue might lead them to a pub or empty warehouse, but Evidence implicates the villain himself. For a clue to meet the standard of Evidence it must fall into one of four categories. The first category is the Means of the criminal. That is, how the crime was committed. It can be anything from how a window was broken in, to the way a lock was picked, to the kind of knife used to stab a victim. The second category is the Motive of the villain. If a clue can explain why the villain committed the robbery/blackmail/murder/etc. then it meets the criteria of Evidence. The third category is Opportunity. If a clue can establish the criminal's presence at the scene or the lack of presence anywhere else, then it is a clue. Also, if the villain had specific knowledge of when an ideal time to commit



the crime would be, that also would count as Evidence of Opportunity. The last category is the Identity of the bad guy. If a clue can implicate the identity of the villain, then it is considered Evidence. Examples of clues that implicate identify are hair strands, laundry receipts, monogrammed items, shoe prints, personal possessions, eye witnesses, so on and so forth. However, if a clue leads to a place where more clues can be found, to other witnesses, or to extraneous (non-relevant) information, then they are not considered Evidence.

One of the players will have to volunteer to keep track of the clues and which ones become Evidence. One never knows when a chance observer might turn into an eye witness or a seemingly innocuous item like a shoelace or handkerchief found early in the case might someday end up placing the villain at the scene of the crime. Keep good notes on what you discover, and don't be afraid to go back and add detail to a former clue. Once you've paid the point to find it or made the Ability Check, that clue is yours. It will not cost any further points or require any additional Ability Checks to add more details to them.

Fingering the Bad Guy:

Okay, so you've got some evidence and you followed the clues. Now what? As you progress through the Case, certain names of villains will begin to show themselves as the likely culprit. It's up to the players to decide who is behind the Crime. Look over the brief description of each villain that is listed in the appropriate Rank. What are his tendencies? What are his usual M.O.'s (methods of operation)? About half to two thirds of the way through the Case, you should have a decent idea of who the bad guy is. Start channeling your Clues and Evidences in his direction. Lead the story to him.

Involving the Police:

The PCs have a very good working relationship with Scotland Yard. However, it doesn't mean that the Bobbies are at their disposal whenever they want. In order for the PCs to get the Police to help them apprehend the villain, they need to have a certain amount of Evidence ready to present.

Scotland Yard will require an amount of Evidence equal to three times the villain's Rank to be presented or promised to be produced after the bad guy is nabbed before they help. So if the PCs are going after a rank 4 villain, they will need at least 12 pieces of Evidence linking him to the crime. That's a pretty tall order, but past Detectives have failed to deliver on promises and many crooks have gotten off on a lack of evidence. Therefore, the PCs will need to be very rigorous in their searches and thorough in their handling of the evidence.

SPECIAL GM NOTE: If you have less than three players, the amount of Evidence Scotland Yard requires is equal to the villains Rank + 1. So if it is a Rank 2 villain, the PCs will need 3 pieces of Evidence.

In order to arrest the culprit, the PCs must involve the police. This is not an optional step in gameplay. If the characters confront the villain without the police, he will very likely escape. If they do manage to subdue him, they must take him immediately to Scotland Yard for proper incarceration or have the police accompany them to the scene where the player characters alone will apprehend him. At this time, all necessary Evidence must be turned over to the authorities.



The Payoff:

If the PCs succeed in apprehending the criminal, the victim will return to their offices a few days later with a check for payment. The amount of cash the check is worth is equal to the villain's Rank times 200 British pounds. So a Rank 4 villain would net each of the PCs 800 pounds.

Leftover Points:

At the end of a Case, the players may have points leftover that they didn't spend. Those points carry over to the next case. Players are free to save as many as they wish each time. Likewise, the GM may have some Setting Points left over. He may save them for the next case or whenever he chooses to use them.



Rivals:

Solving cases is hard enough, but the villains aren't the only thing the PCs have to deal with. There are many private detective agencies in London. All of them are competing for clients and for fame. Often, they are working the same case as the player characters, and sometimes they even beat them to the bad guy.

Competing with the Rivals:

Each time the players roll a Failure on a die, one of the rival committees gains a point. If the number of points the rivals collect is ever equal to or greater than four times the Rank of the villain the PCs are after, then they are the ones who solve the case, satisfy the victim, and collect the Payoff. The PCs simply lose out. However, the players will only have to compete with their rivals on villains that are Rank 4 or higher. Rank 1 and 2 villains are bountiful enough that the various detective committees in London won't get in each other's way.

Cooperating with the Rivals:

If the PCs ever feel that they will be unable to accumulate enough evidence to nab the villain, they may contact their Rivals and offer to work together. The Rivals will have accumulated an amount of Evidence equal to the amount of points they have racked up during the case up to that point. If their points plus the PCs' Evidence is equal to or greater than the villain's Rank, then they will be able to convince Scotland Yard to assist in his capture and arrest. However, the PCs will only get 50% of the Payoff and will not get any bonus to their Prestige.



Time is the Enemy:

While the PCs are working on the case, the villain is working on getting away. Now he can't just leave town riding a horse or carriage the instant he commits his crime. Awareness is just too high and there are police everywhere. He has to make contacts, arrange for transportation, and be smuggled out somehow. All that takes time...but not much.

When you begin the game, note the time on the clock or set a timer if one is available. Once two hours have passed in real life, the villain is considered to have escaped. If the players cannot get to him with enough Evidence for a conviction before then, they lose out on the Payoff and Prestige of the Case.

Final Advice:

This game is built on trust. The GM must trust the players to create their own mystery based on the initial encounter you create. The Players must trust the GM to oppose them at times and make solving the crime difficult. The roles of the Players and of the GM are further detailed below.

The GM's Role:

Your job as the GM is to push the players to further the story. You should be asking them leading questions that prompt them to act and explain. Questions like, "What do you do next?", "What do you find?", and "What does that mean?" are good starters. Players will need time for their characters to unwind every now and then. Perhaps by enjoying a drink at the Horse and Hounds or some other tavern. That's fine. But do not let them get complacent. It's okay for the villain to escape capture if the players have been grossly negligent. Spend your Setting Points wisely and make the challenges difficult. A conflict that's easily won is unsatisfying for everybody.

Second, it's not your job to tell the story. You are certainly part of the story, but not the narrator. The players are the movers and shakers in this game. You will play the antagonists and obstacles the PCs face. You will definitely throw in traps and Hazards that need negotiating. However, the story is not about villains, traps, or Hazards. It's about the players, their decisions, and their characters. There are only three times you will be able to add clues of your own: The Initial Encounter, The Police Report, and any time a player decides to use his Ally for a Free Clue. Other than that, the players must generate their own.

Last, your job is to relax. GMing The Holmes and Watson Committee is a cinch. The pressure is totally taken off you and placed on the players. You only have to react to what they do. No coming up with plots, clues, and cheats to get them back on track when they don't do exactly what you planned. They're making their own tracks. You just need to hold the players accountable for spending their points or making an Ability Check each and every time they find a clue. Keep focused on that, and you'll have a great time with The Holmes and Watson Committee.

The Players' Role:



Players in The Holmes and Watson Committee have a great deal of personal responsibility for play. You are the ones who drive the story. How do you create your own mystery and not have it spoiled? Well think for a moment. Can you possibly know from the initial encounter who the villain is? Where the clues will take you? What obstacles and dangers you'll have to face? No, of course not! That's the exciting part. You get to choose where your characters go, where the challenges will arise, and ultimately who your nemesis will be. It's not about following a string of preconceived clues created by the game's publisher or by the GM. It's about being a true explorer where your ideas and goals matter. Finally, it's about surprising yourself and solving the perfect puzzle. And it's perfect because it came from your own imagination.

Be light on your feet. Deal with a Loss well and always be thinking about the next step. That's the best advice anyone can give. The game will be fun. You just have to trust yourself and your fellow participants.



The End



HOLMES AND WATSON CHARACTER SHEET

NAME:

AGE:

ALLY:

ARCHETYPE:

HOMETOWN:

PRESTIGE:

PASSIONS: _____

EMOTIONS: _____

ABILITIES:

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CASE POINTS:

WOUNDS:

MUTILATIONS:

GAME MASTER RECORD SHEET

NAME OF CASE:

RANK OF VILLAIN:

OF PLAYERS:

START TIME:

NAME OF VICTIM:



SETTING POINTS EARNED:

POLICE REPORT CLUES:

1.

2.

3.

SETTING POINTS SPENT:

NOTES: