



For 2 Characters Generated Using 500-1000 Hero Points

219

HEROES

ROLE
PLAYING
MODULE

GREEN
ARROW™

Lines of Death



by Mark Acres

READ THIS FIRST!

DO NOT RANDOMLY PAGE THROUGH THIS MODULE!

Specific instructions for preparing the adventure are given in “Setting Up the Adventure” so that the confidential information in each section is not accidentally disclosed.

About Match-Play

This Match-Play module is unique in the role-playing field. It requires **two** Players, each of whom can also **GM**. In this particular adventure, the Player Characters are Black Canary and Green Arrow. The Black Canary Player starts the adventure acting as GM for the Green Arrow Player’s first encounter. Then the two Players switch jobs, and the Green Arrow Player runs Black Canary in her first encounter. Play alternates encounter by encounter to the end of both adventures.

The module may also be played as two mini one-on-one adventures, each featuring one of the two heroes. See “Setting up the Adventure” for details.

Troubleshooting

There are two types of problems that occur in Match-Play. Chronology problems arise when one Player solves his or her dilemmas faster than the other. Tracking problems occur when one Player misses clues in the adventure, or wanders off on a tangent, forsaking the original plot lines of the module.

Chronology Problems

Since the GM is also the other Player, s/he can tell when the Player for whom s/he is GMing shoots ahead. In that case, the GM can arrange that a subject for an interview is not home when the Player calls, or a tailed subject does nothing interesting that day. If one Player skips over an encounter, the GM can note the leap, and ask to be run for two encounters in compensation.

Tracking Problems

These problems require a little more improvisation. It’s tougher to improvise when the GM doesn’t know all the answers, but if a Player misses an important clue or goes off on a tangent, the GM has several options to nudge the Player back on track. An anonymous tip or rumor, a sudden sharing of information by the authorities, or even a turncoat from a dubious organization who will exchange information for protection are possibilities. When all else fails, the GM’s Character might offer to help.

Which brings up an unusual opportunity in Match-Play. In some cases, a Player might find a clue s/he thinks applicable to his or her own investigations in the GM’s Information for the other Player’s adventure. It is the GM’s discretion whether his or her Character can discover such information. But a word of warning: some “clues”

may be false leads or red herrings.

Setting Up the Adventure

If you are ready to play *Lines of Death*, follow these instructions carefully.

There are four sections to this module: *Green Arrow’s Adventure*, *Black Canary’s Adventure*, the *Characters*, and the *Final Match-Play Encounter*. Neither the Black Canary Player nor the Green Arrow Player should read the *Final Match-Play Encounter*. Further, the Black Canary Player should not read *Black Canary’s Adventure*, and the Green Arrow Player should not read *Green Arrow’s Adventure*. Both Players **may** read the Player and Non-Player Character descriptions.

All pages are numbered in the **upper outside** corner for convenience. *Black Canary’s Adventure* is numbered on a canary silhouette, *Green Arrow’s Adventure* is numbered on an arrowhead silhouette, the *Character* descriptions are numbered on a human profile silhouette, and the *Final Match-Play Encounter* is numbered on an octagonal silhouette.

To prepare the module for play, open it to the centerfold, *Character* pages 2 and 3, and tear all the pages in the module down the perforated fold (where the staples lie). Then, remove the *Character* pages 1 to 4 and close the remaining pages together.

The pages numbered 1 to 10 on canary silhouettes, in black ink (starting with the Table of Contents), are *Black Canary’s Adventure*. Remove them from the stack, and give them to the Green Arrow Player to read.

The pages numbered 1 to 13 on arrow silhouettes, in green ink, are *Green Arrow’s Adventure*. Remove them from the stack and give them to the Black Canary Player to read.

The remaining pages, starting with the verso (legal notice), numbered with a black octagon and showing a green color bar along the side page margin, are the *Final Match-Play Encounter*. Set these aside until each Player has completed the seventh encounter in his or her adventure. Then, read the instructions and finish Match-Play.

If the module is run as separate one-on-one adventures, divide the pages as above. The final encounter for each adventure is at the end of that Player’s stack. One-on-one adventures use the final Match-Play encounter for Wrap-Up only.

Of course, you may choose to photocopy portions of the module, rather than tear it apart. We suggest you copy the *Character* section and *Black Canary’s Adventure* (the sections printed in black ink), and give the Black Canary Player the undivided module. This way neither Player accidentally sees the *Final Match-Play Encounter*.

Lines of Death

Lines of Death introduces a new style of role-playing: the Match-Play concept, where both participants can be Player and Gamemaster by turns. Be sure to read the **Read This First** section, inside the front cover, for a detailed explanation of Match-Play. And look over the **How to Use This Book** section on the inside back cover, too, because a Match-Play module is structured a little differently than a team adventure.

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BLACK CANARY *alias Dinah Laurel Lance*

DEX: 6°	STR: 5	BODY: 5
INT: 5°	WILL: 5	MIND: 5
INFL: 5	AURA: 4	SPIRIT: 3
INITIATIVE: 13 (19) HERO POINTS: 60		

SKILLS: (*linked)

Acrobatics: 5, Martial Arts*: 6

LIMITATIONS:

° See text for explanation.

CONNECTIONS:

United Nations (high level), Green Arrow (high level)

WEALTH: Comfortable**JOB:** Florist**RACE:** Human

Dinah is the daughter of the original Black Canary (Dinah Drake Lance) and her husband Larry. She has had numerous exploits in her association with both the Justice League of America and the new Justice League (see *When A Stranger Calls* module for Black Canary's adventures with the JLI), and was noted for use of her "canary cry" Sonic Beam power. She has a long reputaion as an independent,

confident, sometimes argumentative and uncooperative super-heroine.

But like her long-standing love Oliver Queen, Black Canary's recent experiences as chronicled in *The Longbow Hunters* have led to considerable changes in her outlook and methods.

First, she no longer uses her famous "canary power." The reasons for this are not certain; perhaps, like Green Arrow, she wants to "get back to basics," or perhaps she has somehow lost the power.

Second, Black Canary's self-confidence is at an all time low. In *The Longbow Hunters* she was captured and brutalized at knife point by vicious criminals. She has yet to recover completely from that experience. Her actions are much more tentative than before, as her temporarily lower DEX, INT, and the linked Martial Arts skill reflect (°). Where she used to physically and sonically overpower her foes, Dinah seems to be making some steps towards outwitting and out-maneuvering them now.

At the same time, though, she realizes more than ever before both how

dangerous and how serious the job of a heroine can be. And while she lacks her former confidence in her own ability to mop up the low life of the city, especially the drug scene, she has reaffirmed and intensified her desire to do so. She is determined to continue in her profession, whatever the risks and whatever torments of self-doubt she may deal with in her quiet moments.

**GREEN ARROW** *alias Oliver Queen*

DEX: 9	STR: 4	BODY: 5
INT: 5	WILL: 8	MIND: 4
INFL: 10	AURA: 6	SPIRIT: 8
INITIATIVE: 24 (32) HERO POINTS: 30		

SKILLS:

Acrobatics: 8, Charisma: 10, Detective: 4, Gadgetry: 8, Martial Arts: 8, Military Science/Tracking: 7, Weaponry: 12

EQUIPMENT:**Bow**

DEX: 0	STR: 8	BODY: 5
CHARGES: NA		
COST: 112 HPs + \$2600		

Ordinary Arrow (20)

DEX: 0	STR: 0	BODY: 2
CHARGES: NA		
COST: 8 HPs + \$40		

CONNECTIONS:

United Nations (high level)

MOTIVATION: Seeks Justice**WEALTH:** Multimillionaire**JOB:** Retired reporter**RACE:** Human

When happy-go-lucky multimillionaire Oliver Queen washed overboard from a cruise ship, he survived by hunting

food with a bow and arrow.

At last returning to civilization, Queen revelled in his role as a modern-day Robin Hood. Showing his creativity, arrogance, and style, he invented numerous trick arrows to create evermore spectacular "special effects" in his battles with criminals.

A series of personal crises drastically changed Queen. He has become much more serious, concerned with righting wrongs and bringing criminals to justice—either within the law or outside it, as the circumstances may dictate.

The greatest change in Green Arrow is his new willingness to kill when killing seems necessary or somehow just. A word of caution, though; just because the hero is capable of killing doesn't mean he's become a blood-thirsty berserker. He doesn't blow away just for the kicks of doing so, or when other means of bringing them to bay are easily available.

He now resides in Seattle, sharing a large home and workshop with his long-standing love, Dinah Laurel Lance, the Black Canary.

Players familiar with the previous Green Arrow stats will notice that in addition to a new motivation, and a new skill, Tracking, Green Arrow now operates without his trick arrows.



This reflects his desire to "get back to the basics," to stop relying on gimmicks, and to retain a hard edge.

Players should note, too, that Green Arrow still cooperates with the authorities, up to a point, but it's impossible to convince him to drop his work on a case once he's committed to it. His recent experiences have left him with a deep distrust of powerful government agencies.

Villains & NPCs

The villains and NPCs used in both Green Arrow's and Black Canary's adventure are detailed in this section.

NATHAN'S NEMESIS (10)

DEX:	2	STR:	3	BODY:	3
INT:	2	WILL:	3	MIND:	2
INFL:	2	AURA:	2	SPIRIT:	2
INITIATIVE:	6 (9)	HERO POINTS:	0		

SKILLS:

Medicine/First Aid: 2,
Vehicles/Land: 2, Weaponry/Firearms,
Heavy Weapons: 3, Martial Arts: 3

The group includes these ten men:

Stephen P. Bradford, softspoken, intelligent, with sandy hair and a quick wit.

William N. Caudell, lean and nervous, with thinning blond hair.

Nelson W. Campbell, an attractive black man, with closely trimmed hair and a neat mustache.

David S. Levison, stocky, alert blond with thick, curly hair.

Patrick McConnell, red haired, considered the playboy of the group, Washington's best buddy.

Charles J. Miller, psychologically unstable, big but fast, brown hair.

Anthony C. Salerno, compact, dark-haired, with a booming baritone voice.

Tupelo J. Washington, gracious and deadly accurate southerner, McConnell's school pal.

Andrew M. Wheeler, medium build, black, tough and quiet.

Leroy B. Wilson, a light-complected black, with the defined muscles of an athlete.

The equipment and knowledge possessed by these individuals is detailed as needed in the encounters.

Nathan's Nemesis have one last mission, as they see it—to avenge the needless deaths of their fellow marines at the hands (however indirectly) of a traitorous officer. Though cast as villains in these adventures, they do not consider themselves to be wrong. They do not wantonly slaughter bystanders, but have targeted the men intimately involved with the trade, and the contraband itself.

BYSTANDER *Clem Clarent*

DEX:	2	STR:	2	BODY:	3
INT:	2	WILL:	3	MIND:	3
INFL:	2	AURA:	3	SPIRIT:	3
INITIATIVE:	6	HERO POINTS:	0		

A middle class black man in his mid-thirties, Clarent is a regular citizen and home-owner.

WAYNE CAMERON *Detective Lieutenant*

DEX:	2	STR:	2	BODY:	3
INT:	3	WILL:	2	MIND:	2
INFL:	2	AURA:	2	SPIRIT:	2
INITIATIVE:	7	HERO POINTS:	0		

SKILLS:

Charisma/Interrogation: 2,
Detective: 3, Medicine/First Aid: 2,
Vehicles/Land: 3,
Weaponry/Firearms: 3

Medium height, with thinning sandy hair, Cameron has spent his career in the Seattle Police Department, and works daily trying to make the city a better place. He is concerned with outside interference in police matters.

SYNDICATE THUGS or HIT MEN

DEX:	2	STR:	4	BODY:	4
INT:	2	WILL:	3	MIND:	2
INFL:	3	AURA:	2	SPIRIT:	2
INITIATIVE:	7	HERO POINTS:	0		

SKILLS:

Thief: 3, Vehicles/Land: 2,
Weaponry/Firearms: 4

A variety of syndicate types appear in the adventure. For the most part these are cannon fodder. The GM may provide names for them if s/he desires. Thugs and hit men are both paid to do violence. Hit men are paid extra to be a little more permanent, and are a little more particular about only catching the target, and not everyone in the area. Neither have qualms about killing as a job or to cover up a job that was observed.

VINCENT GENOVESE *Syndicate Enforcer*

DEX:	3	STR:	3	BODY:	3
INT:	2	WILL:	3	MIND:	2
INFL:	3	AURA:	2	SPIRIT:	2
INITIATIVE:	8	HERO POINTS:	0		

SKILLS:

Thief: 4, Vehicles/Land: 3, Weaponry/Firearms: 5, Detective/Police Procedure: 2

Genovese is a step up from a typical thug. He is a ruthless, violent criminal who does rough dirty work for his bosses. He often commands lower thugs. Genovese usually enjoys his work, and hopes to be promoted to boss level. He collects information that sounds useful against the day he can use it, making him a extremely cunning adversary.



JOSEPH D'ANTINO *Marine Veteran*

DEX: 2 STR: 3 BODY: 3
 INT: 2 WILL: 3 MIND: 2
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 6 (9) HERO POINTS:

SKILLS:

Medicine/First Aid: 2,
 Vehicles/Land: 2, Weaponry/Firearms,
 Heavy Weapons: 3, Martial Arts: 3

Though not in top athletic shape, D'Antino exudes confidence and the ability to accomplish things.

SECURITY GUARDS/POLICE OFFICERS

DEX: 2 STR: 2 BODY: 2
 INT: 2 WILL: 2 MIND: 2
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 6 HERO POINTS: 0

SKILLS:

Detective/Police Procedure: 2, Medi-
 cine/First Aid: 2, Vehicles/Land: 3,
 Weaponry/Firearms: 3

Trained professionals, most of these security and police forces are competent, physically fit men. Police are instructed to protect innocent lives first in situations involving gunfire.

F.B.I. AGENTS

DEX: 3 STR: 3 BODY: 3
 INT: 3 WILL: 3 MIND: 3
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 8 HERO POINTS: 0

SKILLS:

Charisma/Interrogation: 3,
 Detective: 3, Martial Artist: 3,
 Medicine/First Aid: 2, Thief: 3,
 Vehicles/Land: 3,
 Weaponry/Firearms: 3

Years of dealing with the most hardened criminals have made FBI agents tough, lethal fighters themselves, as well as experts in interrogation. While they try to protect bystanders, they are also aware of the importance of their mission.

STREET PUNKS *Joe, John, and Jane*

DEX: 2 STR: 2 BODY: 2
 INT: 2 WILL: 2 MIND: 2
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 6 HERO POINTS: 0

Run down both physically and emotionally by their drug dependency, these kids are twitchy, nervous, unstable people.

PAUL *Drug Dealer*

DEX: 2 STR: 3 BODY: 3
 INT: 3 WILL: 2 MIND: 2
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 7 HERO POINTS: 0

Suave and worldly, Paul thinks he's a lady killer, and reads sexual overtones into almost any comment.

BODYGUARDS

DEX: 4 STR: 4 BODY: 4
 INT: 2 WILL: 3 MIND: 2
 INFL: 2 AURA: 2 SPIRIT: 2
 INITIATIVE: 8 (11) HERO POINTS:

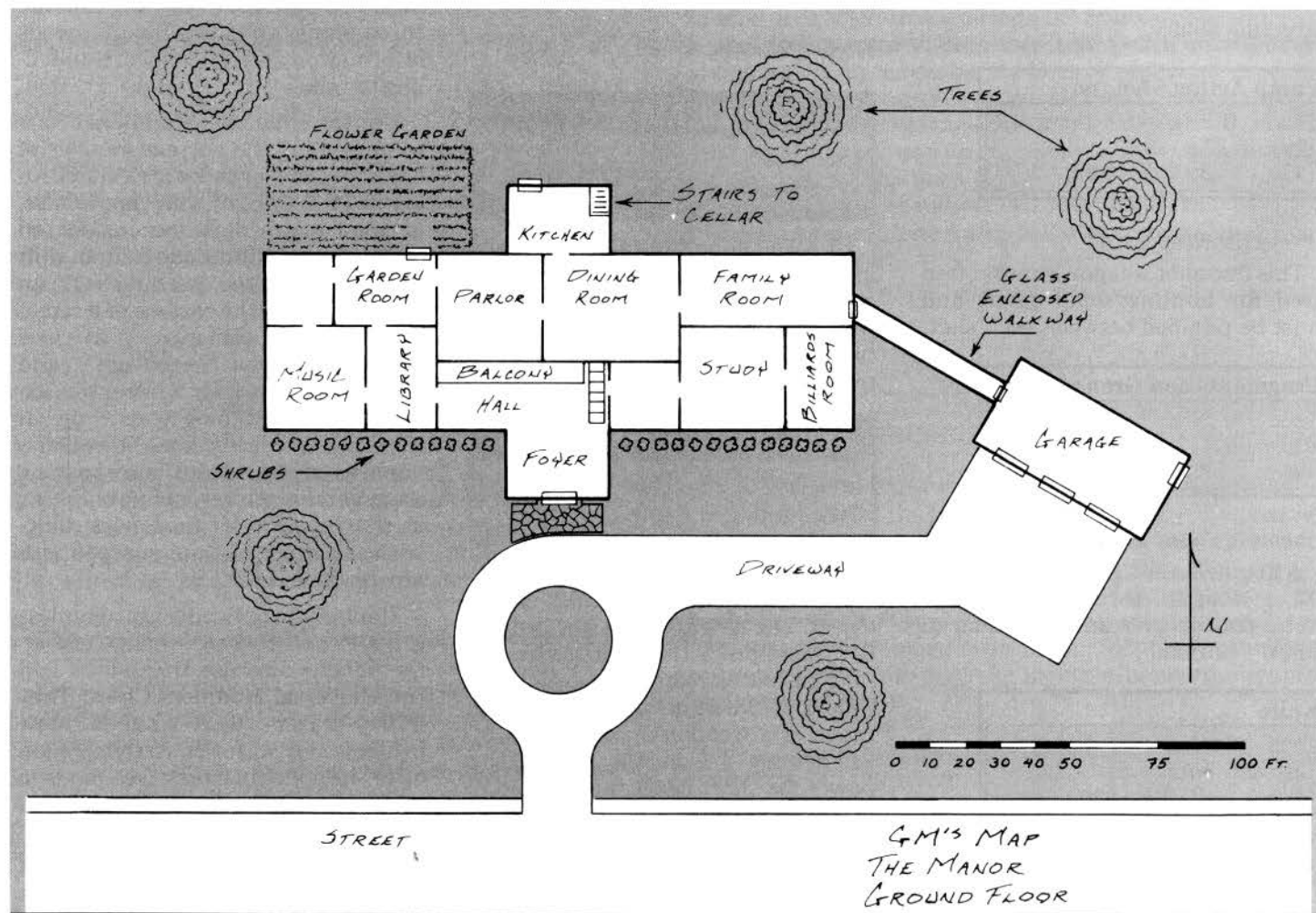
SKILLS:

Thief: 3, Weaponry/Firearms: 4,
 Martial Arts: 3

These men were hired for their strength and size, not necessarily for their brain power. However, they've studied firearms extensively, and are excellent shots.

OTHERS

GMs may assume that all other NPCs not listed above have scores of '2' in all abilities.



Weapons

.38 Revolver

DEX: 0 STR: 0 BODY: 1
CHARGES: 6
COST: 31 HPs + \$80

POWERS:

Projectile Weapons: 3

A .38 revolver is the most common handgun carried by police officers.

.45 Automatic

DEX: 0 STR: 0 BODY: 1
CHARGES: 7
COST: 37 HPs + \$250

POWERS:

Projectile Weapons: 4

An automatic takes a clip of bullets for faster loading.

Automatic Rifle

DEX: 0 STR: 0 BODY: 1
CHARGES: 22
COST: 55 HPs + \$700

POWERS:

Projectile Weapons: 6

A rifle is a long range, big game hunting weapon. Scopes improve the targeting ability.

Pump Action Shotgun

DEX: 0 STR: 0 BODY: 1
CHARGES: 5
COST: 43 HPs + \$300

POWERS:

Projectile Weapons: 5

This five-shot weapon is most often used for hunting small game, and must be pumped between each shot.

Fragmentation Grenade

DEX: 0 STR: 0 BODY: 1
CHARGES: 1
COST: 59 HPs + \$400

POWERS:

Bomb: 3, Claws: 4

A fragmentation grenade is an area-effect weapon, throwing knife-like metal shards over an area equal to the APs of Bomb.

Knife

DEX: 0 STR: 0 BODY: 1
CHARGES: NA
COST: 25 HPs + \$60

POWERS:

Claws: 2

The punk's knife is a four-inch blade. He keeps it sharp.

Incindiery Grenade

DEX: 0 STR: 0 BODY: 1
CHARGES: 1
COST: 66 HPs + \$900

POWERS:

Bomb: 2, Flame Project: 3

An incendiary grenade is meant to set fire to its target with an explosive blast.

9 mm Uzi Submachine Gun

DEX: 0 STR: 0 BODY: 1
CHARGES: 50
COST: 43 HPs + \$300

POWERS:

Projectile Weapons: 5

APs of Projectile Weapons is the area covered in one phase. Fires 5 rounds per phase.

Nightstick

DEX: 0 STR: 1 BODY: 1
CHARGES: NA
COST: 8 HPs + \$20

Add nightstick's STR to user's STR for EV.

New Powers

CLAWS

LINK: DEX RANGE: Touch
TYPE: Standard BASE COST: 15

CLAWS allows Characters to make attacks with edged or sharpened weapons, whether natural defences (teeth, tusks, spines, etc.) or manufactured blades. The APs of the power are treated as STR for cutting materials.

PROJECTILE WEAPONS

LINK: STR RANGE: Normal
TYPE: Standard BASE COST: 15

PROJECTILE WEAPONS allows the Character to fire projectiles at an object. The APs of the Power are the EV*. Most projectile weapons have a range, as stated in the *Player's Manual*. Unless otherwise determined, find the range of a weapon or the power by subtracting 3 from the APs of the power for short range, and adding 1 to the APs of the power for long range. Medium range is in between the two figures.

Weapons are always used at full power, and therefore may do Killing

Combat unless the user specifies s/he is making a trick shot.

*Character may substitute his or her DEX for AV. Projectile Weapons is not used for the AV of an action check: any weapon without a DEX has an AV of 0.

Trick Shots & Killing Combat

The back-to-the-basics emphasis of the Player-Characters, especially Green Arrow, presents a dilemma to the Players. Do the Characters need to explicitly state **every round** whether or not they are entering Killing Combat? Both the Player Characters and the NPCs have weapons, or access to weapons, which are potentially lethal. Won't constant reference to Killing Combat make the game tedious?

Killing Combat only needs to be declared when it is intentionally committed. While his arrows are sharp enough to kill a person, Green Arrow's skill is such that he can shoot into a target Character's clothing or vehicle if he so chooses. He has also demonstrated in *The Longbow Hunter* that he is not averse to inflicting non-life threatening wounds when he needs information and the suspect is unwilling to talk.

Use the Universal Modifiers Chart to determine the correct number of column shifts for these trick shots. An arrow in the tire of a moving vehicle, in good light, might be considered "challenging," adding one column shift to the right on the defender's OV; an arrow through the earlobe of a street punk in a dark alley, even at close range, might be "herculean" (and "beyond the limit" for a lesser marksman). A missed shot "goes wide". If the shot succeeds, and it was an offensive action, the RAPs are bashing damage from grazes or bone chips (as in the *Player's Manual*, trick shots such as pinning clothing succeed with any positive RAPs).

Similarly, in both adventures unless the GM's notes specify Killing Combat, the villains also use trick shots and the Universal Modifiers Chart. They inflict grazes, flesh wounds, bone bruises, and so forth. Arriving soon after the police in most cases, medical attention stops any further loss of BODY APs due to injuries.

Remember, entering Killing Combat in response to a Killing attack does not forfeit the Standard Award.

GM's Background & Synopsis for Black Canary's Adventure

Green Arrow Reads

Background

Like most cities, Seattle has a drug syndicate: people who profit from other people's desperation. And the roots of the syndicate are the "little guys", the small time pushers and dealers, the addicts who always know a source. Follow a root back far enough and you might find the middle man, even farther, and you might tap into a supply line. Cut enough supply lines, and the whole diseased structure might be eradicated.

One can only hope.

Dinah Laurel Lance, the Black Canary, has recently made Seattle her home. And while she owns a florist shop, bouquets are not her only business. This whole adventure has a strong sense of *deja vu* for Dinah, recalling the incidents detailed in *The Longbow Hunters*. But Dinah is determined to fight drugs, whether undercover or as Black Canary, despite her personal trauma.

Synopsis

Dinah Lance is out for a walk one nice summer's evening, when she is mugged by cocaine addicts desperate for money (**Black Canary 1**). She can easily overpower the muggers, and interrogate them for their supplier's whereabouts.

In **Black Canary 2**, Dinah can trail and confront the dealer, Paul. Paul is edgy, because someone's been picking off pushers, and he's not interested in taking risks. Paul's information can lead Dinah back to her assailants, now in a hospital detox ward, who for some reason have become targets of a hit themselves (**Black Canary 3**).

Following up on leads from the hospital encounter, Dinah discovers the mob is involved in this puzzle (**Black Canary 5 and 7**). At some point she may try to consult Green Arrow about the evidence she's uncovering (**Black Canary 4**).

Repeated run-ins with a crooked narcotics detective (**Black Canary 1, 2, 3 and/or 6**) may be troubling, as his cooperation doesn't always yield results. She can agree to act as "bait" for a police stakeout (**Black Canary 6**), but may end up kidnapped (**Black Canary 8**).

If she can survive or escape all these dangers, she has just enough information to piece together the basic scheme of a major syndicate drug smuggling operation. Or is it that simple?

Organization

Black Canary's part of the module consists of **Black Canary 1** through **7**.

The GM should read these encounters before play begins. If the adventure is Match-Play, the concluding encounter is the **Final Match-Play Encounter**. Remember, the GM should NOT read the Final Encounter before play begins.

If the adventure is being used for regular one-on-one play, **Black Canary End** finishes this adventure. The GM can read this encounter before starting one-on-one play.

Because of the Match-Play give-and-take, it is harder to keep parts of the investigations secret from the Player. And yet, some of the scenario is hidden from the GM as well. The non-linear structure of the adventure will at times make transitions between encounters less than smooth.

To balance these awkward moments, Match-Play has the creative talents of two GMs! For instance, When a significant event occurs with a firm date, the first adventurer to find the information has the "correct" date; the other GM should change any subsequent references to the same event so that they match. Similar "on the fly" adjustments and impromptu encounters may be necessary, and both GMs should agree to significant changes.

This calendar is provided to help keep the two halves of the Match-Play in sync. Encounters do not necessarily take six hours to complete, but Characters may need to deal with non-adventure activities also—grocery shopping or running the shop, for instance. Further, some investigations may be tied to particular times—business hours, daylight, and so on. Mark off each quarter day as Black Canary adventures, and have the Player adjust Green Arrow's encounters as appropriate.

Tuesday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Wednesday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Thursday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Friday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Saturday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Sunday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

1	->	2,3
2	->	3,4,5
3	->	4,5,7
4	->	2,3,5,6,7
5	->	4,6,7
6	->	4,7,8
7	->	8,FINAL,END
8	->	FINAL,END

1: The Dangerous Streets

Set Up

This encounter begins Black Canary's adventure. Dinah is walking near her home late in the evening, about midnight. She's in regular garb—not her superhero costume.

Player's Information

The late evening is cool but pleasant in this residential neighborhood near the downtown district. It's a fine night for walking, a fine night for contemplating. The ever-present rain of the Pacific Northwest has subsided, leaving only occasional scraps of cloud that can't dim the sparkle of the crescent moon.

GM's Information

Allow the Black Canary Player to suggest what topics she might be contemplating: incidents of the day, or more consuming problems like her own self-doubts or her relationship with Oliver Queen (Green Arrow). Then roll for surprise, adding column shifts from the Universal Modifiers Chart according to how deep in thought Dinah was. Start from "difficult" (two column shifts to the right); there are two *additional* column shifts because the three punks are using a team attack. If Black Canary is thinking about serious matters, she could be totally surprised by the hand on her arm and the adolescent whine near her left ear:

"The money, lady, now! Give us the money, or I'll cut your pretty face!"

The blade pointed at Dinah's cheek gleams brightly, reflecting a distant streetlight. The face attached to the voice is young, desperate; a white street punk in T-shirt, jeans, and black leather jacket, with unkempt hair.

"C'mon, c'mon, lady. Give him the money. And the jewelry—it might be worth something. The jewelry might be worth something. Paul might take the jewelry. Hurry up, lady, I'm real strung out."

The second voice comes from directly behind Dinah. The punks attempting this mugging are cocaine addicts. John, the first, enjoys terrifying middle class ladies with his knife, but he doesn't want to kill anyone—they just need the money.

The third hoodlum, a teenage girl shivering with a violent chill, emerges from the dark recess of the alley. Jane Sanders, John's girlfriend, tries to surprise Black Canary as the hero deals with the two boys. Dinah

shouldn't have much of a fight, though, as John's knife is the only weapon the kids have. Once the punks are caught, the girl talks freely, offering to trade information in exchange for freedom.

Jane's Information

All three of the youths are deeply involved with cocaine. They're out of the drug, and desperately need money to buy more.

They buy their cocaine "here and there" around town—but the best coke they get from Paul.

"Paul promised us some new stuff this time—real pure, uncut blow."

Paul "usually hangs out, you know, around, like at different places, like shopping malls, and a lot of the time he's at his place—a real nice apartment."

When pressed, the girl finally gives Paul's address—1406B Lexingtonne Greene #7, an apartment in a swanky single's complex.

As Dinah finishes her conversation with the girl, a squad car pulls up, responding to a call from a neighbor about the mugging. If Dinah wants to press charges, the police ask her to come down to the station to make a statement. Even if Dinah declines to press charges, the cops insist on taking the youths in.

"At least we can put them under lock-up in the seventh floor detox center at the hospital," the officer explains. *"They won't get out of there till they're straight. We don't want them on the streets—not with this serial killer thing happening again. We're going to stop this one, no sense waiting for a hero to do it for us,"* he adds.

When Dinah steps back onto the sidewalk from the alley, she sees a new Lincoln Town Car pull away from the curb about half a block away. There's nothing unusual about this—it's a nice neighborhood, and there's light traffic on the street at this time of night.

Troubleshooting

If the kids don't surprise Dinah, John never-the-less tries to brazen out the mugging, believing himself to be more than a match for the average soap-watching hausfrau. His pals, however, break and run. If Dinah gives chase, the Lincoln Town Car mentioned at the end of the "GM's Information" heads off at that time.

If Dinah investigates Paul, go to **Black Canary 2**. If she goes in to talk to the police about a possible drug dealer or to press charges, go to **Black Canary 5**. If she wants to consult with Green Arrow, go to **Black Canary 4**.



2: Pusher to the Limit

Set Up

Use this encounter if and when Dinah or Black Canary pays a call on Paul, the friendly cocaine pusher who's working her own neighborhood.

Anticipating trouble, Paul has "cleaned" his apartment of evidence. His legally registered, but illegally silenced, pistol lies in his hand beneath a casually settled dirty sweatshirt.

Player's Information

Paul seems to enjoy a pleasant life style. The apartment complex where he lives features a pair of party houses, two heated swimming pools, tennis courts, and other diversions for the young and moderately wealthy. Judging from the number of Corvettes, Porsches, and BMWs in the parking lots, Paul has nice neighbors with nice jobs.

Too bad Paul's job isn't so nice.

GM's Information

Paul is on his guard for two reasons. He knew some of his customers were planning some rough stuff to raise money, and he'd tagged along, ready to consummate a sale if they raised the needed cash. He saw them taken into custody, and is expecting a visit from the police.

But the cops aren't the only reason Paul's wary. Someone has been bumping off cocaine pushers lately, carving them up with a knife. Paul, and the men he works for, don't like this at all. It makes them a bit nervous and quite a bit more final in their dealings.

If Dinah enters Paul's apartment as Black Canary, he fires at her, initiating Killing Combat right away.

If Dinah comes posing as a customer, he recognizes her as the woman the kids tried to mug. He invites her inside, offers wine, and tries a little romantic involvement. He agrees to sell her some cocaine, but at a later time—he

doesn't have any on hand just now. Then he brings out the weapon, because even an ordinary citizen is too potentially dangerous to be left alive.

Once he has the gun in hand, Paul makes a typical villain's speech before pulling the trigger—the GM should make time for Paul's remarks before Black Canary starts bouncing him off the walls.

"Sorry, lady," Paul says. *"But this is the end of the line for you. I can't take any chances. Someone's been talking too much lately, so we're helping people who talk too much solve that problem, permanently. Two kids squealed on me last night, and they're gonna get it."*

Dinah or Black Canary shouldn't have too much trouble taking Paul out of action. Once she does, she can wake him up, and get the following information by Interrogation. (Remember to shift the OV two columns to the right for unskilled use of a skill.)

Paul's Information

RAPs

1-2

"You're a fed! I knew the feds were on to me. Those kids are the snitches, aren't they? I was right. I told Tony they blabbed, and he's taking care of them. They won't do you any good after today."

3 or more

"Look, I'm valuable! I am. We could cut a deal—can name names, give you addresses. Tony Lucerno. In the dry cleaner, the one-hour—oh, God, I can't remember the name!—the one-hour on Forest, downtown? I could help you with a sting, you guys do that stuff all the time and I could help . . ."

Knowledge

Paul continues in this vein, grovelling and paranoid, until the heroine decides what to do with him. Whatever she chooses won't affect the rest of the adventure.

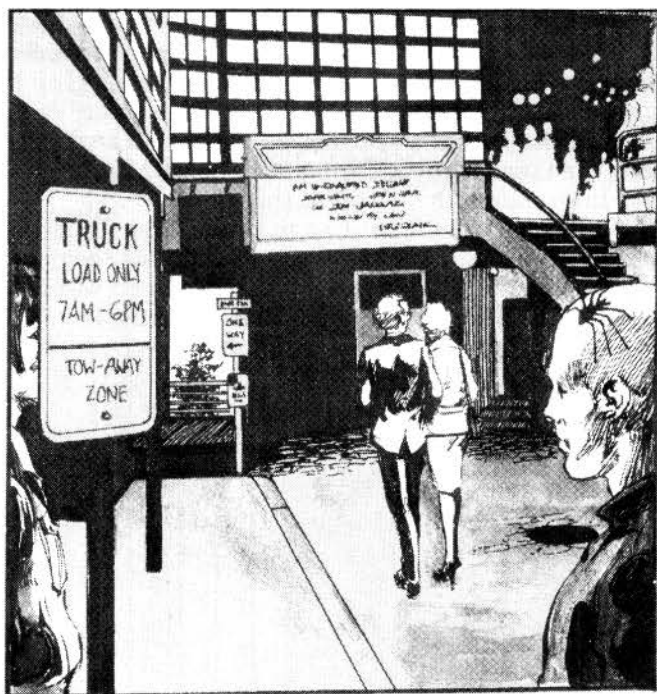
If Dinah calls the police to alert them to the possible hit on the kids at the hospital, her call is taken by a Lieutenant Anderson in narcotics. The phone system at the precinct is on the fritz, and he isn't used to fielding outside calls, so he sounds harried. He thanks her for the tip and assures her that everything will be taken care of.

Troubleshooting

If Dinah doesn't confront Paul, but simply waits to tail him, he spots her because Paul is cautious bordering on neurotic. He takes the first opportunity to pull in somewhere—a convenience store, mall, or parking lot (if she's on foot, he waits for her at a corner or in a store entrance). Walking over to her car (or up to her, if she's on foot), Paul talks briefly, and tries to quietly plug Dinah with his silenced pistol. Assuming she overcomes him, he can provide the information already noted above. It is important that he give the warning about silencing the kids—that is Dinah's only clue to the hit at the hospital if her Interrogation attempt fails.

If Dinah is wounded, a neighbor or passerby can call for an ambulance. She'll be placed on the ward below detox.

If Dinah heads for the hospital, go to **Black Canary 3**. If she instead contacts the police, go to **Black Canary 5**. If she wants to consult with Green Arrow, go to **Black Canary 4**.



3: Candystripers

4

Set Up

Use this encounter if and when Dinah goes to the hospital to prevent the murders of her muggers.

Optionally, the GM might use this encounter if she visits the hospital for any reason during the adventure.

Player's Information

Hospital security always was geared more towards keeping patients in than keeping visitors out. The corridors are institutionally lit, institutionally painted mazes with colored lines inlaid on the floor to guide the unfamiliar to their destinations.

GM's Information

A check at the main desk of the hospital confirms that the three would-be muggers, John, Joe, and Jane, are on the seventh floor lock-up ward. John and Joe share room 702; Jane is in room 708.

The map shows the location of the security doors—the only way into the ward (the fire doors have no outside handles or latches, and are rigged to trip the alarm if opened) except through a seventh-story window. Two security guards man the door at all times. A regular police officer is also on duty on the ward; he usually positions himself (as shown on the map) by the nurse's station. There are five nurses on the ward, one always at the nurse's station.

If Dinah is in street clothes, she has to fill out a visitor's information card at the main desk—play this up to hassle the PC about the time being wasted. If she's in costume as Black Canary, the staff ushers her right to the elevators with good directions to the right rooms.

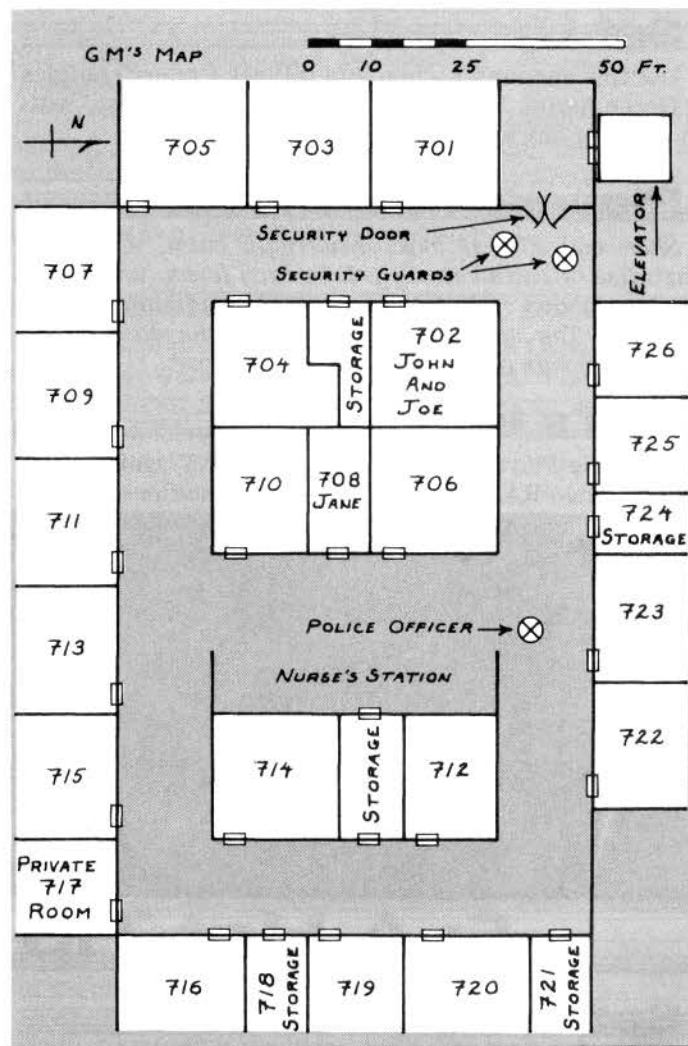
If Dinah thinks to check with the main desk, they explain the normal security measures for the ward. The hospital's chief security officer, however, can tell her that no call from the police has mentioned a possible murder attempt. Upon hearing her information, he of course phones upstairs to tell the boys to be extra careful.

Dinah arrives on the seventh floor just about thirty seconds before the first hit. The four thugs entered the hospital in white uniforms with nameplates identifying them as orderlies. They made their way up to the ward in pairs, and one group picked up a wheeled cart to look like legitimate employees going about their business. As Dinah comes through the double doors onto the ward floor, the two teams finish their swings to check out security, and head north along the corridor toward room 702.

If Dinah is in costume as Black Canary, the hit men spot her immediately. If not, they pay little attention to her; street clothes aren't that unusual a sight in the ward. Casually, the pair with the cart pushes inside 702, closing the door behind them. The remaining two men separate, trying to look inconspicuous.

All the thugs are armed with silenced .45 automatics. If they spot Black Canary before entering the room, the two inside wait in ambush, and the two outside duck into other rooms, hoping to come up behind the heroine. Otherwise, the men in the room walk up to the patients and put two bullets in each head.

Further development of the encounter depends upon the heroine's actions: if she alerts the guards on the floor



and has them come with her, if she takes precautions to protect Jane in 708, and so on. The hit men's assignment is to kill all three youths, and then get out of the hospital. They are perfectly willing to kill security guards, police officers, and Black Canary if need be.

Regardless of the outcome, the police show up in force as the fighting is over but before Black Canary leaves the hospital. Lieutenant Anderson is with the arriving police; he requests that Dinah or Black Canary (whichever he addresses) stop by his office at headquarters at her first convenience—he wants to take a statement from her, but he realizes it has been a strenuous day.

The police take prisoner any captured suspects—the only information Black Canary can get from the men is a shouted reference during the fight, when one of the hit men warns the other, "*You're gonna explain to the boss how you botched this, And you're gonna end up in the dry cleaning fluid, not me.*"

Troubleshooting

There's a chance Black Canary/Dinah might be killed in this encounter. To prevent this, the GM can cancel all gunfire on any phase after she is hit for the second time.

If Dinah meets Lt. Anderson, go to **Black Canary 5**; if she follows up the dry cleaning fluid, go to **Black Canary 7**. If she wants to consult Green Arrow, go to **Black Canary 4**.

4: Shared Secrets

Set Up

Use this encounter when and if Black Canary confides in Green Arrow. Flesh out the "Player's Information" with the time of day and other appropriate details.

Player's Information

Sherwood Florist looks invitingly calm, a scented paradise of satin-smooth petals, lacy ferns, velvet and calico ribbons . . . But upstairs is more important business. The stone turret is cool, and the stairs circle higher. No sign of Oliver on the second floor.

GM's Information

Have the Player roll Black Canary's INT against INT. Any positive RAPs mean the heroes' schedules mesh—

Oliver is home. The two heroes can exchange the information they have, the puzzles they face, or anything else of interest. If it is near mealtime, by all means, eat. Remember though, that one of the best things about this relationship, according to Dinah, is the partners' agreement to let each other operate independently, to give each other privacy and freedom. This is an excellent opportunity to role-play the struggle between support and interference.

Troubleshooting

Dinah's possible leads are: Paul the pusher, **Black Canary 2**; the hospital, **Black Canary 3**; Lieutenant Anderson, **Black Canary 5**; the police "bait" operation, **Black Canary 6**; and the dry cleaner's, **Black Canary 7**.

Any other investigations or ideas she gets from Green Arrow should be ad-libbed.



5: A Hot Tip

Set Up

Use this encounter when Dinah/Black Canary goes to see Lieutenant Anderson.

If Dinah is pressing charges from **Black Canary 1**, see "Troubleshooting." If the heroine passes up all her opportunities to see Lieutenant Anderson, he phones her to request that she come in—he has her name and address from the police report on her mugging.

Player's Information

The police station is its normally chaotic menagerie; a stranger mix of people—lawyers, indigents, street mimes, day laborers, executives—is hard to find. At last the desk sergeant directs you back into the warren of offices divided one from the other by five-foot high carpeted partitions: Lt. Anderson's desk is against the back wall, in the narcotics division.

GM's Information

Lieutenant Anderson is a crooked cop in the pay of the syndicate. He has a rumpled, oily look, but seems competent. His purpose in this meeting is to set up Dinah or Black Canary for kidnapping. How he handles the situation depends upon the circumstances of their meeting and the person with whom he thinks he is dealing. If Anderson met or called Dinah, the mugging victim, he asks her cooperation as a good citizen. Use the "friendly" interview

below, with whatever alterations you need.

If he met Dinah at the hospital, and she stopped the hits on the kids, she's a danger to his operation. If he met the Black Canary at the hospital, and she foiled the hit men, he knows he's got big trouble. Use the "hostile" interview below, making changes as the circumstances require.

Friendly Interview

Anderson begins by thanking the woman for coming in, and for her good work on behalf of the community. "We've had an anonymous tip referring to your mugging. The message ran something like this—'If you want to know more about what was going down with that lady, send her to Pier 21 at midnight. Alone. No cops, or the deal's off.'"

Anderson lets Dinah explain this message or shed any light on it. Then he tries to persuade her to keep the rendezvous suggested by the tipster, with police protection, of course.

"I know it sounds dangerous, but I think they mistook you for a contact. To flush them out, I need your help. I'll take personal charge of your protection."

Anderson is as persuasive as he can be without railroading the heroine. His office has the most advanced stakeout devices; she'll never be in any danger, and they may be able to make an important drug bust.

Lieutenant Anderson may be crooked, but he is not stupid. If he cannot get Dinah to agree to the "bait" idea, he thanks her for her time and dismisses her. Once the

Player has left, he calls Tony Lucerno and tells the mobster to pick her up tonight at home. Tony can send up to a half dozen men, depending on Anderson's impression of her strength from the interview.

Hostile Interview

Anderson is stern and aggressive. He begins by rapid-firing questions:

"Have you told anyone else about that incident the other night, anyone who was real interest in it?"

"What did your assailants say to you? Something that might be valuable to the police? Think hard . . ."

"Have you taken any other actions, unknown to us, in regard to this assault?"

He reminds the heroine that Seattle does not need vigilantes. If he addresses Black Canary, he is especially emphatic. *"I saw that archer guy in the news over those serial killings, and I'm not going to put up with that kind of nonsense. I'll make it simple: the next time I get a report with your costume in it, I'm issuing a warrant for your arrest. Maybe it'll be assault and battery, and maybe it'll be obstructing justice, but whatever it is, it'll stick. That's a promise."*

Finally, Anderson mentions the anonymous tip. He insists that the woman cooperate with the police force by going out to Pier 21 at midnight. He'll provide back-up, but he's not going to lose this chance to crack a case, and he wants her where he can see her.

Black Canary (or Dinah) can question Anderson, too. If she wants to know why no one at the hospital was

informed about the hit, he is surprised and outraged. He promises to roll some heads on that one. If she asks about Paul's F.B.I. paranoia, he tells her that officially he has no comment on that, but *"we all know the criminal element has a highly developed persecution complex,"* and dismisses the notion as babble.

The worse Black Canary mauled the hit men, the more scared, and consequently more tough, Lieutenant Anderson is. If Dinah approaches him in circumstances other than those dealt with here, use the interviews as guidelines to approximate his reaction.

Troubleshooting

If Dinah is pressing charges after **Black Canary 1**, you may simply want her to meet Anderson, and go through the statement. Save the "bait" scheme for the next time she sees him, later in the adventure.

If Anderson asked Tony Lucerno to pick up the florist at home, you can improvise a hit on the tower. Black Canary may have set up some way of contacting Green Arrow, if they've talked yet. There is also the possibility that Oliver is home when Lucerno strikes. See **Black Canary 6** for the behavior of the kidnappers and the outcomes of a syndicate job, then create your own encounter.

If Dinah agrees to act as bait for the meeting on the pier, go to **Black Canary 6**. If she tries to track down the dry cleaner's, go to **Black Canary 7**. If she tries to meet with Green Arrow, go to **Black Canary 4**.

6: Pier 21

Set Up

Use this encounter if and when Dinah keeps the slated rendezvous with the tipster at Pier 21.

Player's Information

Pier 21 appears deserted. There is little traffic in the nearby streets, which sport a jumbled sprawl of warehouses and shipping company offices.

A moderate fog hangs over the area, filtering the modest illumination provided by the street lights.

GM's Information

Lucerno and his syndicate hoods plan to kidnap Black Canary, to find out what she knows and who she's told, and to keep her quiet. If they're after Dinah, rather than Black Canary, they're afraid the punks may have given her information which she somehow either passed on to Black Canary, or followed up on her own.

The pier is actually deserted—there's no one there, especially not Lieutenant Anderson's promised police back-up, when Dinah arrives. If she wasn't confident in Anderson's plans, and/or spoke to Green Arrow about her rendezvous, make whatever adjustments you need to reflect the circumstances. Let the Player stew, as the fog becomes thicker and the night darker.

After a few minutes, a solitary man walks up, fumbling in his pockets for a match. He calls out to ask if the heroine has a light. As he gets closer, and she can see him better, Dinah can notice that the man is very average: average

height, average features, average clothes. His age is indeterminate, and he is not carrying anything.

Stopping about 15 feet (1 AP) away, the man says simply, *"You got a problem, lady. You're messing with Tony Lucerno."* He finds a match at last and strikes it, lighting a cigarette, then shakes out the flame. *"Name mean anything to you?"*

As the man speaks, three cars suddenly appear out of the night, and twelve gunmen, four from each car, step onto the pier.

"Let's get in the middle car," the speaker says. *"Play it cool, and no one will hurt you."*

The gunmen are armed with .45 automatics. They want the woman alive, to answer questions, but they will use the guns to wound specifically arms or legs, because they don't want the hassle of serious body injuries.

Dinah may either fight, using whatever back up or special precautions she took prior to this encounter, or go along meekly, hoping to learn what is going on, or run. If she fights, the gunmen will flee when their killed/wounded/captured number is eight or more men. All captives say is that Tony wants to see her, and she can find him at the dry cleaner's on Forest, downtown. They were not told any more than that.

Troubleshooting

If the outcome is that Black Canary/Dinah is captured, go to **Black Canary 8**. If Dinah beats all the hoods and looks up Tony Lucerno, go to **Black Canary 7**. If she wants to consult with Green Arrow, go to **Black Canary 4**.

7: Boss Man

Set Up

Use this encounter if and when Black Canary/Dinah goes to see Tony Lucerno.

Lucerno keeps regular "cleaner's" hours at his large shop downtown.

Player's Information

The glass-fronted store just off of Broadway looks like a miniature jungle, with thick vines festooning the moisture-beaded windows.

GM's Information

Lucerno's office is 15' x 20', tasteful, with a high window overlooking the alley behind the building. Entrance to this inner sanctum is through the front of the dry-cleaning shop. Three armed (.45 automatic pistol) bodyguards work lazily nearby, helping with the clothing just enough to look like employees. The laundry clerk acts as Tony's receptionist; he's a syndicate thug who doesn't mind the honest work and enjoys screening visitors for his boss.

However Black Canary/Dinah approaches, Lucerno is glad to talk to her on his own turf. *"I wanted to have a little chat about how much we been seein' each other."* If Dinah didn't turn Paul over to the police in **Black Canary 2**, Paul has warned Tony that the lady is a fed. If she appears out of costume, the boss tries to feel her out, though

he doesn't believe it himself. Careful not to threaten directly, Tony warns Dinah to mind her own business.

If Dinah shows up in her Canary persona, Tony Lucerno tries to look unimpressed. He's wary about committing himself against an unknown quantity, but he figures there's only one of her, so he tries to bluff. If that doesn't work, he signals for the "boys."

Lucerno's bodyguards are not slouches at this work—there's a chance they can defeat Black Canary if she's expended many of her Hero Points in previous encounters. They are joined by the thug from the front; Lucerno won't fight unless he has to defend himself.

If Black Canary wins the fight, she can Investigate the office and the store. Lucerno won't tell her anything, at least not immediately. But she can snoop around.

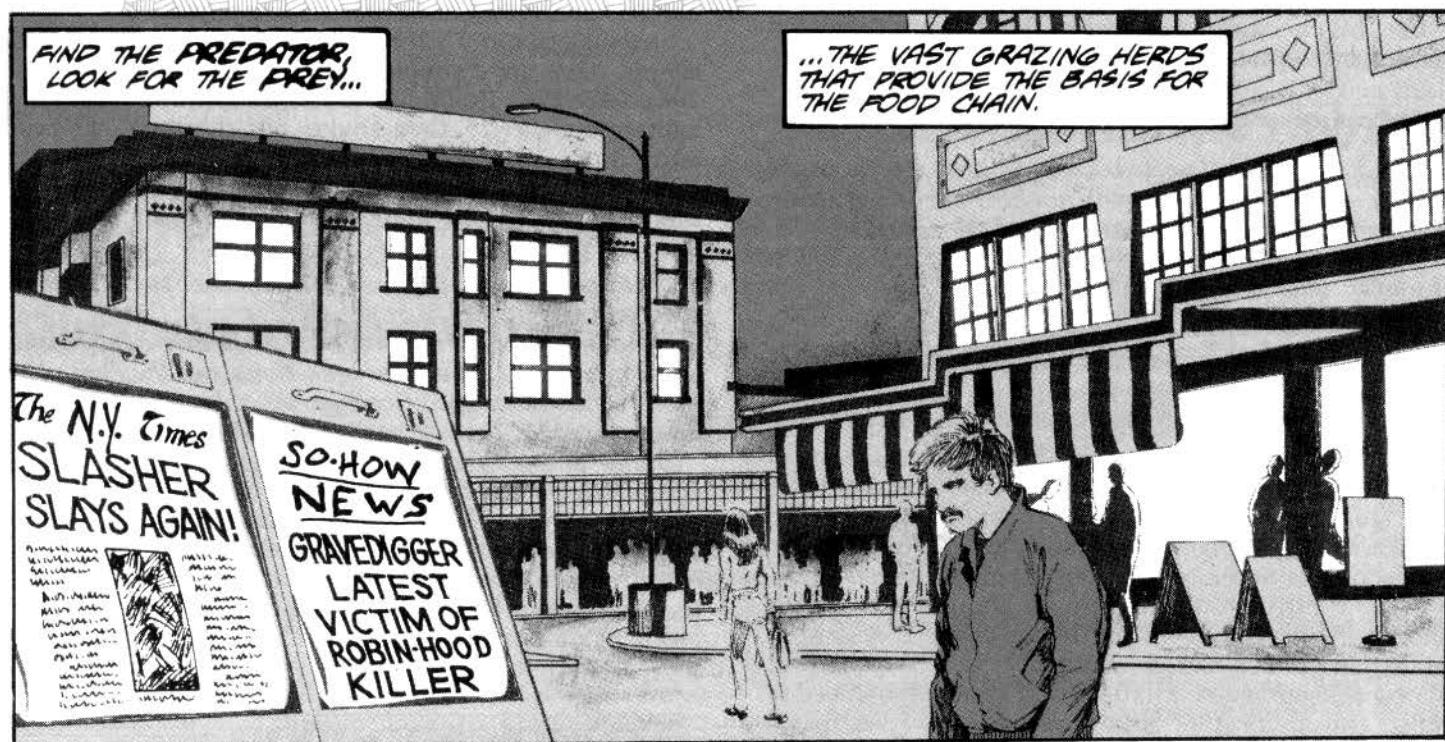
Draped over Tony's office chair is a youth's blue blazer. In the left-hand pocket, a typed note reads:

Confirm ice for Manor, will notify you about left-overs.

The desk and filing cabinets have dry cleaning business paperwork in them; nothing eye-catching. On the wall calendar next to the window are several notations about parties and catering. Tony explains they get a lot of uniforms from the caterer, so they keep a schedule of the big events. The "party" listed today is:

Woodhaven Manor, Shoreview Dr. pm.

If Dinah plays on the "fed" persona that Paul created for her when she Interrogates Tony, he eventually rats on his supplier. Otherwise he gives no information.



Lucerno's Information

RAPs

Knowledge

- 1-2** Lucerno's new supplier—a Major Nathan, who gets his stuff from the Middle East instead of South America—seems to be muscling in on the street trade by offing Lucerno's people.
- 3 or more** Lucerno is so certain that Nathan is behind the killings that he plans to "hit" Nathan tonight at his home, the Manor. The plan is already in motion; there's no way it can be stopped.

8: Escape!

Set Up

Use this encounter if Black Canary/Dinah is captured by syndicate thugs at any point in the adventure.

MATCH PLAY NOTE: If you, as the Green Arrow Player, intend to go to the Manor for your next encounter, run this encounter immediately before you arrive there!

Dinah, captured by syndicate thugs, has been unconscious for an indeterminate period of time. Without her knowledge, she has been transferred into the custody of the syndicate's supplier, Major Nathan, at his insistence. She awakens to find herself a prisoner of men she has never seen before.

Use the Manor Map from the **Characters** section; the bedroom in which Dinah is a prisoner is located over the parlor.

Player's Information

Gradually focus returns, and in it an older fellow with a bald head and kindly, wrinkled, fat face. He's wearing formal evening wear, and he certainly doesn't look like the syndicate type.

Thick coils of rope restrain your wrists. The room is large, airy, and gracefully furnished with expensive wares.

"There now, that's better," the fellow says decisively. "Would you care for some brandy? Nothing like a spot of brandy to bring one around, I always say. And will there be anything else at the moment, Miss?"

GM's Information

The captive Dinah/Black Canary is being held in an upstairs bedroom of the Manor, Major Nathan's rather grandiose residence. At first, she may have no idea of where she is: keep it that way for a while. Let the PC try to figure things out for herself.

The man standing over her is, of course, Nathan's butler. He is an experienced, kindly, servant, and the very soul of politeness. Aside from attending her physical needs for food and drink, the butler, Phillips, does absolutely nothing to help Dinah. In response to the flood of questions the PC is likely to ask, he responds with the following kind of speech:

"I'm terribly sorry, Miss, but I am not allowed to divulge either the identity of your host or the location of your current abode. As for your bindings, I do hope they are not uncomfortable, but I fear that in that matter, as well, I have received the most specific instructions.

"My name is Phillips. I'll be most happy to attend to your needs during your stay with us. If there is anything I

Troubleshooting

If Black Canary tips the police about the upcoming hit, the desk sergeant says: *"I'll put you right through to Lt. Anderson; he asked to receive all your calls.* By now, the heroine should be suspicious of such a reassurance.

If Black Canary loses the fight, go to **Black Canary 8**. If she wins, and this is one-on-one, go to **Black Canary End**. For Match-Play, finish Green Arrow's encounters now, and then both Players go to the **Final Match-Play Encounter** together.

can do, the bell cord over there . . . Oh, dear, well, that is a bit of a problem, isn't it? Can't very well pull the bell cord if you're all trussed up now, can you?

"No, Miss, I'm afraid I couldn't say what sort of . . . plans your host has concerning your . . . stay with us. I'll be most happy to convey your requests for information to your host, if you desire."

If Dinah is in costume as Black Canary, Phillips should certainly say, "I'm rather afraid, Miss, that your canary character has found her way into a gilded cage."

Once Phillips leaves the room, Dinah can look about for means of escape. She could possibly break free of the ropes (STR: 3) by using the procedure for breaking a grapple (described on page 25 of the *Player's Manual*). Failing that, breaking the full-length dressing mirror against one wall would provide glass shards to cut the bonds. Two armed men (.45 automatics) will respond in 30 seconds if they hear the mirror break.

For purposes of combat, treat Dinah as a grappled character if she is still tied up when the guards arrive. They will subdue her back into unconsciousness if they can, to be awakened in a later encounter.

MATCH PLAY NOTE: The armed men do not enter Killing Combat against Dinah.

Dinah can also use Acrobatics to jump off the balcony outside the french doors (see map). The flower garden is two stories (1 AP) down. If she is still tied, reduce the APs of Acrobatics that can function as Skin Armor for the jump from 5 to 1.

Four armed men (.45 automatics) occupy the hall outside the bedroom. If Dinah can get past them and through the front door, they let her escape, neither firing nor pursuing.

MATCH PLAY NOTE: Again, the four men do not enter Killing Combat against Dinah.

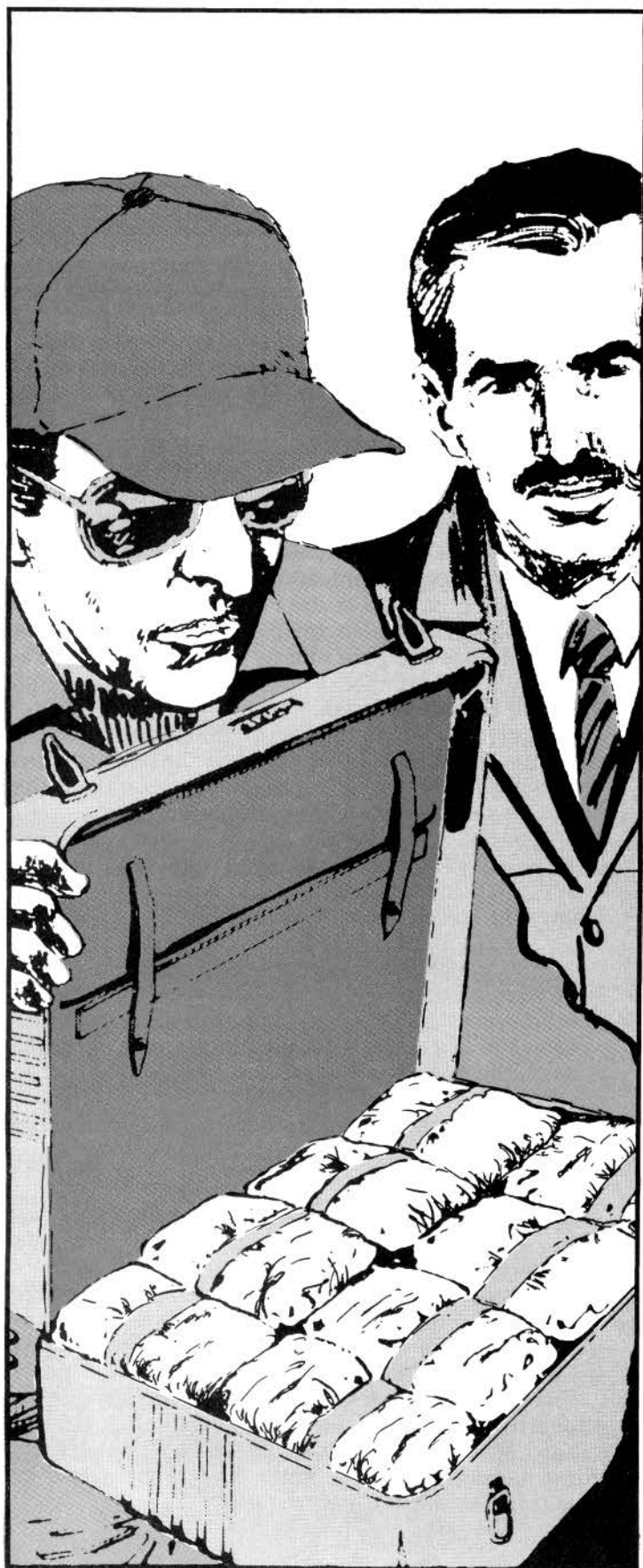
Troubleshooting

The GM should continue this encounter until Dinah either escapes, is knocked out, or dies.

If Dinah escapes, and this is one-on-one, go to **Black Canary End**. If this is Match-Play and she escapes, finish out the Green Arrow Player's encounters now, and go to the **Final Match-Play Encounter** together.

If Dinah fails to escape, her role in the adventure is ended. If this is one-on-one, the adventure ends. Go to the "Wrap Up" section in the **Final Match-Play Encounter** for consequences. If this is Match Play, Dinah does not participate in the final encounter.

END: Bust Time



Set Up

This is the final encounter in Black Canary's adventure. Use it when Black Canary goes to the Manor, anticipating the mob's hit on Nathan.

Use the map of the Manor provided in the **Characters** section.

GM's Information

There is no "Player's Information"; The GM can provide descriptions depending upon Black Canary's actions. The most likely case is that she is waiting near the Manor for Nathan's Nemesis to strike.

The Manor is a large old mansion inherited by Nathan. It's a two story home; the GM's map shows the ground floor. The building is stone, with balconies extending from most of the upper floor bedrooms. All of the ground floor rooms have large windows.

On the evening of the final encounter, there are two distinct groups gathering at the manor:

1. Nathan and Friends —If she's watching the house, Black Canary sees Nathan, Jensen and an Arab arrive in a car. They get out and walk into the house. A fourth man unloads several large suitcases and carries them inside. The driver takes the car to the garage.

Rabiid is Nathan's main contact with a major Iranian backed terrorist organization. The organization has been using Nathan to arrange cocaine sales in the United States. The revenues from these sales help finance terrorist activities.

Nathan proved an effective tool for Rabiid, and tonight he has become even more valuable. The ship that docked today brought in the largest shipment ever. Nathan inspects the cocaine and makes payments to Rabiid at their meeting this evening.

The suitcases contain the cocaine. Nathan, Jensen, Rabiid, the money and the cocaine will all be in the Small Sitting Room.

2. The Mob —Six phases after Nathan's arrival, four syndicate hit men drive up to the house. They get out of their car and make straight for the front door. Their goal is to kill Nathan.

Two of these men are armed with five-shot pump action shotguns. The other two carry automatic rifles.

Black Canary can handle this situation however she desires. Nathan and Jensen resist her physically. The syndicate hoods attempt to kill her along with their other targets. All villains fight until defeated except Rabiid, who tries to escape during the fighting.

If, at the end of the encounter, Black Canary has confiscated the cocaine and all the villains are defeated or killed by other villains, Black Canary has successfully completed the adventure. If Nathan is alive, he will give information leading to the arrest and conviction of both Lucerno and Lieutenant Anderson.

See the **Wrap Up** section at the end of the **Final Match-Play Encounter** for the Standard Award.

GM's Background & Synopsis for Green Arrow's Adventure

Black Canary Player Reads:

Background

There's another serial killer loose in Seattle. But this time, the killer isn't just one man, it's a whole group.

The group consists of ten men who were in the same company when the U.S. Marines were sent to Lebanon in 1985. All ten survived the infamous terrorist bombing in Beirut, but were deeply affected by the loss of numerous friends and comrades.

Their feelings of bitterness deepened when another friend in their unit died from the use of cocaine. It was never determined who was selling cocaine to the men in the unit, but the ten friends quickly decided, on the basis of strong circumstantial evidence, that the culprit was one of their own officers, Major Roger M. Nathan. Evidence the men uncovered in their own surreptitious investigation revealed that Nathan had links to both drug peddlers and terrorists operating in Lebanon.

Now discharged to civilian life, these ten men have solemnly dedicated themselves to avenging their slain comrades and friends by first terrorizing and then destroying Major Nathan. They are systematically killing off men they believe to be pushers in Nathan's employ before going after Nathan himself.

One of the ex-marines, Charles J. Miller, suffers from violent psychotic episodes, and occasionally kills women, especially prostitutes. The others in the group, while regretting Miller's insanity, are using it to help cover the murders committed by the group.

Nathan's Nemesis share two hide-

outs: one in the heart of Seattle near the vice district, and another out of town in the hunting cabin owned by Stephen Bradford.

The events in this adventure should give Green Arrow a definite feeling of having been here before. The closely parallel plot to *The Longbow Hunters* gives the Character a chance to either reaffirm or redirect his choices. To what extent will he pursue the villains? Do they deserve legal treatment, or do they deserve death?

Synopsis

The adventure opens when Green Arrow, making his night patrol, comes upon the scene of Miller's latest murder. He can pursue Miller, and may be engaged in combat with several of Nathan's Nemesis. This encounter, and the subsequent "discussion" with police (**Green Arrow 2 or 3**), provides one or more leads the Emerald Archer can pursue.

He can try investigating Nathan's shipping company (**Green Arrow 7**) an investigation which leads to another violent clash as Nathan's Nemesis raids the company premises. He can also track down several of the men who were in the Marine unit (**Green Arrow 5, 6 and 8**). As he does so, he becomes aware he isn't the only hunter on the trail of these men: apparently the syndicate is after them, too. If his separate investigations leave him with unsolved puzzles, Green Arrow can try to connect with Black Canary to discuss the answers she has (**Green Arrow 4**).

Through this series of clashes with mobsters, the ex-Marines, and the police,

Green Arrow should piece together clues leading him to Nathan's residence, an old estate called simply The Manor. There he can attempt to prevent Nathan's Nemesis from completing their assassination, and solve the real mystery behind Nathan's and the syndicate's conduct.

Organization

Green Arrow's half of the module is labeled **Green Arrow 1** through **8**. If the adventure is being played as a Match Play, the conclusion is the **Final Match-Play Encounter**. Again, the GM should NOT read the Final Encounter before beginning play.

If the adventure is being played as a one-on-one, the conclusion is labeled **Green Arrow End**. The GM can read this encounter before play begins.

Because of the Match-Play give-and-take, it is harder to keep parts of the investigations secret from the Player. And yet, some of the scenario is hidden from the GM as well. The non-linear structure of the adventure will at times make transitions between encounters less than smooth.

To balance these awkward moments, Match-Play has the creative talents of two GMs! For instance, When a significant event occurs with a firm date, the first adventurer to find the information has the "correct" date; the other GM should change any subsequent references to the same event so that they match. Similar "on the fly" adjustments and impromptu encounters may be necessary, and both GMs should agree to significant changes.

This calendar is provided to help keep the two halves of the Match-Play in sync. Encounters do not necessarily take six hours to complete, but Characters may need to deal with non-adventure activities also—grocery shopping or repairing arrows, for instance. Further, some investigations may be tied to particular times—business hours, daylight, and so on. Mark off each quarter day as Green Arrow adventures, and have the Player adjust Black Canary's encounters as appropriate.

Tuesday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Wednesday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Thursday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Friday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Saturday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

Sunday

- ☐ midnight-6 am
- ☐ 6 am-noon
- ☐ noon-6 pm
- ☐ 6pm-midnight

GREEN ARROW Encounter Flowchart

1	->	2,4,5
2	->	3,4,5
3	->	4,5,7
4	->	2,3,5,6,7
5	->	4,6,7
6	->	4,7,8
7	->	8,FINAL,END
8	->	FINAL,END

1: The Savage Prey

Set Up

This encounter opens Green Arrow's adventure. Shortly before midnight on a routine summer Monday night, Green Arrow pauses on the roof of the Hotel St. James, across the street from the heart of one of the city's most notorious vice districts. By luck or coincidence, the Emerald Archer is perfectly positioned to witness a murder.

The murderer and his accomplices are marked on the encounter map. All accomplices have walkie-talkies for communication with one another and the van. Those on the roofs wear dark clothes and night camouflage paint, commando-style.

Player's Information

Across Orchard Street, in the cheap glow of neon lights, the lonely, the desperate gather—those who will pay any price to satisfy their secret, hidden urges and their basic need for human contact. The prey are out in force tonight. And the hunters, the pushers, pimps and hustlers, work the herd with ease.

Somewhere over there, mingling with the easy marks, mingling with the other predators, a murderer waits. Only months ago the Seattle Slasher fell dead in the street, an arrow through his chest. But things remain ever the same; now a new serial killer stalks the night.

Perhaps tonight the cycle arcs another complete turn: and the killer kills again, tonight; the hunter becomes the hunted again. Tonight.

GM's Information

The murderer plans to strike, then flee down the alley, and meet the van and his accomplices a couple intersections down. The two men on the roof are to provide cover against any pursuers and general back-up in case something goes wrong.

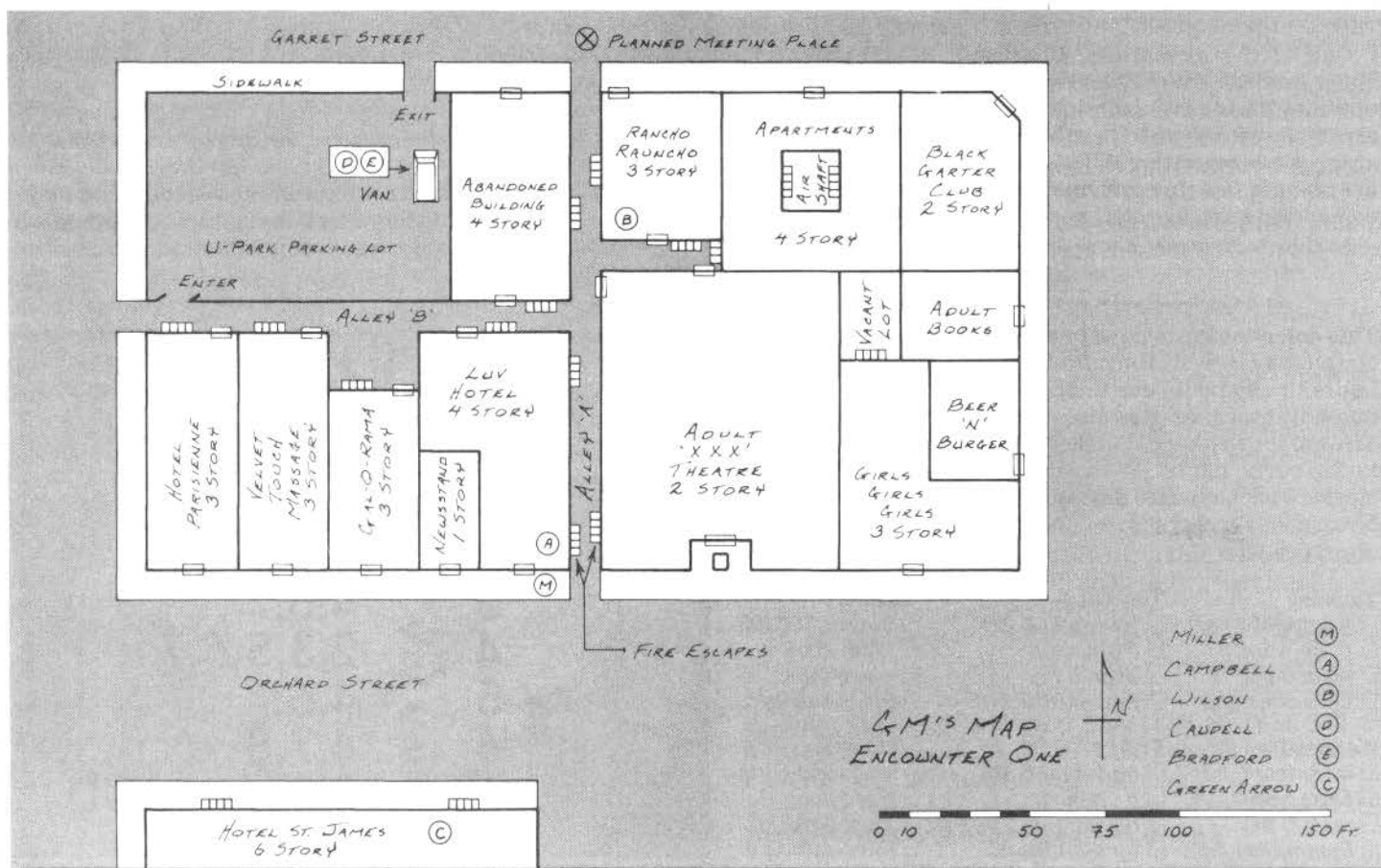
Using the encounter map, describe the scene before Green Arrow, mentioning the buildings along Orchard Street. As you explain the area, secretly roll an action check to see if Green Arrow notices the man on the roof of the Luv Hotel (accomplice A on the map). Use Green Arrow's INT (5) as the AV, his WILL (8) as the EV, and his MIND (4) as the OV/RV. Any positive RAPs indicate Green Arrow spots Campbell.

If he makes the action check, Oliver sees a man in black clothing, his complexion either black or painted that color, crouching on the roof of the four story building near the alley. From the way the man holds his body, he may be armed; it's impossible for Green Arrow to tell at this distance in the darkness. Campbell hasn't yet spotted the archer; his attention is focused on the sidewalk in front of the hotel.

Immediately begin keeping track of time in combat phases, and ask the Player what s/he wants to do—as if s/he has the initiative. However, just as the hero begins his actions, a hoarse scream pierces the other noises of the night.

If Green Arrow doesn't spot Campbell, simply describe the area, finishing with the hoarse scream.

The scream comes from Ralph Lewis, in front of the Luv



Hotel, who has just been murdered by Miller. In one phase, Miller stabs Lewis, rips open his shirt, and slices a strange design into the flesh of his back. As Lewis falls forward, dead, Miller dumps the white, powdery contents of a plastic bag on the sidewalk. In the second phase, Miller takes off running, as planned, for the rendezvous point.

When Green Arrow states his actions after these events, insist on a rapid declaration. If s/he hesitates at all, tell the Player that you assume Green Arrow is wrestling with his conscience, trying to determine whether to enter Killing Combat or not, and thus forfeits all except automatic actions for this phase.

Green Arrow can use Acrobatics skill to climb down from the roof of the St. James. The OV/RV for this climb is 6; the OV/RV is only 1 if he thinks to use a fire escape. He can also dive off the roof, using the standard procedure in the Acrobatics skill description.

Campbell alerts the van by walkie-talkie as Miller strikes. After Miller passes him, he slides from the roof on a rope hanging near the fire escape, then splits off on a different route to the rendezvous. Similarly, Wilson (B on the map) slides down a rope and heads for a third point after Miller and Campbell pass. Caudell drives, and Bradford mans the back doors. The van makes a wide circle of the area, (two blocks out from the map), then heads down Garret Street.

If either of the lookouts judges that Miller is in danger of capture (or worse), he distracts the pursuer with hand-to-hand combat, or, if necessary, opens fire with his submachine gun.

In addition to Green Arrow, the villains must contend with one unarmed passer-by who witnesses the murder and decides to intervene. As Miller starts to flee, the man shouts, "*Hey, you! Murderer! Come back here!*" and takes off in pursuit. Miller's accomplices can deal with him if necessary. If the bystander is between Green Arrow and Miller at a time when Green Arrow shoots at Miller, shift the OV for the shot one column to the right.

If Miller sees or suffers arrow fire in Alley A, he runs down Alley B to get out of the field of fire. He can easily cut through the parking lot to Campbell's rendezvous point.

If Miller is captured, Campbell and Wilson attempt to free him by attacking his captor. If Miller is apparently killed, all four accomplices flee as quickly as possible, laying down covering fire if needed.

The GM should keep in mind that all the criminals in this encounter are experienced combat veterans, and none, except Miller, is actually crazy. They fight intelligently. They don't want to kill anyone except their intended victim, Lewis, and they use the Trick Shot option when firing on pursuers. They will only kill to ensure their own escape.

Under no circumstances should Bradford and Caudell be either captured or killed. If radioed that the team is having problems, the two men in the van abandon their companions, and flee. They are too far away to be noticed.

Should Green Arrow catch up to the van and leap onto it, the criminals can shake him off by speeding up and then stopping suddenly. Treat this like a normal blow, with an AV and EV equal to the vehicle's speed in APs. Any positive RAPs mean Green Arrow falls off the van.

After the fighting ends, and surviving criminals have escaped, Green Arrow (if conscious) may study the victim's body and the remains of the white powder using his Detective skill. The body's OV/RV is 3/3. RAPs provide the following information:

Murder Victim

RAPs

- 1 The victim was killed by a single knife wound. The manner in which the wound was inflicted indicates the attacker has military training.
- 2 The white powder scattered on the sidewalk is high grade cocaine.
- 3 or more The strange pattern carved in the skin of the victim's back looks like a box with an X in the center. The killer first made a continuous slash in the shape of the capital letter "N," followed by a slash in the shape of the capital letter "Z."

Knowledge Gained

Shortly after the fighting ends, the police arrive. They absolutely insist on Green Arrow coming with them to the police station to answer a few questions, whatever the outcome of the encounter. Their timely arrival prevents Green Arrow from interrogating any of his prisoners successfully.

Troubleshooting

It is barely possible that Green Arrow might be killed in this encounter—an outcome the GM certainly wants to avoid if the encounter is being used in Match-Play. Look over "Trick Shots and Killing Combat" in the Characters section. Here are some additional guidelines to help prevent Green Arrow's death:

If Green Arrow falls unconscious, the villains take no further action against him. The police arrive immediately after the villains leave, and medical attention becomes available. Green Arrow can make a desperation recovery check even while unconscious at a cost of one Hero Point.

It is also possible that the hero resists going with the police to be questioned, especially if he has killed one or more of the villains. Don't let Green Arrow run: the instant the fighting stops, have police with weapons ready in sufficient numbers to make running away mean certain death.

If one or more of the criminals were killed or captured, go to **Green Arrow 3**. If none were killed or captured, go to **Green Arrow 2**.

2: Shooting the Breeze

Set Up

If all the criminals got away, this encounter follows as soon as possible after **Green Arrow 1**. If one or more men were killed or captured, use **Green Arrow 3** instead.

In most circumstances, the encounter takes place at Seattle's main police station. If Green Arrow was badly wounded in **Green Arrow 1**, this encounter can occur in his hospital room as soon as he is sufficiently recovered to converse. Run the scene as a dialogue between Green Arrow and Detective Lieutenant Wayne Cameron.

Player's Information

Now the hunter must face society's officially sanctioned man-hunters.

The familiar figure of Detective Lieutenant Wayne Cameron enters the room.

"You again!" Cameron exclaims. "First I have another serial killer, and now I've got you to deal with. Funny thing, isn't it, how you always turn up at the same time I've got a fresh corpse?"

The balding detective looks tired and drawn. But that's not going to stop him from a thorough interrogation of his suspect. Cameron may be impressed by Green Arrow's reputation, but the man still hasn't reconciled that heroic posture with the suspicious killing of Jankowski several months back.

GM's Information

Cameron is a shrewd, tough, detective; he's worked homicide for several years and he doesn't buy a false story easily. He's also good at judging when someone isn't telling everything they know. However, if the big bowman won't talk, he won't talk; nothing Cameron can legally do is going to crack him.

Cameron is also naturally suspicious of Green Arrow as a potentially dangerous vigilante type who withholds information from the police and whose activities should be carefully reviewed.

Cameron begins by asking what Green Arrow saw of the Lewis murder, what kind of pursuit or fight followed, whether or not the archer would recognize any of those involved if he saw them again—standard questions for a police investigation. The questions themselves are straightforward; the tone of the interrogation should be bantering mixed with occasional sarcasm and irony.

Gradually, the detective begins asking questions that call for a judgment or conclusion on Green Arrow's part: the policeman is picking Green Arrow's brain for suggestions about the clues available. For example:

"What do you make of that strange little design our boy carved on his victim's back?"

"Why Lewis? Anything you saw give you any ideas about why the killer would pick on a pusher, in parti-

cular? Or did this look like just another random murder to you?"

"This guy (or these guys, depending upon how many Green Arrow says) with the killer, how did he (they) act? Amateurs? Or did he (they) seem to know what he (they) were doing?"

Cameron eventually shares the following facts. However, Green Arrow should have to dig a little for this information; make the PC ask questions and interact with the NPC. Note that as a police officer, Cameron can't be interrogated by Green Arrow.

Cameron's Information

The victim was Ralph Brickwaithe Lewis, a white male, 28 years of age. Lewis was single. Until recently he had been a fairly successful middle-level management type. In the last year, though, he had run up debts, lost his expensive car, then his apartment, and finally his job. Lately his bank account was building up again.

Lewis' former boss, a white collar manager at Allied Shipping and Transport Company, told police Lewis had been behaving erratically at work, making poor decisions, failing to meet deadlines, showing up late, and skipping work with increasing frequency.

The strange pattern slashed on Lewis' back was identical to the pattern found slashed on the six other victims of the city's most recent serial killer. The pattern looks like the capital letter "N" with a capital letter "Z" on top of it, or like a square box with an "X" in the middle. (Show the Player the slash mark diagram.)

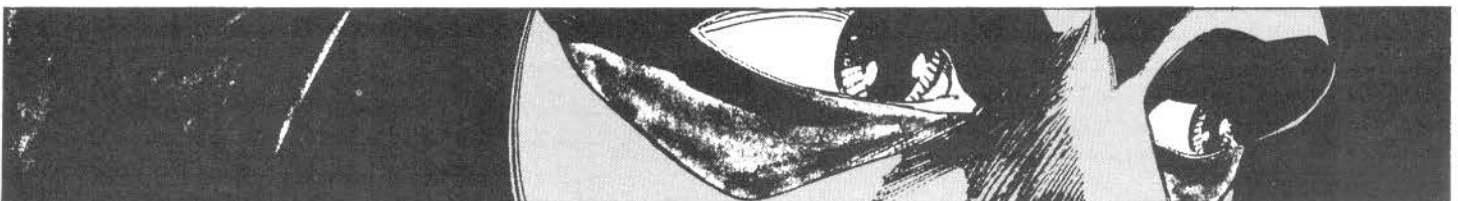
Of the serial killer's six other victims, ALL had some connection with drugs, either as users or pushers. Four were small time addicts-turned-pushers. Two, the second and fifth victims, were prostitutes with known connections to dealers. One other victim, the first, had been a laborer employed at a warehouse run by Allied Shipping and Transport, and had some contacts with Lewis. Cameron wonders what connection exists between the two men.

Cameron wraps up the meeting with a stiff warning to Green Arrow not to get in the way of this investigation.

Ham this part up a bit. Stand up, stomp your foot, pound on the table, shout at the Player. Say something like, *"Listen, I'm still not sure about you. I'm willing to share some information with you because I think you'll share anything you've got back. But don't you get in my way. This is a police matter, and none of your business. You get in the way, and I'll bust you!"*

Troubleshooting

If Green Arrow investigates Allied Shipping & Transport, go to **Green Arrow 7**. If he wants to consult with Black Canary, go to **Green Arrow 4**.



3: Sort-of Self Defence

Set Up

Use this encounter instead of **Green Arrow 2** if any of the criminals in **Green Arrow 1** were killed or captured. The setting and situation are the same as before, and the GM should be familiar with the information in **Green Arrow 2** before running this encounter.

Player's Information

"Well, well," Detective Lieutenant Cameron says as he strides confidently into the room. "If it isn't my old archer friend. Seems like every time I find a body, you aren't far away."

Cameron doesn't sound friendly. A tense but mutually profitable working relationship sprung from the last serial killer investigation. Hard to tell if that truce is holding.

"Before we book you, archer, I'd like to hear your side of the story. I certainly wouldn't want this investigation to be conducted with even a hint of bias."

GM's Information

This encounter has two essential differences from the previous one:

1. Cameron is a lot tougher with Green Arrow. The hero could be booked on a manslaughter or even a murder charge if the any of the criminals died in **Green Arrow 1**, and those captured could be filing assault charges. Cameron doesn't particularly care about a criminal who got his face smashed up or an arrow through the leg. He **does** worry about Green Arrow's possible development into a vigilante type. He uses the threat of charges to win greater cooperation from the hero.
2. Cameron has a lot more information for the hero than if all the suspects got away. Though he starts tougher, he falls into the pattern he used before—asking routine questions, then seeking Green Arrow's opinions about the crime.

He can provide the following, in addition to the information listed in **Green Arrow 2**:

Additional Information

The names of any killed or captured suspects. All captured suspects are standing by their rights to remain silent and have an attorney present. If Miller was captured, *"he didn't say anything except 'I done it for the guys. I gotta do judgment for the guys.'"* The service records of any killed or captured suspects, readily available to the police, reveal that all were in the same Marine company, all served in Beirut, Lebanon, in the recent "peace keeping mission" there, and all got discharged eight months ago.

Cameron ends the interview as before, with a strong warning the hero against taking the law into his own hands and decrying vigilante justice. He isn't going to book Green Arrow on charges: he believes the archer's version of events. Further, if the bystander from **Green Arrow 1** survived, he agrees Green Arrow acted in self-defense and in defense of the lives of others.

Troubleshooting

If Green Arrow investigates the Marine company, cross-indexing their roster with city records reveals that only two men from the company are Seattle residents. One is Stephen Bradford, who lives in a recently renovated residential area. The other is Joseph D'Antino, whose address is an affluent suburb. Both men told police questioners tonight that they remember the slain or captured suspects from their time together in the Marine Corps, but both denied any current knowledge of their doings.

If Green Arrow looks up Stephen Bradford, go to **Green Arrow 5**, and if he goes to see Joseph D'Antino, go to **Green Arrow 6**. If he visits Allied Shipping & Transport, go to **Green Arrow 7**. If he wants to consult Black Canary, go to **Green Arrow 4**.

4: Shared Secrets

Set Up

Use this encounter when and if Green Arrow confides in Black Canary. Flesh out the "Player's Information" with the time of day and other appropriate details.

Player's Information

Sherwood Florist looks invitingly tropical, like the old days when grubby civilization was far away, and hunters killed only for food . . . But upstairs is more important business. The stone stairs of the tower fly by. No sign of Dinah on the second floor.

GM's Information

Have the Player roll Green Arrow's INT against INT. Any positive RAPs mean the heroes' schedules mesh—

Dinah is home. The two heroes can exchange the information they have, the puzzles they face, or anything else of interest. If it is near mealtime, by all means, eat. Remember though, that Oliver may not want to involve Dinah in an investigation that bothers him by its striking similarities to the summer's events, and one that is sure to trouble his love's fragile self-image even more. This is an excellent opportunity to role-play the struggle between support and interference.

Troubleshooting

Oliver's possible leads are: Allied Shipping, **Green Arrow 7**; Stephen Bradford, **Green Arrow 5**; Joe D'Antino, **Green Arrow 6**; and Bradford's cabin, **Green Arrow 8**.

Any other investigations or ideas he gets from Black Canary should be ad-libbed.

5: The Hostage Bride

Set Up

Use this encounter if and when Green Arrow seeks out Stephen Bradford in an effort to get more information.

Player's Information

Bradford's address is easy to find. The house sits on a corner lot in an older residential neighborhood. Many of the homes have been recently renovated, and the neighborhood appears to be a clean, quiet, and safe one.

The house itself is a beautiful older stone house which has been redone and chopped up into several nice apartments. Bradford's takes up about half the two-story building; the remainder is divided into two other units.

GM's Information

When Green Arrow arrives at Bradford's address, Bradford is gone. Three syndicate thugs and Vincent Genovese have invaded the apartment. Two thugs terrorize Bradford's recent bride upstairs, trying to learn of Bradford's current whereabouts. Genovese raids the Bradford refrigerator, and another thug keeps a look-out on the street from the living room. The hoods' car is a Cadillac, parked across the street from the house.

The initial description of Bradford's house depends upon how and when Green Arrow approaches it:

Night Approach

The lights shine through drawn curtains both upstairs and downstairs. However, the curtains at the picture window gap slightly, and the space is not created by the natural fall of the fabric. Use your discretion; the hero notices this only if he studies the house for a moment before approaching.

Further attention to the windows reveals the silhouette of a man wearing a hat behind the curtain—a bit unusual for someone indoors in the summer.

The mobsters' Cadillac stands out a bit among the smaller, economy cars which are more typical of the neighborhood.

Day Approach

Not much is visible through the downstairs windows. But the upstairs windows are open, and anyone on their level can see the two thugs tormenting Mrs. Bradford.

The Cadillac is one of the few cars parked on the street.

If Green Arrow approaches the front door, he finds the screen latch is broken, and the front door isn't pushed completely shut. Should the hero listen intently before knocking on the door or otherwise trying to enter the house, he hears muffled sounds and screams coming from above.

If the thug sees Green Arrow outside the front window, Genovese shouts to the thugs upstairs "*Hurry it up,*" and takes up a position at the foot of the stairs, facing the windowless front door. The other thug downstairs crouches beside the desk, away from the door.

The mobsters' first strategy is to pretend no one is home. Then they attempt to physically overpower Green Arrow, and drag him inside.

Though all four villains are armed (the three thugs

carry .45 automatics and Genovese carries a six-shot .44 magnum revolver—Projectile Weapons: 5), initially they use their guns and the furniture as melee weapons. They enter Killing Combat only if necessary to escape, and then only on an individual basis; one hood won't try to kill Green Arrow in order to help another hood escape.

If the fight goes against the thugs and Genovese, they flee to their car. Those who reach the Cadillac leave rather than continue fighting Green Arrow; if threatened with further combat, they don't wait for any fellows trapped inside.

After routing or defeating the villains, Green Arrow can pick up clues from three sources: Mrs. Bradford, any captured villains, and the Cadillac's license plate number.

Mrs. Bradford is an attractive, intelligent woman of 22. Though unsettled, she is perfectly rational and capable of answering Green Arrow's questions. She naturally wants to call the police immediately. Cannily prodding questions can uncover the following information before the police arrive:

Mrs. Bradford's Information

She is worried about her husband, Steve. They have been married only three months, and she trusts him, but can't imagine why he would be the subject of investigation first by the police (after **Green Arrow 1**) and now by obvious gangsters.

She's certain Steve has never had anything to do with drugs or drug dealing. In fact, he has often commented on how destructive and harmful drugs are, and argued that the penalties for drug dealing should be much stiffer.

To her knowledge, Steve hasn't seen any of his old Marine buddies since their marriage three months ago. She once met Charles Miller, but says "*he gave me the creeps. I asked Steve not to have him come around the house, and Steve has respected that wish.*" D'Antino, whom she also met once, seemed to be a nice, level-headed man, but he and Steve rarely communicated. She doesn't know either man's current whereabouts.

Steve has a parttime job at a store, and is working on a book about his experiences in the military. He sometimes goes off for hours at a time just to "*think about the book.*" She neither minds this nor thinks there is anything strange about it. She works as an on-call nursing assistant. The couple live off a small inheritance left by his father, three years ago.

She's not sure where Steve is right now. The book has been taking more and more of his time. The couple do own a small cabin in a wooded area northeast of Seattle about thirty miles; she thinks Steve may go there sometimes to think and make notes. (If pressed, she can furnish directions to the cabin.)

Steve was out late Sunday night. She isn't certain what time he came in, but thinks it was in the early hours of Monday morning.

Steve's manuscript sits on his living room desk. If Green Arrow thinks to skim it, he can see it's an action-adventure plot, glorifying a group of vigilantes who systematically eliminate a drug smuggling ring.

Using his Interrogation skill on any of the thugs, Green Arrow can gain the following information. Notice that to have time for a proper Interrogation, he has to convince Mrs. Bradford to delay calling the police.

Thug's Information

RAPs	Knowledge
8 or less	The thugs work for Genovese, doing jobs as ordered. This time the job was "to bust Bradford up real bad, you know, hurt him so he'll be in the hospital a long time, but keep him alive."
9 or more	"Genovese's bosses are real mad because someone's been pushing buttons on their street dealers. This Bradford guy must be in on that, or know something."

Genovese himself yields the following to Interrogation:

Genovese's Information

RAPs	Knowledge
6 or less	"The people I work for got some unfinished business with this Bradford guy and some of his friends. We was just askin' Mrs. Bradford, here, where hubby is."
7-8	"Someone's been bumping off a bunch of dealers, like maybe they're planning on cutting into the market."
9 or more	"The bosses, they know this Bradford and his buddies been doin' this bumpin' off. Only the bosses can't prove it. We was doin' our civic duty, lookin' for clues to help nail that murderin' creep."

Once the police take the thugs into custody, they say nothing; they're trained organized crime heavies.

Even if Genovese and the thugs get away, Green Arrow

can contact Cameron with the car's license plate number (assuming he thinks to get it). Cameron lets out that the car is registered to the General Financial Services Corporation, a local firm known by police to be under the control of organized crime. There's no point to checking out that lead, though; even as police are running the license check, the company reports the car as stolen. The mob is covering its trail.

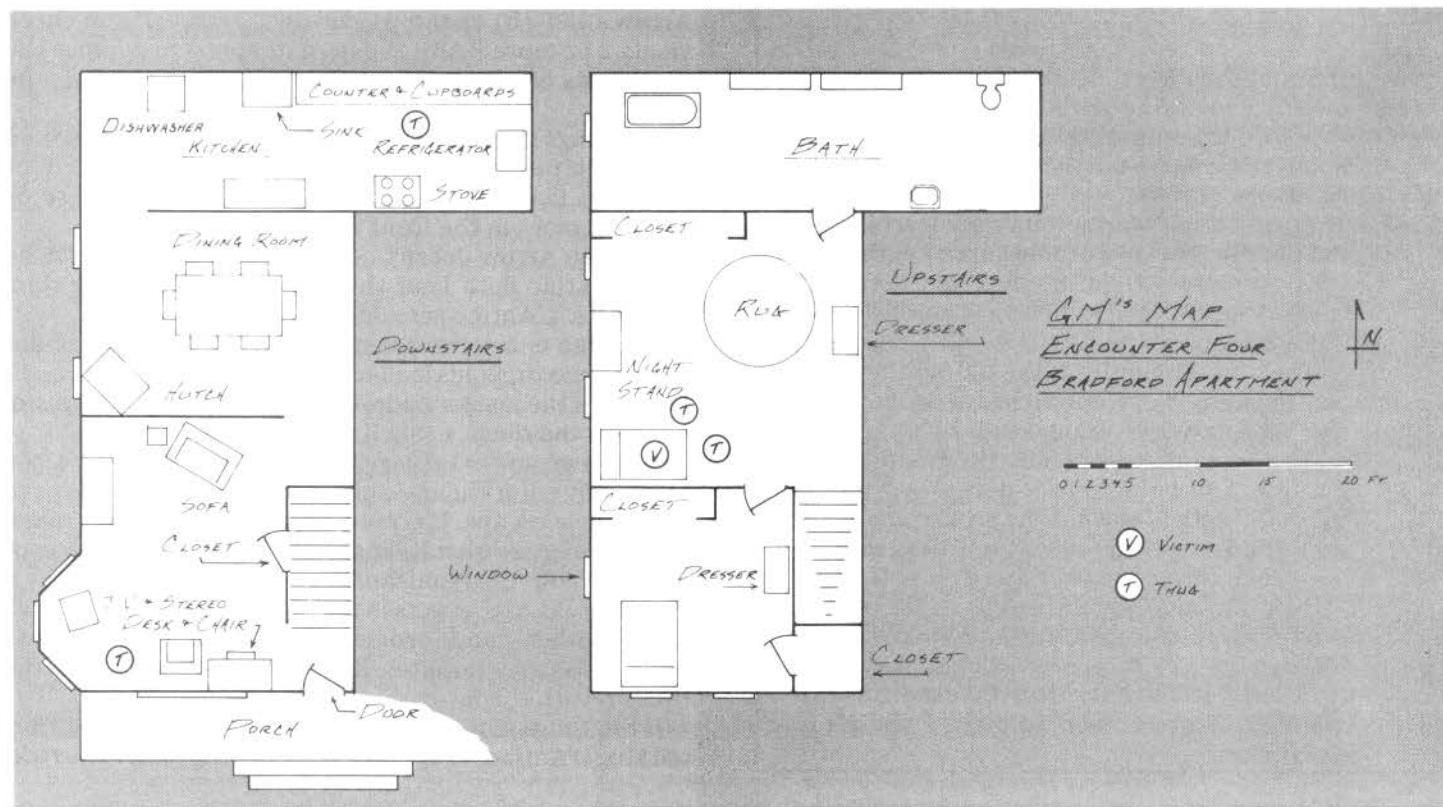
Troubleshooting

If Green Arrow calls the Bradford house before investigating, role-play the phone conversation with Mrs. Bradford. She says very slowly and deliberately—as if her life depended on the outcome of the call—"Steve isn't here right now." Although her voice and manner are cultured, she doesn't offer to take a message, or ask who's calling, but tries to hang up as soon as possible. Green Arrow should be able to tell that something is very wrong at the other end of the line.

If Green Arrow tries for police back-up, though, they refuse. They've already talked to Bradford (in the aftermath of **Green Arrow 1**). They aren't going to waste the time to send a car there just because Mrs. Bradford sounds a little funny on the telephone.

If Green Arrow enters Killing Combat with the thugs, their "good behavior" goes out the window. They try to kill him. If he survives, and there are one or more corpses to be explained, Mrs. Bradford tells the police that he acted in her defense and his own. Still, Lieutenant Cameron is called to the scene, detains Green Arrow for about four hours, and gives him a very stern warning: stay out of police business, and stop the vigilante stuff, or else.

If Green Arrow visits Joseph D'Antino, go to **Green Arrow 6**. If he heads out to investigate Bradford's cabin, see **Green Arrow 8**. If he wants to consult with Black Canary, go to **Green Arrow 4**.



6: Upscaling

Set Up

Use this encounter if and when Green Arrow goes to Joseph D'Antino's home to speak with him.

D'Antino is home whenever Green Arrow arrives. If Green Arrow calls ahead to set up a meeting, D'Antino insists the meeting take place at his home—not his place of work.

If Green Arrow comes unannounced between 11 p.m. and 7 a.m.; D'Antino and his wife are asleep in the master bedroom. At any other time, D'Antino sits in the living room, his wife does chores in the kitchen.

This encounter logically divides into two sections. In the first, Green Arrow can obtain information from D'Antino by Persuasion or Interrogation. Meanwhile, syndicate thugs approach and surround the house, intent on kidnapping D'Antino. In the second part of the encounter, the thugs strike.

Player's Information

Joseph D'Antino seems to be doing pretty well for himself. Though his home is one of the least expensive in the neighborhood, the area is a very good one. And in a middle class section, the well-kept brick ranch wouldn't even be questioned. No cars parked on the streets here; most folks in this neighborhood keep their vehicles in their garages.

GM's Information

D'Antino's initial reaction to Green Arrow depends upon how the hero represents himself. If the archer come in-costume and is friendly but direct, D'Antino is neutral for purposes of Persuasion.

D'Antino's Information

RAPs	Knowledge
6 or less	D'Antino has seen Bradford recently, but he doesn't know where Bradford is at the moment. Bradford has a hunting cabin on some woodland about thirty miles northeast of the city; perhaps he's there.
7-8	There are other Marine vets from the old unit in the Seattle area as well. Perhaps they're staying with Bradford. D'Antino has seen several of them: Charlie Miller, Nelson Campbell, Leroy Wilson, a few others.
9 or more	A total of ten men from the old unit are in the Seattle area. They approached D'Antino several weeks ago with some kind of vengeance/vigilante action scheme. D'Antino wanted nothing to do with it, and told them so. He doesn't know the details of what the group planned, but he fears some of the recent murders may have been committed by one or more group members. <i>"One of the most popular guys in the company died from cocaine," D'Antino explains. "These buddies of mine, they're good guys, but they're a little nuts on this drug subject. If they are behind these killings, you can bet they're serious and dangerous."</i>

Like most city dwellers, D'Antino has at least heard of Green Arrow, and even beyond that, has a certain amount of respect for him. If Green Arrow comes out of costume and passes himself off as a police officer, private investigator, reporter, or other type, D'Antino is "opposed to Green Arrow's intentions" for purposes of Persuasion, and politely claims to have no useful information about any of his Marine Corps buddies.

D'Antino can also be Interrogated, and supplies information according to the key.

If Persuaded to a status of friendly or better, he volunteers the lot. Whatever the case, D'Antino speaks hesitatingly at first; he obviously feels he's ratting on his former comrades in arms. At the same time he realizes, if they're responsible for the murders, something must be done to stop them.

Before the conversation goes very far, D'Antino suggests that he and Green Arrow sit down at the dining room table. After serving coffee, Mrs. D'Antino returns to the kitchen, where she remains when the thugs strike.

While D'Antino and Green Arrow talk, four syndicate hoods drive up in a new Buick, park in the driveway, and split up. Their assignment is to kidnap D'Antino. Two head for the back door, two for the front. One of the two coming for the front door is the leader of the group, Vincent Genovese. If Genovese has already been killed or captured in a previous encounter, the leader is Albert Capello, identical in stats and behavior to Genovese.

If the encounter takes place after dark, the hoods kill the lights on their car as they approach the house, and let the car coast into the driveway, to avoid being seen or heard.

Green Arrow notices the hoods' approach if he is keeping careful watch outside, though that is unlikely. If he isn't, the GM should secretly roll a check using Green Arrow's INT (5) as the AV/EV and OV/RV. If the check yields 2 or more RAPs, the hero happens to glimpse the two hoods on the front walk as they move towards the door.

The thugs guarding the front and back doors carry .45 automatic pistols; the thug coming through the back door carries a five-shot pump action shotgun. Genovese or Capella comes in the front with an automatic rifle.

If Green Arrow doesn't notice the hoods approach, he and D'Antino both hear the front and back doors slam open. Mrs. D'Antino screams.

D'Antino is a combat veteran; he doesn't panic under fire. He tries to get his loaded .45 automatic from a dresser drawer in the master bedroom. With or without his pistol he fights the thugs, using Killing Combat.

If this encounter takes place before **Green Arrow 4**, the thugs only enter Killing Combat in self-defense and/or to effect their escape. If **Green Arrow 4** has already taken place, the thugs start Killing Combat as soon as they spot Green Arrow. The gangland bosses have decreed that if the Emerald Archer gets in the way, he's to be eliminated. On the other hand, orders are to take D'Antino alive. When D'Antino initiates Killing Combat however, the thugs return the favor.

If the thugs win, they seize D'Antino at gunpoint. They tell Mrs. D'Antino, *"Your husband is going for a little ride."*

He'll be back after a while. If you want him to be alive when he gets back, don't call the cops or make any fuss." After bundling D'Antino into their car, they race off.

In all, the operation should take less than two minutes.

If this is the first meeting between Green Arrow and syndicate thugs, the hoods attempt a fighting retreat to their car after two of their number are knocked out or killed. If this is the second meeting between Green Arrow and syndicate hoods, the thugs continue fighting until only one is left standing. That one attempts a fighting retreat to the car and a get-away. Of course, if possible, the thug(s) take D'Antino with them.

Mrs. D'Antino takes cover and plays no active role in the fighting.

If one or more of the thugs are captured, they can be Interrogated for the following information.

If one or more thugs are killed, the police arrive on the scene shortly after the fighting ends (called by a neighbor). Lieutenant Cameron is very unhappy with the vigilantism he sees developing. As in **Green Arrow 5**, he detains the hero and gives him a stern warning. However, if the archer has already killed thugs in **Green Arrow 5**, Cameron books him on a charge of second degree murder. It will take Oliver 24 hours to have bail set, post his bond, and be released. Confiscation of his weapons is of no consequence; he now uses a common long bow, and has additional bows and arrows readily available at his residence.

While running this encounter, the GM should do everything possible to make the NPCs come to life. Improvised dialogue is a good way to achieve this effect. The thugs, especially, should make remarks as the fight progresses, such as: *"Who's that green guy?"* *"I dunno, but he's damn good with those arrows!"* *"Guess what, fellas; I'm gonna cap Robin Hood!"*

Thug's Information

RAPs

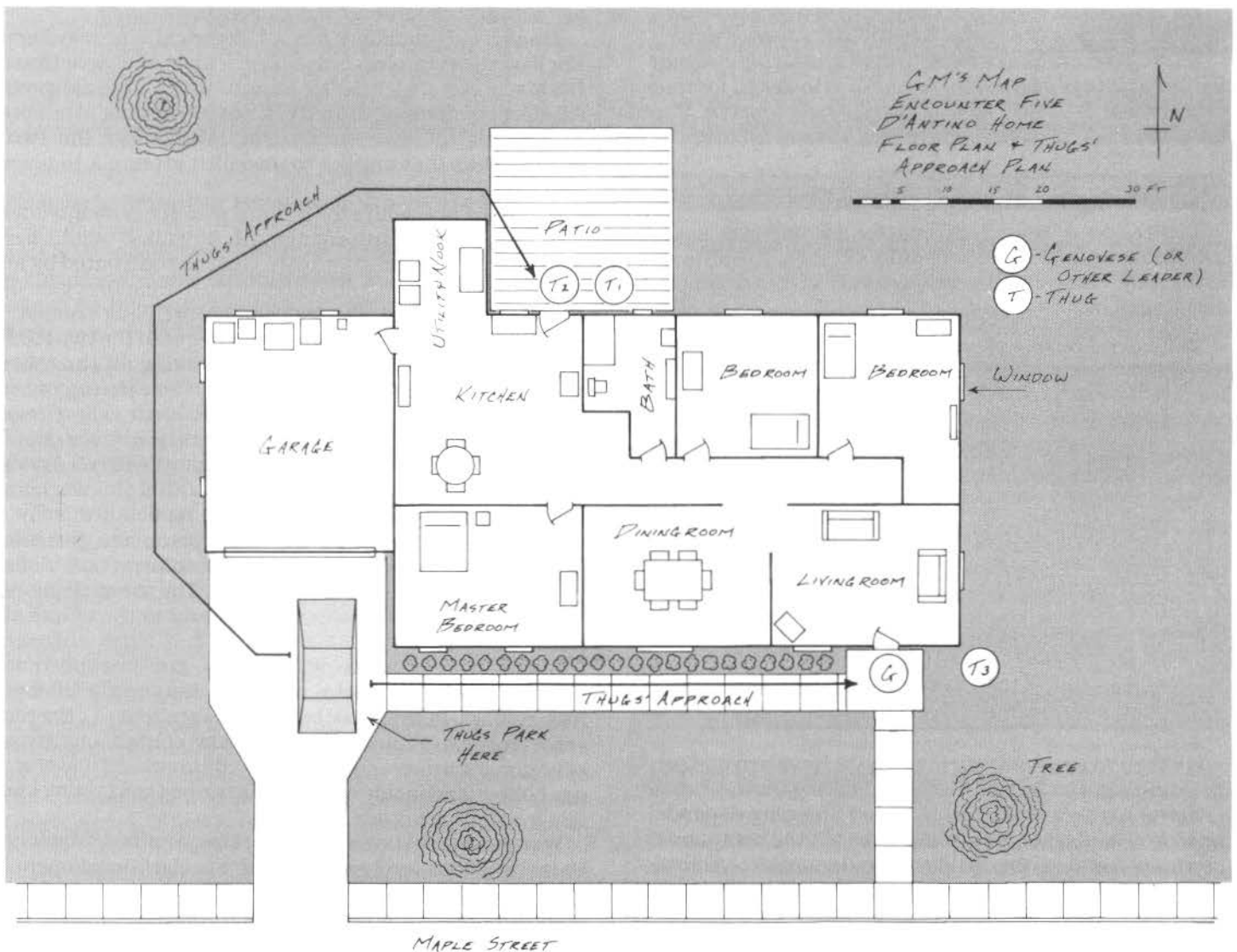
Knowledge

- 8 or less** The thugs work for Genovese, doing jobs as ordered. This time the job was *"to scare D'Antino real hard, you know, take for a ride he won't forget, but keep him alive."*
- 9 or more** *"Genovese's bosses don't like to lose their street dealers. This D'Antino guy must know something."*

Troubleshooting

It's quite possible that the one phone call the jailed archer gets goes to Black Canary. Roll Green Arrow's INT against INT; positive RAPs mean Dinah's home for the call. Go to **Green Arrow 4**.

If the hero goes to Allied Shipping & Transport, go to **Green Arrow 7**. If he investigates Bradford's cabin, go to **Green Arrow 8**.



7: At the Stash

Set Up

Use this encounter if and when Green Arrow visits Allied Shipping and Transport Company to snoop around.

The encounter falls into three sections. In the first, the hero investigates the Company records. Next, Green Arrow penetrates the security at Allied Shipping and gathers clues concerning the company's dealings. Finally, the remaining members of Nathan's Nemesis stage a major, destructive raid against the company.

Player's Information

Stealthily, the hunter stalks his prey, crouched, creeping slowly up to the warehouse door. Inside, he knows, is what he seeks . . . yet he does not know what form it takes . . .

The flabby figure of a balding man stands out in the merciless glare of a single, naked bulb. He caresses a flickeringly sharp blade, and as he raises the instrument to make another precise, surgical cut, the girl registers for the first time. Her arms are tied above her as she dangles from the high beam. Blood streams from the scores of gashes on her arms, legs, and chest. Laughing, leering, the little man lowers the blade to inscribe another wound.

DINAH!

The nightmare comes back to you with a strong sense of déjà vu. But this is another warehouse. Another day.

And warehouses all look the same after a while: big unremarkable buildings whose only function is to defeat weather and vermin. Whatever kind of vermin tries to get in. More often than not, it seems vermin own the warehouses.

GM's Information

A three-hour search of courthouse records and a couple of phone calls to state offices and Seattle business contacts discloses the following facts about Allied Shipping and Transport:

Allied Investigation

The company is small, owning two medium sized cargo ships, a small fleet of trucks, and some warehouse facilities.

Although it has been in business less than two years, Allied Shipping seems to be a success. The president and chief officer is Major Roger Nathan, USMC, Retired. Day to day operations are in the hands of Captain Arnold Jensen, USMC, Retired.

Further investigation of the two officers' service records reveals they served together in Lebanon. Two other residents of Seattle were assigned to that company of Marines: a Stephen Bradford, and a Joseph D'Antino. Allied Shipping has a good reputation among its customers, although it is too small to be widely known.

If Green Arrow wants to investigate Bradford and/or D'Antino right away, see "Troubleshooting" now.

Green Arrow's reception at Allied Shipping depends upon how and when he attempts to visit the company's premises. By day, the facility is well guarded; visitors must enter through the security checkpoint at the west gate, and Allied enforces the appointment-only policy.

If the hero attempts to get an appointment as a

private investigator or reporter, his phone call is eventually transferred to Jensen for refusal. Even if he calls for an appointment as Green Arrow, Jensen refuses. Jensen's stock story is that there is nothing at Allied Shipping to investigate. If pressed, he acknowledges being questioned by police about the deaths of two employees in the recent serial slayings but insists the connection is a mere coincidence.

If Green Arrow wants to really snoop around, he has to come at night, when security is also very tight.

The entire complex is surrounded by a ten-foot chain link security fence topped with electrified barbed wire (treat as Lightning with range of touch and AV/EV of 2/2). The gates are electronically locked. Security lights provide almost daylight illumination around the perimeter of the complex.

At night, two guards with .38 revolvers, nightsticks, flashlights and walkie-talkies are on duty inside the warehouses labeled A, B, and C. Two more guards man the main gate guard stations, and a single guard is assigned to patrol inside the office building. Warehouse D, the higher security warehouse, has four guards instead of two. The two additional guards there are armed with five-shot pump action shotguns in addition to the standard gear. Unknown to their fellow security guards, these two men are actually undercover F.B.I. agents.

Finally, each building has an electrical alarm system. Each security guard has a key which can deactivate the alarm system for the building to which he is assigned. All alarm systems have an OV/RV of 5/5 against attempts to override or disconnect them. (Remember the two-column shift that applies to unskilled attempts to use a skill.)

Standard procedure for a guard who spots an intruder is to alert one or more other guards by walkie-talkie, then challenge the intruder verbally. Guards confronted by an armed intruder can and do draw their weapons; guards threatened, fire, automatically entering Killing Combat.

However, if caught at Warehouse D, one of the two F.B.I. "guards" orders the archer to halt, waving off the other guards except for his F.B.I. comrade. "You're way out of your depth here, buddy," the F.B.I. man tells Green Arrow. "Butt out of this one. We'll show you to the gate." Under no circumstances does the agent give Green Arrow any further information. A few seconds after this warning, Nathan's Nemesis strike the complex, as detailed below.

If Green Arrow makes it inside the perimeter, give him some time to snoop around, seeking information while trying to avoid the security guards. The main items of interest are in warehouses C and D, and in the offices of Nathan and Jensen.

Goods stored in the warehouses are stockpiled in numbered areas on metal racks reaching to the 20-foot high ceilings. In area number 212 of warehouse C, the ten crates labeled "Product of Guatemala" contain one gross of ceramic statuettes each. All the statuettes in one crate are hollow, and inside each is a plastic bag containing one kilogram of high grade cocaine.

Warehouse D contains three crates stamped "Machine Parts" in a floor-level area marked "Special Consignment." The first crate holds one dozen Uzi 9mm submachine guns, and 500 rounds of ammo for each gun. Inside the second crate is 100 pounds of plastic explosive carefully

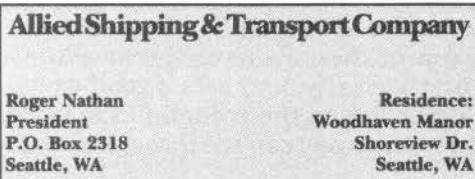
separated from a variety of timers, fuses, and other detonating devices. The third crate contains an assortment of pistols, revolvers, shotguns, and ammo. All the weapons are new. All have the serial numbers removed.

Nathan's office contains a variety of memorabilia of his Marine Corps days, a neat desk, almost empty, a large calendar with appointments and deadlines marked on the dates, and a locked file cabinet. The date for two nights from Green Arrow's visit contains the following notation:

Manor shipment: ETA 2100

From documents in the file cabinet, Green Arrow can learn that on that same evening, one of the company's two ships, the Rainbow, is due into port in Seattle. The ship steamed out from Seattle, made only one call other than refueling, at Beirut, and is returning to Seattle.

Finally, Nathan's business card reads:



Jensen's office is a bit messier—there are numerous notes and reports on different aspects of the business, but nothing unusual or of interest, except for one cryptic notation on a piece of notepaper buried under several others on the desk. The penciled note reads:

Soda pop—C 212-288

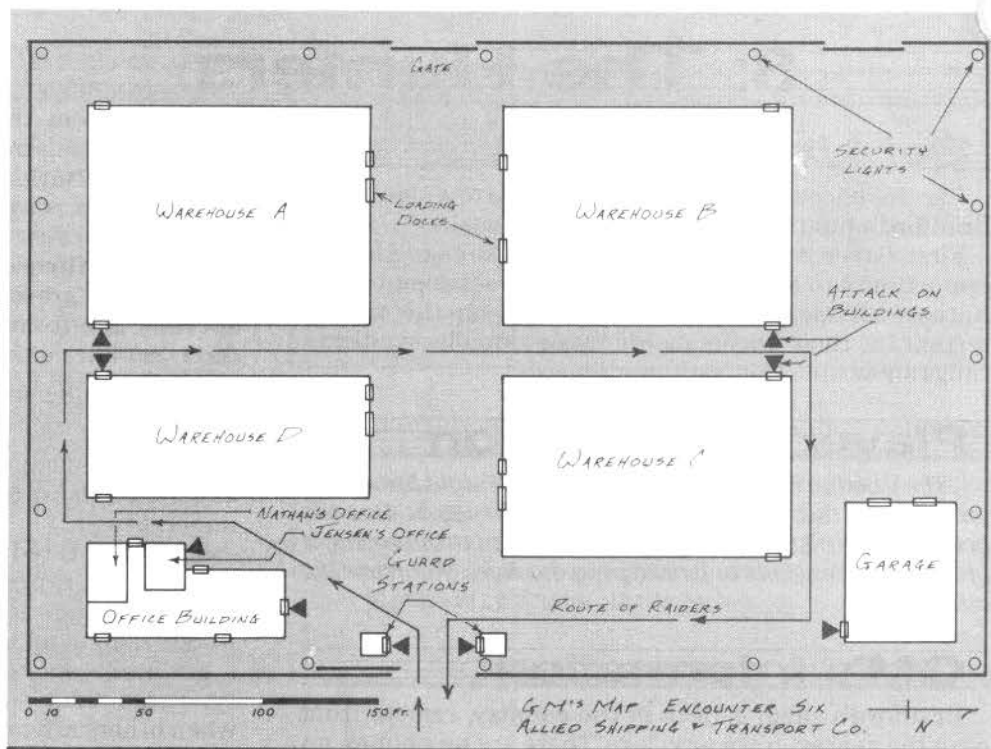
All surviving, uncaptured members of Nathan's Nemesis raid the Allied Shipping complex as soon as the GM determines that Green Arrow has gathered all the information he is likely to find. The raid can also be triggered if Green Arrow is captured, or about to be captured. The exact timing is left to the discretion of the GM.

The raid follows the general route shown on the map, shooting open doors and lobbing incendiary grenades into each warehouse and guard station.

All flammable substances in the blast radius of the incendiary grenade catch fire. Unless checked, the fire spreads rapidly. The men are armed with Uzi 9mm submachine guns, one each, and two cases of incendiary grenades, a total of 24 in all.

The security guards, including the F.B.I. men, are taken completely by surprise by the raid. They fight back sporadically but ineffectively against the raiders, and in the excitement of the raid the guards forget about Green Arrow, if he's been spotted or captured. He can, of course, fight the raiders any way he desires.

The raiders spray submachine gun fire from the front windows and rear doors of the van to cover their men. They flee if the van's tires are shot flat, or if their



killed/wounded/captured number is more than one-half the number with which they entered the complex. Of course, their only goal is to wreak havoc in the complex, so once mayhem reigns, they take off.

The GM can arrange casualties as he sees fit, but Stephen Bradford should be the last of the invaders to be killed, wounded or captured.

Green Arrow hears the first sirens wailing in the distance about the time the raiders make their escape. If he wants to Interrogate any captured villains, he has to take them in tow with him as he makes his own get-away. Interrogated villains provide the following information:

Raider's Information

RAPs

8 or less The raiding group call themselves "Nathan's Nemesis," and have sworn vengeance against Major Nathan. The NPC gives a general description of the goals and operations of the group, but no future plans.

9 or more Nathan's Nemesis plans a major raid against the Major's residence, the Manor, in two nights; object: kill Nathan.

Knowledge

If Green Arrow tries to warn Nathan, the police, or the F.B.I. about the upcoming raid on the Manor, all have the same attitude: thanks—now butt out.

If Green Arrow is present when the police arrive, the F.B.I. agents intervene, claiming he's currently a federal prisoner. The police are strictly admonished to keep the F.B.I.'s presence quiet. The F.B.I. agents tell Green Arrow, "You're involved in something over your head—get out of it," and then release him.

Troubleshooting

If Green Arrow investigates Bradford's cabin, go to **Green Arrow 8**. If he heads for the Manor on the raid night, and this is one-on-one, go to **Green Arrow End**. If he heads for the Manor in Match-Play, finish out Black Canary's encounters now, and then both Players turn to the **Final Match-Play Encounter** together.

8: The Hunters

Set Up

Use this encounter if and when Green Arrow checks out Bradford's hunting cabin northeast of Seattle.

First, Green Arrow finds the hunting cabin and has an opportunity to search it. Then he can track members of Nathan's Nemesis, who are practicing on the nearby terrain for their upcoming operation. Finally, syndicate thugs show up to hit Nathan's Nemesis.

Player's Information

"The woods are lovely, dark and deep" might have been written for these forests in rural Washington. But the beauty of the vistas is a sharp counterpoint to the ugliness of the plot the seems to be shaping out here, far from the city.

GM's Information

Bradford's cabin is deep in the country, remote from even the nearest town or village. There are no phones, no radios, and no means of communication with civilization, so Green Arrow is on his own here.

The cabin is easy enough to find if Green Arrow follows the directions given by Mrs. Bradford or D'Antino. It lies at the end of a long dirt road several miles from the nearest paved county road. When Green Arrow spots the dirt road, he should know from his directions that it leads to the cabin; he may choose to proceed on foot rather than in a vehicle.

The cabin is deserted when Green Arrow arrives—but a fire blazes in the fire place, and smoke rises from the chimney. Inside, plates lie abandoned on the table with scraps of food congealing on the surface, and the blankets on the bunks are wrinkled and messed about.

The group's vehicles fill the clearing around and behind the cabin, one per group member, ranging from a nice four-wheel drive to a beat-up junk car. There is nothing of interest in the vehicles.

Searching the cabin, Green Arrow can find the following:

Cabin Investigation

Weapons—In the weapons cases, there are M-16's, Uzi 9mm submachine guns, a number of various pistols, ammo belts, a dozen frag grenades, and a dozen incendiary grenades. The exact number of weapons vary, depending on the number of weapons and members Nathan's Nemesis has lost so far in the adventure.

Maps—On the table lie two rough sketch maps, one of a warehouse complex with a heavily penciled 'X' across it, labeled "Allied," and the other showing the outline of a large house. The map notes the approximate locations of a hall, dining room, stairways, and bedrooms. A date is scrawled in the corner of the map. The exact date depends upon when this encounter is played: if the hero has gone through **Green Arrow 7**, the date is two evenings after that encounter. If **Green Arrow 7** has not yet taken place, the date is today's, with the notation "PM" next to it.

As Green Arrow searches, he hears the sound of small

arms fire from the surrounding woods. The firing is actually coming from the meadow, where the surviving members of Nathan's Nemesis are practicing with their weapons and roughing out a plan for their raid on the Manor.

As soon as Green Arrow enters the woods, four syndicate thugs finally track down Bradford's cabin. Hearing the sporadic fire from the woods, the thugs set out in that direction after quickly checking the cabin.

The following special rules apply to movement in the woods:

1. All movement rates are halved—the terrain is rugged, and the woods are of medium density but with considerable undergrowth.

2. Visibility is reduced to 0 APs (10 feet).

3. Hearing range is normal—although the GM should remember there is much less "background noise" in the woods than in an urban environment.

4. Characters with Thief/Stealth skill may use it—the syndicate thugs certainly do. No column shifts apply when others attempt to spot or hear those using Stealth.

5. Green Arrow can use his Acrobatics skill to climb trees, walk on limbs, swing from branch to branch, and so on. Of course, he may make a little noise doing this . . .

6. There are three extremely tall trees (4 APs or 150 feet) noted on the GM's Map. A Character who climbs to near the top of these can see the meadow and cabin clearing pretty clearly, and gets a good overview of the woods. Characters on the ground in the woods are still difficult to spot; no one can see through that much dense foliage.

Note that these rules apply only to the woods—the meadow is just a wide open field full of grass and wild flowers.

The syndicate thugs are supposed to kill all the members of Nathan's Nemesis. Nathan's Nemesis fights back, attempting to kill all the thugs. What Green Arrow does under these interesting circumstances is up to him.

If Green Arrow is spotted by any member of either hostile faction, or makes his presence known (for example, by shooting an arrow at someone) everyone else will be out to kill him. Both the mob and Nathan's Nemesis consider Green Arrow a greater enemy than the other group.

Two of the thugs carry five-shot pump action shotguns, and two carry automatic rifles. All four carry .45 automatic pistols.

The ex-marines have automatic rifles.

Assume that ammo supplies are virtually unlimited.

The fight ends when all the thugs are dead, or Nathan's Nemesis is down to four or fewer remaining members. At that point, the Nathan's Nemesis crew attempts to flee in their vehicles.

It is absolutely vital to the adventure that at least three members of Nathan's Nemesis escape this encounter. If the GM thinks this is becoming unlikely, the men can flee sooner than they normally would.

Troubleshooting

Okay—what if three members of Nathan's Nemesis don't escape? In that case, the surviving members call for

reinforcements from others in the old Marine unit. The Final or End encounter is delayed about six hours while these fellows get to Seattle.

Green Arrow may tamper with the vehicles outside the cabin. If he does, the survivors of this nightmare in the woods have to escape on foot—unless they can get to the thugs' car. Assume that anyone can hotwire a car.

Any thug or Nathan's Nemesis prisoners taken by Green Arrow can give the same information under Interrogation as noted in **Green Arrow 5** and **7**:

Thug's Information

RAPs

8 or less The thugs work for Genovese, doing jobs as ordered. This time the job was *"to bust Bradford up real bad, you know, hurt him so he'll be in the hospital a long time, but keep him alive."*

9 or more *"Genovese's bosses are real mad because someone's been pushing buttons on their street dealers. This Bradford guy must be in on that, or know something."*

Knowledge

Nemesis' Information

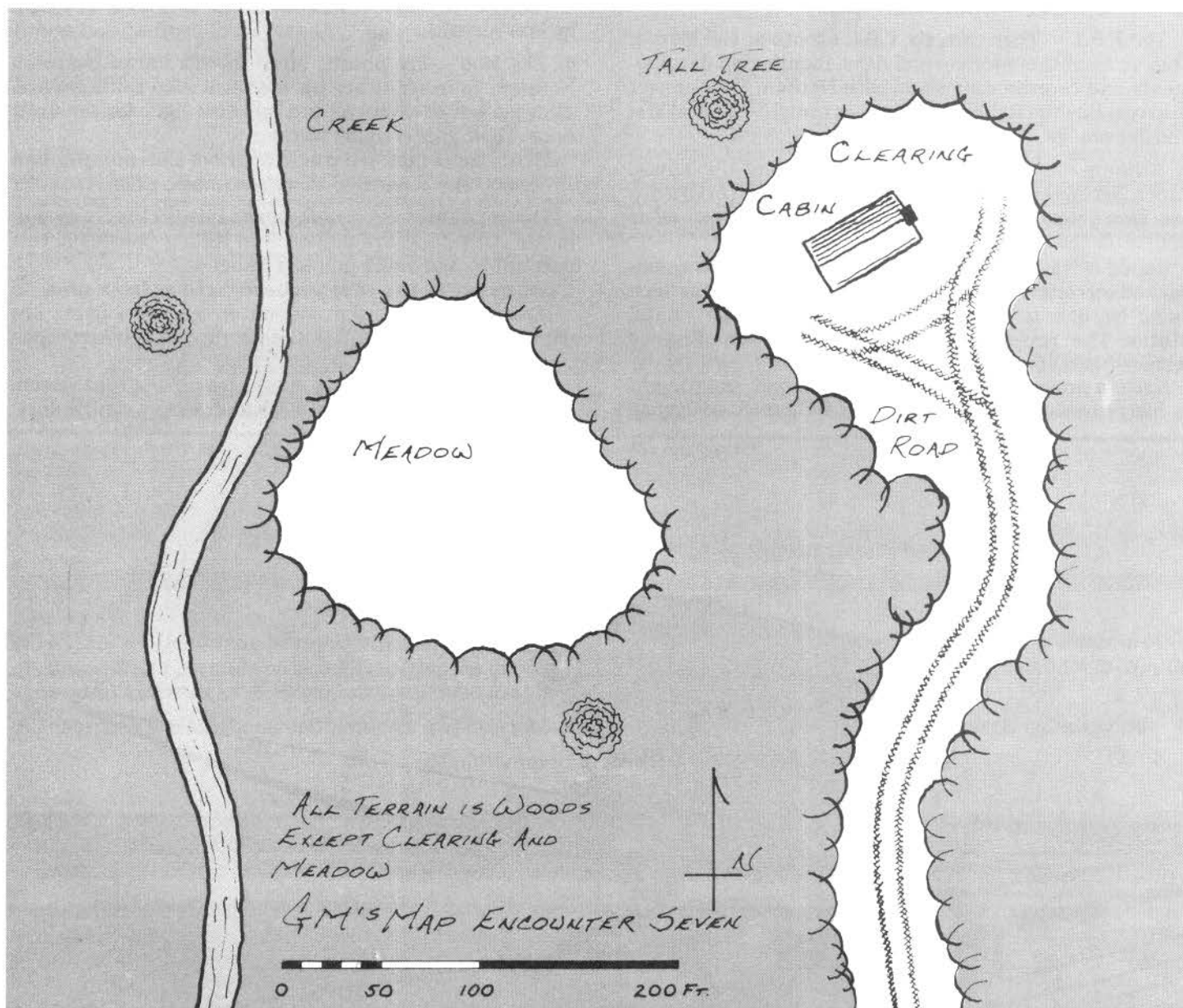
RAPs

8 or less The raiding group call themselves "Nathan's Nemesis," and have sworn vengeance against Major Nathan. The NPC gives a general description of the goals and operations of the group, but no future plans.

9 or more Nathan's Nemesis plans a major raid against the Major's residence, the Manor, in two nights; object: kill Nathan.

Knowledge

Green Arrow may still want to check out Allied Shipping and Transport, **Green Arrow 7**, if he has not already. Otherwise, he should be heading to the Manor. If this is one-on-one, go on to **Green Arrow End**. If this is Match-Play, finish out whatever of Black Canary's encounters need wrapping up now, and then both Players turn to the **Final Match-Play Encounter** together.



END: Nemesis Strikes

Set Up

This is the final encounter in Green Arrow's one-on-one adventure. Use it when Green Arrow goes to the Manor on the evening Nathan's Nemesis is planning to make their big hit.

Use the map of The Manor from the **Characters** section to help in running this encounter.

GM's Information

There is no "Player's Information"; the GM can provide descriptions depending upon Green Arrow's actions. The most likely case is that he is waiting near the Manor for Nathan's Nemesis to strike.

The Manor is a large old mansion inherited by Nathan. It's a two story home; the GM's map shows the ground floor. The building is stone, with balconies extending from most of the upper floor bedrooms. All of the ground floor rooms have large windows.

On the evening of the final encounter, there are four distinct groups gathering at the Manor:

1. The F.B.I. —There are six F.B.I. agents at the Manor. They've been there for several days, monitoring developments and coordinating them with Nathan. They expect to arrest Hashim Rabiid, who arrives tonight with Nathan and Jensen.

2. Nathan and Friends —If he's watching the house, Green Arrow sees Nathan, Jensen and an Arab arrive in a car. They get out and walk into the house. The driver takes the car to the garage.

Rabiid is Nathan's main contact with a major Iranian-backed terrorist organization. The organization has been using Nathan to arrange cocaine sales in the United States. The revenues from these sales help finance terrorist activities.

Nathan proved an effective tool for Rabiid, and tonight he has proved even more valuable. In addition to smuggling

in cocaine, Nathan has smuggled in six terrorists, ready for operations in the United States.

Rabiid has come to Nathan's tonight to collect payment for the latest cocaine shipment, and to discuss plans for terrorist activities in the U.S.

What Rabiid doesn't know is that Nathan has been working as an agent for a joint CIA-F.B.I. operation. The goal is to have the six terrorists smuggled into the United States, where they can be arrested and tried under American law. The six terrorists will be taken shortly after Rabiid's arrest.

3. Nathan's Nemesis —As soon as Nathan enters the house, all surviving members of Nathan's Nemesis arrive in the group's van. The van pulls into the driveway, killing its lights, and pulls up behind Nathan's car. The men plan to enter the Manor through the garage, using the covered walkway to get to the side entrance to the house.

Once inside, they plan to murder Nathan and Jensen.

These men wear black clothing and are armed with automatic rifles. If fewer than three survived **Green Arrow 8**, their number has been increased to at least five by late recruits.

4. The Mob —Six phases after the arrival of Nathan's Nemesis, four syndicate hit men drive up to the house. They get out of their car and make straight for the front door. Their goal is to kill Nathan.

Two of these men are armed with five-shot pump action shotguns. The other two carry automatic rifles.

The encounter eventually turns into a three-way gun battle. All villains are definitely in Killing Combat in this encounter, and won't pull any punches.

Green Arrow can take whatever actions he desires.

If, at the end of the encounter, all the villains are captured (or killed) and Nathan is alive, Green Arrow has been successful. If not, he has failed.

See the **Wrap Up** section at the end of the **Final Match-Play Encounter** for further details on success and failure.



Lines of Death

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Final Match-Play Encounter:

A Gathering of Hunters

This is the final encounter when the adventure is being used in Match-Play. Both Players read this encounter and follow its instructions together. The Black Canary Player rolls the dice and keeps track of movement for Nathan's Nemesis and the named NPCs. The Green Arrow Player rolls the dice for all the other NPCs (mobsters and FBI). Try to be impartial.

The Manor map is in the **Characters** section, page 3. Examine it now.

Green Arrow is probably somewhere outside the Manor, either watching it or approaching it. Dinah, too, is either outside the Manor, watching or approaching it, or she has just escaped from the Manor. (If she was in the Manor and failed to escape, she takes no part in this encounter.)

The Players may take a minute to have the Characters meet and exchange information.

Then, they read **Section 1**, and follow the instructions given.

1. A CAR ARRIVES

1. A new dark-colored Cadillac sedan turns up the driveway of the Manor. It stops near the front door, and three men emerge. Two are Americans, the third appears to be foreign, perhaps an Arab. The men chat quietly as they enter the front door. A fourth man remains in the car and drives it toward the garage.

If you wish to move, you may only move onto or within the grounds of the Manor. After a maximum of one phase of movement, go to **Section 2**.

2. A VAN ARRIVES

2. The three men go inside and close the door. The driver of the Caddy has brought the car to a stop in front of the garage and is opening the garage door.

Just now, a van wheels into the driveway. Its lights are off, and as it comes up the drive the engine dies, although the van continues to move, rolling right up behind the Cadillac.

If you attack whoever is in the van, go to **Section 3**. If you don't attack, go to **Section 4**.

3. A FIGHT

3. The rear doors of the van fly open, and armed men in black clothing begin leaping out! They carry automatic rifles. Green Arrow can recognize the van or the outfits (same as in his first encounter) of the surviving members of Nathan's Nemesis.

Note: If fewer than three Nathan's

Nemesis members have survived to this point, there are five men in all; they've recruited two more to join them.

You are committed to attack. Begin a combat phase immediately. You have the initiative, and the men are surprised, as described on page 25 of the *Player's Manual*.

In the second and all following phases of this fight, the men enter Killing Combat, using their rifles.

Continue the fight until all the men are defeated, or you are defeated.

If you win, go to **Section 6**. If you lose, go to **E-4**.

4. NO FIGHT

4. Concealed by the darkness, men in black clothing armed with automatic rifles pour from the back of the van. They quickly overpower the driver of the Cadillac and slip inside the garage, closing the door behind them.

Green Arrow can recognize the van or the outfits (same as in his first encounter) of the surviving members of Nathan's Nemesis.

Note: There are a minimum of five men. If fewer Nathan's Nemesis men survive, assume they have recruited some new members for tonight's action.

If you pursue and attack these men, go to **Section 5**. If you wait and watch developments, go to **Section 7**.

5. ATTACK

5. Nathan's Nemesis stealthily and slowly approach the house, moving in single file through the glass-enclosed walkway.

You may enter through the garage, using the garage-door opener in the case, or simply crash through the glass wall of the enclosed walkway. Pick your method of attack, determine initiative, and begin a combat phase. The men are NOT automatically surprised; you may determine surprise using the normal method.

As the fight progresses, the men retreat each phase, firing and moving toward the house, through the door, and into the family room. When only two men are left to oppose you, go to **Section 16**. If they defeat you, go to **E-4**.

6. MORE COMPANY

6. No sooner have you dealt with the men in the van than another car roars up the driveway, screeching to a halt in front of the house. Four men in business suits, all wearing black gloves, two carrying shotguns and two carrying automatic rifles, leap out of the car and

head for the front door of the Manor. They don't see you.

If Black Canary visited Tony Lucerno, she recognizes one of the men from the cleaners. If Green Arrow went to Stephen Bradford's cabin, he recognizes the thugs' car.

If you immediately attack these men, go to **Section 10**. If you don't attack, go to **Section 8**.

7. MORE COMPANY

7. No sooner have the men in the van entered the garage than another car roars up the driveway, screeching to a halt in front of the house. Four men in black gloves and business suits, two carrying shotguns and two carrying automatic rifles, leap out of the car and head for the front door of the Manor.

If Black Canary visited Tony Lucerno, she recognizes one of the men from the cleaners. If Green Arrow went to Stephen Bradford's cabin, he recognizes the car the thugs are driving.

If you immediately attack these men, go to **Section 9**. If you don't attack, go to **Section 11**.

8. SOUNDS LIKE THE O.K.

8. The four men disappear inside the front door. Seconds later, the sounds of a massive gun battle come from the front section of the house. The firing continues phase after phase. The night is tattooed with the distinct reports of shotguns, automatic rifle bursts, and pistol fire. There are shouts and screams as men call to one another and some, apparently, are wounded.

If you enter the house, intervening in the fight, go to **Section 13**. If you wait outside to see what happens, go to **Section 15**.

9. ANOTHER FINE FIGHT

9. You hit the men just before they blast open the front doors of the Manor.

The four men are syndicate hit men. Check to see if they are surprised. If not, all four fight, using their firearms if possible. Those who can't use firearms to shoot use them as melee weapons.

Continue the fight phase by phase until all four men are defeated.

If you are defeated, go to **E-4**.

Even as you finish off these syndicate thugs, sounds of gunfire emerge from inside the house.

If you rush inside and intervene in that fight, go to **Section 18**. If you wait outside and see what will happen, go to **Section 19**.

10. ANOTHER FINE FIGHT

You hit the men just before they blast open the front doors of the Manor.

The four men are syndicate hit men. Check to see if they are surprised. If not, all four fight, using their firearms if possible. Those who can't use firearms to shoot use them as melee weapons.

Continue the fight phase by phase until all four men are defeated.

If you are defeated, go to **E-4**. If you win, go to **Section 12**.

11. SOUNDS LIKE THE O.K.

The four men disappear inside the front door. Seconds later, the sounds of a massive gun battle come from inside the house. The firing continues phase after phase. The night echoes with the distinctive reports of shotguns, automatic rifle bursts, and pistol fire. There are shouts and screams as men call to one another and some, apparently, are wounded.

If you enter the house, intervening in the fight, go to **Section 20**. If you wait outside to see what happens, go to **Section 22**.

12. GOING ON

That almost wraps it up. Nathan's Nemesis is defeated, and so are the syndicate hoods. There's just one group left to deal with; the fellows inside the house.

Take a few minutes to plan your entry. There are windows in all the ground floor rooms.

Once you've decided on a plan, go to **Section 14**.

13. GOING IN

Nothing for it but to see what's going on inside.

Take a few minutes to plan your entry. There are windows in all the ground floor rooms.

Once you're inside, you can hear the gunfire concentrated near the front door. There's a large foyer, and an even bigger hall. In both areas, men in business suits are shooting it out with the syndicate hoods you saw earlier. Two hoods remain firing, one with an automatic rifle and one with a shotgun. Two of the guys in business suits are bleeding on the floor. The walls look pretty shot up.

When one of the business suits spots you, he flips up a wallet with a badge. "F.B.I.!" he shouts.

If you join his side, continue phase by phase until both hoods are defeated. Then go to **E-1**. Even if you do nothing, he brought you to the attention of the hoods, who start firing at you. Join the fight, or retreat outside, and go to **Section 15**.

14. SURPRISE

"Hold it, Green Arrow!" a voice calls out before you can move. It seems to come from just inside the cracked front door. "Don't shoot—F.B.I."

A fellow in a business suit steps outside, waving a wallet with a badge in it.

"I'm agent Peterson. You did a hell of a job out here. Thanks for the assist. Come on in, and we'll fill you in on the details."

Go to **E-1**.

15. AN EXIT

Eventually, the sounds of firing die away.

The front door opens again, and two of the hoods emerge, apparently unharmed, helping their two wounded comrades to the car.

If you try to stop them, go to **Section 17**. If you don't stop them, go to **E-2**.

16. SURPRISE, SURPRISE

The two remaining Nemesis duck into the study. Half a second later, shots slam their bodies back through the doorway.

"It's okay," a man shouts into the sudden stillness. "We're F.B.I."

It takes a few minutes to confirm their identification, but they turn out to be real F.B.I. agents. They show their mettle a short while later when a car full of syndicate hit men arrives to take out Major Nathan. The mob boys are dispatched with ease.

"Now," one of the agents says, "I suppose you're wondering what this is all about."

Go to **E-1**.

17. LAST BATTLE

As you move to attack, a twig crackles under your foot. One of the men raises a shotgun towards the sound.

The men you're attacking are syndicate hit men. One fights with a shotgun, the other with an automatic rifle. The two who are wounded are unable to fight.

Continue to fight until the hit men are defeated.

If you win, go to **E-1**. If you lose, go to **E-4**.

18. AULD ACQUAINTANCE

The noise seems most heavily concentrated in the house center.

Take a few seconds to consider your entrance routes. All the rooms on the ground floor have windows, or you could use the front door.

Inside, four men in business suits shoot it out with the remainder of the Nathan's Nemesis boys.

One of the business suits spots you, flips open a wallet with a badge, and shouts "F.B.I.!"

If you believe him, enter the fight against the Nemesis. The F.B.I. agents are armed with .45 automatic pistols.

Even if you don't believe him, the Nemesis guns are now firing at you also. Join the fight, or retreat outside and go to **Section 19**.

When all the Nathan's Nemesis men are defeated, one of the agents says, "Thanks for your help. You probably wonder what this is all about."

Go to **E-1**.

19. ONE LAST BATTLE

Finally, the sounds of gunfire cease.

The front door opens, and two of the Nemesis in black clothing emerge, heading for their van on the run.

If you try to stop them, go to **Section 21**. If you let them go, go to **E-3**.

20. INTO THE BREACH

The noise seems most heavily concentrated in the house center.

Take a few seconds to consider your entrance routes. All the rooms on the ground floor have windows, or you could use the front door.

Inside is a large foyer and an even bigger hall beyond, and both are filled with carnage.

There appears to be a three-way gun battle in progress. The Nemesis in black are involved, so are the gloved hoods, and there are two guys left wearing business suits. Each group shoots at the other two, apparently indiscriminately.

One of the business suits spots you, flips open his wallet and waves it in the air. You see the gleam of a badge.

"F.B.I.!" the man shouts. "Help!"

At his gesture, both the Nemesis and the hoods see you and aim in your direction.

Either enter the fray on the side of the guys in business suits, or get out fast, and go to **E-3**.

The opposition consists of two syndicate hit men, one with a shotgun and one with an automatic rifle, and all remaining Nathan's Nemesis men except the man who's already down. Your allies are armed with .45 automatic pistols. Continue the fight until all the villains are defeated.

When the carnage ends, one of the F.B.I. agents heaves a sigh, looks at you, and mutters, "Thanks. I suppose you're wondering what this is all about."

Go to **E-1**.

21. AN ENDING

It's hard to target a swift, dark shadow in a dark night. As you shift, a crackling twig under your foot brings their weapons up at you.

Fight until either they win or you do. If you are defeated, go to **E-4**. If you beat them, go to **E-2**.

22. NO ACTION

The gunfire eventually dies away, and silence settles. No one comes out, and nothing stirs inside. You crack open the front door.

Bodies litter the foyer and the hall: the Nemesis in black, all four of the hoods, some still barely alive, and six other business-suited men lie scattered about the room.

In the small sitting room, the first two Americans to enter the house are dead. There is no sign of the Arab.

Go to E-3.

E-1. Congratulations on successfully completing this adventure! The F.B.I. men explain it all.

Major Nathan made extensive contacts with various terrorist organizations in the Middle East while he served in that area. He posed as a disloyal American officer willing to help the terrorists for profit.

Upon his return to the United States, Nathan, with the help and approval of the C.I.A. and the F.B.I., put the terrorist organization in contact with syndicate figures, and arranged cocaine sales, a new major source of terrorist group income. Finally, he helped arrange to have six terrorists smuggled into the United States.

Tonight, he was meeting with Hashim Rabiid, a terrorist representative, to turn over money from the on-going cocaine sales and to learn about the

planned activities of the six terrorists arriving tonight in the United States.

The F.B.I. was on hand to take Hasim into custody. The six terrorists are being arrested right now.

Nathan's Nemesis was a group of ex-Marines who served under Nathan in Lebanon. They caught wind of his drug dealing and terrorist activities, and assumed he was a traitor. They were out to smash first his drug ring, and then Nathan himself.

They didn't realize that many of the street pushers to whom Nathan's cocaine was eventually distributed worked for the syndicate, not for Nathan. The systematic execution of several of his pushers convinced syndicate boss Tony Lucerno that Nathan planned to move in on him. He set up a major hit.

Tonight, the big plans of both Nathan's Nemesis and the syndicate collided.

Go to the **Wrap Up** section.

E-2. You blew it. Inside the house you find a multitude of bodies, including those of Major Nathan and six F.B.I. agents. When the ambulances and the police have come and gone, and the time for explanations comes around, you learn that Nathan was smuggling drugs—as part of a joint C.I.A.-F.B.I. operation designed to capture six international terrorists.

They don't bother explaining the details to you.

Better hunting next time.

Go to the **Wrap Up** section now.

E-3. You really blew it. Thanks to your inaction, six F.B.I. agents are dead, and the leader of a major terrorist ring is now at large in the United States with a large amount of cash in his pockets.

No one bothers explaining the details to you.

Better hunting next time.

Go to the **Wrap Up** section now.

E-4. When you wake, you're in a hospital room. Detective Lieutenant Cameron stands at the foot of your bed(s).

"The F.B.I. asked me to keep an eye on you till they get done mopping up. Shall I say 'I told you so?' Didn't think so. Besides, with the feds angry at you for interfering in their job, I'm hoping I won't be bothered for a long time."

The agents that stop by later doesn't fill you in on the details, either.

Get well soon, hunter(s).

Go to the **Wrap Up** section now.

NOTE ON DINAH: If Dinah was captured and failed to escape, she learns now that Nelson heard of her capture from his syndicate contacts and high-pressured them into giving her into his custody. She was being held under F.B.I. protection to keep her from interfering further in the operation and/or endangering herself.

Regardless of the outcome, Dinah survives if she failed to escape from the Manor.

Wrap Up & Standard Awards

The end of the adventure may leave the Player(s) hanging, especially if they've been less than successful. That's an intentional outcome: in real life, many mysteries go unsolved, and the dissatisfaction we feel because of that spurs us to greater efforts. Maybe the Player(s) will be more alert for subtle clues in their next adventure.

In Green Arrow's adventure, if played one-on-one, Green Arrow succeeds if Nathan is alive and all the villains are captured, or killed by other villains.

In Black Canary's one-on-one adventure, Dinah succeeds if the cocaine is confiscated, and all the villains are captured or killed by other villains.

In Match-Play, the final scenario indicates whether the heroes have succeeded or failed. If you ended with E-1, you get two "thwarting the villain" awards for dealing with both Nathan's Nemesis and the syndicate thugs successfully. If you ended with E-2, you receive one "thwarting the villains" award for stopping Nathan's Nemesis. An E-3 ending means you let the villains take out each other—and the F.B.I., so at most you earned one Standard Award for participation, and (possibly) one for role-playing at each GM's discretion. And if you finished at E-4, look back to see if you stopped either villain group before they stopped you.

Remember that a hero forfeits his or her Standard Award for entering Killing Combat first in a fight, though s/he is not

penalized if s/he enters Killing Combat defensively, against an opponent already making a Killing attack. If s/he refrains from Killing Combat when faced with the same, s/he gets an extra Standard Award for restraint.

STANDARD AWARD

Level of Opposition: Even	20
Area of Consequence: Nationwide	5
Severity: Fatal	15
TOTAL:	40

STANDARD AWARD

Level of Opposition: Even	20
Area of Consequence: City/Local	3
Critical Task: Seldom Fails	2
Severity: Fatal	15
TOTAL:	40

For the Match Play adventure, the total Standard Award is 90, divided evenly by the two Characters, for 45 each. Note that Black Canary receives her Standard Award in the Match Play adventure even if Green Arrow forfeits his for entering Killing Combat.

HOW TO USE THIS BOOK

This Match-Play module is a new style of adventure module. Read the inside front cover section **Read This First** for details on the Match-Play system. The following paragraphs introduce unfamiliar Players to the format of DC Heroes Role-Playing modules.

Each adventure has four sections: GM's Introduction, Characters, Encounters, and Game Results. In any of these sections, *italicized text* is read to the Players.

GM's Introduction

The GM's (Gamemaster's) Adventure Background provides the Gamemaster with the background needed to run the adventure.

Characters

This section is shared between both Players, and contains information concerning the Player and Non-Player Characters involved in the adventure.

Encounters

The DC Heroes Role-Playing system is based on encounters. That is, Player Characters go from situation to situation instead of location to location. Each encounter is broken up into at least three sections: Setup, Player Information, and GM Information. When necessary, there are also Troubleshooting sections, Rules sections, and/or Sidebars to help the GM run the adventure.

Encounters indicate which descriptions and maps are pertinent to each situation. Brief descriptions, including game statistics and incidental Character locations, are often included with maps.

Game Results

This section, entitled Wrap Up, comes at the end of the final Match-Play encounter shared by the Players. Whether the module was run as a Match-Play or as a one-on-one adventure, the section explains the outcome of the adventure and the awards given to Player Characters. Consequences of incomplete or failed adventures are also mentioned so that the GM can design further scenarios, if desired.

A Note on the Module Difficulty Rating System

Each module published by Mayfair includes an estimate of the Hero Points required to create Characters powerful enough to complete the adventure. This estimate is given on the front cover in the form: **For 5-7 Characters Generated Using 1000-2000 Hero Points.**

To decide whether Characters are powerful enough to complete a module, add up the Hero Points needed to

generate the Attributes, Powers, and Skills of each Character. Also include Hero Points expended in the creation of special gadgets and equipment the Character possesses. Heroes using the Batman Option or with Linked Powers or Skills are tallied according to a lower Hero Point cost as detailed in the Player's Manual. Linked Powers and Skills are figured collectively for such Characters, not as if the Powers and Skills were generated separately. Finally, saved or unspent Hero Points are added to determine the total Hero Point rating of each Character.

If the group's average Character rating falls within the suggested bracket, the module is likely to be sufficiently challenging.

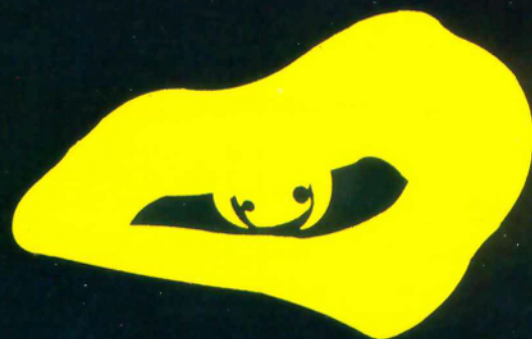
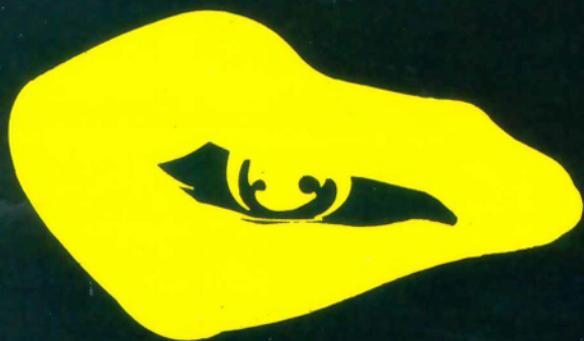
Brackets

Typical Groups or Characters

250-500 ...	The Watchmen, Beginning Level Characters
501-1000	The New Teen Titans, Infinity Inc, Young All Stars
1001-2000	The Outsiders
2001-4000	Justice League International without Dr. Fate
4001-8000	JLI with Dr. Fate, Green Lantern Corps
8001-16000 ...	Wonder Woman, Superman (post Crisis)

ABBREVIATIONS

AP(s)	Attribute Point(s)
AURA	Aura (Attribute)
AV	Acting Value
BODY	Body (Attribute)
DEX	Dexterity (Attribute)
EV	Effect Value
GM	Gamemaster
HP(s)	Hero Point(s)
INFL	Influence (Attribute)
INT	Intelligence (Attribute)
MIND	Mind (Attribute)
NA	Not Applicable
NPC(s)	Non-Player Character(s)
OV	Opposing Value
PC(s)	Player Character(s)
RAP(s)	Result Attribute Point(s)
RV	Resistance Value
SPIRIT	Spirit (Attribute)
STR	Strength (Attribute)
WILL	Willpower (Attribute)



DEJA VU'?

Green Arrow™ searches for the thread that ties together seemingly random killings . . .

Black Canary™ unravels the twisted trail of drug trafficking . . .

A mysterious emblem of a tangled *N* snags both strands of investigation. Are the heroes' tasks separate skeins or interwoven *Lines of Death*?

First Match-Play Adventure!

This module is designed for tandem use by two Player Characters. In alternating encounters, Green Arrow stalks his killer while the Black Canary Player runs the adventure; Black Canary investigates undercover while the Green Arrow Player manages the NPCs.

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