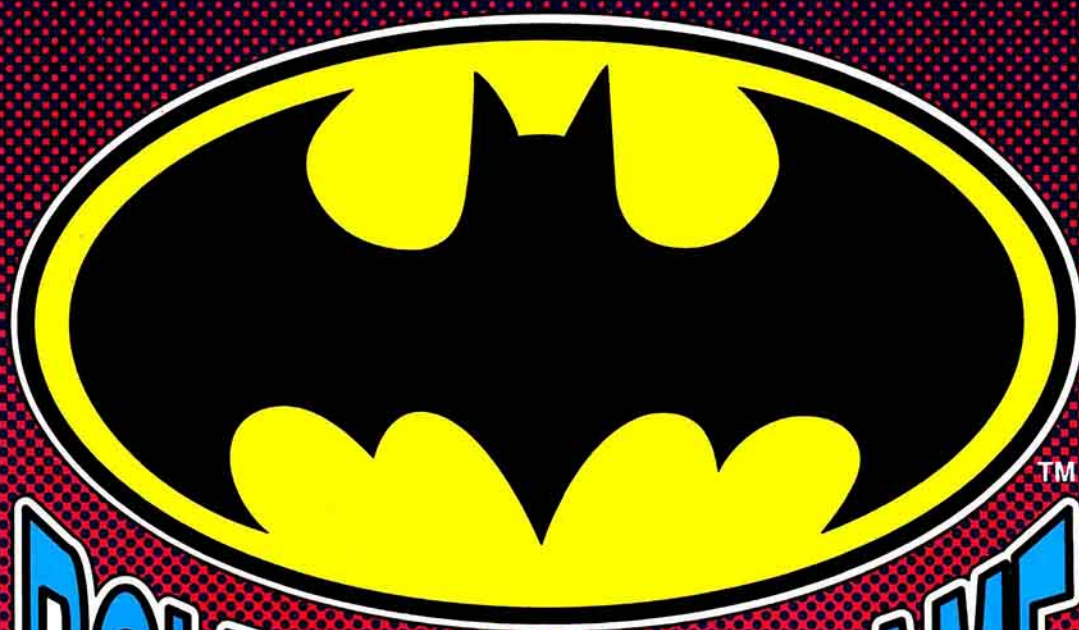


# BATMAN



TM

# ROLE-PLAYING GAME



Mayfair  
Games  
Inc.



# BATMAN

Role-Playing Game

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# The Batman Role-Playing Game

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# Introduction

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Night in Gotham City. A family of three walks home from the movies, enjoying the cool summer air and basking in each other's company. The husband and wife smile at one another as their eight-year-old boy prances and capers across the sidewalk, imitating the swashbuckling heroes of the silver screen. The moon is full, and the boy is startled when a shadow falls across his face as he executes a daring thrust against an imaginary enemy. He looks up only in time to see the flicker of a wingtip passing over the moon's shining face. A bat's wing.

The boy's attention is pulled back to earth as his father roughly grabs him and shields him behind his back. Around his father's coat the boy sees another man's face: the face of a criminal, with darting, rodentlike eyes, a nose bent from being broken too many times, and lips twisted in a remorseless sneer. The felon demands the woman's necklace. Her husband refuses and attempts to shield her. A shot rings out. Through the hand that holds his father's wrist, the boy feels the impact of the bullet as it slams through flesh and bone, then limpness as his father crumples to the concrete. His mother shrieks, and another shot is fired. A numb

horror fills the boy as he watches her life's blood spill away. His eyes lock into those of his parents' killer, penetrating the murderer's cold, hard veneer and filling him with an unnameable dread. The boy can only stare as the killer loses his nerve and flees back into the shadows of the night.

A month later, Bruce Wayne makes a solemn vow over the graves of his dead parents: "I swear I'll dedicate my life to bringing your killer to justice and to fighting all criminals! I swear it!"

Over the next eighteen years, Bruce travels the world training himself for the task of fulfilling his oath. The millions left to him by his father make it easy for him to buy anonymity and secrecy. In Europe, he develops amazing detective skills under the tutelage of master sleuth Henri Ducard; in Asia, he trains himself in martial arts taught by the enigmatic Sensei; in Africa, he learns the secrets of the hunt. He embraces no single discipline, yet he masters them all. In college, he majors in criminology and psychology, graduating with honors. He continues to hone his mind and body to their absolute peak until he is capable of performing any physical or analyti-

cal feat. Finally, he is ready, and returns to Gotham City to begin his holy war against evildoers of all kinds.

During the time he was away, the city had fallen further and further into a morass of decay, corruption, and crime. One fateful night, Bruce disguises himself as a transient in order to make a reconnaissance trip to the vice-infested East End. There, he becomes embroiled in a conflict with a pimp which leaves him badly wounded and slowly bleeding to death. Somehow, he manages to crawl back to Wayne Manor, the stately mansion that came with his inheritance. In his father's library, he broods over his failure to strike the same terror into the hearts of criminals that he experienced the night his world fell apart, even as a pool of blood forms around his feet. Suddenly, without warning, the library's picture window is shattered as a huge bat crashes into the room, out of control, and Bruce *knows*. He must become a savage, relentless creature of the night. He must become a *bat*.

### A legend is born.

In the *Batman Role-Playing Game*, you will become the Batman, the most fearsome, unrelenting crimefighter in history. You will enter a world infested with villains and great dangers — a world where only you stand between the forces of evil and the innocent citizens of Gotham City. You will swing into action when the world famous Bat-Signal is beamed onto the side of Gotham's Twin Towers and match wits with the likes of the Joker, the Riddler, the Penguin, and the Catwoman. If you have never played a role-playing game before, you will want to read the following section on what exactly role-playing games entail. If you are

an experienced role-playing gamer, you can skip ahead to "Chapter One", where the rules of the *Batman Role-Playing Game* begin.

### What is a role-playing game?

A role-playing game lets you play a role like an actor does on a stage. But unlike an actor, a role player does not have a script. Everything a person does affects the outcome of the game, making every time you play different and more exciting.

In the *Batman Role-Playing Game*, each person plays the role of a hero fighting crime in Gotham City. You, the *Player*, might find yourself playing Batman, Nightwing, Robin, or perhaps a hero you make up yourself.

Each hero has certain abilities and skills, some have special advantages, and most also have limiting drawbacks. The hero you choose to play, called your *Character*, is involved in creating an interesting story with the other Players of the game. This creation is not hard; in fact, it is a lot of fun. Everyone can learn role-playing games; they are straightforward, logical, and deal with understandable ideas. Most people learn role-playing through experience. Start slowly, taking as much time as you need, then stop when it becomes confusing. The more you play the *Batman Role-Playing Game*, the more you will understand why certain rules exist and how to use them.

The rules in the *Batman Role-Playing Game* allow you to make up your own stories about the Caped Crusader and his allies. Instead of just reading about the Darknight Detective's adventures, you will play the role of the Batman as he struggles against the forces of crime. You decide what actions he will take, act as the Batman would when meeting



other Characters, and behave as if you were the hero. Players' Characters participate in an adventure which is coordinated by another person, who is called the *Gamemaster*, or *GM* for short.

One person must be chosen as the Gamemaster before playing. This person should be familiar with the rules of the *Batman Role-Playing Game*. The Gamemaster is like the writer of a Batman comic book, unfolding the story and making it work. The GM also has the important task of playing the roles of all the other Characters in the adventure. Characters who are being played by the GM rather than the other Players are called *Non-Player Characters*, or *NPCs*.

For example, in the adventure "One In Every Deck", the GM would play the Joker, Commissioner Gordon, the thugs, or anyone else that the Batman might meet during the course of the story.

The Gamemaster writes down the basic framework of the story, drawing out plans for the various locations, assigning abilities to the villains, and creating the special plot twists that might occur. The GM must have a good grasp of the rules of the game, because he or she is the one who conducts play and acts as a referee. Much of the material in the *Batman Role-Playing Game* is devoted to the Gamemaster, and gives helpful hints on how to run the game.

When your group sits down with the Gamemaster to play, everyone will have his or her assigned role. As Players, your Characters are all heroes. The Gamemaster plays the roles of the NPCs, especially the villains. The GM will present the beginning of the story to the assembled group, but not just as a summary of dry facts.

She or he will encourage you to imagine yourself in Gotham City by describing the general setting,

t h e  
people,  
a n d  
other



important information about the situation the heroes find themselves in. Like the beginning of a comic book, a role-playing game session can start with a bang or build slowly towards an exciting climax.

As a Player, you must identify with your chosen heroic Character. How would the Batman act in this place? What would Nightwing say or try to do? It is all right to ask the Gamemaster questions to help you understand what is going on.

Once the setting has been established and the heroes have been selected, the first problem can be presented by the Gamemaster. A problem can be anything that forces you and the other Players to become involved with the story. It could be a clue your Characters must solve, a crime they must foil while on patrol, or perhaps a summons from Commissioner Gordon to police headquarters. At this point, you and the other Players are no longer passive observers; you must *do* something! Your decisions affect the outcome of the story so that the story is not just being told by one person, but is being experienced and changed by the whole group.

After the first problem, you and the other Players take control of the game. Your Characters might have to follow up on clues or fight the bad guys to find more clues with which to keep the story moving. Sometimes, you will hit a dead end and the Gamemaster must be prepared to start again by presenting a new problem which allows the action to move forward. This pattern continues throughout the adventure, the Players and the GM working together to create a totally unique story, like those found in Batman comic books.

When your Character acts, the Gamemaster will ask for information about your Character. In "Chap-

ters Ten and Eleven", you will find numbers that are used to rate different heroes' and villains' abilities and skills. These numbers, which are the heroes' and villains' statistics, are used whenever Characters interact with each other.

Sometimes the Gamemaster will tell you to roll dice. This is the method by which Players determine how successful their Characters will be in certain actions. Once the dice are rolled, the Gamemaster will consult his or her tables and tell you the result of the action. Note: the dice you need to play the *Batman Role-Playing Game* are not included with this book! You will need to obtain them separately. The exact dice used in the game are explained fully in "Chapter One."

The rules presented in this book give you a framework on which to build the world of the Caped Crusader. They allow you to create and experience new adventures, and to find out just how fast, strong, or powerful your favorite character is. Role-playing is fun and challenging. It helps develop the imagination and lets people understand the importance of teamwork and honesty. But most of all, role-playing lets you live the lives of your favorite heroes and share in their exciting adventures.

Once you have played the *Batman Role-Playing Game* for a while, you may want to expand your adventuring to include the entire pantheon of heroes in the DC Universe. For this, we highly recommend the *DC Heroes Role-Playing Game Boxed Set*, also available from Mayfair Games. Not only will it allow you to expand the horizons of your existing Batman exploits, but you will also be able to play such exciting heroes as Wonder Woman, Green Lantern, the Justice League, the New Titans, and the Man of Steel himself, Superman.



## **Attribute Points**

## **Attributes**

## **Rolling the Dice**

## **The Action Table**

## **The Result Table**

## **Powers, Skills, Advantages & Drawbacks**

## **Hero Point**

## **Automatic Actions.**

There are eight simple ideas behind the rules for the *Batman Role-Playing Game*. In order to play the game, Players must be completely familiar with these eight ideas. Once you have familiarized yourself with them, you will be able to play the solo adventure in "Chapter Two, Welcome to Gotham City". When you have successfully completed the solo adventure, continue with the rest of the book to get more detailed rules for special game situations. The eight ideas are: 1) *Attribute Points*, 2) *Attributes*, 3) *Rolling the Dice*, 4) *the Action Table*, 5) *the Result Table*, 6) *Powers, Skills, Advantages & Drawbacks*, 7) *Hero Points*, and 8) *Automatic Actions*.

## **1: Attribute Points**

---

Just about everything in the *Batman Role-Playing Game* is measured in *Attribute Points*, or *APs* for short. It is the AP system that allows the rules of the game to function cleanly. Examples of quantities that

are measured in APs include time, weight, distance, information, volume, and money (see the Benchmark APs Table).

APs are entirely interchangeable. A Character who has 6 APs of Strength, for example, can lift 6 APs of weight (about 3000 pounds); while a Character who has 6 APs of Flight can travel 6 APs of distance (about 200 yards) in 0 APs of time (4 seconds). Zero, by the way, is always used as a unit of measurement, and for all quantities, 0 APs represents the base value that the individual measurement system is based upon.

Each additional AP of a quantity doubles the amount measured by the previous AP. For instance, 0 APs of weight is equal to 50 pounds, 1 AP is 100 pounds, 2 APs is 200 pounds, 3 APs is 400 pounds, and so on. With his Strength of 5 APs, Batman could easily lift 1000 pounds, making him far stronger than the greatest weightlifters in history.

Each AP actually represents a range of values, rather than an

## Benchmark APs Table

| APs | Time     | Distance  | Weight     | Volume       | Information    | Money    |
|-----|----------|-----------|------------|--------------|----------------|----------|
| 0   | 4 sec.   | 10 feet   | 50 lb.     | 1 cu. ft.    | Paragraph      | \$25     |
| 1   | 8 sec.   | 20 feet   | 100 lb.    | 2 cu. ft.    | Typed Page     | \$50     |
| 2   | 16 sec.  | 40 feet   | 200 lb.    | 4 cu. ft.    | 2 Typed Pages  | \$100    |
| 3   | 32 sec.  | 80 feet   | 400 lb.    | 35 gl.       | 1,000 Words    | \$200    |
| 4   | 1 min.   | 150 feet  | 800 lb.    | Doghouse     | Book Chapter   | \$400    |
| 5   | 2 min.   | 100 yards | 1/2 ton    | Closet       | Term Paper     | \$800    |
| 6   | 4 min.   | 200 yards | 1 1/2 tons | Pantry       | Short Story    | \$1500   |
| 7   | 8 min.   | 1/8 mile  | 3 tons     | 5-Man Tent   | 64K Comp.      | \$3000   |
| 8   | 15 min.  | 1/4 mile  | 6 tons     | Bathroom     | Novella        | \$6000   |
| 9   | 30 min.  | 1/2 mile  | 12 tons    | Bedroom      | Paperback bk.  | \$12000  |
| 10  | 1 hour   | 1 mile    | 25 tons    | Living Room  | Elem. Textbk.  | \$25000  |
| 11  | 2 hours  | 2 miles   | 50 tons    | Store Front  | 1 Meg. of Mem. | \$50000  |
| 12  | 4 hours  | 4 miles   | 100 tons   | Studio Apt.  | War & Peace    | \$100000 |
| 13  | 8 hours  | 8 miles   | 200 tons   | 1 Bed. Apt   | .Yr./DC Comics | \$200000 |
| 14  | 16 hours | 16 miles  | 400 tons   | Cottage      | Ox. Eng. Dict. | \$400000 |
| 15  | 1 day    | 32 miles  | 800 tons   | 3 Bed. House | Set of Encyl.  | \$800000 |

absolute figure. As we said earlier, 0 APs of weight is 50 pounds and 1 AP of weight is 100 pounds. A Player might wonder, then, how many APs of weight is something that weighs 75 pounds? The answer is 1 AP, because 1 AP of weight actually represents the entire range of values from 51 to 100 pounds; 2 APs of weight represents values from 101 to 200 pounds, 3 APs of weight represents 201 to 400 pounds, and so on. Similarly, 0 APs of distance represents any distance from 0 to 10 feet, while 1 AP of distance is 11 to 20 feet, 2 APs of distance is 21 to 40 feet, and so on. The same pattern is repeated in all of the quantities measured, as seen on the following *Benchmark APs Table*.

The Benchmark APs Table lists values for the first 15 APs of each of the most commonly-used quantities in the game. These benchmarks prove very helpful during the course of play. Suppose, for example, that Batman wants to move a boulder which is blocking his escape from a

tunnel. The GM probably has no idea how much the boulder actually weighs, but could estimate that it is about a half a ton, or 5 APs of weight. Since Batman has a Strength of 5, he will probably be able to shift the rock. It is important that GMs and Players learn how to convert real world quantities into APs and APs into real world quantities. Here are a few examples for you to practice with:

1. How long is a football field (100 yards)?
2. How long is three days?
3. How much does a car weigh?
4. If a Character has 8 APs of Strength, how much weight can she or he lift?
5. If the Batrope is 4 APs in length, how long is it?

*Answers:*

1. 5 APs.
2. 17 APs, but remember that 17 APs represents the entire range of values from two to four days.
3. 6 APs.
4. About 6 tons.



### 5. About 150 feet.

APs are not added and subtracted as if they were real world measurements. If Batman wants to lift two barrels that each weigh 3 APs, their combined weight is *not* 6 APs. 3 APs of weight is approximately 400 pounds, and 6 APs of weight is approximately 3200 pounds. If each of the barrels weighs 400 pounds, their total weight would be 800 pounds, which is equal to 4 APs of weight, not 6. Whenever a Player wants to add together two quantities which are measured in APs, he or she takes the larger of the two quantities and adds 1 AP to get the final result. If the two AP quantities are equal, simply add 1 to the value to get the total. For example: 8 APs + 2 APs = 9 APs, 11 APs + 12 APs = 13 APs, 99 APs + 99 APs = 100 APs, and so on.

Similarly, subtraction works differently with APs also. Whenever quantities are subtracted that are measured in APs, take the larger of the two quantities involved and subtract 1 AP, unless the two quantities are equal, in which case the result is zero (not 0 APs: just zero, nothing, zip, zilch). Therefore 6 APs - 4 APs = 2 APs, 91 APs - 2 APs = 89 APs, 44 APs - 44 APs = Zero, and so on.

## 2: Attributes

Every Character in the *Batman Role-Playing Game* has nine natural abilities called *Attributes*. Each attribute measures a different aspect of the Character. The attributes for the Batman, his allies, his enemies, and other prominent NPCs are listed in "Chapters Ten and Eleven". Attributes are measured in APs, so they are related to the Attribute Points discussed in *Idea One*. This means that a Character with an INT of 5 APs is twice as smart as a Char-

acter with 4 APs of INT, a Character with 9 APs of STR is twice as strong as someone with 8 APs of STR, and so on. Attributes are grouped into a three by three *Attribute Box* which divides these Attributes into three different areas of human characteristics: *Physical* Attributes, *Mental* Attributes, and *Mystical* Attributes. Each Attribute has a specific meaning that is discussed below. Abbreviations for each Attribute are in parentheses following the Attribute.

### THE BATMAN

---

|                |               |                |
|----------------|---------------|----------------|
| <b>DEX:</b> 10 | <b>STR:</b> 5 | <b>BODY:</b> 6 |
| INT: 12        | WILL: 12      | MIND: 12       |
| INFL: 10       | AURA: 8       | SPIRIT: 10     |

---

#### Physical Attributes:

**Dexterity** (DEX) is your Character's skill in using his or her hands and body, the degree of control he or she has over his or her physical self, and his or her ability to deflect a physical attack. The Batman's Dexterity of 10 APs is incredible. He is many times more accurate and agile than the average person, whose Dexterity is 2 APs. For example, in combat, Dexterity is used to determine if Batman lands a punch or dodges a blow, depending on whether he is attacking someone or defending himself.

**Strength** (STR) is your Character's physical power, the amount of physical force he or she can bring to bear on an object. The Batman's Strength of 5 APs is very good, but within human limits; he is stronger than the greatest weightlifters of all time, but would be surpassed by a "super" Character like Wonder Woman or Superman. The Batman's Strength is used to find out how much damage he does when he lands a punch, kick, or other hand-

to-hand attack.

**Body** (BODY) is more than just your Character's physical body. It represents her or his resistance to physical damage. When he or she sustains damage from a Physical Attack (such as a punch), the number representing his or her APs of Body is lowered. This lowered number, however, is only your Character's *Current BODY Condition*; his or her basic Body statistic always remains constant when defending against an attack. That is, the original APs of Body are always used to resist an attack. The Batman's Body of 6 APs is very good. He has conditioned himself so well that he can take more damage than almost any other human being.

When the damage done to a Character's Body brings his or her Current BODY Condition to 0, he or she falls unconscious. If a Character's Current BODY Condition is ever lowered to a negative value below his or her original Body APs, he or she is dead. If the Batman's Current BODY Condition were ever reduced to -7, therefore, it would be the end of the Caped Crusader.

#### THE BATMAN

---

|          |          |            |
|----------|----------|------------|
| DEX: 10  | STR: 5   | BODY: 6    |
| INT: 12  | WILL: 12 | MIND: 12   |
| INFL: 10 | AURA: 8  | SPIRIT: 10 |

---

#### Mental Attributes

**Intelligence** (INT) is a measurement of how easily your Character grasps ideas, the degree of control he or she has over mental energy, and the ability to manipulate information in his or her head. The Batman's Intelligence of 12 APs is superior: he is a thousand times smarter than the average human, whose Intelligence is 2 APs.

**Will** (WILL) is your Character's mental power and the amount of mental energy and strength he or she has naturally. Batman's Will of 12 APs is a measure of how well he can organize facts and draw conclusions. This strength is derived from his rigid self-discipline and proven resolve to fight crime. Will is your Character's mental "muscle."

**Mind** (MIND) is your Character's resistance to mental damage in the form of mental attacks like the power of Mind Control. When a Character sustains mental damage, his or her *Current MIND Condition* is lowered. If there is enough damage done to lower his or her Current MIND Condition to 0, he or she will fall unconscious. If a Character's Current MIND Condition is ever lowered to a negative value below his or her original Mind APs, he or she will die from the mental trauma. If some villain were trying to strike at the Batman's mental processes, his Mind of 12 APs would make it very difficult to destroy his ability to think. Only a very powerful or sustained mental attack could knock him unconscious (by reducing his Current MIND Condition to 0), and to kill him mentally (by knocking his Current MIND Condition down to -13) would be almost impossible. It would be easier to try and kill him physically.

#### THE BATMAN

---

|          |          |            |
|----------|----------|------------|
| DEX: 10  | STR: 5   | BODY: 6    |
| INT: 12  | WILL: 12 | MIND: 12   |
| INFL: 10 | AURA: 8  | SPIRIT: 10 |

---

#### Mystical Attributes

**Influence** (INFL) is the force of a Character's personality, his or her ability to affect the emotions and responses of others, as well as his or



her mystical potential. The Batman's Influence of 10 APs allows him to scare the pants off of most of his opponents.

**Aura** (AURA) is the effectiveness of your Character's personality, the ease with which he or she is able to control a group of other Characters, and overall mystical strength. Batman's Aura of 8 APs is what makes him able to take control of groups like the Justice League or the Outsiders so well. His contact with supernatural foes and allies has driven him to increase his Aura beyond the level of a normal human.

**Spirit** (SPIRIT) is your Character's ability to resist fear, control of emotions, and resistance to mystical damage. If a Character's Current SPIRIT Condition is ever lowered to a negative value below her or his original Body APs, he or she is dead. The Batman's Spirit of 10 APs makes it very difficult for an opponent to try and damage him with a mystical attack. His high Spirit APs also make it very difficult for an opponent to intimidate or threaten the Batman. Usually, it's the other way around.

There is another way to group a Character's Attributes. Just as they are arranged in rows according to whether they are Physical, Mental, or Mystical, they are also arranged in columns.

#### THE BATMAN

|                 |          |            |
|-----------------|----------|------------|
| <b>DEX: 10</b>  | STR: 5   | BODY: 6    |
| <b>INT: 12</b>  | WILL: 12 | MIND: 12   |
| <b>INFL: 10</b> | AURA: 8  | SPIRIT: 10 |

#### Acting/Opposing Attributes

The first column of the Attribute Box represents the *Acting/Opposing Attributes*. The Acting/Opposing

Attributes are Dexterity, Intelligence, and Influence. These Attributes are used to determine if an action is successful. This does not mean that Attributes are only used in combat: any action can be easily and quickly resolved, whether it's landing a punch, figuring out a clue, painting a picture, or terrorizing a thug. All actions use the Action and Result Tables (*Ideas Four and Five*) to figure out the chances of their success.

The *Batman Role-Playing Game* has a unique way of determining the chance of success. Every Acting Attribute must be compared to the Opposing Attribute of the object of person your Character wants to affect. When a Character uses one of his or her Attributes, the Acting and Opposing Values are the same, depending on the type of action.

For instance, if the Batman was going to punch a crook, the Batman's Dexterity (Acting Attribute) would be compared to the Dexterity of the crook (Opposing Attribute) to determine how difficult it will be for the Darknight Detective to hit the crook. The two Attributes are compared on the Action Table, which is explained in *Idea Four*. Usually, a Character's Acting/Opposing Attributes are his or her Dexterity for physical actions, Intelligence for mental actions, and Influence for mystical actions.

#### THE BATMAN

|          |                 |            |
|----------|-----------------|------------|
| DEX: 10  | <b>STR: 5</b>   | BODY: 6    |
| INT: 12  | <b>WILL: 12</b> | MIND: 12   |
| INFL: 10 | <b>AURA: 8</b>  | SPIRIT: 10 |

#### Effect Attributes

The second column in the Attribute Box contains the Character's *Effect Attributes*. Effect Attributes are the amounts of power that a Charac-

ter can direct at an opponent or object once it has been determined that an action is successful. This amount can be physical strength, mental strength, or strength of personality. A Character's Effect Attributes are Strength, Will, and Aura.

As with the Acting/Opposing Attributes, an Attribute of the acting Character is compared to an Attribute of whatever is resisting the action. Once it has been determined that an action is successful, this comparison is made on the Result Table (*Idea Five*). The acting Character's Effect Attribute is compared to the resisting Character or object's Resistance Attribute (see the next description), and a result is found.

#### THE BATMAN

|          |          |                   |
|----------|----------|-------------------|
| DEX: 10  | STR: 5   | <b>BODY: 6</b>    |
| INT: 12  | WILL: 12 | <b>MIND: 12</b>   |
| INFL: 10 | AURA: 8  | <b>SPIRIT: 10</b> |

#### Resistance Attributes

The last column in the Attribute Box shows the Character's *Resistance Attributes*. Resistance Attributes determine how much damage a Character can sustain in physical, mental, and mystical areas. The Resistance Attributes are Body, Mind, and Spirit.

The Resistance Attribute of a Character resisting an action is compared to the Effect Attribute of the acting Character on the Result Table to determine the number of Result APs (see *Idea Five*). In combat, the number found temporarily reduces the total APs of the Resistance Attribute's Current Condition. No matter how seriously a Character is hurt, he or she always defends against attacks at the original value of her or his Resistance Attribute. A Character's Current BODY, MIND, or SPIRIT Condition are used to de-

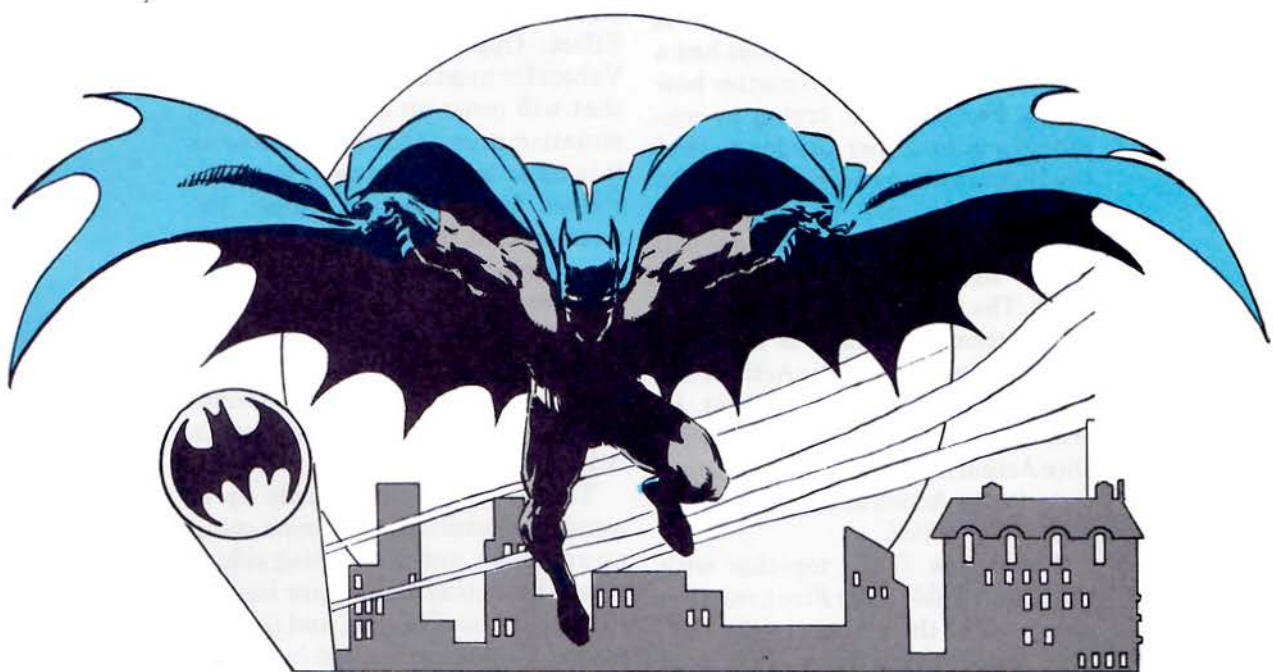
termine only two things: if the hero has been rendered unconscious, and if he or she has died. For example, the Batman's Resistance Attribute for physical attacks is his Body of 6 APs. Even if he lost 3 APs from his Current BODY Condition, he would still resist any further attacks at 6 APs. If a Current BODY, MIND, or SPIRIT Condition is temporarily reduced to 0 APs, the Character falls unconscious. If a Character's Current BODY, MIND, or SPIRIT Condition is ever lowered to a negative value below the original AP value of the Resistance Attribute in question, he or she is dead. For the Batman to be killed by a physical attack, for instance, his Current BODY Condition must be reduced to -7.

### 3: Rolling the Dice

You may have noticed that there are no dice hidden in the binding or anyplace else in this book. Sorry, but there are no dice included with the game: you will have to obtain them separately. To play the game, you will need two dice with ten sides each, labeled zero to nine on each die. This kind of die is readily available at most gaming or hobby stores (just ask for ten-sided dice, ten-siders, or D10s, and they should be able to help you). If you can't find them, write to us here at Mayfair Games, and we should be able to point you in the right direction. Once you have the dice and this book, you will be all set to play the *Batman Role-Playing Game*.

All set? Let's continue. Rolling the dice is a very trivial yet important part of the *Batman Role-Playing Game*. A *ten-sided die* is referred to as a *D10*. If you are instructed to roll 1D10, roll one die. The number showing on the top is your roll. The side





with a 0 is considered a ten, not a zero.

If the GM asks you to roll 1D10, you will most likely be rolling for *Initiative*. Initiative is used before combat to decide which Characters get to declare and perform their actions first. To determine your Initiative, roll 1D10 and add the result to your Character's *Initiative Rating* listed with his or her statistics "see Chapter Three." The Character with the highest *total Initiative* gets to perform his or her actions first in combat. For more information on Initiative, see "Chapter Three: Combat." You will get to practice rolling for Initiative during the solo adventure, "Welcome to Gotham City", in "Chapter Two."

When you are asked to roll 2D10, roll two dice and add the results together. If you roll doubles (the same number on both dice), you may add the total and then roll the dice again. Add the new dice roll to your first roll

to get your total. For instance, if you rolled a 4 and a 4, then a 1 and a 9, your total roll would be 18 ( $4 + 4 + 1 + 9 = 18$ ). If you keep rolling doubles, you may continue adding the new rolls and then roll the dice again. You do not have to keep rolling if you get doubles; you may stop rolling the dice anytime after your first roll. You must stop rolling after any roll that does not come up doubles.

**Important Exception:** *If at any time, you roll a 2 (double 1's), you automatically fail at the action you were attempting and cannot roll again.* Furthermore, even if double 1's are rolled on the second, third, or greater roll, the roll fails. For instance, if you rolled double 8's, then double 7's, then double 1's, your action still fails.

## 4: The Action Table

There are two types of actions

that Characters can perform in the *Batman Role-Playing Game*: Dice Actions and Automatic Actions. A *Dice Action* is any action that has a possibility of failure, no matter how small. For instance, trying to convince Commissioner Gordon to lend the Batman a squad of S.W.A.T. team officers may not be successful, whereas picking up the phone to call police headquarters will always work. The former is an example of a Dice Action, the latter is an Automatic Action. Automatic Actions are described further in *Idea Eight*. In order to determine whether or not a Dice Action is accomplished, a Player consults the Action and Result Tables and rolls two dice.

The *Action Table*, together with the *Result Table* (*Idea Five*), resolves nearly all of the actions in the *Batman Role-Playing Game*. It is used to determine whether or not a Dice Action is successfully performed. Every time a Character attempts a Dice Action, his or her Player must make an *Action Check*. Every Action Check involves four factors: the *Acting Value* (AV), the *Opposing Value*

(OV), the *Effect Value* (EV), and the *Resistance Value* (RV). The rules describe what is used as the Acting, Effect, Opposing, and Resistance Values for most of the Action Checks that will come up during play. If a situation arises that is not covered, it is up to the GM to determine the Values for the Action Check. Remember that the leftmost column of the Attribute Box contains the Attributes that are most often used as Acting/Opposing Attributes, the center column contains the Effect Attributes, and the righthand column contains the Character's Resistance Attributes.

The Action Table is made up of numbers organized in *Columns* going up and down, and *Rows* going side to side. The Acting Values are located in the leftmost Column, and the Opposing Values are located in the top Row. The highest Acting and Opposing Values on the Action Table are 24 APs, and the GM should consider any AP value higher than this to be 24 APs. The other numbers represent *Success Numbers* for actions.

## The Action Table

| Acting Value Rows | Opposing Value Columns |        |        |        |        |         |          |          |          |          |          |
|-------------------|------------------------|--------|--------|--------|--------|---------|----------|----------|----------|----------|----------|
|                   | 0                      | 1 to 2 | 3 to 4 | 5 to 6 | 7 to 8 | 9 to 10 | 11 to 12 | 13 to 15 | 16 to 18 | 19 to 21 | 22 to 24 |
| 1-2               | 6                      | 11     | 13     | 15     | 18     | 21      | 24       | 28       | 32       | 36       | 40       |
| 3-4               | 5                      | 9      | 11     | 13     | 15     | 18      | 21       | 24       | 28       | 32       | 36       |
| 5-6               | 4                      | 7      | 9      | 11     | 13     | 15      | 18       | 21       | 24       | 28       | 32       |
| 7-8               | 4                      | 5      | 7      | 9      | 11     | 13      | 15       | 18       | 21       | 24       | 28       |
| 9-10              | 3                      | 4      | 5      | 7      | 9      | 11      | 13       | 15       | 18       | 21       | 24       |
| 11-12             | 3                      | 3      | 4      | 5      | 7      | 9       | 11       | 13       | 15       | 18       | 21       |
| 13-15             | 3                      | 3      | 3      | 4      | 5      | 7       | 9        | 11       | 13       | 15       | 18       |
| 16-18             | 3                      | 3      | 3      | 3      | 4      | 5       | 7        | 9        | 11       | 13       | 15       |
| 19-21             | 3                      | 3      | 3      | 3      | 3      | 4       | 5        | 7        | 9        | 11       | 13       |
| 22-24             | 3                      | 3      | 3      | 3      | 3      | 3       | 4        | 5        | 7        | 9        | 11       |



In order to explain the Action Table, let's look at an example. Suppose you are playing the Batman and you decide to punch the Joker. This is a physical action that uses the Batman's DEX as the Acting Value and the Joker's DEX as the Opposing Value. To see if your action succeeds, follow the six-step procedure below:

#### THE BATMAN

|                |          |            |
|----------------|----------|------------|
| <b>DEX: 10</b> | STR: 5   | BODY: 6    |
| INT: 12        | WILL: 12 | MIND: 12   |
| INFL: 10       | AURA: 8  | SPIRIT: 10 |

#### THE JOKER

|               |          |           |
|---------------|----------|-----------|
| <b>DEX: 4</b> | STR: 4   | BODY: 3   |
| INT: 9        | WILL: 12 | MIND: 5   |
| INFL: 10      | AURA: 7  | SPIRIT: 7 |

**Step One:** Locate the correct *Acting Value Row*, using the guide numbers on the left side of the table. Attempting to strike someone in simple hand-to-hand combat is a physical action, so the Batman's Acting Value is his physical Acting Attribute: his DEX of 10 APs. Locate the **9-10** Row on the Action Table (it's the fifth one down).

**Step Two:** Locate the correct *Opposing Value Column*. The Joker will try to physically avoid the Batman's blow, so his Opposing Value is his physical Opposing Attribute: his DEX of 4 APs. Find the **3 to 4** Column on the Action Table (it's the third one from the left).

**Step Three:** Locate the Success Number by finding where the Acting Value Row (**9-10**) meets the Opposing Value Column (**3 to 4**). The number they intersect at is the Success Number for the action (**5** in this case). The Player must roll the Success Number or above on 2D10 (both dice) for the action to be successful.

In our example, you must roll a 5 or better for the Batman's blow to connect.

**Step Four:** Roll the dice. If the total equals or exceeds the Success Number, the action is successful. If the number rolled is less than the Success Number, the action does not succeed and the Action Check is over. In our example, suppose you rolled double 2's. You can now roll again. Now you roll a 3 and a 7. Since the total of 14 ( $2 + 2 + 3 + 7 = 14$ ) exceeds your Success Number of 5, the Batman has successfully hit the Clown Prince of Crime.

**Step Five:** Check for a *Column Shift*. Anytime a Player rolls greater than his or her Success Number *and* the roll is 11 or more, he or she is eligible for an Effect bonus called a Column Shift. You rolled over 11 and above your Success Number, so you may have received a Column Shift. Remember that your roll was 14 and your Success Number was 5.

**Step Six:** Determine the number of Column Shifts. When a roll is higher than 11 and greater than the Success Number, a Player can begin to count Column Shifts. In the example, you will begin counting Column Shifts by putting your finger where your Acting Value Row and the Joker's Opposing Value Column met, at the number 5. Move your finger to the right until you reach 11, the point where Column Shifts begin. You have made one Column Shift. The 11s on the Action Table are marked to remind the GM and the Players where Column Shift bonuses start. Even though you actually moved over three Columns, you only receive one Column Shift at 11, because anything below 11 does not count towards Column Shifts, no matter what the Success Number originally is.

You can now move one more Col-

umn further to the right, since the dice roll of 14 is greater than the number in that Column (13). You have now made two Column Shifts. The number in the next Column to the right is 15. Since 15 is greater than the number you rolled, you do not earn any more Column Shifts for this action.

The Column Shifts earned will increase the Batman's results in the next idea, The Result Table.

Important Rules Regarding Column Shifts

1. *Column Shifts Start At 11.* Start counting Column Shifts at the number 11. For example, if the Success Number of an action is 3 and the Player rolls a 12, she or he only receives one Column Shift, even though he or she has moved over many Columns.

2. *Hitting the end of the Action Table.* Sometimes, the Dice Roll of an Action Check is so high, you will go all the way to the right edge of the Action Table while you are counting Column Shifts. In this case, you "turn the corner" and count upwards along the right-hand edge as if it were the continuation of the Row. Keep going until the dice roll number is smaller than the next entry. If you reach the top of the chart, you have "topped out" and do not gain any further Column Shifts, regardless of the number rolled on the dice. (Don't worry: the amount of times you roll over a 40 will probably be few and far between).

## 5: The Result Table

The *Result Table* is always used in conjunction with the Action Table. Once the Action Table has determined that an action is successful, the Player looks to the Result Table in order to figure out how well the

action was performed. If the Action Table indicated that the action did not succeed (the Player rolled under his or her Success Number), the Result Table is not used at all. In the example from *Idea Four*, the Batman successfully hit the Joker, but did he knock the Clown Prince of Crime out cold, or just scuff him up a bit? This is where the Result Table comes into play.

The Result Table is made up of numbers organized in Columns and Rows in the same fashion as the Action Table. The Effect Values are located in the leftmost Column, and the Resistance Values are located in the top Row. The highest Effect and Resistance Values on the Result Table are 24 APs, and the GM should consider any AP value higher than this to be 24 APs. The other numbers represent *Result APs* for actions.

The Result Table works like the Action Table, except that you compare Effect and Resistance Values instead of Acting and Opposing Values. There is a four-step process that is used with the Result Table, and it goes as follows. Let's continue with the example of the Batman punching the Joker.

### THE BATMAN

|          |               |            |
|----------|---------------|------------|
| DEX: 10  | <b>STR: 5</b> | BODY: 6    |
| INT: 12  | WILL: 12      | MIND: 12   |
| INFL: 10 | AURA: 8       | SPIRIT: 10 |

### THE JOKER

|          |          |                |
|----------|----------|----------------|
| DEX: 4   | STR: 4   | <b>BODY: 3</b> |
| INT: 9   | WILL: 12 | MIND: 5        |
| INFL: 10 | AURA: 7  | SPIRIT: 7      |

**Step One:** Locate the Effect Value Row on the lefthand side of the Result Table. Since hitting the Joker is a physical action, your Effect Value is the Batman's physical Effect At-



tribute: his STR of 5 APs. Find the **5-6 Row** on the Result Table (it's the third one from the top).

**Step Two:** Locate the Resistance Value Column at the top of the Result Table. In this case, the Resistance Value is the Joker's physical Resistance Attribute, his BODY of 4 APs. Look for the **3 to 4 Column** on the Result Table (it's the fourth one from the left).

**Step Three:** Apply any Column Shifts earned on the Action Table. This is done by adjusting the Column that is being used for the Resistance Value a number of Columns to the *left* equal to the number of Column Shifts earned on the Action Table. Since you earned two Column Shifts against the Joker, count two Columns over to the left from the **3 to 4 Column**, stopping at the **0 Column**.

Note that the leftmost Column is labeled **X**, and that every entry in the **X Column** reads **+1**. If the Column Shifts are carried further to the left than the **X Column**, pretend that there are an infinite number of Col-

umns to the left of the **X**, and that all the entries in the first imaginary Column read **+2**, all the entries in the second imaginary Column read **+3**, and so on. Therefore, if the Resistance Value of an Action Check was 1 and the action received six Column Shifts, the result would be in the imaginary Column that reads **+5**.

**Step Four:** Find the number of Result APs, or **RAPs**, by cross-indexing the Effect Value Row with the final Resistance Value Column. Unlike the Action Table, no more dice are rolled when using the Result Table. The number found at the intersection of the EV Row and the RV Column is the number of Result APs that the action receives. If the result is an **A** (for "All"), the number of RAPs earned is equal to the full Effect Value of the Action Check. If the result is a **+1** (or **+2** or **+3**, or so on in one of the imaginary Columns), the number of RAPs earned is equal to the full Effect Value plus one (or two, or three, and so on). If the result is an **N**, the action was not effective enough to receive any RAPs, and

## The Result Table

| Effect Value Rows | Resistance Value Columns |   |      |      |      |      |       |       |       |          |       |  |
|-------------------|--------------------------|---|------|------|------|------|-------|-------|-------|----------|-------|--|
|                   | X                        | 0 | 1    | 3    | 5    | 7    | 9     | 11    | 13    | 16 19    | 22    |  |
|                   |                          |   | to 2 | to 4 | to 6 | to 8 | to 10 | to 12 | to 15 | to 18 21 | to 24 |  |
| 1-2               | +1                       | A | 1    | N    | N    | N    | N     | N     | N     | N        | N     |  |
| 3-4               | +1                       | A | 2    | 1    | N    | N    | N     | N     | N     | N        | N     |  |
| 5-6               | +1                       | A | 3    | 3    | 1    | N    | N     | N     | N     | N        | N     |  |
| 7-8               | +1                       | A | 5    | 4    | 3    | 2    | N     | N     | N     | N        | N     |  |
| 9-10              | +1                       | A | 8    | 6    | 4    | 3    | 2     | N     | N     | N        | N     |  |
| 11-12             | +1                       | A | 10   | 9    | 7    | 6    | 4     | 3     | N     | N        | N     |  |
| 13-15             | +1                       | A | 12   | 11   | 9    | 8    | 7     | 5     | 3     | N        | N     |  |
| 16-18             | +1                       | A | 14   | 13   | 11   | 10   | 9     | 8     | 6     | 4        | N     |  |
| 19-21             | +1                       | A | 18   | 17   | 16   | 14   | 12    | 10    | 8     | 6        | 4     |  |
| 22-24             | +1                       | A | 21   | 20   | 19   | 17   | 15    | 13    | 11    | 9        | 7     |  |

fails. To finish up our example, look down the **0** Column until you reach the **5-6** Row. This yields an **A** result. Since the Batman's EV was his STR of 5 APs, you earned 5 RAPs.

## Result APs

Result APs are a measure of how well an action was performed. RAPs are measured like normal APs, meaning that an action that receives 3 RAPs was performed twice as well as an action that earned 2 RAPs, and four times better than an action that earned only 1 RAP.

RAPs are used for all sorts of things, depending upon the type of Action Check being made. In combat, like the Batman smacking the Joker for example, the RAPs that the Batman earns indicate the amount of physical damage he does to the Joker, and they are subtracted from the villain's Current BODY Condition. The Joker can only take so much punishment before he falls unconscious and unable to fight back. In our example, for instance, the Caped Crusader knocked him out with one blow! The rules in this book will detail what the RAPs mean for most of the Actions that are likely to come up during play. If an Action is not covered, it is up to the GM to decide what the RAPs mean.

Sometimes, the exact number of RAPs earned in an Action Check will be unimportant; the rules or the GM will simply state that one or more positive RAPs are needed for success. Suppose, for instance, that Nightwing is trying to jump over a tall fence. This is a Dice Action, because it is possible that he will fail to clear the barrier. It does not really matter if Nightwing clears the fence by one foot or twenty feet, as long as he makes it over. This is an example of an Action Check where the GM will tell a Player that he or she must

earn one or more RAPs for success; if Nightwing receives 1 RAP, 20 RAPs, or any number of RAPs, he successfully makes it over the fence. Otherwise, he fails.

## Practice Time

Since it is so important to learn how to use the Action and Result Tables quickly and easily, here are some more examples. How many RAPs (if any) would be earned in the following situations?

1. The Acting Value (AV) is 5, the Opposing Value (OV) is 9, the Effect Value (EV) is 8, the Resistance Value is 6, and the dice roll is 24 (with some doubles).

2. The AV is 12, the OV is 9, the EV is 11, the RV is 20, and the dice roll is 11.

3. The AV is 6, the OV is 6, the EV is 3, the RV is 1, and the dice roll is 18.

4. The AV is 6, the OV is 6, the EV is 3, the RV is 1, and the dice roll is 9.

5. The AV is 6, the OV is 6, the EV is 7, the RV is 5, and the dice roll is 11.

### Answers:

1. There are three Column Shifts, so the action earns 8 RAPs.

2. There is one Column Shift (remember that Column Shifts start at 11), but the Result Table reads **N**, so no RAPs are earned and the action fails.

3. There are three Column Shifts, so the action earns 5 RAPs (all of the Effect Value, plus two from the imaginary Columns off the left-hand side of the Result Table).

4. The action fails because the Success Number was 11 and the die roll was only a 9.

5. There are no Column Shifts, so the action earns 3 RAPs.



## 6: Powers, Skills, Advantages & Drawbacks

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Take a few moments to look through the Character statistics found in "Chapters Ten and Eleven." You will notice that, in addition to the Attributes that were explained in *Idea Two*, there are listings for Powers, Skills, Advantages, and Drawbacks. Characters have these elements because many of the Characters in the Batman comic books can do things that their Attributes alone cannot explain.

**Powers** are abilities that are never possessed by ordinary people, although many can be duplicated using Gadgets "see Chapter Seven." Like Attributes, Powers are measured in APs. Examples of Powers include Man-Bat's ability to fly, Clayface's disintegrating touch, and the Mad Hatter's hypnotism. No matter how hard an average person tried, he or she could never gain any of these Powers without being struck by lightning, bitten by a radioactive bat, or zapped by an alien ray. Most Characters in the *Batman Role-Playing Game* do not have Powers themselves, but rely on Gadgets to give them an edge in these areas.

**Skills**, on the other hand, are special heroic abilities that can be learned by ordinary, everyday people. Skills are also measured in APs. It is conceivable that Alfred could learn to be as good a detective as the Batman if he were to put years and years of rigorous study and training. Examples of Skills include the Batman's detective abilities, his mastery of the martial arts, and his familiarity with technological Gadgets.

**Advantages** are special capa-

bilities that are not measured in APs; Characters either have them or they do not. Some Advantages may be found in ordinary people, while others are not. Examples include the Batman's intimate knowledge of all Gotham City's back streets and alleys and his Connection with the Gotham Police Department.

**Drawbacks** are special situations that are unique to an individual Character. Unlike Powers, Skills, and Advantages, however, Drawbacks are restricting to the Character rather than helpful. They can range from being only somewhat limiting, like the Batman's single-minded pursuit of justice, to being very detrimental, like the Joker's insanity.

Rules governing all of the individual Powers, Skills, Advantages, and Drawbacks can be found in "Chapter Five." Usually, Powers and Skills will function as a Character's AV, EV, OV, or RV while making certain Action Checks. Advantages tend to modify Action Checks, or permit a Character to make an Action Check that he or she would not have been able to perform otherwise. Some even allow Characters to perform certain Automatic Actions he or she could not make without them. Take some time now to skip forward to "Chapter Five" and glance over some of the descriptions listed there before going on to *Idea Seven*.

## 7: Hero Points

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So far, we have shown that whether or not a Dice Action succeeds depends on a combination of the Character's abilities and the Player's luck. In the comics, however, the Batman always seems to have luck on his side whenever he needs it most. The Batman has no



problem stretching his abilities past their limits in a dire situation, and never seems to miss an important clue. The *Batman Role-Playing Game* accounts for this phenomenon by giving Players some control over their Action Checks through the use of *Hero Points*.

Hero Points function a little bit like money: once a Player or the GM decides to use them, they are gone, although there are ways of getting more Hero Points during play. Hero Points allow a Player to temporarily increase his or her Character's Acting and Effect Values whenever he or she is making an Action Check, thus giving him or her a greater chance for success. Hero Points may also temporarily increase a Character's Opposing and Resistance Values whenever he or she is resisting an Action Check directed against him or her, causing his or her opponent to have a lesser chance of success.

In the example of the Batman punching the Joker, you would have the option of spending Hero Points of your Acting Value to increase the likelihood that the Batman would hit the Joker, or spending Hero Points on the Effect Value to increase the amount of damage done, or both. At the same time, the Joker could have spent Hero Points on his Opposing Value to decrease his chances of being hit (yes, villains have Hero Points, too), or on his Resistance Value to minimize the damage he sustains, or both.

Each Hero Point spent increases the AV, EV, OV, or RV by 1 AP for that Action Check only. The Players decide when to have their heroes spend Hero Points, and the GM decides when the villains and minor Characters will spend Hero Points, although many minor Characters will have no Hero Points to spend.

The number of Hero Points each hero and villain starts with is listed with the Character's statistics in "Chapters Ten and Eleven." The following rules pertain to the use of Hero Points:

**Rule One:** The Players and the GM must decide whether or not they are going to spend Hero Points *before* the dice are rolled for the Action Check. Neither the Players nor the GM are allowed to wait and see how well they do without spending Hero Points and then decide to spend them afterwards. Once the dice are rolled, it is too late to spend Hero Points. Similarly, once someone has announced that he or she is spending Hero Points, he or she must spend them. Even if the dice roll would have achieved the desired result without the Hero Points, they are still gone and may not be taken back.

**Rule Two:** Whenever Hero Points are used, the Player must clearly announce to all participants exactly how many Hero Points he or she is spending, and which values (AV, EV, OV, and/or RV) are going to be increased with them: "I am spending 2 Hero Points on the AV, and 3 Hero Points on the EV," for example. Spending Hero Points, therefore, is like bidding at an auction. Once a Player or the GM announces that they are spending Hero Points on the AV and/or EV, the opponents can decide to spend Hero Points on the OV and/or RV. Once a Player hears that his or her opponent is spending Hero Points, he or she can decide to spend more Hero Points to overcome the opponent's expenditure and so on. The "bidding" goes back and forth like this until both sides are satisfied and do not wish to spend any more Hero Points. Once both sides are content with the number of Hero Points they are spending, the dice are rolled and the action is resolved.



**Rule Three:** There is a limit to the number of Hero Points that may be spent on any given action. A Character may never have his or her Values (AV, EV, OV, or RV) increased to more than double its beginning Value through the use of Hero Points. For example, the Batman can never spend more than 10 Hero Points on his AV in combat with his beginning DEX of 10 APs; nor could he spend more than 6 Hero Points on his Resistance Value due to his beginning BODY of 6 APs.

**Note:** Hero Points have many other uses in addition to increasing the AV, EV, OV, and RV of Action Checks. These will be described later as the specific situations arise.

## 8: Automatic Actions

There are two types of actions in the *Batman Role-Playing Game*. Ideas Four, Five, and Seven gave you details on how to resolve Dice Actions. The other kind of action is called *Automatic Actions*.

Automatic Actions are automatically successful. If the Batman wants to run across the room and pick up the phone, or if Man-Bat wants to fly, they automatically succeed. The Action and Result Tables are not used for Automatic Actions. The only possible problem that might arise is determining exactly which actions are Automatic Actions and which are Dice Actions. Here are some simple guidelines.

If a Character is using a Power, Advantage, or Skill to perform an action, the appropriate description in "Chapter Five" will indicate if the action is a Dice Action or an Automatic Action.

Any action that involves a

Character's Attributes is automatically a Dice Action. If the GM decides that Nightwing can use his INT to try and unravel one of the Riddler's riddles, for example, it is a Dice Action. In this case, use Nightwing's INT/WILL as the AV/EV because it is a mental action, against whatever OV/RV the GM decides is appropriate (probably the Riddler's INT/MIND), with one or more RAPs necessary for success. There is one important exception to this rule: using the STR Attribute to lift an object is always an Automatic Action. If a Character has a STR of 4 APs, for instance, he or she can always lift an object that weighs 4 APs.

If neither of the first two guidelines are applicable, the GM should fall back on the rule that any action in which there is any chance of failure, no matter how small, is a Dice Action. Speaking, for instance, is an Automatic Action, because there is no chance for failure; Characters can always talk. Trying to convince Commissioner Gordon to lend someone a police car, however, is a Dice Action because there is a chance that the Commissioner will not grant the request. It is always up to the GM to determine if an action is a Dice Action or an Automatic Action.

## Congratulations!

You now have all the basic knowledge needed to play the *Batman Role-Playing Game*. It's time for you to put on the Batman's cape and cowl and go fight some crime in the big city. Turn to "Chapter Two" and play the solo adventure "Welcome to Gotham City." This introductory scenario will help you get an even better understanding of what the *Batman Role-Playing Game* is all about.

So far, you have read quite a bit about the *Batman Role-Playing Game* and how it works, but there is just no substitute for experience. Now it's time for you to step out into the cold Gotham City night to learn what being a hero is all about.

"Welcome to Gotham City" is a short adventure that you can play on your own, without a Gamemaster. By the time you are finished playing through the adventure, you should have a pretty good idea of what exactly the game is all about. You can then move on to the rest of the rules in this book and the full-fledged adventure, "One In Every Deck", located at the end of this volume. Before long, you will find yourself creating fantastic adventures of your own, featuring the entire Batman cast of characters.

## How to Play

During this adventure, you will be playing the role of the Batman. In addition to the Batman statistics printed below, you will need two ten-sided dice, a piece of scratch paper, and a pencil. Begin by recording your Current BODY, MIND, and SPIRIT Conditions. For the Batman, these would be 6, 12, and 10 APs respectively.

In this adventure, the book will be acting as the Gamemaster, so no other people are needed to play. Begin reading the adventure with "Paragraph #1". At the end of each paragraph, you will be given a series of choices and paragraph numbers. Decide what you want to do in each situation and flip to the appropriate paragraph; it's that simple!

### THE BATMAN

|                |               |            |
|----------------|---------------|------------|
| DEX: 10        | STR: 5        | BODY: 6    |
| INT: 12        | WILL: 12      | MIND: 12   |
| INFL: 10       | AURA: 8       | SPIRIT: 10 |
| INITIATIVE: 34 | HERO PTS: 150 |            |

#### •Skills:

Actor: 8, Charisma: 12,  
Detective: 12, Gadgetry:  
12, Martial Artist: 10,  
Military Science: 12,  
Thief: 10, Vehicles: 10,  
Weaponry: 10

#### •Advantages:

City Knowledge; Con-  
nections: Arkham Asy-  
lum (High), Gotham  
State Prison (High),  
Gotham City Police De-  
partment (High),  
Street (High); Genius;  
Iron Nerves; Leader



ship; Lightning Reflexes; Sharp Eye

• **Drawbacks:**

Irrational Attraction to Seeking Justice;  
Mistrust (during the first year of his career); Secret Identity;  
Traumatic Flashbacks

• **Equipment:**

**Batarang with Rope**

[STR: 7, BODY: 8, Gliding: 2]

• **Wealth:** 20



*Gotham City, 12:17 am. The night wind cuts across your face as you dance over the urban jungle to the rhythm of the crisp clear evening. At night, the city has a life all its own. Its life is your life. Gotham is all yours.*

*You swing over the Bowery and its hundreds of hungry mouths, flutter across the Sommerset rooftops, and bathe in the light of the Coventry street lamps. It's quiet tonight. Too quiet. Turning, you pounce on the harbor, then turn over the rock of Lyntown. Nothing scurries out. You glide over the furnace of Charon, heart racing. Yes, it's quiet tonight. Thank God for silence.*

*But then comes Manchester. Always Manchester.*

*As you weave your way in and out of the factories and tenements, a tiny hint of inconsistency catches your eye — a window, and a freshly broken window at that. Shards of broken glass are rudely scattered across the pavement in front of the Hernandez Brothers Warehouse. Time to punch the clock. This is why you are here.*

*The warehouse itself is a drab, three-story, prefabricated building. There are windows circling the building at waist level, and a series of*

*large loading doors, one of which is slightly ajar. A huge skylight runs the length of the warehouse. So much for silence.*

If you would like to approach the window and look inside the warehouse, read **Paragraph #5**. If you would like to stop outside the broken window and scout around for clues, read **Paragraph #7**.



*You stretch out and briefly grasp ahold of the ledge, but your fingers give way one by one, dropping you to the ground with a sickening thud.*

Of course, there is a chance that you will take some damage from the fall. You have just fallen thirty feet. The Acting and Effect Values of the "attack" you suffer when you hit the ground are equal to 4/4. In this case, your APs of BODY serve as both your Opposing Value and your Resistance Value. Make a standard Action Check and subtract any RAPs received from your Current BODY Condition. Remember that you can spend Hero Points to increase your Opposing and/or Resistance Values against the falling damage, but you must decide how many Hero Points you are going to spend before you roll the dice. If your Current BODY Condition was reduced to 0 APs or below by the falling damage, read **Paragraph #17**. Otherwise, continue reading this paragraph:

*You quickly get up and try to clear the cobwebs out of your head. Falling means noise; noise means trouble. Sure enough, a lone thief armed with a baseball bat comes bolting out of the warehouse, ready to attack.*

If you would like to try to hide from the thief for the time being and choose your own moment to strike, read **Paragraph #4**. If you would like to battle the thief as he comes

out of the warehouse, read **Paragraph #19**.

**3**

*The Batarang twines itself around a chimney, and you quickly make your way up to the roof and skylight. Looking down through the dirty glass, you see a lone thief rooting around in the boxes stacked up on the floor. He's armed, but it doesn't look too bad — just a baseball bat. Definitely an amateur.*

If you would like to strike an imposing silhouette against the moon and come crashing down through the skylight in hope of scaring the bejeezus out of the thief, read **Paragraph #6**. If you would simply like to crash down through the skylight and attack the thief, read **Paragraph #11**.

**4**

*You quickly leap behind a nearby dumpster, trying to elude the gaze of the thief.*

Now it's time for the Batman to use his Thief Skill. In this case, it is the thief who must make an Action Check. The thief's Acting and Effect Values are 3/3 (his INT/WILL). The Opposing and Resistance Values are both equal to the Batman's APs of the Thief Skill (10/10). If the thief fails to get any positive RAPs on his Action Check, read **Paragraph #20**. If the thief gets 1 or more RAPs, read **Paragraph #19**.

**5**

*You cautiously approach the shattered window and look inside. You spot a lone thief within, rooting around in the boxes stacked upon the warehouse floor.*

If you would like to use your Batarang to climb up to the skylight, read **Paragraph #10**. If you would prefer to simply enter the warehouse

through the open loading door, read **Paragraph #8**.

**6**

*The brittle glass shatters beneath your knees as you drop to the floor with an unholy shriek. As you fall, your cape billows up about you, casting the shadow of a bat over the thief below.*

Scaring someone like this is called Intimidation. In order to Intimidate the thief, you use your Charisma Skill, using your APs of the Skill as the Acting and Effect Values (12/12) on an Action Check. The Opposing and Resistance Values are equal to the thief's INFL and SPIRIT, both of which are 3 APs in this case. If your Action Check receives 3 or more RAPs, read **Paragraph #15**, otherwise read **Paragraph #11**.

**7**

*You approach the window and begin searching for clues.*

Here is where the Batman uses his Detective Skill. Make an Action Check using your APs of Detective Skill as the AV and EV, against an OV and RV of 7/7. If you receive 7 or more RAPs, read **Paragraph #18**, otherwise read **Paragraph #13**.

**8**

*You jerk open the loading door with a creak, casting a long shadow across the warehouse floor. The thief hears the creaking noise and stops what he is doing. Whirling around, he spots your silhouette in the doorway.*

Read **Paragraph #11**.

**9**

*You step around your young opponent and make your way through the warehouse. Cautiously, you begin searching behind*



the piled-up crates — rats usually travel in packs. Behind a half-ruined desk you finally find him — the accomplice. He's big, but scared. Kid's got a knife. He's making a move.

Play out this battle just like the last one. If you didn't battle the first thief, read the first two non-italicized paragraphs of #11). This thief's statistics are:

#### THIEF

|         |         |           |
|---------|---------|-----------|
| DEX: 3  | STR: 3  | BODY: 3   |
| INT: 3  | WILL: 3 | MIND: 3   |
| INFL: 3 | AURA: 3 | SPIRIT: 3 |
| INIT: 9 | HERO    | PTS: 0    |

#### •Equipment:

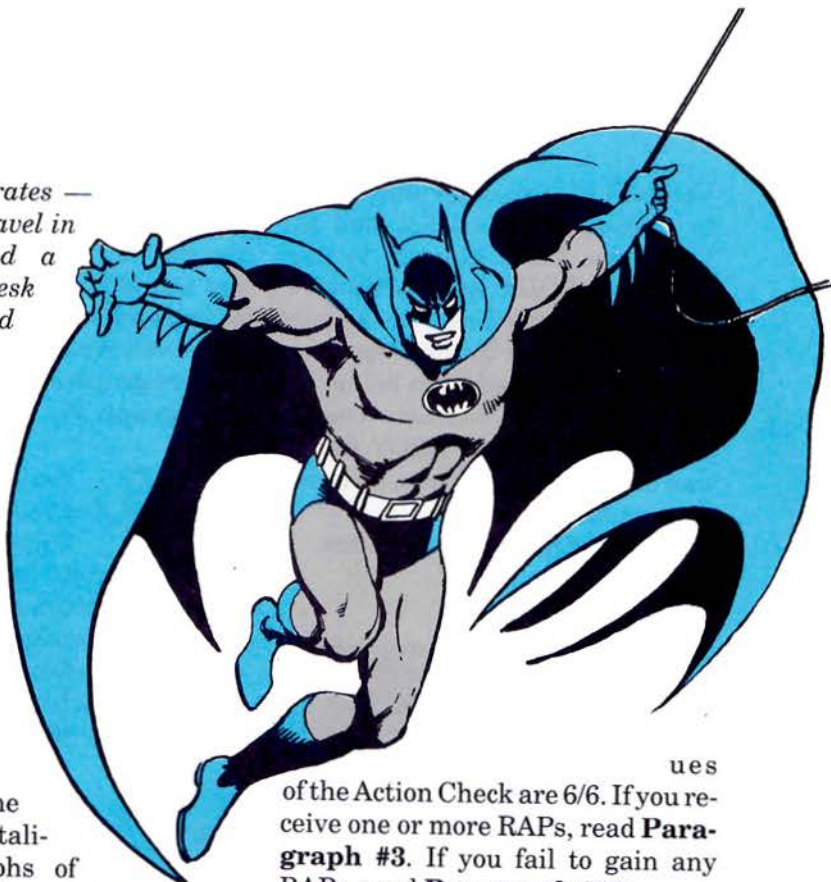
**Knife** [BODY: 2, EV: 4]

The thief is armed with a knife, meaning that his Effect Value is 4 when he attacks the Batman. If your Current BODY Condition is reduced to 0 APs or below at any point during the battle, read **Paragraph #17**, otherwise read **Paragraph #21**.

**10**

*You unhitch the Batarang from your utility belt and cast it up into the night.*

In order to climb up the building, the Batman must make an Action Check using his APs of DEX as both the Acting and Effect Value (10/10). The Opposing and Resistance Val-



ues of the Action Check are 6/6. If you receive one or more RAPs, read **Paragraph #3**. If you fail to gain any RAPs, read **Paragraph #12**.

**11**

*Although the thief is surprised and more than a little bit scared, he's not going down without a fight. Brandishing his baseball bat, he rushes towards you.*

Now you have to battle the thief. In the *Batman Role-Playing Game*, combat is fought in phases. The first thing you do each phase is roll for Initiative. Roll 1D10 and add the result to your Initiative Rating, then do the same for the thief. Whoever has the highest Initiative total gets to make the first attack during this phase. After the Initiative winner makes an attack, the Initiative loser gets to make a counter-attack, assuming he is still conscious. After both sides have made an attack, begin a new phase with a new Initiative roll. Keep fighting until someone becomes unconscious.

Making a combat attack is a Dice Action, using your DEX as the Acting Value and your STR as the Effect

Value. The Opposing Value is equal to your opponent's DEX, and the Resistance Value is equal to your opponent's BODY. Any RAPs you receive in combat indicate the amount of damage taken by your opponent and are subtracted from his or her Current BODY Condition. Once a Character's Current BODY Condition drops to 0 APs or less, he or she is unconscious.

The thief has these statistics:

#### THIEF

|         |             |           |
|---------|-------------|-----------|
| DEX: 3  | STR: 3      | BODY: 3   |
| INT: 3  | WILL: 3     | MIND: 3   |
| INFL: 3 | AURA: 3     | SPIRIT: 3 |
| INIT: 9 | HERO PTS: 0 |           |

#### •Equipment:

##### Baseball Bat

[BODY: 1, EV: 4]

The thief is armed with a baseball bat, meaning that he can cause more damage than he could with his bare hands. When he makes an attack against the Batman, his Effect Value will be 4, instead of the usual 3 indicated by his STR.

If you are knocked unconscious by the thief, read **Paragraph #17**. If you knock the thief unconscious, you can either search his body for more clues (read **Paragraph #14**), or you can look around the warehouse (read **Paragraph #9**).

*The Batarang seems to strike its mark, and you begin scaling up the wall. Just as you near the top, however, you hear a horrifying sound. Your line snaps!*

*Instantly, you are plunging thirty feet to the ground below. As you fall, you catch sight of a window ledge just below you. If you arch your descent just right, you might be able to grab the ledge and catch yourself.*

**12**

In order to grab the ledge, you must make an Action Check using the Batman's DEX as both the Acting and Effect Values, against Opposing and Resistance Values of 8/8. If you receive one or more RAPs, go to **Paragraph #16**. Otherwise, read **Paragraph #2**.

**13**

*You scour for clues but find nothing.*

You can now either use your Batarang to climb up to the skylight (**Paragraph #10**), enter the warehouse through the open loading door (**Paragraph #8**), or look through the broken window (**Paragraph #5**).

**14**

*You slowly approach the thief, hoping to find a clue to his identity. You are only a foot away from the young punk when you hear light breathing behind you. There were two of them! You should have been more careful. Whirling, you find yourself face-to-face with another thief. This one is armed with a knife.*

First, you have to see if the thief caught the Batman by surprise. To do so, make an Action Check using the Batman's INT/WILL as the AV/EV (12/12) against an OV/RV of 5/5. If this Action Check succeeds with one or more RAPs, the Batman noticed the thief in time, otherwise he is surprised and cannot act during the first phase of combat. Play this battle just like the last one. The thief's statistics are:

#### THIEF

|         |             |           |
|---------|-------------|-----------|
| DEX: 3  | STR: 3      | BODY: 3   |
| INT: 3  | WILL: 3     | MIND: 3   |
| INFL: 3 | AURA: 3     | SPIRIT: 3 |
| INIT: 9 | HERO PTS: 0 |           |

#### •Equipment:

##### Knife

[BODY: 2, EV: 4]



This thief is armed with a knife, meaning that his Effect Value will be 4 when he attacks the Batman.

If the Batman's Current BODY Condition is reduced to 0 APs or less during the battle, read **Paragraph #17**, otherwise read **Paragraph #21**.

**15** *You've managed to scare the thief completely out of his wits. He drops his baseball bat and shields his eyes in horror. Dropping into the shadows, you reach down to your utility belt and toss the thief a pair of Batcuffs.*

*"Put them on," you growl, "now!"*

*Quivering, the thief quickly slaps the cuffs across his wrists.*

You can now either search the thief for clues (read **Paragraph #14**), or look around inside the warehouse (go to **Paragraph #9**).

**16** *Arching your body as you fall, you barely manage to grasp the ledge on the way down and pull yourself up. In no time, you've recovered the Batarang, tied the line off, and made your way up to the skylight.*

Read **Paragraph #3**.

**17** *As you slump into unconsciousness, you see the thief grin and start towards you. This looks like the end. Certainly not the honorable way to go.*

*But, expecting the worst, you get the best. Just as the thief is hovering over you, you hear someone shout "Freeze!" Charging up behind the frightened thief are Commissioner Gordon and four of his men. The young punk drops his weapon.*

*Lucky, old man. Lucky.*

*Gotham is a dangerous place, and nobody ever said being a hero is easy.*

Why don't you go back to **Paragraph #1** and try it again?

**18** *Whoever smashed the window accidentally kicked over a bucket of sawdust, scattering its contents across the pavement. In the dust you notice two distinct sets of footprints — there must be two thieves!*

Now you can either look in through the broken window (read **Paragraph #5**), climb up to the skylight (go to **Paragraph #10**), or enter through the loading door (read **Paragraph #8**).

**19** *The thief sees you despite your best efforts and approaches. You prepare yourself for his attack.*

Read **Paragraph #11**.

**20** *From behind the dumpster, you see the thief stop and look around. After waiting for a few seconds, he nervously steps back inside. He must not have seen you.*

You can now look in through the broken window (read **Paragraph #5**), or enter through the open loading door (go to **Paragraph #8**).

**21** *You've subdued and cuffed both thieves. A search of their jacket pockets reveals that neither of them is carrying any identification. A quick call to Commissioner Gordon and you can be on your way.*

*Another job well done. Welcome to Gotham City.*

**Time**

**Movement**

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**Keeping Track Of Position**

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**Putting It All Together**

Did you catch the thieves? Good! By now, you should have a good working knowledge of the basics of the *Batman Role-Playing Game* and are ready to move on to bigger and better things. This chapter is going to explain in detail all of the various rules involved with combat. Despite your best efforts to avoid violence, sometimes your Characters will be faced with no other alternative than to join in battle. Very few villains will give up without a fight, and vicious assassins that come gunning for heroes are an all-too-frequent occurrence in Gotham City. Using the rules in this chapter, you can play out just about any combat situation in detail.

Most of the time, while playing the *Batman Role-Playing Game*,

time, movement, and specific actions are not really a problem. Usually, everybody simply keeps telling the GM what they want to do, and the GM tells them what happens as a result, using the rules as a guideline. Once combat begins, however, everything must slow down so the GM can determine the exact sequence of events. Suppose, for example, that the Batman wants to throw a Batarang at the Riddler, while the GM decides that the Riddler wants to shoot a gun at the Batman. Who gets to go first?

For this reason, combat is played out in a series of turns called *phases*. Each phase of combat lasts 0 APs of time, or about 4 seconds. The combat rules in this chapter will tell you exactly what you can do once it is



your turn in combat. During combat, the GM will also keep track of the positions of everyone involved in the battle, constantly updating the positions as the Characters move and stumble.

The GM has the option of invoking the combat rules whenever he or she feels it is appropriate. There are times when the GM might want to invoke the combat rules when there is not really any combat happening, in order to establish everyone's exact position and to play out a sequence of events in which timing might be critical. Suppose, for example, that a little girl falls off the roof of an apartment building. Can the Batman save her? In this case the GM should probably invoke the combat rules in order to establish the exact positions of the Batman and the girl, and to figure out whether the Batman will be able to act before the girl hits the ground.

Before we outline the general combat rules, it is important that we emphasize a few points.

## Time

As stated above, combat is always played out in sequential phases. One phase of combat lasts approximately 4 seconds, or 0 APs of time. During each phase of combat, each Character will get a *turn*. The rules below will explain how to decide who gets the first turn, who gets the second turn, etc.

## Movement

There are a lot of occasions when you will need to know how quickly someone can cover a certain distance, or how far someone can travel in a given amount of time. APs make calculations like this a breeze.

First of all, speed is also meas-

ured in APs. The speed at which someone can move is equal to his or her DEX score, or the APs of any of his or her movement Powers (Flight, Superspeed, etc). The ground speed of all Characters without a movement Power is limited to 4 APs, regardless of the Character's DEX. The Batman with a DEX of 10 can still only run at a speed of 4 APs. If the Character is swimming instead of running, his or her speed is limited to 3 APs regardless of DEX, unless the Character has the Swimming Power. A Character can move a distance equal to his or her Speed every 0 APs of time (4 seconds, or one phase of combat, as you will soon see). Moving is an Automatic Action.

Since we are using APs, it just so happens that: ***Speed (in APs) + Time (in APs) = Distance (in APs)***. This means that if the Batman were to run at a speed of 4 APs for 3 APs of time (32 seconds), he would cover 7 APs of distance, or about five hundred yards.

Now let's suppose that the Batman finds a bomb that is about to explode. The blast radius of the bomb is 4 APs of distance (100 yards), and the bomb is set to explode in 5 seconds (1 AP of time). Can the Batman run away from the bomb before it explodes? Let's find out: the Batman's speed is 4 APs and he has 1 AP of time in which to run. This means he can cover a distance of 5 APs, since ***Speed (in APs) + Time (in APs) = Distance (in APs)***. Five APs is out of the bomb's blast radius of 4 APs, so Batman is long gone before the bomb explodes!

There are other relationships between Speed, Distance, and Time, that are equally useful. Those of you who know a little algebra can easily figure out from our equation above that ***Distance (in APs) - Speed (in***

**APs) = Time (in APs).** Let's figure out how fast the Batman can run a mile (10 APs):  $10 \text{ APs} - 4 \text{ APs (the Batman's Speed)} = 6 \text{ APs of time}$ , or about 4 minutes! The Batman could easily compete for the gold medal at the Olympic Games.

One more transformation that we can make is **Speed (in APs) = Distance (in APs) - Time (in APs).** Suppose that the Joker has fired a nuclear rocket toward Gotham City. It will take the rocket 2 APs of time to cover the 19 APs of distance between the Joker's secret ha-hacienda and the city. How fast is the rocket traveling? Well,  $19 \text{ APs of distance} - 2 \text{ APs of time} = 17 \text{ APs of speed}$ . Superman could easily catch a rocket that is traveling at this speed, but the Batplane would probably be too late to save Gotham's citizens.

All three of these equations are very useful during play. For your convenience, they are listed together here:

$$\begin{aligned} \text{Time} &= \text{Distance} - \text{Speed} \\ \text{Distance} &= \text{Speed} + \text{Time} \\ \text{Speed} &= \text{Distance} - \text{Time} \end{aligned}$$

## Actions

When it is your turn in combat, you can perform up to three actions, but only one of these actions can be a Dice Action. You could, for example, move (Automatic Action), pick up an object (Automatic Action), and then throw the object at something (Dice Action); or move (Automatic Action), punch the Joker (Dice Action), and summon the Batplane by remote control (Automatic Action). You can perform your three actions in any order (the Dice Action does not have to come first or last), and you do not have to perform all three actions if you do not want to.

The one-line quips that so often

punctuate comic book combat are free, and do not take up any of a Character's three allowed actions, but stopping to plot strategy or carry on a lengthy conversation with a friend *does* count as an Automatic Action. In fact, during any phase in which you discuss strategy with your friends or carry on a lengthy conversation, you cannot perform a Dice Action. If it's much longer than "you hit him high, and I'll hit him low" and it's not a quip or a soliloquy, the GM should rule that it is a lengthy conversation.

There is only one other rule concerning actions during combat: you can never perform more than one movement action in a single phase. Nightwing, for example, cannot run his full speed of 4 APs and then dive into an open sewer all in one phase. Similarly, Man-Bat could not run along the ground at full tilt and then fly away using Flight in the same phase.

## Keeping Track Of Position

It is always up to the GM to keep track of the position of the various combatants during the battle. The easiest way to do this is to draw out a quick map of the terrain and pencil in the first initial of each Character in the appropriate locations at the instant the battle begins (the GM decides where everyone begins based on the situation). Once the battle gets started, you can erase each Character's initial and reposition it as necessary. When you are drawing up a map of this sort, make sure to include a scale so that you know how far everyone can move, and so on.

Another option for keeping track of the combatants' positioning is to set up small dioramas and use mini-



ature figures to represent each of the combatants. Grenadier Models has a set of Batman miniatures available if you are interested, which contains ten figures including the Batman, Robin, Alfred, the Batmobile and several villains. Setting up dioramas and using miniatures costs money and takes up time, but it really adds a breathtaking new dimension to play.

A key rule to remember when plotting the Characters' positions is to keep things moving. Do not spend a lot of time drawing out elaborate maps and diagrams once play begins. Rough sketches drawn in a minute or less will suffice. In fact, once you and the other Players have a lot of game experience, you will find that it is often unnecessary to keep written track of the combatants' positions.

## The Combat Sequence

Each combat phase consists of four separate steps. Each of these steps is outlined below:

1. Roll for Initiative
2. Declare Actions
3. Perform Actions
4. Make Recovery Checks

### Step One: Roll For Initiative

This is the step where you decide the order in which everyone will act during the coming phase.

You will notice that each hero has an Initiative Rating listed in his or her Attribute Box, underneath the nine basic Attributes. A Character's Initiative Rating is equal to the sum of his or her Action Attributes (DEX, INT, and INFL). Some Powers and Advantages, discussed below, can also affect the Initiative Rating.

At the beginning of every phase of combat, each of the combatants rolls 1D10, adds the result to his or her Initiative Rating (the GM rolls for the villains and minor Characters, the Players roll for their heroes), and records the final total on a piece of scrap paper. The Character with the highest recorded total wins the first turn and gets to act first during the phase, while the Character with the second highest total gets to act second, etc.

If two Characters' Initiative totals are tied, a hero always takes precedence over a villain or minor Character. If two heroes (or villains or minor Characters) are tied, the Character with the higher INT is considered to have won the Initiative. If the Characters are still tied, have them reroll their Initiative totals until the tie is broken.

## Powers, Skills, Advantages and Initiative

Several of the Powers, Skills, and Advantages described in "Chapter Five" can modify a Character's Initiative Rating. For the sake of convenience, all of them are recapped here:

**Superspeed:** Characters with this Power add their APs of the Power to their Acting/Opposing Attributes while calculating their Initiative Ratings. For example, a Character with a 5 DEX, a 5 INT, a 5 INFL, and 10 APs of Superspeed, has an Initiative Rating of 25 (adding Superspeed to the three Attributes). Such a Character receives this increased Initiative Rating even when he or she is not using Superspeed.

**Lightning Reflexes:** Characters with this Advantage simply add 2 to their Initiative Ratings in all situations. This bonus has already been figured into the Initiative Ratings found in the Attribute Boxes of all of

the heroes and villains that have this Advantage.

**Example:** Batman and Robin are engaged in combat against the Riddler, the Penguin, and two thugs, Lefty and Rocco. The Characters involved have the following base Initiative Ratings. Batman's is 34, Robin's is 18, the Riddler's is 23, the Penguin's is 18, Lefty's is 9, and Rocco's is 8. At the beginning of the phase, the two Players each roll 1D10 apiece for the Batman and Robin, while the GM rolls 1D10 for each of the four bad guys. The Batman Player rolls an 8, giving him a total of 42; the Robin Player rolls a 7 for a total of 24; the GM rolls a 1 for the Riddler, giving him a total of 24; an 8 for the Penguin, giving him a total of 25, a 5 for Lefty, giving the thug a total of 14, and a 3 for Rocco, leaving him with a total of 11.

Therefore, the order in which the

Characters will take their actions this phase are: the Batman (42), the Penguin (25), Robin (24), the Riddler (24), Lefty (14), and Rocco (11). Robin goes before the Riddler, even though their totals are the same, because heroes always take precedence over villains.

### Step Two: Declare Actions

The next step is for all of the combatants to declare what they are going to do during the current phase.

Beginning with the Character that has the lowest Initiative score, each of the Players announces out loud his or her actions for the phase (the GM announces the actions of any villains or minor Characters) in the order of Initiative scores, lowest to highest.

Notice that it is the combatant with the **lowest** Initiative scores who must declare his or her actions first. This is in order to give those Characters with a higher Initiative (that is,

those who will be performing first in the phase) a chance to find out what everyone else is going to do before they decide what to do themselves.

When you declare your actions, you must indicate what your three actions will be and the order in which you will perform them. You can also place conditions upon your actions. For example, you could declare that you are going to swing into the open window of a building (Automatic Action), look around (Automatic Action), and use your Batarang if you spot someone that looks





hostile (Dice Action with a condition); or you could declare that you are going to fly the Batjet high into the air (Automatic Action), and if anyone shoots at you, you will blast them back (Dice Action with a condition).

**A Note on Fair Play:** A good GM always separates what he or she knows from what the Character he or she is playing knows. If the Players' heroes are trying to sneak up on a villain from under a manhole cover, for example, a good GM would never have the villain declare that he or she is going to rip off the sewer cover and blast away before the heroes attack, because there is no way that the villain could possibly know what the heroes are planning (even though the GM does).

### **Step Three: Resolve Actions**

Now, each of the combatants resolves his or her declared actions in order from the Character with the highest Initiative total, who goes first, to the Character with the next highest Initiative total, who goes second, and so on.

Resolving Automatic Actions should be easy enough; just use the appropriate rules, remembering that the rules for all of the Powers and Skills can be found in "Chapter Five".

Resolving Dice Actions is a little trickier since you have to consult the Action and Result Tables. Remember that any Hero Points that are going to be spent on Acting, Effect, Opposing, or Resistance Values must be announced before the dice are rolled (look back to "Hero Points" in "Chapter 1"). Always apply the results of a Dice Action (such as damage to persons or property) immediately after the action has been resolved. If a Character is knocked unconscious before it is his or her turn during the phase, he or she loses the chance to act.

### **Step Four: Make Recovery Rolls**

After everyone has resolved their actions, each of the combatants has the option of making a *Recovery Check*. The order in which the Characters make their Recovery rolls is unimportant.

Recovery Checks allow a Character to heal damage. They are fully explained later in this chapter.

Now that you understand how the combat phase works, and how to figure out who gets to do what and when, you now need to know how to punch, kick, and otherwise defeat your opponents.

## **The Nuts and Bolts of Combat**

Bashing someone, whether you are using your fist, your foot, or a fancy Gadget, is always a Dice Action. This means that every attempt to damage someone in combat has an AV, EV, OV, and RV.

The AV/EV of a combat blow depends upon the sort of attack you are making. If you are simply attacking your opponent in hand-to-hand combat (punching, kicking, and so forth), the AV/EV of the attack is equal to your DEX/STR (DEX is a Character's physical Acting Attribute, and STR is the physical Effect Attribute). Characters with the Martial Artist Skill can often substitute their APs of Skill for their Acting or Effect Value in hand-to-hand combat. Since this Skill is so common, you should probably take a look at the Martial Artist entry in "Chapter Five".

If you are attacking your opponent with a Power, its description in "Chapter Five" will tell you what to use as the AV and EV of the attack. Usually, the APs of the Power serve



as the AV and the EV of such an effort. Most Powers in the *Batman Role-Playing Game* come in the form of Gadgets, which are explained in "Chapter Seven".

Figuring out the OV/RV of a combat blow is a little more difficult, since the OV/RV always depends upon the *type* of attack. Basically, there are three types of combat attacks in the *Batman Role-Playing Game*: physical attacks, mental attacks, and mystical attacks (corresponding to the three types of Attributes).

**Physical Attacks** attempt to damage the target's body. Physical attacks include all hand-to-hand combat blows, gun shots, bomb blasts, and Powers like Energy Blast, Poison Touch, and Acid. Physical attacks are far more common than mental or mystical attacks because anybody can make a physical attack (that is, anyone can punch or kick). A Character's OV/RV against physical attacks is equal to his or her Physical Opposing and Resistance Attributes (DEX/BODY).

**Mental Attacks** attempt to do damage to the target's mind. You can only make a mental attack if you have an appropriate Gadget or Power (such as Mental Blast). A Character's OV/RV against mental attacks is equal to his or her Mental Opposing and Resistance Attributes (INT/MIND). Villains like the Mad Hatter or the Scarecrow frequently make mental attacks.

**Mystical Attacks** attempt to damage the target's spirit or soul. Again, you can only make a mystical attack if you have an appropriate Gadget or Power (like Magic Blast). A Character's OV/RV against mystical attacks is equal to his or her Mystical Opposing and Resistance Attributes (INFL/SPIRIT). Dr. Tzin-Tzin and R'as al Ghul have been

known to make mystical attacks.

If you are using a Power to attack, "Chapter Five" will tell you whether the attack is physical, mental, or mystical. A Power that is classified as a Mental or Mystical Power does not necessarily cause a mental or mystical attack. Many Mental Powers, for example, cause physical attacks. A Power only causes a mental or mystical attack if its description specifically says so.

If you are not using a Power when you attack, you are automatically making a physical attack.

There are certain Powers and Skills that might alter a Character's OV or RV against any of the above attack forms. These include (but are not limited to): Skin Armor, Force Field, Magic Shield, and Martial Artist.

Combat blows are resolved as normal Dice Actions. In most instances, the RAPs earned by an attack equal the amount of *damage* sustained by the target. When using certain Powers, however, the RAPs may have a different use. If so, the Power description found in "Chapter Five" will clue you in.

## Damage

We've told you how to figure out how much damage each combat blow inflicts, but we have not yet explained exactly how damage affects a target.

The maximum amount of damage that any Character can take before falling unconscious is equal to his or her Resistance Attribute (**note:** Attribute, *not* Value) against that type of attack. The Batman, for instance, can take 6 RAPs of damage from physical attacks (he has a 6 BODY), 12 RAPs of damage from mental attacks (he has a 12 MIND), or 10 RAPs of damage from mystical attacks (he has a 10 SPIRIT) before



he will fall unconscious.

**Bashing Combat** can never reduce any of a Character's Current Conditions below 0 APs. If the Joker had a Current BODY Condition of 2, for example, and the Batman punched him for 3 RAPs of damage, the Joker's Current BODY Condition would only drop to 0 APs and he would fall unconscious. Since the Batman's Player did not declare Killing Combat, the Joker's Current Condition can only be reduced to 0 APs, and no lower by the attack.

**Killing Combat**, on the other hand, can reduce a Character's Current Conditions to negative values. Once a Character's Current Condition reaches a negative value that is greater than his or her original Resistance Attribute for that category, he or she is dead (as in forever)! Recently, Robin's Current BODY Condition was lowered to - 5 when the Joker entered Killing Combat, for example, and that was the end of the Boy Wonder.

Ninety-nine percent of all combat in the *Batman Role-Playing Game* is Bashing Combat. This is because most heroes simply do not kill, and very few villains are willing to escalate a battle into a killing situation. Later on, you will learn that extra Hero Points are given to each participating hero at the end of an adventure as a sort of reward. Heroes that willingly engage in Killing Combat during the adventure automatically forfeit this reward and receive no Hero Points at all for that adventure, which can be a pretty steep penalty.

There is one other important rule concerning Killing Combat. Many forms of damage caused by the environment are automatically considered to be Killing Combat. These include: damage from falling great heights, damage from natural fires,

and damage from remaining immersed underwater for too long. The rules for each individual situation will always specify when an attack automatically does Killing damage.

## Last Ditch Defense

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Whenever a Character takes damage, whether Killing damage or Bashing damage, he or she can immediately spend Hero Points to reduce the amount of damage sustained. This is called *Last Ditch Defense*. Each Hero Point spent takes away one RAP of damage; but you can never spend more Hero Points on Last Ditch Defense than the basic value of your Character's Resistance Attribute against the type of damage you just sustained. For instance, the Batman could spend up to 6 Hero Points for Last Ditch Defense against physical damage (equal to his BODY of 6 APs), up to 12 Hero Points for Last Ditch Defense against mental damage (equal to his MIND of 12 APs), and up to 10 Hero Points for Last Ditch Defense against mystical damage (equal to his SPIRIT of 10 APs).

Last Ditch Defense is not considered an action, and does not take away from a Character's three actions in a phase. If a Character is struck for damage more than once in a phase, Last Ditch Defense can be used against each attack separately.

The decision of whether or not to use Last Ditch Defense must be made at the instant damage is taken, and only damage that was just sustained can be spent away. If you take 5 RAPs of physical damage, for example, you could spend 5 Hero Points to remove all 5 RAPs of damage (assuming you have at least a 5 BODY), but you cannot spend more than 5 Hero Points in order to spend away damage that you took earlier.



This also means that unless you choose to spend the 5 Hero Points at the instant you take the damage, you cannot go back and remove it later.

**Example:** Nightwing has a BODY of 5 APs, so he begins with a Current BODY Condition of 5. First, he is hit for 3 RAPs of physical damage, but he spends 3 Hero Points on Last Ditch Defense so he takes no damage and his Current BODY Condition does not change. Next phase, he is hit again for 8 RAPs of damage, and he again decides to use Last Ditch Defense. Nightwing is only able to spend off 5 RAPs of damage (since his BODY is only 5), so he sustains 3 RAPs of physical damage anyway. His Current BODY Condition is now 2 ( $5 - 3 = 2$ ). In the next phase, Nightwing is struck for 12 RAPs of damage, and since he cannot spend enough Hero Points on Last Ditch Defense to avoid becoming unconscious, he decides to forget about Last Ditch Defense altogether. His Current BODY Condition is now 0 APs and he is unconscious. Since his attacker did not announce that he was entering Killing Combat, the last attack could not drive Nightwing's Current Condition below 0 APs. Since he is a ruthless fiend, the attacker decides to attack Nightwing again even though he is unconscious (the coup de grace) and this time announces that he is entering Killing Combat, striking for 7 RAPs of damage. Nightwing then uses Last Ditch Defense to remove 5 of these RAPs, leaving his Current BODY Condition at -2.

Note that Nightwing did not have to be conscious to use Last Ditch Defense against further attacks.

## Recovery

You know how to take damage;

now it is time to learn how to heal damage. Healing damage is called *Recovery*.

### Recovery Checks

A Character automatically receives a Recovery Check after a certain amount of time passes since the last time he or she was damaged. If the Character's Current Condition is 0 APs or above, he or she receives a Recovery Check one hour (10 APs of time) after the last time he or she took damage. If the Character's Current Condition is below 0 APs, he or she receives a Recovery Check twenty-four hours (15 APs of time) after the last time he or she took damage.

You Recover each one of your Current Conditions separately. Suppose, for example, that your Current BODY Condition is 1 AP, your Current MIND Condition is 0 APs, and your Current SPIRIT Condition is -1AP. One hour after you last took physical and mental damage you get to make Recovery Checks to boost your Current BODY and MIND Conditions. Twenty-four hours after you last took mystical damage, you get to make a Recovery Check to boost your Current SPIRIT Condition.

Recovery is always performed after the appropriate amount of time has passed **since the last time damage was sustained**. If Robin takes 3 RAPs of physical damage, and then takes another 1 RAP 55 minutes later, he must now wait another full hour before he gets to make a Recovery Check to boost up his Current BODY Condition.

If, after making a Recovery Check, your Character is not fully healed, you must wait the appropriate amount of time (one hour or twenty-four hours, depending upon your Current Condition) all over again before you get to make another Re-



covery Check.

Incidentally, you can only Recover if you have actually taken some sort of damage. You can never increase your Current Conditions above their starting value.

Recovery is a Dice Action. Once you are entitled to make a Recovery Check, you make an Action Check using your appropriate Resistance Attribute (BODY for physical damage, MIND for mental damage, and SPIRIT for mystical damage) as both the AV and EV. If your Current Condition is 0 APS or above, the OV/RV of the Action Check is 0/0. If your Current Condition is below 0 APS, the OV and RV of the Action Check is equal to the amount that the Current Condition is below 0 APS (if you are at -2, for example, the OV/RV is 2/2).

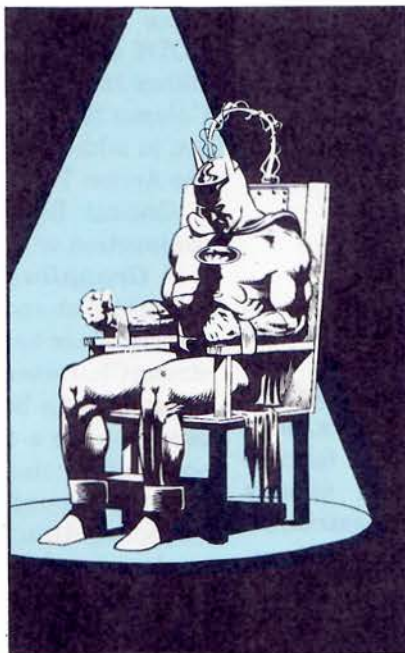
As an example, let's say that the Batman's Current BODY Condition is 0. One hour after he last took physical damage, he gets to make a Recovery Check. The AV/EV of this roll is 6/6 (the Batman's BODY); the OV/RV is 0/0. If he rolls an 11, Batman receives 7 RAPs, thus restoring his Current BODY Condition to 6 (he cannot restore 7 APs since he can never heal any of his Current Conditions up beyond their starting AP levels).

### **Desperation Recovery**

In the comics, it seems that the Batman is always able to regain

consciousness in the nick of time when his life is on the line. How many times have you seen an unconscious Batman thrown out of an airplane, only to wake up just in time to save himself with a device from his utility belt?

This is called *Desperation Recovery*. At the end of any phase of combat, each of the heroes has the option of making a *Desperation Recovery Check*. Villains never get to use Desperation Recovery, although heroes can spend Hero Points to allow villains to Recover as described below. In order to make a Desperation Recovery Check, the hero must pay a fee of 15 Hero Points. These Hero Points may be paid for the Character that wants to Recover by another Character as long as: 1) the Character that is paying is



touching the Character who wants to Recover, 2) the Character that is paying knows that the Character who wants to Recover is in trouble, and 3) the Character who is paying wants to spend the Hero Points. Getting a hero to pay for the Desperation Recovery Check in this manner is the only way a villain could ever use Desperation Recovery.

If your Current Condition is less than 0 APS, a Desperation Recovery Check only costs you (or whoever is paying for you) 1 Hero Point; but Desperation Recovery under these circumstances will at most increase your Current Condition to 0, and you

cannot make any further Desperation Recovery Checks until you have made at least one regular Recovery Check (that is, until after one hour has passed).

If you are entitled to Desperation Recovery, you get to make a Recovery Check as described above. Any RAPs from this roll are immediately added to your Current Condition. You must pay for each Desperation Recovery Check separately: if you want to Recover both your BODY and MIND, for example, it would cost you 30 Hero Points, unless one or both of them was below 0 APS.

## Combat Maneuvers

So far, all of the combat rules have assumed that the attacker was making a simple, straightforward attack. In the Batman comics, however, combat tends to be a fanciful affair, with heroes and villains employing a number of extraordinary and unusual *Combat Maneuvers*.

Every time a Character makes any kind of attack, he or she has the option of employing any one of the following combat maneuvers. Some maneuvers are limited to certain types of attacks, as explained in their descriptions. You must declare which combat maneuver(s) your Character is using, if any, at the time you declare actions for the phase.

A **Critical Blow** is an attempt to direct an attack at a weak point in the target's defenses. Critical Blows are harder to connect, but when they do connect, they do a lot more damage.

In hand-to-hand combat, a Critical Blow can also be used to represent kicks, elbows, haymakers, or any other attack that has a rela-

tively small chance for success but a high damage potential.

Whenever you declare that you are making a Critical Blow, your adversary receives +2 Column Shifts to his or her Opposing Value. For example, a Character with a 7 DEX defends against Critical Blows in the 11-12 Column. If the attack succeeds, however, the defender receives -3 Column Shifts to his or her Resistance Value. A Character with a BODY of 8 defends against Critical Blows in the 1-2 Column. These Column Shifts to the defender's RV are in addition to those received on the Action Table (if any).

Critical Blows can be used in conjunction with any sort of attack.

A **Grappling Attack** is an attempt to grab another Character and restrict his or her movements. Slow, strong Characters often prefer Grappling Attacks because they can be used to keep a quicker but weaker opponent in one place, where he or she can be pounded into submission. Grappling Attacks can only be made in close hand-to-hand combat (you can't grab someone with a gun or an Energy Blast), unless the attacker has an appropriate Power (a Character with Stretching, for instance, can make long-distance Grappling Attacks).

An attempt to Grapple another Character is resolved as a normal physical attack (DEX/STR as AV/EV, DEX/BODY as OV/RV). If this attack earns one or more RAPs, both the target and the attacker become Grappled (and the defender takes damage as usual). The effects of a successful Grapple are as follows:

Until the Grapple is broken, both the attacker and defender may only physically attack each other. Mental and mystical attacks may still be made upon any target in range, including the Character with whom



the attacker is Grappled.

If a target that becomes Grappled has not yet acted during a phase and has earlier declared that he or she would be performing an action which is now illegal, he or she does not get to act during the phase at all.

Neither the attacker nor the defender can use any Power that does physical damage to attack his or her opponent unless the Power has a range of Touch.

Grappled Characters use their STR/STR as their AV/OV (as well as their EV) while engaging in hand-to-hand combat.

Unless a Grappled Character has APs of movement that are greater than the STR of the Character with whom he or she is Grappled, he or she cannot move. If the APs of movement are greater, he or she can move a distance equal to his or her movement APs minus the STR of his or her opponent. A Character with 8 APs of Flight that is Grappled by an opponent with a STR of 7, for instance, could move only 1 AP. This assumes, of course, that the flying Character has a STR that is great enough to lift his or her Grappled opponent.

Anyone that moves while Grappled takes his or her opponent along, and the two Characters remain Grappled.

All of these effects are suffered by both the Grappled Character and the Character that made the Grappling Attack until the Grapple is broken.

Breaking a Grapple is a Dice Action, and the intention to do so must be declared by either of the Grappled combatants during *Step*

*Two* of the combat phase. An attempt to break a Grapple uses the breaker's STR/STR as the AV and EV and his or her opponent's STR/STR as the OV and RV. If the ensuing Action Check earns one or more RAPs, the Grapple is broken and both Characters can begin to move and fight normally. An attempt to break a Grapple never causes damage to the opponent.

A Grapple is also broken at the end of any phase when all of the involved parties agree to stop Grappling, or either of the Grapplers falls unconscious.

A **Multi-Attack** is an attempt to attack more than one target in the same phase. Multi-Attacks are obviously more difficult to perform than attacks upon a single target.

A Multi-Attack is resolved with one Action Check. The OV of the attack is the highest OV of any of the defenders, while the RV of the attack is the highest RV of any of the defenders. In addition, the OV and RV

### Multi - Attack Table

| # of Characters<br>Attacked | Opposing Value<br>Column Shifts | Resistance Value<br>Column Shifts |
|-----------------------------|---------------------------------|-----------------------------------|
| 2                           | +1                              | +1                                |
| 3-4                         | +2                              | +2                                |
| 5-8                         | +3                              | +3                                |
| 9-15                        | +4                              | +4                                |

are each increased a number of Column Shifts, as summarized on the table above.

Any RAPs earned by a Multi-Attack are suffered by all of the targets.

In hand-to-hand combat, a Character can only Multi-Attack a number of opponents equal to his or her APs of movement, and only if the attacker has enough movement to move into striking distance of each one of the targets. The only restric-

tion upon using Multi-Attacks with Powers is that all of the targets must be within the user's Range.

Multi-Attacks can be used with any type of attack. Multi-Attacks can also be combined with other forms of special attacks (such as Grappling Attacks or Critical Blows), in which case all Column Shift Bonuses and Penalties are cumulative.

**Example:** Dr. Tzin-Tzin wants to use his Control Power on a group of 8 policemen, each with an INT and MIND of 3/3. The OV of the attempt is 3 (the highest OV of any of the officers), and the RV is 3 (the highest RV of any of the policemen). The OV and RV are then each increased +3 Columns because Dr. Tzin-Tzin is attacking 8 targets. If just one single policeman with a higher INT or MIND was present, the OV and RV would both use the single policeman's higher values.

A **Team Attack** is an attempt to gang up on a single defender in order to overwhelm his or her defenses. Team attacks are especially useful for a group or team of weaker heroes that is going up against a tougher opponent.

Since the defender has more than one adversary ganging up on him or

separately. If desired, each Player may spend his or her own Hero Points separately. A single opponent may be Team Grappled (see page 38).

The team member who has the lowest total Initiative total declares the Team Attack during *Step Two* of the phase, and the attack begins on his or her turn, as if all the other team members' Initiative totals had been reduced to this level.

**Example:** Suppose, in the example described under rolling Initiative, that the four bad guys wish to make a Team Attack against the Batman. Rocco, with his Initiative total of 11, would declare the Team Attack for himself, Lefty, the Penguin, and the Riddler. Since there is a total of four team members, the Batman's OV against the attacks of all of the villains would be reduced by -2 Column Shifts. The villains would all attack on Rocco's turn, despite having higher Initiative totals (they are waiting for his turn to all attack together).

A **Trick Shot** is an attempt to hit a specific part of a target for a particular result. When the Batman uses his Batarang in an attempt to strike a thug in the gun hand and disarm him, the Caped Crusader is making a Trick Shot.

This type of attack gives the defender +2 Column Shifts to the right on his or her Opposing Value. Any RAPs received are applied as damage only if the trick shot is an offensive action; otherwise positive RAPs indicate that the attacking Character was successful in whatever he or she was attempting. For instance, if the Batman received 1 or more RAPs attempting to get the thug to drop his weapon, he would successfully do so.

The +2 Column Shift rule may be modified by the GM to reflect the particular circumstances and diffi-

### Team Attack Table

| # of Team Members | Opposing Value Column Shifts |
|-------------------|------------------------------|
| 2                 | -1                           |
| 3-4               | -2                           |
| 5-8               | -3                           |
| 9+                | -4                           |

her, the Opposing Value of all the teams' attacks receive Column Shifts to the left on the Action Table, as shown on the table above.

Each team member in a Team Attack rolls his or her own Action Check and applies the Column Shifts



culty of a shot, by using the Universal Modifiers Table. This table is explained below.

## Special Combat Situations

### **Weapons**

Fighting crime in Gotham City is a dangerous business, so the Batman utilizes a variety of specialized weapons to help stack the odds in his favor. However, most of his weapons are designed to stun, entangle, or for some trick effect, rather than to injure or kill an opponent. The Batman and his allies almost never use guns, knives, or other deadly weapons.

Non-Player Characters, however, use deadly weapons all the time. You will find a complete listing of normal weapons and their effects in "Chapter Seven". In general, weapons which are thrown by a Character have no STR or DEX APs. Instead, they use the STR and DEX APs of their user as the AV and EV. The Batman's Batarang and Nightwing's combat disc are two examples.

**Surprise** can occur when a Character is not aware of his or her attackers. Surprise happens before combat begins. Characters who are already engaged in combat cannot be surprised.

Before a surprise is sprung, the GM must give his or her Players a special Perception Check (see below) that allows them to detect the surprise, whether it is a hidden bomb, an ambush in a warehouse, or a sudden attack on their headquarters. The GM does not need to tell the Players why they are making the roll, or even what the Opposing and Resistance Values are; the Players can try to figure out the Success

Number for themselves. Each Player rolls for his or her Character separately, and the results are applied to each Character individually.

For this special Perception Check, the INT/WILL of the Character to be surprised is used as the AV/EV, and the INT/WILL of the Character who set the ambush or trap is the OV/RV. Any positive RAPs indicates that the ambush, trap, or other surprise has been detected one phase before it occurs.

The effects of surprise are as follows: surprised Character may not make any Dice or Automatic Actions during the first phase of combat, and surprised Characters have their Opposing Value moved -2 Column Shifts to the left on the Action Table during the first phase of combat.

**Blindside** is a type of surprise attack that can happen during combat, when a Character is struck from behind or from a vantage point that he or she cannot see. The defender must not be aware of the location of the attack or attacker for a Blindside to be called. It is up to the GM's discretion to rule whether or not an attack is a Blindside.

When a Character is Blindsided, his or her OV is shifted -1 Column to the left on the Action Table for all attacks from that attacker, until he or she can locate the source of the attacks (see Perception Checks, below).

**Falling** a distance greater than 10 feet (0 APs of distance), runs the risk of injuring a Character. In this case, the GM makes an Action Check using the APs of distance that the Character fell multiplied by 2 as the AV/EV, and the Character's BODY/BODY as the OV/RV. Any positive RAPs are subtracted from the falling Character's Current BODY Condition. Falling damage is treated as Killing Combat, and can reduce the

Character's Current BODY Condition below 0 APS.

If the distance that the Character falls is greater than 7 APs, treat it as 7 APs; 14/14 is the highest possible AV/EV of a fall.

**Explosions** are area effect attacks: they do full damage to everyone in the target area (a circular area with a diameter of 10 feet or 0 APs) and less damage in the area around the blast. For each AP of distance away from the blast, subtract 1 AP from the explosion's EV. Explosions are always considered Killing Combat.

### Throwing Things

Particularly strong Characters like to pick up heavy objects and heave them at their opponents in combat. In such a case, the AV of the attack is equal to the thrower's DEX, and the EV is equal to the thrower's STR. The greatest distance that a Character can throw an object is equal to his STR minus the weight of the object in APs ( $STR - Weight = Distance$ ). It is up to the GM to determine if the weight of the object causes any additional effect when thrown.

## The Universal Modifier Table

There are often special circumstances that will come up during

combat that do not quite fit into one of the above mentioned circumstances. Whenever the Batman throws his Batarang, it is a normal Dice Action; but what if the Caped Crusader wants to throw the Batarang while he is falling off of a trapeze? In cases like this, use the *Universal Modifier Table* in the *Dice Action Column* in order to find a Column Shift modifier that is applied to the action's Opposing Value. Throwing a Batarang while falling from a trapeze might constitute an Extreme action with an OV Column Shift modifier of +4. This means that the OV of the shot is automatically increased by four columns.

Similarly, there may be situations when Automatic Actions no longer become automatic, and require an Action Check to succeed. For instance, the Batman can always run at a speed of 4 APs, but what if he is trying to run full tilt across a slippery ice slick? It's possible that he could slip and fall. Now that there is a chance that the Automatic Action might fail, it becomes a Dice Action. Consult the *Automatic Action Column* of the *Universal Modifier Table* to determine the OV/RV of the Action Check.

The Universal Modifier Table is only invoked when the GM feels it is appropriate, and it is always up to the GM to rule upon the difficulty of the action in question. The Universal Modifier Table can be used to determine the effects of

### Universal Modifier Table

| Description       | Dice Action Modifier | Automatic Action OV & RV |
|-------------------|----------------------|--------------------------|
| Easy              | -1                   | None                     |
| Average           | 0                    | None                     |
| Challenging       | +1                   | 2/2                      |
| Difficult         | +2                   | 4/4                      |
| Strenuous         | +3                   | 6/6                      |
| Extreme           | +4                   | 8/8                      |
| Pushing the Limit | +5                   | 10/10                    |
| Herculean         | +6                   | 12/12                    |
| Beyond the Limit  | +7                   | 15/15                    |



many unusual combat situations which may arise, including blind-siding an opponent, fights that take place in darkness or underwater, or trying to hold up the pillar of a collapsing building.

You can always spend Hero Points when performing an action that is modified by the Universal Modifier Table.

## Perception Checks

One of the things that separates the Batman from normal people is his uncanny ability to perceive things happening in the world around him and deduce how to use that information to his best advantage. Frequently, the Darknight Detective will detect clues that would otherwise go unnoticed, spot hidden assassins trying to escape in a crowd, or make accurate deductions based on his gut instincts. In game terms, this phenomenon is simulated with the use of *Perception Checks*.

A Perception Check is a Dice Action that is made by the Gamemaster to see if a Character is aware of something in the world around him or her. The Character's AV/EV is his or her INT/WILL. If what the hero is trying to perceive is an item or a physical action that is hidden by a person, the OV/RV is the target's INT/MIND. If what is perceived is a mood or emotional state, the OV/RV is the target's INFL/SPIRIT. If he or she is trying to perceive a clue, event, or something that does not fit one of the above categories, the GM should consult the Universal Modifier Table for an appropriate OV/RV.

## Perception Table

| RAPs    | Information Perceived                                                                                    |
|---------|----------------------------------------------------------------------------------------------------------|
| N       | Nothing perceived                                                                                        |
| 1 RAP   | A quick glance; A shadow moving                                                                          |
| 1/2 RV  | A recognizable shape or movement, with direction and at a certain distance from the perceiving character |
| FULL RV | A definite object or event                                                                               |
| OVER RV | Details about the object or event                                                                        |

This is an Action Check that should be made by the GM in secret; and the information should only be given to the Player if the roll yields positive RAPs. A Player may initiate a Perception Check by stating that his or her Character is on alert, such as during a stakeout situation.

Hero Points may be spent to increase the Character's INT/WILL during a Perception Check up to twice their regular value as usual. If there is nothing to perceive during that phase, the Hero Points are still lost.

Depending on the RAPs received on the Action Check, the Character may perceive more or less information, according to **the chart below**.

## Putting It All Together

The combat rules are long, and may seem rather complicated at first, but once you get used to them, combat is really not that complex. Before going any further, get some Players together and play out a couple of sample combats, using the heroes and villains in "Chapters Ten and Eleven". When everyone feels familiar enough with the combat rules, you'll be ready to continue on with "Chapter Four."

# 4 Character Interaction

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## Types of Interaction

## Resolving Interaction

## Interaction and Time

## The Charisma Skill

## Multi - Attacks

## Interaction Against the Heroes

## Role - Playing

In addition to bashing heads, heroes spend a lot of time talking. They threaten villains, they pump witnesses for information, they talk to other heroes; some even talk to themselves.

In the *Batman Role-Playing Game*, talking is simple. If you want your Character to say something, just go ahead and say it (the GM talks for all of the villains and minor Characters). If you want the Batman to tell Commissioner Gordon that you think he has a nice haircut, just say, "Hey Commissioner Gordon, you have a nice haircut!"

The tricky bit comes in when the GM is forced to figure out how a villain or minor Character will react to what you say. In the example above, it is pretty obvious that Commissioner Gordon would probably answer something like, "Oh, thank you," but what happens if the Batman is interrogating one of the Penguin's thugs: "Where is the Penguin's hideout? Tell me *now*, you diseased scum!" The thug obviously does not want to talk, but Batman

has methods of "convincing" these types to cooperate, so who wins?

The rules in this chapter help the GM figure out what happens in situations like these. Resolving conflicts between Characters is known as *Character Interaction*.

## Types of Character Interaction

---

Character Interaction is usually a Dice Action. There are three different types of Character Interaction: Interrogation, Persuasion, and Intimidation.

*Interrogation* is used whenever someone wants to gain information from somebody else. A successful Interrogation is a combination of asking the right questions, correctly interpreting the answers, and applying whatever pressure is necessary to get results. It is only necessary to resort to Interrogation when the subject is unwilling or unable to reveal information. A police officer investigating the scene of a crime,



for instance, would have to use Interrogation to gain information from a hysterical victim because the victim is unable to think clearly and answer the officer's questions. Similarly, the Batman would have to use Interrogation on the Penguin's thug in the example above because the thug does not want to reveal the location of the Penguin's hideout.

*Persuasion* is used whenever one Character is trying to persuade another to believe something or to perform some service. It is only necessary to resort to the Persuasion rules if the service or belief is not in the subject's own best interests. The Batman usually does not have to persuade Commissioner Gordon to go after a criminal, for instance, since Gordon wants to capture criminals himself. However, the Batman might have to persuade Gordon to lend him men or equipment that could be employed elsewhere. Likewise, after Commissioner Gordon's men have surrounded a street criminal and trained their weapons upon him, the Commissioner usually does not need to use Persuasion to talk the street criminal into dropping his weapon and surrendering.

*Intimidation* is used when one Character is trying to scare or panic another. Batman is great at Intimidation. Intimidation is the only one of the three types of Character Interaction that is used with any frequency in combat.

## Resolving Character Interaction

The AV/EV of an attempt to use Character Interaction is equal to INFL/AURA of the Character that is using Interaction, while the OV/RV

is equal to the target's INFL/SPIRIT. The RAPs earned by a *Interaction Check* function differently depending upon the type of Character Interaction being used.

### Interrogation

Before beginning play, the GM should make a list of all the important information known by each of the villains and minor Characters that the heroes are likely to encounter. Such a list for Penguin's thug in the above examples, for instance, might look something like this:

1. *"The Penguin hired me away from a local syndicate boss."*

2. *"The Penguin usually doesn't hire guys like me, I wonder why he didn't find somebody more 'professional.'"*

3. *"I'm not sure what the Penguin is planning, but whatever it is, it's happening tomorrow night."*

4. *"The Penguin's hideout is a jewelry shop in East Manchester, but I'm sure he's gone by now."*

Compare the RAPs earned in an Interrogation effort to the target's SPIRIT. If the Interrogation effort only receives 1 RAP, the target will reveal his or her first piece of knowledge to the interrogator; if the Interrogation effort receives RAPs equal to at least one half the target's SPIRIT (round fractions up), the target will reveal the first half of his or her information (round fractions down if the target has an odd number of information bits); and if the Interrogation effort receives RAPs that equal or exceed the target's SPIRIT, the target will reveal all of his or her information. If the thug in the example has a SPIRIT of 3, for instance, the Batman would learn the first piece of information (the bit about how the thug was hired) if he earned at least 1 RAP during the Interrogation, the first two bits of information if he earned at least 2



RAPs (half the thug's SPIRIT rounded up), and all four points of information if he earned 3 or more RAPs.

The GM may often find that it is too much trouble to make up an information list for every single Non-Player Character in an adventure. In these cases, you can often make snap decisions during actual play. If the GM had not made up an information list for the thug in the previous example, for instance, he or she might simply decide that the thug will reveal the location of the Penguin's secret hideout if the Batman's Interrogation receives 3 or more RAPs just before the Player rolls the dice.



In any case, a Character obviously cannot reveal anything to an Interrogator that the GM decides he or she does not know.

### **Persuasion**

Whenever a hero tries to Persuade a Character, the OV/RV is equal to the target's INFL/SPIRIT as usual. If the RAPs earned in a Persuasion Attempt equal the target's SPIRIT, the target will agree to the hero's request or will believe what the hero is saying. The GM should keep strict control over exactly what the heroes

are and are not allowed to accomplish through the use of Persuasion, using the comics as a model. Under normal circumstances, the Batman cannot Persuade the Joker to suddenly become a good guy, but a captured Batman might be able to Persuade the Joker to delay his execution for a while.

### **Intimidation**

A target is Intimidated if the RAPs earned by the Interaction Check equal or exceed his or her SPIRIT. An Intimidated target remains Intimidated for an amount of time equal to the RAPs earned by the Intimidation Action Check minus his or her SPIRIT.

During a combat phase, any Intimidated Characters always move after all Characters who are not Intimidated, regardless of Initiative totals, with the Intimidated Character with the highest Initiative total moving first among Intimidated Characters, and so on. Also, an Intimidated Character can be automatically prevented from taking any hostile actions or moving by his or her Intimidator, though the Intimidator cannot perform any Dice Actions during a phase in which he or she exerts control over any Intimidated target(s). The Intimidator's control over the target is limited to preventing him or her from taking hostile actions or moving; the Intimidator can never compel the target to act in any other way or dictate the actions to the target.

**Example:** the Batman comes across a thug robbing a jewelry store. The Caped Crusader spreads his cape out to form a silhouette against the moonlight and leaps down upon the thug with a vicious howl. This is a classy Intimidation attempt. The



AV/EV of the attempt is equal to Batman's INFL/AURA, and the OV/RV is equal to the thug's INFL/SPIRIT. First, the Batman must earn RAPs that equal or exceed the thug's SPIRIT for the Intimidation to have any effect. Let's assume that the thug has a 3 SPIRIT, and that the Batman receives 5 RAPs on his Interaction Check. The thug would then remain Intimidated for 2 APs of time ( $5 - 3 = 2$ ) or about 16 seconds (4 combat phases). During any combat phase in which the thug is still Intimidated, the Batman (and any of his allies) automatically moves first, since non-Intimidated Characters always move before Intimidated

Intimidation attempt. Both Interrogation and Persuasion attempts, however, normally take about fifteen minutes (8 APs of time). Attempting to interrogate or persuade someone in less time increases the OV and RV of the effort. There are no bonuses for taking more time than is necessary. Add 1 AP to both the OV and RV of an Interrogation or Persuasion effort for each AP of time less than 8 spent making the attempt. Attempting to Interrogate or Persuade someone in a single combat phase, or 0 APs of time, therefore, adds 8 APs to the OV and RV of the attempt.



Characters. In addition, the Batman can prevent the Intimidated thug from attacking or moving during any combat phase, as long as the Caped Crusader is willing to forego his Dice Action during that phase.

## Character Interaction and Time

It takes one combat phase (4 seconds or 0 APs of time) to make an In-

## The Charisma Skill

Characters with the Charisma Skill have certain advantages in Character Interaction. The Skill is so common that it is probably a good idea to go and read the Charisma entry in "Chapter Five." Basically, the APs of Charisma substitute for the AV and EV while making a Interaction Check.

The Charisma Skill has three Subskills, one for each of the three

types of Character Interaction. This means that a Character that is limited to the Charisma/Interrogation Subskill, for instance, can only use his or her Charisma Skill for Interrogation efforts. To make Intimidation or Persuasion attempts, he or she would use his or her INFL/SPIRIT normally.

## Multi-Attacks

It is possible to Intimidate more than one target at a time. Treat this as a Multi-Attack as described in the previous chapter. It is not possible to Persuade or Interrogate more than one person at a time.

## Character Interaction Against the Heroes

You will notice that a lot of villains have the Charisma Skill, too. What happens if a villain or minor Character tries to use Character Interaction on one of the Players?

Resolve such attempts as usual and determine the results. A Player, however, is never bound by the result of a Interaction Check. He or she always has the option of spending a number of Hero Points equal to the RAPs earned by the Interaction Check in order to completely ignore its effects.

Suppose, for example, that the Penguin receives 15 RAPs in an attempt to convince a captured Robin to reveal the Batman's secret identity (an Interrogation effort). Normally, Robin would reveal the Batman's secret because 15 RAPs exceeds Robin's SPIRIT of 5 APs, meaning that Robin must reveal all he knows according to the Interro-

gation rules above. If Robin is a Player Character, however, the Player can spend 15 Hero Points in order to avoid revealing anything.

There is no limit to the number of Hero Points that can be spent by Players in order to avoid the affects of Character Interaction. Spending Hero Points allows a hero to ignore the effects of all three types of Interaction (Interrogation, Persuasion, and Intimidation).

## Role-Playing

While using the Character Interaction rules, it is not really necessary to speak for your Character word for word. Many Players will simply say something like, "Okay, I'm going to Interrogate the thug." This is certainly acceptable; but later on you will read about additional Hero Point rewards for good "role-playing."

Good role-playing Players tend to avoid sentences like the one above, and replace them with something like "Okay punk, you'd better start talking. You see, we already know who all of your accomplices are, and some of them are turning state's evidence. Unless you cooperate and do likewise, you're in for a long trip up the river." By play acting a bit before rolling the dice, Players are bound to be rewarded by the GM later.

Similarly, Players who keep in the spirit of their Characters and react to situations as their Characters would react will probably receive additional rewards as well. For instance, Batman relentlessly pursues crime, Robin makes wisecracks even as he is beating up the villains, Nightwing questions his own ability to lead the Titans, etc.).



## Powers

## Skills

## Advantages

## Drawbacks

## Powers, Skills, Advantages, and Drawbacks Chart

In the Batman comic books, both heroes and villains display many awesome abilities that cannot be explained by the use of Attributes alone. This chapter is devoted to the detailed description of all of the Powers, Skills, Advantages, and Drawbacks used in the *Batman Role-Playing Game*.

## Powers

Powers are abilities beyond the scope of human beings. They are used most often in Gadgets, but there are paranormal heroes and villains who possess them without technological assistance. Before you read the listings for the various Powers, you should be familiar with some of the terms used to describe them.

**Range** is the amount of distance at which a Power or Skill can be used. *Normal* indicates that the Power can be used at any distance

between the Power user and the APs of the Power (like an Energy Blast). *Touch* means that the Power can only be used on targets that the Power user is able to touch (such as Poison Touch), and *Self* shows that the Power can only affect the user of the Power him or herself (like Invisibility).

**Type** shows whether use of the Power constitutes a Dice Action or an Automatic Action.

**Base Cost** is the Hero Point cost that must be paid to buy the Power or Skill when designing a Character. Ignore it for now; it will be explained fully in "Chapter Six."

By the way, most Powers do not always have to be used at their full AP value all the time. A Character with 20 APs of Flight can fly at any speed between 0 APs and 20 APs at will. Similarly, a Character with a Mental Blast of 15 APs could opt to blast an opponent with anywhere from 0 APs to his or her full 15 APs.

It is always up to the Player using a Power to determine how many APs are going to be used.

## Acid

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

A Character with this Power can shoot streams of acid from his or her fingertips. Use of this Power is treated as a normal physical attack, with the AV/EV equal to the APs of the Power and the OV/RV equal to the target's DEX/BODY. If Acid is used to attack a metallic object, the target's RV against later attacks is reduced by -1 Column Shift.

## Air Blast

**Range:** Normal

**Type:** Dice

**Base Cost:** 10

This Power allows a Character to exhale a powerful stream of air. The Character can attack all targets within a 1 AP-wide corridor, extending from the point of origin, with no Multi-Attack penalties. That is, the attack is made separately against each target in the attack area (friends and foes!).

Use of the Air Blast Power is a physical attack, with the APs of the Power serving as the AV/EV against the targets' DEX/BODYs as the OV/RVs. However, targets do not suffer damage from this attack; instead, they are knocked backwards a number of APs distance equal to the RAPs received minus the target's weight in APs (most humans weigh 2 APs).

If this knockback causes attacked Characters to smash into stationary objects, treat it as though they have fallen the distance they were knocked backwards see "Chapter Three." Any damage caused by being knocked backwards in this fashion is consid-

ered Killing damage, but the Character using the Power is not penalized for entering Killing Combat unless the use of the Air Blast actually kills a target.

## Air Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

This Power allows a Character to control the movement of a volume of air. A Character with Air Control may utilize the Power towards a number of applications:

1) The user may aim forceful wind gusts at a target in an attempt to damage him, her, or it. This is treated as a normal physical attack, using the APs of Air Control as the AV/EV and the target's DEX/BODY as the OV/RV.

2) The user may summon strong winds to buffet opponents about. This is treated in the same fashion as the Air Blast Power, except that Air Control affects everyone and everything (except the user) within a volume equal to the APs of the Power, rather than the 1 AP wide corridor of Air Blast. The user may shape this volume as desired. The user may also choose the direction each of his opponents is hurled, not necessarily sending all persons or objects in the same direction. The same rules regarding damage apply to Air Control as they do to Air Blast.

3) The user can remove existing volumes of air to create a vacuum. This attack requires a successful Action Check with the user's APs of the Power as the AV/EV against an OV/RV equal to the volume of air to be displaced, plus a special +2 Column Shift penalty due to the difficulty of moving air in this fashion. Characters caught in this vacuum lose 1 AP of their Current BODY Condition until they are removed



from the vacuum or die. This is usually considered entering Killing Combat.

4) The user may propel him or herself with gusts of air, moving at a distance per phase equal to his or her APs of Air Control.

5) Finally, the user may simply move a volume of air. The OV/RV of such an attempt is equal to the volume of air to be moved; the RAPs equal the distance the volume is displaced. For example, a Character with Air Control could use the Power to push a cloud of radioactive poison gas away from a crowd of innocent bystanders and into the stratosphere to dissipate harmlessly.

### Analytical Smell/ Tracking Scent

**Range:** Normal

**Type:** Dice

**Base Cost:** 10

The *Analytical Smell* portion of this Power allows a Character to identify an item or person by scent alone following a successful Action Check using the APs of the Power as the AV/EV. The OV/RV of particular scents vary: the GM should consult the Universal Modifier Table in "Chapter Three" to determine how difficult the scent will be to identify. Common scents would be Easy to identify, while uncommon scents might range from Challenging to Strenuous; rare or masked scents range from Extreme to Herculean, while alien scents would be considered Beyond the Limit.

If 3 or fewer RAPs are earned on an Analytical Smell Action Check, the Character will possess a basic idea of from what or where the smell is coming. If 4 or more RAPs are achieved, the Character can identify the source of the smell precisely.

A Character with Analytical Smell also possesses the Power of *Tracking*

*Scent*, which allows the Character to track a being or object by smell alone. Once the Character has encountered a scent, he or she may use this Power to track the scent. Again, the Universal Modifier Table should be used to determine the proper OV/RV. Tracking a generic type of scent, such as human, horse, or cypress tree, would be Difficult or Strenuous, while an individual scent, such as Vicki Vale, Secretariat, or the musty smell of the villain's hideout would be Extreme or Pushing the Limit. Inclement conditions, such as bad weather or a deliberate attempt to cover the trail, can increase the OV by as little as 1 AP (for a fog or light wind), or by as much as 8 APs (for torrential rains and high winds).

On Tracking Scent attempts, any positive RAPs received on the Action Check equal the length of time (in APs) that the Character can follow the movements of his or her quarry without needing to reroll on the Tracking attempt. If no positive RAPs are received, the Character has lost the trail.

### Animal Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 25

A Character with this Power can gain control over and cooperation from members of the animal kingdom. To take control of an animal, the Character must make an Action Check with an AV/EV equal to his or her APs of Animal Control, and the OV/RV equal to the target animal's INFL/SPIRIT. Positive RAPs earned indicate the length of time (in APs) that the animal will serve the Character.

A controlled animal will never perform any action contrary to the Character's wishes. However, to actually instruct the animal, she or

he must have a method of communicating with the animal. Control over the animal is lost when the Character's RAPs of time expire, or whenever the Character either willingly relinquishes control, falls unconscious, or moves out of range.

Animal Control gives the Character control over all forms of animals, categorized as follows: Amphibians, Birds, Fish, Insects, Mammals, and Reptiles. Animal Control will not work on humans under any circumstances. If the Power is purchased with a Power Limitation that it may only be used to control certain animal categories, subtract 5 Hero Points from the Base Cost for each animal type that cannot be controlled.

## Animal Summoning

**Range:** Normal

**Type:** Automatic

**Base Cost:** 35

This Power allows a Character to summon animals of a specific type (sharks, falcons, rabbits, and so on) within the range of the Power. As many animals of the specified type as the Character desires will answer the summons automatically and will travel towards the Character at best speed. Animal Summoning may not be used to summon an animal with a BODY greater than the Character's APs of the Power, nor may it be used to summon creatures with human or greater intelligence.

## Bomb

**Range:** Special

**Type:** Dice

**Base Cost:** 20

The Bomb Power allows a Character to cause an explosion which starts at the point of ground contact and extending out to a distance equal to the APs of the Power divided by two (round fractions down). The

Character possessing the Bomb Power is not affected by the explosion, although the Character may be affected by another Character with the same Power.

Use of the Bomb Power is treated as an explosion, as explained in "Chapter Three." The explosion, a physical attack against everyone and everything within range except the user, strikes with an AV/EV equal to the APs of Bomb. The AV/EV of this attack are reduced by 2/2 for every AP of distance between the target and the point of the explosion.

When a Character uses this Power, he or she has the option of deciding whether or not it is a Killing Combat attack. Devices with the Bomb Power, however, such as grenades or missiles, automatically make Killing Combat attacks when the device is detonated.

## Cell Rot

**Range:** Touch

**Type:** Dice

**Base Cost:** 20

This Power gives a Character the ability to cause any formerly-living material to decompose at an accelerated rate. For this purpose, "formerly-living material" is defined as any natural substance derived from a once-living source, such as leather, hemp, rope, paper, cloth, paper, and wood products.

A Character with Cell Rot can completely decompose an inanimate object in an amount of time equal to the object's BODY minus the Character's APs of the Power. For instance, Clayface III, with his Cell Rot of 9 APs can destroy an object with a BODY of 11 APs in 2 APs of time, or sixteen seconds ( $11 - 9 = 2$ ). An object need only be touched once for this decomposition to take place. An object with a BODY less than or equal to the Character's APs of Power



can be completely decomposed in a single phase.

Cell Rot may also be used to make a physical attack against a living opponent. In such a case, the AV/EV is equal to the Character's DEX/APs of Cell Rot, and the OV/RV is equal to the target's DEX/BODY. Damage from this Cell Rot attack is subtracted from the target's Current BODY Condition normally.

## Chameleon

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

A Character with this Power can alter his or her appearance to resemble any other Character. For greatest effectiveness, the impersonated Character should be roughly the same height, weight, and build as the Power's user (within one foot of height and twenty pounds of weight). The Chameleon user's clothing also transforms to resemble that of the target, although no weapons or specialized gear are duplicated.

The APs of Chameleon act as the OV/RV of any Perception Checks made to penetrate the disguise. This Perception Check automatically receives a -2 Column Shift bonus if the user is trying to impersonate a member of the opposite sex or someone with a radically different build, height, or weight. Chameleon does not include the ability to duplicate a target's voice or personality.

If this Power is purchased without the ability to alter the user's clothing, subtract 5 from the Base Cost.

## Claws

**Range:** Touch

**Type:** Dice

**Base Cost:** 25

A Character with the Claws Power possesses claws, or other natural

sharpened attack methods. The Character's DEX acts as the AV while the APs of the Claws Power act as the EV for any attack that the Character makes with his or her natural weaponry. APs of the Claws Power also substitute for the Character's EV in attempts to cut or rend materials.

## Cling

**Range:** Touch

**Type:** Automatic

**Base Cost:** 10

Cling allows a Character to traverse perfectly vertical or even inverted surfaces, like walls and ceilings, as if they were level ground. Attempts to cling to any unusually slippery substances are resolved according to the Universal Modifiers Table. Ice or Teflon might be Difficult to cling to, while an oil-covered wall or ceiling might represent an Extreme effort.

Each AP of Cling allows the Character to carry 1 AP of weight. The APs of the Power must be sufficient to support the weight of the Character and any objects being carried. The collective weight carried while the Character Clings cannot exceed his or her STR, no matter how many of APs of Cling she or he possesses.

## Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 50

This Power allows a Character to mentally attack an opponent and then dictate all of the opponent's actions. When a Character successfully uses this Power on another, she or he is able to completely control the victim's body.

To control a target, the user must make an Action Check with an AV/EV equal to the APs of the Power against an OV/RV equal to the INT/

MIND of the victim. If the RAPs received exceed the opponent's MIND, the opponent falls under the user's control and will remain controlled until the user voluntarily releases the opponent, falls unconscious, moves out of range, or if the victim is able to break free from the control.

When controlled, a victim's physical actions are entirely dictated by the Power's user. The user must expend an Automatic Action each phase to transmit instructions to any and all Characters under his or her control. This does not require verbal communications or instructions; they are given mentally at any distance within range.

A victim of Control is entitled to combat the effect each phase with an AV/EV equal to his or her INT/WILL against an OV/RV equal to the APs of the controller's Power. Hero Points may not be spent on the OV/RV of this roll, although the controlled Character is allowed to spend Hero Points on the AV/EV as normal. If or when the victim's cumulative RAPs from these attempts exceed the number of RAPs gained on the original Control Action Check, the victim breaks free and may act normally on the next phase.

## Darkness

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

The Darkness Power allows a Character to generate a field of darkness through which no normal light can pass. Vision Powers requiring light, such as Telescopic Vision or Thermal Vision, are completely blocked and the APs of Darkness become the OV/RV of attempts to see through the Darkness. The AV/EV of such an attempt would be equal to the INT/WILL of the Character

trying to see, or the APs of a Vision Power.

The field of generated Darkness has a volume equal to the Character's APs of the Power. Anyone within the field has his or her AVs of physical actions reduced by the APs of Darkness. Darkness remains in effect for as long as the user wishes, as long as he or she expends one Automatic Action each phase to keep the Darkness intact, or until the Character falls unconscious. Use of the Darkness Power does not affect the vision of the Character using the Power.

## Dispersal

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

This Power allows a Character to disperse his or her atoms and become intangible to the point of being able to pass through solid objects. Each AP of Dispersal engaged by the user has the following effects:

1) One AP is added to the Character's OV/RV against physical attacks.

2) One AP is subtracted from the Character's STR (to a minimum of 0 APs).

3) Any Character with APs of Dispersal equal to or greater than the BODY of an object may freely pass through that object, meeting with no resistance whatsoever.

## Earth Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

Earth Control allows a Character to cause and control the movement of a volume of rock, earth, or soil. A Character with Earth Control may utilize the Power towards a number of applications:

1) The Power user may fling earth at an opponent in an attempt to



damage him, her, or it. This is treated as a physical attack with an AV/EV equal to the user's APs of Earth Control and an OV/RV equal to the opponent's DEX/BODY.

2) The Power user may create a powerful dirt storm in an attempt to blind Characters within a volume equal to the user's APs of Earth Control. In this case, the Character must make an Action Check with an AV/EV equal to the APs of the Power, while the OV/RV is equal to the opponent's DEX/DEX. The RAPs earned on this Action Check are subtracted from the opponent's DEX and Initiative for a number of phases equal to the RAPs of the attack. All targets within an effected volume are attacked separately and are not subject to the usual Multi-Attack penalties.

3) The Power user may simply move a volume of earth. This requires an Action Check with an AV/EV equal to the APs of Earth Control against an OV/RV equal to the volume of earth (in APs) that the Character wishes to move. The RAPs received equal the amount of distance the earth may be moved.

## Empathy

**Range:** Normal

**Type:** Dice

**Base Cost:** 10

Empathy allows a Character to feel the emotions of others and to determine a person's exact emotional quality: happy, sad, angry, afraid, or any other basic emotion.

An Action Check against an OV/RV equal to the target's INFL/SPIRIT is necessary for this Power to function. Positive RAPs indicate that the user has "tuned



in" to the target's emotions. If the RAPs equal or exceed the RV of the Action Check, the user may be able to detect the cause of the target's emotions (at the GM's discretion).

The results of a successful Empathy attempt will reveal actual feelings and emotions; no method of masking true feelings, such as the Actor Skill, will subvert this Power.

## Energy Blast

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

This Power allows a Character to fire a bolt of pure energy from any one particular part of the body, such as the eyes or the hands. This power makes a physical attack, with the APs of the Power serving as both the AV and the EV.

A Player should define which type of energy is fired when purchasing this Power for his or her Character. Suggestions include light energy, magnetic energy, radiation, "quantum power," or whatever seems appropriate for the Character in question.

## Extended Hearing

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

The Extended Hearing Power allows a Character to increase the range of his or her normal hearing. A Character using Extended Hearing subtracts the APs of the Power from the distance between him or herself and a sound, the result being the apparent distance between the Character and the sound. This Power cannot be used to detect sounds beyond the normal range of human hearing, such as subsonic or ultrasonic noises.

For example, a Character with 8 APs of Extended Hearing who is lis-

tening to a sound 9 APs away, or about a half-mile, would hear that sound as if it were only 1 AP away, or about twenty feet. A whisper can be clearly discerned at a range of 0 APs, normal conversation at a range of 3 APs, and loud shouts at 7 APs.

## Flame Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 10

This Power allows a Character to control both the intensity and spread of flames. Flame Control, does not, however, give the Character the ability to spontaneously generate fire, only the ability to manipulate previously existing flames. Flame Control can be used each phase towards one of the following effects:

1) The user may increase or decrease the intensity of a volume of flame. A normal campfire has an AV/EV equal to 3/3, a bonfire's AV/EV is 6/6, while the heart of a volcano has an AV/EV of 15/15. Any Character within such flames is automatically physically attacked by the AV/EV of the flame each phase he or she is in contact with the fire.

A Character with Flame Control can make an Action Check with an AV/EV equal to his or her APs of the Power, against an OV/RV equal to the flames' AV/EV. The Character can then add or subtract the RAPs gained to the AV/EV of the flames. For example, a Character with 10 APs of Flame Control rolls a 13 against a normal fire (OV/RV equal to 6/6) and gains 8 RAPs. He or she could then either increase the AV/EV of the flames to as much as 14/14, or decrease the AV/EV until the fire is extinguished altogether.

This usage of Flame Control affects all the flames within a volume equal to the user's APs of the Power.

2) The user can simply move a



volume of flame. The OV/RV of such an attempt is equal to the AV/EV of the flame, and the RAPs earned are the distance in APs that the flame can be moved.

## Flame Project

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

A Character with the Flame Project Power can fire forth a stream of flame from his or her body like a flamethrower. Use of this Power is a physical attack with an AV/EV equal to the APs of the Power.

## Flash

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

This Power allows a Character to produce a burst of brilliant, pure light from his or her body. If a target does not prepare for this attack by shielding his or her eyes, wearing filtered glasses, or some other protective measure, he or she may be temporarily blinded. The APs of Flash act as the AV/EV, and the target's DEX/DEX is the OV/RV. Any RAPs received are subtracted from the target's DEX and Initiative for a number of phases equal to the RAPs of the attack. The affected Character cannot be attacked with the Flash Power again until this time has passed.

Additionally, the light produced may be steadily released at a lower intensity to effectively create a glowing light.

## Flight

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

Flight allows a Character to move freely in any direction through the air. The APs of Flight are the APs of

distance that the Character can fly each phase. In addition, a Character may use his or her APs of Flight as the OV against physical attacks, provided that she or he does not make a Dice Action in the same phase.

## Fog

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

The Fog Power gives a Character the ability to use any atmospheric moisture to form a dense fog which obscures vision and Powers such as Sonar, Thermal Vision, and Radar Sense. The OV/RV of a Perception Check to see through the fog is equal to the fog-producing Character's APs of the Power. Any attacks made by Characters within the fog receive a -2 Column Shift penalty on the OV. The volume of fog created is equal to the APs of the Power.

The fog created with the Power will travel with the Character, if he or she so desires, provided that the Character is not travelling at a speed (in APs) surpassing the APs of the Power. A wind or volume of air moving faster than the APs of the Power will immediately dissipate the fog.

## Force Field

**Range:** Self

**Type:** Automatic

**Base Cost:** 30

This Power gives its user the ability to create a field of physical energy to protect his or her body. The APs of the Power are added to the Character's RV against physical attacks. Any RAPs achieved against the Power user while the Force Field is being used are first subtracted from the APs of Force Field. If this results in the field being reduced to 0 APs or less, any further RAPs are

deducted from the user's Current BODY Condition. For instance, a Character with 5 APs of Force Field and a Current BODY Condition of 6 APs is physically attacked, and the attacker receives 7 RAPs. Subtracting the APs of Force Field (5 APs) from the RAPs (7 APs) leaves 2 RAPs ( $7 - 5 = 2$ ) which do damage to the Character's Current BODY Condition, reducing it to 4 APs ( $6 - 2 = 4$ ).

A Force Field is spherical in shape, centered on the Character using the Power. A field shelter may be generated at the same APs of volume as the Character's APs of Power, protecting all Characters within the field's range. No physical attacks with exterior targets may be made from within the field.

## Gliding

**Range:** Self

**Type:** Automatic

**Base Cost:** 5

This Power allows a Character to glide through the air at a speed equal to his or her APs of Gliding. The maximum distance that can be travelled is equal to the sum of the APs of the Power and the APs of height the Character begins above the ground.

For example, a Character with 2 APs of Gliding jumps from the roof of an eight story building, which is approximately 3 APs above the ground. From this height, he or she could glide a distance of 5 APs from his or her starting point. It would take the Character four phases to cover the distance.

## Hypersensitive Touch

**Range:** Touch

**Type:** Dice

**Base Cost:** 5

Hypersensitive Touch lets a Character "see" with his or her fingertips. The Character can read a newspaper by feeling the ridges of ink on the

paper, feel the vibration of a smoothly-running machine through a brick wall, or listen to phone conversations by touching the telephone lines. A Character using Hypersensitive Touch makes an Action Check using his or her APs of the Power as the AV/EV against an OV/RV determined by using the Universal Modifier Table. Positive RAPs indicates success in an attempt.

## Hypnotism

**Range:** Normal

**Type:** Dice

**Base Cost:** 50

This Power gives a Character the ability to mesmerize a victim and make him or her susceptible to suggestion. The use of Hypnotism is an Action Check with an AV/EV equal to the APs of the Power and an OV/RV equal to the opponent's INT/MIND. The Character using the Power may then implant suggestions as she or he wishes, up to the number of RAPs received on the Action Check.

The hypnotizing Character must divide the RAPs received between each of the implanted suggestions as desired. The completion of each suggestion is then treated as a separate Action Check, with an AV/EV equal to the RAPs allocated to the suggestion and an OV/RV equal to the victim's INT/MIND. If this second Action Check gains positive RAPs, the suggestion will be carried out by the victim. If any of the suggestions do not "take," the victim will break the hypnosis and all further suggestions will be obliterated.

A Hypnotism subject will not do anything completely against his or her motivations or beliefs, but a clever Player can often get around this restriction. If someone attempted to hypnotize the Batman into injuring Commissioner Gordon, for example, the attempt would fail. The person



could, however, conceivably hypnotize the Batman into believing that Commissioner Gordon was actually the Joker, creating the same result.

## Ice Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 5

This Power allows a Character to move and control volumes of ice. Ice Control does not, however, give the Character the ability to spontaneously generate ice, only the ability to control and manipulate existing ice formations. Ice Control has a number of useful effects, including the following:

1) Ice Control gives its user the ability to hurl ice at a target to cause physical damage. This is a normal physical attack, with the AV/EV being the APs of the Power and the OV/RV being the target's DEX/BODY.

2) The Power user can surround him or herself with ice formations which will provide defense against physical attacks. The APs of the Power are considered the BODY of the barrier between attackers and the Power user.

3) The user can simply move a volume of ice. The OV/RV of such an attempt is equal to the weight (in APs) of the ice, and the RAPs earned are the distance in APs that the ice can be moved.

## Ice Production

**Range:** Normal

**Type:** Dice / Automatic

**Base Cost:** 20

Ice Production allows a Character to produce volumes of ice out of the thin air. The ice produced may be formed into any shape the user desires, such as a wall, an ice dagger, a bridge, and so on. Volumes of ice created with this Power will melt

after a number of APs of time equal to the Character's APs of the Power. All constructs created by this Power have -2 Column Shift modifiers to their RV against fire or heat-based attacks. Ice Production can be used in several ways:

1) The user may trap an opponent in a solid block of ice. To do so, the Player makes an Action Check using the APs of the Power as the AV/EV against an OV/RV that is equal to the target's DEX/STR. The RAPs earned on this Action Check are equal to the volume and BODY of ice which have trapped the target. While the target is trapped, his or her DEX and Initiative are reduced by the APs of ice which hold him or her, and he or she cannot move. To break free, the Character must make a successful physical attack (gain positive RAPs) against the APs of ice that hold him or her.

2) The user may make solid ice constructs such as walls and bridges with a BODY and volume both equal to the APs of the Power.

3) The user may use Ice Production to make an ice shield to defend against physical attacks. In this case, the APs of the Power are added to the user's RV against physical attacks. The user may not make any physical attacks while employing such a shield.

4) The user may propel ice forward from his or her fingertips for a physical attack. The APs of the Power are used as the AV/EV against the opponent's DEX/BODY as the OV/RV.

## Illusion

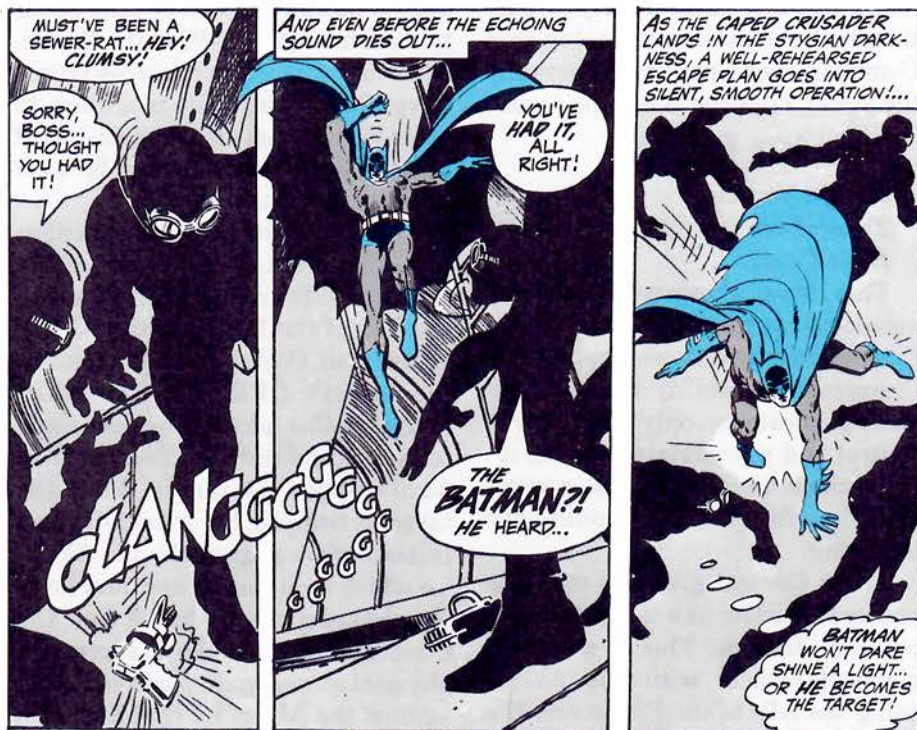
**Range:** Normal

**Type:** Automatic

**Base Cost:** 50

This Power gives a Character the ability to make others see what she or he wants them to see. The Illusion





Power does not create matter where none existed before, but it may alter the appearance of existing matter. An illusory staircase could not be climbed, but a rickety old staircase could be made to look as good as new. Since an illusion is unreal, it cannot negate material reality. A wall could be disguised or made to appear invisible, but anyone who tried to pass through the wall's actual location would still hit it.

The APs of the Illusion Power serve both as the amount of time that an illusion will remain believable and the maximum volume the illusion can occupy. The Power could, however, create an identical illusion just before an illusion was about to expire, effectively resetting the amount of time before the illusion disappeared.

The APs of Illusion also serve as the OV/RV of Perception Checks made to determine whether or not an object is real. If a Character sud-

denly saw a huge golden city in the middle of the desert where a moment ago there was none, he or she could make a Perception Check to determine whether or not the city was illusory. The GM should make all Perception Checks for the Character in secret. In this manner, a Character who attempts to detect an illusion and fails will be unable to tell if the object truly exists or if it is simply beyond his or her powers of detection to penetrate the illusion.

An illusion itself cannot cause physical damage, but a living target can believe that she or he has been hurt, causing great mental strain, which translates into RAPs of mental damage. If the Illusion Power is used to create an illusion of a living creature or anything else capable of damaging an opponent, the creature or object created will fight with appropriate Attributes, Powers, and Skills equal to the illusion caster's APs of the Power. Damage from illu-



sory objects is sustained by the Character's Current MIND Condition, although the target may believe the damage is physical.

## Invisibility

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

This Power causes the Character using it to be impossible to detect with normal vision. Invisible Characters can only be detected by sound, special vision, or perceptive Powers like Sonar or Radar Sense. The APs of Invisibility act as the OV/RV of any attempts to detect the invisible Character using any of these Powers. Positive RAPs indicate that the invisible person has been located. Characters without a special Power receive a +2 Column Shift penalty to Perception Checks made to detect the invisible Character.

Characters are automatically surprised when first attacked by invisible assailants (see **Chapter Three**). Any physical attack which is directed at an unlocated invisible Character must be preceded by a successful Perception Check, in which case the invisible Character would use his or her APs of the Power as the OV and his or her BODY as the RV. Characters who have successfully located an invisible Character are no longer affected by the Character's Power until he or she is somehow able to mask his or her location again.

## Invulnerability

**Range:** Self

**Type:** Dice

**Base Cost:** 5

A Character with this Power is very difficult to kill. When such a Character has suffered damage which would cause him or her to die under normal circumstances (that



is, one of his or her Current Conditions has been reduced to a negative value greater than the Resistance Attribute), he or she makes an Action Check using the APs of the Power as the AV/EV against an OV/RV that is a positive value equal to his or her Current BODY Condition (for instance, a Current BODY Condition of -10 would result in an OV/RV of 10/10). The RAPs gained from this roll equal the number of APs restored to the Current BODY Condition. If this roll is not enough to restore the Character to life, he or she will die despite the Power.

## Jumping

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

This Power allows a Character to leap across great distances or to great heights through a natural or mechanical prowess. A Character with Jumping can traverse a distance or

leap to heights equal to his or her APs of the Power.

Lightning

Range: Normal

Type: Dice

Base Cost: 15

With the Lightning Power, a Character can fire and control a bolt of lightning from his or her body. Lightning strikes as a physical attack in combat, with an AV/EV equal to the APs of the Power against the OV/RV equal to the target's DEX/BODY.

A Character who is insulated against electricity (the Batman might develop a special rubber-soled boot to ground himself, for example) receives a +2 Column Shift modifier to his or her RV against Lightning. Characters or objects with a great deal of metal or electronics on their person (such as robots or androids) receive a -2 Column Shift modifier to their RV when defending against Lightning attacks.

Magic Blast

Range: Normal

Type: Dice

Base Cost: 20

This Power allows a Character to emit a powerful bolt of mystical energy from his or her body. This blast normally emanates from the hands or fingertips. Magic Blast is treated as a mystical attack, using the APs of the Power as the AV/EV against the defender's INFL/SPIRIT as the OV/RV.

Magic Field

Range: Self

Type: Automatic

Base Cost: 20

The Magic Field is similar to the Force Field, except that it protects its user against mystical rather than physical attacks. The APs of the Power are added to the Character's RV against mystical attacks. Any RAPs achieved against the Power user while the Magic Field is being used are first subtracted from the

Mind Probe Chart

| RAPs    | Information Gained                                                                            | Example                                                                                                                                                                                                 |
|---------|-----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| N       | None                                                                                          | Unable to penetrate mental defenses                                                                                                                                                                     |
| 1 RAP   | The target's surface thoughts on the subject                                                  | "Yeah, I know the Joker. I don't like him very much."                                                                                                                                                   |
| 1/2 RV  | Thoughts easily recalled by the target regarding the subject                                  | "The Joker is hiding out near the corner of Clark and Addison. His complete irrationality is his biggest weakness."                                                                                     |
| Full RV | Distant thoughts or memories, and items the subject may not even be aware he or she remembers | "The Joker and I first met on May 21, seven years ago. We were in a warehouse in Manchester. The Joker's left leg twitches when he is nervous. It would make sense for him to kill me after the heist." |



APs of Magic Field. If this results in the field being reduced to 0 APs or less, any further RAPs are deducted from the user's Current SPIRIT Condition. For instance, a Character with 5 APs of Magic Field and a Current SPIRIT Condition of 6 APs is mystically attacked, and the attacker receives 7 RAPs. Subtracting the APs of Magic Field (5 APs) from the RAPs (7 APs) leaves 2 RAPs ( $7 - 5 = 2$ ) which do damage to the Character's Current SPIRIT Condition, reducing it to 4 APs ( $6 - 2 = 4$ ).

A Magic Field is spherical in shape, centered on the Character using the Power. A field shelter may be generated at the same APs of volume as the Character's APs of Power, protecting all Characters within the field's range. No mystical attacks with exterior targets may be made from within the field.

Character Interaction may not be blocked by a Magic Field.

## Magnetic Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

Magnetic Control gives a Character the ability to create and control the flow of magnetic fields around his or her body. A Character with this Power can utilize it for a variety of functions, including the following:

1) The Character can use magnetism to hurl metallic objects at a target with the intent to cause physical damage. For such an attack to take place, metal objects must be present. The AV/EV is equal to the APs of the Power; the OV/RV is the target's DEX/BODY.

2) Characters with Magnetic Control can defend themselves from attacks involving metal objects such as swords, bullets, and foes in armor. In this case, the Power user adds his or her APs of the Power to the OV.

3) Magnetic Control allows the Character to move metal. The AV/EV of such an attempt is equal to the APs of the Power. The OV/RV is the weight (in APs) of the metal to be moved. The RAPs gained indicate the distance that the metal can be moved.

## Mental Blast

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

This Power allows a Character to emit a powerful bolt of mental energy from his or her body. This blast normally emanates from the hands or fingertips. Mental Blast is treated as a mental attack, using the APs of the Power as the AV/EV against the defender's INT/MIND as the OV/RV.

## Microscopic Vision

**Range:** 0 APs

**Type:** Automatic

**Base Cost:** 5

This Power allows a Character to discern extremely small objects. The following table list the objects that become visible at the various activated AP levels of this Power.

### APs Object Visible

|    |                 |
|----|-----------------|
| 1  | Cloth Weave     |
| 3  | Hair Follicles  |
| 5  | Tiniest Insects |
| 8  | Human Cells     |
| 10 | Metal Fatigue   |
| 12 | Bacteria        |
| 23 | Viruses         |

## Mind Field

**Range:** Self

**Type:** Automatic

**Base Cost:** 20

The Mental Field is similar to the Force Field and Magic Field Powers, except that it protects its user against

mental rather than physical or mystical attacks. The APs of the Power are added to the Character's RV against mental attacks. Any RAPs achieved against the Power user while the Mind Field is being used are first subtracted from the APs of Mind Field. If this results in the field being reduced to 0 APs or less, any further RAPs are deducted from the user's Current MIND Condition. For instance, a Character with 5 APs of Mind Field and a Current MIND Condition of 6 APs is mentally attacked, and the attacker receives 7 RAPs. Subtracting the APs of Mind Field (5 APs) from the RAPs (7 APs) leaves 2 RAPs ( $7 - 5 = 2$ ) which do damage to the Character's Current MIND Condition, reducing it to 4 APs ( $6 - 2 = 4$ ).

A Mind Field is spherical in shape, centered on the Character using the Power. A field shelter may be generated at the same APs of volume as the Character's APs of Power, protecting all Characters within the field's range. No mental attacks with exterior targets may be made from within the field.

### Mind Probe

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

This Power allows a Character to read the thoughts and memories of other Characters. When using Mind Probe, a Character must be searching for a specific subject or memory. There is no limit to how far into a target's memory a Character may search. The target Character does not have to be conscious for a person with Mind Probe to attempt to gain information.

Use of Mind Probe requires an Action Check with an AV/EV equal to the APs of the Power and an OV/RV equal to the target's INT/MIND.

The number of RAPs received are an indication of how much information the probing Character was able to make out. Examples of potential information are summarized on the previous chart.

### Phobia

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

This Power causes its victims to be filled with a great irrational fear. Use of the Phobia Power automatically manifests an illusion of whatever is most feared by the opponent, and can only be seen by the specific target. In a Multi-Attack, therefore, each individual attacked would see a different illusion.

Use of Phobia requires an Action Check using the APs of the Power as the AV/EV against the opponent's INT/MIND as the OV/RV. The RAPs received must be equal to or greater than the target's MIND for the attack to have any effect. In this case, the victim can do nothing but quiver in fear for a number of phases equal to the RAPs received on the Action Check. The effects of Phobia are immediately cancelled if the Character using the Power exits the range of the Power, is knocked unconscious, or decides to voluntarily release the victim.

A Character being subjected to Phobia may attempt to free him or herself from the effects of the Power each phase she or he is affected. To do so, the Player makes an Action Check with an AV/EV equal to his or her INT/WILL against an OV/RV equal to the APs of the Phobia using Character's Power. Hero Points may not be spent on the OV/RV of this roll, although the frightened Character is allowed to spend Hero Points on the AV/EV as normal. If or when the victim's cumulative RAPs from



these attempts exceed the number of RAPs gained on the original Phobia Action Check, the victim shakes off the effects and may act normally on the next phase with no residual effects.

## Plant Control

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

With this Power, a Character can take over and control local plant life. Plant Control only controls pre-existing plant life; it does not cause new plant life to spontaneously come into existence. In addition, appropriate plants must be present for a Character to implement any of the following attack forms. The Power may be used in several ways:

1) The Character can cause an appropriate plant, such as a vine or tree, to whip out one of its appendages and make a physical attack against an opponent. The AV/EV is equal to the APs of the Power; the OV/RV is equal to the target's DEX/BODY.

2) Plant Control can cause a plant to wrap itself around an opponent and restrain his or her actions. This is treated as a Grappling Attack "see Chapter Three." The AV/EV is equal to the APs of Plant Control. For purposes of trying to break the Grapple, the plant's STR is equal to its BODY. It is up to the GM to determine if existing plants would be able to make the Grappling Attack (a potted palm would be able to, for instance, but the grass on a putting green would not).

3) The user can move a mass of plants from one area to another. The AV/EV is equal to the APs of Plant Control; the OV/RV is equal to the volume (in APs) of plants to be moved. The RAPs received equal the distance that the plants are moved.

## Plant Growth

**Range:** Normal

**Type:** Dice

**Base Cost:** 20

This Power gives a Character the ability to rapidly increase the growth rates of natural plant life. The AV/EV of an attempt to make plants grow is equal to the APs of Plant Growth, while the OV/RV is the volume of plants to be grown. The RAPs gained are immediately added to the plants' volume, either increasing the plants' size or the area over which they grow at the Character's choice. Plants grown in this fashion will remain grown until the user voluntarily returns them to their original condition, or they are otherwise reduced.

In addition, a Character with Plant Growth of 15 APs or more can make a special physical attack which causes microscopic plant life which resides in the intestines of living creatures to expand, thus damaging an opponent. The Character must decide how many APs of the Power to use in this attack, from 1 AP to the full APs of the Power. This number is used as the AV/EV of the attack; the target's STR/BODY is used as the OV/RV. Any RAPs of damage are done to the victim's Current BODY Condition. This is automatically considered a Killing Combat attack.

## Poison Touch

**Range:** Touch

**Type:** Dice

**Base Cost:** 30

A Character with this Power is able to generate a substance which irritates the skin on contact, causing damage to an opponent. The initial attack is made with an AV/EV equal to the user's DEX/APs of Poison Touch against an OV/RV equal to the defender's DEX/BODY. Any RAPs are considered physical dam-

age to the defender.

In successive phases, the opponent continues to be "attacked" as the poison works its way into his or her system. The APs of Poison Touch are used as the AV/EV while the victim's BODY/BODY is used as the OV/RV. These "attacks" continue at a rate of one per phase until either an attack fails or the victim falls unconscious. If the poison is lethal (determined when the Character is created), the attacks will continue until one of the attacks fails or the Character dies. Naturally, the use of the Power in this case constitutes entering Killing Combat.

The attacker may not make another attempt to Poison Touch the victim until one of the poison attacks fails. Thus, cumulative attacks are not permitted.



## Radar Sense

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

Radar Sense gives the Character the ability to emit radar waves and to "see" objects and persons in his or

her vicinity as detailed outlines. When in use, Radar Sense will automatically be detected by any Character with 3 or more APs of Super Hearing.

A Character with Radar Sense projects a radar beam in the direction he or she is facing. Any object greater than one-half inch in size located along this beam within Normal range is automatically detected by the Character, even if the area is darkened, the object is invisible, or is otherwise concealed from detection by normal vision. Radar Sense may be jammed electronically. The OV/RV of an attempt to do so is equal to the Character's APs of Radar Sense.

## Recall

**Range:** Self

**Type:** Automatic

**Base Cost:** 5

With Recall, a Character can mentally retain vast amounts of information. That is, she or he has a photographic memory. The amount of information which can be retained is equal to the Character's APs of Recall. A Character with 9 APs of Recall, for instance, could entirely memorize a paperback novel. Information stored by Recall is only forgotten when the Character decides to memorize other information with this Power.

## Regeneration

**Range:** Self

**Type:** Automatic

**Base Cost:** 25

Regeneration is the ability to accelerate a Character's healing process, enabling him or her to repair damage to Current Condition at an exceptional rate. The Character's APs of Regeneration are subtracted from the APs of time the Character must normally spend before making a Recovery Check (10 APs if his or her



Current Condition is 0 APs or above; 15 APs if his or her Current Condition is below 0 APs).

For instance, a Character with 6 APs of Regeneration could make a Recovery Check 4 APs (one minute) after taking damage if his or her Current Condition is above 0 APs ( $10 - 6 = 4$ ), or 9 APs (thirty minutes) after taking damage if his or her Current Condition is below 0 APs ( $15 - 6 = 9$ ).

A Character does not have to be conscious to use Regeneration.

## Running

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

Running allows a Character to move across level ground and other surfaces that are normally traversible by human Characters, at extreme speeds. The distance per phase that a Character with this Power can run is equal to the APs of the Power. Additionally, Characters with 15 or more APs of Running are able to run across the surface of a body of water without sinking.

## Sealed Systems

**Range:** Self

**Type:** Automatic

**Base Cost:** 5

A Character with Sealed Systems can sustain him or herself in any type of atmosphere or environment, even those in which the Character would not normally survive. Sealed Systems lasts for a length of time (in APs) equal to the APs of the Power; beyond this time the Power fails and the Character will succumb to the environment around him or her.

In addition, a Character with Sealed Systems can add his or her APs of the Power to his or her RV when defending against gas or radiation-based attacks.

## Shape Change

**Range:** Self

**Type:** Automatic

**Base Cost:** 75

This Power allows a Character to shape his or her body into that of any object he or she desires. The Character must divide his or her APs of Shape Change between the Physical Attributes and Powers of any objects he or she changes into. However, any form assumed retains the using Character's BODY and damage done to the object is sustained by the Character. The volume of any object that is duplicated by Shape Change cannot exceed the Character's APs of the Power. This Power is frequently used to assume the form and abilities of animals.

For example, Clayface II, with 9 APs of Shape Change, can turn himself into a car that possesses a STR of 4 APs and a speed of 5 APs. Similarly, he could assume the form of a kangaroo that had a STR of 3 and the Jumping Power at 6 APs.

## Shrinking

**Range:** Self

**Type:** Automatic

**Base Cost:** 15

Shrinking allows a Character to reduce his or her size. For each AP of Shrinking that a Character uses, 1 AP is added to the Character's OV against physical attacks. A Character may always choose how much to shrink, up to the full APs of the Power.

In addition, a shrunken Character is harder to notice in certain situations, depending on the Character's size. If a Perception Check is made to notice a shrunken Character, the APs of Shrinking are used as the OV/RV.

APs of Shrinking reduce a Character in size in amounts detailed on

the following chart:

| APs | Size               |
|-----|--------------------|
| 2   | Small Human        |
| 5   | Domestic Cat       |
| 8   | Mouse              |
| 12  | Insect             |
| 25  | Virus              |
| 30  | Atom               |
| 35  | Subatomic Particle |

## Skin Armor

**Range:** Self

**Type:** Automatic

**Base Cost:** 50

Skin Armor gives a Character added resistance to physical attacks made against him or herself. Despite the name, having the Power does not necessarily mean that the Character has distinct armor on his or her body. It could simply represent extremely tough skin or a protective coating. A Character adds his or her APs of Skin Armor to the RV of physical attacks which cause injury through force or impact. Skin Armor does not protect the Character against attacks that are based on gas, radiation, or other subtle physical attack forms.

## Sonar

**Range:** Normal

**Type:** Dice / Automatic

**Base Cost:** 10

This Power allows a Character to "see" nearby objects through the emission of high frequency sound pulses. Sonar is accurate enough for a Character to receive all information normally received through sight, with the exception of color.

Sonar provides a full 360-degree awareness around the Character to a range equal to his or her APs of the Power. It is impossible to Blindside an opponent possessing Sonar, with the exception of attacks which origi-

nate from outside the range of his or her Sonar. Sonar may be used to detect invisible objects or beings, and is not affected by Darkness in any way.

Sonar can be blocked by a Character or device emitting sharp sounds on the same frequency that the Sonar operates. In this case, Sonar becomes a Dice Action with an OV/RV equal to the APs of the Power used in the jamming attempt. The attempt to break past jamming does not count as a Dice Action when determining the three actions a Character can perform in a phase see "Chapter Three."

## Stretching

**Range:** Self

**Type:** Automatic

**Base Cost:** 10

With this Power, a Character can elongate his or her body a number of APs in distance equal to the APs of Stretching. This allows the Character to make hand-to-hand attacks at a distance, see items more closely, pick up items at a range, and so on.

In addition, a Character with Stretching can absorb most physical attacks by stretching under an impact, thus slowing the force of a blow or projectile and rendering it harmless. In this manner, the Character adds his or her APs of Stretching to his or her RV when defending against impact attacks. It is useless against attacks such as Acid, Cell Rot, Flash, Poison Touch, or gas-based attacks. In order to use Stretching to defend, the Character must announce that she or he is defending and making no Dice Actions in the phase that she or he is doing so.

## Super Hearing

**Range:** Normal +3 APs

**Type:** Automatic

**Base Cost:** 10



This Power allows a Character to hear sounds normally out of the range of human hearing. This includes both subsonic and ultrasonic noises, such as dog whistles, radio and television transmissions, and radar waves.

## Superspeed

**Range:** Self

**Type:** Automatic

**Base Cost:** 25

Superspeed gives a Character the ability to move, run, type, read, or perform any other physical action at tremendous speed. A Character with this Power can use it in a number of ways:

1) The APs of Superspeed are added to the Character's Acting/Opposing Attributes to determine his or her base Initiative Rating.

2) The Character can run at any speed up to the APs of the Power in a single phase.

3) The APs of the Power are subtracted from the time (in APs) needed to perform some task. For example, it would normally take approximately 13 APs of time (eight hours) to read a paperback book. A Character with 8 APs of Superspeed could read the book in 5 APs of time (two minutes).

4) The Character with Superspeed has the option of substituting his or her APs of Superspeed for DEX when making or defending against a physical attack (using Superspeed APs as the AV or OV), or substituting the APs of Superspeed for STR when making a physical attack (utilizing Superspeed APs as the EV).

## Swimming

**Range:** Self

**Type:** Automatic

**Base Cost:** 5

A Character can propel him or herself through water and other fluids when she or he possesses this

Power. His or her speed is equal to the APs of Swimming. This Power does not give the Character the ability to live and breathe underwater.

## Systemic Antidote

**Range:** Self

**Type:** Automatic

**Base Cost:** 5

This Power gives a Character limited immunity to physical damage caused by chemical, poison, or gas-based attacks. When such an attack is made, the Character adds his or her APs of Systemic Antidote to his or her RV against the attack.

## Telekinesis

**Range:** Normal

**Type:** Dice / Automatic

**Base Cost:** 15

Telekinesis is the ability to move objects with mind power alone. The APs of Telekinesis equal the weight (in APs) of any objects moved plus the distance (in APs) that those objects may be moved in a single phase. For instance, a Character with 6 APs of Telekinesis could move a boulder weighing 2 APs up to 4 APs of distance in a single phase. A Character with Telekinesis need not use all the APs of his or her Power at any one time; he or she may choose to move an object less than the maximum distance available.

A Character or object may resist being moved by Telekinesis if he, she, or it has an appropriate Power. A Character with Flight would subtract his or her APs of Flight from the distance the telekinetic Character attempted to move him or her in a given phase, for example.

Telekinesis may be used to fling objects in a physical attack. The AV/EV of the attack is equal to the APs of Telekinesis/weight in APs of the object thrown; the OV/RV of the attack is equal to the target's DEX/

BODY. A Character may also use Telekinesis as a means of self-propulsion, travelling a distance per phase equal to his or her APs of Telekinesis minus his or her weight in APs (most humans weigh 2 APs).

## Telepathy

**Range:** Normal

**Type:** Automatic

**Base Cost:** 20

Telepathy is used to establish mental communication with another sentient being. A telepath may automatically make a mental link with any other Characters within range. Each additional Character past the first reduces the maximum range between the linked Characters by 1 AP. Characters in a telepathic link may communicate as if they were speaking to one another as long as contact is maintained with the linking telepath. Telepathy only allows free communication. Unlike Mind Probe, this Power does not allow a Character to read the thoughts of another against his or her will.

The Character possessing the Telepathy Power may automatically disengage anyone from the mental link at any time she or he desires. A telepathically linked Character may attempt to sever the link (or avoid entering it in the first place) by making an Action Check with his or her INT/WILL as the AV/EV against the telepath's APs of Telepathy as the OV/RV. Positive RAPs indicate that the mental link has been broken.

## Teleportation

**Range:** Normal + 7 APs

**Type:** Dice / Automatic

**Base Cost:** 50

A Character with Teleportation is able to instantaneously travel between two points, without passing through the distance between them.

The range for Teleportation is equal to the APs of the Power plus an additional 7 APs of distance. Thus, a Character with 4 APs of Teleportation could teleport up to a distance of 11 APs, or two miles. The maximum weight that a Character may teleport is equal to his or her APs of Teleportation, including him or herself. All objects or persons to be teleported must be within 0 APs (ten feet) of distance from the teleporting Character in order to be affected. No "partial" teleporting is allowed: a Character must teleport an entire object or none of it. Using the Power in this fashion is an Automatic Action.

If the teleporting Character wishes to teleport someone against his or her will, Teleportation becomes a Dice Action. The Action Check uses the APs of Teleportation as the AV/EV versus the unwilling Character's INT/WILL as the OV/RV. If the RAPs received equal or exceed the Character's MIND, he or she is teleported. If the RAPs do not equal or exceed the Character's MIND, she or he is not teleported.

## Telescopic Vision

**Range:** Special

**Type:** Automatic

**Base Cost:** 5

With Telescopic Vision, a Character can see far-away objects as if they were close up. To use the Power, subtract the APs of the Power from the distance (in APs) between the object being viewed and the Character with Telescopic Vision. The result is the apparent distance (in APs) between the Character and the object. For normal humans, items the size of a car are generally visible at one mile (10 APs), while man-sized objects are visible at one-quarter of a mile (8 APs), and a small hand-held object can be seen at 150 feet (4 APs).



For example, a Character with 5 APs of Telescopic Vision is peering at an object 6 APs away (roughly 200 yards). He or she would be able to see the object as if it were only 1 AP away (twenty feet).

## Thermal Vision

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

Thermal Vision lets a Character see the variations of temperature across a given area. A source of intense heat, such as a torch flame or a bonfire, will completely "white out" all Thermal Vision in its area. This Power has several uses:

- 1) A Character using Thermal Vision will see variations of red in warm areas and variations of blue in cool areas. So, while a uniformly cool cave wall would not register anything with Thermal Vision, a red, blurred handprint would be visible if someone had recently touched the wall. Footprints are detectable with Thermal Vision for an amount of time (in APs) equal to the user's APs of the Power.

- 2) The Character can see at night or in the dark as if it were daylight, with the exception that all colors will be seen as shades of red. This effect is created through the intensification of heat radiation from all objects in the vicinity.

- 3) Thermal Vision can be used to detect invisible Characters or objects. However, all invisible items viewed with this Power will be blurry and will lack detail, making positive identification difficult.

## Ventriloquism

**Range:** Normal

**Type:** Automatic

**Base Cost:** 5

Ventriloquism is the ability to "throw" one's voice a distance equal

to the APs of the Power. Ventriloquism can also be used to impersonate another Character's voice, with the APs of Ventriloquism being the OV/RV of a Perception Check to detect the impersonation.

## Water Blast

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

This Power allows a Character to emit a powerful stream of water. The Character can attack all targets with in a 2 AP-wide corridor, extending from the point of origin with no Multi-Attack penalties. That is, the attack is made separately against each target in the attack area (friends and foes alike).

Use of the Water Blast Power is a physical attack with the APs of the Power serving as the AV/EV against the targets' DEX/BODYs as the OV/RVs. Even if the targets are not damaged, they will undoubtedly end up very wet.

## Water Control

**Range:** Normal

**Type:** Dice

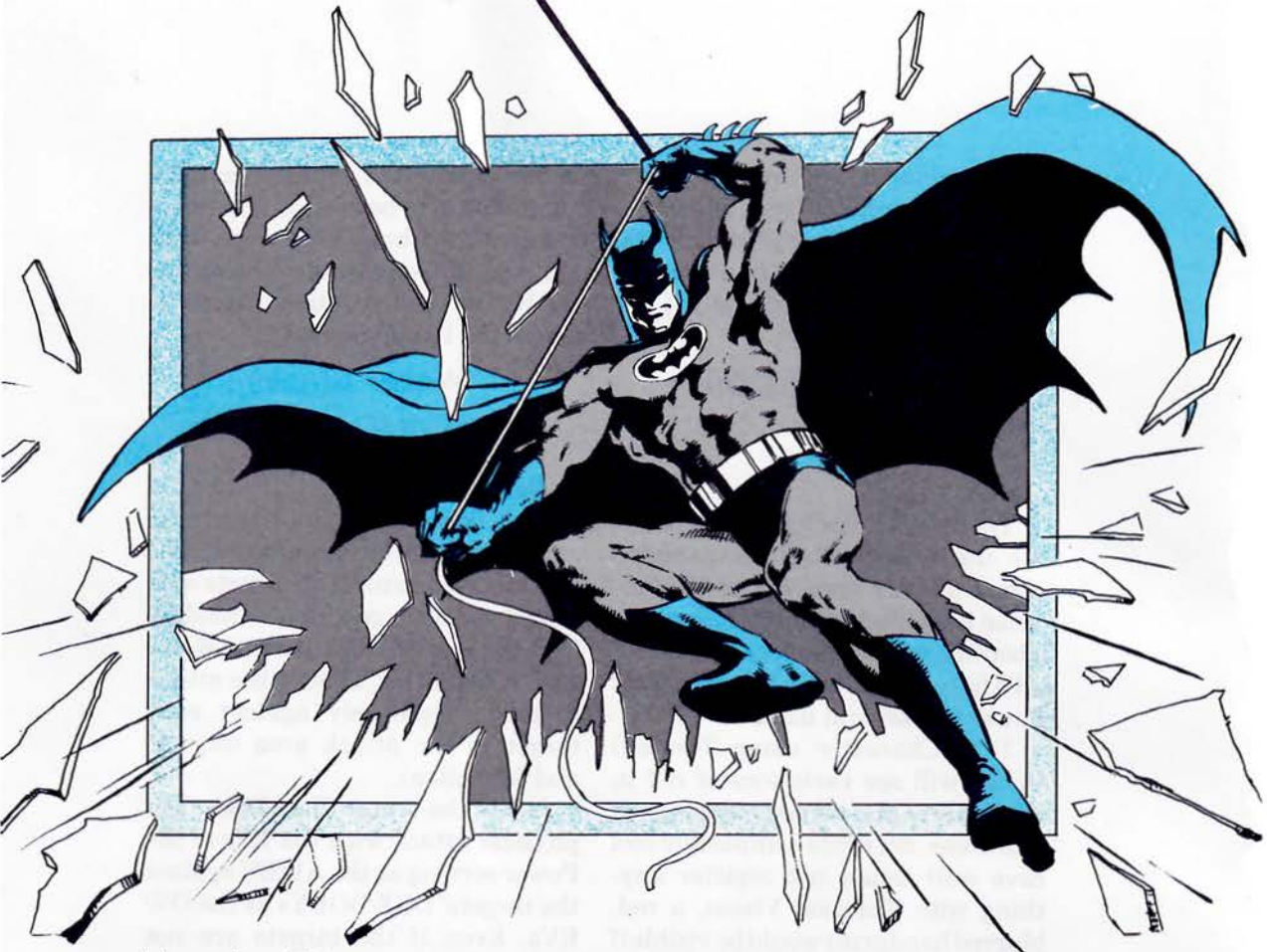
**Base Cost:** 35

This Power allows a Character to control both the movement and flow of water. Water Control, does not, however, give the Character the ability to spontaneously generate water, only the ability to manipulate previously-existing liquids. Water Control can be used each phase towards one of the following effects:

- 1) The user may summon a large wave to attack an opponent. This is a physical attack with an AV/EV equal to the APs of the Power and an OV/RV equal to the target's DEX/BODY.

- 2) Water Control may be used in an attempt to sweep an enemy underwater in an attempt to drown





him or her. This attack requires an Action Check with the AV/EV equal to the APs of the Power and an OV/RV equal to the target's DEX/STR. If the Action Check gains positive RAPs, the target is swept underwater and will drown unless he or she is rescued or manages to resurface. To resurface, a drowning Character must make an Action Check with his or her DEX/STR as the AV/EV and the RAPs from the original Water Control attack as the OV/RV. Positive RAPs indicate that the Character has successfully come up for air.

3) The Character can automatically summon forth a large wave for propulsion. In this manner, the Character travels at a speed equal to his or her APs of Water Control minus his or her weight in APs.

4) The user can move a mass of water from one area to another. The AV/EV is equal to the APs of Water Control; the OV/RV is equal to the

volume (in APs) of water to be moved. The RAPs received equal the distance that the water is moved.

## X-Ray Vision

**Range:** Normal

**Type:** Dice

**Base Cost:** 15

A Character with this Power can see through virtually any substance. To use X-Ray Vision, the Character makes an Action Check with the APs of the Power as the AV/EV and the BODY/BODY of the object through which he or she is trying to see as the OV/RV. Positive RAPs indicate success. When purchasing this Power for a Character, a Player *must* select one common substance that is impervious to his or her X-Ray Vision, such as lead, granite, or florescent orange paint. The Character will never be able to see through this substance.



## Skills

Like Powers, Skills are special abilities that are measured in APs. The difference between Powers and Skills is that Powers are generally only possessed by Gadgets or superhumans, whereas any normal human can possess a Skill. A locksmith would have several APs of the Thief (Locks and Safes) Subskill, while a general would undoubtedly possess the Military Science Skill.

You will notice that there is no range or type listed for Skills. This is because all Skills have a range of Self, and except for rare instances, use of a Skill is always a Dice Action.

**Subskills** are independent abilities which are related to a particular Skill. A Character with a certain number of APs of a Skill is considered to have that number of APs in all of the Skill's Subskills. A Player can exclusively purchase one or more Subskills when designing a Character, without purchasing the entire Skill. For instance, a Player may buy the Vehicles (Land) Subskill for a Character, excluding the Air and Water Subskills from the Character's abilities. Details on buying Subskills alone will be outlined in "Chapter Six."

A Character can often attempt to use a Skill or Subskill, even if she or he has not actually purchased that Skill or Subskill for his or her Character. For this reason, each Skill has an **Unskilled Use** listing, which represents the Character Attribute which is used when a Character attempts to use a Skill he or she has not mastered. If the Unskilled Use listing reads "None," the Skill cannot be used by Characters who do not possess the Skill. When a Char-

acter attempts Unskilled Use of a Skill, she or he uses the Unskilled Use Attribute as the AV/EV and receives a +2 Column Shift penalty to the OV/RV of the action being attempted.

## Actor

**Unskilled Use:** INFL

**Base Cost:** 5

**Subskills:** *Disguise, Impersonation*

The Actor Skill is used by heroes (and villains) to disguise and impersonate other Characters. A Character with the Skill has devoted time and effort to becoming adept at portraying many different personae.

**Disguise** represents the Character's ability to use makeup, clothing, wigs, and so on, to make him or herself or another Character look like someone else. The disguising Character's APs of the Skill are used as the OV/RV of Perception Checks made to detect the disguise. It takes a minimum of 10 APs (one hour) of time to effectively disguise a Character. If the disguise involves a change of sex, or other radical physical alteration, the GM may rule that the time required to effectively disguise a Character must be increased.

**Impersonation** reflects the Character's ability to assume the mannerisms, vocal quality, and characteristics of another person. Trying to impersonate a well-known figure, such as a movie star or the President of the United States, receives a +2 Column Shift modifier to the OV/RV of Perception Checks made to detect the impersonation. The impersonation of generic characters like guards at a military installation or a street thug receives no OV/RV modifier. Use of the Impersonation Subskill does not provide the Character using it with any information known by the imperson-

ated Character, such as passwords or hideout locations.

The Actor Skill may also be used to penetrate a disguise or resist being fooled by another Character using the Skill. In this case, the APs of the Actor Skill are used as the AV/EV of the Perception Check.

Charisma

Unskilled Use: Special

Base Cost: 20

Subskills: Interrogation, Intimidation, Persuasion

A Character with the Charisma Skill can substitute his or her APs of the Skill for the AV/EV of all Character Interaction attempts, in place of the usual INFL and AURA. To use Charisma in this manner, a Character must possess the appropriate Subskill, which corresponds to the three types of Character Interaction.

For more information, see "Chapter Four."

Detective

Unskilled Use: INT

Base Cost: 10

Subskills: Clue Analysis, Counterfeit Recognition, Identification

Systems, Police Procedures

Clue Analysis is the ability to glean information from physical clues to a crime or criminal. The RAPs gained on a Clue Analysis attempt represent the amount of knowledge that the detective learns from the clue. The various facts learned are summarized on the chart below.

Counterfeit Recognition enables a Character to identify phony money, fake artworks, forged signatures, or anything else that is a fraudulent copy. The AV/EV of Counterfeit Recognition is equal to the APs of Detective Skill, while the OV/RV is equal to the Thief (Forgery) APs of the counterfeiter. If this Perception Check yields positive RAPs, the copy will be revealed as such, otherwise it will be considered genuine.

Identification Systems gives the Character the ability to verify the identity of another Character from fingerprints, retinal patterns, vocal quality, and so on if the Character possesses the equipment needed to check these characteristics. If the target Character is unknown by any authority, there exists no chance to identify him or her

Clue Analysis Chart

| RAPs    | Information Gained                           | Example                                                                                                                                       |
|---------|----------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| N       | None                                         | Unable to make sense of the clue                                                                                                              |
| 1 RAP   | One bit of information                       | This style of cigarette holder is used only by women.                                                                                         |
| 1/2 RV  | A good deal of information                   | The cigarette holder has a narcotic residue and a small tube runs the length of the mouthpiece, in which there are traces of a deadly poison. |
| Full RV | Everything that can be learned from the clue | The mouthpiece detaches from the rest of the holder, presumably to load the poison tube. The poison is made from an herbal base.              |



through ID Systems.

The AV/EV of an attempt to use ID Systems equals the detective's APs of the Skill, while the OV/RV equals the target's APs of the Thief Skill. Positive RAPs reveals the identity of the Character.

**Police Procedures** is the Character's ability to avoid conflict with police and security personnel. For example, a Character with this Subskill could apprehend felons and gain access to a crime scene without being arrested for interfering with an investigation. A Character with this Subskill can use the APs of Detective instead of his/her INFL/AURA when making a Persuasion Interaction Check dealing with law enforcement officials.

## Gadgetry

**Unskilled Use:** None

**Base Cost:** 25

**Subskills:** Identify Gadget, Design Gadget, Build Gadget

Gadgetry is the ability to identify, design, and build technological devices.

**Identify Gadget** allows a Character to identify the function of existing or unfamiliar Gadgets. Identify-

ing a Gadget is a normal Dice Action, with the AV/EV equal to the APs of the Skill, and the OV/RV equal to the highest single AP value of the Gadget. The number of RAPs indicates how much information the Character learns about the Gadget, as shown on the chart below.

Attempts by a Character to identify a Gadget that is the product of an isolated or alien technology, the Action Check should be modified according to the Universal Modifier Table.

**Design Gadget** allows the Character to design all new Gadgets. This is the ability to draw up blueprints for Gadgets with mental and physical Powers and Attributes. The Character must specify all of the Gadget's properties, as detailed in "Chapter Seven." This use of the Skill is an Automatic Action.

**Build Gadget** enables a Character to build Gadgets based on designs and blueprints. Building Gadgets is such an important part of the *Batman Role-Playing Game* that it has a special chapter devoted to it. For more information on Gadgets and Gadgetry, see **Chapter Seven**.

### Gadget Identification Chart

| RAPs    | Information Gained                                                                                                     | Example                                                                                                                      |
|---------|------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| N       | None                                                                                                                   | Unable to make sense of the Gadget.                                                                                          |
| 1 RAP   | The type of Gadget                                                                                                     | The Gadget is a weapon.                                                                                                      |
| 1/2 RV  | Basic workings of the Gadget                                                                                           | It is designed to fire beams of heat cold to incapacitate alien beings.                                                      |
| Full RV | A working knowledge of all the Gadget's design and functions, with the knowledge needed to modify or repair the Gadget | The weapon was designed by LexCorp for use in the alien invasion. It has 6 APs of Flame Project and 7 APs of Ice Production. |



## Martial Arts

**Unskilled Use:** None

**Base Cost:** 25

**Subskills:** Attack Advantage, Dodging

A Character with the Martial Arts Skill is extremely proficient in hand-to-hand combat. Not all Characters who possess the Skill are actually trained in Oriental martial arts disciplines; some merely excel in hand-to-hand combat or possess a unique fighting prowess.

**Attack Advantage** allows the Character to substitute his or her APs of the Skill for either AV, EV, OV, or RV when engaged in hand-to-hand combat. The martial artist may only substitute his or her APs of Skill for one of these values each phase, and must declare which value, if any, she or he will substitute in the phase. Substitutions of this nature only affect hand-to-hand combat and attacks made with melee weapons such as knives, swords, staves, and so forth.

**Dodging** enables a Character to avoid a blow or other physical attack. If the Character chooses to dodge, he or she may not make a Dice Action that phase. The APs of Martial Arts are added to the OV of any physical attacks (hand-to-hand or otherwise) made against the Character during the phase.

## Military Science

**Unskilled Use:** INT

**Base Cost:** 10

**Subskills:** Camouflage, Demolitions, Tracking

**Camouflage** enables a Character to alter the appearance of objects and equipment in order to make them blend in with their surroundings and escape detection. Attempts to spot camouflaged items require a Perception Check with an OV/RV equal to



the camouflaging Character's APs of the Skill; positive RAPs indicate that the items have been discovered. Camouflage can only be used if the user has access to necessary materials, such as paint, leaves, nets, or some other appropriate tools.

**Demolitions** is the Character's ability to work safely with explosives and to achieve the desired effects from explosive charges. In a Demolitions attempt, the AV/EV equals the user's APs of the Skill/the APs of the explosive's Bomb Power. The Demolitions Subskill allows a Character to find weaknesses in structures and objects which multiply the effectiveness of the explosive. For more information, see "Chapter Three."

A Character with Demolitions can also attempt to defuse previously-planted explosives. To do so, the Player makes an Action Check using the APs of the Skill as the AV/EV versus the APs of Demolitions possessed by the individual who set the bomb as the OV/RV. If the Action Check yields positive RAPs, the bomb is safely defused; if there are no RAPs gained, the bomb immediately explodes with its full APs of Bomb Power.

**Tracking** gives a Character the ability to follow the trail of another human being. The AV/EV of the Tracking attempt is the APs of the Skill; the OV/RV is the quarry's DEX/DEX or APs of the Thief (Stealth) Subskill. The RAPs received on this Action Check are equal to the amount of time (in APs) that the tracker will be able to follow the quarry before he or she must make another Tracking Action Check.

Meteorological conditions can obscure trails or make it more difficult to follow a quarry. In this case, the GM should consult the Universal Modifier Table to determine the

Column Shifts made to the Action Check.

## Thief

**Unskilled Use:** DEX

**Base Cost:** 10

**Subskills:** *Escape Artist, Forgery, Locks and Safes, Pickpocketing, Stealth*

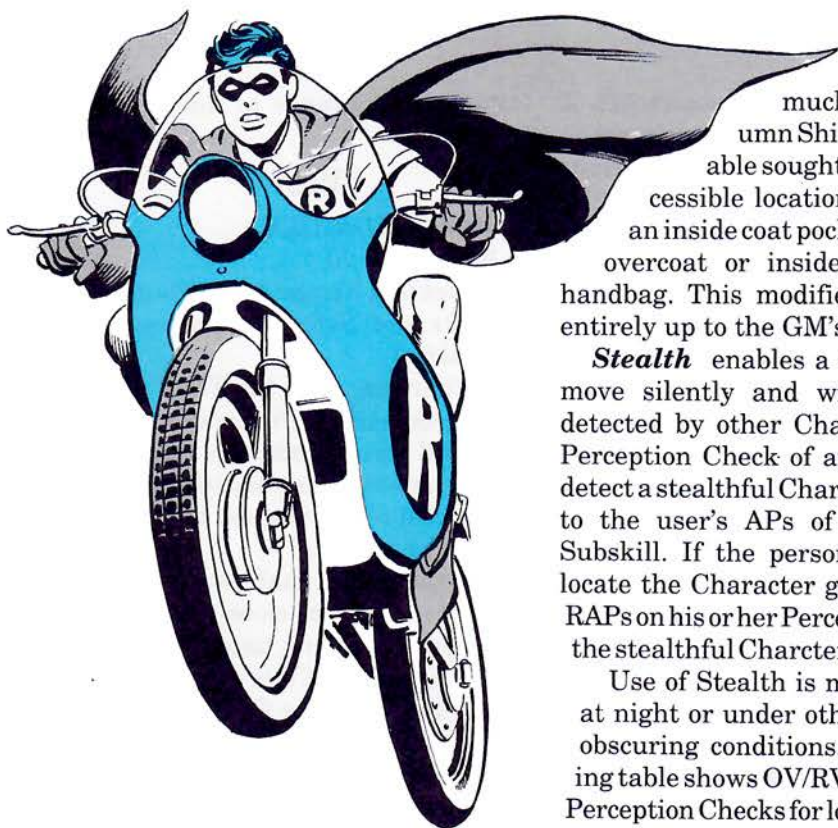
A Character with the Thief Skill is not necessarily a thief or criminal. The Skill merely indicates that the Character has certain abilities which are typical of thieves, cat burglars, forgers, and so on.

**Escape Artist** enables a Character to escape from close restraints such as ropes, chains, handcuffs, and so forth. The AV/EV is equal to the APs of the Skill; the OV/RV should be drawn from the Universal Modifier Table by the Gamemaster. Positive RAPs indicate that the Character has successfully escaped.

**Forgery** is the Character's ability to create excellent copies of signatures or works of art. The AV/EV of a Forgery attempt is equal to the Character's APs of the Skill. The OV/RV is taken from the following chart:

| Forgery Type            | OV/RV |
|-------------------------|-------|
| Duplicating a signature | 4/4   |
| Copying a work of art   | 6/6   |
| Counterfeiting money    | 8/8   |

**Locks and Safes** lets a Character pick locks and open safes. The AV/EV of the attempt is equal to the Character's APs of Thief; the OV/RV is equal to the APs of Thief (Locks and Safes) Skill possessed by the person who designed the lock. Positive RAPs indicates that the Character has successfully unlocked the lock or safe.



much as +3 Column Shifts if the valuable sought is in an inaccessible location, such as in an inside coat pocket of a man's overcoat or inside a woman's handbag. This modifier, if any, is entirely up to the GM's discretion.

**Stealth** enables a Character to move silently and without being detected by other Characters. The Perception Check of an attempt to detect a stealthful Character is equal to the user's APs of the Stealth Subskill. If the person seeking to locate the Character gains positive RAPs on his or her Perception Check, the stealthful Character will be seen.

Use of Stealth is most common at night or under other visibility-obscuring conditions. The following table shows OV/RV modifiers to Perception Checks for locating Characters using Stealth in less than ideal conditions.

| Type of Safe or Lock | OV/RV       |
|----------------------|-------------|
| Simple Lock          | 2/2         |
| Complex Lock         | up to 10/10 |
| Simple Safe          | 4/4         |
| Complex Safe         | up to 15/15 |

**Pickpocketing** gives the Character the ability to take items from another Character without the victim's knowledge. The AV/EV is equal to the pickpocket's APs of the Skill; the OV/RV is equal to the target's DEX/INT; positive RAPs indicate that the object desired has been successfully stolen. An N on the Result Table indicates that the pickpocketing attempt was unsuccessful, but the pickpocket was not discovered making the attempt; if the pickpocket rolled beneath his or her Success Number on the Action Table, he or she was caught in the act by the victim.

The OV/RV of a Pickpocketing Action Check may be increased by as

| Condition                     | OV/RV Modifier  |
|-------------------------------|-----------------|
| Intruder Alert activated      | -1 Column Shift |
| Bright Daylight               | -2 Column Shift |
| No cover available whatsoever | -3 Column Shift |

## Vehicles

**Unskilled Use: DEX**

**Base Cost: 5**

**Subskills: Air, Land, Water**

This Skill allows a Character to operate and control a motor vehicle. Each Subskill functions in an identical manner with the exception of the type of craft controllable through the use of an individual Subskill.

Each Vehicles Subskill enables a Character to safely operate the respective type of vehicle under normal conditions. If the vehicle the Character is driving is being at-



tacked, the OV of the attack is the operator's APs of the Skill, while the RV is the BODY of the vehicle.

A Character who attempts a trick maneuver, such as leaping over a canyon, or weaving through a mine field while operating a Vehicle, makes an Action Check using the APs of the Skill as the AV/EV against an OV/RV taken from the Universal Modifier Table by the GM.

**Air Vehicles** includes the use of fixed-wing craft (jets, airplanes, and so on), rotary-wing craft (helicopters), and lighter-than-air craft (balloons, dirigibles, etc.).

**Land Vehicles** allows the use of mundane vehicles such as bicycles and automobiles, as well as more complex vehicles like trains, hovercraft, and land rovers.

**Water Vehicles** can be used for sailboats, small power boats, surfboards, yachts, submarines, or any other kind of marine conveyance.

## Weaponry

**Unskilled Use:** DEX

**Base Cost:** 5

**Subskills:** Firearms, Melee, Missile, Heavy, Exotic

Each Subskill of Firearms functions in an identical manner, with the exception of the type of weapon which can be wielded through the use of the Subskill. The Exotic Weaponry Subskill may not be used by Unskilled Characters.

The AVs for all attacks made with Weaponry equal the Character's APs of the Skill. The EV is equal to the EV of the specific weapon being used. The Weaponry Skill also allows a Character to repair weapons which become damaged or malfunction; a gun that jams or a bowstring that breaks may automatically be repaired in 4 APs of time (one minute).

**Firearms** are all weapons which fire chemically-powered projectiles,

such as bullets, as well as hand-held beam weapons. Examples include pistols, rifles, and zap guns.

**Melee Weapons** include knives, clubs, swords, and any other manner of weapon that can be used in hand-to-hand combat. Melee weapons do not normally include projectile weapons, although a Character swinging a rifle with the intent of clubbing an opponent with it would use the Melee Weapons Subskill rather than the Firearms Subskill to make the attack.

**Missile Weapons** involves the use of all manually-propelled objects. These can range from simple hand-thrown rocks, to grenades, to longbows.

**Heavy Weapons** are all violently explosive projectile weapons. This includes bazookas, grenade launchers, tank artillery, and rockets.

**Exotic Weapons** are weapons that are designed for and with one specific Character in mind. Examples include powered battle armor, Attribute-enhancing suits, or weapons with unique Powers.

## Advantages

Advantages are special abilities that are not measured in APs. Some of them are unique to heroes and villains, but others can be possessed by ordinary humans as well. Next to the name of each Advantage listed below is a *Cost*, which is the number of Hero Points it costs to purchase the Advantage when designing a Character. This will be explained at length in "Chapter Six."

### City Knowledge

**Cost:** 20 Hero Points

A Character with *City Knowledge* has a thorough knowledge of the terrain, landmarks, streets, and alleys of Gotham City. A Character



with this Advantage can automatically locate any feature or landmark in the city by gaining positive RAPs on a Perception Check against an OV/RV of 2/2 ("Where is the nearest baseball diamond?" "Which way to the nearest pay phone?" and so on). Additionally, the Character gains a +2 Column Shift bonus to his or her OV/RV of Perception Checks made to detect him or her while using the Thief(Stealth) Subskill in the streets of the city. Similarly, the Character receives a -2 Column Shift modifier to an opponent's OV/RV when making Perception Checks to locate someone hiding in Gotham's streets and byways.

Such Stealth modifiers are at the GM's discretion, as the Batman's knowledge of Gotham would probably help him figure out which alley a thug is hiding in, but would not be of much use inside the Penguin's Gotham City hideout.

## Connection

**Cost:** 10 or 15 Hero Points

A *Connection* is a Non-Player Character who is friendly to the Character possessing this Advantage. A Character can have a Connection with either an individual (like the Batman) or an organization (like the Gotham City Police Department). When purchasing this Advantage, a Player must specify exactly which individual or organization his or her hero is connected with, and whether the Connection is High or Low level.

A *High* level Connection allows unique familiarity with an individual (if the Character is one of the person's close friends, for instance) or contact with someone in the upper echelons of an organization (like Commissioner Gordon of the GCPD). A *High* level Connection will automatically inform a Character with this Advantage everything that his

or her organization knows on any particular subject. Additionally, *High* level Connections can frequently be convinced to loan a Character assistance or equipment. A *High* level Connection costs 15 Hero Points.

A *Low* level Connection allows a slight acquaintance with an individual (the Character met the person once and is on friendly terms with him or her), or contact with someone in the lower ranks of an organization (like a beat cop in the GCPD). A *Low* level Connection can often provide somewhat useful information when questioned, but will not usually know everything that his or her organization knows, or must be persuaded to reveal the information he or she knows to the Character. A *Low* level Connection costs 10 Hero Points.

This Advantage may be purchased more than once for Characters with more than one Connection. For instance, Nightwing has *High* level Connections with the Batman, the New Titans, and the Gotham City Police Department, as well as *Low* level Connections with Hudson University and the New York City Police Department, for a total of five separate Connections. Each Connection must be paid for separately, so Nightwing's Connections would cost a total of 65 Hero Points if he were a new Character being created from scratch.

## Connoisseur

**Cost:** 5 Hero Points

A Character with this Advantage has an appreciation and knowledge of life's finer things: antiques, the arts, food, jewelry, wines, and high fashion. A *Connoisseur* can appraise any item by gaining positive RAPs on a Perception Check against an OV/RV of 2/2.

An attempt by a *Connoisseur* to



Persuade another Character receives a -1 Column Shift bonus to the OV if the Connoisseur has had the opportunity to exercise his or her abilities, by wining and dining the subject, engaging in clever and articulate conversation, and so on. It is up to the discretion of the GM to determine whether the Connoisseur Advantage has been used effectively enough to deserve the modifier.

## Gadget

### **Cost:** Variable

A Character with the *Gadget* Advantage begins his or her heroic career with a Gadget. It is up to the Player to design the Gadget using the guidelines in "Chapter Seven." A Character with this Advantage does not necessarily have to possess the Gadgetry Skill, but must know a Character who could build the Gadget for him or her, or otherwise explain how the hero came to possess the Gadget. This Advantage may never be purchased after a Character's creation; it is only used for beginning Characters. Obtaining a new Gadget for a Character requires design, purchase, and creation under the normal Gadgetry rules found in "Chapter Seven." This Advantage may be purchased more than once for Characters who debut with more than one Gadget.

The Player does not have to make any Action Checks to build a Gadget obtained using this Advantage, but he or she does have to pay a certain number of Hero Points. The exact number is calculated by determining the number of Hero Points that the Gadget would cost if it were a Character and dividing the total by two (round fractions down). For instance, a zap gun with a BODY of 4 APs and the Energy Blast Power of 10 APs would cost 161 Hero Points if it were designed as a Character, so it

only costs 80 Hero Points when purchased using the Gadget Advantage (161 divided by 2 = 80).

## Genius

### **Cost:** 25 Hero Points

A *Genius* is a Character who can use his or her Gadgetry Skill to create items of technology which could not normally be built in the "real world." A Character with this Advantage could create force field belts, laser pistols, teleportation machines, and so on, while a non-Genius would not be able to do so. For more information about the use of the Genius Advantage, see **Chapter Seven**.

## Headquarters

### **Cost:** 10 or 15 Hero Points

When a Player purchases the *Headquarters* Advantage for his or her Character, the hero begins play with a serviceable headquarters. The inclusion of particular Gadgets such as vehicles, computers, and so forth, are not included in the cost of the Advantage. Such devices must be purchased or built separately. The Player must choose the size of the HQ when the Advantage is purchased, deciding whether it is confined or expansive.

A *Confined* headquarters is a small building, apartment, or rented space located in Gotham City. No more than approximately 400 square feet in area, the Confined HQ could be a secret room in a Character's home, or a small store front (Heroes "R" Us). A Confined HQ costs 10 Hero Points.

An *Expansive* headquarters is a well-hidden, vast complex located in an isolated, difficult to reach area. They are usually 1500 or more square feet in area. The Batcave is the perfect example of an Expansive HQ. An Expansive HQ costs 15 Hero Points.

## Iron Nerves

**Cost:** 20 Hero Points

A Character with *Iron Nerves* is unusually resistant to fear and intimidation. He or she receives a +2 Column Shift bonus to his or her RV against Intimidation Interaction Checks, as well as against the Phobia Power.

## Leadership

**Cost:** 25 Hero Points

A hero with *Leadership* is skilled in the arts of strategic planning and giving orders. The leader may automatically transfer his or her own Hero Points to any member of a team that he or she commands. Hero Point transfer may be in any amount desired by the leader, provided she or he has a sufficient number to transfer, and may be given to teammates at any time. Once received by another Character, transferred Hero Points will act exactly as the recipient's own and cannot be returned to the leader. For the purposes of the Leadership Advantage, only one Character can lead a team at any given time. If more than one Character with Leadership is present, the Players should select a team leader by mutual consent.

## Lightning Reflexes

**Cost:** 20 Hero Points

*Lightning Reflexes* indicates that the Character possessing this Advantage has lightning fast reflexes and reaction times. Purchasing this Advantage allows the Player to permanently increase his or her Character's Initiative Rating by 2 APs.

## Power Bonus

**Cost:** 35 Hero Points

The *Power Bonus* Advantage allows a Character to use a Power in a way which is normally forbidden by

the Power's description. Examples might include being able to use Invisibility to turn others besides the Character invisible; giving a Normal range to a Power whose range is usually Touch; being able to make physical attacks from behind a Force Field; and so on. All Power Bonuses must be approved by the Gamemaster.

## Rich Family/Friends

**Cost:** 15 Hero Points

A Character with this Advantage has a rich family member or friend that he or she can call upon in times of financial need. The relative or friend should have a Wealth Rating at least 3 APs greater than the Character. Once every three months, the Character can request financial assistance from this person. This is treated as a normal Persuasion Interaction Check; positive RAPs indicate that the contact is willing to give the Character monetary help. The Character can then use the family member or friend's Wealth APs for one week's worth of purchases.

The wealthy friend or family member should be designed by the GM as a Non-Player Character and introduced into campaign scenarios for occasional role-playing interaction.

## Scholar

**Cost:** 10 Hero Points each

A *Scholar* is a Character who has devoted a great deal of time to academic study of a particular subject. As such, the Character possesses an intricate knowledge of and expertise in that area of learning. A scholarly Character may recall extensive information on the subject studied at will. Additionally, any Action Check involving the subject area receives a -2 Column Shift modifier to the OV/



RV of the attempt. A Character may purchase the Scholar Advantage more than once in order to be learned in several subjects, but the Advantage may only be purchased once per subject covered. Thus, a Character could not purchase Scholar (literature) three times in order to achieve a cumulative +6 modifier on literary subjects. He or she could, however, purchase Scholar three times, each time in a different area of study, such as Scholar (literature), Scholar (history), and Scholar (philosophy), and receive a +2 Column Shift bonus for each area.

### Sharp Eye

**Cost:** 15 Hero Points

A Character with a *Sharp Eye* is extremely attentive to details and is very perceptive. A Character with this Advantage automatically receives a -1 Column Shift bonus to the OV of all Perception Checks he or she makes.

### Misc. Advantage

**Cost:** 50 Hero Points

If a Player creates an Advantage for a Character which is not covered by any of the preceding Advantages, he or she must pay 50 Hero Points for the Advantage. Any Miscellaneous Advantages are subject to the Gamemaster's approval.

## Drawbacks

Unlike Powers, Skills, and Advantages, Drawbacks are characteristics that are detrimental to a Character rather than beneficial. Like Advantages, Drawbacks are not measure in APs; a Character either has the Drawback or does not. Listed next to each Drawback is a *Bonus*, which is the number of Hero Points that a Player is awarded when assigning the Drawback to a Charac-

ter he or she is creating. These will be explained in greater detail in "Chapter Six."

### Age

**Bonus:** 15 Hero Points

A Character with this Drawback is an unusual age for a hero, being either old or young compared to most other heroes. *Old* Characters, over 50 years of age, permanently reduce their Initiative Ratings by 2 APs. *Young* Characters, under 18 years of age, are restricted by the need to attend school regularly (a concern of adult authority), and the inability to enter certain restricted public areas, such as bars and clubs.

### Dark Secret

**Bonus:** 25 Hero Points

A hero with a *Dark Secret* harbors some deep secret which must be protected at all costs. The Character's secret must be specified when the Drawback is selected, and must be of such magnitude that its disclosure would effectively end the career of the hero with the Drawback. Villains can never have the Dark Secret Drawback.

### Fear

**Bonus:** 25 Hero Points

A Character with a *Fear* has an unreasoning terror of a particular situation, condition, object, or animal. Fear of heights, confinement, guns, or spiders are examples of the Fear Drawback. A Player must specify the subject of the fear when the Drawback is adopted for his or her Character.

A Character encountering the source of his or her fear must make a "fear roll" before rolling Initiative during every phase that he or she is exposed to the source of the fear. To make the fear roll, the Player must roll higher than an 11 on 2D10 with-

out spending any Hero Points. If the Player is successful, the Character may act normally during that phase. If the fear roll is under 11, the Character must try to withdraw from the location and flee in a panic. If the Character is unable to flee, he or she will be immobilized by fear the entire phase. The Character may attempt to overcome the fear on subsequent phases by making additional fear rolls.

## Guilt

### **Bonus:** 25 Hero Points

A Character with the *Guilt* Drawback is plagued by guilt over some past failure or series of failures in his or her personal or heroic life. The guilty Character must automatically forfeit 5 Hero Points at the beginning of every game week. If he or she fails to pay this "guilt fee," the Character will suffer a +1 Column Shift modifier to the OV/RV of all Action Checks that he or she attempts until all overdue guilt fees are paid back.

## Innocent

### **Bonus:** 10 Hero Points

The *Innocent* Drawback indicates that the Character is particularly naive of the ways of society and the wiles of mankind. An innocent Character believes in the inherent goodness of all creatures and assumes that all other people feel the same way. An innocent Character cannot understand evil or inconsiderate actions.

A Character with the *Innocent* Drawback suffers a -1 Column Shift penalty to his or her OV against Persuasion and Interrogation Interaction Checks, as well as against manipulative mental attacks such as Control, Mind Probe, and Illusion.

## Irrational Attraction

### **Bonus:** 25 Hero Points

Characters with an *Irrational Attraction* are unusually interested in certain objects, materials, animals, or forms of expression. A Character could be attracted to gold, cats or practical jokes, for example. A Player must specify the subject of the Irrational Attraction when the Drawback is selected for his or her Character. The Character with an Irrational Attraction will go out of his or her way to find its source and satisfy his or her desires. If the attraction is for an object, for instance, the Character will be unable to act in the object's presence; if the Character is attracted to a mannerism, he or she will frequently manifest that mannerism.

A Character encountering the source of his or her attraction must make an "attraction roll" before rolling Initiative every phase that he or she is exposed to the object of his or her attraction. To make the attraction roll, the Player must roll higher than an 11 on 2D10 without spending any Hero Points. If the roll is greater than 11, that Player's the Character may act normally during that phase. If the attraction roll is under 11, the Character must turn his or her attention to the object to the exclusion of all else. If the attraction is to an expression or form of behavior, the Character must perform his or her actions in a way that conforms to the Irrational Attraction. For example, if the Joker failed his roll to overcome his Irrational Attraction to practical jokes, he would not be able to simply shoot a thug during that phase. He could, however, electrocute the thug with a gimmicked joy buzzer hidden in his palm. A Character who is absorbed by his or her Irrational Attraction may attempt to overcome the attraction on subsequent phases by making additional attraction rolls.



## Mistrust

### **Bonus: 50 Hero Points**

A hero with the *Mistrust* Drawback is frequently mistaken for a villain by law enforcement agencies and other heroes. The Character is not trusted by his peers and is usually a wanted fugitive as well. Police will never cooperate with a mistrusted hero, and usually try to arrest him or her whenever the hero is encountered.

Villains can never have the *Mistrust* Drawback, obviously.

## Power Limitation

### **Bonus: 35 Hero Points**

A Character with a *Power Limitation* is unable to use one of his or her Powers in all of the ways described under the Power's listing. For instance, a Power with a Normal range could be reduced to a range of Touch; a Power might not have any effect against certain elements or defense types; the Character might not be able to turn a Power such as Cell Rot or Invisibility off; or a Power might burn out if used too many phases in a row. All Power Limitations must be approved by the GM before this Drawback can be assigned to a Character.

## Psychological Instability

### **Bonus: 25 Hero Points**

A Character who has *Psychological Instability* is subject to sudden dramatic mood shifts, periods of extreme depression, schizophrenic behavior, and is generally unable to deal with the real world. The Player should detail the exact effects of the instability when the Drawback is selected. Suggestions include memory loss, self arguments, catatonia, schizophrenic attacks, or severe depression.

Whenever a psychologically unstable Character rolls a 2 (double 1's) on any Action Check, he or she will break down and suffer relative to the instability for one hour (10 APs of time). Most psychological effects result in partial or total inactivity on the part of the effected Character, but some effects may lead to the display of extreme violence by the Character, often directed at his or her own teammates.

A Character undergoing the effects of *Psychological Instability* must experience this effect and is not subject to any form of assistance. This means no Recovery Checks may be made, and no Hero Points may be spent; the instability must work itself out in its own time.

## Rage

### **Bonus: 25 Hero Points**

*Rage* is a specific type of psychological imbalance in a Character. A Character with this Drawback occasionally breaks into an uncontrollable fury, often accidentally killing or seriously wounding his or her opponents.

Whenever a Character with the *Rage* Drawback rolls a 2 (double 1's) during combat, he or she will go berserk and automatically enter Killing Combat against his or her enemies, continually attacking every phase until the opponent is dead, the enraged Character has been subdued, or the *Rage* has been broken.

An enraged Character may attempt to regain his or her composure once each phase, starting with the second phase after he or she rolled double 1's. Before rolling Initiative, the Player rolls 2D10; if the result is 11 or more, the Character has managed to calm him or herself and may act normally from that point on. Hero Points may not be spent to affect the

# Reference Charts

## POWERS

| Power                           | Range   | Type       | Base Cost | Power                | Range       | Type       | Base Cost |
|---------------------------------|---------|------------|-----------|----------------------|-------------|------------|-----------|
| Acid                            | Normal  | Dice       | 15        | Lightning            | Normal      | Dice       | 15        |
| Air Blast                       | Normal  | Dice       | 10        | Magic Blast          | Normal      | Dice       | 20        |
| Air Control                     | Normal  | Dice       | 20        | Magic Field          | Self        | Auto.      | 20        |
| Analytic.Smell/<br>Track. Scent | Normal  | Dice       | 10        | Mag Cont.            | Normal      | Dice       | 15        |
| Animal Cont.                    | Normal  | Dice       | 25        | Ment. Blast          | Normal      | Dice       | 15        |
| Animal<br>Summoning             | Normal  | Auto.      | 35        | Micro. Vis.          | 0 APs       | Auto.      | 5         |
| Bomb                            | Special | Dice       | 20        | Mind Field           | Self        | Auto.      | 20        |
| Cell Rot                        | Touch   | Dice       | 20        | Mind Probe           | Normal      | Dice       | 20        |
| Chameleon                       | Self    | Auto.      | 10        | Phobia               | Normal      | Dice       | 15        |
| Claws                           | Touch   | Dice       | 25        | Plant Control        | Normal      | Dice       | 20        |
| Cling                           | Touch   | Auto.      | 10        | Plant Growth         | Normal      | Dice       | 20        |
| Control                         | Normal  | Dice       | 50        | Poison Touch         | Touch       | Dice       | 30        |
| Darkness                        | Normal  | Auto.      | 5         | Radar Sense          | Normal      | Auto.      | 5         |
| Dispersal                       | Self    | Auto.      | 10        | Recall               | Self        | Auto.      | 5         |
| Earth<br>Control                | Normal  | Dice       | 20        | Regeneration         | Self        | Auto.      | 25        |
| Empathy                         | Normal  | Dice       | 10        | Running              | Self        | Auto.      | 10        |
| Energy Blast                    | Normal  | Dice       | 15        | Sealed Systems       | Self        | Auto.      | 5         |
| Extended<br>Hearing             | Normal  | Auto.      | 5         | Shape Change.        | Self        | Auto.      | 75        |
| Flame Control                   | Normal  | Dice       | 10        | Shrinking            | Self        | Auto.      | 15        |
| FlameProject                    | Normal  | Dice       | 15        | Skin Armor           | Self        | Auto.      | 50        |
| Flash                           | Normal  | Dice       | 20        | Sonar                | Normal      | Dice/Auto. | 10        |
| Flight                          | Self    | Auto.      | 10        | Stretching           | Self        | Auto.      | 10        |
| Fog                             | Normal  | Auto.      | 5         | Super Hear.          | Norm.+3 APs | Auto.      | 10        |
| Force Field                     | Self    | Auto.      | 30        | Superspeed           | Self        | Auto.      | 25        |
| Gliding                         | Self    | Auto.      | 5         | Swimming             | Self        | Auto.      | 5         |
| Hypersensitive<br>Touch         | Touch   | Dice       | 5         | Systemic<br>Antidote | Self        | Auto.      | 5         |
| Hypnotism                       | Normal  | Dice       | 50        | Telekinesis          | Normal      | Dice/Auto. | 15        |
| Ice Control                     | Normal  | Dice       | 5         | Telepathy            | Normal      | Auto.      | 20        |
| Ice Product.                    | Normal  | Dice/Auto. | 20        | Teleport.            | Norm.+7 APs | Dice/Auto. | 50        |
| Illusion                        | Normal  | Auto.      | 50        | Telesc. Vis.         | Special     | Auto.      | 5         |
| Invisibility                    | Self    | Auto.      | 10        | Thermal Vis.         | Normal      | Auto.      | 5         |
| Invulnerabil.                   | Self    | Dice       | 5         | Ventriliquism        | Normal      | Auto.      | 5         |
| Jumping                         | Self    | Auto.      | 10        | Water Blast          | Normal      | Dice       | 15        |
|                                 |         |            |           | Water Control        | Normal      | Dice       | 35        |
|                                 |         |            |           | X-Ray Vision         | Normal      | Dice       | 15        |



## SKILLS

| Skill            | Unskilled Use | Base Cost | Subskill                                                                          |
|------------------|---------------|-----------|-----------------------------------------------------------------------------------|
| Actor            | INFL          | 5         | Disguise, Impersonation                                                           |
| Charisma         | Special       | 20        | Interrogation, Intimidation, Persuasion                                           |
| Detective        | INT           | 10        | Clue Analysis, Counterfeit Recognition, Identification Systems, Police Procedures |
| Gadgetry         | None          | 25        | Design, Build, Identify                                                           |
| Martial Artist   | None          | 25        | Attack Advantage, Dodging                                                         |
| Military Science | INT           | 10        | Camouflage, Demolitions, Tracking                                                 |
| Thief            | DEX           | 10        | Escape Artist, Forgery, Locks and Safes, Pickpocketing, Stealth                   |
| Vehicles         | DEX           | 5         | Air, Land, Water                                                                  |
| Weaponry         | DEX           | 5         | Firearms, Melee, Missile, Heavy, Exotic                                           |

## ADVANTAGES & DRAWBACKS

| Advantage               | Cost     | Drawback                  | Bonus |
|-------------------------|----------|---------------------------|-------|
| City Knowledge          | 20       | Age                       | 15    |
| Connection              | 10/15    | Dark Secret               | 25    |
| Connoisseur             | 5        | Fear                      | 25    |
| Gadget                  | Variable | Guilt                     | 25    |
| Genius                  | 25       | Innocent                  | 10    |
| Headquarters            | 10/15    | Irrational Attraction     | 25    |
| Iron Nerves             | 20       | Mistrust                  | 50    |
| Leadership              | 25       | Power Limitation          | 35    |
| Lightning Reflexes      | 20       | Psychological Instability | 25    |
| Power Bonus             | 35       | Rage                      | 25    |
| Rich Family/Friends     | 15       | Secret Identity           | 10    |
| Scholar                 | 10 each  | Traumatic Flashbacks      | 50    |
| Sharp Eye               | 15       | Uncertainty               | 15    |
| Miscellaneous Advantage | 50       | Miscellaneous Drawback    | 50    |

outcome of this roll.

A Character who enters Killing Combat because of the Rage Drawback still loses all Hero Points he or she would have been awarded for that particular adventure. See **Chapter Nine**.

## Secret Identity

### **Bonus: 10 Hero Points**

Almost all heroes have the *Secret Identity* Drawback. A Character with a secret identity leads a dual life: in one guise he or she is an ordinary citizen of Gotham City, while in the other she or he is a hero or villain. Possession of this Drawback assumes that there will be a dramatic negative effect on the Character's personal and heroic life should the secret identity ever be revealed to the world.

A Character with the Secret Identity Drawback must take extraordinary measures to safeguard his or her identity. If a Character's secret identity is ever revealed, he or she immediately loses 50 Hero Points.

## Traumatic Flashbacks

### **Bonus: 50 Hero Points**

When a Character has this Drawback, he or she is periodically subject to *Traumatic Flashbacks*, reliving a particularly distressing past event in his or her life. The Player creating the Character must specify the condition or location which triggers the flashbacks when the Drawback is selected. Acceptable examples include the mention of a certain word, sighting a specific object, hearing a specific song, smelling a specific scent, or visiting a specific location.

Whenever the Character is exposed to the indicated condition, traumatic flashbacks occur. The Player must roll 2D10 before rolling Initiative every phase the Character is exposed; if the roll is less than 11, the

Character can take no Actions during that phase, as he or she is too absorbed in reliving the flashback. If the roll is 11 or greater, the Character does not succumb to the trauma and may act normally, but the Player must roll again each phase that the Character is exposed.

Attacks made against a Character experiencing a traumatic flashback automatically receive the bonus for a *Blindside* attack. See "Chapter Three."

## Uncertainty

### **Bonus: 15 Hero Points**

A Character with the *Uncertainty* Drawback is unsure of his or her abilities and question his or her convictions during tense situations. When the fates of innocents or the defeat of a villain rely solely on this Character, he or she is plagued with doubt concerning his or her heroic mettle and competence to deal with the situation. Often, Characters plagued by the *Uncertainty* Drawback have accidentally killed opponents in the exercise of their Powers, and as such, fear repeating the unfortunate event which so troubles them.

Once per adventure, usually at the climactic moment, an uncertain Character automatically loses Initiative to all other Characters present, both the Players' and the NPCs, and must perform his or her actions last during the phase.

## Misc. Drawback

### **Bonus: 50 Hero Points**

A Player who selects a Drawback for his or her Character that does not match one of the preceding Drawbacks receives 50 Hero Points for the Miscellaneous Drawback. Creating a Miscellaneous Drawback is subject to the approval of the GM.



# Playing Your Own Character

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## 6

### Character Design

#### Creating more or Less Powerful Characters

#### Creating Villians

#### Experience and Character Growth

This chapter provides information on creating and playing original crimefighting heroes and dastardly villains for use in the *Batman Role-Playing Game*. Players and GMs can create Characters possessing any combination of Powers, Skills, Advantages, and Drawbacks, using the guidelines presented here.

### Character Design

Creating a totally new Character can be a difficult and confusing process for beginning Players, and should probably not be attempted until the Players and the GM are comfortably familiar with the *Batman Role-Playing Game* system. We recommend that you use the heroes and villains provided in “Chapters Ten and Eleven” for a while before attempting to create a Character of your own.

When designing a Character, a Player will probably want to use a

calculator, some scratch paper, a copy of the AP Purchase Chart, and a copy of the Powers, Skills, Advantages, and Drawbacks Reference Chart found in “Chapter Five.”

When creating a Character, a Player begins with a *450 Hero Point Base*, which is used to purchase the Character’s Attributes, Powers, Skills, and Advantages. A Player may also select Drawbacks for his or her Character in order to receive additional Hero Points usable in Character Design. When the Character is complete, any Hero Points which remain are retained by the Player for use in adventures, as explained in previous chapters.

The creation of any new Character is an eight-step process.

#### 1: THINK CAREFULLY

Before actually purchasing the Character’s Attributes, Powers, and Skills, the Player should think carefully about everything concerning

the new Character, deciding exactly what kind of hero is going to be created and what kind of Powers and Skills are suitable for the new Character. Most of the heroes who fight crime in Gotham City are highly skilled humans like the Batman or Nightwing, rather than superpowered heroes with lots of flashy powers, so the Player should think twice before creating a Character with a dozen Powers and no Skills. The Player should also think about the Character's background and personality. How did the hero gain his or her abilities? How does he or she deal with them? What is the Character's attitude towards crime-fighting? Does he or she get along with the Gotham City Police Department? In this manner, the Player can develop a good idea of exactly what sorts of abilities the Character will possess, so the remainder of the design process should be relatively simple.

This Character "blueprint" will be valuable when deciding exactly what Attributes, Powers, Skills, and Advantages the Character requires. A Player might also discuss Character ideas with the GM and other Players in order to avoid creating team members with duplicate abilities.

For an example, our Player, Kevin, decides that he is going to create a Character called Outrider who possesses great strength as well as a form of Energy Blast. Outrider travels around Gotham City on a big customized motorcycle, concentrating his crimefighting efforts on street crime and violence. At the same time, Kevin decides that Outrider is an army veteran who left the service to pursue criminals. Outrider is a bounty hunter, tracking down wanted crooks for money, but rarely collects because his sense of justice deeply involves him in the cases he takes.

## 2: PURCHASE ATTRIBUTES

When creating a Character, every Attribute, Power, and Skill must be purchased using Hero Points. A Player begins with 450 Hero Points for Character Design, and the first thing that must be purchased is the Character's Attributes.

The Hero Point costs for purchasing APs are located on the AP Purchase Chart on page 99. The Chart is divided into five columns: Acting/Opposing Attributes, Effect/Resistance Attributes, Powers, Skills, and Wealth. To find the cost of a certain number of APs, find the number of APs desired in the leftmost column, and cross-index to the type of APs being purchased. 7 APs of DEX (an Acting/Opposing Attribute), for instance, would cost 56 Hero Points; 3 APs of STR (an Effect Attribute) would cost 12 Hero Points; 15 APs of a Power would cost 320 Hero Points; 9 APs of a Skill would cost 60 Hero Points; 5 APs of Wealth would cost 8 Hero Points; and so on.

The next step is for the Player to select the number of APs to purchase for each of the new Character's Attributes. The Player should determine the number of Hero Points he or she must spend for these Attribute APs and total the Hero Point cost for all nine Attributes. The following paragraphs present guidelines for purchasing each of the nine Attributes.

**DEX:** Dexterity represents a Character's physical agility and nimbleness. Most heroes have a DEX that falls into the 5 to 7 AP range. A DEX of 10 APs represents the absolute peak of unaugmented human performance, as possessed by the Batman, for instance. If a Character has a DEX which is higher than 10 APs, he or she is either not of this world or has been somehow altered to be no longer quite human.



Continuing our example, Kevin decides to purchase 7 APs of DEX for Outrider, since he has been trained by the military, but is still well within human levels. Since DEX is an Acting/Opposing Attribute, this costs Kevin 56 Hero Points.

**STR:** Strength represents a Character's ability to lift weight and apply physical force. Most heroes who do not possess more than human strength fall into the 3 to 5 AP range. The Batman's STR of 5 APs represents the peak of human perfection. The absolutely strongest human beings have a STR of 6 APs, such as the greatest weightlifters who ever lived, but such individuals are extremely rare.

Characters with superhuman strength have a STR of 6 APs or more. The Benchmark APs Table in "Chapter One" shows how much real world weight corresponds to APs of weight. The STR Attribute represents the most weight in APs that a Character is able to lift.

Going back to our example, Kevin has decided that Outrider has a certain degree of superhuman strength, so he gives the hero 8 APs of STR. Since STR is an Effect Attribute, this costs Kevin 60 Hero Points. So far, he has spent 116 Hero Points.

**BODY:** This Attribute represents a Character's resistance to physical damage. Typical human heroes usually have a BODY that lies in the 4 to 5 AP range. The Batman's BODY of 6 APs is the limit of human perfection. If a Character has a BODY greater than 6 APs, he or she is either not truly human, or has had his or her stamina and physical resilience artificially enhanced.

In Outrider's case, Kevin decides that while Outrider is tough, he is still within human limits. He assigns the hero 5 APs of BODY, which costs him 24 Hero Points, since BODY is a Resis-

tance Attribute. His total so far is 140 Hero Points.

**INT:** Intelligence represents a Character's ability to think rapidly, as well as his or her knowledge of facts. Most heroes have an INT of 5 to 7 APs. Extremely wise or resourceful heroes like the Batman can range much higher. It is possible to have a barbarian Character with a high INT, or a member of a futuristic society with a low INT, as the Attribute represents knowledge of available facts rather than specific information. The Batman is a very quick thinker, and therefore has an INT of 12 APs.

Since Kevin does not picture Outrider as being particularly resourceful or quick-witted, he gives the hero an INT of 5 APs. Since INT is an Acting/Opposing Attribute, this Attribute costs Kevin 28 Hero Points. The total number of Hero Points spent so far on Outrider is 168.

**WILL:** This Attribute represents a Character's ability to draw conclusions, as well as his or her willpower in general. Most heroes' WILL falls between 3 and 6 APs. A particularly perceptive or dedicated hero will have a higher WILL. The Batman is amazingly single-minded in his pursuit of justice, hence his WILL of 12 APs.

Outrider is not particularly perceptive or dedicated, so Kevin gives him 5 APs of WILL, which costs him 24 Hero Points. The running total now stands at 192 Hero Points.

**MIND:** The MIND Attribute is a measure of a Character's resistance to mental stress. Most heroes' MIND APs fall between 4 and 6 APs, while those who are particularly immune to mental damage possess a much higher rating. Again, the Batman's MIND of 12 APs proves how formidable the Caped Crusader really is.

Kevin decides that Outrider, while mentally resilient, is no more so than





any other hero. He assigns Outrider a MIND of 6 APs, which costs 36 Hero Points. The Hero Point total now stands at 228.

**INFL:** Influence is the power of a Character's personality and presence. Average heroes have an INFL anywhere from 3 to 5 APs, while those with particularly strong personalities have a higher INFL. The

Batman's INFL of 10 APs shows just how much of an effect he has on the people around him. Mystically-powered heroes and villains will also have unusually high INFL ratings, reflecting their ability to use and manipulate magical energies.

Kevin gives Outrider an INFL of 8 APs because he envisions the hero as having an unusually forceful personality. Since INFL is an Acting/Opposing Attribute, this costs Kevin 70 Hero Points, bringing his total up to 298.

#### **AURA:**

A Character's AURA is his or her ability to intercede with his or her personality to affect the actions of others, and also indicates his or her level of magical power. Most heroes have an AURA of 3 to 5 APs, although those who are exceptionally cooperative or intimidating often possess much higher AURAs. The Batman is extremely intimidating, hence his AURA of 8 APs. Mystical Characters also

have high AURAs to reflect their magical energy.

Kevin envisions Outrider as a rebel and loner who would not work very well with a group. To reflect this, Outrider is given 4 APs of AURA at a cost of 18 Hero Points (since AURA is an Effect Attribute). Kevin has spent a total of 316 Hero Points.

**SPIRIT:** Finally, a Character's



SPIRIT represents his or her spiritual resolve, and also reflects his or her ability to withstand mystical stress. Most heroes have a SPIRIT in the 3 to 4 AP range, while more mystically-oriented and resolute heroes possess much higher SPIRIT scores. Having dedicated his life to fighting crime since age 12, the Batman has a SPIRIT of 10 APs.

Kevin decides that Outrider is somewhat resolved in his decision to fight the forces of crime, but is not particularly immune to mystical attacks. Therefore, he assigns Outrider 4 APs of SPIRIT, at a cost of 18 Hero Points.

Now complete in the Attribute Design stage for Outrider, Kevin has spent 334 of his allotted 450 Hero Points on Attributes for the new Character. This leaves him with 116 Hero Points for purchasing Powers, Skills, and Advantages.

### 3: PURCHASE POWERS & SKILLS

When a Player has finished purchasing Attributes for his or her new Character, the next step is the selection of the Character's Powers and Skills, which are purchased in much the same way as Attributes.

When purchasing a Power or Skill, a Player must first pay a Hero Point fee called the *Base Cost* for each Power and Skill purchased. The Base Cost represents the cost of acquiring the Power or Skill at 0 APs; this cost is only paid once, no matter how many APs of the Power or Skill are purchased. The Base Costs for all Powers and Skills are listed with their description in "Chapter Five," as well as on the Powers, Skills, Advantages, and Drawbacks Reference Chart.

After paying the Base Cost, the Player then cross-indexes the number of APs of the Power or Skill desired with the proper column on the AP Purchase Chart to discover

the number of Hero Points he or she must pay for the APs of the Power or Skill. Added to the Base Cost, this represents the total Hero Points that must be spent to purchase the Power for the Character.

**Example:** if a Player wished to buy 7 APs of Flame Project for a new Character, he or she would have to pay the Base Cost of 15 Hero Points, plus 64 Hero Points for the APs of the Power, for a total of 79 Hero Points.

### Purchasing Individual Subskills

As explained in the previous chapter, it is possible for a Character to only possess certain Subskills of a Skill without possessing all of the Subskills. If a Player chooses this option for his or her Character, the AP Cost of purchasing the Skill is lowered. For every Subskill that the Character is *not* able to use, treat the cost of the APs on the AP Purchase Chart as though the Skill were being purchased at 1 AP less than the actual value. The cost can never be reduced to less than 1 AP in this fashion. The full Base Cost of the Skill must still be paid, no matter how many Subskills are excluded.

**Example:** if a Player wished to buy 7 APs of the Military Science (Tracking) Subskill for a Character, he or she would first pay the 10 Hero Point Base Cost. Since the Character is unable to use two of the Subskills of Military Science (Camouflage and Demolitions), he or she pays for the APs of the Skill as though the Character were only receiving 5 APs of the Skill ( $7 - 2 = 5$ ). Thus, 7 APs of Military Science (Tracking) would cost 20 Hero Points instead of 40 Hero Points. When added to the Base Cost of 10 Hero Points, this means that it would cost the Player a total of 30 Hero Points to buy the Military Science (Tracking) Subskill

alone.

Returning to Kevin, he already knows that the only Power he wishes to purchase for Outrider is an Energy Blast. Since it is the hero's only Power, Kevin decides to give Outrider 9 APs of the Energy Blast Power. The Base Cost is 15, and 9 APs of a Power costs 96 Hero Points, for a total of 111 Hero Points.

Now for his Skills. As a former military man, Outrider should probably possess the Military Science and Weaponry Skills and since he spends most of his time riding around town on a motorcycle, Outrider should have the Vehicles (Land) Subskill as well. Kevin decides to buy 4 APs each of Military Science and Weaponry, and a big 10 APs of Vehicles (Land). Military Science costs 25 Hero Points (Base Cost 10 Hero Points plus 15 Hero Points for the APs); Weaponry costs 20 Hero Points (Base

Cost 5 Hero Points plus 15 Hero Points for the APs); and Vehicles (Land) costs 55 Hero Points (Base Cost 5 Hero Points plus 50 for the APs).

The total for Powers and Skills for Outrider is 211 Hero Points. Added to the total for Attributes, Kevin has already spent 545 Hero Points, which is 95 Hero Points over the 450 Hero Point Base. These Hero Points will have to be made up by purchasing Drawbacks in Step Six.

#### 4: PURCHASE ADVANTAGES

The next step is to purchase Advantages for the Character. Each Advantage has a Hero Point cost listed with its description and on the Powers, Skills, Advantages, and Drawbacks Reference Table. To obtain an Advantage for a new Character, the Player simply pays the Hero Point cost.

Kevin is already running over on Hero Points, so he decides to keep Outrider's Advantages to a minimum. He decides that Outrider is pretty quick on the draw, so he pays 20 Hero Points for Lightning Reflexes. He also decides to take the Gadget advantage and give Outrider a funky motorcycle. Kevin designs the "Mega-Bike" and allows the GM to approve the design, according to the Gadgetry rules in "Chapter Seven." The Gadget Advantage costs Kevin 68 Hero Points. Outrider's Advantages cost Kevin a total of 88 Hero Points. His total Hero Point expenditure so far is 633.

#### 5: PURCHASE WEALTH

The next aspect of Character Design is to consider what the Character's available finances are. A Character's Wealth APs are the amount of money (in APs) that he or she earns every week. Wealth APs are purchased from the Wealth column on the AP Purchase Chart. The use of Wealth APs is described fully

### Wealth Purchase Table

| APs | APPROX. ANNUAL INCOME |
|-----|-----------------------|
| 0   | \$1,250               |
| 1   | \$2,500               |
| 2   | \$5,000               |
| 3   | \$10,000              |
| 4   | \$20,000              |
| 5   | \$40,000              |
| 6   | \$80,000              |
| 7   | \$150,000             |
| 8   | \$300,000             |
| 9   | \$500,000             |
| 10  | \$1,000,000           |
| 11  | \$2,000,000           |
| 12  | \$4,000,000           |
| 13  | \$8,000,000           |
| 14  | \$15,000,000          |
| 15  | \$30,000,000          |
| 16  | \$50,000,000          |
| 17  | \$100,000,000         |
| 18  | \$200,000,000         |
| 19  | \$400,000,000         |
| 20  | \$800,000,000         |



in "Chapter Eight." The table on page 95 gives approximate annual incomes for each of the various Wealth ratings.

Kevin decides that Outrider does not really make much money at his bounty hunting, so he only gives the hero 2 APs of Wealth. This costs Kevin 2 Hero Points. His total expenditures for Outrider, then, equal 635 Hero Points. Subtracting the Hero Point Base of 450, Kevin sees that he will have to find 185 Hero Points worth of Drawbacks for Outrider in Step Six.

## 6: SELECT DRAWBACKS

Drawbacks are the opposite of Advantages. The description of each Drawback in "Chapter Five" gives the Hero Point bonus that a Player receives when assigning it to a new Character. A Player only needs to assign Drawbacks to a Character if his or her expenditure of Hero Points on Attributes, Powers, Skills, and Advantages exceeds the Hero Point Base of 450.

Kevin looks over the list of Drawbacks and selects several for Outrider. First, he decides that Outrider was the lone survivor of a terrorist bombing while he was in the military. Being the only member of his squad to live has inflicted him with Guilt, Rage, and Traumatic Flashbacks. The flashbacks are triggered by the sight of men in combat fatigues. This gives Kevin 100 Hero Points, meaning that he still needs at least 85 more. On further thought, he reasons that the police probably do not care for the way Outrider rides his Mega-Bike around town blasting criminals. Therefore, Outrider is also given the Mistrust and Secret Identity Drawbacks for 60 more Hero Points. Only 25 to go. Finally, Kevin decides that Outrider deserted from the military, a Dark Secret that could end the hero's crimefighting career. Since this Drawback gives Kevin 25 Hero Points, he has paid off all of

Outrider's Attributes, Powers, Skills, and Advantages, with no Hero Points to spare.

## 7: CALCULATE

### REMAINING HERO POINTS

The step which remains in designing a new Character is to calculate the number of Hero Points remaining from the purchase of all the various Character elements. This remaining number will be the amount of Hero Points that the Character has "banked" for use in his or her first adventure.

A Player creating a new Character should keep a running total of expenditures, as Kevin did in the example, and use this step to double-check all of his or her figures. This is the time to make sure that all of the calculations are in order and that the Character is well-balanced.

Double-checking his calculations, Kevin notes that he spent 334 Hero Points on Attributes, 211 Hero Points on Powers and Skills, 88 Hero Points on Advantages, and 2 Hero Points on Wealth. The total for these abilities comes to 635 Hero Points. Kevin subtracts the 450 Hero Point Base from this figure and comes up with 185. Kevin looks over Outrider's Drawbacks again, and verifies that he gained 185 Hero Points from them, leaving him with 0 Hero Points to begin the hero's career. Kevin shrugs and decides that he will have to make do.

Now complete as a newly-designed Character, Outrider has ended up looking like this:

### OUTRIDER

---

|                |             |           |
|----------------|-------------|-----------|
| DEX: 7         | STR: 8      | BODY: 5   |
| INT: 5         | WILL: 5     | MIND: 6   |
| INFL: 8        | AURA: 4     | SPIRIT: 4 |
| INITIATIVE: 22 | HERO PTS: 0 |           |

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### •Powers

Energy Blast: 9

• **Skills:**

Military Science: 4, Vehicles (Land): 10, Weaponry: 4

• **Advantages:**

Gadget (Mega-Bike); Lightning Reflexes

• **Drawbacks:**

Dark Secret (army deserter); Guilt; Mistrust; Rage; Secret Identity; Traumatic Flashbacks (triggered by sight of men in combat fatigues)

• **Equipment:**

**Mega-Bike**

[STR: 4, BODY: 5, Running: 7] Miscellaneous Drawback: must be refueled every 19 APs of distance traveled.

• **Wealth:** 2

## 8: CHARACTER BACKGROUND, DESCRIPTION, AND PERSONALITY

This step is optional, but highly recommended. In order to have a well-rounded Character, the Player should create a Background, Description, and Personality for his or her new Character. For each of these three elements, the Player receives a bonus of 15 Hero Points. This bonus can only be given at the time the Character is created; if the Player waits until after the Character has been used in any adventures, he or she does not get the bonus Hero Points.

The following are guidelines for designing a new Character's Background, Description, and Personality.

A **Background** consists of a Character's history and personal data. To receive the Hero Point bonus for creating the Background, a Player should design an entry for the new Character which would be similar to those found in DC Comics' *Who's Who* series. A Typical *Who's Who* entry consists of the following: Occu-

pation (job), Marital Status, Known Relatives, Group Affiliation, Base of Operations, Height, Weight, Eye Color, Hair Color, and Personal History.

The most important part of a Background by far is the history. Somewhere in the history, the Player should explain how the new Character gained his or her abilities, why the Character decided to become a hero, and which heroes or villains in Gotham City he or she has previously met, if any. Details of the "secret origin" are completely up to the Player as suits the Character. A thorough history entry should provide the GM with many possible plot threads which he or she may decide to expand upon during adventures.

**Example:** in the Batman's origin, the man who killed Bruce Wayne's parents was never captured. This allowed him to reappear later in Bruce's life, after Bruce had assumed the mantle of the Batman. The Batman was forced to temporarily ally himself with the killer, Joe Chill, finally confronting the murderer with the crime he had committed. The subsequent murder of Joe Chill by the Reaper helped to give the Batman a new resolution in his determination to fight crime without becoming a killer himself.

The GM should approve any Background that makes sense, fits the needs of the adventure or campaign, and is appropriate within the Batman's universe. A Player should not receive a Hero Point bonus for a Background that reads, "the Batman always asks my Character for advice," or "my Character became a crimefighter because he killed the Riddler during a bank robbery and was surprised at how easy it was."

Since he is very short on Hero Points (he has none, in fact), Kevin decides to invent a Background, Description, and



Personality for Outrider. After pondering a while, he comes up with the following:

**Outrider**

Alter Ego: *Steve Mitchell*

Occupation: *Bounty Hunter*

Marital Status: *Single*

Known Relatives: *Unnamed Parents (deceased)*

Group Affiliation: *None*

Base of Operations: *Gotham City*

Height: *6 feet, 2 inches*

Weight: *200 pounds*

Eyes: *Grey*

Hair: *Black*

History: *"Steve Mitchell joined the army the day after he graduated from high school. He graduated from basic training at the top of his class and was assigned a tour of duty in Viet Nam, where he was exposed to Agent Orange in the jungle. During a leave in Saigon, the barracks where Steve's platoon was stationed was bombed by Viet Cong terrorists. Everyone in the outfit was killed except for Steve, who was traumatized by the entire experience. Stowing away on board an airplane bound for the States, Steve deserted the army and returned to America.*

*"Upon returning home, Steve found himself a fugitive from the military authorities. He stole an experimental motorcycle called the Mega-Bike from an eccentric scientist and took to the highways, hoping to lose himself among the teeming population. He was pursued by Captain Moriarty from the Army Intelligence Agency for several years, and Steve was finally trapped by Moriarty on top of an Arizona mesa. It was then that the delayed effects of Steve's exposure to Agent Orange first manifested themselves, and he displayed enormous strength and the ability to fire bolts of fiery energy from his fingertips. His newfound powers helped him escape from*

*Moriarty and his men, and Steve fled to the East Coast on his Mega-Bike.*

*"Arriving in Gotham City, Steve decided to use his newfound abilities to make a living by tracking down criminals wanted for acts of street crime and violence. In order to mask his true identity from the authorities, Steve began calling himself Outrider. While he rationalizes his crimefighting as being purely profit motivated, he has yet to actually collect the reward for any of the street scum that he has brought in."*

Since the Background entry explains the origin of the Character's Powers and abilities, fits into the mold of a Gotham City campaign, and leaves some material open for future adventures (such as the Army captain, who is probably still tracking down Outrider), the GM approves the Background and awards Kevin 15 Hero Points.

**A Description** consists of a written account of a Character's physical appearance in his or her costumed identity. Points to consider include clothing, facial features, hair style, build, and any particular mannerisms he or she possesses, if any. When describing a hero, concentrate on the Character's costume, emphasizing specifics such as design, material, and color. Does it have a mask, cape, or special symbol? If any Player in the group happens to be an artist, a sketch of the Character could be substituted for a written description and the Player should still receive the 15 Hero Point Bonus.

Kevin visualizes Outrider and comes up with the following description.

*"Outrider does not wear a flashy costume. His 'fighting togs' consist of a skintight white shirt, somewhat faded blue jeans, cowboy boots, and a long trenchcoat, which he never seems to have buttoned. On his head he wears a wide-brimmed, western-style hat which perpetually casts a shadow*

over the top half of his face. Occasionally, one of his enemies will glimpse a reflection of light off his steel-grey eyes.

*"He is known as Outrider because of the huge motorcycle he rides. The Mega-Bike, as it is called, is eight feet of twisted dull piping, ink-black leather seat, and raw horsepower. Outrider is almost never seen apart from his lean, mean machine."*

The Description gives the GM a pretty good idea of what Outrider looks like, so he awards Kevin 15 Hero Points for Description.

### Personality

This section should describe the Character's physical, mental, and emotional mannerisms, how he or she deals with other Characters, and vice versa. Personality traits are often closely associated with the hero's motivations for becoming a

hero. From a role-playing standpoint, creating a unique personality feature for each Player's Character will increase interest and enjoyment for all Players.

Kevin creates the following Personality for Outrider:

*"Outrider is a rebel and a loner, but he takes a genuine interest in helping the victims of crime. He always starts out a case with a mind towards making a profit, but inevitably gets emotionally involved and winds up not making a dime. He projects an air of callous indifference at all times, but inside, his emotions are in a turmoil."*

*"He has yet to come to grips with his experiences in the military, and this sometimes manifests itself as outbursts of violence towards criminals. At such times, he relives the traumatic events of the past. Because*

## AP Purchase Chart

| Acting/Opp. Effect/Resist. |            |            |        |        |        |
|----------------------------|------------|------------|--------|--------|--------|
| APs                        | Attributes | Attributes | Powers | Skills | Wealth |
| 1                          | 4          | 3          | 4      | 3      | 1      |
| 2                          | 7          | 6          | 8      | 5      | 2      |
| 3                          | 14         | 12         | 16     | 10     | 4      |
| 4                          | 21         | 18         | 24     | 15     | 6      |
| 5                          | 28         | 24         | 32     | 20     | 8      |
| 6                          | 42         | 36         | 48     | 30     | 12     |
| 7                          | 56         | 48         | 64     | 40     | 16     |
| 8                          | 70         | 60         | 80     | 50     | 20     |
| 9                          | 84         | 72         | 96     | 60     | 24     |
| 10                         | 112        | 96         | 128    | 80     | 32     |
| 11                         | 140        | 120        | 160    | 100    | 40     |
| 12                         | 168        | 144        | 192    | 120    | 48     |
| 13                         | 196        | 168        | 224    | 140    | 56     |
| 14                         | 224        | 192        | 256    | 160    | 64     |
| 15                         | 280        | 240        | 320    | 200    | 80     |
| 16                         | 315        | 270        | 360    | 225    | 90     |
| 17                         | 350        | 300        | 400    | 250    | 100    |
| 18                         | 382        | 330        | 440    | 275    | 110    |
| 19                         | 420        | 360        | 480    | 300    | 120    |
| 20                         | 455        | 390        | 520    | 325    | 130    |
| Per AP                     |            |            |        |        |        |
| over 20                    | +50        | +30        | +60    | +25    | +10    |



*he feels betrayed by everyone he trusted in the past, Outrider is very slow to trust anyone he meets, which often backfires by causing him to be mistrusted by the people he tries to help."*

The GM accepts this account of Outrider's Personality and awards Kevin a final 15 Hero Points. The Background, Description, and Personality have netted Kevin a total of 45 Hero Points to work with during Outrider's first adventure, rather than the 0 Hero Points he had left at the end of Step Seven. This concludes the Design of Outrider, and Kevin is ready to play with his own Character.

## Creating More or Less Powerful Characters

By using a 450 Hero Point Base, a Player can design a Character roughly equivalent in power to Nightwing or one of the New Titans. But what if a Player wants to create a Character more along the lines of the Batman himself, or an even more powerful Character?

The answer is to increase the Hero Point Base. By multiplying the 450 Hero Point Base by a factor of two or three, a Player can generate a Character roughly equal to a member of Justice League International. Multiplying the Hero Point Base by a factor of ten will give a Player a Character capable of going toe-to-toe with Superman. While possible, the latter suggestion is not recommended, as such Characters tend to unbalance a campaign.

By the same token, a Player can also decrease the Hero Point Base by a factor of one-half, making it 225 Hero Points, in order to create heroes on the order of Robin the Boy Wonder.



Whenever altering the Hero Point Base, a Player should also increase or decrease the Hero Point costs and bonuses for all Advantages and Drawbacks by the same factor. Round any fractions down. Advantages would cost twice as much for a Character generated with 900 Hero Points (double the normal Hero Point Base), but Drawbacks would net the same Character twice the bonus in Hero Points for being adopted. Advantages cost half as much for a Character created with 225 Hero Points (one-half the normal Hero Point Base), but Drawbacks only earn half the usual bonus for assigning them to the Character.

## Creating Villains

The GM can use the Character Design rules to create villains for an adventure or campaign. A villain designed on 450 Hero Points should be an even match for a hero designed on 450 Hero Points, and vice versa.

The only rule which varies for creating villains is that villains never receive bonus Hero Points for Background, Description, and/or Personality.

## Experience and Character Growth

At the completion of an adventure, a Player will receive a Hero Point award for playing the game. These Hero Points can be used by the Player to improve his or her Character's abilities over time. The calculation and distribution of these awards are up to the GM, and are explained at length in "Chapter Nine."

### BANKING HERO POINTS

Hero Points may be saved by a Player until they are expended during an adventure, or used to improve the Character. This is referred to as *banking* Hero Points. Banking Hero Points is often used by Players with extremely powerful heroes, who must retain a great number of Hero Points in order to raise the APs of their abilities.

The banking of unspent Hero Points in no way risks their loss. Characters cannot accidentally lose banked Hero Points in battle or have a villain steal them; the only time a Character loses Hero Points is when the Player opts to spend them. When a Player has banked enough Hero Points, he or she can use them to improve the Character, as detailed below.

### INCREASING ATTRIBUTES, POWER, AND SKILLS

As Characters progress through their heroic careers, they become more experienced and skilled in the use of their superior abilities. In the

*Batman Role-Playing Game*, this aspect of Character Growth is represented by a Player spending Hero Points to increase his or her Character's APs of Attributes, Powers, and Skills.

A Player wishing to increase the statistics of his or her Character purchases additional APs of Attributes, Powers, Skills, or Wealth. The costs for increasing statistics are located on the *Increasing APs Chart*. However, when increasing APs through Character Growth, a Player must purchase each of the additional APs individually, which results in a much more costly investment.

Suppose a Player wants to increase his or her Character's DEX from 6 to 9 APs, for instance. Referencing the *Increasing APs Chart* reveals that 7 APs of DEX (an Acting/Opposing Attribute) costs 70 Hero Points, 8 APs also cost 70 Hero Points, and 9 APs costs 105 Hero Points. To increase DEX from 6 to 9 APs, the Player must pay a total of 245 Hero Points ( $70 + 70 + 105 = 245$ ).

Similarly, if a Player wanted to increase a Power from 7 to 10 APs, he or she would have to pay the cost of moving from 7 to 8 APs, 8 to 9 APs, and 9 to 10 APs in order to do so (in this case, 320 Hero Points).

When increasing Attributes, Powers, and/or Skills, Hero Points needed for a particular increase must be paid all at one time; partial payments may not be made.

### ADDING NEW POWERS AND SKILLS

Besides growing by increasing the AP values of already-existing abilities, a Player may occasionally want to diversify by adding completely new Powers and Skills to his or her Character.

Purchasing a new Power costs ten times the Base Cost listed for the



Purchasing an additional Skill for a Character costs five times the Base Cost of the Skill listed in “Chapter Five,” which gives the Character 0 APs of the Skill. As with Powers, the Player must then pay for APs of the new Skill individually. To purchase 4 APs of Gadgetry for an existing Character, for instance, a Player would have to pay 325 Hero Points: five times the 25 Hero Point Base Cost of the Skill, plus 50 Hero Points for each AP of the Skill, as indicated on the Increasing APs Chart; or  $125 + 50 + 50 + 50 + 50 = 325$ .

A Player may use Hero Points to purchase new Advantages for his or

her Character. Purchasing a new Advantage for an existing Character costs five times the listed Hero Point cost of the Advantage. All new Advantages must be approved by the GM before they can be added to a Character. For example, giving an existing Character Lightning Reflexes would cost 100 Hero Points.

Hero Points may also be spent to remove any Drawbacks that a Character possesses. Eliminating a Drawback costs five times the number of Hero Points the Player originally received for adopting the Drawback. For instance, removing the Rage Drawback would cost 125 Hero Points.

A Player never gains Hero Points if his or her Character receives a new Drawback during the course of play. For instance, if an established hero was accused of a crime, and spent the next few adventures dodging the Gotham City Police Department, the Player would not receive any Hero Points, even though his or her Character now had the Mistrust Drawback.

| Acting/Opp. Effect/Resist. |            |            |        |       |        |
|----------------------------|------------|------------|--------|-------|--------|
| APs                        | Attributes | Attributes | Powers | Skill | Wealth |
| 1-8                        | 70         | 60         | 80     | 50    | 20     |
| 9-15                       | 105        | 90         | 120    | 75    | 30     |
| 16-24                      | 140        | 120        | 160    | 100   | 40     |
| 25+                        | 175        | 150        | 200    | 125   | 50     |

**Basic Concepts****Designing Gadgets****Building Gadgets****Modifying Existing Gadgets****Repairing Gadgets****Replacing Destroyed Gadgets****Gadgets in Combat****Weapons****Batmans Equipment****Nightwings Equipment****Robins Equipment**

Weapons and Gadgets, both fantastic and mundane, have long been a staple of the world of the Batman. Where would Batman be without the Batmobile, the Batarang, or the Batcomputer?

This chapter explains how to incorporate gizmos, weapons, and vehicles into the world of the *Batman Role-Playing Game*.

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**Basic Concepts****Gadget Abilities**

Like Characters, Gadgets can have Attributes, Powers, and Skills. A car, for example, has the Running Power because it can move fast, and a STR because it can carry weight. All Gadgets have a BODY, which defines how much physical damage they can take before they cease to function.

When using a Gadget, a Character can usually use all of its Powers and Skills as though they were his or her own. If a Character is driving a car, for example, he or she could travel at the speed indicated by the car's Running Power. A Gadget's Attributes, on the other hand, are usually only applicable in certain special situations. If the car has a STR of 5, for instance, the Character could use it to haul 5 APs of weight stored in the back seat and trunk, but obviously could not use the car's STR to throw a punch, or bench press 1000 pounds.

Whenever a Gadget has an Attribute that is italicized in its description, the user has the option of substituting that Attribute score for his or her own matching Attribute score in all situations. If a Gadget has an Attribute that is not italicized, the Attribute can only be applied under certain special circum-



stances. A bulletproof vest might have a *BODY* of 4 APs, for example, meaning that the user of the vest can substitute its *BODY* of 4 APs for his or her own *BODY* when defending against physical attacks, or in just about any other situation in which the *BODY* Attribute is relevant. A gun, however, might have a *BODY* of 4 (not italicized), meaning that the *BODY* of the gun only applies to efforts aimed at damaging the gun itself, not its user. Similarly, an armored battlesuit might have an italicized *STR*, because the user can substitute the *STR* APs of the battlesuit for his or her own *STR* in all situations, whether lifting things, throwing things, as the EV in hand-to-hand combat, and so on; while a crane would have a non-italicized *STR*, because a person can only use the crane's *STR* under certain special circumstances, in this case, for lifting large objects. Exactly when Powers, Skills, and Attributes that are not italicized may be applied is up to the GM, using the function for which the Gadget was designed as a guide.

A Gadget's abilities (Attributes, Powers, and Skills) always substitute for those of its user; they never add to those abilities. A Character with a *BODY* of 3 APs who puts on an armored suit with a *BODY* of 4 APs, uses 4 APs as his or her Resistance Value, **not** 7 APs. Similarly, a Character with the Flame Project Power rated at 5 APs that picks up a napalm gun with the Flame Project Power rated at 8 APs, has 8 APs of Flame Project, **not** 13 APs.

### Reliability Numbers

Many of the Gadgets described in these pages have a new Attribute listed in their descriptions: "R#." R# stands for *Reliability Number*. A Gadget's Reliability Number is a

measure of how frequently the Gadget jams, breaks down, or just plain fouls up. The lower a Gadget's Reliability Number, the more reliable the Gadget will be. Some Gadgets are so reliable that they do not have a Reliability Number at all; these Gadgets never break down.

Any time a Character uses a Gadget to perform a Dice Action, and the Player rolls less than or equal to the Gadget's Reliability Number on the first dice roll made to resolve that Action (that is, before rerolling due to doubles), the Gadget's ability breaks down and the action is immediately cancelled.

If a Gadget had a Reliability Number of 4, for example, and the Player rolled double 2's as the first roll while resolving a Dice Action, the Gadget would immediately break down since he or she rolled less than or equal to 4. The Player does not get to reroll the doubles since the action is immediately cancelled. If the Player rolled double 3's on the first roll and 4 on the second roll, however, the Gadget would not break down since the roll of 4 or less did not come on the first roll made to resolve the action.

The first time that a Character uses each of a Gadget's abilities to perform an Automatic Action each day (15 APs of time), the Player must roll 2D10 just prior to resolving that action, although the action is still Automatic. If this dice roll is less than or equal to the Gadget's Reliability Number, the Gadget's ability breaks down and the Automatic Action is cancelled. Each of the Gadget's abilities that are used to perform Automatic Actions need only be checked for Reliability once per day. Thereafter, the Character can continue to use that ability to make Automatic Actions for the rest of the day without checking against Relia-



bility. However, making an Automatic Action with a different ability that has not yet been checked for Reliability that day necessitates a new roll.

When you start your car in the morning, for example, and begin to drive (an Automatic Action), you must check against the car's Reliability Number. Thereafter, you can drive the car for the rest of the day without checking against Reliability again. The first time you turn on the radio (another Automatic Action using a different ability), however, you must make another check against Reliability to see if the radio functions properly. From that point on, you can continue to use the radio for the rest of the day without making any further Reliability checks.

A Gadget that "breaks down" due to Reliability failure instantly has the APs of any ability or abilities it was using to resolve the action which caused its break down reduced to 0 APs. In this case, the Gadget must be repaired before the broken down ability may be used again (see page 109).

A car that fails its Reliability roll when you start it up, for example, would have its Running Power reduced to 0 APs. A submachinegun which fails its Reliability roll while a Character is resolving an attack would have its AV and EV both reduced to 0 APs, since both abilities were involved in the action which caused the gun to break down.

### **Gadgets and Damage**

Gadgets take damage just like people. Keep track of a Gadget's Current BODY Condition as you would for a Character. Unlike Characters, however, a Gadget can have its Current BODY Condition reduced to less than 0 APs in normal Bashing Combat.

A Gadget that has taken RAPs of damage will continue to function if its Current BODY Condition is still above 0 APs. A Gadget that has its Current BODY Condition reduced to 0 APs or below will no longer function, and must be repaired in order to resume functioning. A Gadget cannot be repaired if its Current BODY Condition is reduced to a number of points below 0 APs equal to its starting BODY APs. A Gadget destroyed in this fashion is permanently eliminated and can only be replaced, not repaired (see page 109).

Gadgets never Recover damage like Characters. They must be repaired (see below).

Only Gadgets that have a MIND or SPIRIT are vulnerable to mental or mystical damage. All Gadgets have a BODY and are vulnerable to physical damage.

### **Hero Points and Gadgets**

The user of a Gadget can spend Hero Points to increase the Acting, Effect, Opposing, and Resistance Values of any Dice Action involving the Gadget, as though all of its abilities were his or her own.

## **Designing Gadgets**

Characters with the Gadgetry Skill can actually create new Gadgets in their laboratories during play. Creating a Gadget involves two of the Subskills of Gadgetry: Design Gadgets and Build Gadgets. Designing a Gadget is a three-step process.

- 1. Design the Gadget.**
- 2. Calculate the Gadget's Hero Point Cost.**
- 3. Allow the GM to Approve the Gadget.**

### **1: Design the Gadget**

When a Player designs a Gadget, he or she decides exactly what Pow-



ers, Skills and Attributes the Gadget will have and assign each Power, Skill, and Attribute a value in APs.

Let's look at a couple of examples. Suppose Fred wants to build a car for his hero. The car must have a BODY; it should probably have the Running Power so it can move fast; and a STR so it can carry Fred's hero and his friends. In addition, Fred decides to give it radar (the Radar Sense Power), and a pair of laser weapons mounted in the headlights (Energy Blast). Now he has to assign AP values to all of the car's Powers and Attributes. Fred's final design for the car looks like this:

#### **Car**

[STR: 4, BODY: 5, Running: 7, Radar Sense: 5, Energy Blast: 7]

As another example, let's say that Nightwing wants to design gas masks for all the members of the Titans because he suspects that they will be going up against gas-wielding foes later on in their current adventure. A gas mask must have a BODY, and should probably have the Sealed Systems Power. Nightwing must then decide how many APs of each to assign to the mask. Finally, he comes up with:

#### **Gas Mask**

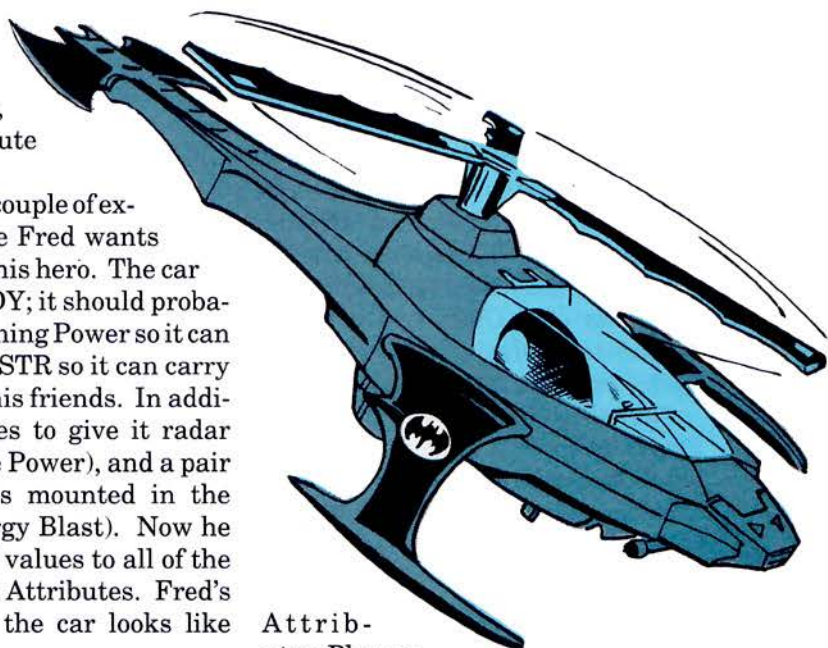
[BODY: 2, Sealed Systems: 9]

All of the mundane weapons listed in the Gadget descriptions (guns, knives, and so on) have been assigned EVs and sometimes AVs. If a Player prefers, he or she can assign his or her own Gadgets AVs and EVs. A design for a revolver might look like this:

#### **Revolver**

[BODY: 7, EV: 4]

In addition to Powers, Skills, and



Attributes, Players

can also assign a Gadget Miscellaneous Drawbacks. Ultimately, any Drawbacks assigned to a Gadget will make the Gadget cheaper to produce. If Brian was designing the revolver in the example above, for instance, he would probably want to assign it a Miscellaneous Drawback like: "limited to firing six shots before it must be reloaded; reloading is an Automatic Action, but the user cannot fire the revolver in the same phase he or she reloads." If Fred were designing a car, the Miscellaneous Drawback "must stop to refuel every 17 APs of distance travelled" might be in order.

## **2: Calculate Hero Point Cost**

Calculate the Hero Point Cost of a Gadget as though you were creating a Character, using the rules found in the "Chapter Six." That is, all Attributes, Powers, and Skills must be paid for (Base Costs and AP Costs) as though the Gadget were a Character. However, a Gadget does not have to have all nine of the basic

Attributes that a Character does. In fact, the only Attribute a Gadget is required to have is BODY. A Gadget may never have any Advantages. Add up the Base Costs and AP Costs of all of the abilities you are purchasing for the Gadget by looking to the Powers and Skills listings in "Chapter Five" and the AP Purchase Chart in "Chapter Six". There are special considerations which can modify the final cost of a Gadget, which are unique to Gadgets and never included in a Character's design:

**Reliability Number:** Before a Player builds the Gadget, he or she must choose its Reliability Number from the table below. The Reliability Number will add or subtract a certain number of Hero Points to or from the Cost of the Gadget. A Gadget is not allowed to have a Reliability Number higher than 11.

| R# | Hero Points |
|----|-------------|
| 0  | +30         |
| 2  | +20         |
| 3  | +10         |
| 5  | 0           |
| 7  | -10         |
| 9  | -20         |
| 11 | -30         |

**Italicized Attributes:** A Gadget with an Italicized Attribute must pay a Hero Cost equal to the amount of an unitalicized attribute that is 2 APs greater. For instance, an italicized BODY of 5 APs would cost as much as an unitalicized BODY of 7 APs; in this case, it would be 48 Hero Points.

**AV and EV:** AV has a Base Cost of 10 Hero Points, and its APs are purchased from the Acting/Opposing Attribute Column of the AP Purchase Chart. EV has a Base Cost of 5 Hero Points, and its APs are purchased from the Effect/Resistance Attribute Column of the AP Pur-

chase Chart.

### **Miscellaneous Drawbacks:**

After the Player has added up the Hero Point Costs of all of the Gadget's abilities, 10 Hero Points are subtracted from the Gadget's cost for each of its Miscellaneous Drawbacks. A Gadget can never have its cost reduced by Drawbacks to lower than one-half its cost (fractions rounded up) without Drawbacks. A 33 Hero Point Gadget with two Miscellaneous Drawbacks, therefore, would have a final cost of 17 Hero Points, not 13 Hero Points; as would a 33 Hero Point Gadget with five Miscellaneous Drawbacks, or ten, or twenty, or a thousand Drawbacks.

**Gadget Bonus:** Finally, because Gadgets, by their very nature, have certain inherent shortcomings, the Player is allowed to divide the Hero Point Cost of any items the Character builds as a sort of "Gadget bonus." After calculating the Hero Point cost of the Gadget, divide the total by two to find the actual number of Hero Points that must be paid by the Character who will build the Gadget.

Note that the division is always the **last** step performed while calculating a Gadget's Hero Point Cost.

### **•Examples•**

Let's calculate the Hero Point Cost of the following Gadget:

#### **Machinegun**

[BODY: 6, AV: 5, EV: 5, Ammo: 10, R#: 2]

Miscellaneous Drawback: can only be fired a number of times equal to its Ammo Rating before it must be reloaded.

Looking at the AP Purchase Chart in "Chapter Six", we find that a BODY of 6 costs 36 Hero Points. AV has a Base Cost of 10 Hero Points, and 5 APs costs 28 Hero Points (remember that AV is considered an Acting/Opposing Attribute for the purposes



of determining its Hero Point Cost). EV has a Base Cost of 5 Hero Points and 5 APs costs 24 Hero Points (EV is treated as an Effect/Resistance Attribute when determining the Hero Point Cost). The total so far is 103 Hero Points ( $36 + 10 + 28 + 5 + 24 = 103$ ). The Reliability Number of 2 adds 20 Hero Points to the cost, bringing the total to 123 Hero Points. The Gadget has one Miscellaneous Drawback, so 10 Hero Points are subtracted from the cost. The cost is now at 113 Hero Points. Finally, we apply the Gadget bonus and divide the total by two to determine the Hero Points that must be paid by the Character who will build the Gadget, which in this case is 57 Hero Points.

Now let's calculate the Hero Point cost of the Batman's Batarang:

#### **Batarang**

[BODY: 7, Gliding: 2]

7 APs of BODY costs 48 Hero Points. Gliding has a Base Cost of 5 Hero Points, and 2 APs of a Power costs 8 Hero Points. The Batarang has a Reliability Number of 0 (notice that no R# is listed), so 30 Hero Points are added to the cost of the Gadget. There are no Miscellaneous Drawbacks, so no Hero Points are subtracted, making the total 91 Hero Points. Last but not least, the Gadget Bonus is applied and the total is divided by two, so the Batarang will cost the Character who builds it 46 Hero Points.

### **3: Allow the GM to Approve the Gadget**

The next step is up to the Game-master. He or she must take a good look at the Gadget and judge whether or not the design is feasible.

The GM should feel free to overrule any Gadget that he or she is not comfortable with, including those that he or she feels are too powerful or unlimited in scope. The GM should

also overrule any Gadget that is just plain silly or impossible, like a car with an italicized *STR* and *WILL*. Pay particular attention to any Miscellaneous Drawbacks that have been assigned to the Gadget, making sure that they actually limit the performance of the device in some way.

Gadgets that are rejected might be redesigned (started all over again), or simply outlawed.

It is up to the GM to determine whether or not a Character must have the Genius Advantage to design and build the Gadget. The rule for figuring out whether or not the Genius Advantage is necessary to build a Gadget is simple: if the device cannot be built right now (late 20th century) in the real world, the Character must have the Genius Advantage to build it in the *Batman Role-Playing Game*, otherwise the Genius Advantage is unnecessary. This means that a Character does not need the Genius Advantage to build a gun or a car, or even a car with radar, because we can build radars right now, but a Character would need the Genius Advantage to build force field belts, teleportation machines, invisibility helmets, laser pistols, and so on.

## **Building Gadgets**

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Once a Gadget has been designed, it is time to build the Gadget. In order to do so, the Character with the Build Gadget Subskill must have a design approved by the Gamemaster, the parts necessary to build the Gadget, and access to a laboratory where the Gadget can be constructed. Once all of these conditions have been met, building the Gadget is completed in two steps:

- 1. Pay the Hero Point Cost.**
- 2. Install the Gadget's Abilities.**



## 1: Pay the Hero Point Cost

The Player whose Character will be doing the actual construction of the Gadget must pay the full Hero Point cost of the Gadget before the Character can begin construction. If more than one Character is working on the same Gadget, all participating Players whose Characters are involved may split the Hero Point cost between them as they see fit. Once the Hero Point cost has been paid, the Gadget builder may begin installing the Gadget's abilities.

## 2: Install the Gadget's Abilities

All that remains is to actually construct the Gadget. Each one of the Gadget's abilities must be installed separately in any order the builder chooses, although the Gadget's BODY must be first. Installing an ability is a Dice Action using the Gadgeteer's APs of Gadgetry Skill as the AV/EV and the APs of the ability being installed as the OV/RV. One or more RAPs are necessary for success.

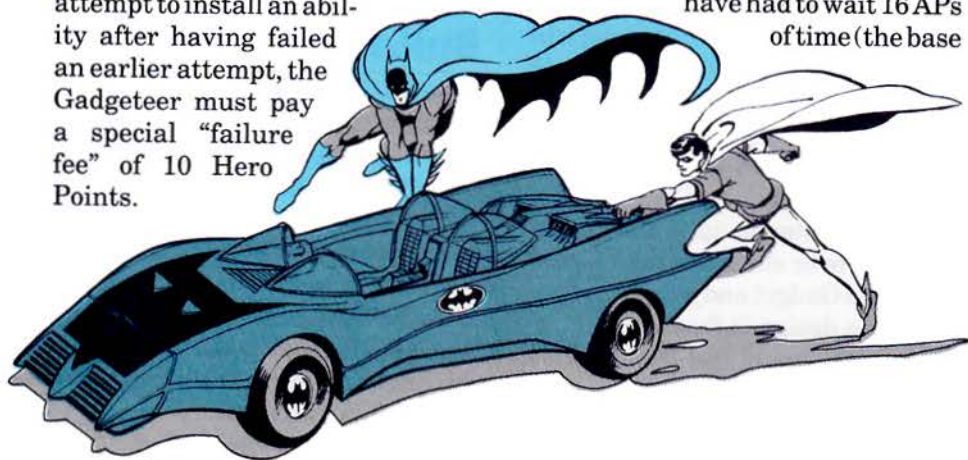
If a Gadgetry roll fails, the ability in question is not successfully installed, and the Gadgeteer must attempt to install that ability all over again. In order to make another attempt to install an ability after having failed an earlier attempt, the Gadgeteer must pay a special "failure fee" of 10 Hero Points.

## Time

The base time that it takes to make a Gadgetry Skill Action Check is 48 hours (16 APs). Each AP of time the Player decides to add to this base time before he or she rolls the dice allows him or her to add 1 AP to the AV and EV of the Gadgetry Action Check. Each AP of time the Player decides to subtract from this base time before rolling the dice subtracts 1 AP from the AV and EV of the Gadgetry Action Check (to a minimum of 0 APs).

To compute the actual time it takes to install the ability, subtract the RAPs earned on the Gadgetry Action Check from the base time. The result is the time it takes to install the ability. A failure automatically consumes the entire base time.

Suppose, for example, that the Batman earned 4 RAPs while installing a 7 AP smokecreen (the Fog Power) into the Batmobile. In this case, it would take him 12 APs of time to install the screen ( $16 - 4 = 12$ ), or about 4 hours. The Batman cannot begin to install any other abilities in the Batmobile until this time has passed. If the Batman had failed to receive positive RAPs on the Gadgetry Action Check made to install the smokescreen, he would have had to wait 16 APs of time (the base





time of the attempt) and pay the 10 Hero Point failure fee before he could try again.

During the time a Character spends working on a Gadget, he or she cannot perform any other activities. Once he or she has spent the necessary time to install the Gadget's first ability, he or she can then move on to the second ability, and then the third, and so on. Once all of its abilities have been installed, the Gadget is ready for use.

### Multiple Gadgeteers

If multiple Characters with the Gadgetry Skill are all working on a Gadget at the same time, the involved Players have two options: either one Gadgeteer can be working on installing one ability, while the other Gadgeteers are working on other abilities; or two or more Gadgeteers can team up to install the same ability.

If two or more Characters with the Gadgetry Skill are combining their efforts to work on installing the same ability, the highest Gadgetry Skill APs present are used as the AV/EV of the attempt, but the OV of the effort receives negative Column Shifts as though the Characters were performing a Team Attack in Combat. See "Chapter Three" for the Team Attack Chart.

## Modifying Existing Gadgets

If a Player likes, another ability can be added to an already-existing and functioning Gadget at a later time. Resolve such an attempt using all of the rules above (design the new ability, calculate and pay the Hero Points, and roll the dice). An attempt to modify an existing Gadget automatically has its OV/RV shifted

+2 Column Shifts to the right, because the Character is adding an ability to the Gadget for which it was not initially designed.

## Repairing Gadgets

As stated above, damaged Gadgets must be repaired. By repairing a Gadget, you can restore any APs it has lost from its Current BODY Condition (or Current MIND or SPIRIT Conditions, if the Gadget has a MIND or SPIRIT), or any APs of Power, Attribute, or Skill lost to Reliability breakdown. Each of a Gadget's abilities must be repaired separately. A Character must have the Build Gadget Subskill of Gadgetry in order to repair a broken Gadget.

Repairing a Gadget is a Dice Action. The AV/EV of the attempt is equal to the Gadgetry Skill of the Character conducting repairs, while the OV/RV is equal to the starting AP value of the ability under repair. If a Character were trying to repair an armored suit with a BODY of 6 APs that had taken damage to its Current BODY Condition, for example, the OV/RV of the attempt would be 6/6.

It takes just as long to repair an ability as it does to install an ability in a new Gadget (see page 108). Note that the AV/EV of the repair attempt can be increased or decreased if the Player whose Character is conducting repairs is willing to spend more or less time on the effort. The RAPs earned in a repair attempt equal the number of APs restored to the ability under repair.

Repairing an ability does not cost any Hero Points, though the Gadgeteer might spend Hero Points to increase his or her AV/EV for the attempt as usual.

## Replacing Destroyed Gadgets

Gadgets that have had their Current BODY Conditions (or Current MIND or SPIRIT Conditions if the Gadget has a MIND or SPIRIT) reduced down to a negative value which exceeds their Resistance Attribute, are permanently destroyed and cannot be repaired. Since plans and notes for creating these devices already exist, however, they can be rebuilt or duplicated with much less effort than it would take to completely recreate the Gadget from scratch.

To recreate an already-existing device, the Player whose Character is going to rebuild the Gadget simply pays its Hero Point Cost. No Action Checks are necessary, and the entire device can be rebuilt in two days (16 APs of time). Only a Character with at least as many APs of the Gadgetry Skill as the Gadget's creator can rebuild Gadgets in this way.

## Gadgets in Combat

Gadgets can be targeted in combat just like Characters. A Gadget's Resistance Value against physical attacks is equal to its APs of BODY. A Gadget's Opposing Value against physical attacks depends upon the type of Gadget:

- Gadgets with a DEX always use their own DEX as their OV.
- Gadgets that are being carried or worn by a Character use their owner's DEX as their OV. Aiming at a Gadget that is being carried or worn is always a trick maneuver which should be adjusted by the GM according to the Universal Modifier Table.
- Vehicles have an OV equal to

their driver's Vehicle Skill rating (motionless vehicles have an OV of 0 APs).

- Gadgets that do not fit any of the other categories have an OV of 0 APs.

Remember that Gadget's without a MIND or SPIRIT are immune to attacks that do mental or mystical damage, respectively.

## Armor and Armored Suits

Characters wearing armor, usually defined as a Gadget with an italicized *BODY*, can substitute the *BODY* of the armor for their own BODY when computing their RV against physical attacks. The Player of such a Character may spend Hero Points equal to the *BODY* of the armor to increase the RV in physical combat. Such Characters have a starting Current BODY Condition equal to their own APs of BODY, however, not the *BODY* of the armor, and can only spend Hero Points equal to their own BODY when using Last Ditch Defense.

Attacking an armored Character with the intent to damage the armor rather than the Character should be adjusted by the GM using the Universal Modifier Table.

## Weapons

All firearms are bought with the following Miscellaneous Drawback: "the gun can only be fired a number of times equal to its Ammo rating before it must be reloaded; reloading is an Automatic Action, but the gun cannot perform a Dice Action during the same phase in which it is reloaded." It is up to the GM to give the gun in question a fair Ammo rating when a Player designs a new type of firearm, using the statistics for the following weapons as a guide.



**Knife**

[BODY: 8, EV: 3, Claws: 3]

**Sword**

[BODY: 8, EV: 4, Claws: 4]

**Mace**

[BODY: 8, EV: 4]

**Bow and Arrow**

[STR: 6, BODY: 3, EV: 3, R#: 5]

STR of the Bow is its range.

**.38 Pistol**

[BODY: 4, EV: 3, Ammo: 6, R#: 3]

**.45 Automatic**

[BODY: 4, EV: 4, Ammo: 7, R#: 3]

**.44 Magnum**

[BODY: 4, EV: 5, Ammo: 6, R#: 3]

**Sawed-Off Shotgun**

[BODY: 4, AV: 5, EV: 5, Ammo: 2, R#: 3]

**Submachinegun**

[BODY: 4, AV: 5, EV: 5, Ammo: 4, R#: 3]

**Automatic Rifle**

[BODY: 4, AV: 4, EV: 6, Ammo: 8, R#: 2]

**Uzi Machinegun**

[BODY: 4, AV: 5, EV: 8, Ammo: 6, R#: 3]

**Bazooka**

[BODY: 5, EV: 8, R#: 2]

**105 mm Howitzer**

[BODY: 6, AV: 5, EV: 9]

**Air to Air Missile**

[BODY: 2, AV: 6, EV: 13, Radar Sense: 19]

Batman's vehicles are assumed to have normal radios and various standard equipment such as flares, repair kits, and navigational aids.

**Batarang**

[BODY: 7, Gliding: 2]

The Batarang fits into a compartment inside the Batman's utility belt. A well-balanced throwing weapon, it is used to trip criminals, knock weapons from their hands, deflect projectiles, and when attached to the **Batline** [STR: 12, BODY: 1], to wrap the line around building projections so that the Batman can swing through the air. When used in a physical attack, the DEX of the thrower is the AV, and his or her STR is the EV. The APs of Gliding are added to the thrower's STR to determine the batarang's range.

**Infrared Flashlight and Goggles**

[BODY: 1, Thermal Vision: 12]

As long as the flashlight is illuminating an area, the Character wearing the goggles can see as if it were daylight, in accordance with the Thermal Vision Power.

**Microcassette Recorder**

[BODY: 1, Recall: 12, R#: 3]

Miscellaneous Drawback: can only Recall audio information.

The microcassette recorder can recall any sound within normal human hearing for 12 APs of time. A cassette tape is considered a "reload pack" for this item.

**Miniature Camera**

[BODY: 1, Recall: 12, R#: 2]

Miscellaneous Drawback: can only Recall visual information.

The miniature camera that the Batman carries will take a picture of whatever the photographer sees. A clear picture can be taken at up to 12 APs of distance.

**Plastic Explosives**

[BODY: 1, Bomb: 7]

As with any other explosives, the

## The Batman's Equipment

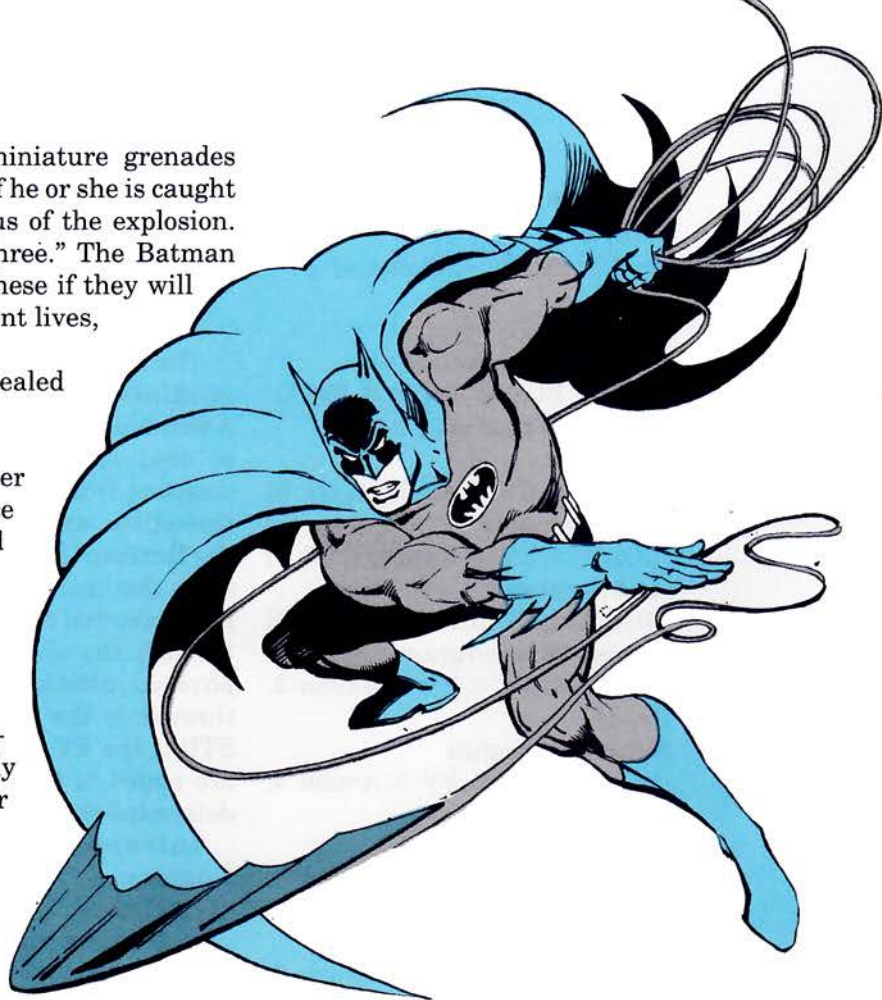
Despite his keen intellect and amazing physical prowess, the Batman would probably not have survived long enough to become the world's greatest crimefighter if it were not for his amazing arsenal of Bat-Equipment. The following Gadgets are just a small number of the devices that the Caped Crusader has employed over the years. In addition to the abilities listed, all of the

user of these miniature grenades may be injured if he or she is caught within the radius of the explosion. See "Chapter Three." The Batman will never use these if they will endanger innocent lives,

### **Rebreather**

[BODY: 1, Sealed Systems: 12, R#: 2]

The rebreather is a small device which is fastened to the user's face and protects him or her from gas attacks. It can be used for very short periods of time (only about a minute or two) to survive underwater.



### **Bat-Shuriken**

a.k.a. (Ra-zorwings)  
[BODY: 6, EV: 2]

The Batman can throw up to four razorwings at one time. He adds one to his die roll for each razorwing past the first that he throws. The Batman generally uses these only to disarm or disorient wimpy opponents.

### **Batcall**

[BODY: 4, Animal Summoning: 13, R#: 3]  
Miscellaneous Drawback:  
Animal Summoning only works on bats.

This device emits an ultrasonic sound which irresistable draws a huge flock of bats towards the Gadget. It works best at night, but can be used at dusk or dawn.

### **The Batmobile**

[STR: 7, BODY: 9, Running: 8,

any other four-wheeled vehicle on the road today. It has a maximum speed of 225 miles per hour and is capable of off-road movement. The body of the Batmobile is made of a special ceramic material which makes it impervious to small arms fire. A smoke screen can be released from the rear of the Batmobile, and laser beams in the headlights can quickly blast open a wall or a door of a villain's hideout. The Batmobile is connected to the Batcomputer via microwave link.

### **The Batwing**

[STR: 5, BODY: 5, Flight: 8]

The Batwing is a heavily-modified ultra light aircraft, capable of take offs and landings with minimal runway distance, silent flight, and speeds over 250 miles per hour. In addition to its one-man crew, the Batwing can carry 500 pounds of



ordnance of its wing pylons. Like the Batmobile, the Batwing has a microwave computer hookup to the Batcomputer.

### **The Batcomputer**

[BODY: 6, INT: 6, Detective: 6, Gadgetry (Identify Gadgets): 6, Military Science: 6, Recall: 13, R#: 2]

The Batcomputer is located in the Batcave and has microwave connections to all of the Batman's vehicles. Over the years, the Batman has used it to compile one of the most comprehensive information storage and retrieval systems in the world. The Batcomputer has access to files on criminals and wrongdoers from law enforcement agencies all over the world, making it one of the Caped Crusader's most powerful tools in the war against crime.

## **Nightwing's Equipment**

Like his mentor the Batman, Nightwing uses many different types of specialized equipment in his fight against crime. A small sampling of some of the Gadgets he has created are as follows:

### **Combat Disks**

[BODY: 7, Gliding: 3]

The Combat Disk is derived from the Batarang, but they are only thrown at opponents to make physical attacks. The DEX of the thrower is the AV, and his or her STR is the EV. The APs of Gliding are added to the thrower's STR to determine the Combat Disks' range.

### **Stun Bombs**

[BODY: 1, Bomb: 5]

The Stun Bomb is thrown during a physical attack to render a target unconscious. The attack is treated as an explosion see "Chapter Three" with the thrower's DEX as the AV

and the APs of Bomb as the EV. No target's Current BODY Condition will ever be reduced below 0 APs, however, as the Stun Bomb is only used as Bashing Combat.

### **Wrist Rockets**

[STR: 5, BODY: 5]

The Wrist Rocket functions in a manner similar to a grappling hook. When fired, it shoots out a steel arrowhead which tows a long thin line behind it. The arrowhead is designed to imbed itself into the target object, allowing Nightwing to climb or swing on the line, which is 5 APs long.

## **Robin's Equipment**

Robin's utility belt contains many of the same items carried by the Batman, but he also has a few pieces of equipment that are uniquely his own. Alas, it was not enough to prevent his vicious murder at the hands of the Joker.

### **Costume**

[BODY: 5]

Robin's costume was made of a tough, kevlar-like material which was strong enough to deflect most small arms fire. It did not cover his arms or legs, so trick maneuvers made against these areas would use the Boy Wonder's own APs of BODY as the Resistance Value.

### **Slingshot**

[BODY: 1, EV: 2, Ammo: 1, R#: 5]

If the Batman knew that Robin was carrying this slingshot, he undoubtedly would have taken it away from him. Since it was not a piece of equipment given to him by the Batman, Robin only used it when the Caped Crusader was occupied elsewhere. It is more effective for disarming or startling an opponent than for actually doing damage.

**Wealth Rating**  
**Buying Items**  
**Charity**  
**Upkeep**

One of the Batman's most effective weapons in the war against crime is Bruce Wayne's vast personal fortune. Wayne's millions have allowed him to design and build his incredible crime fighting Gadgets, and to set up charities and philanthropic foundations aimed at reforming criminals all over Gotham City. This chapter explains the use and theory of Wealth in the *Batman Role-Playing Game*.

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## **The Wealth Rating**

Each and every Character in the *Batman Role-Playing Game* has a Wealth rating that indicates how much money the Character has at his or her disposal. Like Attributes, Powers, and Skills, Wealth is measured in APs. 0 APs of Wealth is equal to \$25. A Character's listed Wealth rating measures his or her weekly salary. A Character with a Wealth rating of 0 APs, for example, makes

\$25 a week or less, while a Character with a Wealth rating of 8 APs makes between \$3,200 and \$6,400 a week.

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## **Buying Items**

Wealth is used to purchase goods and services. Purchasing a good or service is a Dice Action, using the purchaser's APs of Wealth as the AV/EV and the dollar cost of the good or service (measured in APs) as the OV/RV. Hero Points may be spent as usual to increase the AV/EV of a Wealth Action Check. If the Action Check earns one or more RAPs, the roll is successful and the Character has purchased the item. If the Action Check fails, the Character simply could not scrape up the cash for the purchase.

Normally, a Player is only allowed one Wealth Action Check per game week (successful or not). If a Player wishes, his or her Character can purchase more than one item at a



time with one roll. The OV/RV of an attempt to purchase multiple items is equal to the total cost (in APs) of all the items being purchased with the single Wealth Action Check.

If a Player has already used his or her one Wealth roll and it becomes necessary to make another Wealth roll later in the week, the Player can purchase the right to make additional rolls by spending Hero Points. The second Wealth roll in a one-week period costs a Player a number of Hero Points equal to twice his or her Character's Wealth rating, the third Wealth roll costs a number of Hero Points equal to three times the Wealth rating, and so on. The only limit to the number of additional rolls a Player is allowed to make in this fashion is the number of Hero Points the Player is willing to spend.

The only goods and services that a Character need purchase through the use of Wealth rolls are those that will have a direct bearing upon adventures (GM's discretion). The Batman would need to use his Wealth to purchase a spear gun, or the scuba gear that he will need for an under-sea investigation; but he does not need to make a Wealth roll every time he buys a hot dog or a newspaper.

## Charity

A Player whose Character does not make any Wealth rolls during a one-week period can donate part of the Character's weekly earnings to charity. Making a charitable contribution in this fashion nets the Player 5 Hero Points, which can be saved and spent as he or she sees fit.

## Upkeep

Once per game month, each Player must make a Wealth Check to pay

for his or her Character's upkeep (rent, food, and other sundry expenses). The OV/RV of this Action Check is equal to the Character's Wealth rating, meaning that an 11 is needed for success. If this Action Check gains positive RAPs and receives more than two Column Shifts, the Player can add 1 AP to his or her Character's Wealth rating for each Column Shift earned in excess of the first two. He or she got a raise, inherited money, or had a good business month. If the Action Check fails to yield RAPs, however, and the dice roll was more than 3 lower than the Success Number (7 or less), the Character must lower his or her Wealth rating by 1 AP. If the roll was 6 or more points less than the Success Number (5 or less), the Player must lower his or her Character's Wealth by 2 APs, having fallen upon financial hard times. A failed Wealth roll also means that the Player must attempt the Upkeep roll again the following week, or spend the Hero Points to make another roll this week, and keep trying until he or she finally succeeds.

Hero Points can never be spent to increase a Character's AV/EV while making an Upkeep roll.

## Bankruptcy

If a Character's Wealth rating is ever reduced to 0 APs, or a monthly upkeep roll fails with a roll of 2 (double 1's), the Character immediately goes broke (no matter what his or her Wealth score may have been). The circumstances surrounding the bankruptcy should be one of the main focuses of the Character's next adventure. Whether or not the Character permanently loses his or her Wealth and how much is lost depends upon what happens in the adventure and the GM's good graces.

**Principles of Being a Gamemaster****Running an Adventure****Creating an Adventure****Standard Award Guidelines****Distributing Standard Awards**

Being the Gamemaster, or GM, in a series of adventures is the most difficult and challenging part of the *Batman Role-Playing Game*. The GM must prepare scenarios in advance, role play all the villains and minor Characters in the adventure, keep track of everything that is going on, and make rulings on any disputes that arise during play. While this presents a great deal of work for the person selected to be the GM, creating an enjoyable adventure for other Players is almost always a rewarding experience. This chapter will give you a rough idea of what it means to be a Gamemaster, as well as some guidelines on how to run a session of the game.

## **Principles of Being a Gamemaster**

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The GM has the most important job in a role-playing game. He or she is like the director of a play, and the

Players are like the actors. All of the participants, the GM and Players alike, make up the audience, and as such, they can play off of each other's actions and enjoy the unfolding story they create at the same time. Unlike the director of a play, the GM of a role-playing adventure works only from a slim framework rather than a full-fledged script. He or she cannot predict how the story will end, for the real story is the interaction between the GM and the Players. And unlike actors in a play, the Players have much more influence over the story and the parts their Characters have in it; they may even create new events that the GM never anticipated. This sense of unpredictability is what makes Gamemastering so enjoyable.

The GM oversees the story, making sure that it is kept on track and that the Players are having fun. He or she alone knows the planned sequence of events and their possible outcomes. She or he also knows



the atmosphere that is being created, and if he or she sets the scene properly, the Players will respond in the spirit of the game that the GM has created.

Another responsibility of the GM is to do all of the bookkeeping for the Non-Player Characters, or NPCs, keeping track of their Hero Points, their Current BODY, MIND, and SPIRIT Conditions, locations, Gadgets, and so on. The GM must also make any necessary dice rolls for the NPCs, and role play their interactions with the Players' Characters. This can be a very demanding task, especially for a new GM, but the job will become easier as everyone playing becomes familiar with the game mechanics of the *Batman Role-Playing Game*.

### **Work Together**

Role-playing is an interactive game in which the GM and the Players work together to have fun. The GM should not try to control the action of the adventure with an iron hand. If the Players do not respond according to plan, the GM should be flexible and willing to "wing it" if unplanned events happen. A story is much more fun if you do not know the outcome than if you are just going through the motions.

Let the Players think on their own. They may come up with solutions to problems that the GM never thought of, or approach a situation from a much different angle. Do not force the Players to conform to your way of thinking, or very soon you will find yourself with no Players left.

The GM has the final word on all the actions in the game. Once you have made a decision, your Players must yield. However, any rulings you make should be fair and not arbitrary. That is, if you decide to

break or bend one of the rules in this book, you should have some justification in doing so.

### **Encourage Players to Role Play**

The best way to get Players into the spirit of role-playing is by setting a good example. If you role play your Non-Player Characters well, and take on their personality during interaction, it will encourage the Players to do the same with their Characters. The GM is also responsible for creating events that let the Players act out their Characters' mannerisms and personalities. Adventures, therefore, should not be just a series of villain-bashing encounters. This can get very old very fast and takes the life out of the game.

### **Do Not Kill Players' Characters**

A good playwright does not kill off his or her characters in the first act of a play. Similarly, if your Players have gone to a lot of time and effort creating their own Characters, it would be a shame for those Characters to be unceremoniously executed. Therefore, a villain's plot should rarely be just an attempt to kill the Players' Characters. If a Player is extremely foolish or careless ("my Character walks straight into the hail of bullets"), his or her Character may die, but this is usually an exception rather than a rule.

In the Batman comic books, important heroes and villains very rarely die, and when they do, it is a very dramatic and important turning point in the evolution of the entire comic book as a whole. For instance, when Robin the Boy Wonder was killed, it began a new era in the crimefighting career of the Batman. Blaming himself for Jason Todd's death, the Caped Crusader has sworn

never to take another partner under his wing again. This means, of course, that the tone of the entire series will be different from now on, as the Batman carries on his war against crime alone.

## Plan Ahead

When a group of Players plays the *Batman Role-Playing Game* over a number of adventures, it is called a *Campaign*. Each gaming session represents one issue of a comic book, while the continuing campaign represents an entire comic book series. The GM should keep this in mind when planning his or her adventures. Not every single plot thread that is introduced necessarily needs to be resolved in a single session. The Players will become more involved in the campaign if they have a long-term goal that they are striving for.

The GM should spend at least an hour or two before each gaming session to prepare for the adventure. Make sure any handouts that you are going to use are prepared, including maps and diagrams, and that you have worked out all of the statistics for any villains or minor Characters that the Players' heroes are going to encounter. You should also make sure that you have this book handy, as well as plenty of ten-sided dice. The more you plan in advance, the smoother things will run.

## Challenge the Players' Minds

Although there are game mechanics indicating how Characters can analyze clues and make connections by rolling the dice, every once in awhile the GM should provide a challenge for the Players that they must solve themselves. If every problem is solved by rolling the dice, the game gets very dull very fast. Do not make the adventure too easy; provide sketchy clues and veiled

information that will add some tension to the story. It is up to the GM to maintain a level of excitement and interest among all the participants in a campaign (including him or herself).

## Create a Stable Environment

As you play the game more and more, the Characters will explore more and more of the alleys and back streets of Gotham City. The map and descriptions in "Chapter Twelve" are provided to give you a small amount of information about the city, but it will be up to you to fill in the details as needed. Once used in an adventure, these details should remain constant. If there was a bank at the corner of Greenview Avenue and Sherwin Street in the last adventure, it should still be there in the current adventure. A good suggestion for a GM would be to keep a notebook with notes on the various neighborhoods in Gotham, and what details have been included, for easy reference in later adventures. After awhile, you might even have the entire city laid out.

## Running an Adventure

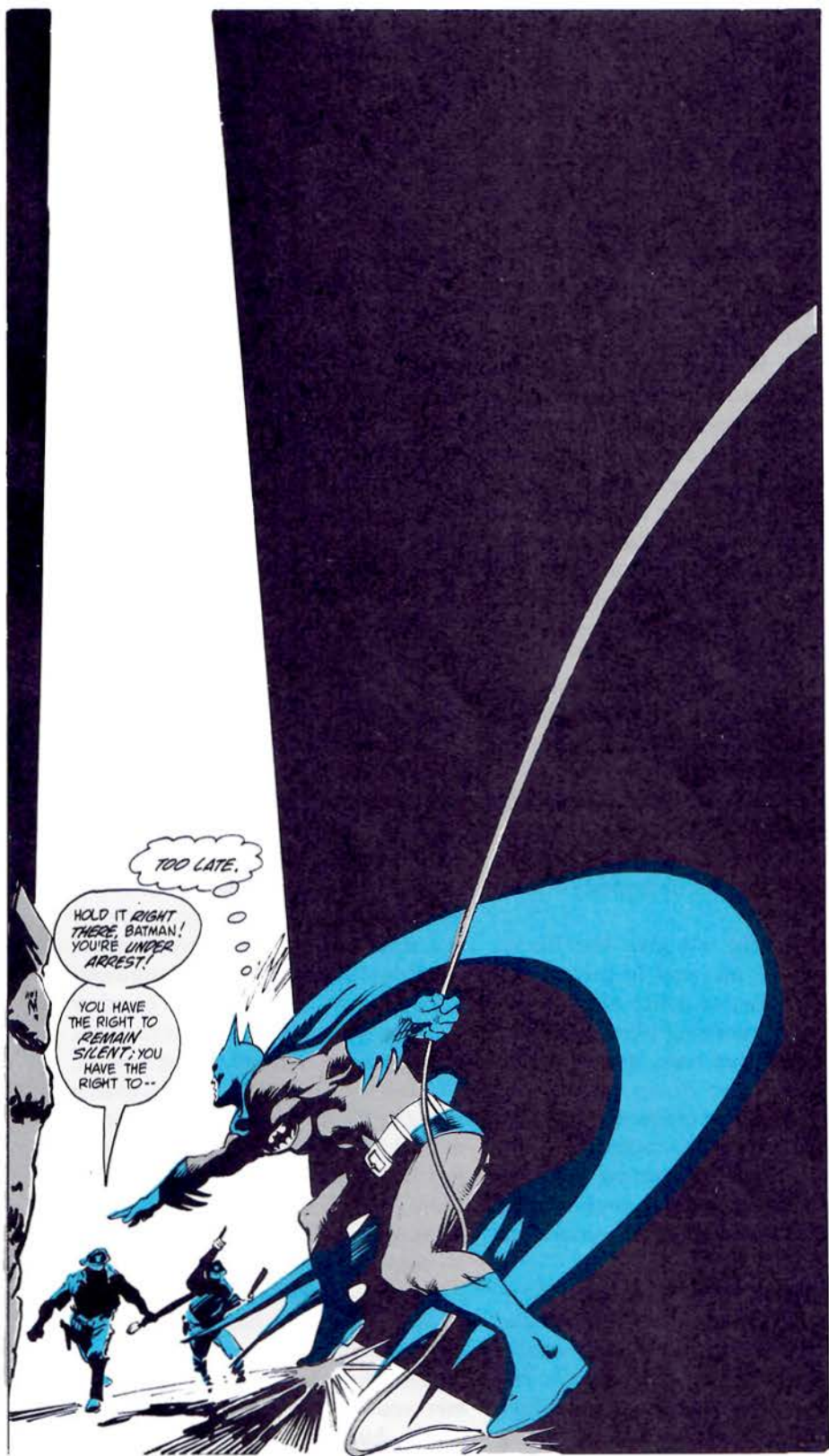
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Before you learn how adventures are created in the *Batman Role-Playing Game*, you should know what it is like to be the GM for one. Many of the principles already described are explained in greater detail here, as well as new ideas to try on your Players.

## Play in a Comfortable Setting

Be sure to have enough chairs and table space for everyone. Make sure the lighting is good and that the room is not stuffy or noisy. Have this





book and any other props nearby and ready to use. The better the setting, the fewer distractions there will be.

### **You Are the Players' Senses**

The Players will depend on the Gamemaster to give complete and accurate descriptions of what their Characters see and hear. Making the scene come alive while describing it is one of the GM's most enjoyable jobs. When telling the Players about a scene, remember to describe the colors, sounds — even the smells and textures — of the Characters' surroundings. Even more importantly, try to convey how the scene feels, and what their gut reactions are. Sometimes, this can give the Players a better suggestion of what is happening than simple description.

For instance, if the Batman enters a room where some suspicious types had just stopped arguing, the GM could describe it like this:

*"There are two men in suits who look like they have been arguing. There is a woman standing nearby. The room is silent. Everybody is looking at you."*

This would not give the Player much to go on, and is pretty dull besides. A better setup of the scene might go something like this:

*"You see two men, seated across from each other at an ancient oak table. The parlor is filled to capacity with dark, heavy furniture, and the drapes are closed against a winter gale. In the dark room, your eyes are immediately drawn to the occupants' faces."*

*"One man, dressed in a dark business suit, is glaring at the other and fiercely gripping the edge of the table with his long-fingered hands. His knuckles are white from the effort. The other man, dressed in a smoking*

*jacket, sits sideways in his chair, facing away from the man in the business suit. The second man is fiddling nervously with a pipe.*

*"A handsome woman in a pale blue evening gown stands nearby. Her face is ashen; her eyes are wide with horror at your sudden appearance. You get the impression that she is suppressing an urge to scream.*

*"They do not speak, but the feeling of tension in the room is almost as strong as the smell of the dust around you."*

Details like this make a scene come to life and give the Players lots of information without getting boring. On the other hand, too much description can often slow play down unnecessarily. The GM should always try to strike a balance between making an event interesting and keeping the game moving.

### **Role Play the NPCs**

Be creative and get into the role-playing spirit with all NPCs, not just the ones that are the most significant. Sure, it's fun to play the Joker and let loose with insane cackling laughter, but it can be just as much fun to play an innocent bystander or gas station attendant. Have fun: act outrageously, use body language, funny voices, pretend to be blind or deaf, or whatever fits the situation. For example, instead of just saying, "A nine-year-old kid tells you which way the Riddler went," play the role of the kid to the hilt: "Yeah, a big ugly guy with a question mark on his chest, he ran down that alley just a minute ago, kicked a lady's dog, too — that wasn't very nice, and hey! Aren't you Outrider? My dad doesn't like you very much but me and all my friends think you're really keen and they'll never believe that I actually met you — can I have your autograph, huh, please?"



All NPCs are important, because they can convey a lot of information to the Players' Characters. They are one of the best ways that the GM can unfold events in the course of an adventure. A helpful NPC can speed up the game, or a deceitful NPC might lead the Characters on a wild goose chase or set them up for an ambush.

### **Keep the Group Together and On Track**

Running two or more groups at the same time is a pain. Take our word for it. It is hard to keep straight and boring for the Players who are out of the action. Furthermore, if the villain catches one of the two groups of Characters, there may not be enough of them to defend themselves.

At any given time, the Players usually have several, if not many, options available to them. Your devious clue might turn out to be so devious that they draw the wrong conclusion and get completely off the course of the adventure. In this case, it is the GM's job to get the group going back in the right direction, either by coming up with a less devious clue, providing a timely newsflash, lying about one of your dice rolls, or just outright telling the Players that they are making a mistake, although the latter is pretty uncreative.

Your help does not have to be free. The Players might lose Hero Points for missing clues or straying too far from the story. See the Standard Award Guidelines later in this chapter for more information.

### **Now They See, Now They Don't**

Keep the Players guessing. A clever GM once created a villain called the Deceiver who had the heroes believing that he was actu-

ally the Joker. He even committed his crimes dressed as the Clown Prince of Crime. When the heroes moved in for the capture, they were totally unprepared for the Deceiver's illusion and mental powers.

Every once in a while, review your old adventures. If there is a distinct pattern forming, it may be time to shake your Players up a bit. Throw in a friendly NPC who creates more problems than he or she solves. Lead the Characters on a wild goose chase while the villain trashes their headquarters. Have a villain assume the identity of a hero or public figure, like the mayor or Commissioner Gordon.

Players will quickly become familiar with your Gamemastering techniques, so try and be unpredictable. If you only give long descriptions for dangerous scenes, they will know when a fight is coming every time. If your adventures always begin with a body flying through the window of the heroes' headquarters, the Players will install a "flying-body-catching Gadget" in the front hallway. Nothing makes Players grow tired of playing in a campaign quicker than tired clichés. It is up to you to make sure this does not happen.

### **Surprising Developments**

The best laid plans of mice and Gamemasters often go astray. Every once in a while, the Players will catch on to what your adventure is about right away and capture the villains in the first encounter. Your whole story is in shreds and you still have the entire afternoon to waste. Now what?

Do not be discouraged if things do not always go the way that you planned. Call a break in the action (you can do that; you are the GM) and give yourself a little time to think. Does the villain have friends

## Universal Modifier Table

| Description       | Dice Action Modifier | Automatic Action OV & RV |
|-------------------|----------------------|--------------------------|
| Easy              | -1                   | None                     |
| Average           | 0                    | None                     |
| Challenging       | +1                   | 2/2                      |
| Difficult         | +2                   | 4/4                      |
| Strenuous         | +3                   | 6/6                      |
| Extreme           | +4                   | 8/8                      |
| Pushing the Limit | +5                   | 10/10                    |
| Herculean         | +6                   | 12/12                    |
| Beyond the Limit  | +7                   | 15/15                    |

or henchmen who might attempt to free him or her from the heroes' clutches? Perhaps you might decide to suspend the Recovery rules and give the villain a Desperation Recovery Check. Will the villain's plans go on even without him or her? Perhaps the villain was really just working for some other villain who has to take matters into his or her own hands now.

In any case, you should award the Players the Standard Awards for the first adventure, even though it did not work out the way you envisioned it.

### Don't Panic

After you have been a Gamemaster for a while, you will run into situations which are not covered in the rules. This may throw you into a temporary panic. Try to stay calm, and remember that it's just a game and nothing worth panicking over. The most fundamental rule to being a Gamemaster is: *have faith in yourself*. Do not spend time arguing with Players about every little decision; as the GM, you have the final authority over game mechanics. Keep the adventure moving; there will be time afterwards to discuss particu-

lar decisions with the Players.

Think of it this way. When the Batman is embedded in a huge block of ice created by Mister Freeze, does the thought balloon read, "Gee, my chances of escaping should be better than this," with a pouting Bat-

man beneath it? Of course not! It probably reads, "I... have got to... get out of this... right... *now!*" as the Caped Crusader makes a heroic struggle to free himself. The latter is much more in the spirit of crime-fighting comic book style, and you should try and keep your adventures moving in the same way.

### Using the Universal Modifier Table

The Universal Modifier Table is designed to help the Gamemaster out of any jam that he or she might get into. If a Player wants his or her Character to perform some daring maneuver that is not specifically described in the combat chapter, just consult the Universal Modifier Table and make a decision regarding any modifiers that you feel are appropriate. For ease of reference, it is reprinted on this page.

## Creating an Adventure

Adventures can be as simple or as complex as the Gamemaster wants. He or she should be sensitive to the desires of his or her Players and



design adventures accordingly. If the group prefers to simply track villains to their lair and bash them, the GM should create straightforward adventures that allow them to do so. If the Players would rather get involved with patrolling the streets of Gotham and fighting street crime, the GM should make up several possible scenarios that would accommodate them. Gotham City is renowned for its graft and corruption; perhaps the Players want their Characters to try and take on City Hall. If so, the GM should be prepared for a campaign where the heroes will frequently come into conflict with the authorities. The Batman is the world's greatest detective; maybe the group will try and match the Caped Crusader at his own game, enabling the GM to concoct dark mysteries for them to penetrate. It is one of the greatest strengths of the *Batman Role-Playing Game* that it is able to be used for any of these types of adventures, and more.

The following guidelines can be used by the Gamemaster to come up with some beginning story ideas. Once you have become more familiar with the game and its nuances, you will be able to make up your own more detailed adventures. Use the steps below to create an adventure, and be sure to have all of these parts of the adventure planned out before play begins.

A simple adventure consists of the following elements: the Incident, the First Encounter, Capture, Escape, and Resolution.

## The Incident

The *Incident* is a crime which is committed by the villain or villains. The following steps will enable you to tell the Players what the crime was and where it was committed.

1. Determine where in Gotham City the crime was committed by rolling 1D10 and consulting the Crime Location List. For specific information about the various areas, consult "Chapter Twelve", which also has a map of Gotham to tell you where each is located in the city.

### Crime Location List

- |    |                           |
|----|---------------------------|
| 1  | Central Business District |
| 2  | Chelsea                   |
| 3  | Bristol                   |
| 4  | Chinatown                 |
| 5  | Neville                   |
| 6  | Uptown                    |
| 7  | Irving Grove              |
| 8  | Victoria Place            |
| 9  | Manchester                |
| 10 | Charon                    |

2. Determine the location of the villain's hideout by rolling 1D10 and consulting the Hideout Location list.

### Hideout Location List

- |    |                           |
|----|---------------------------|
| 1  | Central Business District |
| 2  | Lower East Side           |
| 3  | East River                |
| 4  | Chinatown                 |
| 5  | Bryanttown                |
| 6  | The Waterfront            |
| 7  | The Bowery                |
| 8  | Lyntown                   |
| 9  | Manchester                |
| 10 | Little Stockton           |

3. Determine the type of business where the crime was located by rolling 1D10 and consulting the Business List.

### Business List

- |    |                       |
|----|-----------------------|
| 1  | Military Development  |
| 2  | Precious Stones       |
| 3  | Bank                  |
| 4  | Private Residence     |
| 5  | Art Gallery or Museum |
| 6  | Warehouse             |
| 7  | Storefront            |
| 8  | Business Office       |
| 9  | Shipping              |
| 10 | Street                |

4. Determine what kind of crime was committed by rolling 1D10 and referencing the Crime List.

#### Crime List

- |    |                      |
|----|----------------------|
| 1  | Kidnapping           |
| 2  | Theft                |
| 3  | Extortion            |
| 4  | Assassination        |
| 5  | Smuggling            |
| 6  | Daylight Robbery     |
| 7  | Organized Crime Ring |
| 8  | Burglary             |
| 9  | Arson or Bombing     |
| 10 | Hijacking            |

5. Determine the type of building where the villain is hiding out. Roll 1D10 and index the number rolled on the Building List.

#### Building List

- |    |                      |
|----|----------------------|
| 1  | Warehouse            |
| 2  | One-Story Building   |
| 3  | Two-Story Building   |
| 4  | Three-Story Building |
| 5  | Skyscraper           |
| 6  | Storefront           |
| 7  | Building Complex     |
| 8  | Underground Hideaway |
| 9  | Penthouse Apartment  |
| 10 | Military Base        |

6. Decide what villain or villains are going to be perpetrating the crime. To do this, either look through the Characters listed in "Chapter Eleven" and make a selection, create your own villain using the guidelines in "Chapter Six," or roll 2D10 and consult the Villains List.

#### Villains List

- |    |                  |
|----|------------------|
| 2  | Calendar Man     |
| 3  | Cat-Man          |
| 4  | Catwoman         |
| 5  | Clayface II      |
| 6  | Clayface III     |
| 7  | Copperhead       |
| 8  | Croc             |
| 9  | Doctor Tzin-Tzin |
| 10 | The Joker        |
| 11 | Kobra            |

- |    |                         |
|----|-------------------------|
| 12 | The Mad Hatter          |
| 13 | Man-Bat                 |
| 14 | The Mikado              |
| 15 | An Organized Crime Boss |
| 16 | The Penguin             |
| 17 | Poison Ivy              |
| 18 | The Riddler             |
| 19 | The Scarecrow           |
| 20 | Two-Face                |

7. Determine how many henchmen the villain has. "Chapter Eleven" gives statistics for four types of thugs. As a general rule of thumb, there should be two or three thugs for each Player Character in the adventure, because let's face it: thugs really cannot do much to heroes unless they gang up on them.

Once you have the results of these die rolls, it should be easy to make up the details. Be sure to sketch maps of the villain's hideout and any other important locations, and invent statistics for any Non-Player Characters, friend or foe, that the heroes are likely to encounter. When you have all of this completed, decide what, if anything, you will tell the Players about each of the locations, events, and NPCs that you have organized.

### The First Encounter

At this point, you should come up with a rough idea of the sequence of events that will lead the heroes to the villain's hideout. Will the villain know they are coming? Do the heroes have any way to get the drop on the villains? Remember that the actions of the Players may change the circumstances of the confrontation, so make sure that your plans are flexible. The most important thing to have ready is a knowledge of how many villains and thugs will be at the hideout when the heroes arrive, and where in the hideout they will be located.



## Capture

Decide how the villain will deal with the heroes if or when they are captured. Despite their reputation for evil and mercilessness, most villains will not simply kill the Characters right away. Create a means by which the heroes are placed in a dangerous situation, in which they will have to use their wits to escape. Examples might include: being put in a room slowly filling with water, being chained to a log slowly moving towards a whirling saw blade, or being tied up mere inches from a bomb whose timer is slowly ticking away to detonation.

Notice how, in each of these cases, the Characters have some chance of escaping the villain's dastardly death trap. The GM should always give the Players a better-than-even chance of getting their Characters up on their feet and back on the trail of the villain. The heroes should be given a reasonable means to escape in time to thwart the villain's next crime.

## Escape

It is possible that the villains will somehow escape from the heroes. The Players may roll badly, or the GM may have a streak of luck. To plan against this eventuality, you should determine where the villain will go if he or she escapes, before the gaming session begins. If it is a secondary hideout or specific location, maps will have to be made and clues will have to be developed that will lead to the villain's destination.

If a villain manages to escape a second time, he or she will probably have gotten away scot-free, and the Players should be penalized when they receive their Standard Awards. Of course, villains who escape will undoubtedly return to plague the heroes at a later date...

## Resolution

These are the events which will occur after the villain's plan has been thwarted. The villain's plan should be explained in detail, and the GM may or may not decide to tell the Players about any clues they missed or other traps they might have run into. This is also the point where the GM distributes Standard Awards to the Players according to the guidelines provided below.

## Standard Award Guidelines

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A *Standard Award* is a number of Hero Points given to the Players at the completion of an adventure. For instance, the Standard Award for "One In Every Deck," the adventure in the back of this book, is 27 Hero Points. When you are running your own adventures, however, you will have to calculate the Standard Award yourself for each adventure.

A Standard Award is simply a benchmark and is subject to change from adventure to adventure. Participating in a fight against two thugs should not count as much as going up against the Joker or the Penguin. Therefore, a sliding scale for Standard Awards is used to judge each adventure on its own merits. A Standard Award can range from 5 Hero Points to 500 Hero Points, depending on the villains you sent up against your heroes.

In determining a Standard Award, there are four aspects that need to be considered: the Level of Opposition, Critical Points, the Area of Effect, and the Severity. The following sections describe each of these in detail.

### The Level of Opposition

The first step in arriving at a Standard Award is to determine the *Level of Opposition*. Will the heroes make short order of the villain, or do they have a real fight on their hands? Look at your adventure and imagine how the final battle will progress and estimate how many phases it

**No Match** (The Batman versus one thug)

*The heroes are expected to win in 1-2 phases. The villains have no chance to escape*

**Hero Points:** 0

**Inferior** (The Batman versus five thugs)

*The heroes are expected to win in 3-5 phases. The villains have a small chance to escape.*

**Hero Points:** 15

**Equal** (The Batman versus the Joker)

*There is an equal chance for either side to win. Both sides have an equal chance of escaping.*

**Hero Points: 20**

**Superior** (The Batman versus five arch-villains)

*The villains are expected to win in 3-5 phases. The heroes have a small chance to escape.*

**Hero Points:** 25

**Overwhelming** (The Batman  
versus all his enemies)

*The villains are expected to win in 1-2 phases. The heroes have no chanceto escape.*

**Hero Points: 40**

will take one side or the other to win. Once this is done, apply your conclusions to the table on this page:

### Critical Points

The next step is determining what, if any, *Critical Points* the heroes must accomplish in order to complete the adventure. These could include finding a particular clue, or a task whose failure could result in the villain's escape. Critical Points should not include capturing the villain, because that is the whole point of crimefighting.

The major criteria for determining when something is a Critical Point is to ask yourself whether or not there is an alternative for the Players that will put them back on track if the task fails. If the answer is probably not, the event is probably a Critical Point. For example, suppose a chasm separates the heroes from Copperhead's hideout. If there is no other way to pursue the villain than to cross the gulf, it should be counted as a Critical Point. If the heroes could go around and approach the hideout from another direction and avoid the chasm altogether, then crossing it is not a Critical Point.

An adventure can have several Critical Points, many, or none. The GM should be careful not to weigh down adventures with too many Critical Points, or else the heroes will never complete them. Be flexible in adventure design, reserving Critical Points for truly important events.

The difficulty of Critical Points should be evaluated according to the following chart. Assume that the Character who is most likely to succeed in the task (that is, the Character with the most APs of a particular ability needed to perform the task) will make the attempt without spend-



ing any Hero Points. Find the Success Number of the Action Check needed and compare it to the chart below. Once you have located the Critical Point's difficulty, assign it the corresponding number of Hero Points and repeat the process for any other Critical Points in the adventure. If a Critical Point does not require a Dice Action, it is considered Miscellaneous.

| Difficulty    | Success No. | Hero Points |
|---------------|-------------|-------------|
| Easy          | 3-4         | 1           |
| Seldom Fails  | 5-7-9       | 2           |
| Even Odds     | 11-13       | 3           |
| Seldom        |             |             |
| Succeeds      | 15-18       | 8           |
| Long Shot     | 21+         | 20          |
| Miscellaneous |             | 5           |

### Area of Consequence

Hero Points are also added to the Standard Award based on how large an *Area of Effect* will be affected if the villain succeeds in his or her plan. In 90% of the adventures you play in the *Batman Role-Playing Game*, the Area of Effect will be City/Local, although on rare occasions, heroes may find themselves embroiled in Nationwide or International schemes.

| Area of Consequence    | Hero Points |
|------------------------|-------------|
| Personal               | 0           |
| Citywide or Local      | 3           |
| Statewide/Large        |             |
| Portion of the Country | 4           |
| Nationwide             | 5           |
| International          | 7           |
| Worldwide              | 15          |

### Severity

The final evaluation for awarding Hero Points is how *Severe* the consequences will be if the hero fails to stop the villain's plan.

### Fatal • Hero Points: 15

*The villain's scheme could result in the deliberate deaths of innocents, such as a section of Gotham City being blown up, the assassination of a visiting head of state, and so on.*

### Permanent Nonfatal • Hero Points: 10

*The effects of the villain's plan will remain unless extraordinary measures are taken to reverse them, such as establishing a totalitarian government, wrecking a bridge that must be rebuilt from scratch, or framing a hero for a crime he or she did not commit, and so on.*

### Temporary Nonfatal • Hero Points: 5

*The consequences of the plot will eventually disappear over a period of time, or the effects will be reversed, such as a bank robbery (since the money will eventually be returned by insurance companies), making the heroes look like idiots on television, or knocking a hole in a prison wall that can be repaired without rebuilding the entire jail.*

### Example of a Standard Award

In today's adventure, the Batman had to track down the Joker before the Clown Prince of Crime could poison the city reservoir with his deadly Joker Toxin. During the course of the investigation, the Batman found a matchbook that led him to a seedy waterfront bar, where one of the Joker's thugs was enjoying a cold one. The Batman managed to wring the information he needed out of the thug and proceeded to the Gotham Water Works, where he stopped the Joker just in time.

Let's calculate the Standard Award for this adventure.

- *The Level of Opposition:* The Batman and the Joker have always been fairly evenly matched opponents, so the Level of Opposition for this adventure is Equal (20 Hero Points).

- *Critical Points:* If the Batman had not found the clue which led him to the thugs, he probably could not have traced the Joker's whereabouts. The Success Number of the Perception Check that the Batman's Player made to find the matchbook was a 7, so this Critical Point's difficulty is Seldom Fails (2 Hero Points).

- *Area of Consequence:* If he had succeeded in poisoning the water supply, the Joker could have wiped out all of Gotham City. The Area of Consequence, then, is Citywide (3 Hero Points).

- *Severity:* The Joker's plan would have killed most of the people in Gotham City, so of course, the Severity is Fatal (15 Hero Points).

The final Standard Award for today's adventure is 40 Hero Points.

## Distributing Standard Awards

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In the *Batman Role-Playing Game*, experience is measured in Hero Points. Hero Points are gained through a Character's actions and by events which occur during an adventure. Once a Player has begun playing his or her Character's crime-fighting career, he or she can receive Standard Awards of Hero Points for four kinds of achievements: participating in an adventure, role-playing the Character well, saving the lives of innocent bystanders, and thwarting the plans of villains. A fifth award, the miscellaneous award, may be

given by the GM for any reason that he or she deems is reasonable. Each of these accomplishments is worth a single Standard Award per adventure.

An adventure is defined as a single plot by a villain or group of villains. Once the plot has either succeeded or been foiled, the adventure is over and Standard Awards are given to the Players. An adventure may require several gaming sessions to resolve, and the Standard Awards should not be given out until the entire adventure is over.

The following situations can occur in any adventure. Each situation is worth a single Standard Award, as calculated using the rules above. Each Player receives Hero Points equal to one Standard Award for each of the following categories that his or her Character fulfills.

**Important Note:** A Player whose Character initiates Killing Combat for any reason forfeits all Hero Points that he or she would have received for the adventure. If a Player enters Killing Combat only after his or her Character has been attacked in Killing Combat him or herself, he or she only loses one-half (round fractions down) of the Hero Points she or he would have received for the adventure.

### Participation

Any Player whose Character takes part in an adventure receives the Standard Award for this category. If a Player's Character is run as a NPC by the Gamemaster due to the absence of the Player, the GM may opt not to give this award to that Player. Players who consistently forfeit the Participation award run the risk of not being asked by the GM to participate in future adventures.



## Role-Playing

A Character in Gotham City will have friends, colleagues, and a persistent foe with whom to interact. If the Player's role-playing is consistent with the Character's personality, motives, and Drawbacks, the Player receives the Standard Award for this category.

If the Player's actions violate his or her Character's personality, or if the Character seems to undergo sudden nonsensical changes in mannerism, the Player should not receive this Standard Award.

Players who are always on the lookout for ways to add new facets to their Characters, or who role play consistently well, even though their actions may place their Character in jeopardy, may be eligible for Standard Award bonuses. Any exceptional creativity in role-playing should be rewarded by the GM, who may choose to award any amount from 1 Hero Point to a full Standard Award as he or she sees fit.

## Saving Innocent Bystanders

In the conflict between crime-fighters and wrongdoers, the lives of innocent bystanders are often threatened. In such situations, a good hero will always do his or her utmost to save the bystanders. If a Player's Character saves any innocent bystanders during an adventure, he or she receives one Standard Award for doing so.

Only those Non-Player Characters who blunder into the action by mistake are considered innocent bystanders. If the Joker were threatening to kill everyone in Gotham City with his Joker Toxin, for instance, and the Batman prevents him, the citizens of the city are not considered innocent bystanders. If the Joker had grabbed a small boy

and tried to use him as a hostage, and the Batman successfully rescued the child, the Player would receive a Standard Award for rescuing the innocent bystander.

## Thwarting the Villain

This award is given to all Players whose Characters foil the plan of the villain or villains. The award is given at the end of the adventure in which the plot is finally crushed. The villain or villains do not necessarily have to be captured for the Players to receive this award; some villains that have plagued the Batman over the years habitually escape capture, even though their plans have been wrecked.

## Miscellaneous

The GM may give any Player an extra award from 1 Hero Point up to an entire Standard Award for any heroic actions that are not covered in the other categories. For example, capturing an arch-criminal who has evaded justice for an extended period of time, or inventing an ingenious solution to the "perfect" death trap, are heroic actions worthy of praise. This award is completely at the discretion of the Gamemaster and does not have to be given out at all.



## 10 Heroes & Supporting Characters

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This chapter gives you all the Attributes, Powers, Skills, Advantages, and Drawbacks for many of Gotham City's crimefighting heroes. Besides the Batman and Robin, you will find statistics for such notable heroes and heroines as Batgirl, Nemesis, Ragman, and the Question. Not all of these heroes are currently active in Gotham City, but the appearance of any of them is sure to add life to a *Batman Role-Playing Game* campaign.



## THE BATMAN

DEX: 10 STR: 5 BODY: 6  
INT: 12 WILL: 12 MIND: 12  
INFL: 10 AURA: 8 SPIRIT: 10  
INITIATIVE: 34 HERO PTS: 150

### •Skills:

Actor: 8, Charisma: 12, Detective: 12, Gadgetry: 12, Martial Artist: 10, Military Science: 12, Thief: 10, Vehicles: 10, Weaponry: 10

### •Advantages:

City Knowledge; Connections: Arkham Asylum (High), Gotham State Prison (High), Gotham City Police Department (High), Street (High); Genius; Iron Nerves; Leadership; Lightning Reflexes; Sharp Eye

### •Drawbacks:

Irrational Attraction to Seeking Justice; Mistrust (during the first year of his career); Secret Identity; Traumatic Flashbacks

### •Equipment:

#### **Batarang**

[BODY: 7, Gliding: 2]

#### **Infrared Flashlight and Goggles**

[BODY: 1, Thermal Vision: 12]

#### **Microcassette Recorder**

[BODY: 1, Recall: 12, R#: 3]  
Miscellaneous Drawback: can only Recall audio information.

#### **Miniature Camera**

[BODY: 1, Recall: 12, R#: 2]  
Miscellaneous Drawback: can only Recall visual information.

## **Plastic Explosives**

[BODY: 1, Bomb: 7]

## **Rebreather**

[BODY: 1, Sealed Systems: 12, R#: 2]

**Bat-Shuriken** (aka Razor wings) [BODY: 6, EV: 2]

## **Batcall**

[BODY: 4, Animal Summoning: 13, R#: 3]

Miscellaneous Drawback: Animal Summoning only works on bats.

## **The Batmobile**

[STR: 7, BODY: 9, Running: 8, Fog: 7, Energy Blast: 7, R#: 2]

### •Wealth: 20

### •Alter Ego: Bruce Wayne

### •Background:

Bruce Wayne was only eight years old when his parents were killed by a holdup man before the boy's eyes. Traumatized by the experience, Bruce made a solemn oath over his parents' grave: he swore to dedicate his life to warring on all criminals. Over the following years, Bruce trained himself for the fulfillment of his vow. Early on, he realized that he could not simply become a policeman or a lawyer. The law stood in the way of justice too much for Bruce's way of thinking. He went to Europe, where he studied under master detectives, quickly absorbing all of their techniques. In Asia, he studied under numerous teachers of the martial arts, becoming a master of all their techniques. Finally, he returned to Gotham City to begin his holy war.

His first foray against the criminal element was a near disaster. He was wounded during a skirmish with

a gang of street criminals, and only barely managed to escape being arrested. Broken and bleeding, he made his way back to Wayne Manor, the sprawling mansion that had come with his inheritance. Sitting in his father's chair, in his father's study, and staring at a bust of his father, Bruce begged his father's spirit for inspiration. He knew that he had the techniques he needed. He knew of the cave beneath Wayne Manor that would make the perfect headquarters. He knew that criminals were a cowardly, superstitious lot. What he did not know was how to make them afraid.

Suddenly, as if in answer to his silent plea, a monstrous bat crashed through the window and flew into the study, alighting on the bust Bruce was staring at. In his delirium, he believed that it was the same bat that had frightened him one day when he was eight years old. In that instant, Bruce knew he had to become a bat.

Since then, the Batman has been a constant thorn in the side of Gotham's criminal community. He has battled an almost unceasing tide of wrongdoers, both costumed and otherwise, always triumphing over even the most overwhelming odds. For the first year of his career, he was pursued by the police, most notably "hero cop" Lieutenant James Gordon, but after he saved Gordon's son from a kidnapping attempt, the two became allies.

Over the course of his career, the Batman has had two sidekicks, both of whom used the codename Robin the Boy Wonder. The first was Dick Grayson, the son of a pair of circus acrobats who were killed by a mob of extortionists. Grayson later changed his costumed identity to Nightwing, and now serves as the leader of the New Titans in New York City. The

second Robin was Jason Todd, whom the Batman first met when the youth stole the tires off of the Batmobile. Impressed by the boy's guts, the Batman took Jason in and trained him, eventually letting him take over the role of Robin. Sadly, Jason Todd was killed by the Joker a short time after he became the Batman's new partner.

### ROBIN THE BOY WONDER

|                |              |           |
|----------------|--------------|-----------|
| DEX: 6         | STR: 2       | BODY: 4   |
| INT: 6         | WILL: 6      | MIND: 5   |
| INFL: 6        | AURA: 4      | SPIRIT: 5 |
| INITIATIVE: 18 | HERO PTS: 35 |           |

#### •Skills:

Charisma: 5, Detective: 4,  
Martial Artist: 6, Thief: 6

#### •Advantages:

City Knowledge; Connections: the Batman (High), Street (Low); Rich Family (Bruce Wayne); Sharp Eye

#### •Drawbacks:

Age (13 years old); Secret Identity

#### •Equipment:

##### Costume

[BODY: 5]

##### Batarang

[BODY: 7, Gliding: 2]

##### Infrared Flashlight and Goggles

[BODY: 1, Thermal Vision: 12]

##### Microcassette Recorder

[BODY: 1, Recall: 12, R#: 3]  
Miscellaneous Drawback: can only Recall audio information.

##### Miniature Camera

[BODY: 1, Recall: 12, R#: 2]



Miscellaneous Drawback:  
can only Recall visual information.

### Plastic Explosives

[BODY: 1, Bomb: 7]

### Rebreather

[BODY: 1, Sealed Systems:  
12, R#: 2]

### Slingshot

[BODY: 1, EV: 2, Ammo: 1,  
R#: 5]

- **Wealth:** 2

- **Alter Ego:** Jason Todd  
(deceased)

- **Background:**

The Batman first met Jason Todd when the youth stole the tires off of the Batmobile during one of the Caped Crusader's annual visits to Crime Alley. When the Batman confronted Jason, the boy explained that he was an orphan and could only survive by living off his wits on the street. Impressed by Jason's guts and touched by his story, the Batman took the youth into his care and trained him for the role of the new Robin.

A few months after adopting the identity of Robin, Jason learned that the notorious criminal Two-Face had been responsible for his father's death. When the Dynamic Duo captured the psychopathic arch-villain, however, Jason walked away from him rather than trying to exact revenge. He seemed to have come to grips with his parents' deaths, but his actions over the next few months became increasingly reckless, finally causing the Batman to remove him from active duty.

Despondent, Jason returned to Crime Alley, where a neighbor recognized him and gave him a box of his father's belongings. Among the



papers the box contained, Jason discovered that his real mother was still alive and embarked on a quest to find her. At the same time, the Batman was busy tracking down his arch-nemesis the Joker.

The pair soon discovered that they were working on the same case when they learned that Jason's mother was being blackmailed by the Joker. While the Batman was busy intercepting a truckload of the Joker's deadly toxin, the Clown Prince of Crime brought Robin's career and life to a fiery end.

### BATGIRL

|                |              |           |
|----------------|--------------|-----------|
| DEX: 7         | STR: 3       | BODY: 4   |
| INT: 7         | WILL: 8      | MIND: 8   |
| INFL: 6        | AURA: 5      | SPIRIT: 5 |
| INITIATIVE: 20 | HERO PTS: 50 |           |

- **Powers:**

Recall: 12

- **Skills:**

Actor: 6, Charisma: 7, Detective: 7, Thief: 7, Vehicles: 5

• **Advantages:**

Connections: the Batman (Low), Gotham City Police Department (High), Street (Low); Scholar (politics, computers); Sharp Eye

• **Drawbacks:**

Traumatic Flashbacks; Uncertainty

• **Equipment:**

**Batcycle**

[STR: 4, BODY: 7, Running: 6, R#: 2]

**Batarang**

[BODY: 7, Gliding: 2]

**Smoke Pellets**

[BODY: 1, Fog: 8]

• **Wealth:** 6

• **Alter Ego:** Barbara Gordon; "Oracle"

• **Background:**

Barbara Gordon began training herself for a career as a heroine at an early age. She studied crime and criminal methods, while at the same time training herself through a series of physical fitness routines. When she was thirteen years old, she moved to Gotham City, where she took up residence with her uncle, Gotham City Police Commissioner James Gordon. One night, she met the Batman while hiding in her uncle's office, which molded her desire to fight crime into a wish to be the Batman's partner. She continued her secret training all through her adolescence and teenage years.

Barbara created her Batgirl costume for a Policeman's Masquerade Ball, but never made it to the party. While en route, she witnessed the kidnapping of Bruce Wayne by a costumed criminal called Killer Moth. She rescued the millionaire, but kept the incident to herself,

deciding that she could be useful as Batgirl.

After a series of harrowing adventures which nearly resulted in her death, Barbara decided to give up her role as Batgirl for good. Shortly afterwards, she was shot in the spine and paralyzed from the waist down by the Joker. She has not let her disability defeat her, however, and she is now known as the mysterious computer hacker, "Oracle." Using her computer skills, she provides covert information to law enforcement agencies and covert government operatives, including the Louisiana-based Suicide Squad.

**NIGHTWING**

|                |               |           |
|----------------|---------------|-----------|
| DEX: 8         | STR: 4        | BODY: 6   |
| INT: 8         | WILL: 8       | MIND: 7   |
| INFL: 8        | AURA: 7       | SPIRIT: 7 |
| INITIATIVE: 26 | HERO PTS: 100 |           |

• **Skills:**

Charisma: 9, Detective: 8, Gadgetry: 8, Martial Artist: 8, Military Science: 8, Thief: 8, Vehicles: 8, Weaponry: 8

• **Advantages:**

City Knowledge; Connections: the Batman (High), the New Titans (High), New York Police Department (Low); Iron Nerves; Leadership; Lightning Reflexes; Rich Family (Bruce Wayne); Sharp Eye

• **Drawbacks:**

Secret Identity

• **Equipment:**

**Combat Disks**

[BODY: 7, Gliding: 3]

**Stun Bomb**

[BODY: 1, Bomb: 5]

**Wrist Rockets**

[STR: 5, BODY: 5]



•**Wealth:**9

•**Alter Ego:**Richard Grayson

•**Background:**

Dick Grayson was a member of the world-famous troupe of aerialists known as the Flying Graysons until his parents were killed by members of a vicious extortionist ring. Dick overheard "Boss" Zucco threatening the owner of the circus that had employed the troupe and planned to go to the police. Before he could do so, however, he was stopped by the Batman, who feared for the boy's safety in the hands of corrupt policemen.

Dick was taken to the Batcave, where the Batman offered him a chance to avenge his parents' deaths. The next few weeks were spent giving the boy a rudimentary combat training, which augmented his natural acrobatic abilities. When he thought Dick was ready, the Batman gave him a red and yellow costume, and the pair set off to bring in "Boss" Zucco. During a fight on a partially-constructed skyscraper, Robin took a photograph which sent "Boss" Zucco to the electric chair. His performance under fire earned Robin a place as the Batman's permanent partner.

Robin later became a founding member of the Teen Titans. As he grew older, he felt more and more obscured by the shadow of his mentor and finally decided that it was time to retire as Robin and adopt a new identity of his own. After an extended period of reflection, he created the costume and weapons of Nightwing. When he learned that Jason Todd had replaced him as the Batman's partner, Dick was hurt



and upset, but mellowed after he had gotten to know Jason better. He was on a mission in outer space when Jason was killed, so his reaction to the boy's death has yet to be seen.

**RAGMAN**

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 7                         | STR: 5  | BODY: 5   |
| INT: 4                         | WILL: 5 | MIND: 4   |
| INFL: 5                        | AURA: 3 | SPIRIT: 5 |
| INITIATIVE: 18    HERO PTS: 45 |         |           |

•**Skills:**

Charisma: 5, Detective: 3,  
Martial Artist: 7, Military  
Science: 5, Thief: 7, Vehicles:  
5, Weaponry: 5

•**Advantages:**

Lightning Reflexes

•**Drawbacks:**

Mistrust; Secret Identity

•**Wealth:** 4

•**Alter Ego:** Rory Regan

•**Background:**

Rory Regan is the owner of a pawn shop in Gotham Village called "Rags and Tatters." He gained superior abilities when his father and five friends were killed by mobsters in a bizarre electrical accident. Donning a costume that his father had made for him as a joke, Rory became Ragman and dedicated himself to fighting the influence of organized crime in Gotham City's slums. He encountered the Batman on several occasions, and the two seem to have an uneasy understanding of one another.

In recent years, Ragman has been mostly inactive, as Rory Regan has dedicated himself to improving civic conditions rather than fighting criminals.

**NEMESIS**

|                |              |           |
|----------------|--------------|-----------|
| DEX: 7         | STR: 4       | BODY: 5   |
| INT: 9         | WILL: 6      | MIND: 6   |
| INFL: 6        | AURA: 4      | SPIRIT: 7 |
| INITIATIVE: 24 | HERO PTS: 35 |           |

•**Skills:**

Actor: 6, Charisma: 6, Martial Artist: 7, Military Science: 9, Thief: 7, Vehicles: 7, Weaponry: 7

•**Advantages:**

Connections: U.S. Intelligence (High), Suicide Squad (High); Connoisseur; Lightning Reflexes; Scholar (disguises)

•**Drawbacks:**

Guilt; Irrational Attraction to disguise

•**Equipment:**

**Tranquilizer Gun**

[BODY: 4, EV: 4, Poison

Touch: 6, R#: 2]

**Concussion Gun**

[BODY: 3, EV: 7, Air Blast: 5, R#: 3]

**Quick Change Masks**

[BODY: 1, Chameleon: 10]

•**Wealth:** 6

•**Alter Ego:** Thomas Tresser

•**Background:**

Thomas and Craig Tresser both joined the F.B.I. together and worked under their father's old friend Ben Marshall. Tom, a natural inventor, was assigned to research and development, while Craig became a field agent. While on a mission, Craig was brainwashed by a covert organization called the Council and killed Ben Marshall. Craig in turn was killed by federal agents and branded a traitor.

Distraught over his brother's demise, Thomas Tresser created several unique weapons and became Nemesis, taking the scales of justice as his symbol. He managed to track down the Council with the Batman's assistance, and put the criminal enclave out of business. The Batman believed that Tresser died in a helicopter crash, but in reality, Nemesis had managed to survive, although he was badly wounded.

The government paid for Nemesis' medical treatment, and in return, he became a member of Task Force X, a top secret government agency. When the Batman learned that Nemesis was working with known criminals in the branch of Task Force X called the Suicide Squad, he renounced his former friendship with the agent. Nemesis recently resigned from the Suicide Squad, and may reappear in Gotham City again some day.



## THE QUESTION

|                |              |           |
|----------------|--------------|-----------|
| DEX: 7         | STR: 4       | BODY: 5   |
| INT: 7         | WILL: 9      | MIND: 7   |
| INFL: 7        | AURA: 6      | SPIRIT: 7 |
| INITIATIVE: 21 | HERO PTS: 55 |           |

### •Skills:

Detective: 7, Martial Artist: 8, Thief: 7, Vehicles (Land): 5, Weaponry: 5

### •Advantages:

Connections: the Batman (Low), Lady Shiva (Low), Hub City Government (High), Hub City Media (High); Iron Nerves; Sharp Eye

### •Drawbacks:

Secret Identity

### •Equipment:

#### Mask

[BODY: 1, Cling: 8]

Miscellaneous Drawback: the Mask only Clings to the Question's face when it has been exposed to the gas in his belt buckle.

#### Belt Buckle Gas Dispenser

[BODY: 5, Fog: 8, Chameleon: 12]

Miscellaneous Drawback: the Gas' Chameleon Power only changes the color of the Question's specially treated clothing and hair so he cannot be recognized.

### •Wealth: 5

### •Alter Ego: Vic Sage/Charles Victor Szasz

### •Background:

Vic Sage is a crusading journalist in Hub City, a corrupt metropolis located in the Midwest. When he encounters situations where he cannot



learn the truth without breaking the law, he becomes the Question, a faceless vigilante with formidable martial arts skills.

He traced a gang of smugglers to Gotham City on one occasion, where he met the Batman during a raid on the Waterfront. The Batman accused the Question of treating crimefighting as a game, words which returned to haunt Vic Sage when he was recovering from a severe beating he had received from Lady Shiva. The Question has since become a much grimmer figure, and now strives to free Hub City from its morass of corruption and decay.

### ALFRED PENNYWORTH

|               |              |           |
|---------------|--------------|-----------|
| DEX: 3        | STR: 3       | BODY: 3   |
| INT: 4        | WILL: 4      | MIND: 3   |
| INFL: 2       | AURA: 2      | SPIRIT: 3 |
| INITIATIVE: 9 | HERO PTS: 10 |           |

#### •Skills:

Actor: 3

#### •Advantages:

Connoisseur; Rich Friend (Bruce Wayne); Scholar (first aid)

#### •Wealth: 5

#### •Background:

The Pennyworth family has served as butlers for the Wayne family for several generations. Alfred Penny-

worth was Thomas Wayne's butler at the time of the Waynes' murder, and helped Dr. Leslie Thompkins raise young Bruce after the tragedy that claimed his parents. Alfred remained at Wayne Manor during the years that Bruce spent abroad training himself for his destiny as the Batman.

Aside from keeping Wayne Manor and the Batcave white-glove clean, Alfred frequently provides emergency medical treatment, which he learned during the war. One of the few people entrusted with the Batman's secret identity, Alfred has been an invaluable assistant in helping Bruce Wayne maintain that secret. Completely unflappable, Alfred accepts every new bizarre experience that his association with the Batman brings him with casual indifference.

### COMMISSIONER GORDON

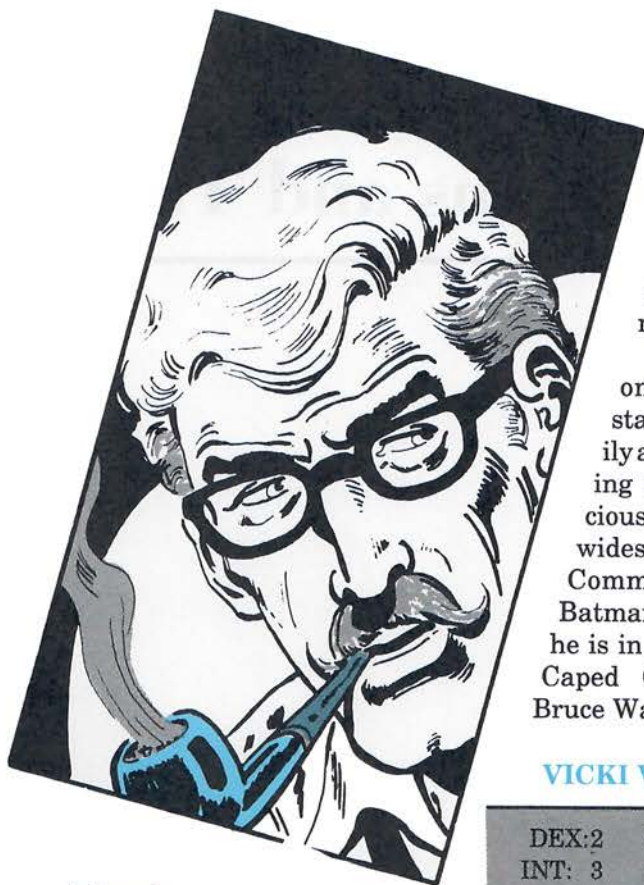
|                |              |           |
|----------------|--------------|-----------|
| DEX: 3         | STR: 3       | BODY: 3   |
| INT: 5         | WILL: 4      | MIND: 4   |
| INFL: 4        | AURA: 3      | SPIRIT: 4 |
| INITIATIVE: 12 | HERO PTS: 15 |           |

#### •Skills:

Detective: 5, Martial Artist: 4, Vehicles: 2, Weaponry (Firearms): 4







•**Advantages:**

City Knowledge; Connections: the Batman (High), Gotham City Police Department (High); Leadership

•**Equipment:**

**.38 Automatic**

[BODY: 4, EV: 4, Ammo: 7, R#: 3]

•**Wealth: 5**

•**Background:**

Jim Gordon came to Gotham City from Chicago, where he had been a police officer for some time. He rapidly became a popular figure and earned the nickname "hero cop." Gordon was assigned to capture the Batman, but the more he learned about the Caped Crusader, the more doubts he had about the illegality of the Batman's activities. Corruption in City Hall was at an all-time high at the time, and with the Batman's help, Gordon managed to expose a group of bad cops, including the

current police commissioner. Gordon was rapidly promoted, first to captain, and then to Police Commissioner.

The Commissioner is one of the Batman's staunchest allies and readily accepts his help in tracking down particularly vicious criminals. There is widespread belief that the Commissioner knows the Batman's secret identity, but he is in fact unaware that the Caped Crusader is actually Bruce Wayne.

**VICKI VALE**

|               |         |              |
|---------------|---------|--------------|
| DEX:2         | STR: 2  | BODY: 2      |
| INT: 3        | WILL: 3 | MIND: 2      |
| INFL:3        | AURA: 2 | SPIRIT:3     |
| INITIATIVE: 8 |         | HERO PTS: 15 |

•**Skills:**

Detective: 2, Charisma: 4

•**Advantages:**

Connections: *Picture News* (High), Bruce Wayne (Low); Scholar (photography)

•**Drawbacks:**

Irrational Attraction to curiosity

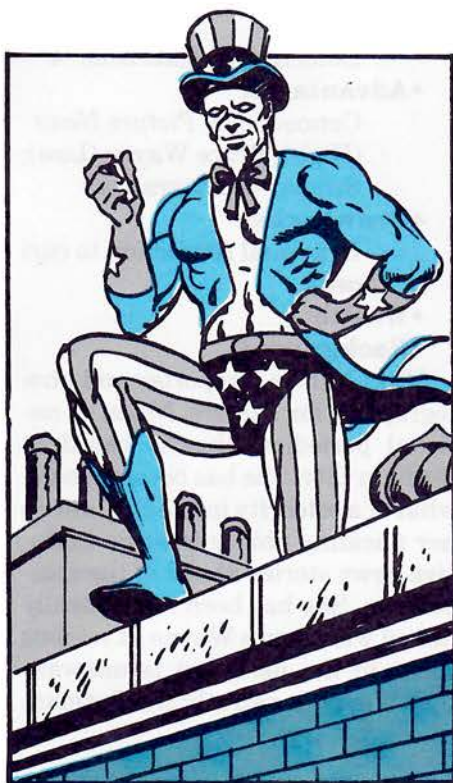
•**Wealth: 6**

•**Background:**

Vicki Vale is a reporter and photographer for *Picture News*, a national periodical that is based in Gotham City. She has become somewhat of a celebrity in the city, due to her uncanny ability to score exclusive news stories ahead of the competition. She has been romantically linked with Bruce Wayne at various times in the past, but is unaware that Wayne is secretly the Batman.

# 11 Villains and Thugs

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An integral part of the legend of the Batman is the stream of strangely-costumed and powered villains he has had to contend with over the years. The list that follows is by no means complete, and some of your favorites have probably been excluded because of space requirements. However, there should be more than enough rogues here to keep your campaign going for quite some time. So, without further ado...

## CALENDAR MAN

|                |              |           |
|----------------|--------------|-----------|
| DEX: 4         | STR: 3       | BODY: 4   |
| INT: 7         | WILL: 5      | MIND: 4   |
| INFL: 5        | AURA: 5      | SPIRIT: 4 |
| INITIATIVE: 16 | HERO PTS: 40 |           |

### •Skills:

Actor: 3, Gadgetry: 7, Thief: 6



•**Advantages:**

Connection: Underworld (Low); Scholar (history, stage magic)

•**Drawbacks:**

Irrational Attraction to calendars and calendar-motif crimes

•**Wealth:** 5

•**Alter Ego:** Julian Day

•**Background:**

The Calendar Man is a bizarre criminal who changes costumes on a daily basis. His crimes are always organized around a calendar motif, and he especially loves holidays. He will commit burglaries dressed as Uncle Sam on Independence Day, as a leprechaun on St. Patrick's Day, or as Santa Claus on Christmas Eve. If there are no holidays coming up, he will choose a day of the week and concoct a plan revolving around it, such as holding up an observatory on Monday (the "moon day").



**CAT-MAN**

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 10                        | STR: 5  | BODY: 6   |
| INT: 7                         | WILL: 5 | MIND: 5   |
| INFL: 7                        | AURA: 6 | SPIRIT: 7 |
| INITIATIVE: 26    HERO PTS: 75 |         |           |

•**Skills:**

Gadgetry: 7, Martial Artist: 8, Military Science (Tracking): 7, Thief: 10, Weaponry: 8

•**Advantages:**

City Knowledge; Connection: Underworld (Low); Lightning Reflexes; Scholar (big cats)

•**Drawbacks:**

Miscellaneous: Cat-Man believes he is immortal while wearing his costume.

•**Equipment:**

**Catapult Boots**

[BODY: 3, Jumping: 3]

**Catarang with Rope**

[STR: 7, BODY: 7, Gliding: 2, Claws: 4]  
The rope is 4 APs long.

**Cat Claws**

[BODY: 4, Claws: 5]

•**Wealth:** 8

•**Alter Ego:** Thomas Blake

•**Background:**

Thomas Blake is a big-game hunter who came to Gotham City to hunt what he considers the greatest

quarry of all: the Batman. He wears a costume made from an allegedly-mystical cat's skin that is said to give nine lives to its wearers. Whether or not this claim is true has never been proven, but the Cat-Man has certainly escaped from certain death on many occasions and believes in the costume's powers himself. He was recently recaptured by the bounty hunter known as Manhunter.

## CATWOMAN

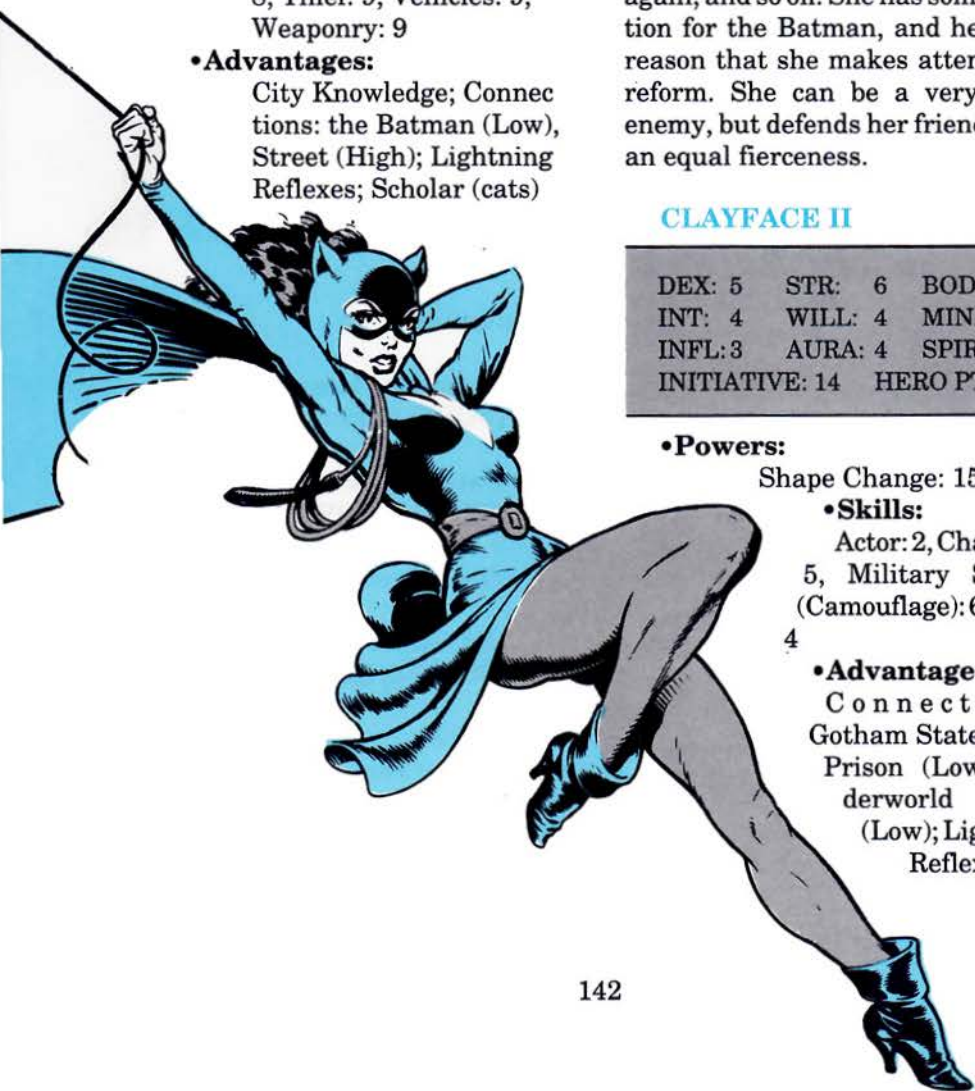
|                              |         |           |
|------------------------------|---------|-----------|
| DEX: 9                       | STR: 4  | BODY: 5   |
| INT: 9                       | WILL: 7 | MIND: 7   |
| INFL: 8                      | AURA: 7 | SPIRIT: 7 |
| INITIATIVE: 28 HERO PTS: 150 |         |           |

### •Skills:

Charisma: 8, Martial Artist: 8, Thief: 9, Vehicles: 9, Weaponry: 9

### •Advantages:

City Knowledge; Connections: the Batman (Low), Street (High); Lightning Reflexes; Scholar (cats)



### •Drawbacks:

Irrational Attraction to cats and cat motifs; Irrational Attraction to the Batman

### •Equipment:

#### Cat O'Nine Tails

[BODY: 4, EV: 5]

#### Swingline and Grapple

[STR: 5, BODY: 6]

The swingline is 5 APs long.

### •Wealth: 6

### •Alter Ego: Selina Kyle

### •Background:

The Catwoman is one of the Batman's earliest costumed adversaries. Over the years, the Catwoman has reformed, returned to crime, reformed again, returned to crime again, and so on. She has some affection for the Batman, and he is the reason that she makes attempts to reform. She can be a very fierce enemy, but defends her friends with an equal fierceness.

## CLAYFACE II

|                             |         |           |
|-----------------------------|---------|-----------|
| DEX: 5                      | STR: 6  | BODY: 7   |
| INT: 4                      | WILL: 4 | MIND: 4   |
| INFL: 3                     | AURA: 4 | SPIRIT: 3 |
| INITIATIVE: 14 HERO PTS: 50 |         |           |

### •Powers:

Shape Change: 15

### •Skills:

Actor: 2, Charisma: 5, Military Science (Camouflage): 6, Thief:

4

### •Advantages:

Connections: Gotham State Prison (Low), Underworld (Low); Lightning Reflexes



•**Drawbacks:**

Psychological Instability

•**Wealth:** 2

•**Alter Ego:** Matthew Hagen

•**Background:**

An explorer and adventurer, Matt Hagen discovered a strange multi-colored pool of water in a cave while on a spelunking expedition. Falling into the pool, Hagen received the power to transform his body into any form he wished. His mind was also affected, and he embarked on a criminal rampage as Clayface. He has been defeated on several occasions by the Batman, who discovered a means of neutralizing Clayface's powers and destroyed the grotto containing the source of his shape-shifting abilities. Hagen periodically manages to create an artificial way of restoring his powers, and plagues Gotham City again. Clayface II is rumored to be dead, but such rumors have a nasty habit of being untrue.

**CLAYFACE III**

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 2                         | STR: 2  | BODY: 2   |
| INT: 3                         | WILL: 5 | MIND: 3   |
| INFL: 7                        | AURA: 2 | SPIRIT: 6 |
| INITIATIVE: 12    HERO PTS: 45 |         |           |

•**Powers:**

Cell Rot: 9

•**Skills:**

Gadgetry: 5

•**Advantages:**

Connection: Arkham Asylum (Low); Scholar (biochemistry)

•**Drawbacks:**

Psychological Instability; Miscellaneous: Payne believes that he is married to a department store mannequin and that his "wife" is deserting him for other men that he comes into contact with.

•**Equipment:**

**Containment Suit**

[DEX: 7, BODY: 8]

**Helena** (mannequin)

[BODY: 1]

•**Wealth:** 0

•**Alter Ego:** Preston Payne

•**Background:**

Clayface III is a truly pathetic Character. He was born with a pituitary gland condition that caused him to grow up ugly and friendless. He attempted to cure his condition with an extract from the blood of Matt Hagen (Clayface II), but the resulting injection cursed Payne with a touch that disintegrated all organic matter he touched and caused his face to take on a clay-like composition that made him uglier than ever. On a recent escape from the authorities, Payne hid out in a department store, where he fell in love with a mannequin, believing it to be alive. When he was recaptured by the Batman, he was allowed to take the mannequin with him to Arkham Asylum, where Clayface now believes he lives in a domestic setting with his "wife."

**COPPERHEAD**

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 4                         | STR: 3  | BODY: 3   |
| INT: 5                         | WILL: 4 | MIND: 4   |
| INFL: 5                        | AURA: 4 | SPIRIT: 4 |
| INITIATIVE: 16    HERO PTS: 40 |         |           |

•**Skills:**

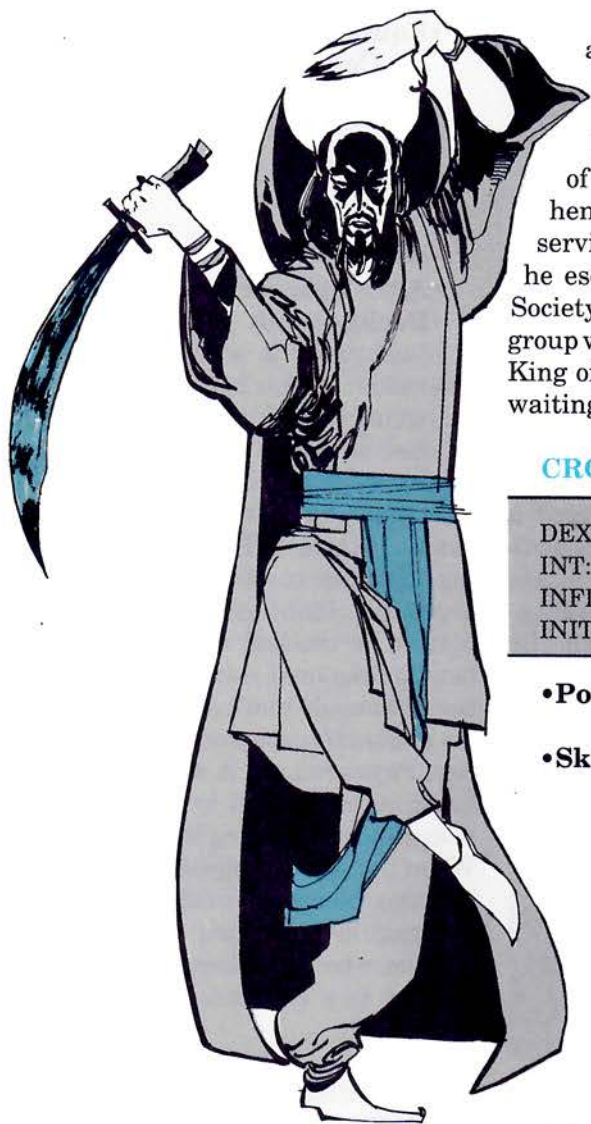
Martial Artist (Dodging): 4, Thief: 9

•**Advantages:**

Connection: Underworld (Low); Lightning Reflexes

•**Drawbacks:**

Irrational Attraction to snakes and snake motif crimes



appeared on the scene in Gotham City, he confounded the police and the Batman with a daring series of thefts. He was finally apprehended and sent to prison. After serving only part of his sentence, he escaped and joined the Secret Society of Super-Villains. Since the group was destroyed, the Serpentine King of Crime has been laying low, waiting for a new chance to spring.

### CROC

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 7                         | STR: 6  | BODY: 8   |
| INT: 2                         | WILL: 5 | MIND: 4   |
| INFL: 6                        | AURA: 2 | SPIRIT: 8 |
| INITIATIVE: 17    HERO PTS: 45 |         |           |

#### •Powers:

Regeneration

#### •Skills:

Charisma (Intimidation): 9,  
 Martial Artist: 7, Weaponry:  
 7

#### •Advantages:

City Knowledge (sewers only); Connection: Arkham Asylum (Low); Lightning Reflexes

#### •Drawbacks:

Psychological Instability;  
 Rage

#### •Wealth: 2

#### •Alter Ego: Waylon Jones

#### •Background:

Waylon Jones was born with the skin condition which makes him resemble a strange reptile. A criminal since his childhood, Jones spent most of his adolescence and adulthood behind bars. The origin of his amazing strength and endurance are a mystery. Recently, Croc was paralyzed by the Batman, but somehow his body seems to be slowly repairing the damage as though he were a true reptile.

#### •Equipment:

##### Snake Suit

[DEX: 12, STR: 6, BODY: 8,  
 Cling: 6, Poison Touch: 7,  
 Stretching: 5, R#: 2]

Miscellaneous Drawback:  
 Poison Touch can only be  
 used on Grappled opponents.

#### •Wealth: 4

#### •Alter Ego: Unknown

#### •Background:

The first time that Copperhead



## DOCTOR TZIN-TZIN

DEX: 4 STR: 3 BODY: 4  
INT: 9 WILL: 8 MIND: 7  
INFL: 7 AURA: 7 SPIRIT: 6  
INITIATIVE: 20 HERO PTS: 75

### •Powers:

Control: 6, Hypnotism: 14

### •Skills:

Charisma: 8, Weaponry: 5

### •Advantages:

Connections: League of Assassins (High), Terrorists (High); Leadership

### •Wealth: 8

### •Alter Ego: Unknown

### •Background:

While he likes to put on a show of being an Oriental master criminal, Dr. Tzin-Tzin is actually an American. He learned the secrets of hypnotic mind control in Asia and returned to America to use his newfound abilities for criminal gain. He has attempted to set up criminal cartels in several parts of the United States, including Gotham City, but always runs afoul of heroes who put an end to his plans. His most recent opponent was the man known as Peacemaker, who halted a wave of terrorism planned and executed by Dr. Tzin-Tzin's latest organization.

## THE JOKER

DEX: 4 STR: 4 BODY: 3  
INT: 9 WILL: 12 MIND: 5  
INFL: 10 AURA: 7 SPIRIT: 7  
INITIATIVE: 23 HERO PTS: 95

### •Skills:

Actor: 5, Charisma: 10, Martial Artist: 7, Gadgetry: 11, Vehicles: 4, Weaponry: 4

### •Advantages:

Connections: Arkham Asylum (Low), Underworld (Low)

### •Drawbacks:

Irrational Attraction to practical jokes; Psychological Instability

### •Equipment:

#### Acid Flower

[BODY: 2, Acid: 8, R#: 2]

#### Electric Joy Buzzer

[BODY: 4, Lightning: 9, R#: 2]

Miscellaneous Drawback: Lightning has a range of Touch.

#### Joker Venom Ring

[BODY: 5, Poison Touch: 8, R#: 2]

The poison on the ring leaves its victim's face twisted in a macabre smile.

### •Wealth: 6

### •Alter Ego: Unknown

### •Background:

The Joker is crazy as a loon. The Batman's most persistent and deadly foe, the Joker has been responsible for the deaths of hundreds of people over the years. Only his insanity has prevented him from being sent to the electric chair. The Joker takes a perverse delight in matching wits with the Batman, who always manages to foil the Clown Prince of Crime's schemes and return him to Arkham Asylum.

Recently, the Joker attempted to





drive Police Commissioner James Gordon insane by kidnapping him and subjecting him to a series of mental tortures. When the Joker arrived at Gordon's home, he shot Barbara Gordon through the spine, permanently paralyzing her. Despite the Joker's efforts, Commissioner Gordon retained his sanity and ordered the Batman to bring the villain in by the book. The Batman made one final attempt to reform the Joker, who responded by telling a joke about two men in an insane asylum...

The next time the Joker escaped, he discovered that the secret funds he had accumulated through the years were being seized by the authorities. In an attempt to generate some money, he tried to sell a nuclear bomb to a group of terrorists. This plan was foiled by the Batman and Robin the Boy Wonder. Desperate for cash, the Joker turned to blackmail, and his victim turned out to be Jason Todd's natural mother. Jason had no sooner been reunited with her then he was beaten and slain by the Joker. Returning to America, the Batman confronted the Joker at the United Nations, but once again the Clown Prince of Crime escaped punishment. He has not been seen since.

## KOBRA

|                                |          |            |
|--------------------------------|----------|------------|
| DEX: 10                        | STR: 5   | BODY: 6    |
| INT: 11                        | WILL: 11 | MIND: 12   |
| INFL: 9                        | AURA: 8  | SPIRIT: 10 |
| INITIATIVE: 32    HERO PTS: 80 |          |            |

### •Skills:

Charisma: 12, Gadgetry: 9, Martial Artist: 10, Military Science: 11, Thief: 10, Vehicles: 10, Weaponry: 10

### •Advantages:

Connections: Financial Community (High), Most Governments (Low), Underworld (High); Genius; Iron Nerves; Leadership; Lightning Reflexes

### •Equipment:

#### Armor

[STR: 8, BODY: 8, AV: 10, EV: 10, Flash: 10, R#: 2]

### •Wealth: 20

### •Alter Ego: Unknown

### •Background:

Kobra is the head of the largest illegal espionage organization in the world. He recently tried to take over the United States with a plot called the Janus Directive, which set a number of U.S. covert agencies against one another. Kobra's involvement was discovered just in time, and a disaster was prevented. In the



past, Kobra clashed with the Outsiders and may have learned the Batman's secret identity. Whether or not he will act on the information remains to be seen, as his organization is currently a shambles.

### THE MAD HATTER

DEX: 3 STR: 2 BODY: 4  
INT: 7 WILL: 6 MIND: 5  
INFL: 4 AURA: 4 SPIRIT: 4  
INITIATIVE: 14 HERO PTS: 50

#### •Skills:

Gadgets: 7, Thief: 3

#### •Advantages:

Connections: Arkham Asylum (Low), Underworld (Low); Genius; Scholar (computers, hats)

#### •Drawbacks:

Irrational Attraction to hats; Psychological Instability

#### •Equipment:

#### Mesmersim Hat

[BODY: 2, Hypnotism: 9, R#: 2]

#### •Wealth: 5

#### •Alter Ego: Jervis Tetch

#### •Background:

Jervis Tetch is called the Mad Hatter for two reasons: the first is his uncanny resemblance to the character of the same name in "Alice's Adventures in Wonderland;" the second is his obsession with hats. Tetch has an almost childlike mentality, that can cause him to have violent fits if things do not go the way he wants. For instance, when another criminal in Gotham City started calling himself the Mad Hatter, Tetch broke out of prison and killed the "imposter" just to spite him. Tetch is currently incarcerated in Arkham Asylum.

### MAN-BAT

DEX: 8 STR: 7 BODY: 6  
INT: 5 WILL: 5 MIND: 3  
INFL: 6 AURA: 3 SPIRIT: 6  
INITIATIVE: 21 HERO PTS: 40

#### •Powers:

Extended Hearing: 3, Flight: 6, Sonar: 10

#### •Skills:

Martial Artist (Dodging): 8, Thief (Stealth): 6

#### •Advantages:

Lightning Reflexes

#### •Drawbacks:

Irrational Attraction to protecting his daughter; Psychological Instability

### Kirk Langstrom

DEX: 2 STR: 2 BODY: 2  
INT: 5 WILL: 4 MIND: 3  
INFL: 2 AURA: 2 SPIRIT: 3  
INITIATIVE: 9 HERO PTS: 10

#### •Skills:

Gadgets: 4

#### •Advantages:

Genius; Scholar (bats)

#### •Wealth: 4

#### •Background:

Kirk Langstrom was a museum curator who was attempting to duplicate the natural sonar possessed by bats in order to treat blindness in humans. Using himself as a guinea pig, Langstrom discovered that he had succeeded, but an unforeseen side effect transformed him into a half-man, half-bat creature that came to be known as the Man-Bat. Losing some of his sanity, Man-Bat went on a berserk rampage and was stopped by the Batman. The process has since been reversed, but Langstrom occasionally transforms back into the Man-Bat.





## THE MIKADO

DEX: 5 STR: 3 BODY: 4  
INT: 7 WILL: 8 MIND: 6  
INFL: 6 AURA: 5 SPIRIT: 5  
INITIATIVE: 18 HERO PTS: 35

### •Skills:

Charisma: 6, Thief: 5, Weaponry: 5

### •Advantages:

Scholar (poison, medicine);  
Miscellaneous: the Mikado receives +1 Column Shift to the OV of an attack when he uses his scalpel.

### •Drawbacks:

Psychological Instability

### •Equipment:

#### Scalpel

[BODY: 1, EV: 2]

#### Axe

[BODY: 4, EV: 3]

#### Hypodermic Needles (2)

[BODY: 1, Poison Touch: 8]  
One of the needles' poison paralyzes a victim for the RAPs of time; the other is fatal.

### •Wealth: 6

### •Alter Ego: Dr. Spaulding

### •Background:

Dr. Spaulding was a well-respected physician in Hub City who, dressed in overalls and an opera mask, went on a killing spree against criminals. Using the line "let the punishment fit the crime," he tried to justify his crimes to Vic Sage, the Question. While the Question was paralyzed by one of the Mikado's drugs, the serial killer escaped and has not been heard from since.

## THE PENGUIN

DEX: 3 STR: 2 BODY: 4  
INT: 9 WILL: 4 MIND: 5  
INFL: 6 AURA: 5 SPIRIT: 4  
INITIATIVE: 18 HERO PTS: 55

### •Skills:

Charisma: 6, Gadgetry: 7,  
Martial Artist: 5, Vehicles:  
7, Weaponry: 7

### •Advantages:

Connections: Suicide Squad (High), Underworld (Low);  
Connoisseur; Genius; Leadership; Scholar (ornithology, literature)

### •Drawbacks:

Irrational Attraction to birds  
and bird motif crimes

### •Equipment:

The Penguin always carries a trick umbrella with 10 APs of some surprise Power built into it.

### •Wealth: 9

### •Alter Ego: Oswald Chesterfield Cobblepot

### •Background:

The Penguin has never been able to make much of himself. Frustrated all his life because of his strange appearance, he decided to turn to crime and used his nickname as the inspiration for his illegal activities. However, he never turned out to be a very good master criminal and has repeatedly been put back behind bars by the Batman.



## POISON IVY

DEX: 5 STR: 3 BODY: 4  
INT: 8 WILL: 8 MIND: 4  
INFL: 9 AURA: 8 SPIRIT: 8  
INITIATIVE: 22 HERO PTS: 55

### •Powers:

Plant Control: 8, Plant Growth: 6, Systemic Antidote: 8, Poison Touch: 5

### •Skills:

Charisma: 10, Martial Artist: 5, Gadgetry: 6

### •Advantages:

Connection: Arkham Asylum (Low); Scholar (horticulture, poisons)

### •Drawbacks:

Irrational Attraction to the Batman; Psychological Instability

### •Wealth: 4

### •Alter Ego: Pamela Isley

### •Background:

Poison Ivy gained her powers as a result of experiments performed on her in college by Jason Woodrue (later known as the Floronic Man). She somehow became obsessed with the Batman and embarked on a criminal campaign as a means of "courting" him. Needless to say, the Caped Crusader did not appreciate her affections and sent her to Arkham Asylum. Recently, Poison Ivy has become more and more unstable as her plant and human sides conflict.

## THE RIDDLER

DEX: 5 STR: 4 BODY: 4  
INT: 10 WILL: 5 MIND: 4  
INFL: 8 AURA: 4 SPIRIT: 6  
INITIATIVE: 23 HERO PTS: 50

### •Skills:

Actor: 6, Charisma: 7, Martial Artist: 6, Thief: 6, Vehicles: 6, Weaponry: 6

### •Advantages:

Connection: Underworld (High); Leadership; Scholar (puzzles, riddles)

### •Drawbacks:

Irrational Attraction to riddles, puzzles, and riddle motifs

### •Wealth: 7

### •Alter Ego: Edward Nigma

### •Background:

The Riddler is pathologically unable to commit a crime without first giving the Batman a clue in the form of a riddle, the answer of which points the way to the crime. The Batman has never failed to answer a riddle correctly or realize its significance in the Riddler's plans. The



Riddler has been slipping lately, as one of his riddles was so easy that the police managed to capture him without even having to involve the Caped Crusader.

### THE SCARECROW

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 4                         | STR: 2  | BODY: 4   |
| INT: 7                         | WILL: 6 | MIND: 4   |
| INFL: 5                        | AURA: 3 | SPIRIT: 5 |
| INITIATIVE: 16    HERO PTS: 50 |         |           |

#### •Skills:

Gadgetry: 9

#### •Advantages:

Connections: Underworld (Low); Scholar (psychology, fear)

#### •Drawbacks:

Irrational Attraction to causing fear in his victims.

#### •Equipment:

##### **Fear Transmitters (5)**

[BODY: 2, Phobia; 13, R#: 2]

#### •Wealth: 6

#### •Alter Ego: Jonathan Crane

#### •Background:

Jonathan Crane was a psychology professor whose area of specialization was the causes and effects of fear. Scorned by his associates, Crane decided that he would get his revenge by using his knowledge to spread fear and terror. He was halted by the Batman, but the Scarecrow has returned several times to strike terror into the hearts of the decent citizens of Gotham City.

### TWO-FACE

|                                |         |           |
|--------------------------------|---------|-----------|
| DEX: 5                         | STR: 4  | BODY: 4   |
| INT: 6                         | WILL: 6 | MIND: 4   |
| INFL: 7                        | AURA: 4 | SPIRIT: 7 |
| INITIATIVE: 18    HERO PTS: 70 |         |           |



#### •Skills:

Charisma: 5, Martial Artist: 6, Thief: 7, Vehicles: 6, Weaponry: 7

#### •Advantages:

Connections: Arkham Asylum (Low), Underworld (High); Leadership; Scholar (law)

#### •Drawbacks:

Irrational Attraction to making all decisions by flipping his coin; Psychological Instability

#### •Equipment:

##### **Coin**

[BODY: 1]

The coin is a two-headed silver dollar; one side is defaced and scarred while the other side is pristine.

#### •Wealth: 6

#### •Alter Ego: Harvey Dent

#### •Background:

Harvey Dent was the Gotham City District Attorney until a vial of acid thrown by a crime boss scarred half of his face. Dent believed that the two sides of his face represented the warring good and evil halves of his personality and adopted a two-headed silver dollar as his symbol. He makes every decision by flipping his coin, and even his personality can change depending on which side comes up.

### AVERAGE THUG

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

• **Skills:**

Vehicles: 2, Weaponry: 2

• **Advantages:**

Connection: Street (Low)

• **Equipment:**

Assorted knives and clubs

• **Wealth:** 1

### GOOD THUG

DEX: 3 STR: 2 BODY: 3  
INT: 3 WILL: 2 MIND: 2  
INFL: 2 AURA: 2 SPIRIT: 2  
INITIATIVE: 8 HERO PTS: 5

• **Skills:**

Vehicles: 3, Weaponry: 3

• **Advantages:**

Connections: Street (Low),  
Underworld (Low)

• **Equipment:**

Assorted Guns and knives

• **Wealth:** 2

### EXPERIENCED THUG

DEX: 4 STR: 2 BODY: 3  
INT: 3 WILL: 3 MIND: 3  
INFL: 3 AURA: 3 SPIRIT: 4  
INITIATIVE: 10 HERO PTS: 10

• **Skills:**

Martial Artist: 4, Thief: 3,  
Vehicles: 4, Weaponry: 4

• **Advantages:**

Connections: Street (High),  
Underworld (Low); Scholar  
street crime)

• **Equipment:**

Various guns and weapons

• **Wealth:** 2

### ELITE THUG/MOBBOSS

DEX: 5 STR: 3 BODY: 4  
INT: 4 WILL: 3 MIND: 3  
INFL: 4 AURA: 3 SPIRIT: 4  
INITIATIVE: 15 HERO PTS: 15

• **Skills:**

Martial Artist: 4, Military  
Science: 4, Thief: 4, Vehicles:  
5, Weaponry: 5

• **Advantages:**

City Knowledge; Connec-  
tions: Street (High), Under  
world (High); Lightning  
Reflexes

• **Equipment:**

Various automatic weapons

• **Wealth:** 4

• **Background:**

Each of the types of thugs described above is designed to give the GM an idea of the relative strength of the different kinds of common criminals that can be found in Gotham City. An *Average Thug* might be a member of a street gang or a nonviolent criminal such as a burglar. The *Good Thug* is a bit better than the average thug and represents the leader of a street gang, a crook who has been on the streets a while, or a lower echelon member of an organized crime ring. The *Experienced Thug* knows his way around crime and is probably a career criminal; these would make up the majority of a crime syndicate's "muscle." Finally, the *Elite Thug/Mob Boss* is a measure of the biggest, meanest thugs who come along; they are usually the bodyguards of organized crime bosses, who are usually no pushovers themselves. When planning an adventure, a Gamemaster should decide how many and which type of thug the villain is going to employ as henchmen. A good rule of thumb is approximately 2 to 3 thugs per hero.



Gotham City is a large city that has seen better days. The fact that 8 million people live in the metropolitan area is testimony that many still believe in Gotham's future. Located on the eastern seaboard, Gotham's access to the major Atlantic shipping lanes guarantees its importance as a port of call in the future.

## History

Gotham City was founded in 1635 by Swedish mercenary Captain Jon Logerquist. Captain Logerquist and several colonists had come to the New World after the defeat of the Swedish armies at Nördlingen, fleeing the devastating religious wars in Europe. Logerquist named the settlement Fort Adolphus after the great Swedish general Gustavus Adolphus. In 1674, all of New Sweden was ceded to the British. The first official act of Governor General Adam Howe was to rename the settlement

Gotham City.

Gotham was paralyzed by rival factions during the Revolutionary War; the city had as many Tories as Rebels. British troops and their Hessian allies were based in Gotham throughout most of the war. As long as Gotham remained under British control, New England could easily be separated from the other colonies.

In 1779, an officer of the Continental Army agreed to lead a rebel contingent on a raid of the Gotham powder magazine and the adjacent armory for desperately needed supplies. Tory spies alerted the British, who set an ambush. A Gotham merchant named Darius Wayne warned the rebels by ringing a church bell near the armory. The rebels escaped, while Wayne was arrested and charged with treason. Gotham City fell to the Continental Army on the day Wayne was to be hanged. The city gave Wayne some land south of the city as a reward for his heroism,

forming the beginning of the Wayne Estate.

Gotham grew rapidly during the age of steel and rail. By 1900 it was the leading financial center in North America, second only in all the world to London. But the city which had thrived on coal and railroads encountered problems when the age of petroleum and automobiles began. By 1920, Gotham was second city to New York, and a weak recovery from the Great Depression left it third behind New York and Metropolis. The decline was halted, although some say only slowed, in the mid-1970's. While still a great city, Gotham has a grittier, grimmer feel to it than Metropolis or other large cities do. Perhaps this is why Gotham is the only place that could have given birth to the Batman.

## Neighborhoods

Unlike many other major cities, Gotham is not broken up into boroughs. Instead, it is a conglomeration of many distinct neighborhoods whose boundaries frequently blur and shift. Each of the numbers on the Gotham City map corresponds to one of the areas described on the following pages. When playing the *Batman Role-Playing Game*, this map will prove invaluable to the Gamemaster for keeping track of villains as well as heroes over the course of the game. The GM is encouraged to fill in more specific detail, such as businesses, streets, and residents, as they are needed over the course of play. Naturally, the best source of ideas for these details are the Batman comic books themselves.

### 1. Central Business District

Gotham's Central Business District still reflects its glorious days as

the financial center of the New World. The buildings are neo-classical monuments to Gotham's past. The banks, stock exchange, and other financial organizations are severe, solid buildings that are almost devoid of decoration. Huge-columned entrances and miniscule windows impart the feeling that humans are a rather insignificant part of these institutions. The other buildings in this area soften this impression, but do not eliminate it.

Included in the Central Business District are the largest of Gotham's banks and the Gotham Stock Exchange. The better-known museums include the Butler Museum of Modern Art, the Gotham Art Institute, and the Gotham Museum of Natural History. Most of the live theater in Gotham City may be found in this area. The Gotham Twin Towers, at 1350 feet high apiece, are Gotham's tallest buildings. Many broadcasting companies use the Towers' heights as the site for their transmission towers.

### 2. The Lower East Side

The Lower East Side is a collection of railroad yards and workers' housing, which was built in the 1890's. Almost every building is brick, and time has turned the bricks a dark reddish-gray color. Most of the buildings no longer have the amenities associated with urban living: running water, electricity, gas, or cable TV. Few of the railroad tracks that crisscross this neighborhood are in use, and the wharfs no longer accommodate any kind of commercial shipping of a legitimate nature. The area is mostly populated by transients and smugglers.

### 3. Chelsea

Chelsea was originally the area where the wealthy had their sum-





mer homes. As Gotham grew, the wealthy moved elsewhere and Chelsea declined, at least in the eyes of the rich who once lived there. It has never become a slum, and the varied architecture and small cloisters of buildings attracted much of Gotham's intellectual and artistic talent. These were people who could not yet afford to live elsewhere, or who simply preferred to live in a supportive community. In the last decade, Chelsea has become a popular region with young urban professionals as well as artists.

Gotham University lies on the northeast edge of Chelsea.

#### **4. East River**

East River was a fashionable neighborhood in the 1930's. Gangsters and the nouveau riche mingled at parties which would fill the next day's scandal sheets. The notoriety of East River eventually caused its decline, as the gangsters and the law battled for control of the neighborhood. Those who could move away did. Today, the area is a low-rent

district with more than its share of youth gangs.

The East River area is where Bruce Wayne made his first reconnaissance trip and was injured just prior to his becoming the Batman. Selina Kyle, the Catwoman, used to live here.

#### **5. Bristol**

Bristol, Gotham's most exclusive neighborhood, is comprised of large single-family homes and mansions on multi-acre estates, the richest of which have several hundred acres of land surrounding the home. Bristol is renowned as a playground of the rich and famous, boasting several yacht yards and the Gotham Tennis Hall of Fame. Strangely, the residents of Bristol have resisted the tendency towards snobbishness that might be expected from residents of such a posh area, and many actively participate in public programs.

Stately Wayne Manor, home of millionaire playboy Bruce Wayne, is located in Bristol.

## 6. Bryanttown

Bryanttown is considered a slum area. It was originally a working-class neighborhood which deteriorated due to a combination of fate and bad policy. Several housing projects exist in Bryanttown, which were poorly planned and poorly executed. Rent control and absentee landlords compounded the problem, lowering the quality of the housing stock and increasing the amount of arson. The final blow to Bryanttown was the construction of Gotham State Prison on the former site of a run-down warehouse. The prison, nicknamed "the Tombs," sent property values plummeting and drove most of the remaining decent citizenry away.

Recently, some residents of Bryanttown have taken steps to improve their neighborhood, but these improvements are small oases of life in a general setting of decay.

## 7. Chinatown

Chinatown is more than just a tourist attraction. It remains a solid Chinese community, even though many of its residents are third-generation Americans. More than any other neighborhood in Gotham, Chinatown lives by its own set of standards. They do not impose these standards on nonresidents, but when the city's laws and procedures conflict with the tradition of Chinatown, the residents here choose their own method of handling things. Chinatown is one of Gotham's most crime-free neighborhoods.

## 8. Neville

The old docks and the older British Naval barracks have been razed or renovated as part of Neville's rehabilitation project. Much of the renovations to the neighborhood have been sponsored by the Wayne Foun-

dation and its chairman, Bruce Wayne. The Wayne Foundation Building looks over the neighborhood, which is home to some of Gotham's most exciting night spots and trendiest restaurants. Housing is varied, from single-family dwellings to multi-unit apartment buildings.

The Rockslide Night Club is located on the north side of Neville. Lilanne Stern, the club's owner and sometime companion to Bruce Wayne, resides in Neville as well.

## 9. Midtown

Midtown is an ethnic neighborhood in transition. Once the first stop for Czechs, Poles, and other Eastern European immigrants, Midtown is now Gotham's point of entry for Southeast Asian and Hispanic immigrants. The neighborhood is residential, with the typical sorts of businesses found in an urban residential center.

## 10. The Waterfront

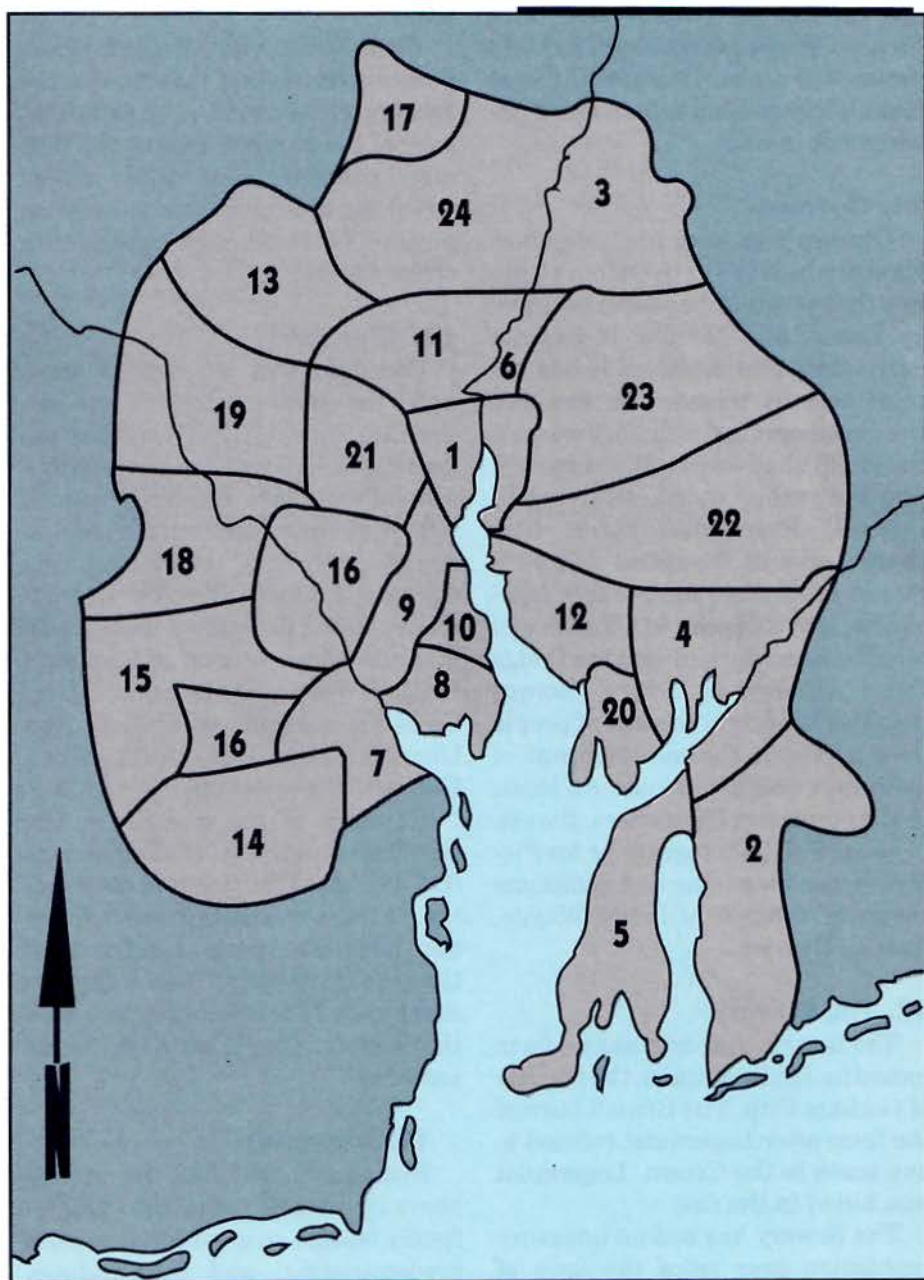
The Waterfront is one of the areas of Gotham that has actually improved over the last decade. Many of the docks have been enlarged to accommodate the new freighters and supertankers, allowing all but the very largest ships to dock in Gotham. The increase economic activity has given companies an incentive to invest in these storage facilities, and the civic authorities the motivation to keep crime out of the Waterfront. Much of the illegal activity which used to be centered here has moved to the Lower East Side (#2), but a few hardy criminals, or those with legitimate businesses, continue to operate along the Waterfront.

The streets of the Waterfront have been widened to allow large trucks better maneuverability. The warehouses are constructed of aluminum



# Gotham City Map

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siding over a steel skeleton, although a few old brick buildings still exist.

There is no residential housing in the Waterfront, but a few transients live there.

The docks themselves are equipped with cranes, and bulldozer-like vehicles used to tow huge skids of cargo. There are dozens of forklifts around the docks. These forklifts are usually kept behind a chain link fence when not in use.

### 11. Uptown

Uptown was once *the* neighborhood in which to live in Gotham City, but that position has been usurped by Bristol and Neville. It has not deteriorated as much as it has become socially mixed. You can find the professional, the factory worker, the small shop owner, the very rich, and the rather weird, all living in Uptown. Residential hotels that charge several thousand dollars a month in rent are next to free legal clinics, and a Porche 911 Turbo will often be found parked next to a Dodge Omni. Uptown is a very tolerant neighborhood, and the mix of people here makes it the most vibrant of Gotham's neighborhoods. At least, in the opinion of Uptowners, that is.

Vicki Vale, photographer for *Picture News* magazine and sometime romantic interest of Bruce Wayne, lives in Uptown.

### 12. The Bowery

The Bowery was originally a farm owned by Jon Logerquist, the founder of Gotham City. The British burned the farm after Logerquist refused to pay taxes to the Crown. Logerquist was killed in the fire.

The Bowery has had an unsavory reputation ever since the days of Logerquist. The majority of ghost stories that make the rounds in Gotham have their origin in the

Bowery.

Unlike other districts of Gotham, the Bowery has never had any glory days. Many of Gotham's most notorious criminals took advantage of the superstitions surrounding the Bowery to cover for their criminal activities.

Crime Alley, where Bruce Wayne's parents were killed, is located in the Bowery. Once a year, on the anniversary of his parents' death, the Batman patrols Crime Alley alone, wreaking a terrible punishment on anyone foolish enough to commit a crime there.

### 13. Glendale

Glendale was a separate town until the 1930's, when it was annexed to Gotham City. It still has the flavor of a city-within-a-city, with a central post office, city hall (now the offices of state representatives and county officials, including the Gotham County Sheriff's Department), and a downtown area which is a miniature version of Gotham's Central Business District. Many Glendale residents still believe that Glendale is a separate entity, calling Gotham "the other city."

Glendale is the location of the Glendale Institute of Technology (G.I.T.), one of the finest in the country. G.I.T.'s students have a fierce but hopeless sports rivalry with Gotham University. Their infamous cheer goes "They scored again, well that's okay, they'll all work for *us* someday!"

### 14. Evanstown

Evanstown still has the atmosphere of a small town, with single-family houses on one-half acre plots predominating, and no buildings rising more than four stories. The crime rate here is remarkably low, and community spirit is high. Evan-



stown has four times as many little league teams (in sports as diverse as baseball, soccer, and curling) as any other neighborhood in Gotham City.

Police Commissioner James Gordon and his daughter Barbara live in Evanstown.

### 15. Irving Grove

Irving Grove is an upper middle class neighborhood, with small housing developments on the edge of the Dayton Forest Preserve.

The Dayton Forest Preserve, now a national park, was established by Nathaniel Dayton, a wealthy manufacturer who wanted to preserve some of the woodlands which had once completely surround Gotham. The Forest Preserve is a nice, quiet, pleasant place with paths for biking and hiking. It is also rumored to contain the loot from two of Gotham's most famous crimes: the DeSilver Armored Car Robbery of 1974 (\$4.4 million), and the Royal Canton Jewel Heist of 1960 (\$3.6 million).

### 16. Gotham Village

Recently renamed, the character of the area is best described by its former title: Gotham Industrial Park. After a failed attempt to attract new industry to Gotham, the city has tried to convert the area into low-rent housing. The neighborhood has several respectable housing developments, but the district is one of the grayer districts of Gotham. Several Gotham Village residents have moved back to Bryanttown rather than live in Gotham Village.

### 17. Sommerset

This district still retains its Swedish character. A Nordic enclave from the time the British took the then-distant city of Gotham, immigrations in the 1880's and 1950's have infused Sommerset with sufficient new

blood to keep its heritage intact. An annual Swedish Celebration is held each May and the Sommerset Shakespearean Festival, held June through September every year, is renowned throughout the country. The Festival is held in an outdoor amphitheater said to have been used by the Indians for centuries before Jon Logerquist arrived in the New World. Despite the modernization necessary to attract Gotham's audience, the natural beauty of the amphitheater is still evident. Many actors claim that there is a special feeling — a spiritual aura to the amphitheater — which boosts their performances.

North of Sommerset, on an acre of secluded woodland, is the Arkham Asylum for the Criminally Insane. A variety of psychopathic arch-criminals are incarcerated here, including the Joker, the Mad Hatter, Poison Ivy, and Two-Face.

### 18. Scituate

The name Scituate is derived from the English version of the Swedish approximation of an Indian word meaning "long lake." The tidy little suburb was named after a lake that dried up long ago, and mostly houses the workers employed in the factories of Lyntown (#19). The decline of industry in the area has caused Scituate to slide a bit itself.

The bright spots of the districts are the sports facilities. Gotham Stadium is the home of the Wildcats, Gotham's professional football team. The Gotham Blades, a not so successful hockey team, plays in Herod Arena. Wayne Field, home of the Gotham Knights baseball team, recently had lights installed, allowing the first night game in its history to be played. Dean Stadium has stood vacant since the Gotham Rampage, an abysmally poor soccer team, went bankrupt and folded. However, the

Gotham Gorillas of the Indoor Football League recently announced plans to play in Dean Stadium, bringing with them all the guts and glory of the "iron man indoor war."

### **19. Lyntown**

"Lyntown is the buckle of the rust belt!" This editorial headline in the Gotham Gazette accurately describes Lyntown. This industrial section contains dozens of abandoned factories and warehouses, rail reduced to contours of rust, and furnaces which saw their last loads of coke and coal more than fifteen years ago. Some of the factories are still operating, but these are in the minority.

The abandoned factories and warehouses often house illegal manufacturing operations such as drug refineries, "chop shops" for stolen automobiles, and machine shops where untraceable weapons are manufactured.

### **20. Victoria Place**

Victoria Place is Gotham City's answer to the Silicon Valley. Gotham City helped finance this area, partly to combat the spread of the Bowery. This strip is jammed with small factories and mid-sized companies, all outposts on the technological frontier. They are more open than some super-secretive organizations, and they maintain good relations with the people in the neighborhood and the adjacent areas of Manchester and Bristol.

### **21. Little Stockton**

Like Lyntown, Little Stockton was once bustling with heavy industry. Unlike Lyntown, however, Little Stockton has tried to adapt by taking a "middle tech" approach. The manufacturing companies began to specialize in producing special materials and products needed to retool

other companies, or for use in research. High-grade steels, special plastics, and ceramics are produced in Little Stockton.

Gotham International Airport is located in Little Stockton.

### **22. Manchester**

Manchester is a residential district known for its variety of ethnic restaurants and the Manchester Viaduct, Gotham City's racetrack. While the state controls the gambling at the track, the mob controls everything else. Organized crime manipulates everything from the odds established by computer to the races themselves. Gotham's authorities periodically clean up the Viaduct, and the mob moves back in just as regularly.

The ethnic mix of Manchester includes Thai, Hispanic, Southeast Asian, Turkish, and Italian. The mix has divided Manchester into a number of sub-neighborhoods, each zealously guarded by its own street gang. Gang violence has recently escalated, the most infamous incident being the gunning down of two Gotham University track stars who had the audacity to run in Manchester without paying tribute to one of the gangs. All of the gangs treat the Manchester Viaduct as a neutral no man's land.

### **23. Coventry**

Coventry is a proud neighborhood that is trying to prevent what the residents see as the "chaos of Manchester" from spreading to Coventry. Unfortunately, this attitude has helped several racist groups to find sanctuary in Coventry, as they would not have survived elsewhere. The rest of Gotham's image of Coventry is row after row of neat brick houses, each stocked with automatic weapons with which to eliminate "unde-



sirables.”

While this idea is exaggerated, it remains true that Gotham police raids have seized a greater quantity of sophisticated weaponry from Coventry than they have from similar raids in Manchester.

Coventry has three institutions of note: the Gotham Zoo, the Hegler Historical Library, and the Priory.

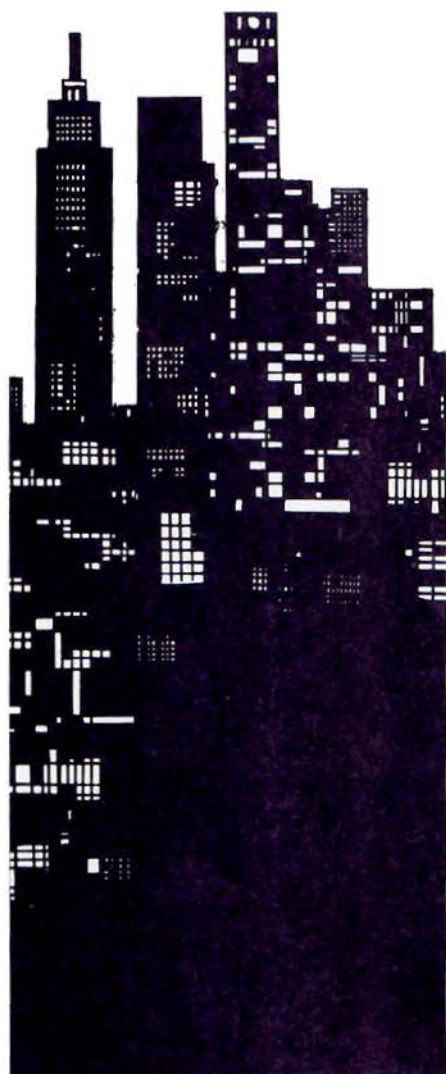
The Gotham Zoo is the oldest zoo in the country. Land acquisitions, sponsored in part by the Wayne Foundation, and a series of good directors have kept the zoo among the world's best. The Zoo has the largest collection of great cats and poisonous reptiles in the world.

The Hegler Historical Library is a research library. Information on any known historical subject may be found there. The Hegler Library has several priceless original manuscripts, as well as artifacts from numerous archaeological digs, which are stored in the library awaiting classification by the Library's Research Staff.

The Priory is a large cluster of buildings which form the largest monastery in North America. The religious order which runs the Priory has been slowly dwindling in number, and the monks are having difficulty keeping the Priory and its extensive grounds in good repair.

## 24. Charon

Charon is a neighborhood built around contrasts. It is a residential neighborhood with everything from single-family homes to fifteen-story apartment buildings. Broad boulevards suddenly narrow into constricted paved paths which mimic every conceivable curve. Gotham Mercy Hospital, the finest in Gotham City, is located between Rose Lawn and Gotham Memorial, the largest cemeteries in the city.



Gotham Memorial cemetery is still in use. The well-manicured, meticulously landscaped cemetery reflects the sanitized viewpoint of death that is common in the twentieth century.

Rose Lawn cemetery is closed. Several of the areas within the cemetery are still maintained by church groups or private funds, but most of the cemetery is overgrown. The headstones and crypts date as far back as the 1650's; some of the original colonists are buried here. The isolated nature of the cemetery has led it to be the hideout of criminals who could not find refuge anywhere else in Gotham City.

# One In Every Deck

An Adventure for use with the Batman Role-Playing Game

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If you've gotten this far, you've read all the rules. Now, we're going to show you how to sit down and play the game. In this chapter, you'll find a step-by-step outline which will enable you to jump right into the action. Just follow each of these steps in order.

This chapter is for *Gamemasters only*. If you are not planning to become a Batman GM, you should skip over these pages.

## 1: Get the Proper Materials

The real first step is to read all the rules, but let's assume that you have already done so. Note that only the GM needs to be familiar with *all* the rules. In fact, the Players don't really need to read anything; the GM can brief them on the basics they need.

But anyway, back to your materials. You should have all of the following on hand: your copy of the rule

book, plenty of scratch paper, pens and pencils for everyone, and lots of ten-sided dice (D10s). You can purchase the dice at most hobby, game, and comic specialty stores. If you have trouble finding the dice you need, they are available directly from Mayfair Games; just write to the address on the first page of this book for more information. In addition, you should make several photocopies of the Action and Result Tables and the AP Benchmarks Table, and distribute them to the Players. You should also find some sort of notebook or partition that you can stand up as a "screen" during play. The purpose of the screen is to hide your notes from the Players. The *DC Heroes Role-Playing Game* comes with its own screen, which is printed with a number of useful tables.

## 2: Think About a Possible Campaign

As explained in "Chapter Nine", a



campaign is a series of interconnected adventures. The best way to explain the concept of a campaign is to use the Batman comics as an analogy. A single issue of *Detective Comics*, for instance, represents a single gaming session; the series' entire run represents a campaign. In a campaign, each of the Players plays the same Character throughout several adventures. Sometimes these adventures are unrelated (for instance, the Batman might stop the Joker in one issue and confront the Penguin in the next), and other times they are tightly connected (after being captured several issues ago, for example, the Joker escapes from Arkham Asylum and gets his hands on a device that Catwoman was using to harass Gotham City in a previous adventure). The real joy of campaign play is that it gives you an opportunity to watch your Characters grow and develop, much like the Batman has grown and developed throughout fifty plus years of comics, television shows, and feature films.

Campaign play is also the reason why the heroes are awarded Hero Points at the end of an adventure. These points can be spent during a later adventure, or saved and put toward Character Growth, increasing the Character's effectiveness. Again, the Batman comics provide an excellent illustration. When Batman first began appearing in the comics more than fifty years ago, he wasn't nearly as strong, smart, and gadget-laden as he appears today. All of these improvements are the result of the experience he picked up during his career. Part of the challenge of the *Batman Role-Playing Game* is to see if you and your Players are able to create Characters that are capable of developing their abilities up to the Batman's level.

The question of whether or not you are planning a campaign needs to be answered early in the preparation process, because your answer may have a profound impact on one or two of the steps to come.

### 3: Make Up Characters

Since there is only one Darknight Detective, only one Player can be the Batman. Everyone else must either choose another hero from "Chapter Ten" or create one of their own, using the guidelines in "Chapter Six." Even though you, as the GM, won't need to make up a Character, you should become thoroughly familiar with the Character creation rules in order to help guide the Players. Remember, ideally the Players don't really need to know any of the rules; it is part of the GM's job to guide the Players through the game and show them how to apply the rules when necessary.

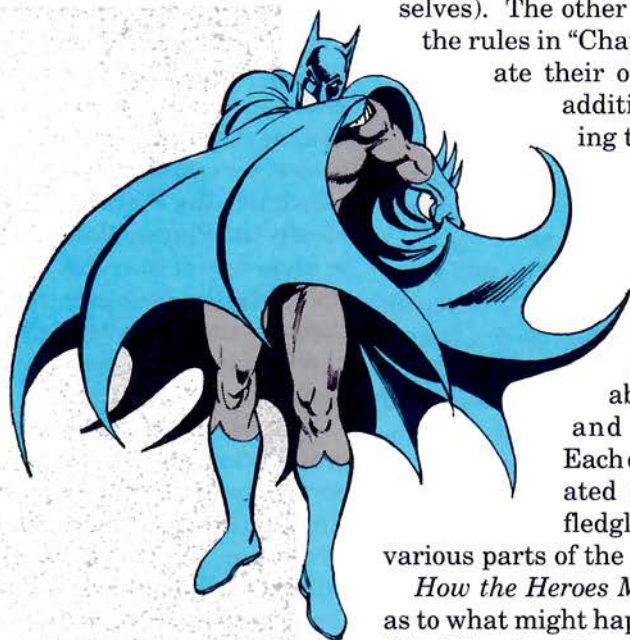
This is one of the points in the preparation process when it is important to know whether you will be playing through a single "one-shot" adventure, or an entire extended campaign. If the Players know that they are going to be playing the same Character for several consecutive game sessions, they will probably want to put a little more thought and time into their Characters' creation. In addition, if you are planning to start a campaign, there are a few basic questions that must be answered before the Characters are created. The answers to these questions are collectively known as the *Campaign Background*.

#### Campaign Background

Let's go back to our analogy of the Batman comics. Before *Detective Comics* #27 (the Batman's first appearance) ever hit the newsstands,



the Batman's creators spent some time creating the basic world in which the Batman's adventures would take place. In that first issue, we learned that the Batman was actually millionaire Bruce Wayne, a wealthy playboy and philanthropist who, at an early age, lost his parents to a thief's bullets. This information was all crucial to the development of the series. It gave the writers a springboard from which to launch the Batman's adventures. In fact, it



often provided the writers with the inspiration for entire stories, such as the classic story in which the Batman finally confronted his parents' killer.

This is the sort of information that you and your Players need to invent before beginning a campaign. How did each of the heroes gain his or her abilities? How did the heroes meet? Do they function as an organized hero team? Why are they in Gotham City? These sorts of answers aren't really that important if you are going to play through a simple

"one-shot" adventure, but it is almost impossible to establish a meaningful campaign without giving them a little thought. Below is a sample campaign background, "The Bat-Team." If it strikes your fancy, use it. Otherwise, make up your own, using the Bat-Team as a model.

## The Bat-Team

*The Heroes:* One Player is the Batman (choose one or allow the Players to choose amongst themselves). The other Players all use the rules in "Chapter Six" to create their own heroes. In addition to generating the hero's Abilities, Powers, Skills, Advantages, and Drawbacks, each Player *must* generate a suitable background and personality. Each of the newly-created Characters are fledgling heroes from various parts of the country.

*How the Heroes Met:* Concerned as to what might happen in Gotham City if he should ever meet with an untimely end, the Batman scoured news reports from all over the country in search of fledgling heroes that he could group together and train. After an exhaustive search, each of the heroes generated by the remaining Players were selected by the Darknight Detective and brought to Gotham City for training. Batman christened his protégés the Bat-Team and placed them on a stiff regimen of daily workouts and crimefighting exercises. Now, after months of preparation, the Bat-Team is finally ready for their first real case.

*How the Group Functions:* The



Batman has entrusted the Bat-Team with his secret identity and they in turn have entrusted him with their identities. The Bat-Team reports to the Batcave every morning for their daily workout. In addition, Bruce Wayne has given each of the Bat-Team members a job in the industry of his or her choice, and provides each of them with a stylish Uptown townhouse and a modest monthly stipend.

The Bat-Team, of course, shares many of the Batman's friends and enemies. The Batman has vouched for them with Commissioner Gordon, so all of the Bat-Team members receive a free Low-level Connection with the Gotham City Police Department. Always looking for a new angle on the Batman story, Vicki Vale of *Picture News* takes a special interest in the Bat-Team as well. Also, any one of the Batman's many enemies would surely love to use the fledgling heroes to strike back at the Darknight Detective.

Each member of the Bat-Team carries a special easily-concealed warning pager that the Batman can use to summon them to the Batcave.

### **Batman as a Player Character**

Notice that in the "Bat-Team" campaign background, one of the Players takes on the role of the Batman himself. It might seem a little awkward to place a highly skilled and experienced hero like the Batman in with a group of fledgling upstarts, but there are actually some very good reasons for doing so. First and foremost is the title and focus of the game you are playing. It would be silly to call this the *Batman Role-Playing Game* unless the Batman is somehow involved.

Unless you are playing with experienced role-players, you should always allow one or more of the

Players to play the Batman or one of the other heroes described in "Chapter Ten." If it suits your fancy, and you can come up with a suitable campaign background, you can allow *all* of your Players to take on the roles of pre-generated heroes from the Batman comics. If you decide to move on to the full-fledged *DC Heroes Role-Playing Game*, you will be ready to create super-teams composed entirely of your own heroes.

## **4: The First Adventure**

Once all of the preliminary stuff is out of the way, you are ready to play the game. Before beginning play, however, it is up to the GM to prepare an enjoyable adventure. The key words in that last sentence are "*before beginning play*." At this stage in your Gamemastering career, you should never begin a play session without some sort of general blueprint for the evening's action. It's certainly not necessary to go into all the detail that has been showered upon *One in Every Deck*, the sample adventure provided, but you should always have something in front of you that will allow you to keep the action moving. The last thing you want to do is stop play while you decide what happens next. Delays inevitably lead to boredom; and no one plays games to be bored by them. Here are some helpful guidelines.

### **The Basic Goal**

Always remember that your first and foremost goal is to entertain your Players. An entertaining adventure generally meets two criteria: it challenges the Players, and it challenges their Characters. Challenging the Characters is the easy part. Most of the rules you have just read were designed to challenge Characters. Can the Batman defeat



Clayface in combat? Can he get the information he needs from the Penguin's thugs? Can he disarm the Joker's bomb before it detonates? These are the sorts of situations that test a Character and his or her abilities. Whether or not the hero succeeds is a function of the luck of the dice and the AP levels of his or her Attributes, Powers, and Skills. In short, anything that involves the game mechanics that you have just studied, tests the Players' Characters and their abilities.

Testing the Players is much more difficult. In many ways, a good role-playing adventure is like a puzzle. In order to complete the adventure, the Players must apply their wits and solve the puzzle. Designing these puzzles is often somewhat difficult. Remember that you are trying to *challenge* the Players. If the puzzle is too easy, the Players will breeze through it and there is no challenge and thus no sense of accomplishment. If, on the other hand, the puzzle is too difficult and beyond the Players' capabilities, you will produce nothing but frustration. Don't worry if your first one or two tries are skewed in one direction or the other. After you gain a little experience, you will learn about your Players' limits and begin to work within them.

The Batman's world is perfect for injecting puzzles into adventures. Remember that the Batman is the world's greatest detective. If you run out of ideas, you can always craft a simple mystery and ask the Players to solve it. In an ideal adventure, the heroes might be forced to use their Detective Skills to ferret out a series of clues (testing the Characters) while it is up to the Players to put the clues together and solve the mystery (testing the Players).

Another challenge that you face when designing an adventure is strik-

ing the proper balance between puzzles and game mechanics. If there are no puzzles in the adventure and the Players are not called upon to think, then all you are really doing is rolling dice. If there are too many puzzles, however, there is no real need for the dice and Characters, and the game loses a lot of its excitement and suspense. Remember that a good adventure is always set up to devote equal time to both aspects of play.

## How to Begin

The easiest way to begin designing an adventure is to select one of the villains from "Chapter Eleven." The first thing you need is a simple plot and you can't really come up with a plot without first selecting an opponent. Different villains have different methods and goals. An adventure in which the Joker is trying to get rich by illegally manipulating the stock market would be inappropriate because the Joker isn't really interested in wealth. Instead, his crimes always revolve around discrediting or tormenting the Batman. Likewise, an adventure in which Croc builds a machine that allows him to brainwash the Gotham City Police Department and establish a criminal empire is also inappropriate, because Croc has neither the knowledge nor resources to construct such a machine. Once you've selected a villain, a germ of a plot usually suggests itself, since most villains have easily-defined methods and goals.

## Encounters

Once you have prepared a plot, break the adventure down into a series of *Encounters*. Each Encounter is like a scene in a movie or play. Generally speaking, the heroes become aware of the villain and are led



into the adventure in the first Encounter and fight a final climactic battle against the villain and his henchmen in the final Encounter, foiling the villain's master scheme. The intervening Encounters supply the heroes with the clues they need to travel from the first Encounter to the last. There are thousands of ways to tie Encounters together. One tried-and-true format that functions especially well in the Batman's adventures is the *Clue Chain*. In a Clue Chain, the heroes find a clue in the first Encounter, which leads them to the second Encounter, where they find a clue that leads them to the third Encounter, and so on, until they reach the final Encounter. *One in Every Deck* is essentially a minor variation on the Clue Chain.

You should be aware of one important difference between role-playing Encounters and scenes in movies or plays. The Encounters that string together a role-playing adventure don't always lead from the first to the last down a single, easily recognizable path. Consider, for example, an Encounter in which the Batman examines a corpse and discovers a cryptic address scribbled on a piece of paper in the victim's pocket and a matchbook cover with a telephone number scrawled across its innards in the victim's handwriting. Which lead is the Batman going to follow? In this case, you would design one Encounter in which the Batman investigates the address and another Encounter in which the Batman tracks down the phone number, and allow the Batman's Player to decide which way to go during play. In fact, providing a number of possible Encounters at various points within an adventure is one way of testing the Players' abilities, as opposed to their Characters' abilities. In such a case, it is up to the Player to decide which

clues are important and which have been placed in the adventure simply to waste his or her time (a sort of puzzle). More than one path from beginning to end and a number of choices for the Players to make during play are often hallmarks of a well-crafted adventure. If you are going to design an adventure with a lot of multiple Encounter choices, you might want to draw up a *flowchart* to help you keep all of the Encounters straight. A flowchart is a simple diagram that shows which Encounters lead to other Encounters.

### Flowchart Example

The following flowchart shows the possible courses that the Player's Characters can follow during the course of *One In Every Deck*.

| Encounter# | Leads To | Encounter(s)            |
|------------|----------|-------------------------|
| One        |          | Two                     |
| Two        |          | Three, Four, Five       |
| Three      |          | Four, Five, Six, Seven  |
| Four       |          | Three, Five, Six        |
| Five       |          | Three, Four, Six, Seven |
| Six        |          | Three, Five, Seven      |
| Seven      |          | Eight                   |
| Eight      |          | Endgame                 |

### The Structure of an Encounter

A fully-detailed Encounter contains all of the following information: Setup, Players' Information, Gamemaster's Information, Troubleshooting, and Where To. If the Encounter takes place in a location that the heroes have never visited, you might want to draw up a map of the location as well, in order to help you describe the heroes' surroundings. Maps are especially important

if you are expecting combat to take place during the Encounter.

### Setup

The *Setup* is simply a sentence or two which recaps the Encounter's function in the adventure and describes the action. "Investigating the address he found in the corpse's pocket, Batman travels to the Kit Kat Klub, where he is jumped by the Riddler's thugs" is an example of a functional Setup.

### Players' Information

The *Player's Information* section consists of descriptions of the areas that the heroes visit and the people they meet. Giving good descriptions is one of your most important responsibilities as a Gamemaster. A good description will make the action seem a lot more realistic and exciting. Consider the following example. The Batman has just entered the Gotham National Bank, where the Calendar Man is in the process of robbing its vault. Calendar Man and his thugs are using a laser to burn through the vault's thick steel walls:

*As you enter the bank lobby, you hear the quiet hum of machinery. There is a smell you can't quite identify—something like sulfur. There is a small, flickering light in the otherwise dark room.*

Notice how the description takes into account as many of the heroes' senses as possible and doesn't stop with what the heroes see.

### Gamemaster's Information

The *Gamemaster's Information* section contains all of the information that you know as GM, but that the Players don't know at the beginning of the Encounter. In addition, this is where you should jot down any notes on how the villains and

other Non-Player Characters will react to the heroes' actions during the Encounter. Include any information that the heroes might acquire in the form of clues or information provided by NPCs.

Look to the Encounters that make up *One in Every Deck* for examples of fully-detailed Gamemaster's Information sections.

### Troubleshooting

In the *Troubleshooting* section, jot down notes on how to fix any problems that might go wrong. Suppose you want the Joker to escape during an early Encounter so he can return for a climactic confrontation at the end of the adventure, but the Players make a few lucky dice rolls and manage to knock the Joker unconscious. Anticipating this problem, you might jot down a note stating that a group of the Joker's thugs will arrive in such a case and douse the heroes with laughing gas, giving the thugs plenty of time to collect their boss and beat a hasty retreat. The *Troubleshooting* section of an Encounter is always optional. If the Encounter is straightforward and you don't anticipate any problems then you don't need a *Troubleshooting* section.

Before the adventure begins, you should take a look at each one of your Encounters, scan for potential problems, and jot down solutions. Don't expect the Players to tackle each Encounter the same way you would tackle the Encounter yourself. During play, the Players will probably try all sorts of wildly inventive ploys. The more of these problems you anticipate and deal with in each Encounter's *Troubleshooting* section before play begins, the smoother your adventure will flow and the easier it will be to keep things moving.



## Where To?

The *Where To?* section merely states which Encounters logically follow, depending on the results of the various actions the Players take during the Encounter.

## Another Important Word About Encounters

Each Encounter should have its own individual *attainable* goal: to gain information, to save some innocent bystanders, to find a clue, or to defeat a villain. No-win Encounters in which the heroes automatically take a beating or lose something of value should always be avoided; they are very frustrating for Players. A skillful GM can always take such Encounters and make them acceptable by weaving a carefully-hidden goal into them anyway. Suppose, for example, that you want to design an Encounter in which the Riddler captures the heroes so he can place them in his latest deathtrap, a marvellously-sophisticated puzzle that you spent a lot of time creating, and that the Players would have a lot of fun solving. It's easy to simply throw enough thugs at the heroes to guarantee their capture, but this would violate the attainable goal rule. The solution to this dilemma is to go ahead and throw the thugs at the heroes anyway, but implant a helpful clue into the Encounter that the heroes can gain if they put up a valiant enough struggle against their attackers. The heroes are still going to get captured, but the Encounter now rewards skillful play; it's no longer a no-win situation.

## A Few Final Notes About Adventures

Finally, you should keep in mind that an adventure for the *Batman Role-Playing Game* is quite similar

to a story — in particular, a comic book story. This means that most of the techniques that signal good comic storytelling are also applicable to good role-playing adventures: foreshadowing, suspense, pacing, comic relief, even irony. Try to understand the elements that make the comics that you like so much fun, and adapt them into your adventures wholesale. In fact, it's often possible to borrow entire plots and Encounters from your favorite comics!

Role-playing adventures must also follow many of the same rules that stories follow: there is always a beginning, a middle, and an end; important Characters do not simply appear out of nowhere in the middle of the story; Encounters that are driven by wild coincidence should be avoided; and so on. Since we are dealing with comic book stories in particular, there is one special rule that you must always follow as well: the good guys must always have an edge. This is because the Batman and his friends never lose. Shy away from adventures with extremely difficult puzzles or adventures which test the heroes to their very limits. A good rule of thumb is that an adventure is simply too difficult if you estimate that there is less than an 80% chance of the Players successfully completing it. If the adventure seems too easy to complete, on the other hand, there is no challenge and thus no sense of accomplishment. *The ideal role-playing adventure presents the Players with a problem which seems very difficult to solve, but is actually rather simple.*

A sidenote to the good guys always win rule holds that you should never place the heroes in an adventure in which success or failure will automatically come down to a dice roll, such as a scenario which climaxes with one of the heroes trying



to use his or her Military Science Skill to disarm a bomb. Remember that the Players don't have unlimited control over the dice. In such an adventure, it is possible for the Players to perform brilliantly, but lose in the end because someone rolled an unlucky "2." Now, if there was a way for the Players to have used their wits to pick up a clue earlier in the adventure which would have allowed them to avoid the bomb, it's a different story altogether.

There is one final element that good stories share with good role-playing adventures: variety. Every adventure should present the Players with a new and unique challenge. This means a whole lot more than simply changing villains every once in awhile. An adventure in which Mister Freeze robs a series of banks is essentially the same as an adventure in which the Mad Hatter robs a series of banks or an adventure in which Two-Face robs a series of banks. Try to build a unique spin or feel into each adventure that will make it stand out from all of your other adventures. You should probably give some thought to this unique element very early in the design process — perhaps right after you have selected a villain. The "trial" that forms the climax of *One in Every Deck* is an example of the sort of unique element that you can build an entire adventure around.

## 5: Record the Events

If you are playing a campaign, you should record a brief summary of each adventure you have completed. One obvious benefit of such a record is that it will help you remember what you have and have not done in the past when it comes time to design a new adventure. Remember, you should be striving for variety. A less obvious benefit of a written rec-

ord is that it will help you remember specific plot threads and adventure elements, so you can bring them back at a later date, just like they do in the comics. Let's suppose that an earlier adventure was about Catwoman's kidnapping a brilliant scientist and forcing him to build a powerful mind-control machine. Well, the mind-control machine doesn't have to disappear after the adventure ends. What if the machine is given to the police for safekeeping at the end of the earlier adventure, but is then stolen from the police lockup by a different villain several adventures later? You now have the basis for a whole new scenario. In effect, what you are doing is expanding your campaign background with each new adventure. Like the background you started with, this new material can provide the springboard for a whole series of adventures. In addition, bringing back old Characters and plot devices helps make the campaign seem more "realistic" in the minds of the Players, since you are giving them a sense that their Characters are participating in one long saga instead of a series of unrelated incidents. In fact, a sophisticated GM will often implant a clue in an adventure which is meant to help the Players defeat the villain that is scheduled to appear two or three adventures down the road!

By now, you're probably itching to play. In the pages that follow, you will find a complete, fully-detailed adventure which you can play as a "one-shot" adventure, or as a starting point for your own campaign. The adventure was specifically designed for use with the Bat-Team campaign background, but it can be easily adapted to fit almost any situation.



# Gamemaster's Introduction

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## The Plot

The Joker is back with yet another plot to destroy the Batman. After he was deposited in his old cell in Arkham Asylum following his latest defeat at the hands of the Caped Crusader, the Joker began scrutinizing videotapes of his recent capture, hoping to discover one of the Darknight Detective's secret weaknesses. On one such tape, the Joker discovered a startling but enchanting tidbit: on tape, it appears as though one of the victims whose murder was pinned on the Joker was actually, accidentally and unwittingly, killed by the Batman himself while he was subduing the Clown Prince of Crime! This is the sort of incident that the Joker has been waiting on for years. All he needs to do is prove the Batman's guilt before the proper authorities, and he can impale the Caped Crusader upon his own sword. This sort of ironic ending to the Batman's career is enormously appealing to the Joker's warped sense of humor.

As usual, the Joker's first step in putting his master plan into action was to escape from Arkham, this time with the aid of an accomplice. Once he was on the outside, the Joker

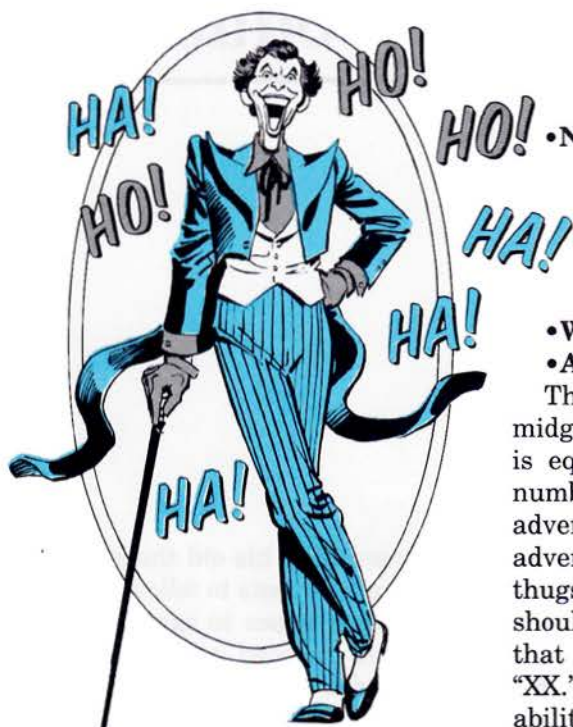
began recruiting his old thugs and preparing for events to follow.

The Joker hopes to capture the judge that presided over the trial which landed him back in Arkham, as well as all of the witnesses that testified against him. He will then lure the Batman into a pre-arranged "trial" of his own, during which the master criminal plans to produce his evidence and prove Batman's guilt before the captive judge. If he succeeds, the Joker will ruin the Batman. Even after the Joker is recaptured, the judge will have little choice but to call for an investigation and see that the Batman atones for his mistake. There is also the very strong possibility that the Batman will end his own career voluntarily after learning that he has accidentally harmed an innocent.

The adventure opens after the Joker has already kidnapped the first of the witnesses, attracting the attention of the Bat-Team.

## The Opposition

The main villain, quite obviously, is the Joker himself. Here is a recap of the Joker's Attributes and Statistics so you won't have to flip so many pages to find them during play:



**THE JOKER**

DEX: 4 STR: 4 BODY: 3  
INT: 9 WILL: 12 MIND: 5  
INFL: 10 AURA: 7 SPIRIT: 7  
INITIATIVE: 23 HERO PTS: 95

• **Skills:**

Actor: 5, Charisma: 10,  
Martial Artist: 7, Gadgetry:  
11, Vehicles: 4, Weaponry: 4

• **Advantages:**

Connections: Arkham Asylum (Low), Underworld (Low)

• **Drawbacks:**

Irrational Attraction to practical jokes; Psychological Instability

• **Equipment:**

**Acid Flower**

[BODY: 2, Acid: 8, R#: 2]

**Pistol**

[BODY: 5, EV: 6, Ammo: 6,

R#: 2]

The Joker's Pistol is normal, except for its 42" barrel, which springs out a "BANG!" flag when the gun is fired.

• **Note:**

This equipment is somewhat different than the equipment listed in "Chapter Eleven," to reflect the Joker's constantly changing arsenal.

• **Wealth:** 6

• **Alter Ego:** Unknown

The Joker also has a number of midget-sized thugs, whose number is equal to three times the total number of heroes undertaking the adventure. At several points in the adventure, the text will refer to "XX thugs." In each instance, the GM should insert the number of thugs that are being used in place of the "XX." Each thug has the following abilities, and all of them are dressed in clown costumes.

**THE JOKER'S THUGS**

DEX: 5 STR: 2 BODY: 2  
INT: 2 WILL: 3 MIND: 2  
INFL: 2 AURA: 2 SPIRIT: 5  
INITIATIVE: 9 HERO PTS: 5

• **Skills:**

Weaponry: 3

• **Advantages:**

Connection: The Joker (High)

• **Equipment:**

**Truncheon**

[BODY: 3, EV: 3]

• **Wealth:** 2

One of the Joker's thugs, named Wizard, is different from the others. He is not a midget, and is amazingly adept at designing and building explosive devices. His specialty is the Type A detonator, a special kind





# The Encounters

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## Encounter One: Daily Training

### SETUP

The Bat-Team reports to the Batcave for their morning workout. After they train for a bit, Commissioner Gordon calls with news of the Joker's recent escape. The adventure opens at 9:00 AM on a Wednesday.

### PLAYERS' INFORMATION

Read the following text aloud to begin the game. Italicized text is always meant to be read directly to the Players.

*"It is 9:00 AM and you have all just reported to the Batcave for your morning workout. Even though you have been down in Batman's lair many times before, you still marvel at the trophies from the Darknight Detective's many adventures that he keeps collected in the cave: among them a giant penny, a stuffed tyrannosaurus rex, and a huge playing card. The cave is cold and musty, but no more so than usual.*

*You do notice one new feature amongst the Batcave's furnishings: some type of sinister new machine. Perhaps it is somehow connected with this morning's exercise.*

### GAMEMASTER'S INFORMATION

#### Training Exercise

You can open the adventure with an action scene and an early test of the heroes' abilities by actually playing through the morning's exercise. The new machine was indeed constructed by the Batman for training purposes. The machine consists of a huge grid lying on the floor and a

number of "spigots" implanted in the ceiling of the cave. To successfully complete the exercise, all the heroes must do is run across the floor grid from one end to the other. The catch is that the spigots in the ceiling house low-intensity (non-lethal) lasers which blast down onto the grid in nearly unpredictable patterns. In order to cross the grid unharmed, the heroes must dodge these laser blasts. The exercise is supposed to develop the crimefighters' timing and reflexes. Simulate the exercise using the following procedure:

Make a copy of the grid labeled "Laser Test Grid" for each Player present. The grids to be used are found on page XX. The hero taking the test begins in the row marked "Start Here," and the test ends when the hero reaches the row marked "End Here." As the hero moves from one row to the next, ask him or her which column he or she would like to move through. Compare this to one of the grids marked "Laser Columns," using a different grid for each hero. If the Character moves through one of the "Laser Columns" detailed on the Laser Column grid being used, there is a chance that he or she will be struck by the laser. In this case, the Player must make an Action Check using his or her Character's APs of Dexterity as the AV/EV against an OV/RV of 4/4 to avoid being hit by the beam. A hero moving across the grid cannot tell which columns are going to be struck in each row until after he or she has moved into that row; but notice how the columns struck form a pattern in each of the Laser Column grids. If the Player is clever, he or she will recognize this pattern after the first few rows and avoid beams in the



# Laser Test Grids

Laser Test Grid (Copy for Players)

|   |                   |                 |   |   |   |   |
|---|-------------------|-----------------|---|---|---|---|
|   |                   | <b>END HERE</b> |   |   |   |   |
| 6 |                   |                 |   |   |   |   |
| 5 |                   |                 |   |   |   |   |
| 4 |                   |                 |   |   |   |   |
| 3 |                   |                 |   |   |   |   |
| 2 |                   |                 |   |   |   |   |
| 1 |                   |                 |   |   |   |   |
|   | <b>START HERE</b> |                 |   |   |   |   |
|   | 1                 | 2               | 3 | 4 | 5 | 6 |

Character 1 - Laser Columns

|   |            |   |   |   |   |   |
|---|------------|---|---|---|---|---|
|   | END HERE   |   |   |   |   |   |
| 6 | X          | X | X |   | X | X |
| 5 | X          | X | X |   | X | X |
| 4 | X          | X |   |   | X | X |
| 3 | X          | X |   |   |   | X |
| 2 | X          |   |   |   |   | X |
| 1 | X          |   |   |   |   |   |
|   | START HERE |   |   |   |   |   |
|   | 1          | 2 | 3 | 4 | 5 | 6 |

Character 2 - Laser Columns

|   |            |   |   |   |   |   |
|---|------------|---|---|---|---|---|
|   | END HERE   |   |   |   |   |   |
| 6 | X          |   | X |   | X |   |
| 5 | X          |   | X |   | X |   |
| 4 | X          |   | X |   |   |   |
| 3 | X          |   | X |   |   |   |
| 2 |            | X |   |   |   |   |
| 1 | X          |   |   |   |   |   |
|   | START HERE |   |   |   |   |   |
|   | 1          | 2 | 3 | 4 | 5 | 6 |

Character 3 - Laser Columns

|   |            |   |   |   |   |   |
|---|------------|---|---|---|---|---|
|   | END HERE   |   |   |   |   |   |
| 6 |            |   | X | X | X |   |
| 5 | X          | X | X |   |   |   |
| 4 |            |   |   | X | X |   |
| 3 | X          | X |   |   |   |   |
| 2 |            |   |   | X |   |   |
| 1 | X          |   |   |   |   |   |
|   | START HERE |   |   |   |   |   |
|   | 1          | 2 | 3 | 4 | 5 | 6 |

Repeat Patterns for Character 4 and more...

future. Each of the heroes loses 2 Hero Points for every laser beam which strikes him or her, down to a minimum of zero — the beams cause no other damage. Any Player whose Character passes across the entire grid without being struck by a beam earns 5 Hero Points, which are awarded immediately. Repeat the exercise until each of the heroes has tried it once, including the Batman himself.

### The Summons

After each of the heroes has attempted the exercise, Alfred will come down to the Batcave and address the Batman, “*Sir, the Batphone is ringing.*” The Batman can take the call down in the cave. When he does, read the following to the Players:

*It’s Commissioner Gordon, of course. His voice is tinged with even more concern than even the Batman is used to hearing.*

*“Bad News, Batman. The Joker escaped from Arkham last night and he’s already on the prowl. You better meet me at 427 Garden Street right away.”*

The Batman, and anyone else with the City Knowledge Advantage, knows that 427 Garden Street is in Coventry, about twenty miles away from the Batcave.

### TROUBLESHOOTING

If the Players refuse to participate in the exercise, proceed right away with the call from Commissioner Gordon. If the Batman’s Player presses Gordon for information, the Commissioner will tell the Caped Crusader that he really should see the problem for himself.

### WHERE TO?

When the heroes rush out to meet Commissioner Gordon, go to **Encounter Two**. There are no other

places to go from this Encounter.

## Encounter Two: The Powell Sisters

### SETUP

After they receive Commissioner Gordon’s call, the heroes will almost certainly rush off to 427 Garden Street without delay, where they will learn that the Joker has kidnapped Elsie and Elizabeth Powell.

### PLAYERS’ INFORMATION

*The address that Commissioner Gordon gave you is a modest colonial two-flat. A huge throng of police have cordoned off the building, and Gordon comes over to meet you as soon as he notices your arrival.*

*“It’s bad,” he says grimly.*

### GAMEMASTER’S INFORMATION

#### The Scene of the Crime

Commissioner Gordon will show the heroes to the second floor apartment.

*“This apartment was registered to two sisters — Elsie and Elizabeth Powell. A neighbor spotted the Joker and his goons dragging both Powells out of the place kicking and screaming. Apparently, the Powells had company when the maniac arrived, take a look over here.”*

The Commissioner will show the heroes into the kitchen, where the corpse of a young male is seated at the dinner table. The corpse is grinning from ear to ear, a telltale sign of Joker Venom, a deadly poison that the Joker uses to murder his victims.

The Batman, and any of other heroes who possess the Detective Skill can now make an Action Check to search the scene of the crime for clues. The AV/EV is equal to the Characters’ APs of the Skill, and the



OV/RV of the Check is equal to 6/6.

| <b>RAPs</b> | <b>Information Gained</b>                                                                                                                                                                                                                                                                       |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-2         | <i>A pair of "Hello, My Name Is" badges located in an end table drawer indicate that both Powells worked in the jewelry department at Rosendale's, an exclusive Gotham City department store. The Batman remembers that Rosendale's was the scene of his last confrontation with the Joker.</i> |
| 3-5         | <i>The above, plus foot impressions in the carpet indicate that at least four thugs entered the apartment with the Joker.</i>                                                                                                                                                                   |
| 6+          | <i>Both entries above, plus a discarded wad of cotton candy lies on the floor near the entryway.</i>                                                                                                                                                                                            |

### **A Message from the Joker**

Once the heroes have made their Detective Skill rolls, a paper airplane will come fluttering into the Powells' apartment through an open window. The airplane is heading toward one of the Characters present in the room. Assign each of the heroes and Commissioner Gordon a number from 1-10 and roll a die to determine the plane's target. If the die roll results in a number that was not assigned to the Commissioner or any of the heroes, the plane is heading toward one of the many policemen who are also present in the room. Just before the plane reaches its target, a sharp needle will pop out

of its nose. The target's Player must make an Action Check using his or her Character's APs of DEX as the AV/EV against an OV/RV equal to 3/3 in order to avoid being struck by the plane. Positive RAPs indicates success. If the target Character's Player announces that he or she is "hitting the ground," or is taking some other defensive action the instant you announce that the plane is floating through the window, the plane will automatically miss, but none of the NPCs will take such an action.

If the plane is heading toward an NPC, one of the heroes can attempt to push him or her out of the way. To do so, the Player making the attempt must gain positive RAPs on an Action Check using his or her DEX/DEX as the AV/EV against an OV/RV of 5/5.

Anyone who is struck by the plane will be pricked by the needle and attacked with Joker Venom. It has the Poison Touch Power, rated at 8 APs. Joker Venom attacks its victim with Killing Combat, so be sure to warn the Players and encourage them to spend Hero Points to increase their chances of avoiding the plane. Anyone actually injured by the venom on the plane should be encouraged to spend Hero Points on a Desperation Recovery Check. Anyone with a BODY of 8 APs or greater is automatically immune to the plane's attack, as the needle cannot pierce such a Character's skin.

Once the airplane has or has not claimed a victim, the heroes may unfold it to reveal a message. The message reads: *"Dear Batman: I have a sudden hankering to visit the girl's best friend. I'll see you tomorrow night, and if you don't win it's a shame. Your pal, the Joker."*

The Joker sent this message to torment the heroes. The message is

actually a clue to the madman's next crime, the kidnapping of Officer Robert Wood. Clever Players will recognize that the message is referring to a baseball game: "the girl's best friend" is a diamond (in this case, a baseball diamond) and "if you don't win, it's a shame" is an obvious reference to the old standard "*Take Me Out to the Ball Game*." The Joker plans to kidnap Officer Wood at tomorrow night's Gotham Knights game.

Just after the airplane has floated in, Vicki Vale will enter the apartment and start taking pictures for her magazine. She will greet the Batman and the other heroes and ask them if they have any idea what the Joker's strange message means.

#### TROUBLESHOOTING

After he and his henchmen kidnapped the Powell sisters, the Joker ascended a nearby skyscraper and waited for an opportunity to throw the paper airplane before making his escape. There is no way that the heroes can determine the plane's point of origin.

If the Players inquire about baseball schedules, they can easily learn that the American League Gotham City Knights have an off day today, and begin a three-day home stand against the Metropolis Monarchs the following evening. The National League Gotham City Giants are currently on a road trip, and are playing a series in Midway City against the Chiefs.

Commissioner Gordon can supply the heroes with any of the details surrounding the Joker's recent escape from Arkham Asylum, but none of them hold any importance. The GM should feel free to make up these details if pressed by the Players.

It is really impossible to follow up on the cotton candy clue for now. It

is present only to foreshadow the big showdown in the carnival funhouse which concludes the adventure.

Vicki Vale is also present in this Encounter only to foreshadow her later importance in the adventure.

#### WHERE TO?

The heroes now have several choices. Any Characters with Street or Underworld Connections may try to use those Connections to see what they can dig up on the Joker's latest escape. In this case, go to **Encounter Three**. The heroes could also head back to the Batcave and use the Batcomputer to see what they can find out about Elsie and Elizabeth Powell. In this case, go to **Encounter Five**. Don't suggest any of these courses of action to the Players. The Players must come up with them on their own.

When all of these investigations are finished, or if the heroes take none of the previous courses, and you are ready to handle the action at the Knights game, go to **Encounter Four**, whether or not the Players are able to crack the Joker's baseball clue.

## Encounter Three: Hitting the Streets

#### SETUP

At some point during the adventure (most likely after either **Encounter Two**, **Encounter Four**, or **Encounter Six**) some of the heroes with Street or Underworld Connections might try to use those Connections to see if they can learn anything about the Joker's recent escape. If and when they do so, play through this Encounter.

Heroes with the appropriate Connections know that Benny the



Snitch, an informant who hangs out in the Bowery, is their best bet for information about the Joker. All such heroes can find Benny quickly and easily. It takes about twenty minutes to get down to the Bowery and five minutes to find Benny.

#### PLAYERS' INFORMATION

*Benny the Snitch operates a shoe shine stand outside a squalid alley, located in the worst section of the Bowery. As soon as he sees you coming he takes off, but he isn't hard to catch.*

#### GAMEMASTER'S INFORMATION

Benny is reluctant to give the heroes any information. He knows that they have probably come looking for the Joker, and he is afraid of what the Joker might do to him later if the villain ever found out that he snitched.

There are two ways of getting information out of Benny. The heroes can bribe him, or they can play it tough and force him to talk. Bribery is the easiest method. For a thousand dollar bribe (positive RAPs of 6/6), Benny will spill everything he knows. Read the Players all of the information below. Otherwise, the heroes must Interrogate him. Benny has an INFL/SPIRIT of 3/4. A successful Interrogation will reveal the following information:

#### RAPs

1-4

#### Information Gained

*"Yeah one of the Joker's boys has been by, trying to rehire the old gang. I imagine the Joker has a hard time recruiting muscle, cause he only uses midgets. I heard that he managed to rehire Wizard, though."*

5+

The above, plus "The Joker's got XX thugs working for him."

#### TROUBLESHOOTING

There really is not a whole lot that can go wrong in this Encounter. Benny will not try to fight the heroes or physically resist in any way.

#### WHERE TO?

None of the heroes (including the Batman) remembers anything about a thug named Wizard, but the Bat-computer might be able to provide some information on him. If the heroes go back to the Batcave to use the computer, go to **Encounter Five**. Otherwise, go to **Encounter Four** if the heroes are waiting for the Thursday night baseball game, **Encounter Six** if the heroes are going to head out to the home of Judge Metcalf, or **Encounter Seven** if the heroes are ready to go to the Joker's fun house.

### Encounter Four:

## Take Me Out to the Ball Game

#### SETUP

After they received the Joker's message in **Encounter Two**, the heroes will probably look and see if there is a baseball game in Gotham on Thursday night. Remember, the message said "See you tomorrow night" and the adventure opened on a Wednesday. Any efforts to do so reveal that there is a game between the Gotham Knights and the Metropolis Monarchs scheduled for 8:00 pm at Wayne Field, located in Scituate. By the way, Bruce's family no longer has anything to do with the Knights. The heroes will almost certainly want to be at the ballpark

during the game.

If the heroes could not crack the Joker's earlier clue, see the **Troubleshooting** section.

#### PLAYERS' INFORMATION

*Wayne Field is a huge professional baseball stadium. Its seating capacity is well over 45,000 and there are twenty gate entrances. Watching out for the Joker is going to prove difficult.*

*Tonight's game is an important one. The Knights are only one game out of first place. A victory tonight could put them within striking distance of the pennant.*

#### GAMEMASTER'S INFORMATION

##### Lookouts

Ask the heroes exactly what they would like to do. The obvious course of action is to try and guard all of the entrances to the stadium, looking for trouble. There obviously aren't enough heroes to guard all twenty gates, but Commissioner Gordon will be more than willing to assign twenty-five of his men to lend a hand, if he is asked. Write the numbers 1 through 20 on a piece of scrap paper and ask the Players to list the heroes and the number of policemen that are stationed at each of the gates. Point out to the heroes that Gate #5 is the service gate used by the workers who deliver the concessions that are sold in the park. Any hero who wants to be stationed inside the ball park will have no problem acquiring a ticket.

##### The Concession Gate

Throughout most of the game, none of the guards will encounter any problems. Improvise a brief inning-by-inning description of the action inside the park for the Players (by the end of the seventh inning, the Knights will be winning 3 to 2). The following deliveries will be made at

the concession gate throughout the game. As each delivery truck approaches, its driver will show the gate guards an ID and ask to be admitted. All of the delivery drivers will have valid vending credentials.

##### Inning

*Inning 1:*

*Inning 2:*

*Inning 3:*

*Inning 4:*

*Inning 5:*

*Inning 6:*

*Inning 7:*

##### Delivery

Hot Dog truck driven by Joseph Meyers.

Taffy Apple wagon driven by Mike McKenzie.

Pizza truck driven by Tony Hall.

Hot Dog truck driven by Ralph Tompkins.

Snack truck driven by Fred Malone.

Soft Drink truck driven by Bill Burton.

Soft Drink truck driven by Bill Burton.

Any Player whose Character is guarding Gate #5 and who notices that the last two deliveries are being made by the same driver and asks will find out that the two Bill Burtons are different people! One is obviously an impostor. A quick check of his truck reveals that the second Burton is the real delivery driver, the first one was a fake. The fake Burton is a thug who was hired by the Joker and provided with vending credentials for this special mission; his credentials were stolen from the real Burton a while back and are valid, meaning that there is no way for the heroes to detect a forgery or notice anything unusual about the ID. The Players can only find out about the fake Burton if one of the heroes was stationed at Gate #5. Any NPCs stationed there will not notice the dual drivers. Even if the heroes were searching all of the



trucks as they entered the park, there is no way that they will notice that the first Burton was an impostor until the second enters. The Joker Venom that the fake Burton is carrying is hidden in his truck so well that it would take hours to find.

### **A Cool Refreshing Drink**

After the heroes are on to the impostor, they will probably head inside and look for him. When they do, they will find the phony Burton's truck parked outside of a cola concession stand. Any Player who receives 1 or more RAPs on a Perception Check (AV/EV equal to the hero's INT/WILL versus OV/RV equal to 3/3) will notice a discarded empty container lying near the concession stand. Sniffing this container reveals the telltale scent of Joker Venom. The fake Burton has dumped the Venom into the cola being sold at the stand and left the park. The spiked cola has yet to claim any victims, but the heroes catch sight of a cola vendor, who has just replenished his supply, leaving the concession area for the grandstands. In order to catch this vendor before he sells any cola, one of the heroes must make a successful Action Check using his or her APs of movement as the AV/EV against an OV/RV of 4/4. If this Check fails to receive positive RAPs, the vendor will sell a cola which instantly claims a victim before the heroes can intervene. Stopping the other vendors and spectators from picking up any more cola at the tainted booth will not be a problem.

If the heroes completely missed the Burton impostor, because they did not notice the identical names or no one was present at Gate #5, Joker Venom victims start turning up all over the park just after the beginning of the seventh inning stretch. By the time the crowd panics and

leaves, the tainted cola will claim over forty victims.

### **Grabbing Officer Wood**

The Joker arranged for the tainted cola in order to provide an effective diversion that should help him achieve his real goal: the kidnapping of Officer Robert Wood. Wood has season tickets for the Knights games in the upper grandstand. The Joker knows exactly where Wood's seats are located. During the seventh inning stretch, one of the Joker's midget thugs will slide into the seat next to Wood and give him a blast of a powerful knockout gas. The thug will then drag Wood down to an isolated storage room beneath the field and wait. In the excitement of the game and/or the Joker Venom outbreak, none of the bystanders will notice. The heroes cannot detect the thug as he enters the park, because the midget snuck into the park hours before it opened, and hid in the storage room until the game began. Once the thug has Wood down in the storage room, he will wait until hours after the game ends to sneak back out of the park with his prisoner in tow. In short, there is nothing the heroes can do to prevent the Joker's thug from making a clean getaway with Wood.

### **The Joker's Next Message**

At the end of the seventh inning, the stadium's electronic scoreboard will briefly flash a picture of the Joker and then spell out the following message: *"Batman: I make my big debut on Channel Eight at Nine O'Clock tomorrow night. I hope you will be watching. Your pal, the Joker."*

### **Commissioner Gordon and Vicki Vale**

Shortly after the game is over, Commissioner Gordon will show up.

*"Bad News. One of my men was attending this game and now he's missing; he never returned home to*

*his family. I think the Joker got him somehow. His name is Robert Wood. He's a beat cop."*

Vicki Vale will show up right after the Commissioner and begin taking pictures and asking the heroes if they have any leads on the Joker.

#### TROUBLESHOOTING

If the heroes couldn't crack the Joker's baseball clue, Gordon will call them over to Wayne Field shortly after the game ends. The Joker Venom will have claimed its forty victims. Just after the heroes arrive, the Joker's message will flash up on the scoreboard. Gordon then informs the heroes of his missing officer and Vicki Vale arrives.

The Joker is using a sophisticated electronic apparatus to take control of the scoreboard from afar. There are no clues to be found in the scoreboard's control room, and the ballpark's staff cannot explain the odd messages the scoreboard is displaying.

#### WHERE TO?

The heroes can use their Street or Underworld Connections to see what they can dig up on the Joker (**Encounter Three**), go back to the Batcave and use the Batcomputer to look up Officer Robert Wood (**Encounter Five**), or wait and watch Channel Eight the next evening (**Encounter Six**).

## Encounter Five:

### To the Batcave

#### SETUP

After the first few kidnappings (in **Encounters Two** and **Four**), or after the heroes have visited Benny the Snitch in **Encounter Three**, they might want to head back to the Batcave in order to use the Batcomputer to see what they can find out

about the Joker's victims or the mysterious "Wizard." If and when they do so, look to this Encounter.

You might actually need to use this Encounter several different times, if the heroes keep returning to the cave for more information.

#### PLAYERS' INFORMATION

This Encounter consists entirely of Players' Information. Ask the Players what topic they would like to look up in the Batcomputer and read them the appropriate paragraph.

##### **Elsie and Elizabeth Powell**

*The Powell sisters both work behind the jewelry counter at Rosendale's department store. The Batman will remember that his most recent confrontation with the Joker took place at Rosendale's.*

##### **Officer Robert Wood**

*Gotham City Beat Cop. Four awards of merit. One citation for meritorious action above and beyond the call of duty.*

After both the Powells and Wood have been kidnapped, the heroes can use the Bat-Computer to cross-reference the victims and look for the pattern in the Joker's kidnapping spree:

##### **Powell/Wood Cross-Reference**

*All three subjects testified at the Joker's most recent trial.*

##### **The Joker, Recent Trials**

*During his most recent trial, the Joker was once again recommitted to the Arkham Asylum for the Criminally Insane. Witnesses for the prosecution were Elsie and Elizabeth Powell of Rosendale's department store and Officer Robert Wood of the GCPD. The trial was presided over by the Honorable Judge Joseph Metcalf.*

##### **Judge Joseph P. Metcalf**

*Twenty-five-year veteran of the Gotham City Criminal Court. Metcalf presided over the Joker's most*



recent trial and resides in the St. Albans neighborhood of Manchester at 331 Prince Drive.

### **Wizard**

*Alias used by Nick Durante, a small-time hood. Durante is an explosives and demolitions expert with a fondness for Type A pressure detonators . . .*

A detailed breakdown of the Type A detonator follows; any Character with 4 or more APs of the Military Science or Gadgetry Skills who reads this computer entry will be able to automatically disarm Wizard's bomb in **Encounter Six**, without a dice roll.

### **TROUBLESHOOTING**

If the heroes try to get any other information out of the Batcomputer, such as the source of the cotton candy clue found in **Encounter Two**, they will be unable to turn up any facts that are useful in this case.

### **WHERE TO?**

If the heroes have yet to handle the action at Thursday's baseball game, go to **Encounter Four**. If the Players wish to use their Characters' Street or Underworld Connections to gather other information, play proceeds with **Encounter Three**. Otherwise, go to **Encounter Six**.

## **Encounter Six:**

# **There Goes the Judge**

### **SETUP**

There are two routes which can lead the heroes to this Encounter. If the heroes ran the proper cross-checks in **Encounter Five**, and discovered that the Joker seems to

be kidnapping everyone who had anything to do with his recent trial, they might anticipate that Judge Metcalf will be the Clown Prince of Crime's next victim and head over to the judge's house to protect him. In this case, see the section labelled **Early Arrival**, below. If the heroes did not run the proper cross-checks through the Batcomputer and have yet to discover the pattern behind the Joker's crimes, they will have to wait for the Joker's television broadcast on Friday evening at 8:00 pm.

Normally, there is no station in Gotham City that broadcasts on Channel Eight. The Joker has his own broadcasting equipment located in his hideout that he will use to deliver his message. Due to the limited duration of the television segment, it will be impossible to trace the Joker's signal.

### **PLAYERS' INFORMATION**

*You wait until 8:00 PM and tune in to Channel Eight as the Joker instructed, where a video image of the madman is already waiting for you.*

*"Glad you could join me, Bat-fool," the fiend cackles. "Because I'm such a sport, I just thought I'd let you know that my next victim is the Honorable Judge Joseph P. Metcalf. Judge Metcalf lives at 331 Prince Drive in Manchester. You'd better hurry, Batman!"*

### **GAMEMASTER'S INFORMATION**

The Joker and his accomplices actually kidnapped Metcalf shortly after they grabbed Wood. The Joker is simply broadcasting this message to lure the heroes into a trap he has set for them at Metcalf's home.

When the heroes arrive at 331 Prince Drive, they will discover that Metcalf's stately brownstone seems wholly deserted. The front door to

Metcalf's building will be locked, so in order to enter the building to look for clues, one of the heroes must pick the lock (using his or her Thief Skill versus an OV/RV of 4/4) or smash down the door (BODY of 5). Immediately inside the door is a large baby doll propped up against a wall. A cursory examination of the doll will reveal that it conceals a powerful explosive that is set to go off in mere seconds! The bomb contained within the doll was built by the thug known as Wizard. Any Character with 4 or more APs of the Military Science or Gadgetry Skills and who has read and understood Wizard's entry in the Batcomputer (**Encounter Five**) will be able to instantly and automatically disarm the bomb, which is built around the Type A detonator.

If the heroes have not read Wizard's entry, use the following procedure to determine whether or not they will be able to deactivate the bomb: inform the Players that there are four wires leading from the detonator to the bomb: a red wire, a white wire, a blue wire, and a yellow wire. Pulling out the correct wire will disable the bomb; pulling out any of the others will detonate it. Allow one of the Players to make a Gadgetry or Military Science Skill Check against an OV/RV of 3/3. The RAPs gained on this roll will yield information according to the following chart:

| RAPs | Information Gained                                 |
|------|----------------------------------------------------|
| 1-2  | <i>The yellow wire is not the correct wire</i>     |
| 3-4  | <i>The yellow and white wires are not correct.</i> |
| 5 +  | <i>The red wire is the correct wire.</i>           |

After the dice roll, ask the Players to select a wire. If the Players select the red wire, the bomb will be dis-

abled. If they select any other wire, the bomb will detonate, using the Bomb Power, rated at 12 APs. This explosion is automatically Killing Combat.

Pinned to the wall that the doll is propped against is another note from the Joker. The note resembles a legal summons and it seems to be calling the Batman to trial. The summons directs the Caped Crusader to report to an abandoned fairground just outside of the Gotham City limits.

### Early Arrival

If the heroes were on their toes, they should have been able to gather all of the information they needed to travel to Judge Metcalf's house before the Joker's television broadcast. In this case, they are still too late to prevent the Joker and his thugs from kidnapping Metcalf, but they will arrive just as Wizard and a few of the Joker's other accomplices are setting up the doll bomb. The bomb will not yet be armed when the heroes arrive. In addition to Wizard, there will be a number of thugs present equal to the number of heroes. These thugs will battle the heroes until they have been knocked unconscious. If the heroes defeat the thugs, they will find the "summons" in Wizard's pocket. Be sure to subtract any defeated thugs from the number that the Joker has available in **Encounter Eight**.

### TROUBLESHOOTING

If the heroes capture any thugs in this Encounter, the Characters will not be able to get any useful information out of the thugs, other than the location of the Joker's hideout, at the abandoned fairground. If, by some outrageous fortune, the thugs manage to defeat the heroes, the Bat-Team will find themselves in the Joker's courtroom when they wake



up, and play should proceed with **Encounter Eight**.

#### WHERE TO?

When the heroes travel to the fairground, go to **Encounter Seven**. If the heroes want to use their Street or Underworld Connections to see what they can find out about the Joker before they head to the fairground, go to **Encounter Three**. If the heroes want to stop back at the Batcave to access any information, go to **Encounter Five**.

## Encounter Seven: The Not-So-Fun House

#### SETUP

The heroes will have no problem locating the abandoned fairground listed on the Joker's "summons." The Joker's current hideout is beneath the fairground's fun house. The Joker has similar hideouts all over Gotham City, where he can lay low whenever he escapes from Arkham. The Clown Prince of Crime has installed a few traps around the hideout to test and taunt the heroes before the big confrontation.

#### PLAYERS' INFORMATION

*Travelling to the address listed on the Joker's "summons," you find yourself at the site of an old abandoned fairground. This would make a perfect hideout for the Clown Prince of Crime. It looks as though no one has been to the fairground in years. Off in the distance, you can hear the slow creak of a disused door swinging in the wind.*

*All of the buildings on the fairground are old and decaying save one: the fun house is well-lit, and looks like it has undergone recent*

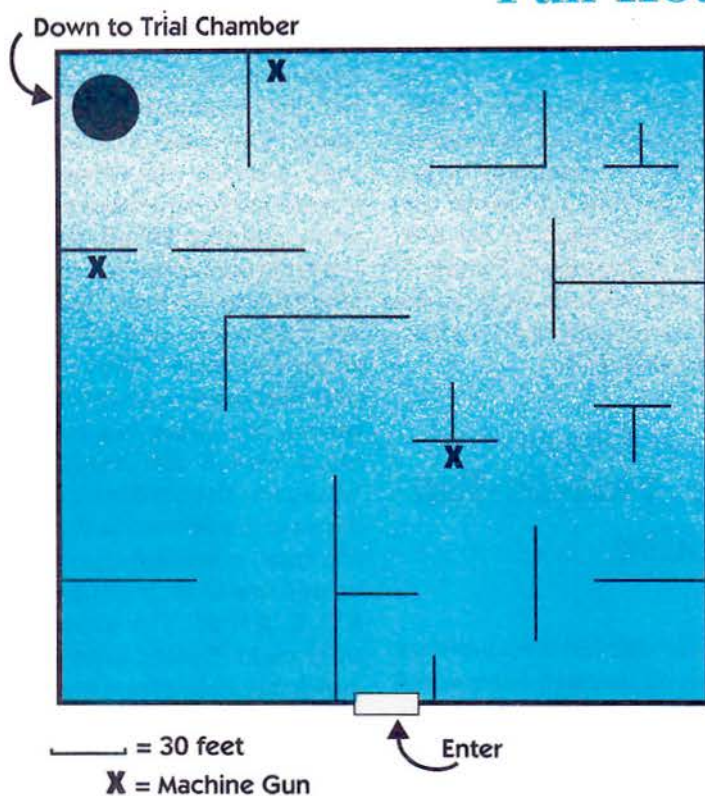
*repairs.*

#### GAMEMASTER'S INFORMATION

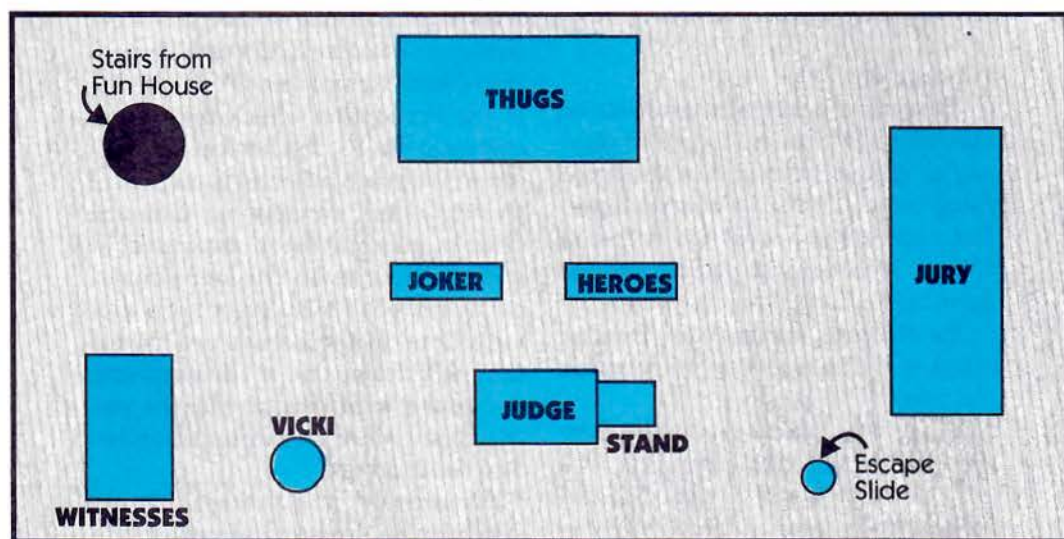
The heroes will almost certainly head to the fun house. Inside, they will find themselves in a mirrored maze. The maze is difficult to negotiate, because the mirrors make it appear as though there are passageways running in all directions at every intersection. Refer to the map of the fun house maze, describe what the heroes see, and ask them which route they would like to take whenever they come to an intersection. Of course, the Joker has prepared the maze with a few nasty surprises. Whenever the heroes come into sight of one of the diamonds (◇) marked on the map, a machinegun will spring up and fire at them [BODY: 3, AV: 5, EV: 5, R#: 2]. The guns automatically make Killing Combat attacks, and do not suffer from normal Multi-Attack penalties. The machineguns are more dangerous than they seem, because the mirrors make it appear as though the heroes are being attacked from several different directions, with multiple reflections masking the location of the real gun. The machineguns attack with an Initiative of 30. Any Player who tries to disable one of the guns must first gain Positive RAPs on a Perception Check against an OV/RV of 4/4. If the Perception Check fails to receive any RAPs, the hero will attack one of the gun's reflections instead of the real gun, causing no damage. Once a gun has been activated, it will continue to fire for four phases, at the end of which it runs out of ammunition. If the heroes are clever, they will active one of the guns and duck out of sight, waiting for the gun to expend all of its ammunition before continuing.

Eventually, the heroes should discover the circular staircase in the

## Fun House



## Trial Chamber





corner of the Hall of Mirrors, which leads down to the Joker's hideout.

#### TROUBLESHOOTING

If the heroes have difficulty locating the staircase, have one of the machineguns "conveniently" shoot out one of the mirrors which conceals the staircase's location.

#### WHERE TO?

When the heroes reach the stairs in the corner of the fun house and head down, go to **Encounter Eight**.

## Encounter Eight: The Trial of the Batman

#### SETUP

When the heroes walk down the stairs in the corner of the fun house, they find the Joker waiting for them. The Clown Prince of Crime is all ready to conduct his trial of the Batman.

#### PLAYERS' INFORMATION

*You walk down the stairs into a darkened room. The only visible object is the Joker himself, standing in a hot spotlight. He is wearing an English barrister's wig and flowing red judge's robes. As you catch a glimpse of the madman, you instinctively begin bolting down the stairs to attack him, but he quickly stops you. "AhhAhh, my friends. I wouldn't get too close, if I were you." Suddenly, another spotlight reveals a screaming Vicki Vale, trapped in a transparent glass cylinder. "All I have to do is push this button and Miss Vale's new home will flood itself with deadly gas."*

*"Welcome to your trial, Batman! You are charged with **murder**! We have everything we need: a judge*

*(another spotlight reveals a nervous Judge Metcalf, who is tied behind a makeshift judge's bench), witnesses (another light illuminates the Powell sisters and Officer Wood), a gallery (yet another light shows XX of the Joker's midget thugs), and a **jury of your peers** (a final light illuminates twelve mannequins dressed in Batman costumes)! Now, shall we begin?"*

#### GAMEMASTER'S INFORMATION

The Joker is very serious about carrying out all the possible trial parallels. If any of the heroes try to rush him or interrupt the procedure, the Joker will warn them again with the threat of harming Vicki. Incidentally, Vicki is present here because she figured out the pattern behind the Joker's crimes herself and turned up at Judge Metcalf's just as the Joker's goons were arriving. The Joker and his men decided to capture her as a tool for keeping the heroes in line.

#### Opening Statement

*The Joker begins with an opening statement:*

*"Batman, you are charged with the murder of Robert Van Damme. I was recently convicted of Van Damme's murder, among others, but a little further research into the matter has led me to believe that I actually missed him. It was you that killed him, and thus you are no better than I am. Remember that Van Damme was found in Rosendale's with a broken neck shortly after our battle. Watch the following tape. The man in the blue suit is Van Damme."*

*The Joker hits a button and a videotape begins rolling behind the judge's bench. The tape shows the jewelry department at Rosendale's. On the main floor, there are three jewelry kiosks and several independent shelves and display cases. There*

is one attendant in each kiosk, a roving clerk, and approximately fifteen costumers in view. Suddenly, the Joker bolts into view on the screen, followed by the Batman. At the sight of the master villain, all of the employees and customers flee. The Joker then takes up a position in front of the center kiosk and hurls a silver platter at the Batman, who retaliates by turning a firehose on him. Just before the firehose comes alive, taking out both the Joker and the center kiosk, a man in a blue suit enters the frame from the right. When the water spray ceases, the man is no longer in view. At the end of the tape, the Joker's thugs can be seen running across the frame and off to the left.

"Batman, I submit that it was **you** who killed Van Damme!" the Joker declares as the tape ends. "The firehose slammed him back against the kiosk and broke his neck! The prosecution will now call its first witness: Miss Elsie Powell, come on down!"

Although the Batman should find it difficult to believe that he killed Van Damme, he will not doubt that the Joker's videotape is authentic.

If the Players desire, the GM should feel free to repeat the description of the videotape so the Players can establish its details in their minds. If they are taking notes, give them plenty of time to write down what they want before proceeding to the next item.

### **The Witnesses**

Each of the "witnesses" will be forced to testify as to what they saw during the Joker's capture. If any of the heroes attempts to speak while the witnesses are testifying, the Joker will point his gun at Judge Metcalf and order him to find the offender in "contempt." If this does not quiet the heroes down, the Joker will begin threatening Vicki once again. At the end of all the testi-

mony, and after his closing remarks, the Joker will allow the heroes to make a statement on behalf of the Batman. If the GM feels up to it, he or she may allow the heroes to cross-examine the witnesses, making up their responses spontaneously. If not, the Joker will simply not allow the heroes to do so, since the trial is being played by his rules.

The witnesses' testimony is summed up in the following sections. Read each witnesses' remarks to the Players, in a nervous voice, if possible — none of the witnesses wants to testify, but the Joker forces each one to do so at gunpoint.

### **Elsie's Testimony**

*"I was the roving clerk that afternoon. On the jewelry floor, we have three kiosks. All of our really valuable items are kept behind the counters, in the kiosks. One kiosk sells precious gems, one sells gold jewelry, and one sells silver. My job was to walk around to each kiosk and make sure that everything was proceeding smoothly. After the battle began, I was knocked to the ground so I didn't see much after that. After Batman struck the Joker with the firehose, he landed on the ground next to me. He didn't get up until the police hauled him away."*

### **Elizabeth's Testimony**

*"I was the attendant in the silver kiosk, that was to the right of the frame. When the Joker ran into the jewelry area, he grabbed a silver platter from behind my counter, which he later threw at Batman. The last thing I saw as I fled the area was Mister Van Damme walking past my kiosk towards the Joker, and what was the center of the frame. Mister Van Damme was definitely near Batman's line of fire."*

### **Officer Wood's Testimony**

*"I found Van Damme's body. His neck was broken. I naturally as-*



sumed that the Joker had done it. Van Damme was actually a petty thief. In his pocket, I found a very valuable ruby necklace, that he had tried to lift during the confusion surrounding the battle. I didn't really see what happened to Van Damme during the actual fight. Once Batman started in with the firehose, all I could see was the spray of glass, water, and gold jewelry flying everywhere.

### **Closing Statement**

*So you see, Batman, I was wrongly charged with Van Damme's murder. You are the real killer! Van Damme was alive when our fight began and Miss Powell testified that I didn't do anything after you hit me with the firehose. The only possible explanation is that the spray from the hose blew Van Damme into the kiosk and broke his neck! I'll gladly return to jail now, as long as you join me."*

Judge Metcalf and the captive witnesses will all be startled by the seemingly irrefutable proof of the Batman's guilt, and the Joker's thugs will cheer.

### **The Heroes' Statement**

The Joker couldn't be more wrong. The Batman is innocent. Van Damme was not killed by the blast of the firehose. If the heroes were on their toes, they will have learned enough from the testimony to use their own statment to paint a real portrait of what really happened.

Elizabeth Powell was in the silver kiosk (the Joker grabbed a silver platter from behind its counter) located on the right of the frame in the videotape. The kiosk in the center of the frame was the gold kiosk (the spray of gold jewelry after Batman turned the firehose on it). This means that the jewelry kiosk, behind which the precious gems were kept was on the left of the frame. Therefore, Van Damme must have stolen the ruby

necklace from behind the counter of this kiosk (the necklace was valuable, so it must have come from one of the kiosks). Van Damme could not have stolen the necklace until after the attendants fled their posts, or he would have been noticed. Since he enters the picture from the right of the frame and is only at the approximate center of the frame when the Batman engages the firehose, he must have survived the hose blast and crawled to the left kiosk to steal the jewelry. He was then killed by the Joker's goons as they fled. Remember, the goons were seen fleeing toward the left side of the frame.

If any of the Players can outline this chain of reasoning in a speech, the Joker will suddenly grow pale (well, paler), realizing that he has made a mistake.

If none of the Players are able to solve the mystery on their own, allow anyone whose Character has the Detective skill to make an Action Check against an OV/RV of 7/7 to come up with the solution. If the Check gains positive RAPs, read the Player the proper sequence of events, before the heroes make their speech.

### **The Joker's Escape**

Once the Joker realizes that he has made a mistake, he will try to flee. The Joker will push the button that he has been holding that he has claimed will activate the gas that fills Vicki's capsule. After the button has been pushed, however, only a few jelly beans will drop out of the capsule's ceiling, burying Vicki up to her knees. The Joker will then laugh maniacally, and jump down an escape slide that leads to an underground cave and a waiting getaway car.

Once the Joker begins his escape, his thugs will rush forward to attack the heroes. Remember, the number of thugs present is equal to three

times the number of Players, minus any thugs that the heroes defeated back at Judge Metcalf's apartment (**Encounter Six**). Use the Combat Rules in "Chapter Three" to play out the ensuing struggle.

Unless someone follows the Joker down the slide within three phases, the fiend will get into his car and make a smooth getaway. If one or more of the heroes follows down the slide within the first three phases of the fight, they find the Joker down in the cave waiting for them. The cave is roughly circular, about twenty feet in diameter. Its only interesting feature is its huge mouth which gradually slopes up to the surface.

#### TROUBLESHOOTING

Once the battle is over, the heroes may free Vicki and all of the Joker's hostages.

If the Players cannot figure out the mystery on their own, you should definitely encourage them to spend Hero Points on the Detective Action Check that will enable their Characters to piece together the solution. If the Check fails to gain positive RAPs, the Joker has won. Once Judge Metcalf and Officer Wood are released, they will have no choice but to bring the Batman in on charges of manslaughter.

Don't worry if the heroes solve the mystery, but fail to prevent the Joker's escape. In this case, you have a perfect setup for a follow-up adventure: the Joker returns!

#### WHERE TO?

The adventure is over! Go to **Endgame**, where you will find the Standard Award for the Hero Points to be given to the Players for their participation in this scenario.

## Endgame

First, let's calculate the Standard Award for **One In Every Deck**. The scorecard should look something like this:

| Item                                                              | Hero Points |
|-------------------------------------------------------------------|-------------|
| <b>Opposition</b>                                                 |             |
| <i>Equal</i>                                                      | 20          |
| <b>Critical Points</b>                                            |             |
| Solving the mystery behind Van Damme's death, <i>Seldom Fails</i> | 2           |
| <b>Area of Consequence</b>                                        |             |
| <i>Personal</i>                                                   | 0           |
| <b>Severity</b>                                                   |             |
| <i>Temporary Nonfatal</i>                                         | 5           |
| <b>Total Standard Award</b>                                       | <b>27</b>   |

Each Player receives one Standard Award for participating in the adventure, and another Standard Award if they capture the Joker (Thwarting the Villain). In addition, the heroes are each entitled to another Standard Award for Saving Innocent Bystanders if no NPCs were killed by the Joker's paper airplane in **Encounter Two**, if none of the spectators drank the tainted cola in **Encounter Four**, and the heroes diffused the Joker's bomb in **Encounter Six**. You may also grant each of the heroes an additional Standard Award if you thought the Players performed particularly well during the adventure: for instance, if they solved the mystery without rolling the dice, or if everyone acted in Character. The Batman, for example, should have acted horrified at the prospect that he might have killed someone.



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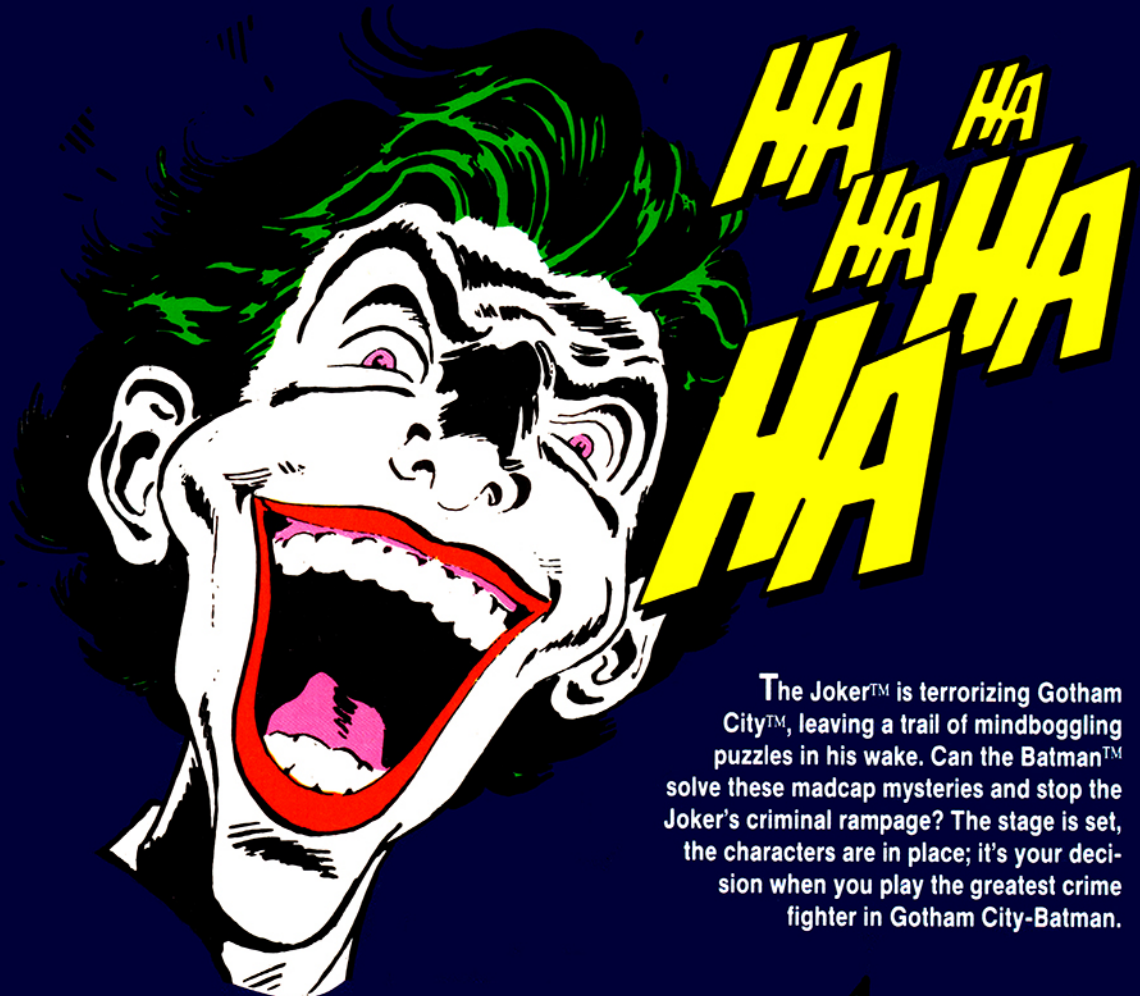
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