

ANOTHER **SUPER** SUPPLEMENT!

CHAMPIONS III

edited by
Steve Peterson**HERO****GAMES**

CHAMPIONS III

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INTRODUCTION

You may have thought that *Champions II* was the final supplement to *Champions*. Well, we've done it again; welcome to *Champions III*.

The material in *Champions III* is intended to add to your current *Champions* campaign. The material in *Champions III* is optional; you're under no obligation to use any of it. Like all Hero System rules, you should take what you like and leave what you don't like.

We had a long discussion about the title for this book. At first, we wanted to call it *Champions 3-D*, but we couldn't figure out how to put in the little glasses. We tried *Champions III: The Search for Thok*, but somehow it just didn't seem to fit. *Son of Champions* and *Bride of Champions* were considered, but

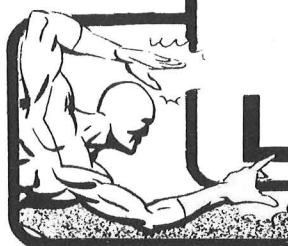
somehow they didn't feel right. So we're left with *Champions III*. At least we don't have to worry about a title for the next one (not for the next few months, anyway).

There's one more thing. In *Champions II*, Foxbat made a plea for Experience Points. Many villains contributed to his cause, which added to Foxbat's megalomaniacal tendencies. You see, he thought he could actually *use* those Experience Points himself. Not realizing that the rules don't allow that, Foxbat proceeded with his Master Plan, with results that you'll see...



CHARACTER CREATION





THE EVIL THAT LURKS IN THE HEARTS

Role-playing games are often described as "cooperative storytelling". The Gamemaster creates the world or setting for the story. The GM provides the atmosphere, revealing facts as needed to challenge the characters. The players, in turn, cause their characters to take actions, to work towards making the story complete. When things all go well, the story that's told is complete and fun to recount. All too often, however, the story is incomplete.

Why? Where do these joint stories fail? What makes the difference between fight scenes or battle reports and a full fledged story? Why are so many "campaigns" really nothing than "What crook gets pulped tonight?" outings for the characters?

Every author knows what a story needs. A story needs a plot, a setting, pacing and characters. Any Gamemaster, whether a novice or an expert, can provide a setting (a bank perhaps), and a plot (robbing the bank), and some pacing to make the adventure fun (hostage in the bank needs medication within 2 hours or everyone in the bank gets the plague). The one aspect of an adventure that the Gamemaster cannot control is the characters who are going to be involved in the adventure.

Before anyone protests that a GM can always limit the characters going into an adventure, we should clear up a point or two. By "character" I'm not referring to the ungodly pile of points that indicates that your playing piece can lift a car, eat the tires and throw the rest of it a country mile. That sort of action can be done by any hero who decides to take his vitamins in the morning. What I'm speaking about when I refer to a character is the personality that motivates that collection of Powers, gaudy cloth and Disadvantages.

Everyone knows that the Disadvantages built into a *Champions* character are there for more than just the purpose of justifying his powers. Disadvantages force you to define some areas of weakness, of personality for your characters. The Disadvantages are supposed to give you a handle on the nature of your character that will make her different than all the other car-lifting, tire-biting monsters out there.

The key to lively role playing, of true campaigns and character development is contained in the internal motivations of the characters in the campaign. Sure, everyone assumes that all heroes are out to rid the world of evil because they believe in sweetness and niceness. The real question that comes in is

"Why do they like niceness? Why do they go out and risk their lives to stop a bunch of nuts from robbing banks or dominating the world?" "Because they're heroes!" isn't enough of an answer.

Face it, being a hero takes lots of dedication. Imagine having worked a really hard week in your secret identity. It's Friday, and the attractive person from across the hall has invited you over to his/her apartment because your air conditioner is broken, the white wine is on ice and love is in the air. A perfect evening, right? It is until The Lavender Doom and the Chartreuse Death decide to kidnap the mayor. Given the choice of spending a quiet evening sipping wine with someone you like or getting your face battered while you rescue a Mayor who believes all heroes are costumed vigilantes worthy of a cell, what would you choose?

And given the outright hostility of some communities to their heroes, plus the medical bills and the reluctance to accept cash rewards for actions, risking your neck as a hero does require more motivation than the desire to see your picture in the paper. Face it, you can't use your scrapbook of clippings to get a job. Who's going to hire a guy that half the evil villains in the world want to trash?

Deciding to become a hero and choosing to pursue that course of action requires a strength of conviction that is, perhaps, what makes heroes different from normal folk. The things that make a character tick are what build personalities. Personalities make characters more than a complicated math problem.

In Tempe, Arizona, we have a campaign world being run by five or six different Gamemasters. Having heroes cross over from one campaign to another is not uncommon, and are often worked towards in the pages of the Tempe *Daily Bugler*, the newsletter of the campaign. I'd like to talk about a specific character in that campaign world to help illustrate the points I was trying to make above.

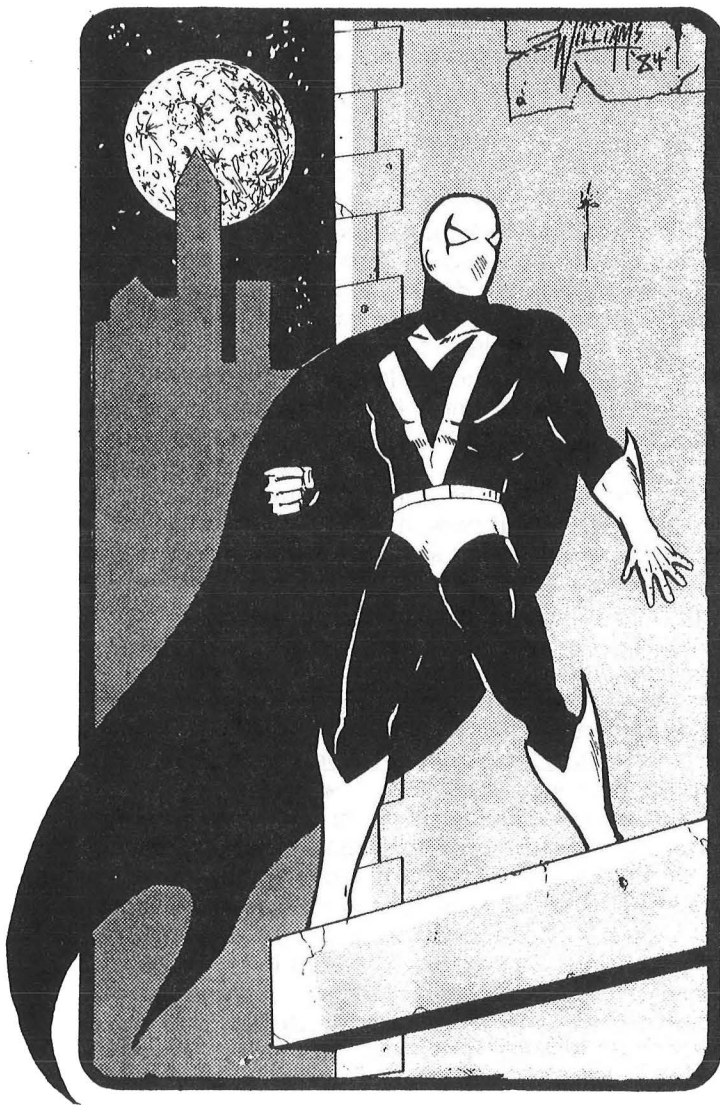
Revenant is the character I created and play most often. Without going into boring detail, he can be described as a highly trained human who uses devices in his campaign against normal mortal criminals. A mixture of The Batman, Daredevil, and The Shadow, Revenant specializes in criminals who believe themselves beyond the law, in the sense that their crimes have been forgotten. Justice, not law, is his guide to action.

Revenant appears to be your normal hero type.

He's hunted by half the organized criminals in our world. He is deeply motivated to make sure that normals don't get hurt, but he does not have a code against killing. Justice may take many forms.

All those disadvantages, however, don't explain why Revenant risks his life, and all too often it is his life, to do in super or semi-super criminals. The answer to the question "Why?" is something that goes deeper into the character, and with Revenant is something that very few other characters know about. It is not reflected in disadvantages, though it could have been, and yet it drives him to keep on fighting.

Revenant is the grandson of Professor Moriarty, *the* Moriarty, who has managed to avoid aging through a formula given to him by Fu Manchu. Revenant would like nothing better than to destroy his grandfather's criminal organization, to literally destroy what could be his if and when his grandfather dies. And he'd be willing to sacrifice everyone he knows to accomplish his goal.



So there it is, a look into the heart of hearts of Revenant. That is the force that drives him, yet that is not the only force that motivates him. Interpersonal relationships with other characters can direct his actions and cause him to do other things.

Jett is a female hero in our campaign that has developed a friendly-foe type of truce with Revenant. Jett, a semi-reformed criminal who hates to see women of any stripe being mistreated by men, took a dislike to Revenant's initial disguise as a trucker in their first case. From there the relationship took a turn for the worse as Jett was tied up with one normal in a fight where Revenant neutralized four others in one-fourth the time Jett needed to end her fight. Revenant gave her static about her fighting ability, and even offered to bet against her in her next fight.

Before Revenant had a chance to put his money where his mouth was, a fight with another superhero caused a profound change in Revenant. In one fight Revenant found himself repeatedly out-classed by competition, and he even got disarmed and attacked by another superhero during a fight. The hero began to refer to Revenant as "Irrelevant" over the radio, and Revenant came damned close to arming himself with a hunting rifle to kill the hero.

Believe me, the rage I was feeling while playing Revenant was white hot. I stalked Revenant to his room in the headquarters, fully intending him to get his rifle to kill the hero. Then Revenant got to thinking about what he had been trying to do earlier in the evening, and it dawned on him that he was out of his league. Where he had thought, through several lucky breaks and teamwork, that he was the sort of material capable of fighting super-powered beings, he learned that he was not. But he had known that in the beginning, and he had lost sight of his mission.

The rage Revenant had felt seared his smugness out of him. He went from a wisecracker who bedeviled Jett and was teaching an alien how to fetch beer, to a more serious, duty-minded hero. He took a leave of absence from his group and began a campaign of terror against the warring youth gangs in Phoenix. And when he discovered, through an informant, that Jett was being set up in a fight, instead of betting against her, he warned her. That was a favor he was not to regret.

Changes in a character, new motivations, may be added through actions that take place in the campaign. This includes interaction between characters as seen above and should include actions as a result of adventures within the campaign. All too often the results of actions that the characters take do not affect them. Sure, destroying a building might stop a criminal, but what about the families that lived in those homes? How many characters actively help the families of those they hurt? How many heroes help the fire department put out the fires they start, or help shopkeepers salvage things from their destroyed stores?

In tracking down one youth gang, the Buffaloes,

Revenant discovered evidence that they had a backer. At the same time someone approached Jett and offered her insulated armor, a possible defense to Revenant's shock rod. Jett returned Revenant's favor by telling him that fact; Revenant immediately developed a new toy to deal with his comrade if that proved vital.

In the course of the ensuing battle with the Buffaloes, Jett entered the fight unseen and decked a criminal who was very close to smearing Revenant all over the sidewalk. Revenant used the weapon he had developed for Jett against another powered villain, putting her in the hospital in critical condition. A 15 year old gang member he had used it on previously died.

The death of the gang member caused a change in Revenant. He is under indictment by a Grand Jury for second degree murder, and he refused to plea bargain. He also has not been arrested for the crime, mainly because the police cannot find him. A new hero, Kestrel, has appeared as an apprentice to another supergroup in town. The fact that he came within a hair of killing a normal in his first outing has not in any way been linked to Revenant.

Internally Revenant is a bit sad about the death of the kid—more because the mastermind behind the Buffaloes could not be connected to them than for the kid himself. The kid knew the job was dangerous when he took it, yet Revenant probably will not use the devices against anything less than a trained agent or someone actively trying to kill him. And he has decided that if convicted he will not serve...

All in all, using hidden motivations for your characters will begin to make your campaign into something like a soap opera or a continuing novel series. As characters get into trouble, develop secrets or undergo changes, the others will not quite know how to deal with them. During the events described above, Jett also left the super group she belonged to and succumbed to a drug addiction that had plagued her years before. None of us knew how to deal with her at that point, and Revenant, as seen above, had prepared himself for the worst.

If internal motivations are still a mystery to you think about this. Any character can stand up and go toe to toe with villains. That's the easy part of being a hero. With great powers comes great responsibility, but that says nothing about personality. Still, you have to imagine that having the powers is going to affect the personality of the characters.

There's something more to a character than a pile of numbers. How does your character act to change his personality so he's not automatically linked with his hero persona while pretending to be whoever he is in his secret identity? Does your character play a janitor in a apartment building, a person who suffers indignities at the hands of the rich, only to collect their accolades when he saves them? Why, what good reason does he have to act that way?

Imagine, if you will, a hero who begins his career to avenge the death of his parents, at the hands of

criminals, while he is a child. Let us also assume that this character has a total commitment against killing. Now place that character in a situation where criminals have taken hostages in a bank and the hero is being asked to rescue them. And just for fun add the son of two of the hostages to tug on the hero's cape to beg him to save his folks.

What sort of motivation is that character going to have, not only to catch the crook, but to safeguard the parents of the child? What effect will failure have on him? What if the parents of the child die, and the child rages at our hero, tears streaming down his face?

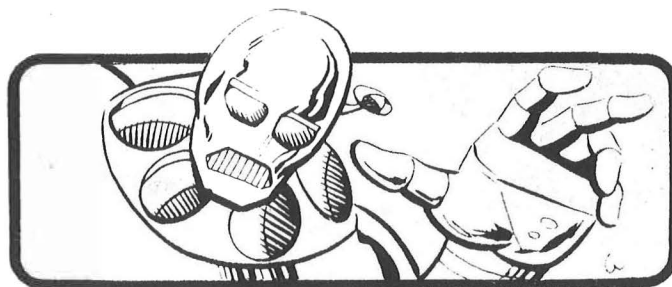
In such a situation I can easily see a character being motivated in his secret ID to adopt the kid, or to try to become a Big Brother for the child. I can also see the commitment against killing abandoned when the hero gets his hands on the crooks that killed the parents. Or perhaps the character will hold off, refusing to kill them because he doesn't want to become as bad as they are. If that arises, try throwing the child in at that point, and watch the hero explain why the crooks live...

Secret or inner motivations for a character are really the soul of role-playing. They force characters to become more than a big pile of powers designed to destroy anything in their paths. The best comic books (and comic adventures) supply more than just slam-bang fights. They provide us with a feel for the characters, a reason to cheer the heroes on, a reason to boo the villains.

Adding the motivations to a character is not as difficult as you might imagine. For players who already come into a campaign with a complete history of their character the motivations are in place, or easy to figure out. For players who don't prepare that way, the simplest way to determine what drives their character is to continually ask the question "Why?" Why do you have a code against killing, why are you hunted by the KGB, why do you go berserk when betrayed?

The answers to these questions can be found for each Disadvantage, and those answers will construct a background for the character. Once that's established (and no one need know about it except the player and the GM), playing the character in accordance with his background will naturally incorporate his motivations. This will give the character depth, and make the character come alive.

After all, what else is there to role playing?



CHARACTER DEVELOPMENT FORM

In addition to the "Why?" questions that you can answer about your character to build up a personality, you can complete the Character Development Form (located in the pull-out center section) to provide you with even more questions and answers. Many of the questions might seem unneeded, and in some case they will not apply to your hero. Still, if you can answer fully each question for the hero and secret identity of your character, you'll have a wealth of information that will help you get a better handle on your character and what the character wants in life.

Answer, in writing, all of the questions on the form. Use more than one sheet of paper if necessary. Carefully consider your answers. I might suggest that you fill out the answers to the questions for some of your established heroes or villains before starting off with a new character. Try to make the answers unique for the different characters.

For questions 7 through 27, answer the questions for the character's secret ID first, then go back and answer them for the hero ID. In cases where they might be the same just indicate such. Detail the answers from the point of view of the character, not of a person who knows all of the answers. Answer questions 28 through 31 from the point of view of you, the player.

Feel free to add details of the character's background that have not been touched upon, but that you (the player) know are important.

CHAMPIONS CHARACTER GENERATOR

One of the advantages of the Hero System is that you create exactly the character you want; there's no random dice rolling involved. However, building *Champions* characters can take quite a while because you have to make a lot of decisions. Sometimes you want to generate a new character (or at least a character conception) without spending a lot of time thinking about it. The *Champions* Character Generator consists of charts that allow you to create a complete character by rolling dice.

Of course, no random system can be as complete or efficient as a well designed character. However,

these charts are useful for setting up a basic set of Powers and Disadvantages that can be used as a concept for a fully developed character. If you need a villain for tonight's run, using the Character Generator can produce one fast. New players might want to use the Character Generator to help them create their first character. But before you roll up a character, you need to know how to use the charts.

USING THE CHARACTER GENERATOR



The Character Generator is a series of charts that give the character various Characteristics, Disadvantages, Powers, and Skills depending on dice rolls. The charts use only material from *Champions*; Powers from *Champions II* or *Champions III* are not included. You can substitute Powers from the supplements for the ones listed if you choose.

The following list describes the steps you take in using the Character Generator. All of the "A" and "B" steps listed are optional; characters can be generated faster by ignoring those steps.

- 1) Roll to find character type on the Character Type Chart. Record the character's Basic Characteristics.
- 1A) Roll to see if the entire character is based around a specific Limitation on the Overall Limitation charts.
- 2) Roll to see what the character's basic Offensive Power is.
- 2A) Roll to see if the Power has a specific Limitation on the Specific Limitation Chart.
- 3) Roll to see what the character's Major Defensive Power is.
- 3A) Roll to see if the Power has a specific Limitation on the Specific Limitation Chart.
- 4) Roll to see what the character's Minor Defensive Power is.
- 4A) Roll to see if the Power has a specific Limitation on the Specific Limitation Chart.
- 5) Roll to see the character's Movement Power
- 5A) Roll to see if the Power has a specific Limitation on the Specific Limitation Chart.
- 6) Roll 1D3 to see how many different General Powers the character has. Then Roll to see what the different general Powers are.
- 7) Roll on the Additional Powers Chart to find out what other class of Powers the character will have, then roll on the appropriate charts to find the character's exact Powers. Repeat this until you feel the character has a complete Powers list.
- 7A) Roll for each additional Power separately to see if it has a specific Limitation from the Specific Limitation Chart.
- 7B) Roll to see if the character's major Powers are grouped into a Multipower or an Elemental Control.
- 8) Roll for the character's identity.
- 9) Roll for the Disadvantage type and for the character's specific Disadvantages. Continue rolling until the points are balanced.

First, figure out what general class of character you want. Characters can be Bricks, Energy Projectors, Martial Artists, Egoists, or Others (which include any characters not covered). Each of the character types has a set of base Characteristics; from these base Characteristics you'll build up a character based on around 225-300 Power Points.

The Powers and Skills have been classified into five different sets of charts. The Powers have been classified into Offensive Powers, Major Defensive Powers, Minor Defensive Powers, Movement Powers, and General Powers. Each character type has its own Offensive Powers Chart.

Roll once on the appropriate Offensive Powers Chart to start your character. Next, the character should roll once on the Major Defensive Powers Chart, the Minor Defensive Powers Chart, and on the Movement Powers Chart. Then the character should roll on the General Powers Charts. A character may

roll up to three times on the General Powers Charts.

If during any first roll you get an "As Previously Rolled" result, you should reroll; take the new result and assume that your character rolled the new Power twice. Rolling a Power twice increases the cost and effectiveness of that Power. If you get "As Previously Rolled" again, assume you've rolled the new Power three times. Each Power listing contains the effects of rolling that Power multiple times.

Once the basic abilities of a character have been rolled up, he will have to be "fine-tuned". No set of random charts will always give a well-rounded character, and now's the time to see what the character is lacking. If the character ended up with a Movement Power that does not fit with the rest of his abilities, reroll it. Or simply roll again on the Movement Chart and the character will have two distinctly different forms of movement.

Now is also the time to add up the current cost of the character. Some of the powers include half point costs or half Characteristics. Only keep the halves while you're rolling up the character; when the character is finished, any remaining half points should be rounded down and half Characteristics should be rounded up before figuring final point costs.

If you've rolled several large Powers the character may already be pretty expensive. Note that each set of basic Characteristics has a cost of between 100 and 120 Power Points. If you aren't worried about cost, simply go on adding Powers to the character until you feel he has enough. If you do intend to balance the character's points, watch how many additional Powers you add.

If you wish to add more Powers but have no specific ideas in mind, you can roll on the Additional Powers Chart. This chart will refer you to one of the other Powers Charts. Continue to keep track of costs. If the character exceeds 275 or 300 Power Points, it will become very difficult to balance his Power costs with Disadvantages.

During the addition of these final Powers you should be aware that *you* are in control, not the charts. If a Power that doesn't fit comes up, throw it out. If you decide that the character should have a certain Power, don't roll for it; simply give him the Power. The charts ignore the possibility of Multipowers and Elemental Controls. If a character ends up with Powers that fit in with these concepts, add them in. Keep your imagination open for an idea that will tie the character together. Look for a name or a special effect that will define the character. Remember that *you* have control over what the character looks like.

Once a character's Powers and Skills have been determined, you must determine his Disadvantages. Total up the cost of the character. Subtract the character's base 100 Power Points from the total cost of the character to find the points of Disadvantages the character will need.

There are three basic ways to get points to pay for

a character's Powers. First, a character can have campaign dependent Disadvantages such as being Hunted or having a Dependent NPC. Second, a character can have combat Disadvantages such as Vulnerabilities or Berserks. Finally, an NPC can have a Villain or Hero Bonus that represents experience, unlisted Disadvantages, or the GM's whim.

Roll on the Character Identity Chart to generate a character's Disadvantages. From here, the character will use the Campaign Disadvantages Chart and the Combat Disadvantages Chart. Roll to find out which chart is to be used; then roll on the appropriate chart to find out the specific Disadvantage. Continue this until you balance the character or feel that the character has enough Disadvantages.

Remember that only the first two of any Disadvantage are worth full value; the third and fourth are worth half value, and the fifth and sixth are worth

one-quarter value. If you get to a point on an expensive NPC where he has enough Disadvantages but isn't yet point balanced, simply add the remainder as a Villain or Hero Bonus.

If a character's Disadvantage total is greater than his costs you should look into fine-tuning him. Try adding a specific Skill Level, or a few points in a seldom used Characteristic. This will keep the character from looking too much like a clone rolled up from a chart.

So now you have it: the charts and tables necessary to make a character quickly. Keep in mind that background and special effects are necessary to round out a character, along with any small quirks that can define the character to the players. Read through all of the charts carefully and be ready to change anything that you don't like.



BASIC CHARACTER TYPE

All characters are grouped into five different types. Pick one of the five or roll 2D6 on the chart below to establish your character type.

BASIC CHARACTER TYPE

2D6	Character Type
2-5	Brick
6-7	Energy Projector
8-9	Martial Artist
10-11	Egoist
12	Other

BASIC CHARACTERISTICS

Once you've picked a character type, record that character's basic Characteristics. Each character type has a set of basic Characteristics listed below. Note the point cost of each Characteristic and the total cost of each Characteristic set. Martial Artists get Martial Arts as part of their basic Characteristics; the cost of the Martial Arts is added into the cost of their Characteristics. Go on to the Offensive Powers Charts once you've recorded the basic Characteristics.

CHARACTER TYPE

CHA	Brick	Martial Artists	Egoists	Energy Projectors and Others
STR	30	20	15	15
DEX	18	23	18	20
CON	28	18	23	23
BODY	10	10	10	10
INT	10	10	15	10
EGO	10	11	17	10
PRE	15	10	10	10
COM	10	12	10	10
PD	15	10	10	10
ED	15	10	10	10
SPD	4	5	5	5
REC	12	8	8	8
END	60	40	50	60
STUN	39	30	30	30
Cost = 120	120	110	100	
	+Martial Arts			

OFFENSIVE POWERS CHARTS

Each of the different character types has a separate set of Offensive Power Charts. Find the chart that corresponds to your character type and roll or pick an offensive Power. The effects of multiple rolls are shown under each category as Roll 1, Roll 2, and Roll 3. Once a character has an offensive Power, proceed to the Major Defensive Powers Chart.

BRICK OFFENSIVE POWERS

Roll 1D6

1) Density Increase:

Roll 1: +20 STR, +20 CON, +4 BODY, +12 Resistant PD, +12 Resistant ED, -4" Knockback, and 16x body mass (1.6 tons) for 8 END per phase. Cost = 40 pts.

Roll 2: ½ END cost on Density Increase to 4 END per phase. Cost = 10 pts.

Roll 3+: Add +5 STR, +5 CON, +1 BODY, +3 Resistant PD, +3 Resistant ED, -1" Knockback, 2x body mass, and ½ END for +1 END per phase. Cost = 12½ pts.

2) Growth:

Roll 1: +20 STR, +4 BODY, +20 PRE, +4 PD, +4 ED, +8" Running, +4" Climbing, +4 OCV in hand-to-hand combat, -4 DCV, -4" Knockback, +4 to other's PER Rolls, +4 meters tall, and 16x body mass (1.6 tons) for 8 END per phase. Cost = 40 pts.

Roll 2: ½ END cost on Growth to 4 END per phase. Cost = 10 pts.

Roll 3+: Add +5 STR, +1 BODY, +5 PRE, +1 PD, +1 ED, +2" Running, +1" Climbing, +1 OCV in hand-to-hand combat, -1 DCV, -1" Knockback, +1 to other's PER Rolls, +1 meter tall, 2x body mass and ½ END for +1 END per phase. Cost = 12½ pts.

3 -5) Strength:

Roll 1: +20 STR (which adds +4 PD, +4 REC, +10 STUN to figured Characteristics). Full STR costs 10 END per phase. Cost = 20 pts.

Roll 2: ½ END cost on STR. Full STR cost 5 END per phase. Cost = 12½ pts.

Roll 3+: +10 STR, +2 PD, +2 REC, +5 STUN, and ½ END cost on STR. Full STR cost +1 END per phase. Cost = 12½ pts.

6) As previously rolled.

ENERGY PROJECTOR OFFENSIVE POWERS

Roll 2D6

2-3) Darkness:

Roll 1: 5" Radius Darkness, full power costs 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Darkness to 5 END per phase. Cost = 12½ pts.

Roll 3: Darkness is impervious to normal sight and Infrared Vision with ½ END cost. Full power costs 6 END per phase. Cost = 12 pts.

Roll 4: Darkness is impervious to Ultraviolet Vision and X-Ray Vision with ½ END cost. Full power costs 7 END per phase. Cost = 13 pts.

Roll 5: Darkness is impervious to Radar with ½ END cost. Full power costs 7 END per phase. Cost = 6 pts.

Roll 6+: Darkness is +1" Radius with ½ END cost. Full power costs +1 END per phase. Cost = 12½ pts.

4) Entangle:

Roll 1: 5D6 Entangle with DEF 5. Full power costs 10 END to throw. Cost = 50 pts

Roll 2: ½ END cost on Entangle. 5 END to throw at full power. Cost = 12½ pts.

Roll 3+: +1D6 Entangle and +1 DEF with ½ END. Full power costs +1 END to throw. Cost = 12½ pts.

5-6) Energy Blast with Power Advantage:

Roll 2D6 Advantage:

- 2-3 Attack Based On Ego Combat Value†
- 4 Area Effect Attack (Hexes)†
- 5 Area Effect Attack (Radius)†
- 6 Attack with No Normal Defense (define a defense)†
- 7 Explosion†
- 8 Attack Affects Desolid Targets†
- 9 Invisible Power Effects (Half)†
- 10 Selective Autofire†
- 11-12 Invisible Power Effects (Full)†

Damage for attacks marked "†" are the first value given; "‡" refers to attacks in parentheses.

Roll 1: Energy Blast of 6½D6 (5D6), costs 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Energy Blast to 5 END per phase. Cost = 12½ pts.

Roll 3+: Energy Blast is +1½D6 (+1D6), with ½ END cost. Costs +1 END per phase. Cost = 12½ pts.

7) As previously rolled.

8-9) Energy Blast:

Roll 1: 10D6 Energy Blast at 10 END per

continued on next column

phase. Cost = 50 pts.

Roll 2: ½ END cost on Energy Blast to 5 END per phase. Cost = 12½ pts.

Roll 3+: +2D6 Energy Blast with ½ END cost, +1 END per phase. Cost = 12½ pts.

10) Telekinesis:

Roll 1: STR 50 Telekinesis at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Telekinesis to 5 END per phase. Cost = 12½ pts.

Roll 3+: +10 STR Telekinesis with ½ END cost, +1 END per phase. Cost = 12½ pts.

11-12) Flash:

Roll 1: 5D6 Flash in 5" Radius at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Flash to 5 END per phase. Cost = 12½ pts.

Roll 3+: +1D6 Flash and +1" Radius at +1 END per phase. Cost = 12½ pts.

MARTIAL ARTIST OFFENSIVE POWERS

Roll 2D6

2-5) Martial Arts:

Roll 1+: +½x Damage Multiple on Martial Arts. Cost is ½ STR in pts.

6) Speed:

Roll 1+: +1 Speed. Cost = 10 pts.

7) As previously rolled.

8-9) Strength:

Roll 1+: +5 STR, +1 PD, +1 REC, +2½ STUN. Cost = 10 + 2½ per Damage Multiple.

10-12) Find Weakness:

Character gets Find Weakness with:

Roll 1D6

1-3 Martial Punch

4-5 Martial Kick

6- Martial Throw

Roll 1: Find Weakness on 11 or less. Cost = 10 pts.

Roll 2+: +2 to Find Weakness Roll. Cost = 10 pts.

EGOIST OFFENSIVE POWERS

Roll 2D6

2-6) Ego Attack:

Roll 1: 5D6 Ego Attack at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Ego Attack to 5 END per phase. Cost = 12½ pts.

Roll 3+: +1D6 Ego Attack at ½ END cost for +1 END per phase. Cost = 12½ pts.

7) As previously rolled.

continued on next page

8) Mental Illusions:

Roll 1: 10D6 Mental Illusions at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Mental Illusions to 5 END per phase. Cost = 12½ pts.

Roll 3+: +2D6 Mental Illusions at ½ END cost for +1 END per phase. Cost = 12½ pts.

9) Telepathy:

Roll 1: 10D6 Telepathy at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Telepathy to 5 END per phase. Cost = 12½ pts.

Roll 3+: +2D6 Telepathy at ½ END cost for +1 END per phase. Cost = 12½ pts.

10) Mind Control:

Roll 1: 10D6 Mind Control at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Mind Control to 5 END per phase. Cost = 12½ pts.

Roll 3+: +2D6 Mind Control at ½ END cost for +1 END per phase. Cost = 12½ pts.

11 -12) Mind Scan:

Roll 1: 10D6 Mind Scan at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END cost on Mind Scan to 5 END per phase. Cost = 12½ pts.

Roll 3+: +2D6 Mind Scan at ½ END cost for +1 END per phase. Cost = 12½ pts.

OTHER OFFENSIVE POWERS**Roll 2D6**

2 -3) Power Transfer:

Power Drain From:

1D6

1-2 Strength

3 Body

4 PD or ED

5 Endurance

6 Other

Power Transfer To:

1D6

1 Character's Major Offensive Power

2 Character's Major Defensive Power

3 Character's Major Movement Power

4 Endurance

5 Same as Drained From

6 Use Drain Table

Roll 1: 3D6 Power Point Transfer at 9 END per phase. Cost = 45 pts.

Roll 2: ½ END cost on Power Point Transfer to 4 END per phase. Cost = 11 pts.

Roll 3+: +1D6 Power Point Transfer at ½ End Cost for +1 ½ END per phase. Cost = 19 pts.

continued on next column

4 -5) Power Drain:

See Power Drain Chart above.

Roll 1: 5D6 Power Point Drain at 10 END per phase. Cost = 50 pts.

Roll 2: ½ END on Power Drain to 5 per phase. Cost = 12½ pts.

Roll 3+: +1D6 Power Point Drain at ½ END cost for +1 END per phase. Cost = 12½ pts.

6) Hand To Hand Killing Attack:

Roll 1: 2D6 Hand to Hand Killing Attack (+1D6 per 15 STR) at 6 END plus Strength END per phase. Cost = 30 pts.

Roll 2: ½ END on Hand to Hand Killing Attack to 3 END plus Strength END per phase. Cost = 7 ½ pts.

Roll 3+: +1D6 Hand to Hand Killing Attack at ½ END cost for +1 ½ END per phase. Cost = 19 pts.

7) As previously rolled.

8) Ranged Killing Attack:

Roll 1: 3D6 Ranged Killing Attack at 9 END per phase. Cost = 45 pts.

Roll 2: ½ END cost on Ranged Killing Attack to 4 END per phase. Cost = 11 pts.

Roll 3+: +1D6 Ranged Killing Attack at ½ END cost for +1 ½ END per phase. Cost = 19 pts.

9) Power Drain at Range:

See Power Drain Chart above.

Roll 1: 3D6 Power Point Drain at range for 9 END per phase. Cost = 45 pts.

Roll 2: ½ END cost on Power Point Drain at range to 4 END per phase. Cost = 11 pts.

Roll 3+: +1D6 Power Point Drain at ½ END cost for +1 ½ END per phase. Cost = 19 pts.

10) Power Transfer at Range:

See Power Drain Chart above.

Roll 1: 2D6 Power Point Transfer at range for 9 END per phase. Cost = 45 pts.

Roll 2: ½ END cost on Power Point Transfer at range to 4 END per phase. Cost = 11 pts.

Roll 3+: +1D6 Power Point Transfer at range at ½ END cost at +2 END per phase. Cost = 28 pts.

11 -12) Stretching:

Roll 1: 4" of Stretching at ½ END cost. Costs 2 END per phase. Cost = 25 pts.

Roll 2+: +2" of Stretching at ½ END cost. Costs +1 END per phase. Cost = 12½ pts.

MAJOR DEFENSIVE POWERS CHART

Each character should roll 2D6 once on the Major Defensive Powers Chart. Once the character has a defensive Power, proceed to the Minor Defensive Powers Chart.

MAJOR DEFENSIVE POWERS

Roll 2D6

2) Invisibility:

Roll 1: Normal Invisibility with fringe effect at 4 END per phase. Cost = 20 pts.

Roll 2: Invisible to Infrared and Ultraviolet Vision at 6 END per phase. Cost = 10 pts.

Roll 3: Invisible to X-Ray Vision, N-Ray Vision, and Radar at 9 END per phase. Cost = 15 pts.

Roll 4: No Fringe Effect on Invisibility at 13 END per phase. Cost 22 pts.

Roll 5+: ½ END cost on Invisibility to 6, 3, 1, then 0 END per phase. Cost = 17 pts.

3 -4) Armor:

Roll 1: +6 PD, +6 ED fully resistant Armor. Cost = 20 pts.

Roll 2+: +3 PD, +3 ED fully resistant Armor. Cost = 10 pts.

5) Damage Resistance:

Roll 1+: ½ Physical and Energy Damage Resistance. Cost = 15 pts.

6) Defenses (PD and ED):

Roll 1+: +5 PD, +5 ED. Cost = 10 pts.

7) As previously rolled.

8 -9) Force Field:

Roll 1: +10 PD, +10 ED, fully resistant Force Field at 4 END per phase. Cost = 20 pts.

Roll 2: ½ END cost on Force Field to 2 END per phase. Cost = 5 pts.

Roll 3+: +5 PD, +5 ED, fully resistant Force Field at ½ END cost for +1 END per phase. Cost = 12½ pts.

10) Force Wall:

Roll 1: 8 PD, 8 ED fully resistant Force Wall covering 8 hex halves up to 40" away at a cost of 8 END per phase. Cost = 40 pts.

Roll 2: ½ END cost on Force Wall to 4 END per phase. Cost = 10 pts.

Roll 3+: +2 PD, +2 ED fully resistant Force Wall covering +2 hex halves up to +10" away at ½ END cost of +1 END per phase. Cost = 12½ pts.

continued on next column

11) Hardened Defenses:

Roll 1+: All of a character's defenses are considered Hardened to defend against Armor-Piercing Attacks. Cost = ¼ x Points in Defenses.

12) Shrinking:

Roll 1: Character may shrink to ¼ normal size and gets +4 DCV and -4 from other's Perception Rolls. Character weighs x1/64 normal weight, runs x¼ normal, and takes +6" of Knockback. Shrinking costs 4 END per phase. Cost = 20 pts.

Roll 2: ½ END Cost on Shrinking to 2 END per phase. Cost = 5 pts.

Roll 3+: Character may shrink x½ size, gets +2 DCV, -2 to other's Perception Rolls, x½ weight, x½ running, and +3" of Knockback at ½ END cost for +1 END per phase. Cost = 12½ pts.

MINOR DEFENSIVE POWERS CHART

Not all characters have minor defensive Powers, but to keep our rolled characters from looking too much alike they all get at least one. Roll 3D6 and refer to the chart below to find out what minor defensive Power the character has. Then proceed to the Movement Powers Chart.

Egoist Option: Egoists may swap #15 (EGO) for #12 (DEX) any time they roll it. This gives Egoists a chance for higher EGOs than DEXs.

MINOR DEFENSIVE POWERS

Roll 3D6

3 -4) Lack of Weakness:

Roll 1+: 5 pts. of Lack of Weakness. Cost = 5 pts.

5) Ego Defense:

Roll 1: Ego Defense of 5 + (INT/5). Cost = 5 pts.

Roll 2+: +5 Ego Defense. Cost = 5 pts.

6) Body Pips:

Roll 1+: +3 BODY and +3 STUN. Cost = 6 pts.

7) Missile Deflection:

Roll 1: Missile Deflection on 9 + (DEX/5) or less. Cost = 20 pts.

Roll 2+: +2 to Missile Deflection roll. Cost = 6 pts.

8) Stun Pips:

Roll 1+: +10 STUN. Cost = 10 pts.

continued on next page

- 9) Speed:
Roll 1+: +1 SPD. Cost = 10 pts.
- 10) As previously rolled.
- 11) Skill Levels:
Roll 1+: 2 Levels with a group of the character's powers. Cost = 10 pts.
- 12) Dexterity:
Roll 1, 3, 5...: +3 DEX and +1 OCV and DCV. Cost = 9 pts.
Roll 2, 4, 6...: +3 DEX, +1 SPD, and +1 OCV and DCV. Cost = 13 pts.
- 13) Acrobatics:
Roll 1: Acrobatics on 9 + (DEX/5) or less. Cost = 10 pts.
Roll 2+: +2 to Acrobatics roll. Cost = 4 pts.
- 14) Regeneration:
Roll 1: Regenerate 2 BODY per Recovery. Cost = 20 pts.
Roll 2+: Regenerate +1 BODY points per Recovery. Cost = 10 pts.
- 15) Ego:
Roll 1+: +3EGO +1ECV. Cost = 6 pts.
- 16) Flash Defense:
Roll 1+: 5 points of Flash Defense. Cost = 5 pts.
- 17-18) Recovery:
Roll 1+: +5 REC. Cost = 10 pts.

MOVEMENT POWERS CHARTS

Every character needs a way to get around. Roll 2D6 and refer to the chart below to find out your character's means of locomotion. Once the character has a movement Power, proceed to the General Powers Charts.

MOVEMENT POWERS

Roll 2D6

- 2) Climbing:
Roll 1: Climbing on 9 + (STR/5) or less. Cost = 5 pts.
Roll 2+: +2 to Climbing roll. Cost = 6 pts.
- 3) Desolidification:
Roll 1: Desolidification through 8 BODY per phase at 8 END per phase. Cost = 40 pts.
Roll 2: ½ END cost on Desolidification to 4 END per phase. Cost = 10 pts.
Roll 3+: Desolidify through +2 BODY at ½ END for +1 END per phase. Cost = 12½ pts.

continued on next column

- 4) Clinging:
Roll 1+: Clinging for 20 STR at a cost of 4 END per phase. Cost = 10 pts.
- 5) Gliding:
Roll 1: 8" Gliding. Cost = 10 pts.
Roll 2+: +4" Gliding. Cost = 5 pts.
- 6) Running:
Roll 1+: +5" Running. Cost = 10 pts.
- 7) As previously rolled.
- 8) Flight:
Roll 1: 10" of Flight. Cost = 20 pts.
Roll 2: +5" of Flight. Cost = 10 pts.
- 9) Swimming:
Roll 1+: +3" Swimming. Cost = 6 pts.
- 10) Superleap:
Roll 1+: 2x Leaping Distance. Cost = 10 pts.
- 11) Teleportation:
Roll 1: Teleport 15". Cost = 30 pts.
Roll 2: Add ability to Combat Teleport. Cost 10 pts.
Roll 3+: Teleport 2x Mass and 2x Distance with a phase delay. Cost = 10 pts.
- 12) Tunneling:
Roll 1+: Tunnel 2" per phase through objects with a DEF of 2. Cost = 10 pts.

GENERAL POWERS CHARTS

The following five charts are for cleaning up and fleshing out a character. These charts include most of the small extra Powers, Skills, and Characteristics that were not covered in the previous charts. First roll 1D3 to find out how many different general powers the character gets. The character will receive a Power from a chart; which chart is determined by rolling 2D6 on the General Powers Chart. Use the charts in turn until the character has received all of his Powers. Then proceed to the rounding-out section to complete a character's Powers.

GENERAL POWERS

Roll 2D6

- | | |
|-------|-------------------------|
| 2-5 | General Skills |
| 6-7 | Extra Characteristics |
| 8 | Unusual Powers |
| 9-10 | Basic Enhanced Senses |
| 11-12 | Unusual Enhanced Senses |

GENERAL SKILLS

Roll 2D6

- 2-3 Luck:
Roll 1+: 1D6 Luck. Cost = 5 pts.
- 4 Disguise:
Roll 1: Disguise on 9 + (INT/5) or less. Cost = 5 pts.
Roll 2+: +2 to Disguise Roll. Cost = 4 pts.
- 5 Detective Work:
Roll 1: Detective Work on 9 + (INT/5) or less. Cost = 5 pts.
Roll 2+: +2 to Detective Work Roll. Cost = 4 pts.
- 6 Acrobatics:
Roll 1: Acrobatics on 9 + (DEX/5) or less. Cost = 10 pts.
Roll 2+: +2 to Acrobatics Roll. Cost = 4 pts.
- 7 As previously rolled
- 8 Skill Levels:
Roll 1+: +2 Skill Levels with a group of powers. Cost = 10 pts.
- 9 Stealth:
Roll 1: Stealth on 9 + (DEX/5) or less. Cost = 5 pts.
Roll 2+: +2 to Stealth Roll. Cost = 4 pts.
- 10 Computer Programing:
Roll 1: Computer Programing on 9 + (INT/5) or less. Cost = 5 pts.
Roll 2+: +2 to Computer Programing Roll. Cost = 4 pts.
- 11-12 Danger Sense:
Roll 1: Danger Sense on 11 or less. Cost = 10 pts.
Roll 2+: +2 to Disguise Roll. Cost = 6 pts.

EXTRA CHARACTERISTICS

Roll 1D6

- 1 Comeliness:
Roll 1+: +10 COM. Cost = 5 pts.
- 2 Endurance:
Roll 1+: +10 END. Cost = 5 pts.
- 3 Intelligence:
Roll 1+: +10 INT. Cost = 10 pts.
- 4 Presence:
Roll 1+: +10 PRE. Cost = 10 pts.
- 5 Constitution:
Roll 1+: +5 CON, which also gives +1 ED, +1 REC, +10 END, and +2½ STUN. Cost = 10 pts.
- 6 As previously rolled.

UNUSUAL POWERS

Roll 1D6

- 1) Power Defense:
Roll 1+: 5 points of Power Defense. Cost = 5 pts.
- 2) Extra Limb:
Roll 1+: Character has an Extra Limb. Cost = 10 pts.
- 3) FTL Flight
Roll 1: Fly faster than light at 1 light year per day per inch of flight in a full turn. Cost = 10 pts.
Roll 2+: Multiply FTL speed by 4. Cost = 10 pts.
- 4) Instant Change:
Roll 1: Instant change from hero to character ID and back. Cost = 5 pts.
Roll 2: Instant change to any set of clothes. Cost = +5 pts.
- 5) Life Support:
Roll 1: Character may breath under water, and is not affected by inhaled gasses. Cost = 10 pts.
Roll 2: Character is immune to skin absorption gasses or vacuum. Cost = 10 pts.
Roll 3: Character need not eat and is proof against extreme heat and cold. Cost = 10 pts.
- 6) As previously rolled.

ENHANCED SENSES

Roll 1D6

- 1-4 Basic Senses
- 5-6 Unusual Senses

BASIC SENSES

Roll 2D6

- 2 -3) Microscopic Vision:
Roll 1+: x10 Magnification. Cost = 10 pts.
- 4) Ultraviolet Vision:
Roll 1: Character can see at night as well as in day. Cost = 10 pts.
- 5) Infrared Vision:
Roll 1: Character can see heat patterns and outlines at night. Cost = 5 pts.
- 6) Enhanced Vision:
Roll 1+: +2 Vision Perception Roll and +2

Perception Range Mod. Cost = 6 pts.

- 7) As previously rolled
- 8) Enhanced Hearing:
Roll 1+: +2 Hearing Perception Roll and +2 to Hearing Range Mod. Cost = 6 pts.
- 9) Ultrasonic Hearing:
Roll 1: Character can hear very high and low pitched sounds. Cost = 10 pts.
- 10) Parabolic Hearing:
Roll 1+: Hear sound at 5 times the distance. Cost = 15 pts.
- 11-12) Telescopic Vision:
Roll 1+: See things as if they were $\frac{1}{10}$ as far away. Cost = 10 pts.

UNUSUAL SENSES

Roll 2D6

- 2) Radar:
Roll 1: See outlines with Range Mod. of -1 per 10". Character emits radio waves. Cost = 20 pts.
Roll 2+: 4x Range Mod. Cost = 10 pts.
- 3) 360 Degree Vision:
Roll 1: The ability to make a Perception Roll in any direction. Cost = 20 pts.
- 4) Discriminatory Smell:
Roll 1: The ability to recognize smells with a smell Perception Roll. Cost = 5 pts.
Roll 2+: +2 to smell Perception Roll. Cost = 6 pts.
- 5) High Range Radio Hearing:
Roll 1: Hear and transmit specific radio signals on a roll of 9 + INT/5 or less. Cost = 10 pts.
Roll 2+: +2 to High Range Radio Hearing roll. Cost = 6 pts.
- 6) Radio Hearing:
Roll 1: Hear normal radio bands. Cost = 3 pts.
- 7) As previously rolled.
- 8) Tracking Scent:
Roll 1: The ability to track by smell with a smell Perception Roll. Cost = 15 pts.
Roll 2+: +2 to smell Perception Roll. Cost = 6 pts.
- 9) X-Ray Vision:
Roll 1: Allows the character to see through walls and light substances. Cost = 20 pts.
- 10) Active Sonar:
Roll 1: The character can find objects with a

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hearing Perception Roll. Character emits ultrasonic sounds. Cost = 20 pts.

Roll 2+: +2 to hearing Perception Roll and +2 to Range Mod. Cost = 6 pts.

11) N-Ray Vision:

Roll 1: Allows the character to see through nearly any substance. Character must define a substance that he can not see through. Cost = 30 pts.

N-Ray will not see through: Roll 1D6

- 1 Organic Substances
- 2 Force Fields
- 3 Magic Protections
- 4 Reflective Surfaces
- 5 Ultra-hard Materials
- 6 Other

12) Passive Sonar:

Roll 1: The character can find objects with a hearing Perception Roll. Cost = 25 pts.

Roll 2+: +2 to hearing Perception Roll and +2 to Range Mod. Cost = 6 pts.

ROUNDING OUT A CHARACTER

From here you'll have to start making some decisions about the character. The character may have a fully described conception already; if so, he won't need any other Powers. The character may be obviously lacking a specific Power or type of Power; in that case, roll on the appropriate chart, or pick the appropriate Power. If a character has a Power or Skill that's obviously out of place, get rid of it. Or the character's lack may not be obvious, and some random factor may be helpful.

If you don't want to decide what additional Power to add to the character, roll 2D6 and refer to the Additional Powers Chart. Continue to add or subtract Powers until you feel the character is fully fine-tuned, then proceed to the Disadvantages to finish the character.

ADDITIONAL POWERS

Roll 2D6

- 2-5 Offensive Powers:(1D6)
 - 1-4 As per Character Type
 - 5-6 Roll for new character type and use the appropriate chart
- 6-7 Defensive Powers
- 8-9 Minor Defensive Powers
- 10 Movement Powers
- 11-12 General Powers

CHARACTER DISADVANTAGES

Once a character has bought all of his Powers and added up his total cost, he has to pay for those Powers with points from Disadvantages. Disadvantages are split into three classes: Identity Type Disadvantages, Campaign Disadvantages, and Combat Disadvantages.

The character should first roll on the Character Identity Chart to find out his identity; from then on, the character should roll on the Disadvantage Type Chart to see which type of Disadvantage he'll get. Then roll on the specific Disadvantage chart to find the exact Disadvantage the character will have. Continue rolling to find specific Disadvantages until the character's Disadvantage total is greater than his total cost, or until you feel that the character has enough Disadvantages.

This should complete a basic *Champions* character. The character is useful as a secondary villain in a run, for those times when you are stuck for a NPC hero, or whatever. The charts will tend to create simple, basic characters; you're encouraged to change what comes from them as much as you would like. As a matter of fact, for players these charts run contrary to the idea of individual choice which is the basis of *Champions*. So, have fun with these charts as a reference and as a fast way to create second line villains; but don't forget that you can *choose* the character you want.

CHARACTER IDENTITY

Roll 1D6	Bonus
1	No Particular Identity
2-4	Secret Identity 15 pts.
5	Public Identity 10 pts.
6	Public Identity and (1D6)
1-2	Slightly Unusual Looks 15 pts.
3-4	Unusual Looks 20 pts.
5-6	Very Unusual Looks 25 pts.

DISADVANTAGE TYPE

Roll 1D6	
1-2	Campaign Disadvantage
3-6	Combat Disadvantage

CAMPAIGN DISADVANTAGES

Roll 1D6	
1-2	Dependent NPC
	Frequency of Involvement: (1D6)

continued on next column

	Bonus
1-2	Infrequently, 8 or less 5 pts.
3-4	Occasionally, 11 or less 10 pts.
5-6	Frequently, 14 or less 15 pts.

Competence of NPC: (1D6)	Bonus
1-2	Competent (50 pts.)
3-4	Normal +5 pts.
5-6	Incompetent (-20 pts.) +10 pts.

3-6) Hunted:

Size of Hunter: (1D6)	Bonus
1-2	Single Person 5 pts.
3-4	Small Group 10 pts.
5-6	Large Group 15 pts.

Quality of Hunter: (1D6)	Bonus
1	Normals
2	Agents 5 pts.
3-5	Supervillains 10 pts.
6	Supervillains and Agents 15 pts.

Persistence of Hunter: (1D6)	Bonus
1-2	Occasionally, 8 or less
3-4	Full time, 11 or less +5 pts.
5-6	Fanatically, 14 or less +10 pts.

COMBAT DISADVANTAGES

Roll 2D6

2 -3) Berserk:

Chance to go Berserk: (1D6)	Bonus
1-2	8 or less 5 pts.
3-4	11 or less 10 pts.
5-6	14 or less 15 pts.

Chance to Recover: (1D6)	Bonus
1-2	14 or less
3-4	11 or less +5 pts.
5-6	8 or less +10 pts.

Circumstances: (1D6)

- | | |
|-----|---|
| 1-2 | Uncommon Circumstance: (1D6) |
| 1 | When confronted by a higher authority. |
| 2 | When attacked by powers like his own. |
| 3 | When Ego Attacked. |
| 4 | When tricked or fooled. |
| 5 | When leadership of situation is questioned. |
| 6 | Other. |
| 3-4 | Common Circumstance: (1D6) +5 pts. |
| 1 | When friend or DNPC is threatened. |
| 2 | At the sight or smell of blood. |
| 3 | When attacked by surprise or dishonorably. |
| 4 | After taking BODY. |

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- 5 When plans are thwarted.
6 Other.
- 5-6 Very Common Circumstance: (1D6)
+10 pts.
- 1 When in battle.
2 After a scream or sound of emergency.
3 When teammate or battle comrade is endangered.
4 When insulted or taunted.
5 When you see superhero (villain).
6 Other.

4) Physical Limitation:

Frequency of Limitation: (1D6)	Bonus
1-2 Infrequently Limiting	5 pts.
3-4 Frequently Limiting	10 pts.
5-6 Always Limiting	15 pts.

Degree of Impairment: (1D6)	Bonus
1-2 Slightly Impairing	
3-4 Greatly Impairing	+5 pts.
5-6 Fully Impairing	+10 pts.

5 -6) Psychological Limitation:

Frequency of Limitation: (1D6)	Bonus
1-2 Uncommon Situation	5 pts.
3-4 Common Situation	10 pts.
5-6 Very Common Situation	15 pts.

Character Reaction: (1D6)	Bonus
1-2 Unusual reaction	
3-4 Irrational Reaction	+5 pts.
5-6 Collapse or Retreat	+10 pts.

7 -8) Vulnerability:

Frequency of Attack: (1D6)	Bonus
1-2 Uncommon Attack	5 pts.
3 Group of Uncommon Attacks	10 pts.
4 Common Attack	10 pts.
5-6 Group of Common Attacks	15 pts.

Amount of Damage from Attack: (1D6)	
1 1½x STUN	(1x pts.)
2 1½x BODY	(2x pts.)
3 1½x STUN, 1½ x BODY	(2x pts.)
4 2x STUN	(2x pts.)
5 2x STUN, 1½x BODY	(3x pts.)
6 2x STUN, 2x BODY	(4x pts.)

9 -10) Susceptibility:

Frequency of Effect: (1D6)	Bonus
1-2 Uncommon	5 pts.
3-4 Common	10 pts.
5-6 Very Common	15 pts.

Damage Character Takes: (1D6)	Bonus
1-2 1D6 per phase	
3-4 2D6 per phase	+5 pts.
5-6 3D6 per phase	+10 pts.

continued on next column

11 -12) Unlucky:

1D6 of Unluck 5 pts.

OPTIONAL RULES

The following three rules are optional. The rules include the use of overall Limitations on an entire character, specific Limitations on a given Power, and the grouping of Powers into Multipowers and Elemental Controls. These rules will nearly double the number of die rolls necessary to create a character, so they're considered optional. Also, because these charts are generalized to work with all Powers and characters their results will need careful examination and possible fudging to get completely reasonable results.

OVERALL LIMITATIONS

Some characters have a generalized Limitation on all of their Powers. Roll 1D6 on the chart below to see if the character has an overall Limitation. Roll 2D6 on the Overall Limitation Chart to find out what the Limitation is.

Overall Limitation Chance

Roll 1D6

- 1-4 Character has no overall Limitation.
5-6 Character has an overall Limitation; roll on the chart below.

Overall Limitation Chart

Roll 2D6

2-5	Obvious Accessable Focus	(+1)
6-7	Obvious Inaccessible Focus	(+½)
8	Inbvious Accessable Focus	(+½)
9	Inobvious Inaccessible Focus	(+¼)
10	Powers Usable only in Super Hero ID	(+¼)
11	Limited Power	(+¼—+2)
12	Other	

Limited Power includes all of the limitations such as "Only works out of water", "Does not work in darkness", "Only works in Superhero ID", etc. "Other" includes any other Limitation that the player can think of.

SPECIFIC LIMITATIONS

A character's different powers may have specific Limitations. To see if a given power has a specific Limitation roll on the chart below. If the power has a specific Limitation roll on the specific Limitation chart to see what the Limitation is.

Specific Limitation Chance: (1D6)

- 1-4 Power has no Specific Limitation
5-6 Power has a Specific limitation; Roll on the chart below.

Specific Limitation Chart: (1D6)

1) Activation Roll (1D6)

- 1 8 or less (+2)
2-3 11 or less (+1)
4-6 14 or less (+½)

2) Endurance Battery (1D6)

- 1 x1 Battery (+1½)
2 x2 Battery (+1)
3 x3 Battery (+¾)
4 x4 Battery (+½)
5 x6 Battery (+¼)
6 x8 Battery (No Bonus)

Recovery of battery (2D6)

- 2-7 1 pip per 10 min. (normal)
8-9 1 pip per 1 min. (-1 level)
10 1 pip per 1 turn. (-2 levels)
11 1 pip per phase. (-3 levels)
12 1 pip per segment. (-4 levels)

3) Focus: (1D6)

- 1 Inobvious Inaccessible Focus (+¼)
2 Inobvious Accessable Focus (+½)
3-4 Obvious Inaccessible Focus (+½)
5-6 Obvious Accessable Focus (+1)

4) Increased Endurance Cost (1D6)

- 1-2 1½x END Cost (+½)
3 2x END Cost (+1)
4 3x END Cost (+2)
5 4x END Cost (+3)
6 5x END Cost (+4)

5) Limited Power (+¼—+2)

6) Limited Uses (2D6)

- 2-4 1 Charge (+2)
5 2 Charges (+1½)
6 3 Charges (+1¼)
7 4 Charges (+1)
8 6 Charges (+¾)
9 8 Charges (+½)
10 12 Charges (+¼)
11-12 16 Charges (No Bonus)

MULTIPOWER AND ELEMENTAL CONTROLS

Characters with more than one offensive Power, or several expensive offensive, defensive, and movement Powers, may be based on a Multipower or an Elemental Control. After the character's Powers are determined, but before his Disadvantages are determined roll on the chart below to see if any of the character's Powers are grouped together.

MULTIPOWERS AND ELEMENTAL CONTROLS

Roll 1D6

- 1-2 Character has no Multipower or Elemental Control
3-4 Character's powers are grouped into an Elemental Control
5-6 Character's powers are grouped into a Multipower
Roll for each power in the Multipower:
Roll 1D6
1-3 Power is in a Multi Slot: Cost = 1/5 pts.
4-6 Power is in an Ultra Slot: Cost = 1/10 pts.

If the Powers are in an Elemental Control, base the Elemental Control on the least expensive Power in the group. All the other Powers will save half the cost of the least expensive Power in the group.

If the Powers are in a Multipower, the Multipower reserve is equal to the amount of points in the most expensive Power. All of the slots in the Multipower may be bought to access all of the points in the Power reserve.

CHARACTER EXAMPLE

The following is an example of one use of the Character Generator. The order in which the charts are used, the name of the charts, and the numbers rolled referring to the charts will be listed, along with the resulting Powers the character ends up with.

- 1) Roll to find the character type on the Character Type Chart (2D6 = 7: *Energy Projector*). Record the character's Basic Characteristics. (Cost = 100 pts.)

continued on next page

- 2) Roll to find the character's basic Offensive Power (2D6 = 6: *Energy Blast with Power Advantage*, 2D6 = 8: *8D6 Affects Desolids*; Cost = 60 pts.).
- 3) Roll to find the character's Major Defensive Power (2D6 = 8: +10 PD, +10 ED Force Field; Cost = 20 pts.).
- 4) Roll to find the character's Minor Defensive Power (3D6 = 10: *As previously rolled, roll again and get 2 levels of effect*. 3D6 = 12: +6 DEX, +1 SPD; Cost = 9 + 13 = 22 pts.).
- 5) Roll to find the character's Movement Power. (2D6 = 6: +5" *Running*; Cost = 10 pts.).
- 6) Roll 1D3 to see how many different General Powers the character has (1D3 = 1). Then roll to see what the different general powers are (1D6 = 2: *General Skill*, 2D6 = 9: *Stealth on 14-*; Cost = 5 pts.).

At this point the character's Powers and Characteristics cost 217 Power Points. The character can easily afford several more Powers.

- 7) Roll on the Additional Powers chart to find out what other class of Powers the character will have (2D6 = 6: *Major Defensive Powers*, 2D6 = 6: +5 PD, +5 ED; Cost = 10 pts.).

Here we decide to broaden the character's abilities by rolling on the General Powers Charts (1D3 = 1: *General Power*, 1D6 = 1: *General Skill*, 2D6 = 9: *Stealth* +2 to 16-; Cost = 4 pts.). Back to the Additional Powers chart (2D6 = 6: *Major Defensive Powers*, 2D6 = 6: +5 PD, +5 ED; Cost = 10 pts.).

The character needs more offensive punch, so roll again on the Energy Projector Offensive Powers Chart (2D6 = 5: *Energy Blast with Power Advantage*, adds ½ END cost to current *Energy Blast*; Cost = 15 pts.) Back to the Additional Powers chart (2D6 = 5: *Offensive Powers*, 1D6 = 2: *Energy Projector Offensive Powers*, 2D6 = 6: *Energy Blast with Power Advantage*, increases damage to 9½D6 *Affects Desolids*; Cost = 12 pts.).

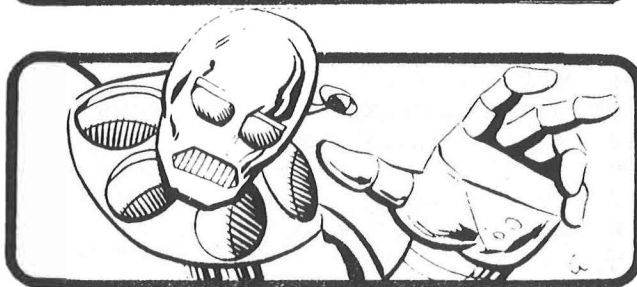
The character's Powers, Skills and Characteristics cost a total of 258 pts. Now we will roll up his Disadvantages.

- 8) Roll for the character's identity (1D6 = 3: *Secret ID*; Disadvantage = 15 pts.).
- 9) Roll for the Disadvantage type and for the

continued on next column

character's specific Disadvantages. Continue rolling Disadvantages until the character's points are balanced.

- a) (1D6 = 6: *Combat Disadvantage*, 2D6 = 6: *Psychological Limitation*, 1D6 = 1: *Uncommon*, 1D6 = 2: *Unusual Reaction*; Disadvantage = 5 pts.)
- b) (1D6 = 2: *Campaign Disadvantage*, 1D6 = 1: *Dependent NPC*, 1D6 = 3: 11-, 1D6 = 6: *Incompetent*; Disadvantage = 15 pts.)
- c) (1D6 = 6: *Combat Disadvantage*, 2D6 = 6: *Psychological Limitation*, 1D6 = 3: *Common*, 1D6 = 2: *Unusual Reactions*; Disadvantage = 10 pts.)
- d) (1D6 = 6: *Combat Disadvantage*, 2D6 = 12: 1D6 *Unluck*; Disadvantage = 5 pts.)
- e) (1D6 = 5: *Combat Disadvantage*, 2D6 = 11: 1D6 *Unluck*; Disadvantage = 5 pts.)
- f) (1D6 = 2: *Campaign Disadvantage*, 1D6 = 6: *Hunted*, 1D6 = 5: *Large Group*, 1D6 = 1: *Normals*, 1D6 = 3: 11-; Disadvantage = 20 pts.)
- g) (1D6 = 6: *Combat Disadvantage*, 2D6 = 6: *Psychological Limitation*, 1D6 = 5: *Very Common*, 1D6 = 2: *Irrational Actions*; Disadvantage = 20 pts.) As this is the third Psychological Limitation, Disadvantage "a" is halved from 5 pts. to 3 pts.
- h) (1D6 = 4: *Combat Disadvantage*, 2D6 = 2: *Berserk*, 1D6 = 1: on 8-, 1D6 = 2: *Recover 14-*, 1D6 = 6: *Very common situation*; Disadvantage = 15 pts.)
- i) (1D6 = 3: *Combat Disadvantage*, 2D6 = 5: *Psychological Limitation*, 1D6 = 5: *Very Common*, 1D6 = 2: *Unusual Reaction*; Disadvantage = 15 pts.) As this is the fourth Psychological Limitation, Disadvantage "c" is halved from 10 pts. to 5 pts.
- j) (1D6 = 3: *Combat Disadvantage*, 2D6 = 3: *Berserk*, 1D6 = 2: on 8-, 1D6 = 6: *Recover 8-*, 1D6 = 3: *Common Situation*; Disadvantage = 20 pts.)
- k) (1D6 = 6: *Combat Disadvantage*, 2D6 = 11: 1D6 *Unluck*; Disadvantage = 5 pts.)
- l) (1D6 = 3: *Combat Disadvantage*, 2D6 = 10: *Susceptibility*, 1D6 = 2: *Uncommon*, 1D6 = 5: 3D6 *Damage*; Disadvantage = 15 pts.)



These disadvantages total 263 pts.; the character now has $263 - 258 = 5$ pts. to spend. Rather than rolling on the chart, we'll arbitrarily

give the character +1 Skill Level with his Energy Blast for 3 pts. and +4 COM for 2 pts. The finalized character now looks like this:

Name: Randomly Generated Character

VAL	CHA	Cost	Cost	Powers	END	100	Disadvantages
15	STR	5	87	9½D6 Energy Blast	7	15	Secret ID
26	DEX	48		that affects Desolid		3	Psych Limit Uncommon, Unusual (5)
23	CON	26	20	+10 PD, +10 ED	4	20	DNPC (11-, Incompetent)
10	BODY	0		Force Field		5	Psych Limit Common, Unusual (10)
10	INT	0	10	+5" Running		15	3D6 Unluck
10	EGO	0	9	Stealth on 16		20	Hunted (Large, Normals, 11-)
10	PRE	0	3	+1 with Energy Blast		20	Psych Limit Very Common
14	COM	2					Common, Irrational
15	PD	12				15	Berserk 8-, Recover
15	ED	10					14-, Common Situation
6	SPD	24		OCV = 9		15	Psych Limit Common
8	REC	0		DCV = 9			Unusual Reaction
60	END	7		ECV = 3		20	Berserk 8-, Recover
30	STUN	0		PHA = 2,4,6,8,10,12			8-, Common Situation
						15	3D6 Susceptibility to Uncommon Item

CHA Cost 134+129 Powers Cost=263

Total Cost = 263 Total Points

OLD POWERS

We've gone over Powers that were already presented in *Champions* and *Champions II*. The result is some modifications of the way those powers were originally presented, along with some possible additional rules or applications for those Powers. These are all optional; use only those you like and which the GM approves.

Absorption and Power Transfer

Through Absorption and Power Transfer, characters temporarily gain Power Points. Several special rules concern these points.

Optional Rule 1

Points that a character Absorb or Transfer go into a single point reserve that drains off at one point per segment. The character never loses more than one point per segment, no matter how often the character has absorbed or transferred points. If power points were gained in two or more different areas the character should define the order in which

the points are lost.

Example:

A character Absorbs 10 points and puts half into INT and half into STR. He then Transfers 10 points into his PD. The character will lose 1 point per segment, rotating Characteristics each segment. On the first segment the character loses 1 point from PD, on the second segment he loses 1 point from INT, on the third segment he loses 1 point from STR, and so on.

Optional Rule 2

If the power is Absorbed into BODY, STUN, or END, the points only drain away if the BODY, STUN, or END is greater than the character's normal maximum value.

Optional Rule 3

Characters may Absorb power into END batteries at the rate of 2 END per 1 point Absorbed.



Optional Rule 4

Absorption is most effective when a character has many dice. The easiest way to afford lots of Absorption is by limiting the Absorption to attacks of a certain special effects. This can make Absorption fit many different kinds of character conceptions and significantly reduce its cost.

Example:

A fire-using character buys Absorption usable only versus fire or heat attacks (+1 Limitation). A wizard buys Absorption only versus magic or magically generated attacks (+1 Limitation). Another character could buy Absorption that doesn't work if struck with more BODY than he can Absorb (+½ Limitation).

The exact Limitation for a limited Absorption depends upon the campaign. In some campaigns, sonic or magic attacks will be common and therefore worth a smaller bonus. In other campaigns such attacks will be very rare, and worth a larger bonus.

Optional Rule 5

A character can delay the loss of Power Points by spending 3 points for every segment he wants to delay Power Point loss. Do not multiply the cost of the delay by the cost multiple of the Characteristic in Absorption, Drain, or Transfer.

Absorption Options

Some GMs still feel that Absorption or Power Transfer create complex segment by segment accounting procedures and don't give quite enough power for their points. Here's two options that a GM could use that should simplify play and won't cause players to rewrite their characters.

Simplified Accounting

Characters keep track of how many points they've lost or gained and the segment on which they gained or lost. During Post Segment 12 Recovery, the characters adjust their Power Points 1 for every segment since the attack. If the attack happened last turn, the character adjusts his scores by 12 Power Points.

**Example:**

If a character lost 7 Power Points on segment 9 he would recover $12 - 9 = 3$ Power Points. The character would play the next turn down 4 Power Points. If the character had been hit on segment 4, he would recover all of his Power Points.

Absorption as Defense

With this option Absorption acts as a defense for the character being attacked. The character subtracts 1 STUN and 1 BODY for every 1 point Absorbed, before applying defenses. As a character

can only Absorb 1 point per Body of an attack, the character could only subtract a maximum of 1 STUN and BODY per BODY point in the attack.

If the GM doesn't want Absorption to work as a defense, the character may buy the power so that it does defend. Add 3 points to the cost of each 1D6 of Absorption to make it count as a defense.

These options, especially the second, make Absorption more powerful. The GM should only invoke these options if he feels that Absorption is not useful enough in his campaign.

Drains, Transfers, Power Attacks, Neutralization, etc. vs Defenses

Any power that directly effects a character's defensive Powers or Characteristic is reduced in effect. In general, defenses are half or less of the cost of the attack they defend against, and the effect of Powers that destroy them is halved to show this.

Anytime a character uses a Power Drain, Power Transfer, Power Attack, or Neutralization against a defense the effect is halved. Defenses include PD, ED, Ego Defense, Flash Defense, Power Defense, Presence Defense, Lack of Weakness, Force Field, Force Wall, Armor, and the Hardened Armor Power Advantage.

Comment

This rule is to restrict the ability of character to drain a target's defenses. Playtesting has shown this to be too powerful an effect for its point cost, and so this rule was developed.

Flash

Flash Attacks are often misused or misinterpreted, making Flash an overly effective or ineffective Power in some campaigns. The first of the following modifications describe how all Flash Attacks work. The second parts are optional modifiers and their use is up to the GM.

Making Flash Attacks

All normal Flash Attacks are Area Effect attacks. Therefore, a Flash must be targeted as an Area Effect (half Range Mod, roll against a DCV 3 hex). The player may use Skill Levels to affect the Range Mod and OCV of the Attack Roll to target the radius.

Once the attack has been successfully targeted, every character in the radius of the Flash can be affected, but a second Attack Roll is necessary to be affected by the Flash. The second roll is an Attack Roll based on the attacker's DEX-based OCV and the defender's DEX based DCV. Only 8 point General Levels or 10 point Overall Levels can affect this roll, either for the attacker or the defender.

A target may cancel his move and divert his eyes (assuming he knows what's happening before the Attack Roll is actually thrown). Also, targets that are facing away from the center of the Flash are not affected by the attack. The target must be looking in the direction of the Flash to be affected.

Diverting your eyes is a half phase action, but the

character must abort his next move to do it unless he has a saved move. After diverting his eyes, the character must make a PER Roll to reacquire any ranged targets.

Comments

Flash Attacks require two rolls because they are inherently more difficult than normal attacks. They must be targeted to get the Flash in the right area, then make a second roll to take effect. This is designed to simulate the fact that characters normally blink when attacked, in an attempt to save their eyes from blast effects. The OCV vs. DCV roll shows the effect of the attacker's speed in overcoming the defender's defensive reflex. Thus, if a Flash Attack comes from surprise while the defender is in combat, the defender's DCV is halved on the second roll. If the defender is totally surprised while not in combat, his DCV should be 0.

Limited Multipower

A character who has a Multipower may put Limitations on the slots and on the power pool. A character may take the smallest total Limitation from any of the slots and apply it to the Power Reserve.

Example:

A character has 2 slots in his Multipower, one with an attack usable only under a full moon (+2 Limit) and the other with a power at 5x END cost (+4 Limit). The Power Reserve can be purchased with a +2 Limitation, the smallest of the two Limits.

Multiple Powers

A character can only throw one "attack" per phase. This doesn't mean that the character can throw only one offensive Power per phase. An attack can be constructed from as many offensive Powers as the player wants, so long as those Powers always go off together.

Example:

Flare has a Light Burst attack, which causes damage from the energy density of the attack, the brightness, and the dazzling pattern. Her attack is bought as 10D6 Energy Blast with no Knockback (it's only a light beam), 1D6 NND (defense is having Flash Defense or shielding your eyes) and 1D6 flash, one target. Thus, the attack costs $50/(1\frac{1}{4}) + 10 + 10/(1\frac{1}{2}) = 40 + 10 + 7 = 57$ points; it costs 14 END to throw. Every time Flare throws the attack, all three effects happen at once, in proportion. If she throws the attack at half value, she would throw 5D6 energy blast, $\frac{1}{2}$ D6 NND, and $\frac{1}{2}$ D6 Flash (which blinds only on a "6") at a cost of 7 END.

Many different kinds of Powers can be combined to show interesting different effects. A character can't throw different parts of a Multipower together, because the Powers don't always go off the same

way. But a character could have several Powers in the same slot together, so long as they all go off at the same time together.

Example:

Rocket has 30 points (15") of Flight and 30 points of Force Field (15 PD, 15 ED) in a Multipower slot together. As the Powers are tied together, they're proportional. Rocket will have 5 PD and 5 ED worth of Force Field up for every 5" of Flight he uses during the phase. Rocket's favorite attack is to do Move-throughs!

OLD POWER LIMITATIONS

Limited Uses in Multipowers

If a character takes the Limited Uses Limitation on a slot of a Multipower, he should only get half as many uses as the chart lists. For instance, a + $\frac{1}{4}$ Limitation on the slot would give 6 uses instead of 12.

Clips of Limited Uses or END Batteries

When using Limited Uses or END Batteries on a Power, a character may subdivide his END or uses into "clips" of fewer uses. The character defines the number of END or uses that will be in the first clip. Each other clip will have the same amount of END or the same number of uses as the first. Each clip after the first will only count half toward the total number of END or uses the character can have. Keep track of fractions when calculating the total number of uses or END.

Example:

Marksman buys a rifle with 16 uses. He can subdivide the uses in the following manner:

- 1) 16 uses in 1 clip
- 2) 10 uses in 2 clips: $10 + (1 \times (10/2)) = 15$, he loses 1 use.
- 3) 8 uses in 3 clips: $8 + (2 \times (8/2)) = 16$
- 4) 6 uses in 4 clips: $6 + (3 \times (6/2)) = 15$, he loses 1 use.
- 5) 5 uses in 5 clips: $5 + (4 \times (5/2)) = 15$, he loses 1 use.
- 6) 4 uses in 7 clips: $4 + (6 \times (4/2)) = 16$
- 7) 3 uses in 9 clips: $3 + (8 \times (3/2)) = 15$, he loses 1 use.
- 8) 2 uses in 15 clips: $2 + (14 \times (2/2)) = 16$
- 9) 1 use in 31 clips: $1 + (30 \times (1/2)) = 16$

A clip must be replaced each time it runs out of END or uses. Replacing a clip is a full phase action. END Batteries that recover get their recovery in the clip that is in use at the time.

Example:

Widowmaker has a 30 END battery split into two

30 END clips. His normal recharge rate is 1 END per 10 minutes. Each night after he uses up a clip, he slips it back into his gun. Each clip takes 50 min to recharge.

Comments

Limited Uses are often referred to as Charges. This rule can give characters with charges or END batteries a big advantage, as they'll be able to use their Power a greater number of times. But the realism of a character ducking fully concealed behind a pillar to reload is worth it.

Continuing Charges

Normally, a charge lasts for one of two different periods of time. Charges of offensive Powers last only an instant. Charges of continuing Powers (Flight, Force Fields, Darkness) last for a character's whole phase.

Some continuing Powers, however, should last more than one phase. Smoke grenades can be bought as Darkness on Charges, but each Charge should last more than one phase. So a new modifier for Charges has been created: Continuing Charges. These Charges last for a number of phases or a specific period of time. Once started, they can't be stopped unless the Power they generate is destroyed.

A Continuing Charge may be bought to last a number of the character's phases. Once the Charge is expended, the character need not take any time keeping the Charge going; it simply runs until it's all expended.

Instead of that method, a Continuing Charge may be bought to last a number of Segments or Turns. For simplicity here, each character phase is considered to be 3 Segments long. Continuing charges are normally listed as X uses of Y length; for example, 8 uses of 1 Turn, 1 use of 6 segments, etc.

The character first decides how many Charges he wants, then decides the duration of each Charge. All Charges of the same Power will have the same duration. The Limitation or Advantage the character would get for the Charges is modified by the duration of the charges. The following chart shows the duration of a Charge and the appropriate modification to the Limitation or Advantage.

CONTINUING CHARGE MODIFIERS		
Duration of each Charge Phases or Time		Limitation Modifier
1	3 segments	Normal Advantage or Limitation
2	6 segments	-1 Level
4	1 turn	-2 Levels
8	2 turns	-3 Levels
16	4 turns	-4 Levels
32	8 turns	-5 Levels



Example:

The Missileer has 3 smoke grenades. Normally, 3 Charges would give a $+1\frac{1}{4}$ Limitation. But each of The Missileer's grenades lasts 1 full Turn; because of their duration, the smoke grenades get only a $+\frac{3}{4}$ Limitation.

The Missileer also has 12 Charges of a Force Wall projector (to make instant barriers). Each wall lasts for 1 full Turn. Normally, 12 Charges would get a $+1\frac{1}{4}$ Limitation, but because of their duration the character must pay a $+x\frac{1}{4}$ Advantage.

Partially Limited Power

A character may have only part of a Power bought with a Limitation. Of course only that part of the Power operates under the Limitation. This effect can be applied to Power Advantages, Power Modifiers, and part of the Powers themselves.

The character decides what Limitation he is going to apply to the Power, then decides what part of the Power is going to be limited. The character buys the limited part of the Power with the Limitation, and the rest of the Power normally.

Example:

Starfire has a 20D6 Energy Blast with many Limitations. The first 8D6 are bought normally at a cost of 40 points. The next 4D6 are bought at $1\frac{1}{2} \times$ END and $(+ \frac{1}{2})$ for a cost of 13 points. The next 4D6 is bought at $2 \times$ END and $(+1)$ for a cost of 10 points. The last 4D6 are bought at $3 \times$ END $(+2)$ for a cost of 7 points. The entire 20D6 cost $40 + 13 + 10 + 7 = 70$ points. To throw the entire 20D6 costs $8 + 6 + 8 + 12 = 34$ END!

Example:

Lazerator has a 3D6 Ranged Killing Attack he has tuned to work well against Force Fields. The attack has the Power Advantage "Armor-Piercing", with the Limitation "only against Targets with Force Fields" (a $+1$ Limitation). The 3D6 RKA cost 45 points, the Armor-Piercing only against targets with Force Fields costs $22/2 = 11$ points; the entire Power costs 56 points. The Armor-Piercing does increase the END cost of the Power, even when the target doesn't have a Force Field.

Increased Recovery of Endurance Batteries

Allow Endurance Batteries to recover $1/5$ of their total END every 10 minutes instead of 1 END every 10 minutes. Decreasing the recovery time gives the battery $1/5$ of its total END every 1 minute, 1 turn, 1 phase, or 1 segment.

OLD CHARACTER DISADVANTAGES

A few changes on some of the old Character Disadvantages provides some new wrinkles for your heroes.

Berserk

Normally, when a character goes Berserk, he blindly attacks the first thing in front of him and continues to attack until the target stops moving. As an optional rule Berserk may be bought as Enraged, whereby the character will attack the target that made him go berserk. Enraged is bought just like Berserk, but it is worth 5 points less.

If a character is Enraged and his target gets away, the character gets a chance to recover. If the character doesn't recover he'll vent his anger with an attack on someone or something. Because the character is only Enraged, not Berserk, he may vent his anger on a nearby car, building, or even on the ground. If no obvious inanimate target exists, the enraged character may attack the nearest live target. After every attack the character again gets a chance to recover.

Psychological Limitation: Hunting

A hero may be hunting a target; this is a form of Psychological Limitation and counts towards the total number of Psych Limitations the hero can have.

The normal Psychological Limitation is rewritten as below.

PSYCHOLOGICAL LIMITATION: HUNTING

How often hero is hunting target	Point Bonus
Hunting target on 8 or less	5 pts.
Hunting target on 11 or less	10 pts.
Hunting target on 14 or less	15 pts.
Hero hunts target to bring him in	+0 pts.
Hero takes irrational actions in the face of target	+5 pts.

A hero should only hunt characters he has a reason to hate. If a hero is hunting a target on 11 or less, it means he spends at least half of his free time trying to bring the character in. If he hunts a character on 14 or less, he spends most of his free time trying to bring his target in. Add up the Activation Rolls on the Huntings the hero has. They may not exceed 24; otherwise the hero would be spending all of his time on the prowl.

Example:

The Revenger's wife and family was killed by the Mob. Now he hunts down Mobsters on a 14 or less and takes irrational actions when facing them. The Revenger is convinced that almost all crimes can be traced back to the Mob and will always look for a Mob connection. He will never give suspected Mob members the benefit of the doubt, and will probably kill those he finds when his squeamish hero friends aren't looking.

Comment:

The GM should keep close watch on a player-character with Hunting Disads. Most heroes won't have any. This Disadvantage works best for villains who hunt heroes.

When a hero does have a Hunting, it's often easiest to have a hero hunt a group, like VIPER or Eurostar, so that if one member is captured the hero still has targets. If all of a hero's targets are captured or eliminated, the hero should buy off the Hunting or modify it into another Psychological Limitation.

Unusual Looks Expanded

A character may use Unusual Looks to represent many different kinds of disadvantages, such as Bad Publicity, Unusual Smell, Imposing Appearance, Indescribable Beauty, etc. These Disadvantages all cause other characters to have prejudicial opinions about the character. They can also be a continuing Limitation the characters ability to interact.

Each disadvantage causes an automatic reaction on the part of other characters; Bad Publicity can cause hatred or misunderstanding, Unusual Smell can cause disgust, Imposing Appearance can cause fear, and Indescribable Beauty can cause love.

Vulnerabilities

There seems to be some misunderstandings about Vulnerabilities. Characters that take multiple damage from an attack multiply the damage *before*

applying the character's defenses. Thus, a character who has an ED of 20 and takes 2x STUN from Blasters would take 10 STUN from a 15 STUN blast ($15 \times 2 = 30$, $30 - 20 = 10$).

NEW POWERS

Well, here's the section you've all been waiting for. There's a lot of new Powers presented here. Many of them will change the balance of your campaign significantly. We recommend that you look over each Power thoroughly before allowing it into your campaign. Remember, if you use these new Powers and go into a game where they don't, you may have to run a different character. Or, of course, you could attempt to persuade the other GM to buy his own copy of *Champions III*.

Detect

This is an Enhanced Sense that the character can define. It requires a half phase to use, has no range, and cost no END. Detect will indicate the presence of a subject with a PER Roll. The following modifiers effect the PER Roll.

DETECTION

Amount of Object Present	PER Roll Modifier
Object is only present in trace amounts	-4
Object is only present in small amounts	-2
Object is present in large amounts	+1
Object is present in overwhelming amounts	+2

The cost of the Detect depends upon exactly what things can be detected. No matter which kind of Detect the character has, the roll may be increased for +1 per 2 points. The Detect can either look for broad categories or narrow categories. The lists below show the costs and some examples of each type.

Detect any one element or compound, any one type or category of energy, or any one broad category for a cost of 5 points.

Example:

Detect Gold, Detect Hemoglobin, Detect Magic, Detect Electricity, Detect Human, or Detect Arachnid.

Detect subtle effects or Characteristics, a Power in use, or very narrow categories for 10 points.

Example:

Detect Mutant, Detect Flight, Detect X-Ray Vision, or Detect Cosmic Energy.

There are several different modifiers to Detects

that allow them to be used in more sweeping and more exact ways.

Sense: For +5 points this modifier allows a character to use a Detect without a half-phase action. The sense may be set off by contact at anytime.

Radius: For +5 points this modifier allows the character to Detect or sense in a radius with a PER roll, -1/3". This gives the fact that the source is around, not its location.

Locate: For +5 points this modifier allows a character with radius to determine the source of a Detected subject.

Analyze: For +10 points this modifier allows a character to find out specific details about what's creating the subject being Detected, and how the effect is being created.

Duplication

This Power allows a character to create duplicates of himself. Each duplicate is as powerful and as free-willed as the original character. The player can run each Duplicate simultaneously. This often leads to a single player running several Duplicate characters in the same combat.

Duplication costs 1/3 the character's real points, not counting the points spent upon the Duplication Power. The minimum cost is 33 points. This allows the character to create one Duplicate of himself. The Duplicate and the original character can't create more Duplicates of themselves.

Example:

Copier is a 240 pt. character (not counting his Duplication Power). He pays $240/3 = 80$ points to Duplicate. Whenever he wants he can create a Duplicate, and both versions of Copier can fight together.

A character can create more Duplicates of himself; for each $+x\frac{1}{2}$ on the original Duplication, the character and his Duplicate can create another Duplicate. This results in double the number of total characters.

Example:

If Copier spends 40 more points he will be able to create two more Duplicates for a total of four versions of Copier. For 40 more points after that, he could create four more Duplicates for a total of eight.

Duplication costs no END. It takes a half phase to create a Duplicate, and a full phase to recombine, no matter how many Duplicates are created or recombined. Both Duplicates must be DCV 0 and touching each other to recombine.

When two Duplicates recombine, their BODY, STUN, END, Charges, END Batteries, and END Reserves are averaged between them. If one

Duplicate was Stunned, then the combined character will be Stunned. If the maximum loss of STUN is greater than the combined character's CON, then the combined character is Stunned. If one Duplicate is killed, he can't be revived by combining; he stays dead. The character has lost a part of himself.

Example:

Copier 1 has 10 of his 40 STUN. He recombines with Copier 2 who has his full 40 STUN. The combined Copier now has $(40 + 10)/2 = 25$ STUN.

Duplicates have no special Psychic Link; they must communicate by talking. Duplicates do have an advantage in coordinating. Duplicates have an initial roll of 11 or less to coordinate and they can train their roll up from there.

Characters who Duplicate can make some

Example:

When combined, Multo has a STR of 60 and a total cost (without Duplication) of 240 points. Multo only pays 73 points for his Duplication, leaving out the last 20 points of his STR. When Multo Duplicates, the base character has a STR of 60 and all of his Duplicates are STR 40.

A character can buy a Power not usable when using Duplication for $+1/4$. The character can also buy a Power usable only when Duplicated for $+1/4$.

Example:

Multo only wants his base character to have a STR of 40 when he has Duplicated. He buys the last 20 points off his STR at $+1/4$ (not usable when Duplicated) and saves 4 points off of his STR cost. Now, when Multo Duplicates, all of his versions have a STR of 40.

Several times the base character has been referred to, but this is somewhat misleading. So long as the full $1/3$ cost is paid on all of a character's real points, all of the Duplicates are as real as any other. All Powers, Skills and Foci are Duplicated. All Duplicates have all of the character's feelings, memories, and ideals. If any one Duplicate or the base character dies, the rest can recombine and try to carry on their lives, though any powers that only worked when they were all together are not usable until the extra Duplication cost is paid.

Example:

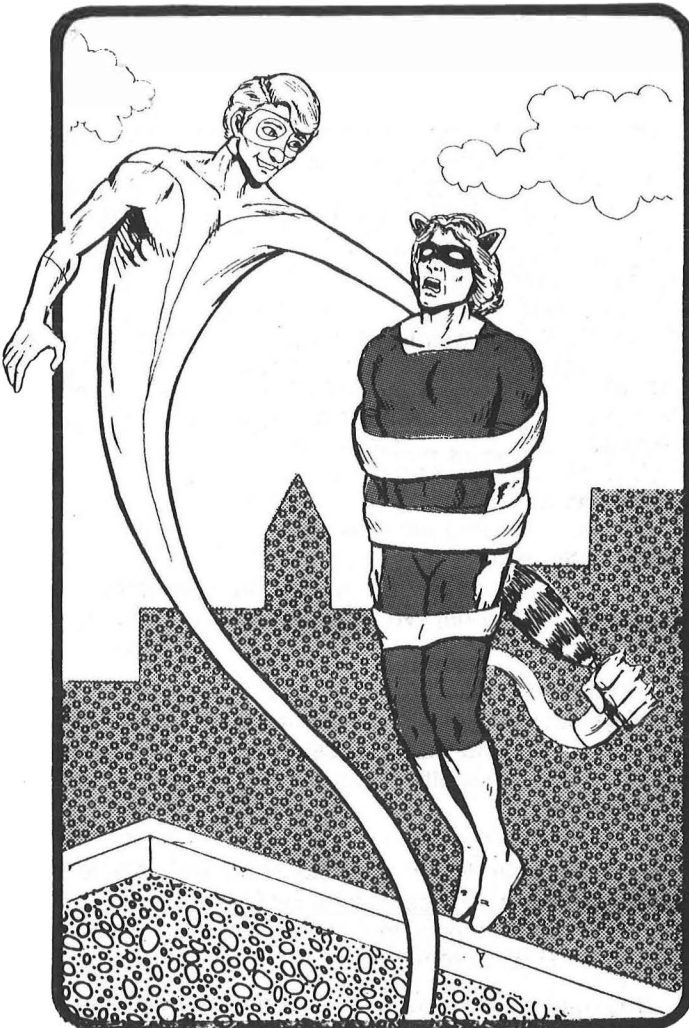
Multo 1 gets hit by an anti-tank rocket and kicks the bucket. Multo 2 must run around at STR 40 until he can get the 7 points to cover the Duplication cost or the 4 points to buy off the "not usable when Duplicated" Limitation from the 20 points of STR that he and Multo 1 shared.

Damage Reduction

Characters with Damage Reduction are tougher than normal characters; only part of any damage that gets through their defenses is applied against their STUN or BODY. Damage Reduction is purchased for each type of attack it's applied against (Physical, Energy, or Ego), is listed as a fraction ($1/4$, $1/2$, $3/4$), and is defined as being normal or resistant.

Every time a character is hit by an attack he subtracts his defenses normally. If the Damage Reduction applies to the defense in question, the character then takes the remaining damage and applies his Damage Reduction. A character with $1/4$ Damage Reduction takes $1/4$ less damage from every attack. A character with $1/2$ Damage Reduction takes $1/2$ less damage from every attack. And a character with $3/4$ Damage Reduction takes $3/4$ less damage from every attack.

Normal Damage Reduction acts against normal and NND attacks. Resistant Damage Reduction affects all normal, NND and Killing Attacks. The cost of Damage Reduction is listed below.



changes in their Duplicates. Anything the character pays the $1/3$ cost for Duplicates, and only the base character keeps any Powers with an unpaid $1/3$ cost. Anything the character doesn't pay the $1/3$ cost for disappears when the character splits into his Duplicates.

DAMAGE REDUCTION COST		
Damage Reduction Fraction	Normal Cost	Resistant Cost
¼ Damage Reduction	10 pts.	15 pts.
½ Damage Reduction	20 pts.	30 pts.
¾ Damage Reduction	40 pts.	60 pts.

Example:

Blobbo the Rubber Man has a PD of 10 and spent 20 points on ½ Physical Damage Reduction to represent his rubbery body. If Blobbo gets hit with 20 STUN he'll take $20 - 10 = 10$, $10 - \frac{1}{2}$ of 10 = 5 Stun. If Blobbo gets hit with 50 STUN he'll take $50 - 10 = 40$, $40 - \frac{1}{2}$ of 40 = 20 STUN. If Blobbo gets hit by a 1D6 Killing Attack he'll take the damage normally, because his Damage Reduction is not resistant.

Comment:

Damage Reduction is a good tool for the GM who wants to build Master Villains and Giant Monsters. A properly constructed character with medium defenses and Damage Reduction can be damaged by almost anyone, but can't be one punched by anyone.

Damage Reduction can also show characters who are especially resistant to a specific type of attack. A fire user could buy Energy Reduction at +1 (usable only against fire) and be extra resistant to fire attacks. A werewolf could buy ¾ Damage Reduction that doesn't work vs. silver at +½ (silver isn't that common, but everybody knows silver hurts werewolves).

Damage Reduction can also work well for a very tough character whose conception restricts him from being obviously superhuman. A character with low defenses and Damage Reduction will almost always take STUN, and often take BODY, but will be very difficult to totally defeat.

The GM should be careful not to let a character have both high defenses and Damage Reduction, as the character will be very difficult to bring down. Remember that a character with ½ resistant Physical Damage Reduction has spent an extra 30 points on his physical defense. Also realize that fights against characters with lots of Damage Reduction can take a very long time.

Healing

A character with Healing can heal back the effects of attacks that cause BODY or STUN. Healing cost 10 points per 1D6, it has no range, and it costs END. The character makes an Attack Roll on the target he wants to help and rolls his dice. The target gets back STUN equal to the total of the dice, and gets back BODY equal to the BODY rolled on the dice.

Each use of Healing only heals the damage from one attack. Thus, the damage from each attack must be recorded separately. The healer decides which wound to heal. If the Healing from the roll exceeds

the damage of the wound, then the extra healing is lost. If the healing from the roll is less than the damage of the wound, then the amount of the roll is healed. Any subsequent Healing attempts upon that wound are more difficult *and will subtract the first Healing from their effect*. The wound may only be healed more by another Healing roll greater than the first roll.

Example:

Nita has 3D6 Healing. Her comrade Stone Man has taken 25 STUN and 5 BODY from an attack. Nita applies her Healing and rolls 10 STUN and 3 BODY. Stone Man is now down 15 STUN and 2 BODY. Nita tries her Power again, but only rolls 9 STUN and 2 BODY. As this is less than her first roll, it has no effect. Nita tries one more time, Pushing her Power. She rolls 15 STUN and 4 BODY. This does help some, Stone Man is down 10 STUN and 1 BODY.

Healing Cost: 1D6 for 10 points. Minimum Cost 10 points.

Comment:

The use of Healing is really very optional because it requires bookkeeping to record the exact size of each wound the character takes. An alternative form is not to record each hit, but to only count the largest healing a character receives each day against his total BODY and STUN lost.

Another reason Healing is optional is that it will change the dynamics of game play. Characters will be more likely to fight while hurt if they know there's a Healer in the group. Characters may be more likely to harm bystanders if they know they can fix them up afterwards. The GM should be very selective about which characters can use Healing; he may, in fact, want to restrict its use only to NPCs.

Knockback Resistance

A character may be intrinsically resistant to Knockback. For every 3 points the character takes -1" Knockback, as if the character had Growth or Density Increase.

Knockback Resistance Cost: -1" Knockback for every 3 points. Minimum Cost 3 points. No END Cost.

Mental Paralysis

Mental Paralysis makes the target unable to move or act. Mental Paralysis is an Ego Based Attack; the character gets 1 DEF per 30 points and 1D6 of Paralysis for 15 points. After making an Ego Attack Roll, the attacker rolls his dice and counts the BODY. The target subtracts 1 BODY from the attack for every 10 points of Ego Defense. The remainder is the strength of the Paralysis. A Paralyzed target is CV 0 and may use no physical Powers. Ego Powers may only be used to break out of the Paralysis.

The target of the Paralysis must overcome the BODY with his EGO. The target rolls 1D6 for every 5 points of EGO, subtracts the DEF of the Mental Paralysis, and subtracts the BODY rolled from the

BODY of the Paralysis. When all of the Paralysis is removed, the character is free. A character may roll for his EGO once per phase. If the character frees himself he has a half phase left. If the character does over 2x the remaining BODY of the Paralysis he has a full phase left.

A character must spend END to get out of a paralysis: 1 END per 5 EGO used. The character may also push his EGO up to 10 points. Ego Attack may also be used to blow apart a Paralysis. If the Paralyzed character has Ego Attack he may attack with that instead of his EGO. The character rolls the damage from the Ego Attack and counts the "BODY" of the dice. He then applies the BODY against the Mental Paralysis. Mental Paralysis adds just like Entangles do.

An outside character may help a Paralyzed target by attacking his Paralysis with an Ego Attack. They must make an Ego Attack Roll vs. the Paralysis ECV of 0. They then roll their damage, count the "BODY" and then apply the BODY against the Paralysis. The damage from attacking a Paralysis does not affect the character, unlike attacking an Entangle. Also, an outside attack against the character is not stopped by the Paralysis.

Characters may have Psychological Limitations or Berserks help or hinder them in breaking out of a Mental Paralysis. If a character is trying to act with a Psych Limitation he gets +1D6 (+2D6 if the Limitation causes irrational actions) to his attack. If a character's Psych Limits restrain his actions he loses -1D6 (-2D6 if the Limit causes irrational actions, -3D6 if it causes total collapse) from his attack.

If a character has a berserk triggered he gains +2D6 to his attack against mental paralysis. If the character has an enrage triggered he gains +1D6.

Example:

The Silver Knight has an EGO of 10 and gets hit with a 2 DEF, 5 BODY Mental Paralysis. The Knight then sees a villain grab a lady bystander and kidnap her. This triggers his "Protectiveness of women", causes irrational actions Psych Limit. The Knight attacks the Paralysis and does 2D6 with his EGO and get +2D6 for his Psych Limit. He rolls and gets 4 BODY, leaving him in a 2 DEF, 3 BODY Paralysis.

The next phase the women struggles and the villain strikes her, drawing blood. The Silver Knight checks his "When women are harmed" Berserk and goes crazy. This phase he pushes his EGO (4D6), has to deal with his Psych Limit (+2D6) and his Berserk (+2D6) for an attack of 8D6. The Knight rolls 8 BODY, snapping the Paralysis by 2x its BODY. This doesn't even cost him a half phase; he has his full phase to pound on the villain.

Mental Paralysis Cost: 1D6 of Paralysis for every 15 points and 1 DEF for every 30 points (for 30 points you get 2D6 and 1 DEF). Minimum Cost 15 points.

Multiform

This Power allows a character to have several different forms, each with its own Characteristics, Powers, and Disadvantages. The player makes up a different full character for each different form the character can take. He finds the real point cost for each form. All the character's forms must then spend 1/10 the total real cost of all of the character's forms. The Multiform from each form does not count towards the 1/10 cost. Each form has a minimum cost of 10 points.

Example:

Animal Man has four forms: a 50 point Man, a 100 point Eagle, a 200 point Lion, and a 300 point Elephant. The forms cost 10 + 10 + 20 + 30 = 70 points. Each form must have 70 points, above and beyond its base cost, to have all the alternate forms. The final total cost of each form is: 120 point Man, 170 point Eagle, 270 point Lion, and 370 point Elephant. As each form must have its own Disadvantages to cover its total cost, the elephant is going to need 270 of Disadvantages while Animal Man himself will need only 20 points worth.

Multiform costs no END to use. It takes a character a half phase to change from one form to another. When the character changes forms his STUN, END and BODY loses remain. It can be fatal to take a lot of BODY as a dinosaur and then change into a low BODY hummingbird.

Multiform Cost: 1/10 of all forms cost. Minimum cost 10 points. No END Cost.

Neutralize

This power allows a character to Neutralize an opponent's Power or increased Characteristic. The attacker gets 1D6 per 3 points at a range of up to 5x points in inches. The attacker must specify what kind of Power or Characteristic his Neutralization works against when he buys the power.

The attacker must make an Attack Roll; if the roll is successful, he rolls the dice for his Neutralization and totals them. The defender then subtracts his Power Defense, if any, from the total and compares the remainder to his active points in the Power being Neutralized. If the total is equal to or greater than the Power, that Power is Neutralized.

A Neutralized Power can't be used by the target. A Neutralized base Characteristic is reduced to 10, or its base value if that value is less than 10. A Neutralized figured Characteristic is reduced to its base figured value. The target's Power is Neutralized so long as the attacker keeps paying END for the Neutralization.

Characters may attempt to Push Powers, or otherwise increase their value. If the power level of a Neutralized Power increases, the attacker must remake his Neutralization roll against the character's new power level.

Neutralization Cost: 1D6 for 3 points, 5x points range in inches. Minimum Cost 10 points.

Comment:

Neutralization is best used in bases as part of deathtraps. It's also useful for villains who devise gadgets especially for use against a specific target. It is expensive and limited for use in normal combat, but useful in specific circumstances.

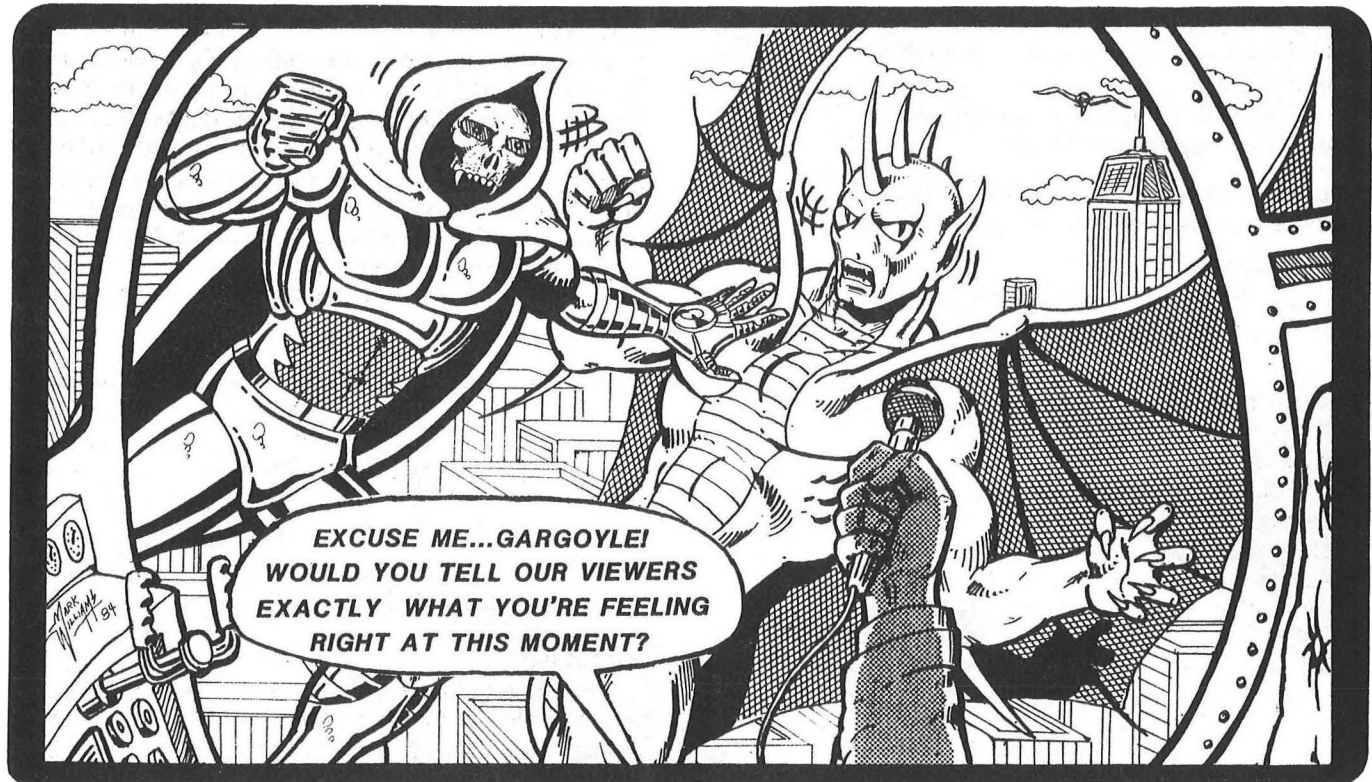
Piercing

A Piercing attack subtracts its Piercing Points

STUN and $8 - 7 = 1$ BODY. If Sheba had half Damage Resistance the attack could only have ignored the non-resistant half of her defenses. If her defense had been fully resistant the Piercing would have had no effect.

Hardened Defenses ignore the effect of Piercing, while the Armor-Piercing Advantage allows Piercing attacks to ignore the first level of Hardened Defenses.

Piercing Cost: 2 points per 1 point of normal defense Pierced, 3 points per 1 point of resistant, Power, or



directly from the defense of the target for the purposes of this one attack. The cost of Piercing depends upon what kind of defense the attack goes against.

Piercing that affects normal defenses costs 2 points per 1 DEF Pierced. Attacks against resistant defenses, Power Defense, or Ego Defense costs 3 points per 1 point Pierced. Piercing against Flash Defense costs 5 points per 1 point Pierced. This cost is applied after all Power Advantages. Piercing does cost END.

Example:

Piercer has an 7D6 Energy Blast with 8 Piercing Points against normal defenses. The attack cost him $35 + 16 = 51$ points. He fires his attack against Sheba, who has an ED of 15. Piercer rolls his 7D6 and gets 26 STUN and 8 BODY. When Piercer hits a target his attack ignores the first 8 points of ED, so Sheba takes 8 from her ED against this attack, taking $26 - 7 = 19$

Ego Defense Pierced, and 5 points per 1 point of Flash Defense Pierced. Minimum Cost 5 points.

Comment:

Piercing is a Power designed to cause BODY damage to a target. Piercing is stacked on top of an attack and the effects are thrown together. Such an attack thrown at a character with small defenses is very bloody. GMs and players should realize the effect of Piercing before allowing it into play.

Power Destruction

This Power allows the character to attack a specific Characteristic or Power. The attack "damages" the Power or Characteristic (like a Killing Attack damages BODY points). Power Defense acts against a Power Destruction attack.

Power Destruction has no range and costs 15 points per 1D6 x the cost multiple of any Characteristic being attacked. Roll the dice; the

target subtracts his Power Defense from the total of the dice. The remainder is the number of points of the Power or Characteristic lost.

The target gets the Power Points lost back at the same rate he gets back BODY pips; either the character's REC/10 in points, or points equal to the character's Regeneration.

Example:

The attacker has a 2D6 Power Destruction against INT. He hits a target with no Power Defense, a REC of 15, and 20 points in Regeneration. The attacker rolls 6 on his attack, and the target loses 6 points of INT. This affects the character's INT Roll, PER Roll, and the roll for any INT-based Skills. Because of his Regeneration, the target will get 2 points in INT back for each Recovery he takes. If the character had not had Regeneration he would have Recovered 1.5 points of INT every day due to his REC.

Power Destruction Cost: 1D6 of Power Points per 15 points. No range. Minimum cost 10 points.

Comment:

This Power can be very dangerous if used incorrectly; the GM should keep strict control over its use.

In campaigns with a damage limit the value of the power should be strictly watched. Remember that it's more expensive than a Killing Attack, and that a few dice will be very powerful.

Shape Shift

This Power allows a character to change his outer form, but not change his Powers or other abilities. For 15 points the character may change his outer form, look and color, but not modify his mass. The character must remain bipedal (if basically human). For +10 points the character can radically alter his shape, will still be obviously living. A 100 kg character could change into a 100 kg fish, but not a 100 kg easy chair.

For +10 points the character may alter his shape into any shape, but will still keep his mass. The 100 kg character could change into a 100 kg easy chair. For each +15 points the character may shrink to half size and $\frac{1}{8}$ mass or grow to 2x size and 8x mass. The character's Characteristics and abilities do not change. A character who shrinks is +2 DCV for each $\times\frac{1}{2}$ size and +3 Knockback for each $\frac{1}{8}$ mass. A character who grows is -2 DCV for each $\times 2$ Size and -3 Knockback for each $\times 8$ mass.



A character may freely switch his form as often as desired; switching shapes takes a half phase. Keeping his shape shifted costs END. A character with Disguise can use his Skill to make instant duplicates of people. Otherwise a character with Shape Shift will not be able to make a convincing duplicate of another person.

Shape Shift Cost: Change form, look and color for 15 points; alter shape into living things for +10 points; radically alter shape into nonliving things as well as living things for +15 points; $\times\frac{1}{2}$ size, +2 DCV, +3 Knockback and $\frac{1}{8}$ mass for every +15 points; $\times 2$ size, -2 DCV, +1 OCV hand-to-hand, -3 Knockback, and $\times 8$ mass for every +15 points. Minimum cost 10 points.

Transformation Attack

This Power allows a character to hit a target and Transform it into something entirely different. This is a very powerful effect; the GM must OK each character's use of Transformation Attack.

Buying a Transformation Attack consists of several different decisions. First, exactly how does the Transformation Attack affect the target? Second, how does the target change back to his normal form? Third, does the Transformation Attack work against the target's Power Defense, Resistant Physical Defense, or Resistant Energy Defense? Fourth, how much STUN does the Transformation Attack cause? And finally, does the Transformation Attack work all at once or cumulatively over a time?

Transformation Attacks are rated in dice of effect, do no knockback, and have a Range of 5x points in inches. The character must make a successful Attack Roll against the target, then rolls his dice and totals the result. If the Total of the Transformation Attack minus the target's defenses (if any) is greater than 2x the target's total BODY, the target is Transformed.

If the Transformation Attack is Cumulative, the total is retained by the target. When the total of a Cumulative Transformation Attack exceeds 2x the target's total BODY, the target is Transformed.

Example:

A character is hit with 1D6 Cumulative Transformation Attack against which the character does not have the appropriate defense. The target of the Transformation Attack will record the total of each Transformation Attack he takes. When that total exceeds 2x his BODY he will be Transformed.

The cost of 1D6 of Transformation Attack depends upon three parameters: which defense the Attack goes against, whether the Attack happens all at once or is cumulative, and how much STUN the Attack does.

The base Transformation Attack goes against the target's Power Defense, is all or nothing, and does no STUN; it costs 15 points per 1D6. The Transformation Attack is cumulative for $\times\frac{1}{2}$ Advantage.

The Transformation Attack may do 1 STUN per BODY for $\times\frac{1}{2}$. The Attack may have a 1D6-1 Stun Multiplier (like a Killing Attack) for $\times 1$. Any STUN caused goes against the same Defense that the BODY of the Transformation Attack goes against. All of these modifiers cost END.

Example:

The Transformer has a 6D6 All-or-Nothing Attack against Power Defense, which cost 90 points. The Transformer's Transformation Attack turns characters into solid statues. When the Transformer throws his Attack against a character with no Power Defense and 10 BODY he must roll 20 BODY or more to Transform his target.

If the Transformation Attack has a 1x or a 1D6-1 Stun Multiple roll the Transformation Attack and the Stun Multiple. Apply the Stun Multiple on the Attack before applying the character's Defenses.

Example:

Metamorpho has a 3D6 cumulative Transformation Attack against resistant Energy Defense with a 1D6-1 Stun multiple. He throws an attack that does 12 toward Transforming and 24 STUN. The target has an ED of 20, half resistant. The target takes 2 points towards being Transformed and 4 STUN.

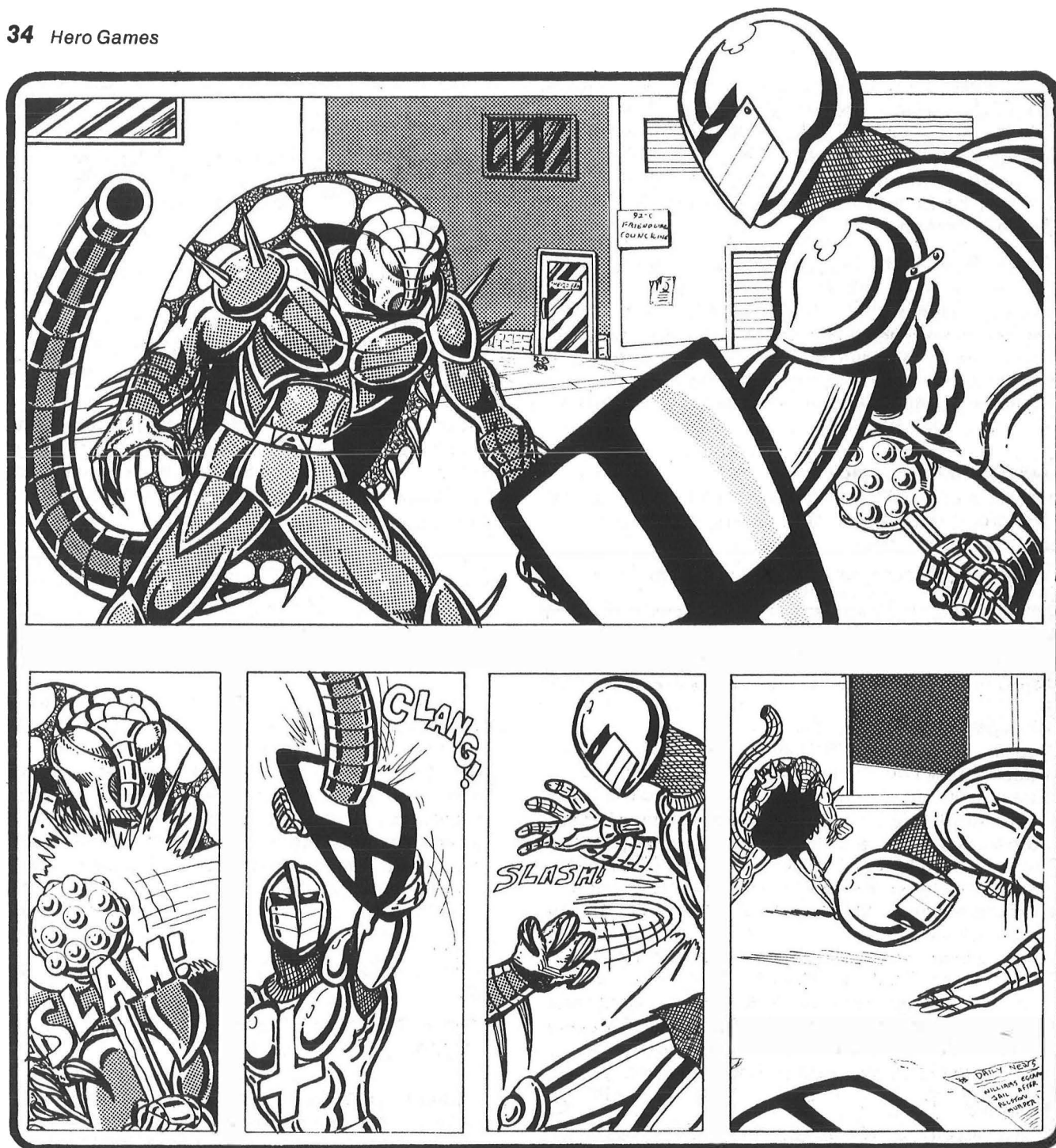
A meaningful Transformation Attack can be very expensive, but it can be made cheaper. The character can take a $\times\frac{1}{2}$ Limitation on the Transformation if it acts against the target's resistant Physical or resistant Energy Defense. If the Attack acts against a resistant Defense the STUN from the attack act against the total of that particular defense.

Different Transformation Attacks from different characters do not normally add. The specific Transformation Attack from one character must exceed 2x the target's BODY to affect him. The GM may make a special allowance for Transformation Attacks from different characters with exactly the same effects, and allow them to add their effect (after subtracting the character's appropriate defense from both Attacks).

The character may define one of two ways for the character to regain his normal form. First, a character may heal back the "BODY" taken from the Transformation Attack. The character heals this BODY back at the same rate as normal BODY, 1/10 of the character's REC per day. Regeneration and Healing can also help the character heal back Transformation Body. When the character has healed back all of the Transformation Attack he reverts back to his normal form.

The other way to regain normal form is for the character to define an All or Nothing retransformation. This means that the target must be treated in some obvious or easily identifiable way. When the target gets the treatment he immediately retransforms.

The character can define his Transformation Attack as changing the target in any one way he would



like. The only restriction is that the transformed character may not be worth more points than the target. A character could use Transformation Attack to change targets into stone, into other living things, or he could change their Powers and capabilities.

Example:

Sophia, the evil witch, has 3 Transformation Attacks in her Multipower. The first changes targets into frogs. A true royal member must kiss the frog to return it to normal form. The second Attack turns targets into stone, but the character will heal from this Attack. The final Attack is beneficial; it causes the target to grow wings that

allow it to fly at 10" per phase. As this is worth $20/(1 + 1) = 10$ points the spell also lowers the target's SPD by 1 (worth $1 \times 10 = 10$ points). Targets need only flap their wings three times and say "I don't want wings" for these mystical appendages to disappear.

Transformation Attack Cost: 1D6 all-or-nothing for 15 points, works versus Power Defense. +½ Advantage for Cumulative attack, +½ Advantage for doing 1 STUN per BODY, +1 Advantage for a 1D6-1 STUN multiplier. Range is 5x points. Minimum cost 15 points.

Comment:

Transformation Attacks are based on Ranged Killing Attack. The logic is that if you do enough damage to kill someone or destroy something you might as well Transform it into something else. The base 15 point per 1D6, All-or-Nothing against power defense is designed to properly represent most Transformations in the comics. A 1D6 cumulative Transformation Attack with 1D6-1 Stun Multiple that acts against Resistant Defense cost 15 points, just like 1D6 of Ranged Killing Attack. The Transformation Attack has the advantages of allowing the character to modify his target any way he likes, so it has the disadvantages of a higher END cost and no Knockback.

The character should not use Transformation Attack as a cheap Multiform. Buying down you own BODY and buying Transformation as "usable only on self" is not legal. Also characters should not use Transformation Attacks to ruin the economy of the campaign. Why? Because it never happens in the comics, that's why!

NEW POWER MODIFIERS

Variable Power Pool

This modifier allows a character to set aside a pool of points that can be used to create any Power in the game. Think of it as a Multipower that has all conceivable Powers in it. The points in the Power Pool are distributed among whatever Powers the character wants to have at a given time. The Powers created from the pool should be linked by common special effects. A Variable Power Pool can't be used to buy Skills.

The Power Pool consists of two parts: the Power Points in the Pool (the Pool Cost) and the Control Cost. Each Power Point in the Pool costs 1 Character Point. The Control Cost is 1 Character Point for every 2 Power Points in the Power Pool. So to have 50 Power Points in the Power Pool (allowing you to have, say, up to a 10D6 Energy Blast or a 25 PD, 25 ED Force Field), you must spend a total of 75 points—50 points for the Pool Cost and 25 points for the Control Cost.

No Advantages or Limitations can be applied to the Pool Cost, but the Control Cost can have Advantages and Limitations to represent different kinds of Variable Power Pools. A character with a Variable Power Pool can have any combination of Powers whose Real Cost doesn't exceed the Power Points in his Power Pool. Powers may have Limitations that reduce their Real Cost. No Power in the Power Pool can have an Active Point Cost greater than the total number of Power Points in the Power Pool. The GM should approve any Powers in the Power Pool as being within the special effects of the Power Pool. Normally, the Powers in the Power Pool can't be

changed in combat—each change takes between 1 turn and 1 minute.

Example:

Cosmo has a 50 point Power Pool, which cost him 50 points (Pool Cost) + 25 points (Control Cost) = 75 points. Cosmo has 2 Powers currently in his Variable Power Pool, 10D6 Energy Projection at 2x Endurance Cost ($50/(1 + 1) = 25$ points) and 19" of Flight with no noncombat multiple ($38/(1 + \frac{1}{2}) = 25$ points). This uses up all 50 points in the Power Pool. Out of combat Cosmo could change his Powers to any combination of Powers that fit his special effects.

A character may buy a Skill in manipulating his own Variable Power Pool; with this Skill the player may change the Powers in his Power Pool in combat. The Skill cost 5 points, has a roll of 9 + INT/5 or less and is +1 per 2 points. Changing Powers with the Skill takes a half phase. The character must make the Skill Roll -1 per 5 active points being changed in the Power Pool. The GM may define other modifiers depending upon how closely the Powers follow the Power Pool's special effect and other circumstances. If the character makes the roll, the Powers change; if not, he's wasted his time and must try again.

The name of the Skill will depend upon the special effects of the Power Pool. Examples include Gadgeteering to modify gadget Power Pools or Magic Skill to modify magic Power Pools.

Characters may have Limitations on the Control Cost of the Power Pool to represent different kinds of Power Pools. There are three kinds of Limitations on the Control Cost: Limitations that affect when Powers can be changed, Limitations that affect what kind of Powers can be in the Power Pool, and Limitations that affect the Powers within the Power Pool.

Limitations that affect the Powers within the Power Pool are taken on the Control Cost. Any Powers in the Power Pool must take that Limitation when being built.

VARIABLE POWER POOL LIMITATIONS

Limitation Type	Bonus
Only change between adventures (takes days)	+1/2
Powers change only in given circumstance (must touch target, or only under full moon, or when with bulky spell book, or in lab)	+1/2
No choice of Powers when change occurs (often goes with given circumstance)	+1/2
Restricted type of Powers available (Ego Powers, or Limited Special Effect, or only the kind that the target has)	+1/2
Restricted amount of points in a Power (max half active in Power Pool, or only as much as target)	+1/2

Example:

Widget has a 30 point Gadget Power Pool. All of his gadgets are Obvious Accessable Foci and must take the +1 Limitation. Widget pays 30 points for the Pool and $15/(1 + 1) = 7$ points for the Control Cost. Widget's Power Pool currently has 3 items: a 30 point Life Support mask ($30/(1 + 1) = 15$ points), an 8" Detachable Flight Pack ($16/(1 + 1) = 8$ points), and X-Ray Vision Goggles that cost $1\frac{1}{2} \times \text{END}$ to use ($20/(1 + 1 + \frac{1}{2} + \frac{1}{2}) = 7$ points) for a total of 30 points.

A Power Pool can be made that changes at any time without having to make a skill roll or take a half phase. This is a +2 Advantage to the Control Cost, but does not affect the Powers within the Power Pool.

Examples of Different Variable Power Pools:

Gadget Pool and Gadgeteering: The standard Gadgeteering is always an Obvious Accessable Focus and can only be changed in a lab. Total Limitation on the Control Cost is +1½.

Magic Pool : This magic Power Pool represents a magician who must prepare his spells and who has a spell book. The Limitation on the Control Cost is +½: need bulky spell book to change spells.

Cosmic Power Pool: This is a Power Pool that can be whatever the character wants, whenever the character wants. Total Advantage on the Control Cost is ½.

Mimic Pool: This Power Pool mimics the Powers of a target character. The character must hit his target in hand to hand combat (+½). Then the Power Pool mimics each of the target's Powers in order of their Active Points (+½), up to a maximum of the target's Power (+½). The total Limitation on the Control Cost is +1½.

Variable Power Pool: Pool Cost 1 Character Point per 1 Power Point in Power Pool, Control Cost = ½ Pool Cost. Modify Pool Skill costs 5 points, roll is 9 + INT/5, +1 per 2 points.

NEW POWER ADVANTAGES

Area Effect (Cone)

This Advantage allows powers that normally affect one target to affect all targets in a cone. The cone is defined as a triangle with each side equal to 1/10 points in inches in length. The character declares a target hex where the cone will form from and rolls an Attack Roll. The power is otherwise like the other Area Effect Powers.

Area Effect (Cone) Cost: +1 Advantage.

Area Effect (One Hex)

This advantage allows powers that normally affect one target to affect all targets in a single hex. Like all Area Effect Attacks, the target hex is DCV 3 and the character's Range Mod is $\times\frac{1}{2}$. A character in the target hex may "Dive for cover" out of a 1 hex Area Effect.

Area Effect (One Hex) Cost: +½ Advantage.

Attack Against Limited Defenses

This Advantage, applied to Energy Blast, allows a STUN only attack that is only affected by limited or unusual Defenses. Such an attack may be directed against Ego Defense, Flash Defense, or Power Defense. Thus a character could buy a 6D6 attack against Power Defense. Any Power Defense the target had would be subtracted from the STUN of the attack and the rest would subtract from the character's STUN total. The Defense that works against the attack should be defined when the power is purchased.

Attack Against Limited Defenses Cost: +1½ Advantage.

Attack With Increased Knockback

This Advantage allows an attack to do more Knockback. The character rolls one less D6 when calculating Knockback for each level of Increased Knockback. Thus, a normal attack with increased Knockback against a standing target only subtracts 1D6 from the amount of Body Rolled to calculate Knockback. If the attack had 2 levels of Increased Knockback no dice would be rolled, and the target would be knocked back a number of inches equal to the Body of the attack. No matter how many levels of Increased Knockback an attack has, or what the circumstances are, the base Knockback of an attack cannot exceed the amount of Body rolled in the attack. Target mass can still increase or decrease the effective amount of Body used for calculating Knockback.

Attack With Increased Knockback Cost: +¼ Advantage.

Attack With No Range Modifier

This advantage allows an attack to take no Range Modifiers on its Attack Rolls. Thus an Attack With No Range Modifier has an equal chance to hit at point blank range as it has at its maximum range. Remember to check the maximum range for the base power.

There are two different cost multiples for Attack with No Range Mod. The first multiple is +½ for any Powers that take normal range modifiers. The second multiple is +¾ for Powers like Autofire, Area Effect, and Explosion that have reduced Range Modifiers. The higher multiple is used no matter how often the Range Mod is reduced. Thus, an Energy

continued on page 45

CHARACTER DEVELOPMENT FORM

- 1) Name: _____ 2) Secret ID (name and job): _____
- 3) Physical Description: Sex: ____ Age: ____ Height: ____ Weight: ____ Hair color: ____ Eye color: ____
Distinguishing features: _____
- 4) List emotional hangups, mental handicaps (list separately for hero and secret ID): _____

- 5) Birthplace: _____
- 6) Detail the origin of the character, both in fact and as the character knows it if they are different:

- 7) Educational or vocational training: _____

- 8) Work experience and reaction to the jobs: _____

- 9) Best friend: _____ 10) Men/women friends: _____
- 11) Enemies and why they are foes: _____
- 12) Parents, occupation, status, location and closeness to character (include reaction to heroes in general and this one specifically): _____

- 13) Strongest and weakest character traits: _____
- 14) Sees himself as: _____ 15) Seen by others as: _____
- 16) Does he have a sense of humor, and what kind is it? _____
- 17) Basic nature: _____ 18) Ambitions: _____
- 19) Philosophy of life: _____ 20) Hobbies: _____
- 21) Kinds of art, music and reading preferred: _____
- 22) Costume: _____ Favorite colors: _____ Meaning of insignia: _____
- 23) Pastimes: _____
- 24) Describe physical, economic and mental status of home environment: _____
- 25) What is the most important fact that should be known about this character? _____
- 26) Characterize this character in one sentence: _____
- 27) What trait will this character be remembered for? _____
- 28) Why is this character different from similar characters? _____
- 29) Why do you like or hate this character, and why are you willing to play the character? _____
- 30) Why will others like or hate this character? _____
- 31) Why will this character be memorable? _____

Lethality: _____ Accuracy: _____ Toughness: _____ Speed: _____ Dexterity Base = (2 x Speed) = _____
Reaction = Speed + 10 = _____ + 1 per 1" character moved -1 per weapon, robot, trap, or wall in Danger Room

Lethality: _____ Accuracy: _____ Toughness: _____ Speed: _____ Dexterity Base = (2 x Speed) = _____

Reaction = Speed + 10 = _____ + 1 per 1" character moved -1 per weapon, robot, trap, or wall in Danger Room

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Ranged Attack

Number	TypeDistance	OCV TypeDamage	OCV Range Mod TypeDamage	DCV DEFDEXFires and Moves on Segments

[illegible]

Escape Route

Mechanism	OCV	When	Type	Damage	Escape Route
Secondary Roll	Secondary Roll	Primary Roll	Secondary Roll	Secondary Roll	Powers That Circumvent Trap

ADVENTURE REPORT SHEET

Name of Adventure: _____ Comic Book: _____ Issue #: _____

Real Date: _____ Game Date: _____ Gamemaster: _____

Location of Adventure: _____ Time passed during adventure: _____

Character _____ Player _____ Affiliation _____ EP Awarded _____ Ending Status _____

Non-Player Characters _____ Affiliation _____ EP Awarded _____ Ending Status _____

The Story: _____

Conclusion: _____

AGENCY ACTION SHEET

Name of Agency: _____

Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
--------	---------	---------	---------	---------	---------	---------

Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
--------	---------	---------	---------	---------	---------	---------

Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
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Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
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Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
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Goals:	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
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AGENCY RECORD SHEET

Name of Agency: _____

Total Points in Agency: _____ Points Saved: _____

Income Roll: _____ Visibility Roll: _____

_____ Agency Disadvantages _____

Disadvantage _____ Roll _____

_____ Agency is Hunting: _____

Character/Group _____ Reason _____ Ongoing Plots: _____ Roll _____

Associated Villains _____ Name _____

Availability _____ Loyalty _____ Special _____

Agent Type _____ Equipment _____ Loyalty _____ Total _____ Cost/Agent _____ # of Agents _____ Total Cost _____

_____ Total Cost for all Agents: _____

Base _____ Location _____ Size _____ Concealment _____ Type/# of Agents _____ Special _____ Total Cost _____

_____ Total Cost for all Bases: _____

Special Equipment _____ Function _____ Cost _____

Goals of Agency: _____

Other Information: _____

GM'S CHARACTER REFERENCE SHEET

Name of Character: _____ Character Type: _____ Member of: _____

Player Name: _____ Classification: _____

Total Points: _____ Total Experience: _____ Experience Unspent: _____

Character Disadvantages:

Disadvantage _____ Roll _____ Ongoing Plot Information _____

Character Goals: _____

Patrol and Other Activities _____

Action _____ Hours per Week _____ Area _____

OVERALL CHARACTER STATUS SHEET

Source of Information: _____

Name	Player	Type	Classification	Power	Level	Affiliation	Status	Whereabouts	Last Update
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PLANNING CALENDAR

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continued from page 36

Blast with no Range Modifier is $+\frac{1}{2}$ but an Energy Explosion With No Range Modifier is $+1\frac{1}{4}$. The higher multiple represents the elimination of the half range Limitation inherent in these Power Advantages.

Attack With No Range Modifier Cost: $+\frac{1}{2}$ Advantage for Powers with normal Range Modifiers, $+\frac{3}{4}$ Advantage for Powers with halved Range Modifiers.

Attack against a Special Effect

Normally a Power Drain, Power Transfer, Power Destruction, or Neutralization is targeted against a given "game mechanic"; that is a specific Power or Characteristic regardless of special effects. This set of Power Advantages allows a character to attack any Power built with a specific special effect. Powers within an Elemental Control, Multipower, or Variable Power Pool are *automatically* linked by special effects according to their definition.

Only Power Drain, Power Transfer, Power Destruction, or Neutralization can be targeted against a special effect; these are the only Powers that the Advantage applies to. The character buys his attack and applies a Power Advantage depending upon how common the special effect is. The attack affects the largest of the target's Powers with that special effect. If the Powers are equal, the attacker may pick the one his attack affects.

The character may also define that his attack Power acts against all Powers with a particular special effect *simultaneously*; this is also a Power Advantage, though a much more expensive one. In other words, if the attacker Drains 10 points of Fire Powers from his target and has bought his attack as affecting all Powers with that special effect simultaneously, the target loses 10 points from *each* of his Fire Powers! The cost for both variations is given on the following chart; Find the special effect that your character attacks and refer over to the Advantage.

ATTACK AGAINST A SPECIAL EFFECT

Special Effect Attacked	Affects Largest Power	Affects All Powers
Uncommon Special Effect	No Mod	$+\frac{1}{2}$
Common Special Effect	$+\frac{1}{4}$	$+\frac{3}{4}$
Very Common Special Effect	$+\frac{1}{2}$	$+1$

If a target is hit with an attack against one Power with a special effect, the target finds the Power with that special effect and with the largest active point total. The attack is applied against that Power. If the attack goes against all Powers with a special effect, then the character can lose points from many Powers. If the character Transfers Powers from multiple Powers, he only gets as many points as his roll, not as many as he drains. This advantage does cost END.

Example:

A character has 3D6 Power Transfer against one Fire Power which costs $45 \times 1\frac{3}{4} = 79$ points. When he attacks a target with Elemental Control Fire and rolls a 10, he transfers 10 points of the target's Fire Energy Blast (his largest Power with fire special effects).

In another slot in the character's multipower he has 3D6 Power Drain against all fire Powers, which cost $30 \times 2\frac{1}{2} = 75$ points. He again attacks the target with the Fire Elemental and rolls a 10. This time he drains 10 points from each of the character's fire-based Powers, including the fire Energy Blast, the target's Flight (which leaves a fire trail), and the targets physical Damage Resistance (defined as a fire shield) and any other Power with the fire special effects.

Attack Against a Special Effect Cost: See chart.

Continuous Attacks

There are two different kinds of Continuous Attacks: Controllable Continuous Attacks and Uncontrollable Continuous Attacks. Once a Continuous Attack hits a target, the target continues to take damage until the attack stops.

Controllable Continuous Attack: This $+\frac{1}{2}$ Advantage allows an attacker to use an attack on a continuing basis without having to make a new Attack Roll every phase against the same target. The attacker makes an Attack Roll to start a continuous attack; the target takes the damage. From then on, the attacker must spend a half phase (which counts as an attack) to feed END into the Continuous Attack. The target will take damage every time the attacker's phase comes around until the attacker stops paying END or blows his phase. The target gets his DEF against the attack each phase. This attack does not increase the END cost of the base attack.

If a Controllable Continuous Attack is applied to an Area Effect, the effect stays around in the segments between phases. Any target who goes into the area will be attacked upon entering and every time the attacker's phase comes around and the target is still in the area.

Uncontrollable Continuous Attack: This $+1$ Advantage allows an attacker to feed END into an attack and let it go on its own. He doesn't have to make new Attack Rolls against the target each phase, and he is free to perform other actions. The attacker makes an Attack Roll to start an Uncontrollable Continuous Attack. He feeds as much END as he desires into the attack and creates a pool that the attack will draw on. The target takes the damage for the first phase. Every time the attacker's phase comes up from then on he attack will use END from the pool set up by the attacker, and the attack will then damage the target. The attack will continue to damage the target until it uses up all of the END given it by the attacker. The attacker is not restricted once the attack has been thrown. This advantage does increase the END cost of the Power.

If a Uncontrollable Continuous Attack is applied to an Area Effect, the effect stays around in the segments between phases. Any attacker who goes into the area will be attacked upon entering and every time the attacker's phase comes around that they are in the area. The attack stays up until the attack runs out of END.

Continuous Attack Cost: $+\frac{1}{2}$ Advantage for a Controllable Continuous Attack, $+1$ Advantage for an Uncontrollable Continuous Attack.

Damage Shield

A character may set up a continuing shield around him that causes damage to any target that comes in extended contact with the shield. The character buys any Offensive Power at $+\frac{1}{2}$ and uses this as his Shield. The Shield is automatically around the character (the character does not get a "No Range" Limitation).

Any character that makes a successful hand-to-hand Attack Roll against a character with a Damage Shield takes the damage from the shield. The character with the shield can also do the damage from the shield to a target by Grabbing the target. The Grabbed character takes the Damage from the shield every time the attacker's phase comes around. The Damage Shield does not give the character any kind of defense against outside attacks, however. This Advantage does cost extra END.

Damage Shield Cost: $+\frac{1}{2}$ Advantage, applies to any Offensive Power.

Comment

Damage Shield is known by many names: Deadly Aura or Retribution Shield. Its high END cost will keep it from being a very powerful attack, but it will be very annoying. Optionally, a GM may want to apply the damage from the Shield against any hand-to-hand Focus an attacker might use, or against the Focus and the character. No matter what happens the Focus will still damage the character.

Entangle Advantages

Here are some Advantages to Entangles to make them match different conceptions better.

Entangle Takes No Damage From Attack: This $+\frac{1}{2}$ Advantage represents an Entangle that's small enough to allow the Entangled character is attacked without the Entangle itself taking damage. The character takes the damage normally. The Entangle may be targeted separately (whereby the damage that goes through does not affect the character) at a -8 DCV. Since Entangled characters are DCV 0, the Entangle itself is normally DCV 8. This advantage does not cost extra END.

Entangle and Character Both Take Damage: This $+\frac{1}{4}$ Advantage represents an Entangle that's transparent

to most attacks. When an Entangled character is hit by an outside attack, both the character and the Entangle take damage; the Entangle doesn't shield the character in any way. This Advantage does not cost extra END.

Entangle Stops a Given Sense: This $+\frac{1}{4}$ Advantage has the Entangle stop a given sense of the target. The Advantage may be taken multiple times to stop more than one sense. For $+x1$ the Entangle stops all of the target's senses. This Advantage does not cost extra END.

Sticky Entangle: This $+x1$ Advantage makes the Entangle "Sticky" so that any character touching it is Entangled. The new character takes the same DEF and rolls the same number of dice as the target of the original Entangle. The Entangle stays around until all characters have destroyed all of the body of their Entangles. This costs extra END.

Increasing Entangle: This Advantage represents an Entangle that gets stronger with time. The Entangle is thrown normally, then gets $+1$ DEF and $+1D6$ (looking for BODY) every Segment or Phase. The advantage depends upon how fast the Entangle hardens. The Entangle can never get harder than $2x$ its base DEF and BODY.

Entangle adds:

$+1$ DEF, $+1D6$ each Phase $+x\frac{1}{2}$

Entangle adds:

$+1$ DEF, $+1D6$ each Segment $+x\frac{3}{4}$

Entangle with Backlash: This $+x1$ Advantage represents an Entangle that will reflect back any internal attacks. If the Entangle is destroyed in the attack the attack will not reflect.

Example:

Blobbo puts "The Dude" in a DEF 7, BODY 5 rubber ball Entangle with Backlash. The Dude exerts his 60 STR and punches the rubber ball for 40 STUN and 10 BODY. The ball now has DEF 7, BODY 2, but is still around. The Dude takes 40 STUN and 10 BODY as a physical attack in Backlash from his blow. If The Dude's next attack can do 9 BODY or more he'll break out, and he won't take any Backlash.

Extended Area

This Advantage allows Powers with an Area Effect, Explosion, or Radius to affect a larger area. For each level of Extended Area the size of the area is doubled. Thus, the radius, number of hexes, or length of the side of an Area Effect is doubled for every level of Extended Area. An Explosion will lose $1D6$ for every 2 hexes with one level of Extended Area. Extended Area cannot be applied to Powers that list a specific cost for increasing the radius.

Extended Area Cost: $+\frac{1}{4}$ Advantage.

Extended Range

This Advantage allows Powers to work at double their listed range. Extended Range has no effect on the Range Mod of the Power. This Advantage does not increase the END cost of the base Power.

Extended Range Cost: + ¼ Advantage.

Missile Deflection Against Others

A character with Missile Deflection and this +x1 Power Advantage can use his Deflection against attacks directed against other targets. The character must have a half phase action saved or blow his next action to Missile Deflect for another target. The character must make a Missile Deflection Roll -1/3" range to the nearest point of the attack to Deflect the attack. All other modifiers for Missile Deflection (Second Attack, Attacker's Skill Levels, etc.) apply. If the character makes the roll, the attack is deflected; if not, the attack goes through and the character may not Missile Deflect again until his next segment. A character can Missile Deflect both for himself and for others in the same phase, but the -2 for each additional Deflection attempt applies.

Example:

Red Shield sees his comrade, The Ballerina, about to be shot by an imperialist. He throws his shield to deflect the shot. The line of attack is 7" away from Red Shield, and Red Shield has already used his Missile Deflection once before this phase to save himself from imperialist bullets. Red Shield's normal Missile Deflection Roll is 14 or less, but now he is -2 for second Deflection and -2 for Range, giving him a 10 or less. He rolls a 13 and misses, as his lovely Ballerina falls with a red splotch on her pretty white suit.

Normally a character may wait until after he knows if an attack will hit to roll his Missile Deflection. Because of the uncertainty of Deflecting attacks against other targets, a character must decide if he's going to Deflect before he knows whether the attack will hit. A character may have to occasionally waste Deflection attempts blocking shots that have missed.

Missile Deflection Against Others Cost:

+1 Advantage.

Penetration Attack

This is a +x½ Power Advantage that allows an attack to automatically do some damage no matter what the defenses of the target are. The attacker rolls his dice normally and applies them against the target's defenses, but no matter how high the target's defenses are, the target will take a minimum of 1 point of effect for every 1 "BODY" rolled on the dice.

Example:

Penetrator has a 7D6 Penetrating Energy Blast. He attacks Tank and does 23 STUN and 6 BODY. Tank has an ED of 30 and would normally bounce all of the attack, but the Penetration on the attack causes Tank to

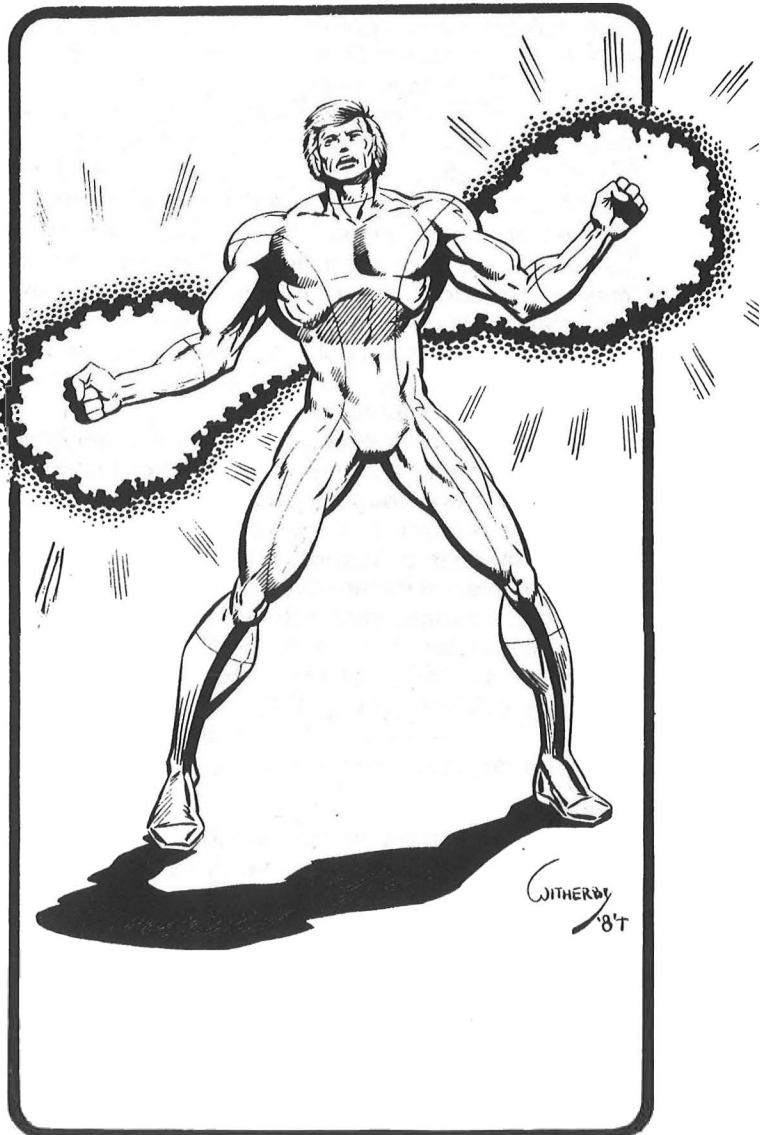
take a minimum of 6 STUN from the attack.

Penetration Attack can be applied to the STUN of Normal Attacks, to the BODY of Killing Attacks, to the Power lost from Power Destruction or Power Drain, and any other effect that presents the total of the dice against a target's defenses. Penetration Attack may not be used with Flash Attacks or any other attack that applies the "BODY" of the attack against a target's defenses. Targets with Hardened Defenses ignore the penetration effect of Penetration Attacks.

Penetration Cost: + ½ Advantage.

Comment

This power is handy for massed fire from agent blasters or other attacks. Some damage from each hit will "leak" through. The characters will never be able to ignore an agent's attack, they always have the chance to take some damage. A mass of agents with Penetrating blasters can be very dangerous to bricks and to other targets with high defenses.



Teleportation Against Others

Teleportation is a movement power that (in the comics) is sometimes used against other characters. Such Teleportation moves other characters without moving the attacker. To simulate this there are four different Teleportation Power Advantages:

Usable Against Others Only, No Range:	+x½
Usable Against Others Only, Ranged:	+x1
Usable Against Others, No Range:	+x1
Usable Against Others, Ranged:	+x1½

Using Teleportation against a target means that the attacker can Teleport his target without Teleporting himself. If the power is usable against other characters only, it means that the character cannot himself Teleport, he can only Teleport others. If the Advantage is not ranged, then the character must make a hand-to-hand Attack Roll to use the Power. If the Power is ranged, the attacker may make a ranged Attack Roll.

The attacker makes a successful Attack Roll to use Teleportation against a target, taking a half phase. If the Attack Roll is ranged, the character takes a -1/3" Range Mod.

Once the attacker has made a successful Attack Roll the target is Teleported to anywhere within the range of the attacker. That range is measured from the character being Teleported to his destination.

The target may be sent to a location the attacker can see or to a memorized location. The attacker may not Teleport his target into a solid object, over his Teleportation range, or to a location he can't see. If the attacker attempts one of these things, he must expend the END for the Power even though the target remains unaffected.

A target with Teleportation may use his own Power to resist being Teleported. The attacker throws his Power and the target must blow his phase to use his own Teleport to resist. If the target's range is greater than the attacker's Teleport range, then the target is not Teleported. If the attacker's range is greater than the target's range, subtract half the target's range from the attacker's range. If the remaining range is less than the range of this Teleportation then the target is not Teleported. If the remaining range is greater than or equal to the range of this Teleport then the target is Teleported.

Example:

An attacker with 20" of Teleport usable against others tries to attack a target with 15" of Teleportation who uses his Teleportation to resist. Since the attacker's range is greater than the target's range the attacker may Teleport him. But the maximum range the defender can be Teleported is 20" - (15/2) = 12". If the attacker tries to Teleport his target 12" or less he will be successful. But, if he tries to Teleport the target 13" or more he will fail. Of course, both characters could push their movement in an attempt to Teleport farther or resist Teleportation.

Teleportation, like all movement powers, uses 1 END for every 5" the character moves. Moving extra characters, multiples of distance, or using Teleport against others does not cost extra END.

NEW POWER LIMITATIONS

Activation Time

This is a Limitation on all non-offensive Powers that normally take a zero phase action to turn on. A Power with Activation Time takes a half phase or even a full phase to turn on. Once the Power is on it doesn't take the character time to keep it activated, so long as the character pays the END for the Power it will stay on.

Power takes half phase to activate	+¼
Power takes 1 full phase to activate	+½

Example:

Magico the magician decides to incorporate a 1 phase Activation Time with his Force Field. Magico must spend 1 phase putting up his Force Field, though he is free to spend the rest of his future phases as he pleases.

A character can also take an offensive Power that normally takes a half phase and have it take a full phase to throw. The offensive Power gets a +¼ Limitation if it takes a full phase to throw.

Limitation Bonus: +¼ for a half phase, +½ for a full phase.

Animate Object

This is not a Power but a +½ Limitation on the *Champions* Power Telekinesis. While Telekinesis can't normally animate objects, this Advantage allows the character to Animate an object and use the object to grab, throw, squeeze, or manipulate things. The general abilities and restrictions on Animated Objects are the same as on Telekinesis.

First, the character must make a ranged Attack Roll against the object he wants to Animate. The DCV of non-moving objects is based only upon their size. Once Animated an object may use STR up to 5x the total (DEF + BODY) of the object. The object Animated may have a total (DEF + BODY) of up to (points/5) in Animate Object. If the object has more (DEF + BODY) than (points/5), the object won't move; however, the character must still expend the END.

The ability of the object to move and do work is based upon its shape. If the shape is appropriate, an Animated Object may perform fine work on a roll of 9 + (points/5). The Animated Object is controlled by

the character and can attack with the character's OCV, -1/3" range from the controlling character.

Animate Object obviously assumes that there is an object to Animate. The object does not gain in DEF or BODY by being Animated, and may be damaged by attacks. If an object is attached to something else, it must uproot itself with its STR if you want to make it move somewhere; otherwise it can only attack targets within the reach of the object. If the object is mobile, it can move at a rate of 1" per 1 point of Animate Object not used to Animate the object; in other words, the object's movement is (points in Animate Object) - 5x (DEF + BODY) in inches. The DCV of Animated Objects is based on Size mods only.

Animate Object: + ½ Limitation.

Comments:

This Power is simultaneously more and less powerful than regular TK. Regular TK can only attack if the character can find an object to hit the defender. Also, TK does not allow the attacker to squeeze the target. Animated objects could be used to attack

targets or encircle them (creating Entangle-like effects). Unfortunately, Animated Objects don't fly and therefore can't be used against airborne targets easily. Also, if there are no appropriate objects to Animate, the power is nearly useless.

Burnout

A Power with this Limitation has a chance to burn out every time it's thrown. The Power has an Activation Roll; if the character ever misses the Activation Roll, the Power has "Burned out" and can't be used again during that adventure. The character gets a Limitation on his Power depending upon the Burnout Roll.

BURNOUT LIMITATION

Power Works on a	Limitation
14 or less	+1
11 or less	+1 ¾
8 or less	+2 ½

Unlike an Activation Roll, the character makes his Burnout Roll after the Power is first activated. If the



character blows his roll, he can't use the Power again until it recovers. The recovery time depends on the special effects of the Power, and it's up to the GM to decide how long it will take. This Limitation is particularly useful for representing delicate gadgets that can break in usage. In such a case, it might take from several hours to several days to fix a Burned out gadget. Burnout cannot be used with Limited Uses.

EGO Power Based on CON

All of the Ego Powers can also be represented by drugs or other physical effects of some kind; any Ego Power may be bought based on the CON of the target in order to simulate this. The Power now becomes a normal attack with a range of 5x points with this $+\frac{1}{2}$ Limitation. The attack can be defined to work against the target's Physical Defense or his Energy Defense. The Power requires a ranged Attack Roll to hit its target. The dice of effect are totaled and then the target's defense is subtracted from the effect; the remainder is compared to the target's CON. Multiples of CON are substituted for multiples of INT or EGO on the effects chart of the Ego Power. The effect is read and applied from the chart normally.

When the character is affected by an Ego Power Based on CON, the character responds to the first person to give commands. For example, if a character is hit with Telepathy he might babble about his innermost feelings. If a character was hit with Mind Control he would respond to the first order given him. If the character was hit with Mental Illusion he would respond to the illusion of whatever was first described to him. Note that the person who throws the attack is not always the first person to give a command.

An EGO Power Based on CON only lasts as long as the attacker continues to pay END.

Comment

Some Ego Powers, like Mind Scan, do not work well based on CON, but several others can create interesting dynamics for Egoists that were previously very difficult to affect with Ego Based Powers. A good representation of a mind drug that must be injected would be taking an Ego Power NND (defense is having resistant defenses), based on CON, No Range, with Continuing Charges. This would create a drug that has to be injected, that would last for a specific duration, and that would have a continuing effect without the attacker needing to concentrate on the Power.

Entangle Deteriorates with Time

An Entangle bought with this Limitation loses some of its DEF or BODY with time. The power receives a Limitation based on whether it loses DEF, BODY, or both, and how fast it loses them.

ENTANGLE DETERIORATION

Entangle:	Limitation
loses 1 DEF or 1 BODY per Phase	$+\frac{1}{4}$
loses 1 DEF and 1 BODY per Phase	$+\frac{1}{2}$
loses 1 DEF or BODY per Segment	$+\frac{1}{2}$
loses 1 DEF and 1 BODY per Segment	+1

Entangle with Weakness

This Limitation represents an Entangle that can be affected by common circumstances that would not normally be considered an attack. The Entangle gets a Limitation; the exact bonus depends upon how obvious the circumstance is and how much the Entangle is affected.

ENTANGLE WITH WEAKNESS

Condition that affects Entangle is	Limitation
Inobvious and subtracts 1 DEF and 1 BODY	$+\frac{1}{4}$
Obvious and subtracts 1 DEF and 1 BODY	$+\frac{1}{2}$
Inobvious and completely removes Entangle	$+\frac{1}{2}$
Obvious and completely removes Entangle	+1

Entangle with No Defense

This $+1\frac{1}{2}$ Limitation represents an Entangle may be bought with no DEF, only BODY. This can represent something that anyone can get out of with time.

Entangle with 1 BODY

This $+\frac{1}{2}$ Limitation means that the Entangle has a DEF, but only 1 BODY. If the attacker exceeds the DEF by 1, the Entangle goes down; if he exceeds its DEF by 2, the Entangle goes down and he has a full phase remaining.

Single Target Flash

Purchase the normal Flash at a $+\frac{1}{2}$ Limitation. This Flash only affects the target, not an area. The attacker need only make a normal attack roll with normal Range Mods. The attacker may use all of his Skill Levels for this one roll. The defender's DCV is his full DCV against a ranged attack, including Martial Arts Modifiers, size mods, and Skill Levels.



COMBAT



Leaping and Throwing Times

The throwing and leaping charts in *Champions II* are accurate, but not as easy to use as they could be. The following chart is easier to use in combat and will give leaping characters some more flexibility.

Find the character's leaping or throwing distance on the chart below. Refer over to find out how far the character moves per segment while leaping. Listed next to the velocity is the character's DCV while leaping.

LEAPING AND THROWING		
Leaping or Throwing Distance	Object's Velocity (in/seg)	Object's DCV
1	2	1
2-4	4	2
5-9	6	3
10-16	8	4
17-24	10	4
25-33	12	5
34-44	14	5
45-57	16	6
58-72	18	6
73-88	20	6
89-105	22	7
106-124	24	7
125-145	26	7
146-168	28	7
169-192	30	7
193-217	32	8
218-244	34	8
245-273	36	8
274-304	38	8
305-336	40	8
337-369	42	9
370-404	44	9
405-441	46	9
442-480	48	9
481+	50	

If a character is throwing an object he can use the same chart to see how fast the object moves. The DCV of the object while it's in flight will be equal to the listed DCV for velocity plus the size mods of the object. The DCV listed comes from the DCV by Velocity Tables in *Champions II*.

To make a full leap a character should make a half move running and then leap. His leap is halved if he makes a standing leap. In an enclosed space a character can not leap farther than twice the height of the ceiling. The DCV for the leap is equal to the DCV of the character while in flight. During the run up to the leap and after landing, a character has his normal DCV. A character may perform Acrobatics during a leap and increase his DCV.

Normally a leap is a full move. A character can

leap half of his leap velocity (or less) in a half move. The character could then attack normally after such a leap.

Remember the chart is based upon the maximum distance a character *could* leap or throw an item: If the character is leaping less than his full distance he can still use his full velocity. If a character is throwing something less than its full distance, he can still use its full velocity.

Example:

Pogo the leaper has a high STR and several levels of Superleap so he can leap 100". Pogo's velocity when leaping is 22" per segment and his DCV while leaping is 7. If Pogo has 5.5" of clearance he can make a half move combat leap of $22/2 = 11"$. No matter how far Pogo leaps, he moves at 22" a segment and has a DCV of 7.

Recovering Limited Uses and Burnout

A character with a Power with the Limitation of Burnout, Limited Uses, or Power Failure should define how each of his Powers comes back. Often a character with Limited Uses must simply go get more rounds of ammo or recharge his weapon. The situation necessary to reuse the Power consists of going back to the laboratory or headquarters and picking up a spare clip. A character could also have Limited Uses on a personal Power, and then he has to get a good night's sleep to regain his uses. Perhaps a magic spell with Limited Uses can only be used a limited number of times in a day, and the stroke of midnight automatically allows the Power to be used again. The character may define any simple set of circumstances that normally can't happen during combat to regain his Limited Uses (or the use of a Burned Out Power or Failed Power).

Negative Characteristics

Due to Power Drains, Transfers or Attacks, a character may end up with negative Characteristics. In general a character with negative Characteristics is limited as to his actions, and must make a Characteristic Roll to execute an action using the negative Characteristic; since the Characteristic is negative the roll can be very low. Any time the character is attacked with a Power based on a multiple of a negative Characteristic the Characteristic should be considered 1.

Example:

A character with a -10 INT would have an INT Roll of $9 - (10/5) = 7$ or less.

Characters may use overall Skill Levels to affect the Characteristic Rolls. The GM may modify the rolls depending upon the situation and the character's Psychological Limitations.

Negative Strength: A character with negative STR has a limited ability to move and do work. The actual lift

ability of a character with negative STR is listed on the Strength chart in *Champions*. Characters with negative STR do no STR damage when they hit a target.

Negative STR also impairs a character's movement due to his weakness. The character loses 1" of ground movement for every 5 points of STR under 0. For every 2x the character's mass this effect comes on 5 points of STR earlier, while for every ½x mass the effect is delayed by 5 points of STR. Whenever the character wishes to use his STR, he must make a STR Roll. When a character's STR is less than -30 the character can't move no matter how much movement he has. The character is DCV 0, and may only use Powers that don't force him to move.

Negative Dexterity: A character with a negative DEX loses control over his reactions. A character's CV is based upon his current DEX, so a character with a DEX of 1 or less is CV 0. Whenever a character with a negative DEX tries to execute any action he must make a DEX Roll; if he blows the DEX Roll he can't perform the action. If a character's DEX is reduced below -30 he cannot move due to lack of control over his reflexes.

Negative Constitution: A character with a negative CON has only limited control over his ability to expend energy. Whenever a character tries to expend END points, the character must make a CON Roll or lose his phase. His CON is considered 1 when checking for Stunning. When a character drops below -30 CON he can't expend END.

Negative Body: The effects of negative BODY are described in *Champions*. It's possible to be at negative BODY but still have STUN, in which case the character is conscious and functioning. A character may still be active with negative BODY; he's just bleeding to death.

Negative Intelligence: A character with a negative INT has difficulty making decisions. Whenever the character has to make a choice or tactical decision he must make an INT Roll; if he blows the roll he either continues on with what was doing or stops and is confused. If the character is reduced below INT -30, the character simply stands around stupefied.

Negative Ego: A character with a negative EGO loses his desire to act; a character with a negative EGO must make an EGO Roll to act each phase. He'll follow orders given to him by any outside source unless he makes an EGO Roll. When a character's EGO goes below -30, the character loses the ability to act on his own and becomes a mindless zombie.

Negative Presence: A character with a negative PRE has a lack of courage. A character with a negative PRE must make a PRE roll each phase to act offensively or stay around in the face of anything even



remotely dangerous or frightening. If the character blows the roll he can only act defensively or run away. When the character's PRE drops below -30, the character is incapable of any offensive action.

Negative Comeliness: A character with a negative comeliness is very ugly. The character may add half his negative comeliness to his Presence when making Presence attacks based on fear. A character who wants a negative COM must pay ½ point for every 1 COM below 0.

Negative PD, ED, SPD, REC: All have no effect. A character's SPD may not be reduced below 1.

Negative Endurance: A character with a negative Endurance must recover all of his negative END before regaining any positive END. A character who uses END while his END score is negative must expend 1D6 STUN for every 2 END.

Negative Stun: The effects of negative STUN are described in *Champions*.

Shockwaves

A very strong character can use his incredible Strength to create Shockwaves in the ground. These Shockwaves can knock over other characters in a wide area.

A character makes a Shockwave by getting to one knee and hitting the ground. The character is -1 DCV while kneeling. Because the character is braced against the floor he's not affected by the Shockwave. The character rolls the damage for his STR and counts the BODY. Martial Arts damage modifiers do not count towards this damage, but the Haymaker damage modifier does. If the character is on a floor, the attack may pierce the floor (see *Champions* for wall and floor DEF and BODY). If the character knocks himself all the way through the floor, he doesn't cause a Shockwave and ends up one floor down. Given the usual toughness of floors, you're better off performing this maneuver on the ground.

Assuming the floor does support the Shockwave, the character totals the BODY done by the attack. The character then rolls 3D6 and subtracts the result from the BODY of the attack. The remainder is the power of the Shockwave.

The conditions for creating a Shockwave will modify how large a wave is created. You can't create a Shockwave if the ground is soft and mushy. If the ground is hard but not well packed or connected (dirt areas are an example), the character rolls 4D6 when subtracting from the damage to find the power of the Shockwave. If the ground is hard and well connected (concrete is an example), the normal 3D6 roll is subtracted. If the ground is hard and flexible (like steel plates), 2D6 is subtracted from the BODY to find the Shockwave.

The Shockwave the character creates has a chance to knock everyone in a radius off their feet. The power of the Shockwave loses 1 BODY per hex distant from the attack. Each target within a radius equal to the power of the Shockwave can be knocked off their feet. The targets must make a DEX Roll, -1 per 1 point of power in the Shockwave. Characters with Knockback Resistance (whether from Growth, Density Increase, or other source) get to subtract their Knockback Resistance from the power of the Shockwave.

A character may do a version of Shockwaves in a straight line if certain conditions apply. If a specific surface like a railroad tracks or a steel bridge is handy, the character may cause a Shockwave only on the surface. The character Grabs the surface and applies his Strength. The character may multiply his STR by 1½ if he waits until the end of the next segment as in a haymaker. The Shockwave is then propagated only down the surface. This is called "Cracking the Whip".

All buildings in the radius of a Shockwave take 1 BODY per point of Shockwave that hits the. The Buildings do get their normal DEF and BODY against the attack. Apply the greatest power of the Shockwave that reaches the building against its DEF and apply any remaining damage.

Comment:

This maneuver can be very destructive to the area of a battle. It is often only good at the beginning of a fight when a high STR character is alone. Once the character's teammates have arrived the Shockwave can do more harm than good. It is a spectacular maneuver for a brick to use when fighting alone.

DANGER ROOMS

A Danger Room is a like a big gymnasium filled with automatic guns, preprogramed robots, and devious traps. Characters will enter this deathtrap willingly in the hopes of gaining proficiency with their abilities and letting off steam. Danger Rooms in the comics are used to get the characters together before an adventure or as a weapon against an enemy invading a base.

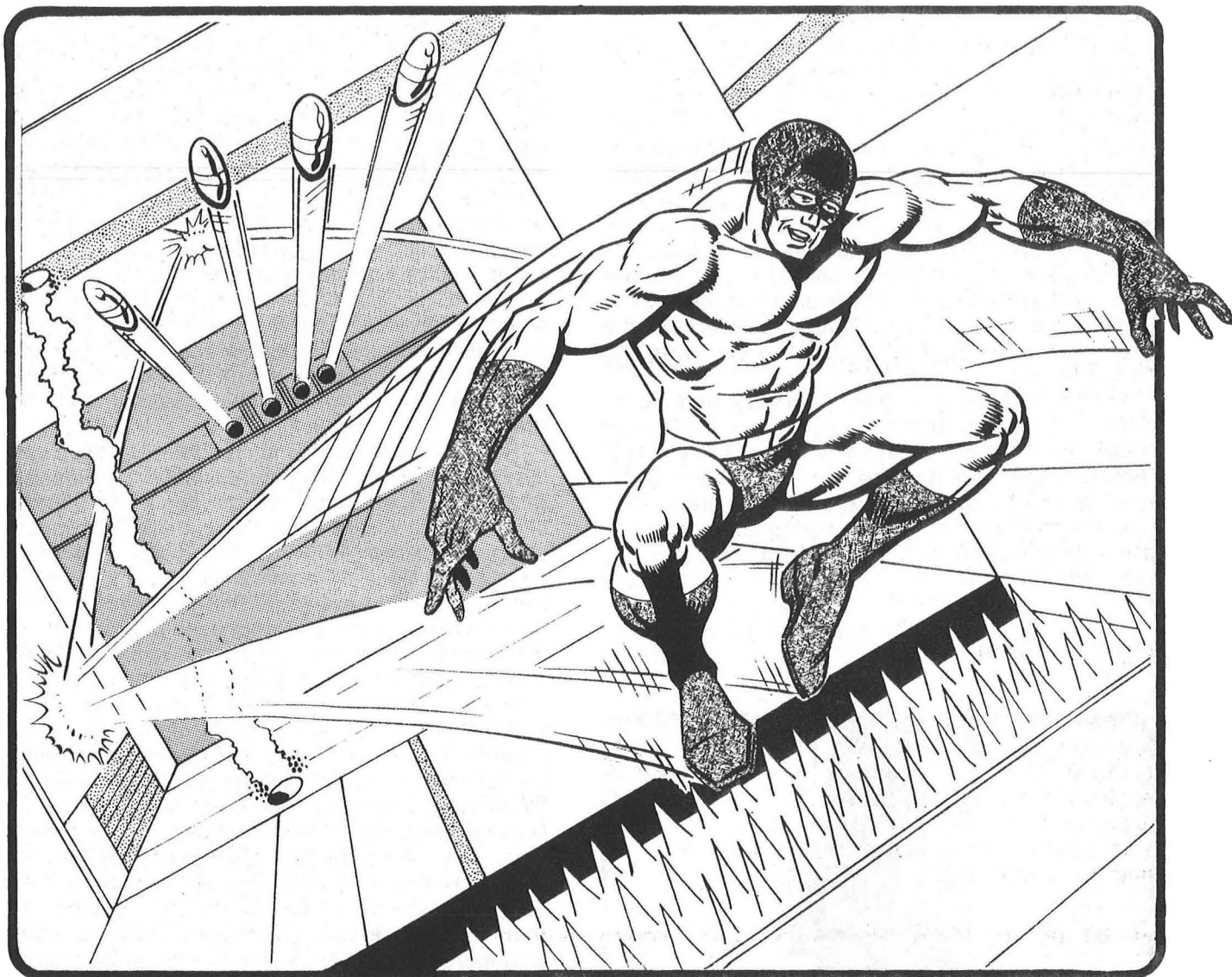
Characters can use the Danger Room to practice combat, gain teamwork, and learn new things. The system included here will allow characters to run in a Danger Room solo (without a GM, that is). The character can "wager" Experience Points in the

Danger Room, hoping to get back double. Several characters can use the Danger Room together, both to practice teamwork and to work out new maneuvers. Also, characters can sucker villains into a Danger Room when the bad guys enter the heroes' base. Of course, the heroes could also get suckered into a Danger Room in an enemy base.

The system included here provides everything a player needs to run his character through the Danger Room without a GM. Each and every Danger Room will be different, so a player can test new strategies and practice combat mechanics.

A GM may use the systems included here to





make up a Danger Room for a specific set of heroes or a Danger Room in an enemy base. The GM can act as the Danger Room computer, firing weapons and testing the skill and power of his players' characters. The weapon building charts can also be used to create defensive weapons placed around a villain's base.

A player can also use the Danger Room to accelerate the character's learning rate. Players may, with the permission of the GM, wager an Experience Point on a Danger Room session. If the character completes all of his objectives, he wins back 2 Experience Points. If the character loses badly he loses the 1 Experience Point he wagered. If the character loses but is not totally defeated, he gains or loses nothing. Remember this important rule: *Every time a character wagers on the Danger Room, it must be set up to be tougher than before!* This will keep characters from getting too much out of the Danger Room.

The Danger Room can also be used to practice

combat maneuvers with several characters. Team maneuvers worked out in the Danger Room can be used to good effect in actual combat. Characters can learn code words for specific maneuvers and increase their coordination rolls under the controlled circumstances of the Danger Room.

Finally, a Danger Room can be used as a weapon against invading villains. Suckering a villain into a Danger Room that has been set to circumvent his powers is a fast way to defeat him. Specialized characters could set the Danger Room to avoid their own powers and be effective against the enemy's powers. The concentrated firepower available in the Danger Room is a weapon that characters should not forget.

Remember that the Danger Room is *dangerous*. The Danger Room can kill when set to its highest levels. Normally, a character will go into the Danger Room with another character watching over him, ready to shut everything down at a moment's notice. However, a character must give up before the room

will shut off, and no one likes to give up.

The Danger Room is limited by different ratings that control the amount of damage it can do, the OCV and DCV of the weapons, and all the other characteristics of the room. There are four main ratings, two calculated Ratings and a damage setting that will shape each trip into the Danger Room.

The first rating is called Lethality; it controls how much damage the weapons in the Danger Room do. Each time a weapon is created the player rolls 1D6 and adds it to the Lethality setting of the Danger Room to find the weapon's base dice of damage. The Lethality rating should be set about 3 lower than the average number of dice of damage you want the Danger Room to throw.

The second rating is called Accuracy, and it controls the OCV and DCV of everything in the Danger Room. Each time a weapon is created the player rolls 1D6 and adds it to the Accuracy Rating of the room to find the OCV of the weapon. The player then rolls 1D6 and adds it to half of the Accuracy rating of the room to find the DCV of the object. The Accuracy rating should be set about 3 lower than the average OCV you want the Danger Room to have.

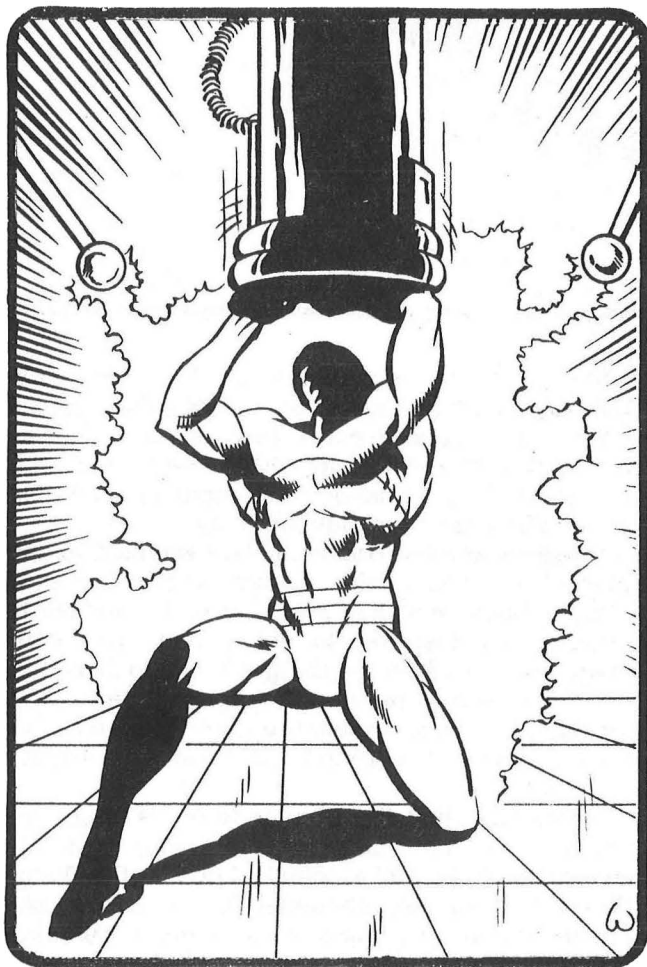
Toughness is the third rating; it represents the DEF of everything in the Danger Room. All weapons,

robots, traps, and obstacles have a DEF score and no Body Pips. Since all the equipment is designed to break when hit hard enough, any attack whose BODY exceeds the DEF of an item will destroy the item. The DEF of all the items in the Danger Room is equal to the room's Toughness plus 1D6. The equipment in the Danger Room only takes BODY damage, it ignores STUN. The Toughness Rating should be set about 3 lower than the average DEF you want the equipment in the Danger Room to have.

The final basic rating a Danger Room has is called Speed; it represents how fast the Danger Room reacts to events. The Danger Room's Speed is generally equivalent to a character's Speed. Each weapon and robot will average the same number of actions in a full turn as a character with the same Speed.

There are also two calculated ratings based upon the Danger Room's Speed: DEX Base and Reaction. DEX Base is equal to the Danger Room's Speed times 3. Each Weapon and Robot has a DEX equal to the Danger Room's DEX Base plus 3D6. Reaction is equal to the Danger Room's Speed plus 10. Reaction is the chance for the Danger Room to react and show a new weapon, trap, or Robot each phase, although the character's movement and the number of items already on the field will affect this roll.

The character may also set the Danger Room weapons to do different levels of damage. If the room is set to STUN only, the player should never roll for damage type; all the weapons are normal STUN only attacks. If the room is set to Normal Damage Only, the player shouldn't roll for damage type; all of the weapons are Normal attacks. The Danger Room is its most perilous when it is set to Full Damage, where it can do any kind of attack. The room must be set to Full Damage when the character is wagering Experience Points. You didn't think it was going to be easy, did you?



TYPES OF GEAR IN A DANGER ROOM

There are four main types of equipment a character can run into in a Danger Room: Weapons, Robots, Traps, and Walls. The Danger Room Generator has a system for generating each different type of equipment.

Weapons are gun turrets that are mounted on the floor, walls, or ceiling of the Danger Room. A weapon can fire a wide variety of Normal attacks, Killing Attacks, and Special Attacks. Players will use the Weapon Building Charts to create a new weapon within the Danger Room Ratings discussed above.

Robots are mobile fighting machines that can engage in hand to hand combat. Some robots may also have ranged attacks. A Robot's weapons may

also include a wide variety of different kinds of ranged attacks. Players will use the Robot Building Charts to create new robots using the Danger Room Ratings. Then, in combat, each robot moves and fires according to a pre-programmed pattern, described in the sequence of play.

Traps are mechanisms that will attack a character by surprise and try to restrict his movement and cause him damage. A trap is only good once; once it's been triggered and the character has dealt with it, the trap it is no longer a threat. Players will generate traps using the Trap Building Charts.

There are 3 main classes of traps, each with variations. There are Surrounding Traps that create fields that surround the character; such traps create a 1 hex area effect that keeps the character in. There are also Covering Traps that cover the character totally inside a 1 hex tube. The character may not be hit by an outside attack while inside the tube. The last kind of trap consists of arms that try to grab and hold the character. Once grabbed, the character may take damage from the trap. Each trap can be circumvented by the use of special powers or by certain Characteristic Rolls.

The final items in a Danger Room are Walls. Walls spring out into the Danger Room, cutting characters off from their objectives. These Walls can block certain areas of the Danger Room off. If a character has to get to that area he will have to blow a hole in the Wall. Walls are built using the Wall Building Charts.

SETTING UP THE DANGER ROOM RATINGS

When a character enters the Danger Room he must set the four basic ratings and the Damage Class. There is a set of basic ratings that will give most characters a run for their money. Characters using the Danger Room for the first time should start with ratings 1 to 3 levels below the base ratings.

Base Lethality = Character's Largest Defense/4

The base rating for Lethality is equal to the character's largest Defense divided by three, rounded up. This will make sure that most attacks that hit will hurt their targets. A character who has a large difference between his Physical Defense and his Energy Defense may base the Lethality on the smaller defense to practice, but should use the larger defense when he's wagering Experience Points.

Base Accuracy = Character's Maximum DCV (including Dodge)/3

The base rating for Accuracy is equal to half the character's maximum DCV, including Dodge and all Skill Levels that affect DCV against ranged attacks. This means the Danger Room will often hit its target, unless the character is at long range or Dodging. Beginning characters may not want to include their Dodge when calculating their Accuracy.

Base Toughness = Character's Maximum Damage (in D6) including Push/2

The base rating for Toughness is equal to half the character's maximum die attack, including push. This means the character's maximum attack will often destroy Danger Room weapons, robots, traps and obstacles, but not always. If the character has a very large attack with few uses, or with some other severe Limitation, he may want to lower the toughness some, but the character should use his largest attack to calculate toughness when wagering Experience Points.

Base Speed = Character's Speed

The base speed rating should equal the character's Speed Characteristic. Thus each weapon in the Danger Room will have an average speed about equal to the character's.

DAMAGE CLASS

The Danger Room should be set on Stun Only or Normal Damage Only for a character's practice runs. Before wagering Experience Points the character should try at least one run at Full Damage. Then if the character finds himself losing he can shut the Danger Room off and not lose any Experience Points.

SETTING UP IN THE DANGER ROOM

Once a character has decided upon the Danger Room ratings he can set up the Danger Room itself. Players should create their own on blank hex paper, or they can use the blank hexes on the back side of the *Champions* Map.

The Danger Room should be on a hex grid, with the walls marked North, South, East, and West. The player should set up some dice rolls so that he can get any hex along each wall. For instance, if the Danger Room was 12 hexes on a side, you might roll 1D6 (1-3, first 6 hexes; 4-6, second 6 hexes), then roll 1D6 again (to find the particular hex). When a weapon is placed the chart will list a wall, the ceiling,

or the floor. If a wall is specified, roll to see which hex the weapon is in along the wall. If the floor or ceiling is specified, the player should roll for a position along the North Wall. Then roll for a position along the West Wall to see how far out into the room the weapon is.

The Danger Room should also have a door marked on one wall. The door can have a fail-safe button next to it. If the character ever hits this button the Danger Room shuts down instantly.

Now that the Danger Room is designed on paper, the player should generate the starting weapons for this character's run. The room will start with the Danger Room's Speed Rating in pre-created weapons, robots, and Walls. Roll on the chart below to see exactly what each item is.

ITEM TYPES		
Initial Roll 3D6	Reaction Item Roll 3D6	Item Type
3-9	3-8	Weapon
10-11	9-10	Robot
-	11-12	Trap
12-18	13-18	Wall

Example:

A Danger Room is set to run at Speed 5. The player rolls 3D6 five times to generate the initial items in the room. He rolls 7, 9, 11, 12, and 13, which gives him 2 Weapons, 1 Robot, and 2 Walls.

Now that the player knows what the items are, he refers to the individual sections on building each item. After all the items are created, the weapons and robots should be listed on the Danger Room Control Sheet.

SETTING UP OBJECTIVES

A character who enters the Danger Room may have many different objectives in mind: individual practice, teamwork practice, exercise, or curiosity. All of those are fun, but the most dramatic use of the Danger Room is wagering Experience Points. Practice, exercise, and curiosity are objectives in themselves, but the character wagering Experience Points has special objectives to fulfill.

When a character wagers an Experience Point, he must roll up a series of specialized objectives. The character must survive the specified length of time in the Danger Room and achieve all of his objectives.

Every character has the objective of staying awake for 2 full turns in the Danger Room. The player should then roll 3D6 on the chart below a number of times equal to the Danger Room's Speed Rating to find other specialized objectives.

Example:

A character wagering an Experience Point is running in a Danger Room set at Speed 4. He rolls 3D6 four

DANGER ROOM OBJECTIVES

3D6

Roll

Special Objectives

- 3-7 Get to a location (roll for location)
- 8 Transport a small object (roll for pickup and delivery locations)
- 9 Transport a medium object (roll for pickup and delivery locations)
- 10 Transport a large object (roll for pickup and delivery locations)
- 11 Protect a medium object for 3D6 segments (roll for pickup location)
- 12 Protect a large object 3D6 segments (roll for pickup location)
- 13-18 Stay in the Danger Room for +1 Full turn

times and gets 7, 10, 11, and 15. To win his Experience Point the character must get to a specific location in the Danger Room, then get to another location and pick up a large object. The object must be transported over to its destination. After dropping off the large object the character must rush over to another location and pick up a medium object. He must protect the medium object for 3D6 segments, after which he can drop it. The character must also stay in the room for 3 Full turns, until all of his other objectives are fulfilled, or until he is defeated.

Whenever the chart says to "roll for location" use the charts that give the location under Equipment Building. This may lead to an item stuck to the roof or glued to a wall; that just makes things more interesting.

Objects that a character must transport or protect come in three sizes: small, medium, and large. Small items create no limitations for the character carrying them and have a DCV of 7 due to size. The character who transports a small object simply makes a grab to pick it up and drops it in its destination. A medium item is DCV 4, and not heavy, but it is about ¼ man-sized and bulky. Because of its bulk any character carrying it is -1 DCV. A large item is almost man-sized, DCV 1, and bulkier still. Any character carrying a large item is -2 DCV.

Every time a character carrying an object is hit, the object has a chance to be hit, as given in the next paragraph. If an item gets hit by 1 BODY or more it is destroyed. The attack goes directly through the object and into the character. The object does not add to the DEF of the character against an attack. If the character's object is destroyed, he can't fulfill that objective.

Small items are never hit by a single target attack and take damage on 5 or less on 3D6 if caught in an Area Effect. Medium items are hit on a 5 or less by a single target attack and 8 or less by an Area Effect. Large items are hit on an 8 or less by single target attacks and 11 or less by Area Effect attacks.

To protect an object a character can wrap his body around it. The character decides how much of the object he is going to cover by subtracting 1 from

his DCV for every 2 he reduces the object's chance to get hit by an attack.

Once the character sees that the object is going to be hit, he may cancel his next phase to interpose his body between the blast and the object. If the character perceives the attack, he attempts a DEX roll to interpose his body. If the character makes the DEX Roll he successfully interposes his body and takes the attack, saving the object.

DANGER ROOM SEQUENCE OF PLAY

The Danger Room has a set sequence of play, just like combat. The player steps through the sequence of play, segment by segment, executing all of the character's actions and the Danger Room reactions. This continues until the Danger Room is defeated, the character is defeated, or the character has achieved all of his objectives.

SEQUENCE OF PLAY

- 1) The character notes the start of a new Segment.
- 2) Move down the DEX chart and resolve all the different weapon fire, robot moves, and robot attacks that have a higher DEX than the character.
- 3) If the character moves this segment, then he should execute all of his movement, maneuvers, and attacks.
- 4) If the character moved, roll to see if the Danger Room reacted. If the Danger Room makes the Reaction Roll then find the new weapon, robot, trap, or wall that the Danger Room reveals, and record it on the Danger Room Control Sheet.
- 5) Now move down the DEX chart and resolve all the different weapon fire, robot moves, and robot attacks that have an equal or lower DEX than the character.
- 6) Go on to the next Segment and repeat the procedure from step 1.

EXPLANATION OF SEQUENCE

- 1) *The character notes the start of a new Segment:* The player should check the Speed Chart to see if the character goes this Segment. He should check the Danger Room Control Sheet to see which weapons and robots go this segment. If it's Segment 12, remember to give the character his post segment 12 recovery at the end of the Segment.
- 2) *Move down the DEX chart and resolve all the different weapon fire, robot moves, and robot attacks that have a higher DEX than the character:* The player notes all of the weapons, robots, and characters that go this segment. He then executes

the weapon, robot, or character's move in order of DEX. Remember that weapons and robots follow and attack their nearest target.

When a weapon's DEX comes up, check to see if any Walls or Robots block the weapon's line of fire. If the weapon has a clear line of fire, find the weapon's OCV from the Danger Room Control Chart. Check the Range from the weapon to the character and figure the Range Modifier on the weapon's OCV. Check to see if the character wishes to cancel his next move or otherwise change his DCV. Then calculate the Attack Roll based on the weapon's modified OCV and the character's DCV. Include any effects such as Knockback.

When a robot's DEX comes up, the robot will move towards its closest target. If the target is within a half move the robot will close and attack hand-to-hand. The robot will fire at the target if it isn't within a half move and the robot has a ranged weapon. The robot will do a Move-Through if the target is within a full move and the robot doesn't have a ranged attack. Finally, if the target is not within the robot's full move, it will make a full move towards the target. Robots are controlled by the Danger Room's central computer, so they'll know where the character is even if he's around a corner or behind a wall.

- 3) *If the character moves this segment, then he should execute all of his movement, maneuvers, and attacks:* The character may execute any movement or attacks just like in regular combat. The character should note his final DCV for later reference.
- 4) *If the character moved, roll to see if the Danger Room reacted. If the Danger Room makes the Reaction Roll then find the new weapon, robot, trap, or obstacle that the Danger Room reveals and record it on the sheet:* The Reaction Roll is equal to the Danger Room's Reaction plus the number of inches the character moved, minus the number of weapons, traps, and robots the Danger Room has revealed. If the player rolls 3D6 less than the Reaction Roll, then the Danger Room reveals a new item.

DANGER ROOM REACTION

Reaction Roll = 10 + Danger Room Speed
+1 for each 1" the character moved
-1 for each Weapon, Robot, Trap, or Wall the
Danger Room has revealed

If a new item is revealed, use the charts in each individual section to create the weapon, robot, trap, or wall and record it on the Danger Room Control Sheet. If a Weapon, Robot, or Trap is revealed it attacks now.

- 5) *Now move down the DEX chart and resolve all the different weapon fire, robot moves, and robot attacks that have an equal or lower DEX than the character:* Execute this just like (2) above.

- 6) Go on to the next Segment and repeat the procedure from step 1: As it says, repeat the sequence until time runs out, the character is unconscious, or until all of the character's objectives are completed.

EQUIPMENT BUILDING

Some subsystems for creating equipment are used in several different places throughout these rules. These subsystems are collected here. The actual building charts will simply specify the characteristic of the equipment needed. The player should refer to these charts to find the characteristic requested in the individual section.

CHARACTERISTIC ROLL, PERCEPTION ROLL, AND SKILL ROLL MODIFIERS

Whenever a Characteristic Roll, Perception Roll, or Skill Roll is called for the player should roll on the chart below to find out what modifiers (if any) the roll should have. Each modifier need only be found once.

CHARACTERISTIC ROLL, PERCEPTION ROLL, AND SKILL ROLL MODIFIERS

3D6 Roll	Characteristic Roll, Perception Roll, or Skill Roll Modifier
3-10	Roll has no Modifier
11	-1 to Roll
12	-2 to Roll
13	-3 to Roll
14	-4 to Roll
15	-5 to Roll
16	-6 to Roll
17	-7 to Roll
18	-8 to Roll

Example:

A Trap requires a DEX Roll for the character to get out. The player rolls 3D6 on the chart above, rolling a 14. The trap then requires a DEX Roll at -4 for the character to escape.

EQUIPMENT REACTION TIME

Any piece of equipment that operates more than once will use the chart below to calculate when it

goes off. The equipment will go off on its first Segment and then it will go off again every time the listed number of Segments has elapsed. The player should note on the Danger Room control sheet the Segments when the equipment goes.

EQUIPMENT REACTION TIME

Roll 2D6+	
Danger Room	
Speed	Equipment goes off
3-5	every 12 Segments
6-7	every 6 segments
8-10	every 4 segments
11-14	every 3 segments
15-19	every 2 segments
20+	every segment

Example:

A Danger Room set to Speed 6 reveals a weapon on segment 5. The player rolls 2D6 and adds 6, getting 14. The Weapon will fire every 3 segments on segments 5, 8, 11, and 2.

EQUIPMENT CHARACTERISTICS

Whenever a piece of equipment is specified it may have several different characteristics, including OCV, DCV, DEF, Damage, and DEX. The formulas below show how each of these different characteristics is derived from the Danger Room Ratings.

OCV	= Accuracy + 1D6
DCV	= $\frac{1}{2} \times$ Accuracy + 1D6
DEF	= Toughness + 1D6
Damage	= Lethality + 1D6
DEX	= 2x Speed + 3D6

EQUIPMENT LOCATION

Whenever a player creates a new piece of equipment he must roll to find its exact location in the Danger Room. The chart below describes the general location of the equipment.

EQUIPMENT GENERAL LOCATION

3D6 Roll	General Location
3-6	East Wall
7-8	North Wall
9-10	Floor
11-12	Ceiling
13-14	South Wall
15-18	West Wall

If the equipment is mounted on a Wall, roll randomly to find the hex along the wall it's in. If the equipment is mounted on the floor or ceiling, the player should first roll for a location along the North Wall. Then the player should roll as if trying to find a position along the West Wall and then move down from the North Wall location the indicated number of hexes.

WEAPON BUILDING CHARTS

These are the charts a player uses to create new weapons for the Danger Room. The list below shows the different steps necessary to create the weapon. Each step in the chart is expanded upon below.

WEAPON BUILDING SEQUENCE

- 1) Find the weapon's OCV, DCV, DEX, Damage, DEF, location, and Response Speed.
- 2) See if weapon is Obvious or Hidden.
- 3) See what modifiers the weapon has on its damage.
- 4) Use the modifiers chart to find the actual number of dice of damage of the attack.
- 5) Record the weapon on the Danger Room Control Sheet.

Use the formulas and the charts in the Equipment Building section to find the OCV, DCV, DEX, Damage, location and Response Speed of the weapon, then roll on the chart below to find if the weapon is obvious or hidden. A character must make a PER Roll to spot a hidden weapon before it fires. Roll on the Modifiers Chart in the Equipment Building section to find the PER Roll modifier if the weapon is hidden. If the character does not make his PER Roll to spot a hidden weapon, then the weapon attacks from surprise and the character's DCV is halved.

HIDDEN OR OBVIOUS WEAPON

3D6 Roll	Status
3-10	Obvious weapon
11-18	Hidden Weapon (Roll for PER Modifier)

Next the player needs to find out what kind of attack the weapon throws. Roll 3D6 on the chart below to find out whether the weapon fires a Normal Attack, a Killing Attack, or a Special Attack.

ATTACK TYPE

3D6 Roll	Weapon Attack Type
3-8	Special
9-12	Normal Attack
13-18	Killing Attack

If the attack was a Normal Attack or a Killing Attack, roll again on the chart below to find whether it's a Physical Attack or an Energy Attack.

ATTACK FORM

3D6 Roll	Type of Attack
3-10	Physical
11-18	Energy

NORMAL ATTACK AND KILLING ATTACK MODIFIERS

Each Normal Attack and Killing Attack has a chance to have Power Advantages and Limitations. These Limitations will modify the effects of the attack and the amount of damage done. There are two charts: one for Primary Modifiers and one for Secondary Modifiers that provide different effects and their modifiers. Roll 3D6 on both charts and record the effects and the total modifiers.

PRIMARY MODIFIERS

3D6 Roll	Primary Modifier to Attack	Modifier
3-11	No Primary Modifier	
12	Autofire	+ 1/2
13	Armor Piercing	+ 1/2
14	Explosion	+ 1/2
15	Area Effect Radius	+ 1
16	Versus Limited Defense ^{1,2}	+ 1 1/2
17-18	No Normal Defense ^{1,3}	+ 2

3D6 Roll	Attack Versus Limited Defense is affected by
3-10	Flash Defense
11-12	Power Defense
13-18	Ego Defense

¹Only for Normal Attacks; Killing Attacks read as No Primary Modifier.

²The Danger Room is assumed to pick an NND attack that the character has no defense against.

³Roll on the chart below to find the defense that affects the attack.

SECONDARY MODIFIERS

3D6 Roll	Secondary Modifier to Attack	Modifier
3-10	No Secondary Modifier	
11	-1 Stun Multiple ¹	- 1/2
12	Does No Knockback	- 1/4
13	Stun Only ²	0
14	1D6 Increased Knockback	+ 1/4
15	+ 1 Stun Multiple ¹	+ 1/2
16	2D6 Increased Knockback	+ 1/2
17	Effects Desolid Targets	+ 1/2
18	Takes no Range Mod	+ 1/2

continued on next page

¹ Only for Killing Attacks; Normal attacks read as No Secondary Modifier.

² Only for Normal Attacks; Killing Attacks read as No Secondary Modifier.

Take the total modifier and the Damage Value and cross reference them on the Damage Conversion Chart shown below. The result will be the actual dice of damage of a normal attack. Divide the result by three if the attack is a Killing Attack.

DAMAGE CONVERSION CHART

Base Damage	Total Modifiers														
	-1	-¾	-½	-¼	0	¼	½	¾	1	1¼	1½	1¾	2		
1	2	1	1	1	1	1	1	1	1	0	0	0	0		
2	4	3	3	2	2	2	1	1	1	1	1	1	1		
3	6	5	4	3	3	2	2	2	2	1	1	1	1		
4	8	7	6	5	4	3	3	2	2	2	2	1	1		
5	10	8	7	6	5	4	3	3	2	2	2	2	2		
6	12	10	9	7	6	5	4	3	3	3	2	2	2		
7	14	12	10	8	7	6	5	4	4	3	3	3	2		
8	16	14	12	10	8	6	5	5	4	4	3	3	3		
9	18	15	13	11	9	7	6	5	5	4	4	3	3		
10	20	17	15	12	10	8	7	6	5	4	4	4	3		
11	22	19	16	13	11	9	7	6	6	5	5	4	4		
12	24	21	18	15	12	10	8	7	6	5	5	4	4		
13	26	22	19	16	13	10	9	7	7	6	5	5	4		
14	28	24	21	17	14	11	9	8	7	6	6	5	5		
15	30	26	22	18	15	12	10	9	8	7	6	5	5		
16	32	28	24	20	16	13	11	9	8	7	7	6	5		
17	34	29	25	21	17	14	11	10	8	8	7	6	6		
18	36	31	27	22	18	14	12	10	9	8	7	7	6		
19	38	33	28	23	19	15	13	11	10	8	8	7	6		
20	40	35	30	25	20	16	13	11	10	9	8	7	7		
21	42	36	31	26	21	17	14	12	11	9	9	8	7		
22	44	38	33	27	22	18	15	13	11	10	9	8	7		
23	46	40	34	28	23	18	15	13	12	10	9	8	8		
24	48	42	36	30	24	19	16	14	12	11	10	9	8		
25	50	43	37	31	25	20	17	14	13	11	10	9	8		

Example:

A normal weapon with a Damage of 12 rolls for its Modifiers. The player rolls a 10 and a 12. the weapon has no Primary Modifier and "Does no Knockback" as its Secondary Modifier. The total Modifier is -¼. The Damage Conversion Chart shows that the weapon will do 15D6 normal damage.

SPECIAL ATTACKS

Weapons with Special Attacks use the table below to find their effect. Roll 3D6 to find the type of attack.

SPECIAL ATTACK TYPE

3D6 Roll	Attack Type	Modifier
3-8	Darkness (see Darkness chart)	0
9-10	Ego Attack (ECV = OCV/2)	+1
11-12	Flash (Dice & Radius = Damage)	+1
13-18	Power Drain (see Power Drain chart)	0

DARKNESS

3D6 Roll	Things Darkness Stops	Radius Mod
3-7	Night Modifiers	-1
8-9	Impervious to Sight	-2
10	and Impervious to IR	-3
11	and Impervious to UV	-4
12-13	and Impervious to Radar	-5
14-18	and Impervious to X-Ray	-6

Darkness Radius = (Damage - Radius Mod)/2

POWER DRAIN

3D6 Roll	Characteristic Drained	Dice Fraction
3-6	Strength	x1/3
7-8	Dexterity	x1/9
9	Body	x1/6
10	PD and ED (half of each)	x1/6
11	Speed	x1/30
12	Recovery	x1/6
13-14	Endurance	x2/3
15-18	Stun	x1/3

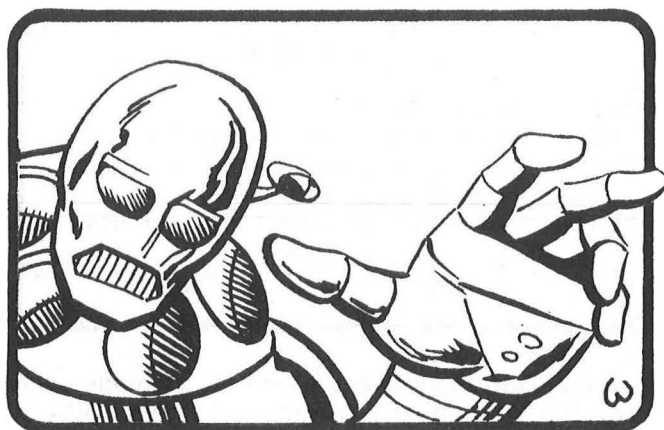
Dice Drained = (Damage x Dice Multiplier)

If fraction of a die is 1/3 or greater add +1 pip.

If fraction of a die is 2/3 or greater add +1²D6.

If Spd.Drain does less than 1/3 then it drains 1 pip.





The special Powers each use slightly different mechanics for calculating their effect. To find the effect of the Darkness field requires an extra roll to find out which Enhanced Senses the Darkness stops. Subtract the Radius Modifier of the Darkness from the Damage and divide the result by 2 to find the radius of the Darkness.

The Ego Attack uses the Damage Modifier Chart to calculate the dice of damage. The ECV of the weapon is half of the OCV. The Flash Attack uses the Damage Modifier Chart to calculate the radius and the dice of effect of the Flash.

The Power Drain does not use the Damage Modifier Chart. To find the effects of the Drain roll 3D6 again to find the Characteristic affected by the Drain. Multiply the Dice Fraction by the Damage to find the number of dice of the characteristic drained. The Drain has no time delay; the character gets back his normal 1 Power Point per segment right away.

ROBOT BUILDING CHARTS

These are the charts a player uses to create new robots for the Danger Room. The list below shows the different steps necessary to create the robot. Each step in the chart is expanded upon below.

ROBOT BUILDING SEQUENCE

- 1) Find robot's OCV, DCV, DEX, Damage, DEF, Location, and Response Speed.
- 2) Find the robot's hand-to-hand attack.
- 3) Find out if the robot has other attacks.
- 4) Find out how the robot moves.
- 5) Find out how fast the robot moves.
- 6) Record the robot on the Danger Room Control Sheet.

Use the formulas and the charts in the Equipment Building section to find the OCV, DCV, DEX,

Damage, DEF, Location and Response Speed of the Robot. Next, the player needs to find out what kind of hand-to-hand attack the robot can do. A Normal hand-to-hand attack will do the robot's Damage Rating in dice of damage. A Killing hand-to-hand attack will do one third the robot's Damage rating in dice of damage. Roll 3D6 on the chart below to find out whether the robot has a Normal Attack or a Killing Attack, and whether the attack is Physical or Energy.

ROBOT'S HAND TO HAND ATTACK TYPE

3D6

Roll	Weapon Attack Type
3-8	Energy Normal Attack
9-10	Physical Normal Attack
11-12	Physical Killing Attack
13-18	Energy Killing Attack

A robot may also have a ranged attack. Use the chart below to determine if the robot has a ranged weapon.

ROBOT'S RANGED WEAPON CHANCE

3D6

Roll	Result
3-10	Robot has no ranged weapon
11-18	Robot has a ranged weapon

If the robot has a Ranged Weapon the player should roll it up using the Weapon Building charts. The ranged weapon can have a totally different OCV and Damage from the robot, but it has the same DEF and Reaction Speed.

A robot's main advantage over a static Weapon is its ability to move. A robot can either Fly or Run. Roll on the chart below to find out how the robot moves. Then Roll 1D6 and add the Danger Room's Speed. This is the number of inches the robot can move.

ROBOT MOVEMENT MODE

3D6

Roll	Robot Movement Mode
3-10	Running
11-18	Flying

Robot's Move = Danger Room's Speed + 1D6

Now that the player has all of the Characteristics of the robot, he should record the Characteristics on the Danger Room Control Sheet.

TRAPS

Traps are surprise attacks against a character that restrict his movement and can cause damage. Traps are revealed in the hex the character occupies. A trap consists of three major parts: the Attack Mechanism, the Damage, and the Escape Route. When a trap is sprung it's automatically sprung in the hex the character occupies. The character must make a PER Roll with a modifier to spot the trap. If the character spots the trap he may attempt to Dive For Cover away from the 1 hex Area Effect traps, or Dodge from the Grab Traps. If the character does not spot the trap, then he's automatically trapped by a 1 hex Area Effect trap and is half DCV against the Grab Traps.

There are three different kinds of Attack Mechanisms. The first is a Grab Trap. Grab Traps have actual mechanical arms of some kind that have an OCV and a 1 hex reach. They will attempt to Grab the character and hold him. Find the OCV and the DEF of the trap as shown in the Equipment Building section. If the Trap makes its Attack Roll the character is Grabbed.

The second Attack Mechanism is Surrounding Traps. Surrounding Traps are 1 hex Area Effect traps in the hex the character now occupies. This trap surrounds the character in a field or grill work that restricts the character, but does not restrict the Danger Room's ability to attack.

The final Attack Mechanism is Covering Traps. Covering Traps are 1 hex Area Effect traps in the hex the character occupies. This trap covers the character with some substance, restricting his ability to move and escape. Though the character can't move, he's covered so the Danger Room can not attack him. Roll on the chart below to find the Attack Mechanism of the Trap.

ATTACK MECHANISM

3D6 Roll	Attack Mechanism
3-9	Grab Trap
10-11	Surrounding Trap
12-18	Covering Trap

Grab Traps restrict a character's ability to use his Accessable Foci and reduce the character's DCV to 0. Surrounding Traps don't restrict the character's Foci, but they halve the character's DCV because of the restricted space. Covering Traps reduce the character's DCV to 0 but block the line of sight of all other weapons in the Danger Room.

Traps can do damage to a character who is trapped inside. Roll on the chart below to find if the trap does damage.

TRAP DAMAGE

3D6 Roll	Trap Damage
3-8	Trap does not do damage.
9-10	Trap does damage when character tries to break out.
11-12	Trap does damage if character tries to escape and fails.
13-18	Trap does damage all the time.

If the Trap does damage find the Damage value from the Equipment Building section. Roll 3D6 on the charts below to find the attack type, then roll 3D6 to see if the attack has any modifiers. If the attack has a modifier use the Damage Modifier Chart in the Weapons Building section to find the final dice of damage. Remember to divide the number of dice by three for Killing Attacks.

TRAP ATTACK MODIFIERS

3D6 Roll	Modifier to Damage	Modifier
3-8	No Modifier	
9	-1 Stun Multiple ¹	-1/2
10	Stun Only ²	0
11	+1 Stun Multiple ¹	+1/2
12	Affects Desolid Targets	+1/2
13	Armor-Piercing	+1/2
14-15	Versus Limited Defense ^{2,3}	+1 1/2
16-18	No Normal Defense ^{2,4}	+2

¹Only for Killing Attacks, Normal attacks read as No Modifier.

²Only for Normal Attacks, Killing Attacks read as No Modifier.

³Roll on the chart below to find the defense that effects the attack.

⁴The Danger Room is assumed to pick an NND that the character doesn't have a defense against.

3D6 Roll	Attack vs. Limited Defense is affected by
3-10	Flash Defense
11-12	Power Defense
13-18	Ego Defense

ESCAPE ROUTES

A character can escape from every Trap in the Danger Room without destroying the Trap. Each Trap will have a combination of Characteristic Rolls the character can attempt to make to escape the trap. Some traps may also be circumvented by the

use of specific Powers.

The player should roll to find out what Characteristic Rolls are necessary to escape for each Trap. The Trap will require one primary roll and zero or more secondary rolls. The player should roll 3D6 on the Primary Escape Roll chart below. Then the player should roll the Modifier for the roll from the Equipment Building section.

Next, the player should roll on the Secondary Escape Rolls chart. If the character gets "No Secondary Escape Roll", then the trap only has a Primary Escape Roll. If the player gets a Secondary Escape Roll he should get another modifier from the Equipment Building Section. The player then continues to roll for additional Secondary Escape Rolls and modifiers until the "No Secondary Rolls" comes up.

PRIMARY ESCAPE ROLL

3D6 Roll	Primary Escape Roll
3-9	DEX Roll
10-11	INT Roll
12-13	PER Roll
14-18	EGO Roll

SECONDARY ESCAPE ROLL

3D6 Roll	Secondary Escape Roll
3-10	No other Roll needed
11	DEX Roll
12	INT Roll
13-14	PER Roll
15-18	EGO Roll



Certain Traps may be circumvented by the use of different Powers or Skills. Roll on the chart below to find what Powers or Skills (if any) will circumvent the Trap. If the player rolls a Power that circumvents the Trap, he should record it and roll again. The player may keep rolling and recording powers until he rolls "No Powers Circumvent Trap" or a Power he has already rolled.

POWERS THAT CIRCUMVENT TRAP

3D6

Roll

Powers that Circumvent Trap

3-10

No Powers Circumvent Trap

11

Teleportation

12

Desolidification

13

Flight

14

Gliding or Flight

15

Shrinking

16

Character Makes Security Systems Roll¹

17-18

Clinging

¹The roll is modified using the chart in Equipment Building

Example:

A character is in a Danger Room when the room springs a Trap. The player rolls for the Trap's PER Roll

Modifier and gets a -3 Modifier. The character blows his PER Roll and is surprised by the Trap.

Next the player rolls for the Trap's Attack Mechanism and gets a Covering Trap. Since the character was surprised by the Trap, it gets him in its one hex Area Effect.

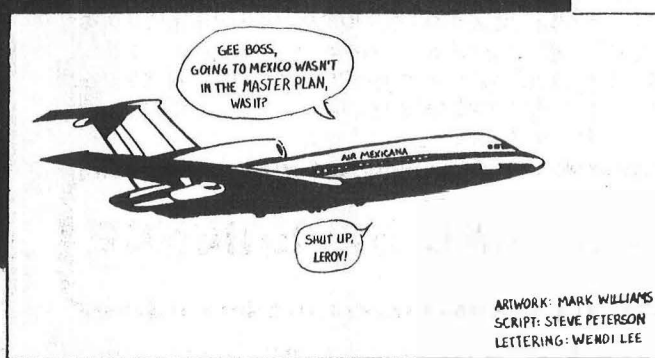
Now the player rolls and finds out the Trap will do damage to the character if he tries to break out. Then the player rolls up the Trap's damage and finds it will do $2D6+1$ Energy AP Killing if he tries to break out. As the character does not have any Energy Damage Resistance, he decides to try to escape.

The player now rolls on the Primary Escape Roll and gets a STR Roll. He then rolls for the STR Roll Modifier and gets a -2. Next he rolls on the Secondary Escape Roll chart and comes up with a DEX Roll. He then rolls and finds the DEX Roll has no modifier.

The character then rolls to see if any of his Powers will help him get out of the Trap. He rolls on the Powers That Circumvent Trap chart and finds that Desolidification will circumvent the Trap. He rolls again and finds no other Powers circumvent the Trap. As he doesn't have Desolidification, he's going to have to escape.

When the character's phase comes around he attempts his escape. He makes his STR Roll at -2 and then makes his DEX Roll. He's free and hasn't lost anything but time.

BEFORE THE GUARDIANS
CAN STOP HIM,
FOXBAT TRIGGERS THE
DOOMSDAY DEVICE
WITH
UNEXPECTED
RESULTS...



ARTWORK: MARK WILLIAMS
SCRIPT: STEVE PETERSON
LETTERING: WENDI LEE

WALLS

Walls can cut characters off from their objectives and limit a character's movement. The charts below describe how to make a wall and where to put it.

Roll up a location that describes where the wall is mounted and a DEF for the wall using the Equipment Building section. If the wall is mounted from an outside wall, it runs at right angles out into the Danger Room. If the wall is mounted from the floor or ceiling, use the following chart to determine its direction from the starting point.

FLOOR OR CEILING MOUNTED WALL DIRECTION

3D6 Roll	Floor or Ceiling Mounted Wall Direction
3-8	East
9-10	North
11-12	South
13-18	West

Roll (3D6 - 2) for the wall's length; small rooms may use (2D6 - 1). Walls automatically stop upon encountering any other wall.

If a wall runs through a hex with a character, then the character must blow his next phase and Dive for Cover or be hit by the wall. If the character blows his Dive for Cover, or if he doesn't move, the wall will act like a physical Area Effect attack that does 1D6 normal damage for every 1 point of DEF in the wall.

If a wall runs through a hex with a robot in it the robot will step 1 hex to stay on the same side of the wall as its last target. The robot does not lose his next action for this move because the Danger Room's computer warns it that the wall is coming.

If a wall runs through a hex with a weapon, the weapon is not hurt. Randomly determine which side of the wall the weapon is on.

Example:

A wall is mounted from the ceiling in the center of a Danger Room. The player rolls a 12 for its direction; the wall runs towards the South. The wall's length is (3D6 - 2) = 8 hexes. Because of another wall in the Danger Room the wall only runs 5 hexes. The Wall has a DEF found from the Equipment Building section. If the wall takes BODY that exceeds its DEF, a 1 hex whole is blown in the wall.

WAGERING EXPERIENCE

The most exciting use of the Danger Room is for a character to wager Experience Points. The character



puts his time and training on the line in the hopes of learning faster under fire. Players should understand that wagering Experience Points is dangerous. Characters can not only lose Experience Points, they could die!

A character may wager 1 Experience Point at a time. The character sets aside an unspent Experience Point, then the player gets the permission of the GM to wager the Experience Point. If the GM allows the wager, the player sets up the Danger Room; the GM may run the Danger Room or the player may run it.

When wagering an Experience Point the character must have the Danger Room Ratings equal to their base levels or higher. The Danger Room must be set to Full Damage. The player can assume that the character is being watched by an observer who will shut down the Danger Room whenever the character wants to quit.

The character must complete all of his assigned objectives from the Objective chart in order to win the wager. If the character completes all of his objectives he gets back the Experience Point he wagered and a wins 1 new Experience Point.

Ah, but if the character *doesn't* complete all of his objectives he may lose his Experience Point. If the character is knocked unconscious, surrenders, or completes less than half his objectives, he loses the Experience Point he wagered. If the character stays awake through the entire run and completes more than half of his objectives, he keeps his Experience Point but does not win any extra.

Once a character has won an Experience Point at a given setting of the Danger Room, he must increase the settings before wagering again. Each of the four ratings must be increased at least 1 from the last wager. If the character's abilities have increased, the ratings must be a minimum of his new base ratings.

Some characters may be overly efficient at running this Danger Room, while other characters may be inefficient. The GM may outlaw efficient characters from using the Danger Room to wager Experience Points. Inefficient characters should probably be kept out of the Danger Room; they may get hurt.

MULTI-HERO DANGER ROOM RUNS

Multiple characters may use the Danger Room at the same time for any of its uses except wagering Experience Points. The Base ratings for the Danger Room should be based upon the greatest Base Rating for each character in the room. The Speed should be equal to the fastest character's Speed, +1 per extra character in the room. These settings should give all the characters a run for their money.

Unfortunately, the use of these high base settings may overpower some characters. When multiple characters are in the Danger Room together they should remember that an attack that can hurt the team's Brick can kill the Egoist, while an attack that has an even chance to hit the Energy Projector may be absolutely unable to hit the team's Martial Artist. When using the room for practice runs, the GM may want to use some intermediate setting to give all the characters a good workout.

THE DANGER ROOM'S THREAT LIBRARY

After using the Danger Room, the player may record all of the weapons, robots, traps, and obstacles for the Danger Room's Threat Library. This could be handy; for instance, the player could run the same weapons and equipment for another character in the team. In this way the player can see how another character handles a situation they've already tried out. By comparing notes, both players may learn something. The use of a Threat Library makes a Danger Room more personalized to a specific group or team.

Once a weapon is in the Threat Library, any character can use it. A player or a GM could construct a Danger Room out of the Threat Library or out of a combination of old and new equipment. The Threat Library is often handy when a villain is suckered into the Danger Room. Rather than having to roll up each weapon, Robot, or Trap, the characters can use the already built weapons in the Library.

PURCHASING A DANGER ROOM

The *Hideouts and Headquarters* system in *Champions II* gives the cost of a Danger Room as equal to the number of characters who can use the Danger Room at the same time. That Danger Room consists mostly of the room, the recording devices, the practice targets, and exercise equipment. The active Danger Room described in these rules is, of course,

somewhat more expensive.

The cost of an active Danger Room depends upon how high the four ratings can be set. Each Rating has a maximum value. The cost of the Danger Room is equal to half the total of all the Maximum Ratings. Once the Danger Room is built, the characters may increase the Maximum Ratings of the Danger Room by 2 for each 1 point invested.

EQUIPMENT SENSES

All Danger Room equipment uses a TV Camera as normal sight when sensing its targets. If a character has Invisibility or Darkness there may be some question as to whether a piece of equipment can spot the character. Each piece of Danger Room equipment has its own sensory equipment, so some weapons may be able to track the character and some may not. If a piece of equipment can't sense a target, then it can't react to him, either to move, fire, or attempt to trap him. If there's a question about the ability of a piece of equipment to sense a target, the player should roll on the chart below to find out what Enhanced Sense the equipment might have.

EQUIPMENT SENSES

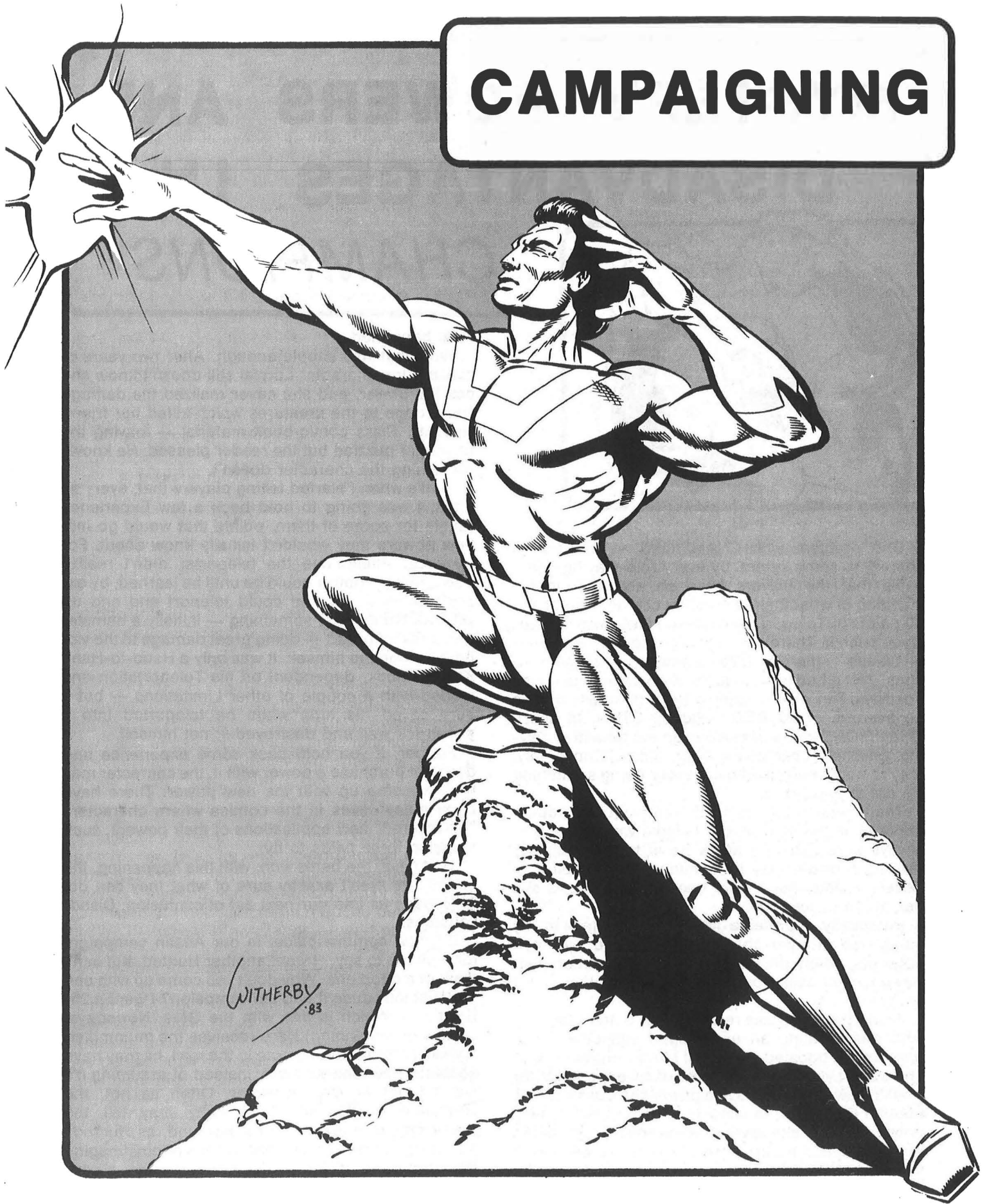
3D6 Roll	Enhanced Senses
3-8	Normal Sight
9-10	IR Vision
11-12	UV Vision
13-14	X-Ray Vision
15-16	Radar
17-18	Active Sonar

Roll on the chart. If a "Normal Sight" result comes up the Equipment only has normal sight. If any other result comes up, the player should record the result and roll again. Continue to reroll and record the result so long as the equipment keeps getting a new Enhanced Sense.

Example:

Shadow is making a run through the Danger Room. Shadow has Invisibility to Normal Sight, IR, and UV. A robot lumbers out of the wall and Shadow turns on his Invisibility. The player now rolls 3D6 to see what kind of senses the Robot has. He rolls a 11; the robot has UV vision. He rolls again and rolls a 15; the robot has Radar. Since Shadow's Invisibility doesn't cover Radar, the Robot can see him. Had the Robot rolled 3-8 or 11-12, then the player would have stopped and the Robot would have only had UV vision.

CAMPAIGNING



MYSTERY POWERS AND DISADVANTAGES IN CHAMPIONS



One problem with *CHAMPIONS* — a problem shared, to some extent, by every role-playing game — is that the players have an absolute understanding of what their characters can do. If you have 30 points in Teleport, well, you can teleport 15", 20" if you push it. There's no "I'm not sure I can make it.." — unless the GM forbids you from counting inches. (Not a bad idea, that, but it would tend to cause hostility). Ten dice of Energy Blast generally means an average of 10 BODY and 35 STUN. In short, *CHAMPIONS* characters won't go too far astray relying on their character's capabilities. Conversely, they're never surprised by a power doing something it's not supposed to.

That's where the game differs from the source material. In the comics, our favorite webslinger isn't always sure just *how* stuck he is to the wall; our favorite Amazon may be confident in her ability to deflect bullets, but it's *not* because she knows she has an 18 or less roll.

Personally, I prefer a little more mystery in my campaign. Player-characters tend to get too cocksure when they know everything about their powers, their backgrounds, their disadvantages, and so forth.

About the time I was realizing this, a new player — who was creating an under-aged seductress with pheromone boosted powers of Mind Control — said, "Why don't you hold back some of my experience for a while? I want her to have a power she doesn't know about; I don't want to know too much about it. It's a power where, if she saw someone she loved about to be killed, she'd fry the brains of whoever was doing it, and probably pass out, and wake up not knowing

what happened..."

Well, that was simple enough. After two years of playing, the character Lorelei still doesn't know she has the power, and she never realized the damage she'd done to the creatures which killed her friend Napalm. *That's* comic-book material — leaving the character puzzled but the reader pleased: *He* knows something the character doesn't.

That's when I started telling players that, every so often, I was going to hold back a few Experience Points for some of them, points that would go into new powers they wouldn't initially know about. For instance, Phosphene the teleporter didn't realize how lethal his power could be until he learned, by experimentation, that he could teleport and end up with his hand *inside* something — initially a hamster and a loaf of bread — doing great damage to the victim and none to himself. It was only a Hand-to-Hand Killing Attack, dependent on his Teleportation and loaded with a couple of other Limitations — but it sure saved his hide when he teleported into a sheetrock wall and destroyed *it*, not himself.

Further, if you hold back some experience and don't yet purchase a power with it, the character may himself come up with the new power. There have been many cases in the comics where characters "discovered" new applications of their powers, such as using force fields to fly.

That's half the battle won; with this happening, the characters aren't exactly sure of what they can do. This leads us into our next act of confusion: Disadvantages.

It's now commonplace, in our Austin campaign, for a player to say, "I want another Hunted, but can't think of a good one. Why don't *you* come up with one and just introduce it into the campaign? I want a 25-pointer..." Which is fine with the GMs. Nowadays, when Our (beginning) Hero receives the mummified spleen and threatening note in the mail, he may have absolutely no idea who it is, instead of assuming it's his old enemy Dr. Vivisector. Often as not, the revelation of the villain's identity may tell the character more about his background, as Hunteds are so often linked with a character's origin. Imagine the confusion of the orphaned hero who always

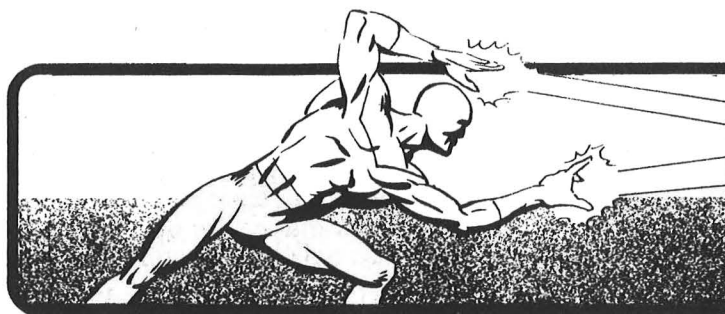
thought himself a mutant, a freak, who finds himself hunted by a villain with similar powers — undisputedly a relative.

Once you're settled into this sort of creative confusion, you can, when necessary, tamper with already existing Hunteds which need improvement. (Remember that a dull Hunted, like a dull Dependent NPC, adds nothing to a campaign.) For instance, the hero ShadowWalker had been hunted by the numerous thugs of an old adversary. That adversary eventually brainwashed a number of very capable agents into thinking *they* were ShadowWalkers and had to kill the original to regain their soul. The real ShadowWalker found and defeated his oldest foe, but it was too late — the simulacrum was out there, free and hunting. As Our Hero began whittling down their numbers, the remaining hunters increased in experience, rising from 50 point agents to 100 point supertypes. Thus, the disadvantage mutated from Large Group, Full Time (20 points) to Small Group, Agents, Full Time (20 pts.) to Small Group,

Superheroes (20 points) — it was a logical transition of the disadvantage, which kept the hero on his toes but did not change the point totals. And the hero's friends also had to stay on their toes; two were nearly slain by bogus ShadowWalkers.

That particular plotline, in fact, opened up other cans of worms. The real ShadowWalker — lethal, trained in *ninjutsu*, essentially an assassin against crime — couldn't just truck out and murder his dop-pelgangers; they thought *they* were ShadowWalker, and, in between murder attempts against their role model, they fought crime with a ferocity which terrorized the criminal underworld of Manhattan. Our Hero had to uncover a mystery he didn't comprehend and fight opponents he didn't really want to eliminate, and the campaign was better for it.

Such mysteries make *CHAMPIONS* much more exciting. So keep the occasional power and disadvantage murky, and your players will thank you — while they're tearing your hair out.



CAMPAIGN PLANNING

The hardest part of role-playing is the demanding job of the Gamemaster. He's the one, after all, who has to figure out what the world is like. The GM has to write up all the NPCs and villains, decide what organizations exist, what powers they have, how the villains interact, and every other detail of a good campaign. And that's just before he starts to run it!

Once the campaign is going, the GM's job gets a lot harder. New characters come in, old ones go out; villains get captured or are presumed dead; aliens invade, new villains appear, agents hunt for mutants, characters form groups, and a *lot* of things happen. The GM's task is to try to keep track of all these changes and additions, trying always to be consistent with what's happened before.

Most GMs try to keep a lot of this information in their heads. But that's difficult to do if you have a big, active campaign; especially if a lot of time passes between adventures, and the GM's busy, and there's more than one GM in the campaign who wants to know about a particular villain...The whole campaign is impossible to keep track of in your head. The Campaign Planning system is designed for Gamemasters, to show you how to keep track of your campaign on paper.

Keeping paper records means that you don't have

to rack your brains every week trying to remember what happened last adventure. Yes, it does mean a little more time invested in filling out forms. But there's some distinct advantages that result from doing this paperwork, as you'll see later on.

The Campaign Planning system is *not* necessary; *Champions* campaigns work just fine without it. But if you run a regular *Champions* campaign, taking the time to use Campaign Planning should be well worth your while. Remember, everything here is optional. Use only those parts that you like. If you don't have the time to use the whole system, use what parts you can. Each reference sheet and subsystem can be used by itself or with the other subsystems. It's up to you to decide which parts to use. One more thing: the Campaign Planning system requires a lot of copies of the sheets included in the center of this book. You may want to find a copy store before you start and make several copies of each sheet.

CAMPAIGN RECORDS

The first step in Campaign Planning is being able to keep track of what's happening in your campaign.

Just keeping some basic records will help you get a better idea of what the characters are like, where everyone is, and what they're doing. Knowing those facts will help you invent new adventures.

The most important thing for a GM to have is a copy of every character's Character Sheet. This may seem very basic to some of you; to me, it was so basic an idea that it never occurred to me until I saw someone do it. Knowing what each player's character can do, exactly, will allow you to tailor the villains or other foes to provide the best possible fight. It's no fun if the heroes just roll right over the bad guys. Sometimes you may want that to happen; fine, but it's easier to get the results you want if you know what kind of opposition you're facing. I'm not advocating that the GM use his copies of the Character Sheets to create invincible villains; rather, the GM should use that knowledge to encourage the particular story that he's telling.

For instance, suppose that one of the characters in the campaign had a Strength of 70, and he had never fought a villain with a higher Strength than his. An interesting plot would be to have a villain who was Strength 75 or 80 show up and battle the character; perhaps this would cause the character to find an intelligent way to use his Strength (especially if the villain matched or bettered the hero in other respects). It's much more satisfying for the characters to defeat villains that are clearly much tougher than they are; it gives the heroes a real feeling of accomplishment.

Copies of Character Sheets can be made with a photocopier; if you don't have one handy, ask the players to hand-copy their characters. Make sure you also have a copy of any DNPCs that the characters have. If no one has ever written up the DNPC, now's the time! You should put these sheets into a binder or a file folder, preferably in alphabetical order. Make sure the player's name is on each sheet.

You should take the time to study the characters at this point. It may have been quite a while since you've looked at the character (if ever), and the player may have added a few things to the character without telling you. Check out the point costs, any unusual Limitations or Disadvantages, and anything you don't understand. Come to an agreement between you and the player about any "blank spots" that are still on the Character Sheet. You know, those annoying Hunteds that just say "Large Group" and don't specify, or the DNPC who doesn't have a name. Go over the character's origin; if the player didn't have one, invent one.

GM'S CHARACTER REFERENCE SHEET

The GM's Character Reference Sheet is a helpful tool for the Gamemaster. One of these sheets should be filled out for each Player-Character. Normally,

NPC heroes or villains don't require such detail, but if an NPC has lots of important things happening to them, you might want to fill out one of these sheets to help keep track of events. In any case, the GM fills this sheet out with the help of the player; once it's been filled out, the sheet should be kept hidden from the player, since the GM will be writing down things that are or will be happening to the character that the character might not know about.

Fill in the name of the character, what group he's affiliated with (if any), and the name of the player controlling the character. Under Character Type, note whether the character is a hero, a villain, or somebody in-between. The Classification category refers to the character's physical nature: is he a mutant, an alien, a highly-trained normal, a gadgeteer, a wizard? Choose a category that will help you when you pick out villains to fight the character. If the character's a mutant, that means he's of special interest to Genocide even if he's not being Hunted by them specifically.

Write down the character's Total Points, his Total Experience Points, and his Experience Unspent. This gives you some idea of how tough he is; more importantly, you know how many unspent Experience Points the character has. If you're going to inflict a "radiation accident" on the character and change his Powers, or have one of the character's Hunteds disappear in the course of an adventure, you can use his unspent Experience Points to pay for these events. You should make sure before you do this that the player won't get upset by your meddling with his character. Some people do, and you shouldn't play around with their characters in that case. Some players, however, don't mind at all, or may even request some changes in their character that remain unknown to them (see *Mystery Powers and Disadvantages* elsewhere in this book).

Next, note the character's campaign Disadvantages and the roll associated with them. Campaign Disadvantages are Hunteds, DNPCs, and your Secret or Public ID. A Secret ID has a roll of 11 or less, and a Public ID has a roll of 8 or less for this purpose. Having these rolls noted here makes it easier to find them. If you're using the Campaign Plotting system described later, you'll be writing in the Ongoing Plot Information section. For now, leave it blank.

Ask the player if his character has any specific goals (besides beating up bad guys, or stomping out evil). Perhaps he's trying to find out his origin, or hunt down his long-lost brother, or search for a specific villain. If you write these down, then when you start to think about possible adventures those facts will be easily available.

Finally, have the player tell you what his character does during the week, and about how many hours he spends at each task. A typical listing might be "40 hours working in Secret ID, 7 hours on patrol or at the hero base, 7 hours with DNPC, 7 hours looking for VIPER, and the rest normal activities (eating,

sleeping, etc.)” If these actions take place in any special areas, that should be noted also. The Campaign Plotting section will discuss specific ways to use this information. If you don’t want to go into great detail, this information will give you an idea of how the character spends his time during an average week. This, in turn, will give you a better idea of where the character is during the week, and how he might get into adventures. Adventures can be built around one character’s actions; for instance, the hero in the above example might stumble onto a VIPER base with interesting results.

The GM’s Character Reference Sheet should be kept in the files next to the copy of the Character Sheet. Once you’ve filled it out, you’ll have to update the sheet regularly; at the end of every adventure where the character appears is best. If the character changes his weekly routine, note the new routine on the sheet. You may have to fill out a new sheet every once in a while after erasing and rewriting several times, so make some photocopies of the sheet.

Use the GCRS to help give you ideas for your adventures. You can build entire adventures for your group around one little item on the character’s sheet. Better still, use these sheets to give extra flavor to your adventures. Devote a little time at the beginning of your adventure to each character in turn, telling him what happened to his character since the last adventure, what problems he’s been having with his employer or his DNPC, the three muggers he caught, the clue he picked up about VIPER. Such information will get the players more “into” the feel of the adventure. Later on in the Campaign Plotting section I’ll detail how to generate these events with some extra work; you could, of course, just play it by ear.

OVERALL CHARACTER STATUS SHEET

This is a very simple sheet that’s used to keep track of where all the PCs and NPCs are in your campaign. If you have a large campaign, it may be difficult to remember where everyone is and what they’re doing. It’s embarrassing to have the players point out that the villain who’s robbing the bank was spotted last week at the other end of the galaxy. True, being the GM, you can come up with a good reason for his being there, but those off-the-cuff explanations can sometimes get you in trouble. (“Yeah, he was on the other side of the galaxy, but he just flew back in his hypership.” “Oh, yeah? Where’s it parked?” “If you really have to know, it’s behind the bank.” “OK, I’ll jump in, hotwire the ignition with my Gadgeteering, and take off for Sirius!” “Uh, wait a minute...”)

These forms are so simple that they can be used in a variety of ways. The simplest method is just to list all the heroes, villains, and other important

characters in alphabetical order on the sheet (large campaigns may need several sheets). In addition to this list, you might fill one out for the characters to have, based on knowledge that would be available to them (UNTIL files, perhaps). This would have much less information than your copy, and some of it would be downright wrong (many of those villains listed as “Dead” would certainly still be alive and plotting). This saves you from having to answer some questions, and can also be wonderfully misleading for the players. (“It can’t be Grond! The files say he’s dead!” “Careful, he gets *mad* when people say he’s dead!”)

If you’re running a multi-GM campaign where each GM has a different city, a common list of villains for everyone to use would be a good idea. Each GM should have his own list of “personal” villains that none of the other GMs can use or have information about, and there would be a “common” list that each GM could draw from and update.

Actually filling out the Overall Character Status Sheet is simple. The Source of Information refers to the agency supplying the info, if this is a sheet that you’re going to let the characters look at. Fill in the name of each character (you may want to have separate sheets for heroes and villains). Write in the Player if it’s a Player-Character. Type refers to whether the character is a hero, villain, DNPC, or whatever else. Classification is the physical nature of the character; whether he’s an alien, a mutant, a god, a sorcerer, or whatever. Power Level can be the character’s total Power Points for a GM sheet; on a sheet for the players, just list how powerful the character is in words (Very Dangerous, Extremely Powerful, Mediocre, or whatever). Affiliation refers to any groups that the character may belong to or has been known to work for (this may differ significantly between the GM’s version and the player’s version). The Status column is where you list the character’s current condition; whether he’s active, in the hospital, dead, missing, or in Stronghold. Under Whereabouts put the known location of the character, as closely as possible (New York City, Texas, America, the next galaxy, Unknown, or whatever). In the Last Update column note the time this information was last updated (either real time or game time, depending on who will be using the sheet). The Notes column is for any other information important enough to be on this overall sheet.

ADVENTURE REPORT SHEET

The Adventure Report Sheet will take more work to fill out than the other sheets. The purpose of this work is to give you a record of all the adventures that you play. If you don’t care about that, don’t bother to fill out this sheet. It may seem like a lot of work to no purpose when you fill out the Adventure Report.

Everybody remembers what happened in the adventure, so why write it down? Ah, because those memories will fade rapidly. In a few weeks everyone will remember that adventure differently. When old villains make a reappearance, everyone will be a little vague about past events unless you have the Adventure Report handy to jog their memories. With enough Adventure Reports, you could concoct a written history of your campaign, which would make fascinating reading for your old players and invaluable information for new players.

Filling out the first part of the Adventure Report is easy. The Name of Adventure section is for GMs who like to title their adventures as if each one was a comic book issue. The Book Title and Issue # are for the same purpose. An example would be Name of Adventure: *Return of the Island of Dr. Destroyer*; Book Title: *The Guardians*; Issue #: 42.

Fill in the real date of the adventure, and if the date in the game is different, fill in that, too. Under Location of Adventure note the place in your campaign where most of the events happened (New York City, under the Atlantic, in the Hidden Empire, or wherever). The Time Passed During Adventure section refers to the number of hours, days, weeks or months that passed in your one evening of play. The time can vary tremendously depending on the nature of the particular adventure.

Next, list the characters, their players, group affiliation, and the amount of Experience Points they received. Their Ending Status is where you list what condition the character is in at the end of the adventure: Home, injured, missing, dead, unknown, or whatever. List the same information for all of the villains and other NPCs that figured in the adventure.

Here's the difficult part. Describe the events that happened in a simple, straightforward way. You don't have a lot of space, so you may need to attach a sheet of binder paper to write up all that happened. Try to keep it short. If you don't want to do it, perhaps one of the players would like to write this down for you. After you've finished the description of the adventure, write in The Conclusion: what was the final result of all this action? Did the heroes win, were the villains put in jail, did the alien fleet leave?

Fill out the Adventure Report at the end of the adventure while the events are still fresh in your mind. Store these Adventure Reports in your campaign files; the best way to index them is probably by Comic Book Title and Issue number.

PLANNING CALENDAR

This simple sheet is nothing more than a monthly calendar. Fill in the dates of the campaign month in the blanks provided. The rest of the space is for you to write down upcoming events in your campaign world. Note down the evenings where you're going to run an adventure. For instance, let's say you've just

bought *Deathstroke* and have decided to run the adventure. Mark it down on the calendar. If you run an adventure before *Deathstroke*, use the opportunity to drop some hints about next week's run. This foreshadowing happens all the time in the comics, and adds a great deal of interest to your adventures.

This sheet is really most useful when you're using the Campaign Plotting system described later. For now, though, it's a good place to note down any encounters you want to run, character activities during the week (from the GM's Character Reference Sheet), villain activities during the week, and any newsworthy events that will happen. This allows you to see all of the events in your campaign at a glance, making it easier to construct scenarios and plotlines.

AGENCIES

While we've dealt somewhat with agencies before (in *Champions II*), a more detailed treatment is worthwhile. The systems given here replace and add to the material in *Champions II*.

Agencies, organizations, villain groups: whatever you call them, they all serve an important purpose in the comic book campaign: they provide a regular source of wimpy opponents for the heroes to beat up. Well, though individually agents may be wimps, the plots and devices they come up with should be underestimated at the heroes' peril. Sure, maybe you can beat up 47 VIPER agents before breakfast, but can you stand up to their Cosmic Cannon?

Agencies are the source of some of the most powerful and detailed plots against the characters. Detailed writeups of the agencies in your campaign will enable you to think of better plots against the characters. Also, if you know exactly what the resources of VIPER are, then player-characters can have an effect on their operations. Right now, when heroes attack and destroy a VIPER base, it doesn't affect their operations. Why? Because no one (not even the GM) knows how many VIPER bases there are, or how many agents they have. So how can you stop them? Now, if the GM knew that VIPER had four bases and the heroes trash one, VIPER's just lost one-fourth of its fighting capacity. And if the heroes can find and eliminate the other three bases, they've destroyed VIPER (at least for now, and perhaps for good).

These new systems will show you how to treat agencies as characters, keeping track of their exact resources and capabilities. It means a little more work for the GM initially, but the results will be worth the trouble. These rules apply mainly to villainous organizations like VIPER or DEMON. Good guy organizations like UNTIL can also use part or all of the system. All villain supergroups like EUROSTAR really don't work well with this system.

BUYING AGENTS

The cost function for buying agents listed in *Champions II* no longer applies. These new rules replace the old ones.

Determine the number of points the most powerful agent in the organization is built on. Figure out about how many of those "top" agents you want, and about how many "lesser" agents you want and their power level. For instance, you might want to have one 200 point agent as the overall leader, about 10 or so 130 point agents as lieutenants, and a couple of hundred 100 point agents. Note that these costs also include the cost of the agent's equipment.

The following chart shows the cost for having more than one agent. Multiply the Cost column by 1/10 the real cost of the agent (minimum 5 points). The real cost referred to is the total cost of the agent and his equipment.

AGENT COST	
Cost	# of Agents
1x	2
2x	4
3x	8
4x	16
5x	32
7x	64
9x	125
11x	250
13x	500
15x	1000
18x	2000
21x	4000
24x	8000
27x	16000
30x	32000

Thus, thirty-two 75 point agents would cost $(5 \times (75/10)) = 37$ points (don't round off the doubling cost; you can round off the final cost). Buying many agents of different power levels is slightly more complicated. Let's say you wanted one 200 point agent, sixteen 130 point agents, and two hundred and fifty 100 point agents.

First, buy two 200 point agents; that costs you $(1 \times (200/10)) = 20$ extra points. Take one of those 200 point agents and "break him down"; in other words, use those 200 points to pay for more agents. Let's see, sixteen 130 point agents would cost $(4 \times (130/10)) = 52$ points; $52 + 130 = 182$ points. There's some slack in there; I might as well get thirty two 130 point agents, which only leaves 5 points left over. Any left-over points are lost, so try to be efficient. I take one of the 130 point agents and "break him down" to form 100 point agents. Let's see, the

cost of doubling 100 point agents is $(1 \times 100/10) = 10$ points, so I'd only get eight 100 point agents. Well, I want a lot of agents, so I'll try 60 point agents. Consulting the Agent Cost Chart, 250 agents is $(11 \times (60/10)) = 66$ points + 60 (agent cost) = 126 points (well, I got a 4 point remainder that I lose. Not bad.)

What I ended up with was one 200 point agent, 31 130-point agents, and 250 60-point agents, for a total cost of 220 points (the cost to have two 200 point agents). Or I could have bought two 200 point agents, but the other way is much more fun.

Agents with the same point cost can be different from each other; they don't all have to have an identical set of Characteristics and equipment (see VIPER Heavy Weapons agents or Undercover agents). Agents can be given Disadvantages in certain circumstances, but never Campaign Disadvantages (DNPC, Hunted, or Secret or Public ID). Most normal human agents wouldn't have any Disadvantages, since all Disadvantages affect all agents of the same type. However, a set of aliens built as agents might all have a Vulnerability (2x Stun from Cold Attacks, for instance) or some such Disadvantage. In any case, the Disadvantages don't affect the point cost of the agents when you're buying multiple agents. For instance, if you had some 60 point agents with 10 points of Disadvantages (60 total points in Characteristics and Equipment), the multiple cost would be based on 50 points.

REBUILDING

When the bases or equipment belonging to agencies are destroyed, they can be "rebuilt" at the rate of 1 point per day. That is, it doesn't cost anything extra to rebuild, it just takes time. A more "realistic" rate that can be used is 1 point per week; this is an option for those of you with campaigns where a long time passes between adventures. If agents are captured or otherwise taken out of action, they may be "recruited" or replaced at the same rate. Of course, the agency will have to decide what they want to do first: rebuild the base or get more agents.

This time scale can also be used to determine how long it takes to install new equipment or hire more agents (in other words, adding more points to the agency). The time to build (or rebuild) can be halved for every 5 points spent by the agency; the points are spent, and may not be recovered.

This system gives attacks by the heroes a lot more meaning. Heroes that capture a lot of agents will cause serious harm to an agency's ability to produce new Income, conduct raids, and generally cause trouble. An agency's Income is cut down to whatever its effective point cost would indicate after being damaged. For instance, a 560 point agency that lost a 200 point base would be getting the Income of a 360 point agency. However, the Expenses stay the

same if the agency wants to rebuild. So that agency would have the Expenses of a 560 point agency while it was trying to rebuild. It could, of course, not pay that much, but then it wouldn't be rebuilding.

INCOME AND EXPENSES

Agencies require a constant expenditure of points in order to continue functioning. Government agencies get points from the government; villain organizations generate their point income by various nefarious means, including stock manipulation, blackmail, and outright theft.

The basic expenses of an agency depend on its size. The agency must spend (Agency points/100) per week for normal upkeep. If your campaign has several months pass between adventures instead of several weeks (on a regular basis), use that expense figure once per month. Round up for both Income and Expenses; thus, a 550 point agency has Expenses of 6 points a week.

An agency that doesn't pay its bills (expend those points) will start to fall apart. Its agents will drop one loyalty class (see *Champions II*) per week of not being paid; the week after they hit No Loyalty, half of the agents will leave every week, until the last guy finally decides to go. Missing agents may be "rebuilt" at the regular rebuild rate of 1 point per week. This means that it will take a *long* time to get those agents back. Lost loyalty must also be rebuilt at the standard rate. If you stop paying people, it takes a while for them to trust you again.

Agencies, of course, have income to be able to meet their regular expenses and also to fund expansion, special projects, and new equipment. The base Income Roll for an agency is $11 + (\text{Agency points}/100)$ or less; the amount you make the roll by is the number of points the agency has earned that week. Usually, an agency will accumulate points, and store them. Spending those stored points is where the fun comes in.

There are some modifiers to the Income Roll. The agency may add up to its (Agency points/100) as a bonus to the Income Roll; but every point of bonus it adds subtracts 1 from its Invisibility Roll. In other words, you're trying hard for extra funds and this causes you to be more obvious. The GM may also modify the Income Roll (or, for that matter, the Expenses) to reflect a special situation.

Agencies also get Experience Points as Income for appearing in adventures. Don't give Experience Points to the individual agents; instead, give the agency as a whole 1 or 2 Experience Points, just as you would to another character. This is an important source of revenue for agencies.

Agencies may require certain special objects or devices for new projects. In fact, the agency may have to have a scientist who can make Inventor Skill Rolls in order to develop new gizmos. Requiring the agency to steal a special device before it can build something is an interesting way to generate adven-

tures for the player-characters. A good rule of thumb would be that the agency requires one special object, substance, or scientist for every 50 real points in a new gadget. A minimum of one special object would be required. These would be gadgets usually taken from player-characters, organizations where the PCs work in their secret IDs, or other places that are closely associated with the heroes.

AGENCY INVISIBILITY

Most villainous agencies are striving to remain unseen, so that their Master Plan can proceed unhindered. Every week after you make an Income Roll for the agency, make a base Invisibility Roll of $14 - (\text{Agency points}/100)$ or less. Every point the roll is made by subtracts one from a character's Detective Work Roll to discover that the agency was active in an area that week. If the Invisibility Roll is blown, the agency's activities were made public in the news media that week.

Modifiers to the Invisibility Roll: -3 if the agency took part in an adventure (that's for characters who weren't on the adventure), -1 for every +1 the agency added to its Income Roll, -1 per 100 pts. in the agency, -1 for agents with No Loyalty, +1 for Fanatically Loyal agents, +1 to +3 GM modifier (for particularly secretive agencies), and +1 for every voluntary -1 Income Roll the agency decided to take.

VILLAINS AND AGENCIES

Agencies often use villains to do some of their dirty work for them. These villains are hired by the agency for each job. The cost is equal to the villain's (points/100) for an 11 or less Loyalty Roll; twice that many points gets a 14 or less Loyalty Roll. For 1 point the agency can get a villain for an 8 or less Loyalty Roll. The Loyalty Rolls are made whenever the villain gets in an uncertain situation where it looks like he might not win or might get hurt.

The agency can also elect to blackmail the villain for the same point cost. In that case the GM has to think of a reasonable threat (holding a DNPC, possessing the serum that will let the villain live, etc.). Such a threat means the agency has the unwilling cooperation of the villain for as long as they continue to hold the threat over the villain's head. Of course, once the threat is gone, the villain will try to get revenge on the agency.

Villains will have an Availability Roll which is -3 from their previous Loyalty Roll. The Availability is made when the GM wants to see which villains can be hired for a particular job or not. Threatened villains are at the same Availability Roll as their Loyalty Roll, however.

The agency expends the points for the villain when the villain is hired. Villains usually work on a "cash up front" basis, not being too stupid. Of course, the agency may try to get its investment back by double-crossing the villain and eliminating or capturing him after he's done his job. Then again, the villain may

just take his points and refuse to do the job, in which case the agency will try to get revenge. Working in the villain world is a difficult job, at times.

AGENCY RECORD SHEET

The Headquarters Sheet provided in *Champions II* is useful for writing down the specifications for a base, but for information about the entire agency the Agency Record Sheet is necessary. This sheet should be filled out for both hero and villain organizations that are in your campaign. Groups that are all supervillains may have a base and can use the Agency Record Sheet, but shouldn't use the Income and Expenses rules, since they all get Experience Points separately anyway.

Fill in the Name of the Agency, the Total Points that the Agency is built on, and the Points Saved (from Income or Experience). The base Income Roll and Invisibility Roll are figured as described in that section. Any Agency Disadvantages (from *Champions II*) should be written in with their occurrence roll. In the next section, write down what characters or groups are being Hunted by the agency, the reason they're being Hunted, and the appearance roll. Note that agencies may develop a reason to Hunt characters or groups during the course of a campaign without actually buying a Hunted; such Hunteds should also be written down. Also here note if there's any plots in progress against any of the Hunteds.

The next section is for cost-accounting purposes and general reference. First, write down each Agent Type (assault, undercover, cannon-fodder, or whatever) and his cost, his Equipment and its cost, and his Loyalty Cost; then add up those costs to give you the Total Cost/Agent. Then write down the λ of Agents of that type, and the Total Cost for having those agents. For instance, a typical line of that information might read:

Thugs (50 pts.)/Rifle and armor (45 pts.)/11- Loyalty (5 pts.)/100 pts./250 agents/210 pts.

The cost for having 250 100-point agents is 110 points; added to that is the initial 100 point cost of the first agent. Fill out a line for each different agent type in the agency. Remember, all agents with the same point cost need not be identical; in such case, you might want to list the different types on separate lines, although you'd only need to list a Total Cost for one of those lines. At the bottom, list the Total Cost for all the agents.

Next, write down information about each of the bases that the agency has. Each base (if different) should be written up on a separate Headquarters Control Sheet from *Champions II*. On this sheet, fill in the name or number of each Base, its Location, Size, and Concealment rating, the Type and λ of Agents for each type assigned to the base, any Special notes, and the Total Cost for that base (not counting the agents; you've already covered that cost in the Agent section of the sheet). At the bottom,

add up the Total Cost of all the bases.

If the agency possesses any Special Equipment, write it down and note the Function and the Cost. Any Other Information about the agency that you want to record can be noted down in this section.

AGENCY ACTION SHEET

This is where the GM begins to exercise his creativity, by inventing the nefarious plots for each agency. Write down at the top of the sheet the Name of the Agency. Then list the plot and the various stages it will take to execute. You'll probably need several of these sheets for each agency, especially as old plots fail and are replaced with new plots.

This sheet is best used in conjunction with the Campaign Plotting system. If you want, you can create a plot against each character the agency is Hunting, and of course a plot to accomplish each of the agency's goals. Some of these might well coincide. Break the plot down into easily accomplished stages, and then attempt to accomplish each stage. Of course, the heroes will be attempting to stop villainous agencies from attempting their goals, but that's the game.

CAMPAIGN PLOTTING

If you want some help in creating adventures, this section is for you. The systems presented here expand upon the Encounter system in *Champions II* and upon some of the Disadvantages. You'll need to use the sheets that have been described in the previous sections to make best use of this system.

First I'll present a list of the actions that you should take to use the Campaign Plotting system, and then I'll explain how they work.

CAMPAIGN PLOTTING SEQUENCE

- 1) Using the GM's Character Reference Sheet, make all character Disadvantage Occurrence Rolls for the characters that will be playing in your game that week. Note the occurrence of these Disadvantages on the Planning Calendar. Any Hunteds that occur should be noted on the appropriate Agency Action Sheet or villain's character sheet.
- 2) Make all agency Income and Invisibility Rolls; note the results on the Agency Record Sheet. Pay the expenses and add any remaining point Income to the saved points for the agency. Decide on the agency's actions for the week: will they appear in the adventure you run? Will they advance any of their plots this week (check the Character Disadvantage Occurrence Rolls)? Write down any important activities on the Agency Action Sheet and on the

Planning Calendar.

- 3) Check for character Encounters based on their actions during the week. Use the Encounter system provided here and in *Champions II*. Write down any Encounters on the Planning Calendar.
- 4) Resolve any character Encounters, either using the Fast Resolution system, or by role-playing with the player whose character is involved.
- 5) Create any necessary plots, schemes, or events as dictated by (1-4) above; add in any other events you want to, including City-wide Encounters. Decide what adventure you're going to run that week, if you haven't already done so. Write any important events on the Planning Calendar.
- 6) Now determine the general course of events in the scenario. Don't worry about what the player-characters will do right now; just figure out what the villains are planning to do, how they're going to do it, and where the player-characters come in.
- 7) Prepare a short news report for the player-characters, telling them what happened to them individually during the week (keep it short), and the general news that everybody heard on TV or saw in the paper. Here's the place to foreshadow the adventure—drop some hints about what will be happening. Little clues that take on big significance later will add a lot to the run.
- 8) Run the adventure. Don't worry if things don't go according to plan for the villains—they almost never do. Try to respond to the changing events as you feel the villains would. The villains don't have to stay to the bitter end; they'll probably try to run away to cut their losses if they're getting the short end of the stick.
- 9) Fill out the Adventure Report Sheet, remembering to award Experience Points to all the villains and to any agencies that took part in the adventure. Note any Experience Points on the individual character sheets, not forgetting the villains. Note any important changes to any of the characters.
- 10) Ask the players how their characters plan to spend the next week; write down any changes from last week's activities on the GM's Character Reference Sheet.
- 11) Start the whole process over again.

The Planning Calendar is designed so that the GM can plan several adventures ahead at all times. Using this sheet as a central reference point, the GM can keep track of subplots, villain appearances, captures, encounters, etc.

Although using this system will require some bookkeeping, the result will be a campaign that is

far more interesting than ordinary. The various campaign record sheets make it easy for the GM to introduce and remember detailed information. The players will get more individual attention, as there will almost always be a subplot going on that involves their character. The GM's reward for all his work is a rich, exciting *Champions* campaign that will keep his players fascinated.

The heart of this system is the Planning Calendar. This is a blank calendar which the GM uses to plot in advance the major events that will occur in his campaign. For instance, if the GM decides that he's going to run *Deathstroke*, he can schedule the events on the Planning Calendar. This would be the date that Deathstroke is planning to assault the bank. Looking back from that date, characters might have a chance to notice suspicious events: the theft of components that will go to make up the fake bomb and Dr. Death's costume, rumors that Deathstroke is planning something big, Deathstroke hiring thugs to pose as agents, etc.

GAME TIME VERSUS REAL TIME

Setting up a Campaign Plot requires that the GM have some idea of the relationship of game time to real time. Of course, the easiest assumption to make is that for every week that passes in real time, one week passes in the campaign. Many people, however, like to move things along faster in their campaign than in real life. Two game weeks passing for every one real week is also fairly easy to handle. I've seen the rate of one game month for every real week used, but time passed much too rapidly for my taste.

The basic thing to remember with your time frame is to be *flexible*. Sometimes your adventures will require some traveling time in the middle, and you won't want to wait a week of real time before you can complete your adventure. Sometimes the scenario you run will take only one evening, but the characters in the campaign will have experienced the passage of a month. Don't worry about it; just make sure that you advance the plots of all the villains by that much time, and you'll be fine.

If you're running a multi-GM campaign, this time question may get more difficult to resolve, especially if characters transfer from one GM to another quite often. In such a case, the GMs involved should take care not to run too many scenarios that eat up a whole month or more in one game session.

ENCOUNTERS

This section will serve to expand the Encounter section presented in *Champions II*, and to connect those encounters with Campaign Plotting.

Encounters should be checked once per game week for each character for small encounters. An encounter check should also be made once per

game week for city-wide encounters; things like major crimes, natural disasters, and other events that would get wide news coverage.

Roll 2D6 and consult the following chart for city-wide encounters.

CITY-WIDE ENCOUNTERS

Roll	Result
2-8	No Encounter
9	Major Crime
10	Man-made Disaster
11	Natural Disaster
12	Special

Roll 2D6 and consult the following chart for character encounters.

CHARACTER ENCOUNTERS

Roll	Result
2-6	Accident
7-10	Minor Crime



The second chart shows the *type* of character encounter; the actual chance for the character to have an encounter in a week is a base 11-, with the following modifiers:

CHARACTER ENCOUNTER MODIFIERS

Modifier	Bonus
Character is patrolling	
1 hr/day	+1
2 hrs/day	+2
4 hrs/day	+3
8 hrs/day	+4
16 hrs/day	+5
Area patrolled	-3 to +3
Less than 7 hrs/week patrol	+0
No patrol	-1
Character has PER Roll 14- or better	+1
Character has Telescopic Vision	+1
Character has Parabolic Hearing	+1

The GM may also choose the encounters instead of rolling randomly to determine their type.

CHARACTER DISADVANTAGES

The character's disadvantages will also lead to encounters; in fact, the character's Disads are the main reason behind the Campaign Plotting system. Some of the Disads just don't get stressed enough without careful planning by the GM. So, the GM should check every game week for each character to see if their Disads have an effect.

The four Disads that are the most campaign-oriented are: DNPC, Hunteds, Public ID, and Secret ID. Make their Occurrence Roll once per week to see if they affect the character that week. Assume an Occurrence Roll of 11- for Secret ID, 8- for Public ID. Once a Disad has occurred, use the following charts to determine exactly what has happened. The GM may just choose a situation from the charts or invent one of his own, instead of rolling dice.

DNPC OCCURENCES

2D6 Roll	Result
2-6	DNPC gets close to Secret ID. or affects Public ID
7	Change in relationship
8-9	Personal crisis
10-12	DNPC in danger

HUNTED OCCURENCES

2D6 Roll	Result
2-5	Attack the character
6-7	Attack DNPC or friend
8-9	Monitor the character, gather info
10-12	Spread rumors

PUBLIC ID OCCURENCES**2D6****Roll****Result**

- | | |
|-------|-----------------------|
| 2-3 | Attacked by a fanatic |
| 4-7 | Public appearance |
| 8-9 | Publicity problems |
| 10-12 | Personal problems |

SECRET ID OCCURENCES**2D6****Roll****Result**

- | | |
|-------|-------------------------|
| 2-6 | Job makes demands |
| 7 | Money problems |
| 8-9 | Personal problems |
| 10-12 | Someone gets suspicious |

DNPC OCCURENCES

- 1) *DNPC gets close to Secret ID or affects Public ID:* Create a situation where the DNPC affects the character's Secret or Public ID in some way. Perhaps the DNPC wandered by the storeroom where the character was changing. Such an incident may be played out (at the start of your next adventure), or you can just describe the incident to the player.
- 2) *Change in relationship:* The DNPC undergoes some change in your relationship. If the character and the DNPC are friends or lovers, perhaps they have a fight. If they had a fight the last time this result was rolled, this time they make up.
- 3) *Personal crisis:* The DNPC has some personal crisis that involves the character. The DNPC lost their job, their mother died, something of that sort. The character will have to devote some time to the DNPC's emotional assistance.
- 4) *DNPC in danger:* Something is threatening the DNPC; it may be a natural disaster or an accident, or it may be an occupational hazard or even the work of villains trying to harm the hero. The hero must save the DNPC. This can take place during the adventure or the GM can state that the crisis happened between adventures and the hero dealt with it already.

HUNTED OCCURENCES

- 1) *Attack the character:* The Hunted has decided to take a shot at the character. This can happen during the adventure or between adventures; if between adventures, the GM decides on the results (most probably the hero triumphs) and tells the player.
- 2) *Attack DNPC or friend:* The Hunted decides to take it out on the hero's DNPC or friend, by kidnapping or violent acts.

- 3) *Monitor the character, gather information:* The Hunted cleverly decides to learn more about the character, in the hopes of finding out a secret Vulnerability or Susceptibility, or a Secret ID, or a Psychological Limitation...you get the picture. Have the character make a Perception Roll, less any Stealth of the Hunted, to see if he notices that he's being watched. Other senses may also be applicable. The Hunted could also attempt to gather information by research rather direct surveillance. Make an INT Roll for the agent or villain watching the character to see if they find out anything particularly interesting or damaging.
- 4) *Spread rumors:* The Hunted has decided to damage the reputation of the character by spreading false information.

PUBLIC ID OCCURENCES

- 1) *Attacked by a fanatic:* The hero, while in a public place, gets attacked by a nut case who has something against heroes.
- 2) *Public appearance:* The hero makes an appearance for charity or perhaps for a news interview.
- 3) *Publicity problems:* Embarrassing questions are raised in a news interview or unflattering stories are published, tarnishing the hero's image.
- 4) *Personal problems:* Even with a Public ID, heroes still have personal problems. Money troubles, problems with the government, arguments with friends or lovers; all of these can occur.

SECRET ID OCCURENCES

- 1) *Job makes demands:* The hero's job requires some unusual commitment from him this week. Perhaps he has to work overtime or must travel to a foreign country for some reason.
- 2) *Money problems:* The hero has financial problems. If he's poor, he has difficulty paying the rent; if he's rich, he has to worry about someone trying to take over his company or overdue taxes.
- 3) *Personal problems:* Arguments with friends or lovers, trouble with your job or your boss, a death or illness in the family.
- 4) *Someone gets suspicious:* The hero makes a slip that leads someone to suspect his Secret ID. Alternately, someone may have been investigating the hero's Secret ID for some time, and is getting closer to discovering who the hero actually is in his off hours.

These encounters can be resolved at the beginning of an adventure; alternately, the GM can just tell the hero what has happened.

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