MARVEL SUPER HEROES™

DELUXE CITY CAMPAIGN SET

The most detailed city-setting ever created for a superhero role-playing game!



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MARVEL SUPER HEROES™

DELUXE CITY CAMPAIGN SET

CAMPAIGN SOURCEBOOK



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INTRODUCTION



In a wonderful city not far away, the world's most brilliant scientist stands on a rooftop, extends his body, and, like a sail flapping in the wind, drifts away on currents of air. Nearby, a freelance photographer swings over concrete valleys hundreds of feet deep, suspended by a thread.

In this city the supreme wizard of a thousand worlds studies a scroll written before the Himalayas rose from the earth. Sunlight strikes rainbow colors from the veined wings of a woman half an inch high. A blind man leaps across towers of glass, idly eavesdropping on conversations a quarter-mile away.

They live in a city of wonders, gigantic, electric, as super human as they themselves. The greatest city on Earth.

New York City, New York . . . in the MARVEL UNIVERSE™.

The city is not far away—right in this box, in fact. With the *Deluxe City Campaign Set*, a Judge can create a full-scale MARVEL SUPER HEROES™ campaign taking place in New York City—the Big Apple!—locale of many of Marvel's most popular comic books. This set explains the city's layout, describes some important organizations in detail, visits many landmarks, and gives the "feel" of life in the major city of the Marvel Universe. It also explains how Marvel's New York differs from the real article.

But this set offers something more important than mere information. From these pages Judges can learn how to create or improve full-scale campaigns set *anywhere*, and how to generate adventures using interesting background locations.

ABOUT THIS SET

The Marvel Universe fascinates its fans not only because of the heroes themselves, but because of the world in which the heroes live and the adventures they have there. For instance, think of Spider-Man, and you probably think of him swinging between the skyscrapers of Manhattan, stopping crimes, and taunting J. Jonah Jameson at the *Daily Bugle*.

The *Deluxe City Campaign Set* supplement is a new kind of product in the Marvel game line. It focuses not on the individual heroes but on the people around them, their environment, and the elements that make up the heroes' adventures. For descriptions of the heroes themselves, see the Original and Advanced Sets, or check out the other MARVEL SUPER HEROES™ game supplements published by TSR, Inc.:

MHAC6, *New York, New York*
MHAC7, *Concrete Jungle*
MA1, *Children of the Atom*
MA2, *Avengers Coast-To-Coast*
MA3, *The Ultimate Powers Book*
MA4, *The FANTASTIC FOUR™ Compendium*
MU1-5, the massive five-volume *Gamer's Handbook of the MARVEL UNIVERSE*, the ultimate reference on heroes and villains.

This supplement is designed for use with the MARVEL SUPER HEROES Advanced Set, but it can also work with the Original Set rules. *The whole set is meant for the Judge's eyes only; players should not read it!*

For a Judge who has never lived in New York City, this set gives plenty of information on the city, its layout, institutions, and "feel." For the Judge who has lived there, this set explains how Marvel's New York differs from our own New York.

You will find in the *Deluxe City Campaign Set:*

(1) This 96-page *Campaign Sourcebook*, which describes New York City, with emphasis on the borough of Manhattan. It depicts many of the city's "Hotspots," landmarks that make good backdrops for adventures, such as the Empire State Building and the Morlock Tunnels. For more about the "Hotspot" format, see below.

The Sourcebook also includes write-ups of three organizations that figure prominently in super-heroic adventures: the police, the Maggia crime families, and the repair agency called Damage Control. By learning how these work and meeting the people who run them, the Judge can use them more effectively in a campaign.

Then come sections that evoke the atmosphere of life in a big city, the "feel" of the metropolis to those who live there—both above ground (Chapter 5) and below (Chapter 6).

(2) The 64-page *Adventure Book* describes the ingredients that make a good adventure: the villain, character goals and motivations, adventure hooks, plot twists, and so on through to the grand finale. It gives advice on running an ongoing campaign that supplements the advice in the Advanced Set.

The book begins with a rundown of a given year's major events in Manhattan. Any one of them can provide the "hook" for an adventure.

The book also includes many small scenarios tied to the Hotspot entries in the *Campaign Sourcebook,* as well as a large adventure, "Fun City," which uses the locations described in the Sourcebook. Each brief adventure illustrates a way to use the Sourcebook's locations in the campaign. The Judge can use these as springboards for his or her own adventures, or as lessons in how to turn locations into scenario ideas.

Again, the *Adventure Book* is for the Judge's eyes only; read it after reading this Sourcebook.

(3) There are four large maps in this box. Two of them fit together to show a large section of midtown Manhattan, including Rockefeller Center, St. Patrick's Cathedral, the Roxxon Building, and Four Freedoms Plaza.

The third map shows selected New York sites, including the United Nations grounds and the Empire State Building, as well as Central Park and a typical subway car.

The fourth map depicts the Statue of Liberty. The Statue is described in this book, and several of the adventures in the *Adventure Book* use it as a setting.

THE "HOTSPOT" FORMAT

The location descriptions follow a standard format designed for maximum use and flexibility. Not every entry has all the following sections, but most do. Here are the sections.

Overview: A brief description of the Hotspot and its function.

The Area: The part of New York where the Hotspot is located.

Description: This lengthy section gives the Hotspot's layout (where applicable) and appearance. Sometimes the entry describes the materials the location is made of, since combat involving PC heroes and villains often produces heavy damage.

NPCs: Sometimes the description includes statistics and backgrounds for non-player characters (NPCs) associated with the Hotspot. These are written so that the Judge can role-play them well in appropriate encounters.

Crimes: The kind of criminal activity associated with the location; also, major schemes by super-powered villains known to have been centered there (where applicable).

Campaign Use: This comes in two subsections. First, the text describes possible uses for the Hotspot in a Manhattan or New York campaign.

The second subsection gives Judges ways to adapt the location to other big-city campaigns set outside New York. For instance, the Empire State Building entry could apply to any skyscraper in another city. Some unique New York locations, such as the Statue of Liberty, cannot easily be adapted, and in these cases there is no subsection.

Individual entries sometimes have other, special subsections that deal with particular topics. For instance, the Greenwich Village write-up describes that neighborhood's history as it relates to the Sorcerer Supreme, Doctor Strange.

USING THIS SET

It's perfectly all right to use this campaign set as a source of information about Manhattan and a collection of scenario plots. But this product also describes the ideas behind adventure design—and that education in *how to run a campaign* can generate more scenario ideas than a stack of supplements.

For the Judge who wants to learn about running a campaign from this set, here is one way to go about digesting all this material:

1. *Give this Sourcebook a quick once-through reading* to get a general idea of its contents. Read about the locations and organizations that look most interesting, and get an idea of the city's ambience or "feel."

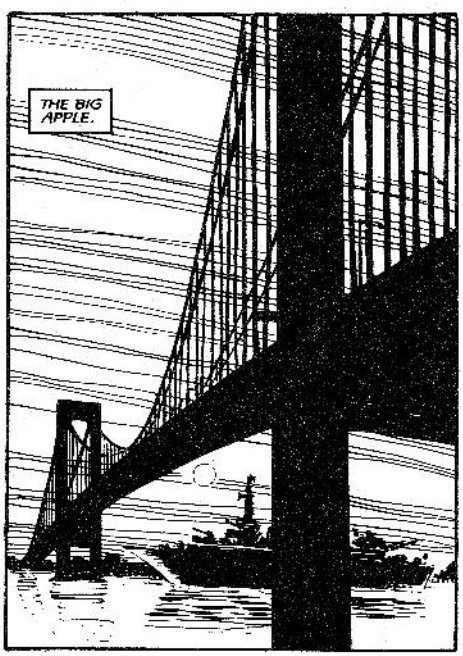
2. *Look at the scenarios* starting on page 36 in the *Adventure Book* that tie in to the location description. Note the design principles used to turn the location's interesting features into a working adventure.

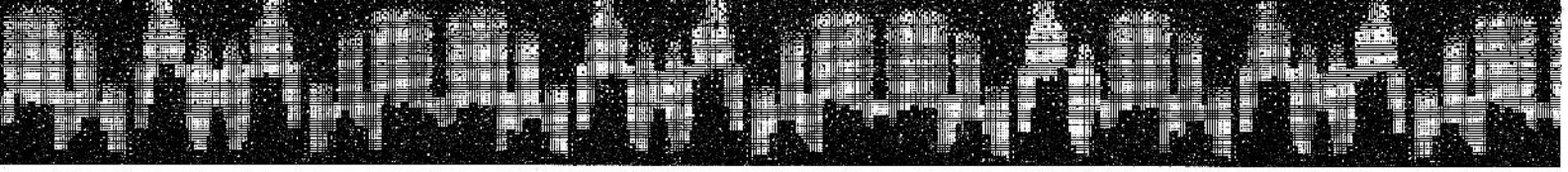
3. *Read the first part of the Adventure Book*, especially the advice on conducting a campaign. The discussion of story ingredients should stimulate your own creativity, provoking good ideas and ways to customize adventures to your own group of players.

4. *Try designing a simple adventure.* If you aren't already used to designing adventures, you may want to look at the story ingredients, and try putting one together. Go back to the locations and organizations in this sourcebook for settings and opposition, to the scenarios and longer adventures for models, and to the Advanced Set or other game products for useful characters. Designing adventures is challenging but also fascinating.

5. *Browse at leisure.* With the experience gained from designing the new adventure, start at the top and read through the whole set in greater detail. With the material in this set, it won't be long before your players are ready to embark on a full-fledged campaign in the Big Apple, New York City!

It's a wonderful town!





CHAPTER 1: Greater New York City

A VIEW FROM THE AIR

Descending over the north Atlantic coast of the United States, whether under their own power or in a handy Blackbird, Quinjet, or passenger rocket, heroes can clearly see New York City. The metropolis is part of the urban sprawl that stretches from Boston (to the north) to Washington, DC, and farther south.

Centered between the New England and the Capital sprawls, New York lies at the mouths of the Hudson and East Rivers. Miles of buildings spread outward like a brown stain along Long Island, the New Jersey Coast, and upstate New York. Yet skyscrapers in their midst of those miles of stain reflect the sunshine like diamonds. Diamonds amid the muck . . . an image that may flit through the minds of New York's visitors on many occasions.

ITS SIZE

New York is the greatest city in the United States, perhaps in the world. It stands foremost in finance, culture, the arts, communications, ethnic diversity, cuisine, and fashion. It has been the largest city in the United States for over 150 years.

The 304 square miles of New York City proper are home to about 7,000,000 people. The greater New York City area, including nearby suburban areas in New York State, Connecticut, and New Jersey, has an estimated population of nearly 17,000,000 people, ranking it with Mexico City and Tokyo as one of the most populous areas in the world.

New York has been at the center of the world of commerce since the Erie Canal opened in 1825. More money flows through Wall Street and the Financial District than anywhere else—$200 billion a day in banking alone. The city's garment district is a leader in textiles. The major television and radio networks, publishers, some of the country's largest newspapers (*The Wall Street Journal* and *The Daily Bugle*), and many gigantic corporations (notably Roxxon Oil) make their headquarters here.

The city is famed for its culture. Broadway, the Met, Times Square, the New York Philharmonic, Lincoln Center, the Metropolitan Opera—you can hardly throw a villain without hitting a museum, theater, gallery, art cinema, bookshop, or comic-book store.

New York's teams dominate (or try to) in virtually every American sport: the Mets, the Giants, the Knicks, the Yankees, the Jets, and once upon a time, the Dodgers . . . not to mention boxers, horse racers, and teams dedicated to soccer, hockey, and even cricket.

New York was once the capital of the United States. Now it is the political capital of the world, for it hosts the United Nations headquarters. And citizens of every race, creed, origin, accent, and background live here in a patchwork quilt of neighborhoods: Chinatown, Little Italy, Yorkville, Harlem (both black and Spanish), and many others.

Often these are immigrants, or the descendants of immigrants. In the last century, and even today, New York City has offered sanctuary or a better life for millions of families from other lands—the "tired, poor, and huddled masses" commemorated in the city's most famous monument, the Statue of Liberty. This infusion of talent helps give New York City its unique character.

ITS SUPER-HUMAN POPULATION

New York also boasts of, and sometimes complains of, the greatest concentration of super-human beings on Earth. New Yorkers who look up are as likely as not to see Thor or the Human Torch flying across the sky. Spider-Man, Daredevil, and other crimefighters swing through the steel-and-glass canyons above the streets. Beneath the ground, mutants haunt the Morlock Tunnels. And Doctor Stephen Strange, the Sorcerer Supreme of Earth's dimension, makes his home in Greenwich Village.

Super-powered individuals in similar concentrations can be found only on other planets, such as the Moon's Blue Area (where the Inhumans live) or the worlds of the Shi'ar Empire; or in other dimensions, such as Asgard and Olympus.

New Yorkers are lucky that so many costumed crimefighters dwell there, because the city is among the most crime- ridden in the world. Petty crimes such as muggings or purse-snatchings happen on nearly every street corner in some neighborhoods. There are more drug addicts here than anywhere else in America. Groundskeepers who plant trees in the parks must handcuff them to the ground to discourage tree thieves. And many major criminal organizations, such as the Kingpin's apparatus and the Maggia families, are based in New York.

This city keeps a hero busy!

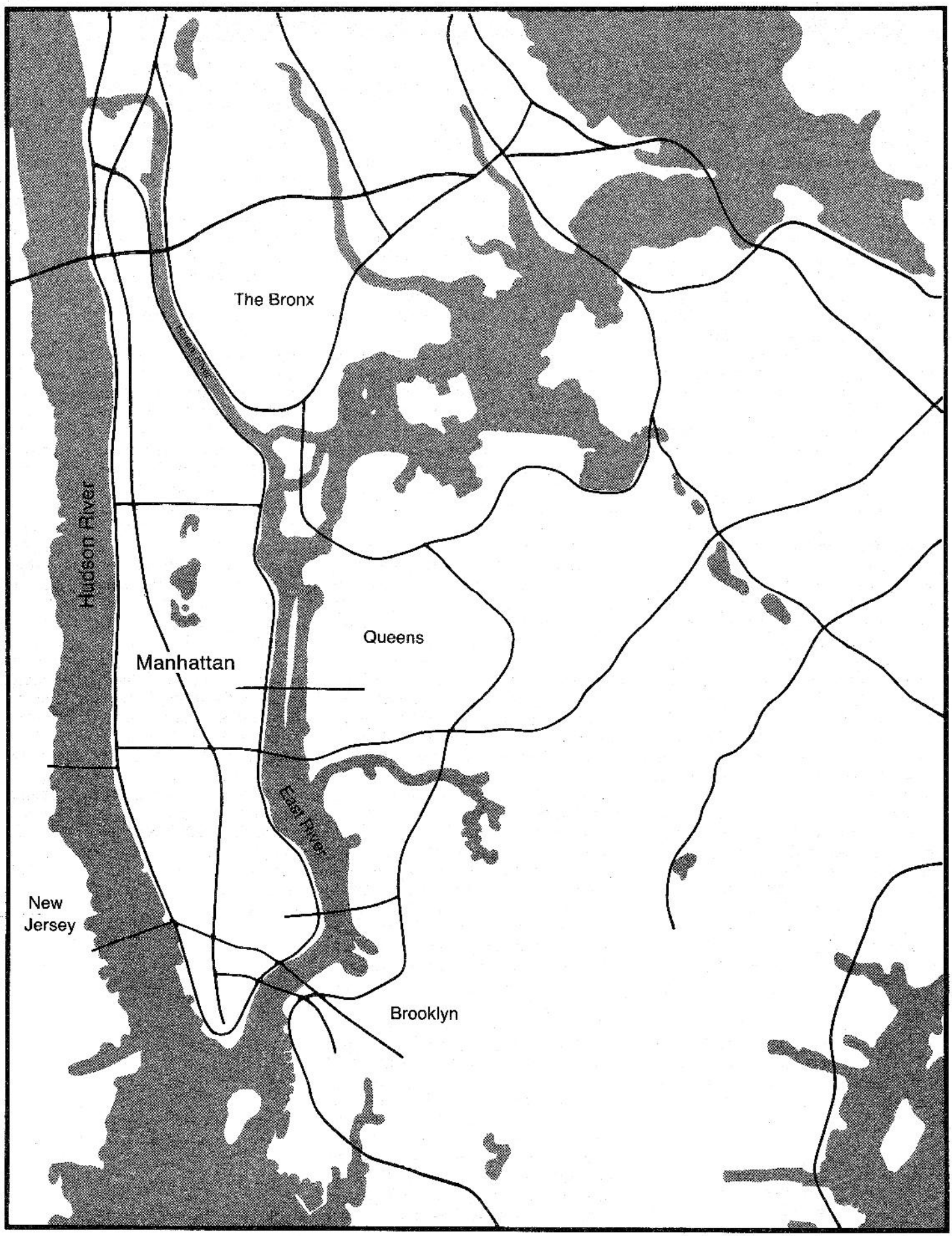
ITS GEOGRAPHY

New York is built on the water, separated from the United States by geography as well as culture. Only one of New York City's five districts, or "boroughs," lies on the mainland. The rest are islands, or parts of islands. Though Manhattan Island is only 13.4 miles long and the other boroughs not much larger, the entire city embraces nearly 600 miles of waterfront!

The boroughs, each once a city in its own right, united on New Year's Day, 1898. The unification paved the way for a steady transformation from great city to metropolis. But even now the boroughs hold distinct identities.

Manhattan, smallest (23 square miles) but most powerful of the boroughs, is what most tourists think of as "New York"—skyscrapers and subways, taxis and neon, life lived at the edge of frenzy. It lies in the center of New York City geographically as well as symbolically, bounded by the Hudson, East, and Harlem Rivers. Many bridges and tunnels connect it to the other boroughs. Population: over 1,400,000.

Brooklyn (73 square miles) lies south-southeast, on the tip of Long Island. More people live in this borough


The Bronx
Harlem River
Hudson River
Manhattan
Queens
East River
New Jersey
Brooklyn



than any other: over 2,200,000. Some of them occupy wealthy Brooklyn Heights, but many more live in cookie-box apartment buildings or housing projects. Worse yet are the slums, full of abandoned or burned-out buildings with residents to match. On the other hand, Brooklyn also offers the Coney Island amusement park.

Queens is the largest borough in area (110 square miles), with about 1,900,000 people. It lies east of Manhattan, and is notable for many middle-class suburban neighborhoods, shopping centers, and a traditional way of life. (Peter Parker's Aunt May lives here, if that says anything.)

Shea Stadium is in Queens, along with both major airports (La Guardia and John F. Kennedy International). PC heroes taking a day off from crime-fighting might visit the beautiful beaches on Jamaica Bay.

The Bronx (43 square miles), the only mainland borough, lies to the north of Manhattan. Some of the most crime-ridden slums in the country are spreading rapidly in the South Bronx and Hunt's Point areas. But many residential neighborhoods remain prosperous.

The Bronx also houses no less than ten universities, including Metro U., whose attendees include Johnny Storm, Wyatt Wingfoot, and Jean Grey. Here also are the New York Botanical Gardens, Yankee Stadium, and (of course) the Bronx Zoo. Population: About 1,150,000 (the city, not the zoo).

Staten Island, once called Richmond, looks almost empty in comparison to the metropolitan congestion in the other boroughs. Its 56 square miles hold a mere 350,000 people. But the population has increased since 1964, when a connecting bridge to Brooklyn opened. And what a connection: the Verrazano- Narrows, until 1981 the world's longest suspension bridge!

The increasing population has set off a real-estate boom and put a strain on the famous Staten Island Ferry, still a popular way to get to Manhattan—and it still costs only a quarter.

ITS HISTORY

The bridge to Staten Island is named for the first European explorer to reach the Hudson River, Florentine navigator Giovanni da Verrazano. He saw it in 1524.

Verrazano claimed the territory for France, but the first European settlers worked for the Dutch West India Company. They called the province New Netherland. In 1626 the director general, Peter Minuit, bought Manhattan Island from the Manahatto Indians for 60 guilders ($24) in trinkets and beads. It is said that if the natives had invested that $24 at compound interest, they could buy back Manhattan today.

In 1653 the province's capital became a city, called New Amsterdam. But its wealth and strategic situation worked against the Dutch. Eleven years later the British, led by the Duke of York, easily captured the city. The Dutch took it back in 1673, renaming the city "New Orange." But a treaty returned the city to the British the next year.

The merchants and settlers seemed unbothered by the changing ownership. Even then they were independent, businesslike, and tolerant. New York was a pirate port in the 1600s, especially popular with the infamous Captain Kidd. The first American trial governing freedom of the press took place in New York in 1735, when publisher John Peter Zenger successfully defended the right to free speech. Also at that time a colonial version of England's Hellfire Club appeared in New York City, an organization that survives (though changed in purpose) to this day.

But sometimes the tolerance and free-mindedness of New Yorkers could be pushed to the breaking point. The first blood of the American Revolution was shed here in 1775, when British soldiers wounded or killed several of the Sons of Liberty. After the Revolution, the city became the new nation's first capital.

In the 1800s and early 1900s, New York City's prosperity and its religious and political freedoms attracted millions of immigrants, mainly from Europe and Great Britain. From 1892 to 1954, ten million immigrants were funneled through the processing center at Ellis Island, near the Statue of Liberty. Some found success in the new world. For instance, Howard Stark became a millionaire industrialist and founded Stark Industries. But many immigrants were exploited by the corrupt politicians of America's "Gilded Age," notably Boss Tweed and the others in New York's Tammany Hall.

In recent years a new phenomenon has appeared in New York City: the super-human. The group called the Fantastic Four took up residence in the Baxter Building, and the vigilante called Spider-Man started swinging between Manhattan's buildings. The Avengers appeared and banded together in the Stark mansion facing Central Park. Perhaps attracted by these high-profile heroes, other super humans flocked to Manhattan. As they have with other minorities, New Yorkers took them in stride.

Others heroes have come and gone. The mysterious mutant group called the X-Men has visited New York from time to time, and a related group called X-Factor had, at one time, headquarters in the Tribeca area. Moon Knight, a costumed adventurer, fought crime successfully in urban New York, but more recently he has been operating internationally.

Though greeted with scorn by some, especially *Daily Bugle* publisher J. Jonah Jameson, super-powered heroes have garnered admiration from most New Yorkers. Residents regard most super- powered villains with more contempt than fear; New Yorkers are a tough lot. Many citizens, jaded by the diversity of the city, manage to ignore super humans altogether.

On the next several pages are descriptions of some notable spots that can lure player characters out of Manhattan and into the neighboring boroughs.

THE STATUE OF LIBERTY

OVERVIEW

It is fitting that this survey of New York begins with a monument that was for millions of immigrants their first sight of New York and of the New World.

The "Statue of Liberty Enlightening the World" stands on Liberty Island in New York Harbor's Upper Bay. Details of the Statue are shown on one of the fold-up maps in this boxed set.

THE AREA

Liberty Island, once called Bedloe's Island, sits 1½ miles (60 areas) southwest of the lower tip of Manhattan, just half a mile (20 areas) off the coast of New Jersey's Liberty State Park. The 12-acre island is quite flat in terrain.

The Army built a post on Bedloe's Island in 1800. The star-shaped Fort Wood remained in service even after the Statue's construction and dedication in 1886 and was not abandoned until 1937 when the whole island was given over to the monument. It was renamed Liberty Island in 1956.

Half a dozen buildings, clustered on the far end of the island from the Statue, service visitors and staff. The buildings include a restaurant and offices for National Park Service personnel (the NPS is responsible for all national monuments).

At the far end of the island is a dock. Ferries leave from Battery Park on Manhattan Island once each hour. The leisurely journey to the Statue, including a full circle of the island, takes about 10 or 15 minutes. Ferries hold several hundred tourists and are always loaded to maximum capacity.

Another dock, near the Statue's base, is reserved strictly for use by Park Service boats.

A mile north of Liberty Island lies Ellis Island, once the processing station for millions of European immigrants. Now it, too, has become a national monument. But in the intervening decades it saw other uses, which have left monuments of a far different kind.

The Maggia criminal organization used Ellis Island as a testing area for a short-lived program to synthesize new addictive drugs. Its subjects were teen-aged runaways whom no one would miss. All but two of the subjects died. The surviving pair, their latent mutant abilities activated by the drugs, became the vigilantes Cloak and Dagger.

Other minor islands in New York Bay include Governors Island, a National Guard base (1½ miles due west of the Statue); and Avengers Island (½ mile southwest of Liberty Island).

Avengers Island is actually a huge, mountainous barge, until recently called Hydro-Base. Formerly anchored in the Atlantic Ocean, the Avengers used it to launch their aircraft when the Federal Aviation Administration prohibited use of downtown Manhattan as an airport. Since relations between the Avengers and the government have warmed up, however, the Avengers gained permission to anchor Hydro-Base in the bay. They rechristened it "Avengers Island." (For more information on Hydro-Base, see MA2, *Avengers Coast-To-Coast*.)

DESCRIPTION

The Statue of Liberty depicts a classically garbed woman holding a torch representing liberty aloft with her right hand. In her left she bears a tablet inscribed with the date of America's Declaration of Independence. Her left foot stands on broken shackles representing tyranny.



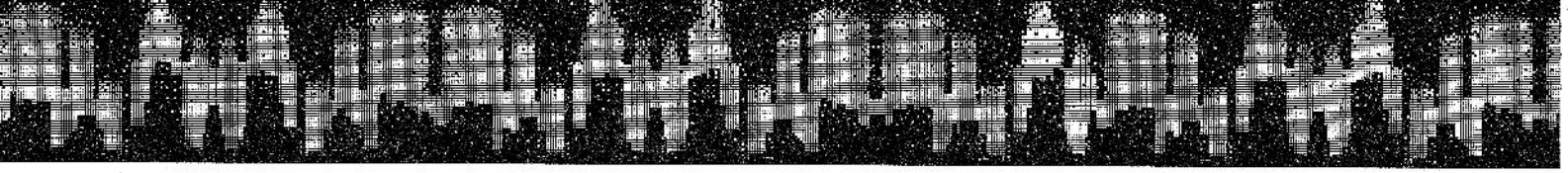
History

The Statue of Liberty is a gift to America from the people of France. The idea for the gift originated in 1865 among a group of political activists led by French historian Edouard-Rene de Laboulaye, who opposed then-emperor Napoleon III. Laboulaye's idea to commemorate the spirit of liberty lay dormant until after Napoleon's fall. In 1871 the historian enlisted French sculptor Frederic-Auguste Bartholdi to design the Statue and lead the project.

Bartholdi himself enthusiastically promoted the idea in America and France to raise funds beginning in 1875. Construction began the next year.

In the technique Bartholdi used, known as copper repousse, thin copper plates are bolted to an interior armature or framework—so though it would appear solid, the Statue would actually be hollow. The armature was brilliantly designed by Gustave Eiffel, the French engineer who would later become famous for designing the Eiffel Tower.

Funding arrangements called for the French public to fund the Statue itself and Americans to produce its pedestal. But public apathy delayed the project for nine years. New York millionaires refused to fund a Statue of



Liberty, allegedly fearing that it would inspire unrest among laborers.

Finally, when the entire project seemed doomed, Joseph Pulitzer, editor of the New York *World* stepped in. His ardent grass-roots campaign for the pedestal finally raised the needed $102,000 (from 120,000 working men and women and schoolchildren). Designed by American architect Richard Morris Hunt, the pedestal was finished in 1886.

President Grover Cleveland, who had opposed the Statue of Liberty at every step, had the glory of dedicating the completed monument on October 28, 1886.

The Statue reigned supreme in New York Harbor for a century. But weather, pollution, and tourists damaged it. A group of architects undertook a huge and expensive restoration of the monument, completed in time for its centennial in 1986. This time the millionaires of New York were only too glad to be associated with the Statue of Liberty.

Statistics

The Statue's height is usually given as 151 feet 1 inch (10 areas) tall; the 1986 restoration team measured it at 152 feet 2 inches. The Statue's pedestal is 154 feet tall (10 areas); the total from foundation to torch, 305 or 306 feet (20 areas), depending on the figures chosen.

The Statue is made of 310 copper plates riveted on an armature of 1,830 iron girders, and weighs 225 tons. The Statue's green film, or patina, comes from a natural tarnishing process called patination. Sculptor Bartholdi intended this to happen, because the patina is resistant to corrosion and gives the Statue a classical look.

The torch's flame, once made of copper like the rest, was later replaced with a framework of glass windows (prepared by Gutzon Borglum, sculptor of the great presidential monuments at Mount Rushmore). The flame was remade of copper and plated with gold leaf in the 1986 restoration. So thin is the leaf that no more than a few ounces of gold were used.

The pedestal was the largest concrete mass in the world when it was built. Faced with stone, it measures 91 feet (1 area) on a side at the base, and tapers gently to 65 feet (½ area) per side at its top. The foundation is 53 feet deep. The whole thing weighs many thousands of tons.

Punching through the Statue's thin copper plates takes Excellent strength. Lifting the Statue requires Shift-X strength. Throwing it or tearing it loose from its foundation calls for Shift-Y strength. The Statue's structure is probably rigid enough to survive such an event intact. Nothing short of CL3000 strength could tear the pedestal loose from its foundation, and the pedestal would certainly be destroyed.

Most of the year, long lines of tourists stretch across the island waiting to enter the Statue. Inside the pedestal is the American Museum of Immigration. It includes the original Borglum torch, exhibits about the Statue's construction and restoration, and accounts of the history of immigration in America. One wall bears a plaque with Emma Lazarus's famous poem, "The New Colossus" ("Give me your tired, your poor, your huddled masses yearning to breathe free. . .").

A glass-walled elevator goes 90 feet up to the pedestal balcony. The elevator travels at a slow 200 feet per minute, to give tourists time to appreciate the view of the cavernous interior of the pedestal. One of the largest hydraulic elevators on the continent, it has no cables. The pedestal's interior space is 126 feet 7 inches (8 areas) high.

A long double-helix spiral staircase with 142 steps leads to the head of the Statue. Before the restoration the staircases were surrounded by prison-type screens of Good strength; these have been removed to expose the colossal interior of the statue. The staircases once had rest platforms at every turn, but the restoration team removed most of these.

The staircases themselves are metal of Excellent strength, and the pillar supporting them is of Remarkable strength. A successful FEAT roll can rip out a six-foot length of one staircase, a hunk weighing 200 pounds. This does not endanger the Statue's armature.

The crown bears seven spikes, symbolizing the seven seas and seven continents of the enlightened world. From the crown, visitors look out at a splendid view of the bay. A security camera, monitored by a Park Service official on the entrance level, routinely surveys the crown platform.

The restoration team installed a two- by-five-foot emergency elevator that lets Park Service employees go directly from the pedestal base to the crown. They also installed a ventilation system in the Statue interior, but in summer it still gets hot and stuffy inside.

The torch is surrounded by a platform, but this is not accessible inside the Statue. A 54-rung ladder that once led to the torch has been removed. However, there is a short, narrow staircase within the handle of the torch itself. A small door leads from these stairs onto the torch's platform. This is just big enough to stand on comfortably. The torch is not a self-contained unit and cannot be detached from the Statue.

(For reference, the parts of the torch, from the top down, are called the flame, drum and railing, soffit, handle, and pendant. Judges are welcome to dazzle their players with this trivia.)

NPCs

Josh and Mona Gawkman

Tourists

F	A	S	E	R	I	P
Pr	Ty	Ty	Ty	Pr	Pr	Ty

Health: 22 Karma: 14

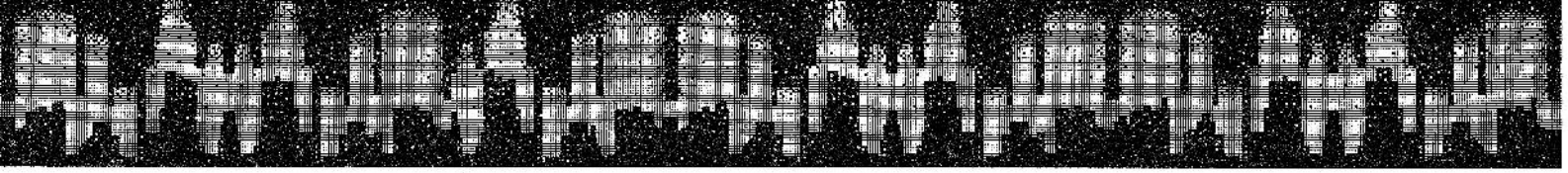
Resources: Good(10) Popularity: 0

Appearance: Overweight, pasty complexions, expressions dulled by an exhausting vacation. He is balding, she wears a wig that needs cleaning. Casually dressed, cameras around their necks, sunhats.

Talents: Photography.

Typical Dialogue: "Ooh, Josh, look at that! Get a snapshot for the folks."

Story Function: These innocent people can be menaced by collapsing structures, held hostage by villains, or just get in the way when the Judge needs to delay the heroes. But if the heroes need a lucky break, the Gawkmans can distract a villain with inane questions.



Perry Gawkman
Their son

F	A	S	E	R	I	P
Fe	Ty	Fe	Fe	Fe	Ty	Fe

Health: 12 Karma: 10
Resources: Poor(4) Popularity: 0

Perry has Feeble ranks in all abilities except Agility and Intuition, which are Typical. He's a little brat who is bored stiff with the Statue, but intensely curious about any super humans he sees on the island.

Appearance: Short, pudgy seven-year-old wearing a T-shirt, corduroy slacks with holes in the knees, and tennis shoes. The T-shirt bears the likeness of a Marvel character (Judge's choice).

Talents: Being obnoxious.

Typical Dialogue: "I don't like you. Wolverine could whip your hiney."

Story Function: As his parents. For some reason Perry tends to follow heroes in their secret identities, making a change into costume more difficult.

The Statue of Liberty as NPC

F	EX (20)	Health: 280
A	GD (10)	
S	ShY (200)	Karma: 135
E	AM (50)	
R	EX (20)	Resources: N/A
I	IN (40)	
P	MN (75)	Popularity: 100

The Statue of Liberty has been the focus of an entire nation's hopes and beliefs for generations. Millions have toured it. The intense psychic energy generated there has imbued the Statue with a high "potential spirit."

Monstrous or Unearthly magic can make the Statue's armature flexible, strengthen its outer plates, and bring the potential spirit to consciousness. However, the Statue will not react unless there is some grave threat to liberty in the immediate vicinity. Then the Statue tears loose from its pedestal and fights the threat. People inside the Statue at the time are magically paralyzed and protected from harm.

Alternatively, the Judge can have each copper plate tear loose from the armature, whisk away overhead, and link up with the others. The hollow Statue reforms in mid- air, leaving the armature and tourists safe on the ground. Spooky!

The Statue's personality when animated is kind, deeply compassionate, and understanding, but it is concerned only with preserving liberty and defeating threats to freedom.

Once a threat is ended, the Statue returns to its pedestal. No trace of its animation remains. At the Judge's discretion, non-super onlookers' memories of the Statue's intervention may magically vanish.

KNOWN POWERS:

Body Armor: The animated Statue has Excellent protection from physical attacks and Unearthly protection from magical damage.

Torch: The Statue's torch flames into life when it is animated. The Statue can strike wrongdoers up to one area away with the torch, inflicting Remarkable damage.

Inspiration: The Statue can inspire all good-hearted citizens in a three-area radius with the spirit of liberty and the courage to overthrow their oppressors. This is an Unearthly ability.

CRIMES

The Oriental mastermind known as the Yellow Claw sent psychically enslaved minions to occupy the Statue several years back. From there he intended to activate an "id paralyzer" that would allegedly sap the wills of everyone in America and allow him to take over the country. However, Captain America and Col. Nick Fury of SHIELD foiled this plot, using technology developed by Reed Richards of the Fantastic Four.

Most crimes on Liberty Island are less grandiose. A few pickpockets work the tourist crowd. Con artists might work a sucker or two in the restaurants. Employees in the Park Service offices probably use the photocopy machines for personal business.

Though no one has tried it, a suicidal maniac with an urge for publicity might climb to the Statue's crown, try to break through the thick windows, and leap to a showy death.

CAMPAIGN USE

The Statue of Liberty makes a grand backdrop for a huge, villainous scheme like the Yellow Claw's takeover attempt (described above). Heroes can easily be on the scene as tourists or can hear about the scheme on television or radio—anything so conspicuous will be broadcast instantly.

The Statue, one of New York's major attractions, cannot be relocated elsewhere. But heroes based in other cities might take a Manhattan vacation. Then the Statue becomes a "regional encounter," a way to provide flavor for a New York adventure.

BROOKLYN: Coney Island

OVERVIEW

From New York Bay the next Hotspots of greater New York range northward through Brooklyn, then Queens and the Bronx, Ryker's Island, and finally the bridges and tunnels that lead to Manhattan Island.

Brooklyn's Coney Island is one of the most popular amusement parks in the country. It features a boardwalk with carnival rides and other amusements, all facing a sandy beach. The park draws many New Yorkers and tourists, including heroes in their secret identities.

THE AREA

In recent decades, Brooklyn, most populous borough of New York, has suffered urban blight: crime, filth, unemployment, and illegal aliens. Graffiti covers every city wall and subway car. No parked car is safe.

How did it happen? Crooked landlords and real-estate speculators shuffled welfare families rapidly through apartments to collect "finder's fees" from the city, or they burned down buildings for the insurance. Except for the landowners in Brooklyn Heights (New York's first suburb), the upper classes deserted Brooklyn.

Some residents say that the trouble started as far back as 1957, when the Brooklyn Dodgers baseball team moved to Los Angeles. Thirty years later, some Brooklynites (including fans who weren't even born before the move) still lament the loss and curse the team. The Dodgers' stadium, Ebbets Field, is now a generic middle-class apartment complex.

Brooklyn is now showing signs of recovery, and its ethnic diversity gives it a strong international flavor. Over 80% of its citizens belong to minorities. One in three Brooklynites is black, one in five Hispanic. The borough is a patchwork of ethnic groups.

Notable Brooklynites include writers like Herman Melville, Norman Mailer, and Truman Capote; composer George Gershwin; and Sigurd Jarlson, construction worker and secret identity of the thunder god, Thor. Thor keeps an apartment in the Bay Ridge neighborhood, just behind Shore Parkway and near the Verrazano-Narrows Bridge. Steve Rogers, Captain America, once lived in Boerum Hill.

Names a Judge can drop when running Brooklyn adventures include Flatbush Avenue and Ocean Parkway (streets); neighborhoods such as Canarsie, Brownsville, Bedford-Stuyvesant (pronounced "STY-vessant," often abbreviated "Bed-Stuy"), Bensonhurst (mainly Italian), and Cobble Hill; and Jamaica Bay, Prospect Park, and the Green-Wood Cemetery.

And, of course, Coney Island.

DESCRIPTION

Coney Island really was an island until Coney Island Creek silted up. Now it is a five-mile-long peninsula that sticks like an appendix off the southern end of Brooklyn. In the mid-1800s it was a fashionable retreat for the well-to-do. The subway route that connected it to urban areas in 1920 made it a popular middle- and lower-class resort, the "Riviera of the poor."

Coney Island's peak years came in the 1930s and '40s, when a million people would visit the beaches on a hot summer Sunday. The boardwalk stretched for miles, offering hotels, restaurants, theaters, and Dreamland and Steeplechase amusement parks. One hotel was built to look like an elephant.

The most popular ride for many years was the parachute jump, built for the World's Fair in 1939. The brave customer sat in a chair suspended from a high tower, then dropped gently down through empty air—attached to a parachute guided by cables. The ride is now closed.

Coney Island was gaudy and glamorous, a touch of romance in the lives of the working classes. Here *Daily Bugle* reporter Ben Urich met his wife-to-be, Doris, who worked a concession stand. They remain happily married.

Coney Island has fallen on harder times today. The amusement parks, once huge, have given way to high-rise apartments and condominiums. Only a few attractions remain active. But you can still get cotton candy and "coney dogs," hot dogs covered with corn bread (known in some parts of America as "corn dogs"). And the beaches still attract 500,000 swimmers on hot days, and 25 million people a year.

Names to drop: Sea Gate, a residential district on the western end of the peninsula; the Luna Park housing project; Gravesend Bay, to the northwest.

The Boardwalk

This long promenade of fast-food joints and arcades is made of thick wooden beams (Typical strength). Its ten-foot width is always crowded during daylight hours with tourists of every ethnic background. They move to and from booths that sell pizza slices, ice cream, and—a Coney Island original—hot dogs. Wooden benches stand on the boardwalk's outer edge. Many garbage cans there are emptied several times a day.

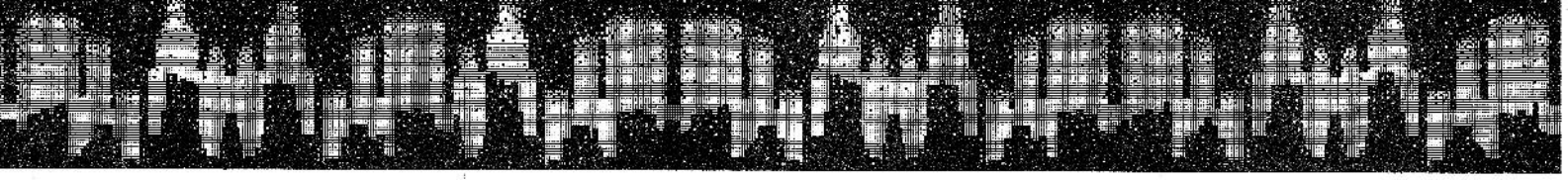
The boardwalk rests on thick wooden pilings about eight feet high (also Typical strength). The area under the boardwalk, commemorated in a popular song of the 1950s, is out of the sun and relatively private. The ground is the sandy beach, whose shore lies about 20 yards (½ area) away.

At the end of the boardwalk is the New York Aquarium, built in 1957. Over 300 varieties of aquatic life are here, including white whales, dolphins, sharks, penguins, and electric eels.

Amusement Park Rides

Coney Island's rides include roller coasters, merry-go-rounds, and a Ferris wheel. Here are game statistics for these rides.

Roller coaster: The first custom-built roller coaster in the United States opened at Coney Island in 1884. Today a typical roller coaster here stands about 150 feet (10 areas) high at the highest point, and covers space at least 44 yards (1 area) long and half that wide.



Roller coaster frameworks consist of thin steel girders called uprights and bents. These are of Good strength. Only massive damage could realistically cause the roller coaster to collapse, but the Judge can increase its fragility for dramatic effect during an adventure.

The track, four feet wide and as much as a mile long, includes hills, straightaways, and sometimes loops. Heavy wooden tie beams of Good strength support the metal track, which is of Excellent strength. A motorized chain (Excellent strength) pulls the roller coaster trains up inclines, and gravity pulls them down.

Roller coasters are not the safest form of transportation, but they do have several safety features. If an incline chain breaks or its motor stops, ratchets keep a train from rolling backward. Track brakes slow the train at key points along the route and before it returns to the station. A computer at the station uses electronic sensors along the track to determine the train's position and keep multiple trains on the same track from colliding.

Along one side of the track runs a walk board (wooden, Typical strength), which is wide enough for one attendant to walk on, and a maintenance safety rope of nylon (Good strength). Occasionally two tracks run parallel; in this case, each has a track and a rope.

Coaster trains are typically three or four cars long, with eight people sitting two abreast in each car. Three sets of wheels—upstops, tractors, and guides—lock the cars of a train onto the track. A car weighs about 500 pounds and is of Good strength. It takes Incredible strength to tear one loose from its track, but only Excellent strength to lift an empty car or Remarkable strength to lift a full one.

Though the illusion of speed is breathtaking, most coaster trains never actually exceed about 35 mph (Typical vehicle speed, 3 areas/turn). Some, however, go faster than 60 mph—but not the ones at Coney Island.

Ferris wheel: A wheel is about 40 feet in diameter, and thus is the equivalent of about 3 stories tall. If it looks rickety, that's because it is. The steel framework of a Ferris wheel—spokes, axle, inner wheel, outer rim, leg, and "unistrut" (A-frame support)—is all merely Excellent strength. A villain can threaten one easily.

A typical wheel might have 16 cars (also called seats or gondolas), each holding three or four people. Cars are steel (Good strength) and weigh about 200 pounds each. A Good-strength iron safety ladder runs from the ground to the axle.

Assume that the wheel weighs a few tons, and so it can be lifted with Incredible strength.

A Ferris wheel revolves so slowly that for game purposes the Judge can consider it practically immobile.

Merry-go-round: Also known as a carousel, this ride is 30 feet in diameter, weighs several tons, and is just as fragile as the Ferris wheel. Its rotating platform holds about 40 horses or gondolas (also called chariots).

Horses that don't move are gallopers; the ones that go up and down on the horse rods are jumpers. Flying horses tilt outward when the merry-go-round picks up speed.

Like the Ferris wheel, the merry-go-round can be treated as immobile for game purposes. Any character can reach any part of it in a turn.

There is hardly any ordinary way to get hurt on this ride. There is plenty of clearance between the platform and the ground, so falling under it does no great harm. But if a magical villain were to make the horses come to life . . .

NPCs

Anthony "Gander" Loomis
Restaurateur

F	A	S	E	R	I	P
Pr	Pr	Ty	Ty	Gd	Gd	Ty

Health: 20 Karma: 26
Resources: Good(10) Popularity: 2

Loomis has run a successful doughnut shop on the boardwalk for 40 years. More accurately, his large family runs the store while he stands outside and watches everyone go by. Very little happens on Coney Island that Loomis does not know.

Appearance: Elderly black gentleman, scrubby white hair, broad mouth. Wears hearing aid. 5'7", 140 lbs. During "the season" (summer) he wears a striped short-sleeved shirt and baggy slacks.

Talents: Small business, observation, psychology.

Typical Dialogue: "Call me Gander, son. Yeh, I did see a kinda crotchety old geezer come by this way 'bout an hour ago. Why, you lookin' for him? Why'zat now? Speak up, I'm a touch deaf."

Story Function: Loomis can provide exposition or clues to heroes who have just arrived on the boardwalk.

CRIMES

The usual petty thefts occur on Coney Island, but they seldom draw the notice of heroes. More to the point, the Ringmaster and his Circus of Crime used deserted amusement park rides as hideouts, and some criminals follow that example today. One in particular deserves mention.

A deserted amusement complex has avoided urban renewal for years. Beneath its grounds lies one of the Murderworlds built by the eccentric assassin Arcade!

Seagoing criminals, such as Attuma or other renegade Atlanteans, might emerge from the sea at Coney Island and threaten "puny air breathers."

A rogue mutant, or a young one whose powers are just appearing and not yet under control, could take over the carnival rides. Whether by accident or on purpose, the mutant (perhaps a telekinetic like Marvel Girl) could endanger many lives and inflict great damage—on both Coney Island and on the heroes.

CAMPAIGN USE

New York: Coney Island, as a recreation or diversion, serves the same story function as the Bronx Zoo (see entry below).

Other Cities: The description of Coney Island can easily be adapted to any large amusement park or beach in another campaign city.

QUEENS: MAY PARKER'S BOARDING HOUSE

OVERVIEW

One large home in the Forest Hills neighborhood is a boarding house for senior citizens run by May Reilly Parker, aunt of Peter Parker (alias Spider-Man). Recently Peter and his wife Mary Jane moved in with her, after being evicted from their apartment on Manhattan's Upper West Side.

Address: Ingram Street near Puritan Avenue, Forest Hills.

THE AREA

Queens was named for Queen Catherine of Braganza, wife of England's King Charles II. Settled by Quaker refugees and other British pioneers in the early 1600s, Queens has become primarily residential and suburban. The borough remains strongly segregated along racial lines, and racial tensions have escalated in recent years.

Garvin's Garage in northwest Queens (on 74th Street in Steinway) is home to the sentient construct known as Machine Man. The robot works with "Gears" Garvin under the alias of Aaron Stack. Machine Man formerly worked as an investigator for Queens' Delmar Insurance Company.

Shea Stadium

Queens is the home of the National League's New York Mets baseball team, headquartered in Shea Stadium.

Built in 1964, Shea was the first stadium to feature field sections that could be moved around, changing the structure from a baseball arrangement to one for football. Shea seats 55,300 people. Its surface is natural grass. From home base to the walls it measures 338 feet (2½ areas) down the foul lines, and 410 feet (3 areas) to straightaway center field.

Because of the large numbers of innocent civilians at every game, Shea is a ready target for terrorists.

Forest Hills

This middle-class garden community was once known as Whitepot, from a legend that the Indians sold it for three white pots. It was renamed Forest Hills by a housing developer, and it has retained the quiet character of a housing development ever since. Notable residents have included Helen Keller and Dale Carnegie. The West Side Tennis Club is nationally known.

DESCRIPTION

May Parker's Boarding House is a two-story Colonial-style house, painted white with brown trim, in Forest Hills. The wooden walls are Poor strength. There is no outward sign that it is a boarding house.

The house has five bedrooms, two and a half baths, and a large front yard. The basement has been remodeled to provide an additional bedroom and a photographic darkroom where Peter Parker develops his news photos for the *Daily Bugle*. Peter uses the darkroom to enter and leave the house unseen, via a basement window at the back of the house. The small back yard is fenced in and lined with large shrubs, so, with his superhuman speed, he has so far escaped detection.

The Boarders

Six senior citizens are paying boarders in May Parker's house, though pay is often chancy on a senior citizen's budget. They were formerly residents at a New York nursing home, but May and her friends realized that they could take care of themselves if they all pitched in and shared duties.

Peter and Mary Jane Parker recently became boarders as well as a result of the machinations of wealthy Jonathon Caesar, who became so infatuated with Mary Jane that he tried to kidnap her. But Spider-Man stopped him, Mary Jane spurned him, and Caesar has vindictively devoted himself to ruining her life. As owner of the Bedford Towers condominium in Manhattan where the Parkers lived, Caesar had the couple evicted—on Christmas Eve. Swell guy.

Peter and Mary Jane occupy one upstairs bedroom of the boarding house; the sisters Sophie and Martha use another; and boarders Victor and Rose Palermo occupy the third. Nathan Lubensky, who cannot use the stairs, lives in one first-floor bedroom at the back of the house; May Parker uses the other. Arthur Chekov lives in the basement bedroom. Mary Jane's cousin Kristy sleeps on the sofabed in the living room.

The large living room has a picture window. The kitchen is not large but is well-equipped. There is also a small dining room.

NPCs

May Reilly Parker

F	A	S	E	R	I	P
Fe	Ty	Fe	Fe	Ty	Gd	Ex

Health: 12 Karma: 36
Resources: Poor(4) Popularity: 2

Appearance: 5'3", 103 lbs. Old, tiny, frail, with white hair worn in a bun. Wears plain high-collared dresses and the occasional knit sweater for flash. Support hose and orthopedic shoes.

Typical Dialogue: "Land sakes! If you young folks are going out gadding about, eat some more of these cookies to build up your strength!"

Story Function: Aunt May is the prototypical dependent NPC. She has often been endangered and needed rescuing. For many years she was the only reason Peter Parker did not reveal his Spider-Man identity to the world. "The shock would kill her," he believed. Now, as a married man, Peter has other reasons to keep his secret.

Mary Jane Watson-Parker

Model

F	A	S	E	R	I	P
Pr	Ty	Ty	Gd	Ty	Gd	Ty

Health: 26 Karma: 22
Resources: Poor(4) Popularity: 4

Mary Jane is the niece of May's former next-door neighbor, Anna Watson. She is one of the few people who knows of Peter's other identity.

Mary Jane has not let marriage interfere with her modeling career. But unfortunately she cannot say the same for Jonathon Caesar, who has

decided to ruin her life in any way he can.

Appearance: A knockout! 5'8", 115 lbs. Brilliant red hair, green eyes, shapely figure, vivacious manner. Always attractively dressed (but she'd look good in a burlap sack).

Talents: Obviously, a born model. Mary Jane has also shown the ability to think fast during a crisis.

Story Function: As May Parker's, but Mary Jane is much more capable.

Nathan Lubensky

Retired vaudevillian, gambler

F	A	S	E	R	I	P
Ty	Fe	Ty	Gd	Gd	Gd	Ty

Health: 24 Karma: 26

Resources: Poor(4) Popularity: 3

Nathan is a retired (and wheelchair-bound) vaudevillian. He met May Parker at a retirement community, became one of her boarders, and now helps her run the house. They are engaged to be married.

Nathan has recently been struggling to overcome his compulsion to gamble. He has run up thousands of dollars in debts to loan sharks. Whether he can get out of debt and out of trouble remains to be seen. But Nathan is a crusty and resourceful man who has shown the ability to defend himself despite his handicap.

Appearance: Skinny old guy with short white hair and horn-rimmed glasses. Solitary, with a gruff manner. Nathan's wheelchair weighs 28 pounds and is made of Typical material.

Talents: Theater. Not gambling.

Story Function: PC heroes may try to help Nathan out of his gambling problem, much as Peter Parker has.

Kristy Watson

Mary Jane's cousin

F	A	S	E	R	I	P
Fe	Ty	Pr	Pr	Ty	Ty	Ty

Health: 16 Karma: 18

Resources: Good(10) Popularity: 0

Teenaged Kristy has provoked some friction between Peter and Mary Jane because of her overt flirtations with Peter. Peter has actively tried to discourage Kristy's crush on him, but to no visible effect. Recently her obsession with thinness has turned into a case of anorexia/bulimia.

Appearance: Like a 13-year-old Mary Jane, but now very skinny. Freckled, tomboyish. Wears sweaters and jeans.



Talents: Eavesdropping, eating, talking on the phone. Flirting (Feeble).

Typical Dialogue: "Aw, gee! Do we hafta leave? I wanted to hear the good stuff."

Story Function: A snoopy kid who may find out more than PCs want her to.

May Parker's other boarders

Victor and Rose Palermo have been married for 40 years and have been quarreling for 39 years and 11 months.

Sophie and Martha, sisters (last name unrevealed), find each other better company than anyone else. They are "young-at-heart."

Arthur Chekov, who tries to be dapper on a tight budget, is a poet, gourmet, and bon-vivant.

CAMPAIGN USE

New York: If the PC heroes associate with Peter Parker or the *Daily Bugle*, or they have somehow discovered Spider-Man's secret identity, a visit to Forest Hills may follow for many reasons: to seek Parker's help, to get the true story on a battle that was misreported in the press, or just to drop off some film.

Other Cities: This is a generic suburban house. It fits anywhere. A group of senior citizens makes an offbeat collection of dependents for a group of player character heroes.

THE BRONX: The Bronx Zoo



OVERVIEW

Some say all of New York City is a zoo, but for the real thing, head north of Manhattan to the Bronx. The New York Zoological Garden—better known as the Bronx Zoo—has proportionately more species of animals in its 265 acres than any other zoo in the country.

Address: 185th Street and Southern Boulevard, the Bronx.

THE AREA

The Bronx is more hilly, its streets less regular than the other boroughs of New York City. And its neighborhoods, especially in the South Bronx (Hunt's Point, Morrisania, and Mott Haven), are equally irregular, not to say unlivable.

The South Bronx is sometimes called, ironically, "the neighborhood of Presidents," because it seems that every US President comes here and swears to bring the neighborhood back to civilization. But no one has figured out how to make money from rebuilding the South Bronx, and so it remains a burned-out urban jungle.

The wind blowing cold through the empty lots and arson-blackened buildings of Charlotte Street make it hard to believe that this area was first seen in history as a huge, pleasant farm, belonging to one Joseph Bronck. That was 1639. From savage wilderness to urban development and back to savagery took 350 years.

This part of the Bronx is split into east and west by a wide avenue called the Grand Boulevard and Concourse. The southern end of the street, in Mott Haven, brings one near Yankee Stadium (River Avenue and East 161st Street). Even larger than Shea Stadium, it serves the same story functions as Shea (see Queens entry above).

The Grand Concourse continues north through University Heights and Jerome Park, into the beautiful and prosperous suburbs of the central Bronx, and ends not far west of Bronx Park, where the zoo is located.

Other names to drop in Bronx adventures include the neighborhoods Riverdale, Edenwald, Baychester, Westchester Heights, and three along the East River: Hunt's Point, Clason's Point, and the picturesquely named Throg's Neck.

DESCRIPTION

The New York Zoological Park, founded in 1895, takes up the southern half of Bronx Park. Other features of this large park include Bronx Lake, woodland walks, and the immense New York Botanical Garden. The last, filling the northern half of the park, has nearly every imaginable kind of plant from crocus to cactus.

The Bronx Zoo itself is about a mile long, three-fifths of a mile wide, and measures over 250 acres in area. About 3,800 animals of 700 species are on exhibit here. Attempts to list them all would be foolish; just assume that whatever exotic animal the player characters are looking for is here.

Selected Features

Entering from the north, one first sees the Sea Lion Pool, and beyond it the Lion and Monkey Houses. At the other end of this quadrangle stands the Elephant House. To the east, past Lake Agassiz and the Bison Range, is the outstanding World of Birds, made up of five oval aviaries joined by ramps. These enclosures simulate swamps, savannah, and tropical rain forests . . . right down to the rain storms.

To the west lies the Aquatic Bird House (penguins, etc.), the DeJur Aviary, and the Rare Animal Range. Beyond the Elephant House is the Children's Zoo, with three acres of farm animals, a beehive, pony rides, and even camel rides. Adults cannot enter unless with a child.

Other highlights of this large area include the Reptile House—useful for any adventure involving the Lizard—the Great Ape House ("the most dangerous animals in the world!"), and the World of Darkness, an almost lightless building that displays nocturnal creatures under dim red illumination.

The animal enclosures are arranged according to the continents the animals came from. Most enclosures have a speaker box activated by the turn of a plastic elephant-shaped key. Visitors can buy these keys at the zoo entrance. Turning the key starts a pre-recorded message that tells about the animal on display.

The Bronx Zoo originated the widespread modern practice of displaying zoo animals in re-creations of their natural habitats, rather than in cages. Most animals are exhibited in open areas, separated from the public by wide moats and steep concrete walls. Moat widths vary; assume that a specific moat is twice the animal's maximum leap.

Buildings are generally quite low (except for the Carter Giraffe House). Assume 1 area as the height for most buildings, 2 for large buildings. Cages have concrete walls of Excellent strength and iron bars of Remarkable strength.

Vehicles

An aerial tram called the "Skyfari" travels over the African Plains, Great Ape House, and Goat Hill. The steel tram cars ride very slowly on cables of Excellent strength, about 60 feet (4 areas) above the ground. Each car holds four to six people, and there are perhaps a dozen cars above the park at any time. Cables are supported by concrete pillars that weigh about six tons apiece (requiring Incredible strength to lift) and are of Remarkable material strength.

The Bengali Express Monorail covers 38 acres of hilly woods called "Wild Asia," where over 200 rare animals dwell in natural habitats. The train uses the Monorail statistics given in the table on page 49 of the Players' Book. Its weight and length vary according to the number of cars attached. Assume a typical length of 30 feet, load of 60 passengers, and weight of several tons (Incredible strength to lift). The Judge can alter these figures at his discretion.

Monorail tracks are elevated about 30 feet (2 areas) above the ground on the average. Both the tracks and their supporting pillars have Remarkable strength. A protected electric railing on the track powers the monorail train. Anything that touches this railing (a difficult task, since it is accessible only from the top of the track) takes Excellent damage.

NPCs

For stats of representative animals, consult pages 58-60 of the *Judge's Book* in the Advanced Set.

The zoo staff are all normal people with Typical abilities. They are skilled in zoology, animal handling, and at least the rudiments of veterinary science.

Hokkor and R'dall

"Popo the Chimp" and "Euell the Gibbon"

Skrulls

F	A	S	E	R	I	P
Gd	Ty	Ty	Ty	Gd	Ty	Ty

Health: 28 Karma: 22

Resources: Feeble(2) Popularity: 0

These two aliens are low-placed Skrull espionage agents. Like many agents throughout the vast Skrull Empire, they were trained to use their shape-changing ability to take on inconspicuous forms and scout out the defenses of worlds targeted for invasion.

These two agents were in central Africa, where they had taken on animal form to investigate the priceless vibranium deposits of Wakanda. Then, on a distant asteroid, the Skrull overlord Zabyk triggered a hyperwave bomb that froze all Skrulls in the universe in the form they were in at that moment. Two well-trained espionage agents found themselves stuck as a chimp and a gibbon. Then they were captured and shipped to the Bronx Zoo. What a fix!

But Hokkor (the male) and R'dall (the female) have hopes of escape from the zoo, and perhaps even of regaining their original forms.

Appearance: An ordinary adult chimpanzee and an ordinary adult gibbon.

Talents: Martial Arts E, Espionage, spacecraft piloting, astrogation.

Typical Dialogue: "Ook-ook-urk-urk."

Story Function: See the miniscenario for the Bronx Zoo on page 37 of the *Adventure Book*.

CRIMES

The Bronx Zoo, because of its size and prestige, showcases the rarest animals on Earth. These rare animals can be a tempting lure for villains.

Suppose the zoo is loaned a rare albino Siberian tiger. Kraven the Hunter might try to steal this magnificent beast so that he can stalk it on his own African game preserve. Kraven would never kill the beast in the zoo, since this would not be honorable.

Reptiles with unique poisons might attract the attention of the Lizard, who could use his control powers to make them escape their cages. He would send the entire reptile population of the Zoo to attack innocent bystanders. How can the heroes fight an army of snakes?

Minor sorcerers seeking an exotic ingredient (say, tarantula hair or leopard's eye) could break into the Zoo to procure the ingredient "on the hoof," as it were.

Masters of the mystic arts, such as Doctor Strange and Baron Mordo, have progressed beyond the need for these ingredients. It would take a whole group (coven?) of minor adepts to challenge a group of PC heroes. But maybe the ingredient they obtain lets the adepts summon an entity strong enough to challenge anything!

CAMPAIGN USE

New York: Heroes on a holiday from Manhattan crimefighting visit the Bronx Zoo. Either they're relaxing, visiting friends, or maybe they've been invited to a charity event. It's no trick to throw just as much action at them as they'd find downtown. The Zoo is an offbeat background for a super-powered slugfest.

A hero's friends or relatives who visit the Zoo could be kidnapped or otherwise threatened, forcing the hero to rescue or ransom them.

Other Cities: No other zoo matches the Bronx Zoo in size, but there is a similar one within driving or flying distance of nearly any community.



BROOKLYN: THE BROOKLYN BRIDGE

OVERVIEW

As one might expect of a city built on the water, New York City has 65 bridges. One, the Verrazano-Narrows, was for many years the longest suspension bridge in the world.

Eighteen bridges connect Manhattan Island with the outside world. One is the most famous since London Bridge fell down: the Brooklyn Bridge.

This section also describes other important bridges in the Manhattan area. The material included here can be used to deal with the way any bridge functions in an adventure.

THE AREA

The largest of the New York rivers is the Hudson River. The Harlem River, bounding Manhattan to the north, is essentially a tributary of the Hudson. To the east is the aptly named East River.

All of these rivers are heavily polluted and (usually) quite cold. The Judge should require unprotected swimmers to make an Endurance FEAT roll for every ten minutes they spend in these waters. Failure means a temporary -1 CS drop in Endurance. When Endurance reaches 0 the character will drown within a few turns (Judge's discretion) unless rescued. Once out of the water, the character recovers one Endurance rank per turn. These rules do not apply to trained swimmers or heroes with water powers; they can remain in water almost indefinitely.

The Hudson River originates in upstate New York and empties into New York Bay. It separates Manhattan and the Bronx from the New Jersey cities of Hoboken, Weehawken, Jersey City, and others.

At one time Doctor Octopus (in his short-lived "Master Planner" alias) kept an underwater headquarters in the Hudson off the Greenwich Village waterfront, but this was destroyed in a battle with Spider-Man.

The East River, which separates Manhattan from Queens and Brooklyn, connects New York Bay with Long Island Sound, a large body of water between the Bronx, New York state's Long Island, and Connecticut. Stane International is headquartered on Long Island, and the villain known as the Wizard maintains a mansion there.

An uncharted underwater tunnel once connected Avengers Mansion with Hydro-Base in the Atlantic Ocean. Since the base has been moved to New York's harbor (see "The Statue of Liberty" above), the Avengers no longer use the tunnel and will no doubt fill it in eventually. (A Judge who needs game statistics for this tunnel should use the ones for the Holland Tunnel, in the next section.)

Staten Island

Since the Verrazano-Narrows Bridge connects Brooklyn and Staten Island, this is an appropriate time to describe Staten Island. Once called Richmond, this borough derives its current name from a Dutch term, "States-General," used in the Dutch Republic.

Some of Staten Island remains residential and comparatively rural. Its suburbs include many old, wealthy families. But there is plenty of industry, including manufacturing, shipbuilding, and oil refining. The most famous feature of Staten Island is its connecting link to Manhattan's Battery Park, the Staten Island Ferry. It carries about 320 million passengers a year.

A farm on the southern tip of the island is the property of spice dealer Wilson Fisk. The farm includes a dirt airstrip suitable for landing small private planes. At this farm Fisk returned to New York to resume his career as the Kingpin of crime.

The highest point on America's eastern seaboard is on Staten Island: Todt Hill, a towering 410 feet above sea level. Other names to drop include South Beach, the Gateway National Recreation Area (including Great Kills Park and Miller Field), New Dorp, and St. George, the business center of the island.

DESCRIPTION

The Brooklyn Bridge was designed by John Roebling, who died before it was completed in 1883. His son, Washington, supervised its construction. The bridge took 14 years to build, cost 15 million dollars, and took the lives of at least 20 workers.

The 6-lane traffic deck, 85 feet wide, carries 100,000 vehicles every day. A walkway about 10 feet wide runs down the middle of the bridge. New Yorkers walk, jog, and bicycle down this promenade, and there are wood-and-iron benches (Typical strength) for those who want to take a breather on the way.

The Brooklyn Bridge remains an architectural landmark, a masterpiece of bridge design. Its towers project the majesty of a Gothic cathedral, and its criss- crossing wires, under the gracefully curving cables, belie the bridge's colossal weight. Beautiful.

Statistics

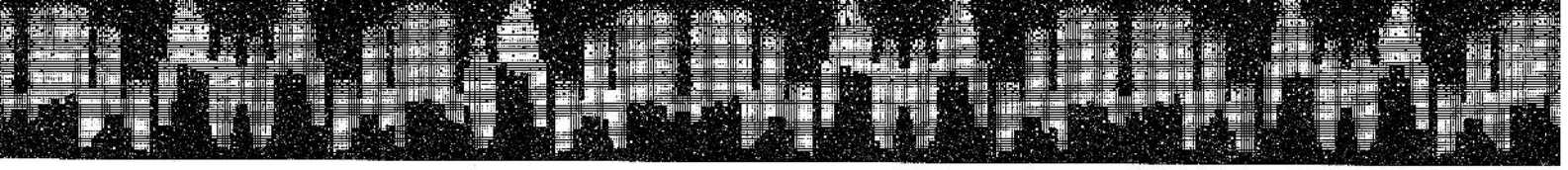
The bridge is 1,595 feet (12 areas) long, 135 feet (9 areas) tall at the roadway, and 276 feet (18 areas) tall at the two towers. Each of its four cables has 278 strands of 3/8" thick steel wire; the whole bridge uses 3,515 miles of wire.

For material strengths, see the next section.

OTHER BRIDGES

The following table includes the lengths of six of the major connecting bridges in Manhattan, as well as the Verrazano-Narrows Bridge between Brooklyn and Staten Island. Measurements are given in both feet (before the slash) and areas (after the slash). The table also gives each bridge's neighborhood of origin in Manhattan. For descriptions of these neighborhoods, see the next chapter.

Approaches to the bridges are not given in the bridge lengths, but they can sometimes be almost as long as the bridges themselves. For instance, the approach to the Brooklyn Bridge from the New York side is 1,562 feet. Judges can fudge the rest by using this figure for the approaches to all of



these bridges.

All but the Queensboro are suspension bridges, with the cables bearing the weight of the bridge and traffic. The Queensboro is a cantilever bridge, lower and less imposing than the suspension type. Encyclopedias often have pictures of these types of bridge.

The George Washington and Verrazano-Narrows each has two traffic decks, separated by 30 feet (the equivalent of 2 stories). The other bridges have one deck.

All bridges have pedestrian walkways with chest-high railings. Traffic lanes are also edged with railings.

Material Strengths

Modern bridges, built with high-tensile steel and reinforced prestressed concrete, are astoundingly strong. The cables for suspension bridges have strengths on the order of dozens of tons per square inch; they are anchored in solid bedrock as much as 200 feet deep. Foundations are concrete monoliths sunk deep into the earth. Large bridges can weigh over 100,000 tons.

Going strictly by the rules, bridges are invulnerable to any attack short of CL5000 power. But if it would make a dramatic threat, the Judge can reduce the material strength ranks to more fragile levels. That way a master villain can threaten the PC heroes with catastrophe.

Recommended material strengths: main cables—Monstrous; supporting cables—Amazing; traffic decks—Amazing; railings—Incredible; towers and foundations—Unearthly.

The Verrazano-Narrows Bridge

Completed in 1964, the Verrazano-Narrows carries twelve lanes of traffic on two levels. Its four cables are 36 inches in diameter, with 142,000 miles of wire. The bridge weighs 144,000 tons—and that's just the steel.

The Verrazano-Narrows foundations are concrete masses measuring 130′ x 230′. These two monoliths are several hundred feet off the shores of Brooklyn and Staten Island.

The bridge is so long that the tops of the towers are 1.6 inches farther apart than their bases—because of the curvature of the Earth.

Bridge	Length	Origin
George Washington	3500/27	Washington Heights
Manhattan	1470/11	Lower East Side
Queensboro	1182/9	Upper East Side
Triborough	1380/10	East Harlem
Verrazano- Narrows	4260/32	Brooklyn-Staten Island
Williamsburg	1600/12	Lower East Side

In 1981 a longer suspension bridge was completed over the Humber in England. That bridge is 4,580 feet long, 320 feet longer than the Verrazano- Narrows.

Rules

Fights on bridges almost inevitably use the rules for falling. Consult pages 20-21 of the Players' Book in the Advanced Set.

Traffic: Many thousands of cars use the bridge at all hours. The traffic can pose a threat to a character who lands on (or gets thrown onto) the deck.

Anyone who takes plenty of time and looks both ways before entering traffic will not be hurt. A character who must leap out at a moment's notice (to rescue someone, for example) must make an Agility FEAT roll to avoid being hit. This roll takes -1 CS during rush-hour traffic (7:00-9:30 AM and 4:00-7:30 PM).

A character falling onto the deck from above may make a similar Agility FEAT roll, if still conscious. Success means the hero has guided his or her fall to land between traffic lanes. Failure means the hero not only hits the bridge but promptly gets hit by a car. (See the rules for Crashes, pp. 50-51 in the Players' Book.)

If the falling hero is unconscious, the Judge makes the Agility FEAT roll on the Feeble column of the Universal Table. The unconscious character cannot spend Karma to alter this roll.

CRIMES

"Psst! Wanna buy the Brooklyn Bridge?" Con men don't try to sell bridges much any more, but they do extort "tolls" from tourists and the gullible.

Kidnappers often use bridges to meet with the families of their victims, to collect ransom money. Distressed people leap from them in suicide attempts. Others have leapt just for publicity. PC heroes can prevent any of these, and all can lead to larger adventures.

Villains sometimes try to destroy or occupy bridges, for reasons given in the next section.

CAMPAIGN USE

Manhattan: Judges can use bridges in two ways.

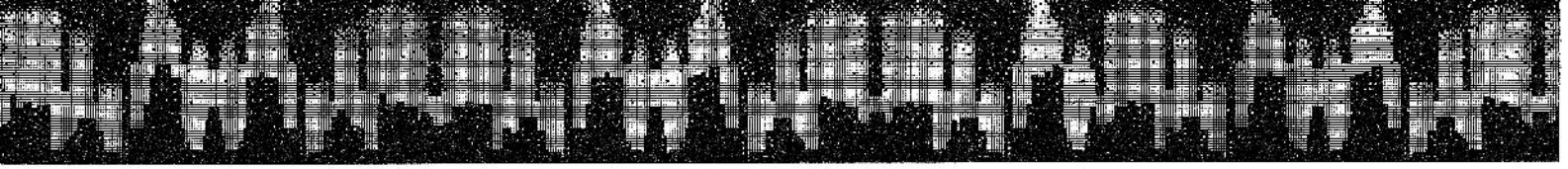
First, minor villains (who are trying to become major) take bridges hostage because of the publicity inherent in such an act. The heroes happen to be in the vicinity when the takeover commences—returning from Coney Island or one of the other places in this section, perhaps? Then a bridge makes nice background scenery for a one-shot battle.

Second, major villains, the kind who try to conquer whole cities, take bridges (as well as tunnels) because of their strategic importance. In a huge, well- coordinated plot, they flood tunnels as diversions, or block bridges to cut off the city from outside aid.

In such a case, the heroes are unlikely to be present during the takeover. Instead, they might hear about the larger scheme, try to get to the city, and must fight through the interdicted bridge or tunnel to reach the scene of the real action. Or they hear about the bridge takeover, foil that, then learn of the master plan. "Oh no! This was just a diversion!"

In any bridge battle, Judges can easily jeopardize the lives of hundreds of innocent citizens, giving players a choice between saving lives and foiling the bad guy.

Other Cities: Major bridges in other cities—though not so large as the Verrazano-Narrows or so famous as the Brooklyn—are just as vulnerable to villain takeover or similar shenanigans.



THE HOLLAND TUNNEL

OVERVIEW

New York City is said to have almost 36,000 miles of tunnels. This incredible figure includes not only subways but also sewers, accessways to electrical wiring, and—of course—the Morlock Tunnels.

Four huge automobile tunnels run from Manhattan Island to New Jersey, Queens, and Brooklyn. These arteries are likely scenes of villainous mayhem. The most famous is the Holland Tunnel.

Location: The Manhattan entrance lies at Spring Street where it intersects the West Street highway, in the Lower Broadway district (see next chapter). The tunnel exits in Jersey City, New Jersey, at Rademan Place and Boyle Place.

Jerseyites enter the tunnel at 12th Street and emerge in a confusing network of streets around Canal in Manhattan.

DESCRIPTION

The tunnel is named in memory of its designer, Clifford M. Holland. A brilliant civil engineer, Holland worked around the clock on the project from ground-breaking in 1920 until 1925, when exhaustion finally killed him just days before the two tunnel ends met under the Hudson River.

Holland's successor, Milton Freeman, also worked himself to death trying to complete the tunnel. The Manhattan plaza entrance to the Holland Tunnel is officially named Freeman Square, though this name is seldom used by New Yorkers.

Another engineer, Ole Singstad, finally completed the tunnel in 1927. Thirteen workers died during its construction.

Today up to 2,400 cars an hour use the tunnel to travel between the Lower Broadway neighborhood and Jersey City, New Jersey. The trip, which took half an hour before the tunnel was built, now takes three minutes. The tolls that drivers pay have recouped the cost of the tunnel several times over.

Statistics

The Holland Tunnel is 8,557 feet (65 areas) long. Actually, there are two tunnels, twin tubes separated by 60 feet of riverbed. Each tunnel is 29½ feet in diameter and has two automobile lanes.

Ordinarily one tube handles eastbound traffic, the other westbound. But during rush hours (7:00-9:30 AM and 4:00-7:30 PM), one tube is divided to take the overflow. Three lanes handle traffic in one direction—into Manhattan in the morning, away in the evening—and one lane takes the reverse traffic.

Each tube has two-foot-wide catwalks on either side, about two feet above the traffic lanes. Only one catwalk has a railing. The railing is steel pipe (Excellent strength) mounted about three feet high. Tunnel police travel the catwalk using custom-made motorized carts.

The tubes lie about 20 feet beneath the bottom of the Hudson river (and 100 feet below the surface). The earth above them is thick black silt. Silt is Feeble material at best, but there is a whole lot of it, and it's very heavy.

So tunnel walls are built to be virtually indestructible. The tile on the walls is only Typical, and the asphalt on the roads is Good, but the tempered steel of the tunnel casing is at least Shift Z.

Again, though, the Judge is advised to reduce the wall's material strength rank below "realistic" levels, perhaps to Monstrous level. Why have a battle in a tunnel if there's no danger of breaking through a wall and flooding everything?

Ventilation

Vehicular tunnels are ventilated to prevent the buildup of dangerous exhaust gases. The Holland Tunnel pioneered the modern ventilation technique.

Huge fans at both ends of the tunnel blow fresh air into ducts beneath the road. Vents at curbside blow this air into the tunnel, and exhaust fans at the top of the tunnel pull polluted air out. The polluted air is piped to the surface through a separate network of ducts. The tunnel's air is completely changed every 40 seconds.

The giant tunnel fans are housed in four ten-story buildings. Two fans, one at each end of the tunnel, pump fresh air to the center. The other two, on piers 1000 feet into the Hudson River on each side, pump air down to the tunnel, then out the nearest entrance.

The system works so well that it's said that the air in the Holland Tunnel is cleaner than that of Midtown Manhattan.

OTHER TUNNELS

This table gives statistics for the other three tunnels into Manhattan. Lengths are given first in feet, then in areas. "River" means, of course, the river that tunnel runs under.

Tunnel	Length	River
Brklyn-Battery	9,117/69	East
Lincoln	8,216/62	Hudson
Queens-Midtown	6,414/48.5	East

TUNNEL RULES

Thousands of cars per hour use a tunnel during rush periods. Often the traffic is slow and presents no hazard. But for less congested times, see the traffic rules under "The Brooklyn Bridge" in the previous section. The same rules apply to tunnel traffic.

Page 22 of the Players' Book deals with swimming and drowning, topics that may arise during tunnel battles under a river. The following optional rules expand on the underwater environment.

Ruptures

Damage to a tunnel wall creates a rupture, exposing the riverbed silt beyond. Ordinarily this silt is packed very hard, and no water leaks through from the river 20 feet above. But that's no fun.

During construction of the Holland Tunnel, workers hit a weak spot in the silt. Water began leaking in, then pouring in. Luckily, no one was injured in that instance.

The Judge can decide that any breach in the tunnel wall made during a battle hits a similar weak spots. In the first turn after the breach, water begins tricking in. On the second turn, it increases to a gushing stream. On the third, it becomes a waterfall of Shift-0 strength. Heroes can use these three turns to carry bystanders to safety.

On each turn thereafter until the hole is patched, the water increases one rank in strength: Feeble, Poor, and so on, to a maximum of Incredible. At Poor, it breaks through and immerses that entire area of the tunnel. The water floods toward both ends of the tunnel. To determine its velocity, see the next subsection.

Meanwhile, on the river surface, a geyser erupts, caused by air escaping the tunnel below. The disturbance may endanger any small boats that happen to be passing. (The Judge should endanger a boat only if a hero is nearby to rescue it.)

Blocking a Rupture: Unlike the little Dutch boy, heroes can't stick their thumbs in the rupture to hold back the water. But any Power that works over an area can delay the flood until the water pressure increases beyond the Power's strength rank. Then it all breaks through at that intensity.

Swimming Against the Current

The Judge decides the velocity of the current—that is, how fast the water is flowing—to determine the current's strength. Use the Land/Water column of the Long-Distance Movement Table (Players' Book, p. 23) to determine speed, but then *reduce the strength to the next lower rank*. For instance, a 30-mph current would ordinarily be Poor strength, but reduce it to Feeble instead.

A character swimming *with* the current adds its movement rate to his or her own to figure velocity. A character swimming *against* the current subtracts the current's movement rate from his or her own. Note that by these rules, any current up to 15 mph has no effect on a hero's movement.

For example, the Sub-Mariner, who can swim four areas per turn, swims against a Feeble current (one area per turn). Subtracting the current's movement rate from his own, Prince Namor can swim only three areas a turn against the current.

If the current's rate is faster than the character's own, the character cannot swim in any direction and is swept along. See the next subsection.

Staying above Water

To avoid damage in a rushing current, a character must make an Agility FEAT roll each turn. The roll takes -1 CS for each area of difference between the water's speed and the character's swimming speed.

For example, Prince Namor is caught in an Incredible riptide. After the one-rank speed reduction described above, the water moves at the Remarkable speed of six areas per turn. Namor, swept along, takes -2 CS to his Agility FEAT roll each turn.

A white roll means that the character hits some obstacle, such as a tunnel wall or (in a river) a rock, and takes the current's strength rank in damage. The character's breath is knocked out. The character starts drowning next turn unless he or she can get air.

A green roll means that the character doesn't hit anything, but can't get air this turn. Consult the rules for holding one's breath or drowning. The character is swept forward at the water's speed.

A yellow or red FEAT roll means that the character doesn't hit anything, manages to keep his or her head above water, and can breathe this turn. The character is swept forward at the water's speed if desired, but he or she can grab a railing, rock, or other obstacle to stay in one spot.

Getting Out of the Water: In a tunnel the water stops when it reaches the river level or the nearest exit (usually the same thing). Velocity drops to zero. Survivors can get out at will.

Heroes trapped in a tunnel can also try to launch themselves out of the water, swim out the breach, or throw others out. This requires a Strength FEAT modified -1 CS per strength rank of the current. Outside the tunnel, the current's velocity drops one rank per area of distance from the breach.

CRIMES

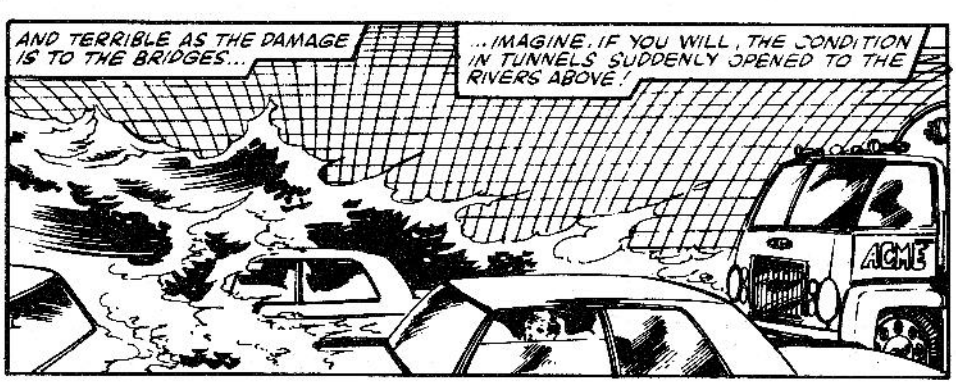
The Holland Tunnel has trapped numerous criminals who flee into it from Manhattan, only to find the tunnel police waiting to catch them before they reach Jersey. For statistics of the police, see "New York's Finest" in Chapter 4. Note that tunnel police are trained in auto mechanics in order to deal with the 25 breakdowns that happen every day in the tunnel.

Saboteurs planning to attack the Holland Tunnel would likely target, not the tunnel, but the huge fans that keep its air fresh. Without them, exhaust gases would soon render the tunnel's air unbreathable. But while they operate, even the worst calamity, such as the 1949 explosion of a chemical truck, would not turn into a major disaster.

CAMPAIGN USE

Manhattan: See the discussion under "The Brooklyn Bridge" in the previous section. All the same ideas apply to the Holland Tunnel and the rest.

Other Cities: Not many other places are so thoroughly supplied with tunnels as New York, but some major cities built along wide rivers can plausibly host a duplicate of the Holland Tunnel.





RYKER'S ISLAND

OVERVIEW

Ryker's Island Correctional Facility, one of New York's largest state prison, once held many famous villains. Now its inmates are ordinary humans, but it remains an interesting stop on any hero's patrol.

THE AREA

Ryker's Island lies in the East River between the Bronx and Queens, just off the shore near Queens' LaGuardia Airport. Less than 200 yards of polluted water separates them at their narrowest point. The heavily guarded Ryker's Island Bridge runs about 4/5 of a mile to Bowery Bay and into the Steinway neighborhood of Queens.

The island's size is classified, but it is approximately 150 acres of barren rock surrounded by dangerous shoals. A swimmer would need Remarkable ability to navigate these safely; failure means the swimmer is washed against a rocky outcropping, taking Good damage. Keep making FEAT rolls until the swimmer succeeds or falls unconscious.

Swimmers who survive the rocks also have to brave the icy waters of the river. See "Bridges and Tunnels" in this section for rules on enduring cold water.

On every side of the island signs are posted in English and Spanish:

KEEP OFF!
ONLY GOVERNMENT BOATS WITHIN 200 YARDS!
TRESPASS AT YOUR OWN RISK!

Those who approach more closely are hailed by megaphone, then fired upon with machine guns.

The terrain on Ryker's Island is fairly even. There are no caves to hide in, but the island's edges are pocked with erosion gullies that can provide temporary shelter from searchlights. The interior, however, is a flat expanse where any moving figure stands out.

The prison compound lies at the western tip of the island, on a bluff above pounding surf. At the other end of the island is the only safe beach, where prisoner ships landed before the bridge was built. An old wooden wharf still stands here.

DESCRIPTION

Note: This is Ryker's Island in the Marvel Universe. The description has no relation to the real Riker's Island prison complex in our world. (Note the different spellings of the two.)

The most dramatic way to begin describing this maximum-security prison is to list some material strengths. The outer wall, of solid stone 3 feet thick and 45 feet (3 stories) tall, has Amazing strength.

The four machine-gun towers at the corners of the outer wall rest on bases of concrete reinforced with iron girders (Remarkable strength). They are 4 stories tall, and guns from at least two towers can be trained on any point in the prison. For more about the towers, see below.

Building walls, 18 inches of reinforced concrete, are Remarkable strength. Windows, naturally, are bullet-proof (Excellent strength).

Doors are sheet steel (Amazing strength) with gun ports and bullet-proof glass peepholes; these are Excellent strength.

The bars on the cells, windows, hallways, storm drains, laundry, garages, and the prison library are titanium steel, with cores of steel cable to defeat files and hacksaws (Remarkable strength).

About the only things on Ryker's of less than Excellent strength are the guards' wooden desks and plastic telephones (Poor) and the searchlight lenses in the exercise compound (Feeble).

Layout

Almost the entire Ryker's complex lies within the four outer walls, which mark out a square 396 feet (3 areas) on a side. Only three structures stand outside the walls. Two of them are an aluminum-can recycling machine and a trash incinerator. These dumpster-sized metal structures are of Excellent strength and lie east (downwind) of the compound.

The third structure outside the prison walls is the motor pool, a brick garage (Good strength walls) big enough to hold 18 vehicles. The ones most often present are guards' personal cars, one or two armored police paddy-wagons, and the warden's private limousine. By regulation there are to be no tools left out here, but in practice one can often find a jack or tire iron. There is a wall phone wired to the prison administrative offices, and a flare gun to be fired in the event of trouble. (See tower description below.)

On a concrete pad north of the garage is a battle helicopter. A guard-pilot is on duty at all times, and the chopper lifts off at any alarm.

In the center of the compound stand 11 large cell blocks, labeled A through K; a service building; and a small two-story administrative building. Smaller buildings, the shops where convicts work, lie along the north wall. The only gate is in the center of the south wall. The gate is 20 feet wide and blocked by foot-thick steel doors of Amazing strength.

The compound's open exercise yard is hard-packed earth, not sand; convicts might try to take some and throw it in a guard's eyes. Apart from the buildings, the yard is empty.

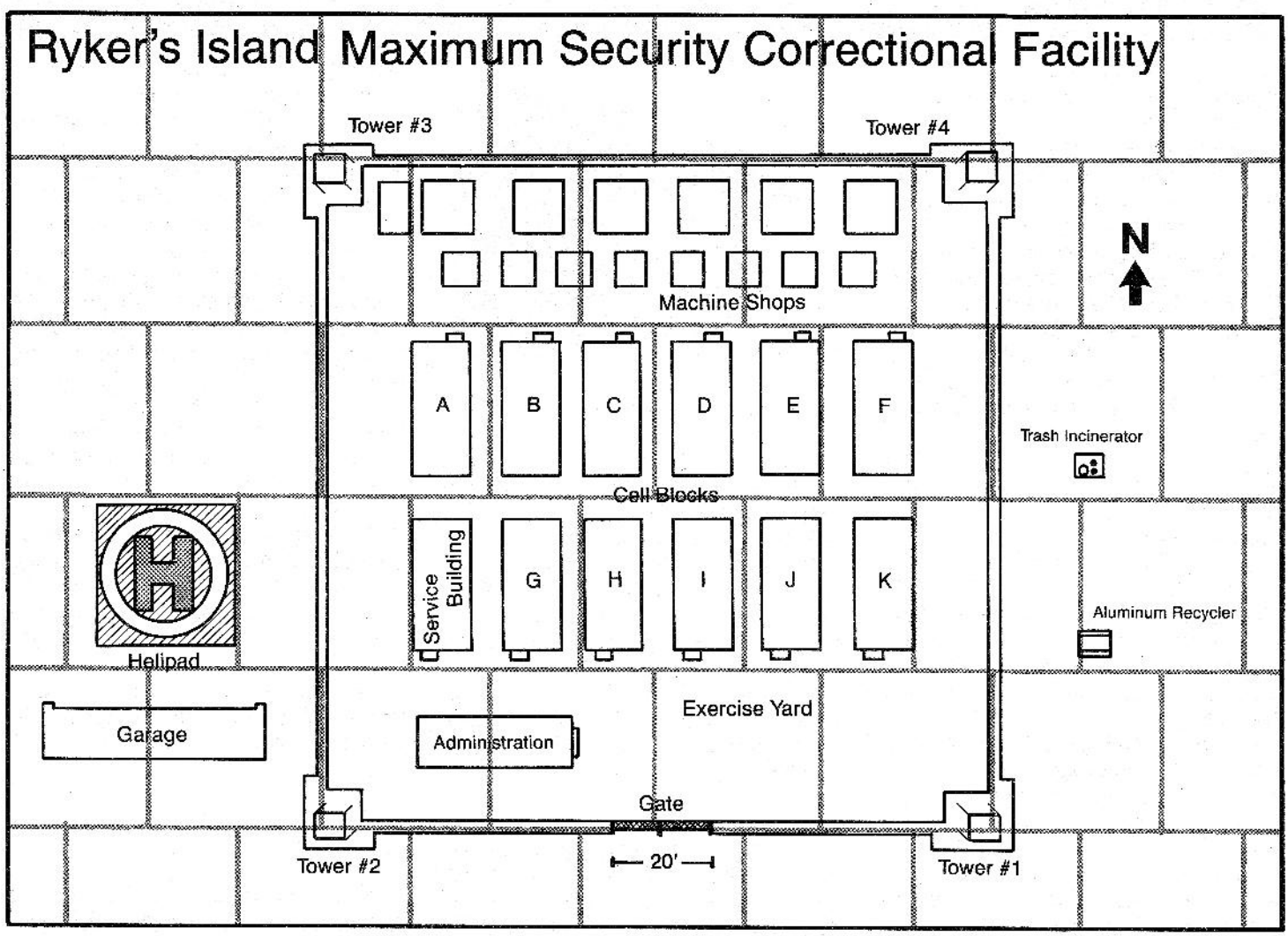
The yard is big enough to land the helicopter in, and all cell-block roofs are sturdy enough to support its weight. No other building can do so.

Towers

At the top of each four-story tower is a platform made like a sheet-metal cube eight feet on a side, with large windows of bullet-proof glass (Excellent strength). Each is manned at all times by two prison guards. The guards have their personal equipment as well as the weaponry in the tower.

The only access to a tower is by an iron ladder. In the floor of the tower is a locked entry door. The guards inside the tower can see through the bullet-proof window in the entry door to confirm the identity of anyone who wants to get inside.

Each tower has two machine guns, two hand-held grenade launchers, and one searchlight. Equipment includes spare bulbs for the light, 20 tear-gas grenades, and plenty of ammo for the guns. Searchlight and guns revolve on universal mounts. At



least one gun can train in any direction, and both can train on any one spot in that tower's part of the compound. The searchlight can train in any direction and any altitude.

Atop each tower is an alarm klaxon. This can be activated from inside the tower or from any guard office within the prison.

A guard tower also has a first-aid kit, a telephone linked to the prison offices and other towers, a two-way radio linked the same way, and a flare gun. The flare pistol is used for emergencies when both phone and radio are knocked out.

If a disturbance breaks out, guards sound the alarm if necessary, then try to break it up with tear-gas grenades. If that doesn't work, they switch to machine guns and shoot to kill.

Cell Blocks

Cell blocks measure 110 feet (1 area) by 66 feet (½ area) and are 45 feet (3 stories) tall. These windowless buildings hold 90 cells apiece. In each block the cells are arranged in two banks, three stories tall, around a central atrium. From the concrete floor a guard can look up at a bank of cells and see all the inmates in the three 15-cell rows. Concrete walkways 5 feet wide, with steel railings 3 feet high, service the cells in upper stories; these are Excellent strength.

Each cell measures 6 feet wide by 8 feet deep. It contains one metal bunk (Remarkable strength) that folds out from the wall; a porcelain washbasin and a toilet without a lid or seat (Good strength); two thin plywood shelves over the sink (Poor strength) for shaving equipment and such; one wooden peg to hang clothes; and, across from the bunk, one sheet steel (Excellent strength) folding shelf bolted to the wall, which serves as a seat or desk. Each cell has a ventilator grille, 6 inches square, of Remarkable strength. And that's all. Note that no plumbing is exposed to the inmates, and no cell has a light.

Cell doors do not open outward but slide back. Electrically operated, they cannot be opened at the cell itself. A guard at the end of a row operates concealed controls to open any or all cells in the row. The prison has its own power supply; but in the event of a power interruption, the doors are mechanically designed to slide shut under their own weight instead of staying open. The banks do not touch the block's outer walls at any point. Behind each bank is a 5-foot-wide utility corridor with wiring and plumbing.

The central atrium, or "broadway," between the cell banks is 40 feet wide. It is lit by fluorescent lights along the ceiling.

Cells are painted an obnoxious light aquamarine color. The walkways and broadway are unpainted concrete. The whole cell block smells like a

locker room, an odor masked by a heavy layer of disinfectant. Every sound echoes up and down the block.

The block entrance is protected by a steel door with a gunport and peephole. Beyond the door is a one-story "office" with a single wooden desk, an enclosed restroom, and a wall telephone. The office measures 10 feet by 12 feet and is otherwise empty.

There is a 10-foot gap between the cell banks and the block entrance. This is for the barred "gun galleries" from which guards can fire from cover on any cell or any point in the broadway. One cannot enter a gun gallery from inside the block; they are accessible only by separate entrances outside the building.

Air conditioners fill the small subbasements beneath each block. These, too, are inaccessible from inside. With the touch of a button, prison officials can, in emergencies, release tear gas or smoke through the ventilation system.

Beneath Cell Block A is "the dungeon"—the group of cells for solitary confinement. Each of these eight cells measures 5 by 8 feet and holds a bunk and a toilet. There are no bars; instead, each cell has a steel door. Inside, it is pitch dark. Prisoners are punished for various infractions by stays in the solitary cells. By law, no prisoner may be confined to solitary for more than 15 days at a stretch.

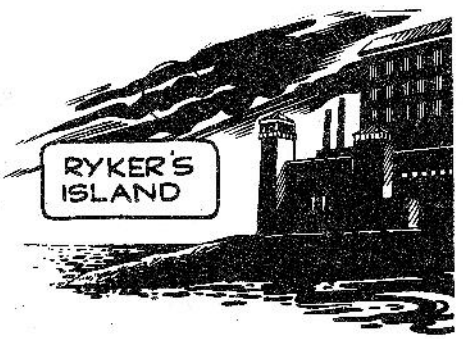
The Service Building

This is the same size as a cell block, but has only one story and a basement. The main floor contains the laundry, prison library, kitchen, and mess hall. In the basement are the power generator, tools, and other utility equipment.

The single entrance to this building holds a built-in metal detector, or "snitch box" in the inmates' jargon.

The Administrative Building

Measuring 45 feet long by 28 feet wide, this simple two-story building holds a receiving area for visitors, a small infirmary, the guards' lounge, and the warden's office. The second story is taken up by the guards' uniform lockers and the storage lockers for the prisoners' effects. The admin building is the only one in the prison with windows.



The admin building has two separate basements. One, reached by a staircase off the main hallway, has three temporary holding cells. The other, accessible only by a gangway in the warden's office, leads to the prison armory. This holds 80 wooden batons (truncheons), 80 assault rifles, 40 tear-gas grenades, 40 smoke bombs, 40 flak jackets, and plenty of ammo. The armory is protected by steel walls of Amazing strength. The lock is exceptionally difficult to pick (-1 CS to attempts). Only the warden and two senior guards have keys.

Shops

The shops, all one story tall, are of various sizes—generally around 60 feet long by 20 feet wide. Here the convicts make brooms, twine, and, yes, license plates. They earn 19 cents an hour, payable when their sentence is finished. (Departing convicts also get a new suit and a stern lecture from the warden).

Each building has machinery appropriate to its function. In general, machines weigh 1000 pounds and are of Excellent material, but take only Typical damage before they stop functioning.

Each shop has one door with a metal detector. Most have loading bays, but these are always locked except when actually in use—and then they are carefully guarded. Convicts often try to sneak aboard the trucks and hide amid the supplies. The ones who are caught earn a stretch in solitary. The ones who aren't get outside the complex, but are usually found by searches at the island bridge.

The Prison Routine

At any time there are 40 guards on duty—2 per cell block, plus 8 on the walls and 10 in the yard or the admin building. There are also 2 guards at the motor pool and 4 at each end of the bridge. During business hours another two dozen support staffers are in the prison's kitchens, shops, and offices.

A convict's day begins at 6 AM, when wake-up bells rouse him. After 20 minutes to clean up, he stands at the cell front for morning head count. Then down to the mess hall, breakfast (20 minutes), check in the flatware, down into the yard and into the shops, work until 11:20 AM, another trip to the mess hall and 20 minutes for lunch, work in the shops until 4:30 PM, dinner, evening head count, back to the cell. Lights out at 9:30 PM. Repeat endlessly.

On Sundays convicts get an hour in chapel and an hour in the exercise yard. On Christmas and New Year's, an extra hour—when it's so cold one can hardly stand it. No other holidays.

This is the prison routine. No wonder everyone wants out. But only certain convicts have had the power to fulfill their dreams.

SUPER VILLAINS AT RYKER'S

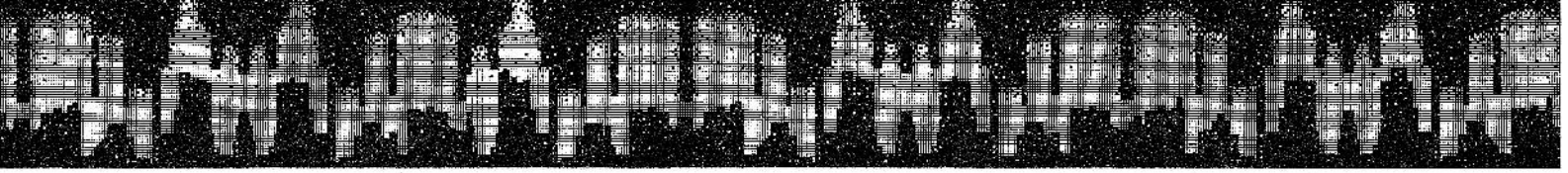
Cell Block K was once the "Special Security" block. Shortly after the modern age of super humans began, this block was hastily upgraded to contain super-powered villains, notably Electro, the Vulture, the Sandman, Bullseye, and Paste-Pot Pete (before he renamed himself the Trapster).

The Special Security block also served as a temporary holding facility for villains of other states or nations while they were awaiting extradition. Among these were Diablo, Kraven the Hunter, and Mysterio.

For various reasons, many villains have never stayed at Ryker's. Those who commit federal crimes are sentenced to federal penitentiaries. Madmen such as the Scorpion and Doctor Octopus go to asylums upstate. Doctor Doom, as monarch of Latveria, has diplomatic immunity from prosecution. And then there are the ones no prison can hold, like the Hulk and the Sub-Mariner.

Special Security

Prison officials retrofitted the cells in Block K with special modules.



These cell-sized "coffins" slid into the existing cell compartments. Designed by Stark Enterprises (now Stane International), these modules were meant to hold the toughest super villains.

The modules had thick titanium steel alloy walls of Monstrous strength. Guards passed food and water inside through double-chambered "airlock" slots in the doors. Sanitary arrangements are not recorded, but may have used the same system.

Individual modules could be tailored for their inhabitants. The Sandman's module, for instance, was completely airtight, so he could not flow out the cracks. Electro's was well-grounded and insulated; it was lit only by chemical luminescence, not electricity.

Obviously the modules did not work. Jailbreaks from Ryker's were scandalously frequent, and wardens were changed almost with the seasons. Something had to give.

Villains on the Move

Ryker's no longer holds super-human criminals, due to the difficulty of restraining them. Also, families of ordinary inmates complained that they were endangered by close proximity to super-human villains. After numerous jailbreaks did massive damage, Ryker's "Special Security" block was shut down.

Ryker's sent its super-human inmates to several other facilities, notably the semi-secret energy research facility in the Adirondack Mountains called Project: Pegasus. When that too proved incapable of holding villains without damage, the federal government constructed the Maximum Security Installation for the Incarceration of Super-human Criminals, nicknamed "The Vault."

NPCs

Bennett B. "Big Ben" Stanford
Warden

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Ty

Health: 24 Karma: 26
Resources: Good(10) Popularity: 4

Stanford is the latest in a long line of Ryker's wardens and is well aware of the high turnover. But with the super-human villains gone, he hopes to achieve job security.

Warden Stanford achieved this post through talent and tact, after a long career in a small minimum-security facility in California. It must be said that the transition to Ryker's, where the prisoners call the warden names and there are no tennis courts, has taken him aback. Still, he's coping so far.

Appearance: 5'11", 190 lbs. Stout, black hair (bald on top), well- dressed. Quiet manner, given to long piercing stares. Dry sense of humor. Stanford has quit smoking and lives in misery because of it—he sucks pencils, chews gum, and eats too much.

Talents: Administration, police procedures, criminology, diplomacy.

Typical Dialogue: "Out in Sacramento we'd punish this man by cutting his weekend furloughs. I imagine that won't work here. Recommendations?"

Prison guards

F	A	S	E	R	I	P
Gd	Gd	Ty	Gd	Ty	Ty	Ty

Health: 36 Karma: 18
Resources: Good(10) Popularity: 0

Appearance: Black long-sleeved shirt and slacks; police-style black cap; black boots. Guards do not wear neckties, because convicts may try to use them as garrotes.

Talents: Law enforcement.

Equipment: Pistol, nightstick (treat as club), halogen flashlight, mace canister, two-way radio. Guards in cell blocks also carry handcuffs. In emergencies guards and other staffers wear flak jackets.

Typical inmate

F	A	S	E	R	I	P
Gd	Ty	Ty	Ty	Ty	Ty	Pr

Health: 28 Karma: 16
Resources: Good(10) Popularity: -1

Appearance: Male (Ryker's has no facilities for female prisoners), gray-blue denim shirt and trousers, haunted or sullen look.

Equipment: All of a prisoner's possessions are taken and stored when he reaches Ryker's. The prisoner is issued two sets of clothing and six pairs of socks; toiletries such as a toothbrush, toothpaste, safety-razor holder, and shaving mug; a handkerchief, towel, mattress, and bed linens; a tin cup; a hand mirror and nail clippers; and one pair of shoes. And that's all.

CRIMES

The inmates here have committed every conceivable crime short of genocide. Continuing these habits, the prisoners get accomplices or bribed guards to smuggle in drugs, weapons, and contraband. Leaders of highly organized operations, such as Maggia chiefs, often continue to run things while in jail.

Obviously the central crime in a prison is the escape attempt. No convict thinks of anything else.

The showiest escape from Ryker's was actually broadcast live on national TV. Talk show host Tom Snyde presented an exclusive interview with Bullseye, shown from the assassin's own cell. Bullseye stole a guard's gun, took Snyde hostage, made his way into the yard, and shot out the tower searchlights. In the darkness the battle chopper came down for a good shot; Bullseye grabbed it, climbed up, killed everyone inside, and flew away. Snyde was fired, and so was yet another Ryker's warden.

In another case a convict didn't even have to escape. A CIA official got covert permission to take Frank Castle, the vigilante called the Punisher, outside the walls to capture a drug gang. The Punisher killed the gang members, and then, of course, escaped the CIA to continue his one-man, illegal war on crime.

CAMPAIGN USE

Manhattan: If heroes want to follow through after a particularly tough battle and say, "I'm hauling this bozo to prison *myself*!"—send the prisoner to Ryker's.

The prison also provides a dramatic backdrop for a jailbreak scenario, or a hostage situation. A villain takes a few guards hostage and demands that his old enemy (a PC hero) come in unarmed and helpless. Does the hero comply? If not, the guards die, and the Karma loss is the hero's!

CHAPTER 2: Manhattan

Given the upheaval Manhattan has endured in the Marvel Universe, one wonders how it still stands, let alone thrives.

Super-human villains knock over banks and jewelry stores with monotonous regularity. The villain Graviton raised an entire Fifth Avenue department store into the air and tried to hold it for ransom. Another villain, Lightmaster, blacked out the city at one time, and the Shocker threatened to do the same unless the city government paid him a million dollars. The American government super soldier called Nuke devastated part of the Hell's Kitchen neighborhood before Daredevil defeated him.

Other villains based in Manhattan include Dreadnought, the Hellfire Club, Killer Shrike, Madcap, Mad Dog, selected Morlocks, the Rose, the Tinkerer, the newest Yellowjacket, White Dragon, and many more. (For these villains' descriptions and statistics, see the *Gamer's Handbook of the Marvel Universe, Concrete Jungle, New York, New York*, and other MARVEL SUPER HEROES™ products.)

The Kingpin's criminal organization grows in power. The Maggia families are on the run, but still make mischief. The amoral corporation Roxxon is based in Manhattan, and the villains it employs sometimes wind up operating closer to home than board executives like. Vigilantes such as the Punisher and Nimrod are based here as well.

Over the years, Atlantis has invaded the island of Manhattan three times. The evolutionary offshoot of humanity called the Deviants has recently attacked it. The villainous organization known as Zodiac erected a force field around Manhattan and demanded ransom. In his numerous attempts to devour the Earth, Galactus has always tried to start in Manhattan. And when the fire demon Surtur tried to conquer Asgard, home of Thor and the other Norse gods, Manhattan was hit by blizzards of snow in the heat of summer.

During the second so-called "Secret War," an omnipotent other-dimensional being called the Beyonder roamed all over Manhattan, experimentally creating chaos and then wiping memories of the events from the minds of witnesses.

The recent crisis called "Inferno" plunged Manhattan into chaos, as waves of heat and cold struck the city; telephones, fireplugs, and other inanimate objects came to life and attacked passersby; minor demons roamed the streets; and the Empire State Building grew a mile high. However, when the X-Men and X-Factor resolved the crisis, New York was magically restored to normality and, again, inhabitants retained no memory of its events.

Most spectacular of the disasters striking Manhattan came from Galactus's onetime herald, Terrax. He surrounded the island with a force field, as Zodiac had, but then levitated the whole works high into space, above the Earth's atmosphere. Terrax meant to coerce the Fantastic Four into fighting Galactus. Though his scheme failed dismally, he created havoc with the city's bridge and tunnel systems.

Manhattanites certainly live exciting lives.

OVERVIEW

Smallest of New York City's boroughs, Manhattan Island measures 13.4 miles long by 2.3 miles at its widest point. For the hero plugging numbers into a spaceship or helicarrier computer, Manhattan's coordinates are 40 degrees north latitude and 74 degrees west longitude.

The name "Manhattan" comes from an Algonquian Indian word meaning "island of the hills." Today the hills are concrete and steel skyscrapers, and the borough is the center of finance, commerce, art, and society for New York City and the entire United States.

Climate

The climate is typically New England: hot summers, cold and snowy winters, beautiful autumns, and short and uncertain springtimes. The following chart gives typical temperatures for the seasons, rounded off to the nearest degree Fahrenheit. With this chart, Manhattan's heroes have a standard for comparison when man-made or supernatural phenomena alter the weather.

Month	High	Low	Avg.
January	39	26	32
April	61	44	52
July	85	68	77
October	67	51	59

Humidity remains fairly constant at 60-67% year round, winds are seldom strong in the city, rainfall is moderate, and about three feet of snow fall in a normal winter.

Geology

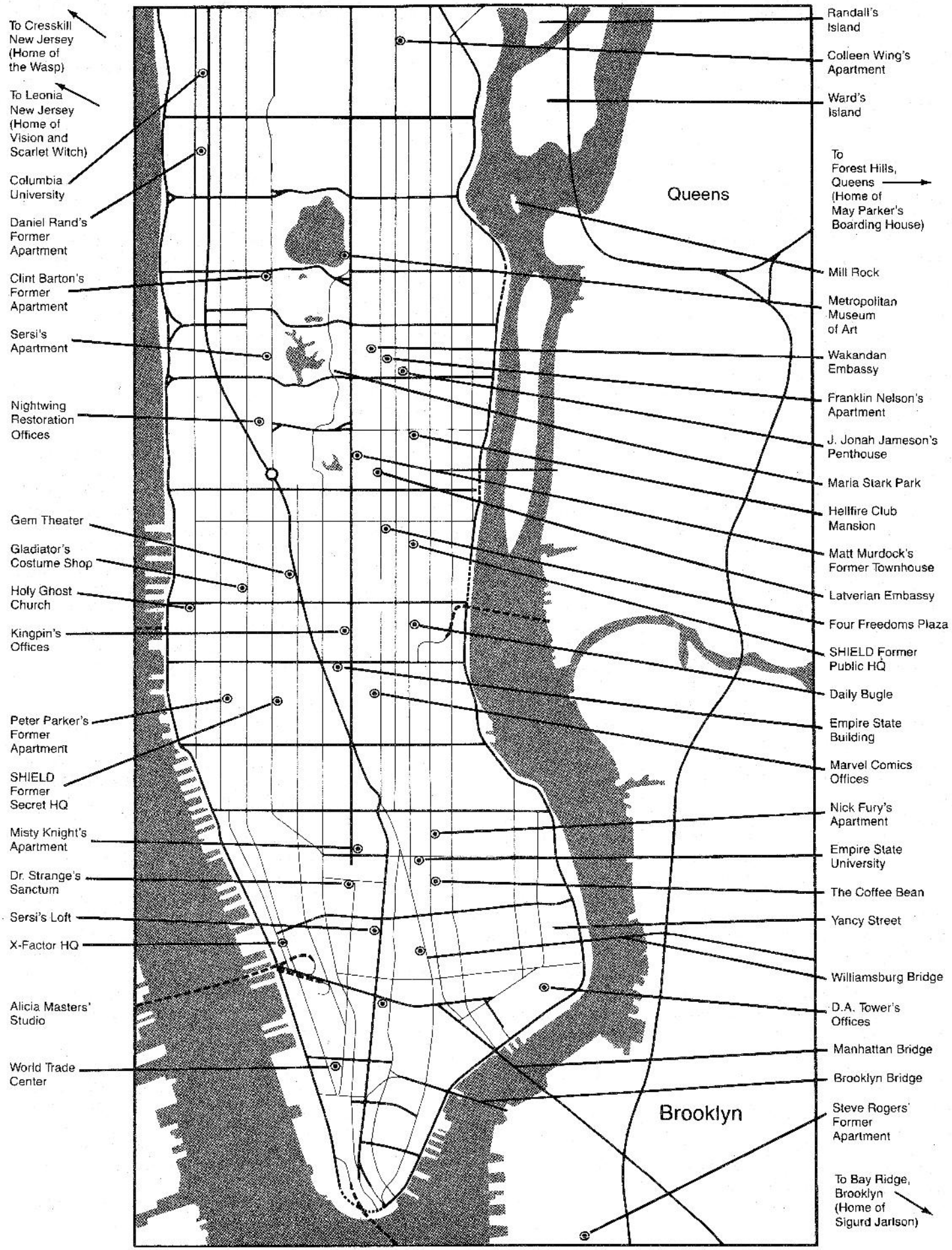
It is frequently observed that Manhattan is built on solid bedrock—usually by incredulous natives when some villain creates an earthquake. But in fact northern Manhattan is cut by several geologic faults, the longest bisecting the island from northwest to southeast above Central Park. This fault, deep beneath the surface, provides an avenue down to the undiscovered city of the Lava Men, miles beneath Manhattan.

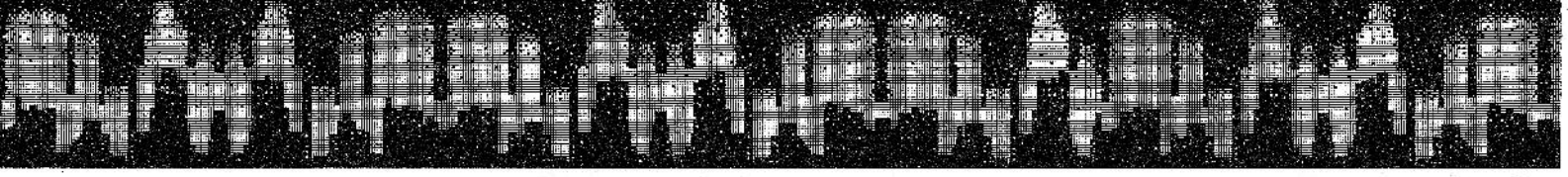
Still, Manhattan's geology is remarkably stable. Some of the rock types found here are named for the city: Manhattan schist, Brooklyn gneiss. Only CL1000 power could create significant seismic disturbances along the faults, or CL3000 force elsewhere.

Layout

Visitors are always told not to drive in Manhattan. This is excellent advice, but not necessarily because of a confusing layout. The streets are hazardous to the visitor because they are crowded, parking is either expensive or nonexistent, and traffic jams are frequent. But for most of its length Manhattan's layout is strikingly regular.

Blocks stretch in a neat rectangular grid from the northernmost tip of the island ("uptown") to about five-sixths of the way downtown. There they give way to the labyrinths of Greenwich Vil-


To Cresskill New Jersey (Home of the Wasp)
To Leonia New Jersey (Home of Vision and Scarlet Witch)
Columbia University
Daniel Rand's Former Apartment
Clint Barton's Former Apartment
Sersi's Apartment
Nightwing Restoration Offices
Gem Theater
Gladiator's Costume Shop
Holy Ghost Church
Kingpin's Offices
Peter Parker's Former Apartment
SHIELD Former Secret HQ
Misty Knight's Apartment
Dr. Strange's Sanctum
Sersi's Loft
X-Factor HQ
Alicia Masters' Studio
World Trade Center
Randall's Island
Colleen Wing's Apartment
Ward's Island
To Forest Hills, Queens (Home of May Parker's Boarding House)
Queens
Mill Rock
Metropolitan Museum of Art
Wakandan Embassy
Franklin Nelson's Apartment
J. Jonah Jameson's Penthouse
Maria Stark Park
Hellfire Club Mansion
Matt Murdock's Former Townhouse
Latverian Embassy
Four Freedoms Plaza
SHIELD Former Public HQ
Daily Bugle
Empire State Building
Marvel Comics Offices
Nick Fury's Apartment
Empire State University
The Coffee Bean
Yancy Street
Williamsburg Bridge
D.A. Tower's Offices
Manhattan Bridge
Brooklyn Bridge
Brooklyn
Steve Rogers' Former Apartment
To Bay Ridge, Brooklyn (Home of Sigurd Jarlson)



lage (in the west) and Chinatown and the Financial District (near Battery Park, the southernmost point of Manhattan). These are the oldest parts of the city, built before its layout was planned.

New York's streets are generally wide and well designed, but also crowded, dirty, and in poor repair. For more about life on the streets, see Chapter 5. This section describes the street layout for heroes who need to get around town.

The north-south verticals in the Manhattan grid are the avenues, numbered from east to west, First through Twelfth. Fourth Avenue turns into Park Avenue above 14th Street; Lexington Avenue lies between Third and Park; and Madison Avenue, home of the nation's advertising industry, lies between Park and Fifth.

Fifth Avenue is the ritziest avenue in New York. Cross-street addresses increase east or west from Fifth. The avenue's name stays resolutely Fifth all the way up to the Harlem River.

"Sixth" Avenue is more accurately known as the Avenue of the Americas, and banners of all the nations in North, South, and Central America hang along its length. Above Central Park this avenue becomes Lenox Avenue. Several other numbered avenues also change names as one moves uptown.

In the Lower East Side, four additional avenues run parallel to First Avenue, lettered A through D toward the East River.

The horizontal bars in the grid are the streets, numbered from 1st to 215th (and even higher in the Bronx). These form rectangular blocks that are sometimes much longer than they are wide. In general, assume 20 blocks per mile heading north-south, but as few as five or six moving east-west.

Running diagonally across the whole length of Manhattan is Broadway, a legend in theatrical history and, around Times Square, a breeding ground for crime and vice. Broadway runs north from Battery Park and South Ferry to 10th Street, then angles left to run in a diagonal streak across the island. Above 77th Street it turns north again and eventually merges with Eleventh (West End) Avenue. It continues over the 225th Street Bridge and into the Bronx.

Almost all streets and avenues in Manhattan are one-way to traffic. The two-way streets, twice as wide as the others, are Canal, Houston, 14th, 23rd, 34th, 42nd, 57th, 72nd, 79th, 86th, 96th, 106th, 116th, 125th, 135th, and 145th. Traffic on Broadway is two-way above 59th Street, one-way southbound below it.

Street Address Finder

With over 200 streets crossing the avenues, how do the Judge and players know where to find a given avenue address? Use this handy locator.

Take the avenue address, drop the last figure (for instance, 460 Park Avenue becomes 46), divide this number in half (46 becomes 23), and add the key number for the appropriate avenue from the following table (in this example, 34). Subtract numbers preceded by minus signs. The result is approximately the nearest cross street. (In the example, 23 + 34 = 57th Street.)

Key Numbers

Avenues A, B, C, and D: 3
First Avenue: 3
Second: 3
Third: 10
Lexington: 22
Park: 34
Madison: 27
Fourth: 8
Fifth:
- Up to 200: 13
- 201-400: 16
- 401-600: 18
- 601-775: 20
- 776-1286: See exceptions below
- 1287-1500: 45
- 1501-2000: 24

Sixth (Ave. of Americas): -12
Lenox (Sixth above Cent. Park): 110
Seventh: 12 / 1801+: 20
Eighth: 9
Ninth: 13
Columbus (Ninth above Broadway): 59
Tenth: 13
Amsterdam (Tenth above 57th): 59
Eleventh: 15
West End (Eleventh above 57th): 59
Broadway:
- 1-754: below 8th Street (do not make a change)
- 755-858: -29
- 859-958: -25
- Above 959: -31

Exceptions: For the following streets, drop the last digit of the address but *don't* divide the result. Add or subtract this key number:

Fifth Avenue, 776-1286: -18
Central Park West: 60
Riverside Drive:
- 1-567: 73
- 568+: 78

To try an example: Suppose you know that the Hellfire Club Mansion is located at 840 Fifth Avenue. Take the street number (840), and drop the last digit (84); because it falls in an "exception" area (see above), do not divide by 2. Then look up the key number listed above—for this section of Fifth Avenue, it's −18. Adding that to what we had before, we get 66. So the mansion is located near the corner of Fifth Avenue and 66th St.

The Highways

Manhattan's coast is bounded by two giant highways. The Elevated Highway runs along the East River waterfront, tunneling under the United Nations complex at 42nd Street and emerging as the Franklin D. Roosevelt Drive, also known (very descriptively) as the East River Drive.

On the western waterfront, a single highway starts in the south as West Street, then becomes in succession Eleventh Avenue, Twelfth Avenue, the West Side Elevated Highway, and the Henry Hudson Parkway. This is one street! Yes, Manhattan's avenues are strikingly regular, but there are exceptions.

In the Marvel Universe, part of the West Side Highway is abandoned. A forty-five block (2½ mile) stretch extends north from the World Trade Center. Joggers run on the empty highway, and Daredevil has been seen using it as a shortcut over traffic below.

The highway's underside is high,

dark, and unexplored—a perfect hiding place. For years the Casket of Ancient Winters, a powerful magical artifact, lay hidden there. It was retrieved and opened as part of the fire demon Surtur's scheme to destroy the universe. The casket contained "the fury of Niffleheim," the frozen realm of the dishonored dead in Norse mythology. When it was opened, New York City was plunged into winter in July. The thunder god, Thor, led the forces that defeated Surtur's plan and restored Manhattan's weather to normal.

The Casket of Ancient Winters was hidden under the West Side Highway. Who knows what else may lie there?



The Waterfront

New York's bay is one of the great natural harbors of the world. However, the city itself sees comparatively little water traffic nowadays. Most freight traffic, now handled in containerized shipping, goes through the container terminal across the bay at Port Elizabeth, New Jersey.

Passenger vessels in Manhattan dock at a few Hudson River piers on the Lower West Side, between 45th and 54th Streets. These are almost all luxury ships headed for or returning from Caribbean cruises. In the old days, gambling ships full of rich folks would sail into the Atlantic beyond US territorial waters and set up waterborne casinos. Now gamblers just drive down the coast to the casinos of Atlantic City.

Hudson River piers are numbered from 25 to 99, south to north, though many numbers are skipped. Pier 25 extends from the Tribeca area of south Manhattan, and the rest are lined up northward at regular intervals about 300 feet (2 areas) apart. To locate Piers 64 through 99, subtract 40 from the pier number to find the number of the nearest street. For instance, Pier 69 is right by 29th Street.

East River piers are fewer in number than those in the Hudson River. They start with the Municipal Ferry Terminal just east of Battery Park, where the Staten Island Ferry docks. Five piers (6, 9, 11, 13, and 14 south to north) stretch out from the Financial District; Pier 6 is a heliport. Three more piers, just south of the Brooklyn Bridge, make up the South Street Seaport Museum. All of these extend off South Street, which runs along the waterfront by the Elevated Highway. Above the Brooklyn and Manhattan Bridges on the Lower East Side lie Piers 34-44. There is no easy numerical way to locate these piers.

A typical pier is about 500-600 feet (4 to 5 areas) long. Width and materials vary widely, but in general assume a pier 20 feet wide and made of wood boards of Good strength. Dock supports, or pilings, are thick oak of Excellent strength.

Transport

If the characters don't want to drive on the crowded, pothole-ridden, unnerving streets, New York also offers crowded buses, crime-ridden subways, and unnerving taxicabs. Or they can walk.

Buses: Routes run on all avenues, major crosstown streets, and a few weird zigzag patterns. There is usually a bus stop every couple of blocks. The system is completely bewildering, and good luck getting the drivers to tell you anything.

Fare is one dollar, exact change required (no bills), with free Add-A-Ride transfers. As often as not, though, heroes hitch free rides atop the bus.

For a physical description of a typical bus, see Chapter 4.

The Subway: Slightly less complex than the bus system, the subway system is also more crowded in the daytime and more dangerous at night. Its three main lines are abbreviated IRT, IND, and BMT. Each line has four to six train routes. In general, these run north-south across Manhattan and into neighboring boroughs. But a few



lines take a sharp right at Central Park into Queens.

Subway stops can be found every few blocks downtown, and every four to six blocks uptown. Fare is one dollar, in the form of a token bought in the station.

For more about subways, see Chapter 5: Underground Manhattan and the system maps on the cover to the *Adventure Book*.

Taxicabs: Heroes seldom take cabs, but it is not unknown. Even the FF had to flag one down to go to the Baxter Building when their aircraft crashed in Central Park.

By law, drivers cannot refuse "orderly" passengers transport anywhere in the five boroughs. In practice, good luck if you want to go to Brooklyn or Queens, or the jungle of the south Bronx.

Fare is $1.10 for the first ninth of a mile, a dime per additional ninth; drivers expect a tip of 15 to 20 percent, and woe betide the fares who stiff them. Passengers pay highway tolls. Most cabs carry no more than four passengers.

Several competing cab fleets troll the streets downtown. It is usually a routine matter to flag one down . . . except during rush hours and bad weather—and when you *really* need one.

In addition to the cab companies, "gypsy cabs" roam the streets. These private entrepreneurs, meterless and unlicensed by the city's Taxi and Limousine Commission, can be seen as romantic freelancers or extortionists, depending on one's viewpoint.

Physical description of taxicabs and typical drivers are in Chapter 5.

Air Travel: The city has four heliports, not to mention landing facilities for various exotic spacecraft atop Four Freedoms Plaza.

The two airports that service Manhattan are both in Queens. See the entry for "May Parker's Boarding House" on page 12.

Government

Since Manhattan hosts New York City's City Hall, a brief mention of the city's government is in order here.

The chief political figure is the Mayor, who is elected to a four-year term. In Marvel Manhattan, as in our world, the Mayor is currently Edward Koch. However, in the Marvel Universe Koch did not win the last election; he lost to Randolph Winston Cherryh, a career politician with organized crime connections. Cherryh was a puppet of the Kingpin, but Daredevil forced the crime lord to give up Cherryh. Though he won the election, Cherryh followed the Kingpin's orders to the end, admitted his crime connections, and resigned before taking office. Koch became Mayor instead, and Cherryh's current whereabouts are unknown.

New Yorkers also elect a 39-member City Council every four years. The third major governing body is the Board of Estimate, which has the vital task of preparing the city budget. The Mayor, the City Council president, and the comptroller (treasurer) each have three votes on the Board, and the presidents of the five boroughs have two votes apiece.

New York's government seldom figures in Marvel adventures, but there has been widespread corruption in its upper reaches since the 19th-century days of Boss Tweed and Tammany Hall, if not before. This political graft is white-collar crime, not in the usual run of villainous schemes—but any crime can be the springboard for a role-playing scenario.

MANHATTAN'S NEIGHBORHOODS

As mentioned earlier, New York City is a huge conglomeration of neighborhoods, each with its own character, population, history, and atmosphere. Such rich diversity is impossible to summarize, but here is a naive attempt, confined to Manhattan alone. The districts are described in rough geographical order, moving from south to north.

White Hall, Wall Street, and Lower Broadway

Area: White Hall and Wall Street begin at the southern tip of Manhattan above Battery Park. Fulton Street is their northern boundary. Lower Broadway lies just above both, between the Lower East Side (boundary: Park Row) and Tribeca to the west (boundary: West Broadway).

Description: These towering skyscrapers are part of what is usually called the Financial District. This is what people around the world think of when they think of New York City—and, to a certain extent, of America.

But there is a patch of green here, too, at the extreme tip of the island. Battery Park, so named because it once held a fort with an artillery battery, is laden with commemorative monuments. Castle Clinton is a restored circular building with red sandstone walls eight feet thick (Remarkable strength). The Staten Island Ferry docks here.

Landmarks: The twin skyscrapers of the World Trade Center; the New York Stock Exchange; Chase Manhattan Bank, Citibank, and nearly every other national bank; the AT&T Building; and City Hall, including the Mayor's offices.

Notable Residents: Very few people live in the Financial District. A rare residential site includes the studio of blind sculptress Alicia Masters Storm, wife of the Human Torch.

Notes: For more information, see "The Financial District" listing in the next chapter.

Tribeca

Area: Southwest Manhattan, west of Lower Broadway. A triangular area bounded by Canal Street (north), West Broadway (east), and West Street (west).

Description: Tribeca is an abbreviation for the "TRIangle BElow CAnal Street." This is one of the current refuges for artists, nonconformists, and other bohemians in Manhattan, previous domains like Greenwich Village having grown too fashionable and expensive. Warehouses and factories have become living quarters and studios, and now restaurants, clubs, and bars have begun to follow the artists. There's some industry here, too.

Landmarks: Exit from the Holland Tunnel (see page 18) on Canal Street. Former headquarters of X-Factor, now demolished.

Lower East Side and the Bowery

Area: Southwest Manhattan waterfront. South boundary, Fulton above the Wall Street district. The neighborhood stretches north along the East River waterfront like a cancer. Inland it



is stopped only by the Bowery and Chinatown, and farther north by First and Second Avenues.

Description: This area was built in the last century to house a melange of poor ethnic immigrants, and it has remained poor and diverse ever since—old buildings, shops that display their goods on the sidewalk, ethnic restaurants. Heavy crime, especially at night.

Landmarks: Josie's, a bar for low-lifes (just off South Street on the waterfront).

Notable Residents: Hoodlum Turk Barrett and his buddy Grotto. A shack beneath a pier is the hideout for the small-time Slaughter assassination ring, which does some work for the Kingpin.

Notes: For more information, see the "Yancy Street" Hotspot listing in the next chapter.

Chinatown

Area: Baxter Street east to Park Row and the Bowery, south of Bayard Street.

Description: Home to much of Manhattan's Oriental population, this area is a major tourist attraction. It features many souvenir shops and terrific Chinese restaurants. Visitors notice narrow streets, tenement buildings, newsstands loaded with Chinese newspapers and magazines, unfriendly shopkeepers, and lots of lights and neon.

In the Marvel Universe, gang warfare has been a problem here. The Kingpin supports attempts by the villain White Dragon to consolidate these gangs; the Kingpin himself has remarkably little influence in Chinatown. White Dragon's gang, the Dragonlords, clashes with another gang called the Tiger's Claw, dedicated to peaceful protection of the Chinatown area.

Landmarks: Criminal Courts Building; District Attorney Tower's offices.

Little Italy

Area: Northwest of Chinatown in lower central Manhattan, bounded by Houston (north), Lafayette Street (west), the Bowery (east), and Canal (south).

Description: This neighborhood is said to be the most crime-free in New York. The residents are of predominantly Italian descent, and the district offers some of the best Italian restaurants and street cafes in the country.

Little Italy was the site of a rampage by the super-powered villain Vermin during a recent San Gennaro Festival (held each year in early September). Spider-Man and Captain America stopped the rat-like predator. For more about Vermin, see Chapter 5.

Landmarks: The main streets in Little Italy are Grand and Broome, which run east-west, and Mulberry and Mott (north-south).

SoHo

Area: The district "SOuth of HOuston Street," and also west of Broadway, east of West Broadway, and north of Canal.

Description: No connection to London's Soho district. Lots of century-old cast-iron buildings, and at one time plenty of cast-iron artists who endured the conditions of windy lofts and studios. Once the area became fashionable, rents drove the artists out (see Greenwich Village). Trendy galleries, rock clubs, fashionable shops and restaurants. All of SoHo is protected as a national landmark.

Landmarks: Ukifuni Oddities (Canal Street and W. Broadway), a shop selling Japanese weaponry and trinkets, once a base for the Oriental assassins' guild called The Hand.

Notable Residents: Sersi, an Eternal who specializes in transformation powers, keeps a loft on Grand Street off Broadway.

Notes: Houston Street is pronounced "HOUSE-ton."

East Village

Area: Bounded by Houston (south), 14th Street (north), First Avenue (east), and Broadway (west).

Description: So called because it is the eastern part of Greenwich Village (see below), the East Village enjoyed a brief vogue as a psychedelic hippie hangout in the 1960s. Today there is light business activity, but most of the East Village is given over to tenements. There is an active Ukrainian community. Also, like Tribeca, the East Village is getting more artists, students, and intellectuals fleeing the high rents of Greenwich Village and SoHo.

Landmarks: Empire State University.

The Coffee Bean (2nd Street off Second Avenue) is a small coffee shop and cafe that caters to the college and teen crowd (including, in times past, Peter Parker and the original X-Men).

Owned by two old men who haven't been teenagers since the Hoover administration, "the Bean" has always been about a year late in joining any given fad. It has been a beatnik hangout, a go-go psychedelic joint, a disco, and a fern bar. Now it's trying to cash in on breakdancing. No fad is dead until it appears at the Coffee Bean.

Notable Residents: The poet W. H. Auden once lived here. Nick Fury has an apartment on 10th Street between First and Second Avenue.

Notes: For more information, see the "Empire State University" Hotspot listing in the next chapter.

Greenwich Village

Area: An irregularly shaped collection of irregular neighborhoods in lower west Manhattan, bounded by Broadway (east), the Hudson (west), Houston (south), and 14th Street (north).

Description: Once nonconformist, unfashionable, and cheap, the area is now posh but still nonconformist. Theaters, coffehouses, art galleries, jazz clubs. See "Doctor Strange's Sanctum" in the next chapter.

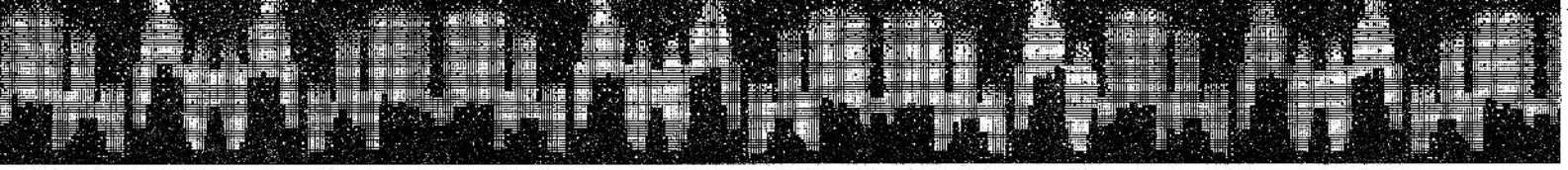
Landmarks: Washington Square Park at the foot of Fifth Avenue; New York University, above and below the park; Bleecker Street; Christopher Street.

The site of the former Triangle Waist Factory is at 22 Washington Place. In 1911 the historic fire here took the lives of 150 workers. The incident became a rallying point in the labor movement, and led to laws improving factory work conditions.

Notable Residents: Doctor Stephen Strange, Sorcerer Supreme; Misty Knight, half of Nightwing Restorations.

Murray Hill and Gramercy Park

Area: Gramercy is a wide rectangle just above the East Village, bounded by 18th and 23rd Streets and by Third and Fifth Avenues. Murray Hill, above Gramercy, is bounded by the same avenues between 23rd and 42nd Streets.



Description: Mostly low-rise office buildings, light manufacturing, artists' and photographers' lofts, some very good residential housing. Not much night life.

These districts used to be quite the fashionable spots in the days of gaslight. Now "faded elegance" best describes some sections. The Vanderbilt Hotel became Four Park Avenue, high-class apartment suites. An old J. P. Morgan carriage house (211 Madison) is now a cosmetics school. And so it goes.

A few skyscrapers and major firms do business here. On Fifth Avenue at 39th Street, on the border between Murray Hill and the Garment District, stands an attractive office building, headquarters for the Kingpin.

Landmarks: Gramercy Park, Madison Square Park; several insurance company skyscrapers; the Police Academy; the J. P. Morgan Library.

Notes: The Kingpin's building is briefly described in "The Financial District" in the next chapter.

Chelsea

Area: On the west side of Manhattan above Greenwich Village. From 14th Street north to 28th Street (Fifth to Eighth Avenues) and to 30th Street (from Eighth to the Hudson River).

Description: Restaurants, small bars, renovated brownstones, and a quiet style of life have made this area traditionally attractive to writers.

Landmarks: Thomas Wolfe, Dylan Thomas, and Brendan Behan lived at the Chelsea Hotel (222 West 23rd Street).

Notable Residents: Lowell Thomas, Arthur Godfrey, James Michener, and Dale Carnegie all lived here at one time. Maxine Lavender, assistant district attorney (London Terrace Towers, Ninth Avenue and 23rd Street). Peter and Mary Jane Parker lived at 410 Chelsea Street, but were recently evicted and now reside with Peter's Aunt May in Queens.

Notes: For more information, see the "SHIELD Headquarters" Hotspot listing in the next chapter.

Garment District

Area: A rectangle in south central Manhattan bounded by 28th and 38th Streets (south and north) and by Fifth and Ninth Avenues (east and west).

Description: Between a fifth and a third of all the clothing worn in America is made in this congested patch of Manhattan. Hundreds of showrooms line the walks, and above them hundreds more workshops, factories, and storage rooms hold dresses, hats, jumpers, overcoats, and the specialized high-tech equipment that makes them.

By day 150,000 people work here. union "push boys" wheel open racks along its narrow, crowded sidewalks. Trucks jam the streets. At rush hour the district becomes a madhouse. Then at night it's deserted.

From 25th to 30th Streets between Sixth and Eighth Avenues is the Fur District, which manufactures 90% of all furs sold in this country.

Landmarks: Macy's (34th Street and Seventh); Gimbel's (Broadway and 33rd); Pennsylvania Station, where trains enter and leave via underground tunnels (31st Street West and Seventh Avenue); General Post Office (31st Street West and Eighth Avenue). Herald Square (Broadway and Avenue of the Americas) figures prominently in George M. Cohan's song "Give My Regards to Broadway."

Midtown, Sutton, and Tudor City

Area: The eastern half of central Manhattan, from the Lower West Side and Theater District (see below) to the East River. Bounded by 42nd Street (south), 59th Street (north), Avenue of the Americas up to 53rd, Eighth Avenue up to 59th.

Description: Midtown is the elite business district in Manhattan (though property values are not quite as high as those around Wall Street). Expensive restaurants, night life. Posh Fifth Avenue department stores, including Farmingdale's (47th Street), Tiffany jewelers (57th), Gucci fashions (54th), furriers, high-priced art galleries, and other tempting targets for villains who need money. Midtown West and East are shown on two of the fold-up maps included in this set.

Sutton is the district immediately surrounding the United Nations, and includes little private housing.

Tudor City, immediately below the United Nations, is a self-contained 12-building apartment complex with its own park, hotel, stores, and 3,000 apartments. Rather high-class, it dates from the 1920s.

Landmarks: Four Freedoms Plaza, former site of the Baxter Building and home of Fantastic Four Inc.; the United Nations; the Empire State Building; Marvel Comics; Rockefeller Center; St. Patrick's Cathedral. Midtown is headquarters for the biggest companies in the Marvel Universe, including Roxxon Oil. SHIELD's public headquarters once occupied Midtown's Citicorp Building. The *Daily Bugle* Building is at 39th Street and Second Avenue.

Bellevue Hospital, the oldest general hospital in North America, occupies about 12 square blocks on the East River between 25th and 30th Streets. It has a reputation as a mental hospital, but in fact it treats every conceivable illness. It pioneered the first ambulance service (1863), nursing school (1873), and women medical students in New York (1888). It developed open-heart surgery and today leads the world in advanced microsurgery for the reattachment of severed limbs. Its morgue processes tens of thousands of bodies each year. Bellevue's new building, opened in 1973, is 25 stories tall.

Also in Midtown stands the New York Public Library (Fifth Avenue at 42nd Street), the second largest in the United States after the Library of Congress in Washington, DC. This superb library holds over five million volumes. Its large reference library could help heroes in an investigation. For instance, it includes telephone directories for every city in the United States, a help in deciphering clues.

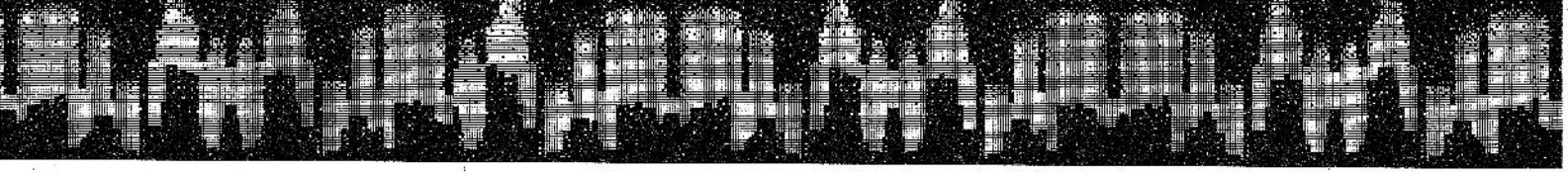
Notable Residents: The Fantastic Four.

Notes: For more information, see the Hotspot listings in the next chapter for many of the landmarks listed above and the Financial District.

Times Square & Theater District

Area: Broadway from 41st to 53rd Streets, and cross streets west to Eighth Avenue; a few theaters and many associated restaurants east to the Avenue of the Americas (Sixth Avenue).

Description: Center of New York's night life, this district includes both sophisticated theaters and the sleaziest, most corrupt streets in Manhattan.



The main avenues are lined with cheap movie houses, souvenir shops, and burlesque joints; side streets offer beautiful Art Deco architecture from the days of vaudeville. It is a study in contrasts.

Landmarks: Times Square; the Gem Theater, once headquarters for Power Man and Iron Fist, Heroes for Hire (234 West 42nd Street).

Notable Residents: Josie, sometime informant for Daredevil (no permanent address). Her "boyfriends" include some of the city's top criminal figures.

Notes: For more information, see the "Times Square" Hotspot listing in the next chapter.

Lower West Side

Area: From 34th Street (south) to 72nd Street (north), and from Eighth Avenue west to the Hudson River.

Description: See the "Hell's Kitchen" entry in the next chapter.

Landmarks: Holy Ghost Cathedral, base of operations for Cloak and Dagger (42nd Street off Eighth Avenue). The Kingpin owns a nondescript building on 50th Street and Eleventh Avenue, where he hid out in a sub-basement when he first returned to New York to resurrect his criminal organization.

Notable Residents: Matt Murdock and Karen Page; Melvin Potter, once a minor villain called Gladiator, now reformed and owner of a costume shop on 44th Street off Ninth Avenue.

Upper East Side

Area: East of Central Park, from 59th Street (south) up to 79th (east of Lexington) and 96th (west of Lexington).

Description: The most expensive residential area in the United States. In the western part, doctors, lawyers, and bankers live in slick condos on the avenues, and in elite, solidly built row houses on the side streets. The eastern half, where the rents are slightly less stratospheric, houses yuppies and singles. Lots of fine restaurants and night life here.

Landmarks: Hellfire Club Mansion (475 Third Avenue); Latverian Embassy (61st Street and Lexington Avenue); Wakandan Embassy (Madison Avenue at 76th Street); Rockefeller University (on the river between 63rd and 70th).

The Symkarian Embassy (Madison at 80th) represents the Balkan postage-stamp country of Symkaria, original home of the mercenary adventuress Silver Sable.

Maria Stark Park (formerly Avengers Mansion, 890 Fifth Avenue) is a beautifully landscaped park, created when the latest incarnation of the Masters of Evil super-human villain group demolished much of Avengers Mansion. The Avengers relocated to Hydro-Base (now Avengers Island) and turned the mansion site into parkland. The park is named for the mother of Tony Stark, patron of the Avengers and secretly Iron Man.

Maria Stark Park measures 88 yards (2 areas) on a side. Its cobblestone pavement is of Good strength.

In the park stand several large marble statues of the founding members of the Avengers. Each of these statues is of Excellent material strength. Each weighs about a ton, requiring Remarkable strength to lift and Incredible strength to throw. A large central statue of all five original Avengers weighs three tons and is +1 CS to lift or throw.

Notable Residents: Many of New York's most prosperous citizens live here, including, before he was disbarred from law practice, Matt Murdock. J. Jonah Jameson, publisher of the *Daily Bugle*, has a luxurious penthouse on Lexington Avenue at 74th Street, not far from the Whitney Museum of American Art.

The Century Club, a five-story brownstone (Park Avenue near 81st) is an exclusive men's dinner club. Members include Jameson and Wilson Fisk, the Kingpin. Fisk comes here occasionally to play billiards.

Notes: For more information, see the "Hellfire Club Mansion" Hotspot listing in the next chapter.

Yorkville

Area: From 59th Street (south) to 96th Street (north); from Lexington Avenue east to the East River.

Description: Once known as "Germantown," the population in this desirable Upper East Side neighborhood is now more diverse. High-rise apartments have begun to replace old brownstones.

Landmarks: Gracie Mansion (Carl Schurz Park, East End Avenue at 88th Street), home of New York's Mayor. This clapboard structure was the first house built facing the East River (1770, rebuilt 1798).

Notable Residents: The Mayor.

Central Park

Area: A thin vertical rectangle in central Manhattan between Fifth and Eighth Avenues, bounded to the south by 59th Street and to the north by 110th. To the east lie the Upper East Side and East Harlem; to the west are the Upper and Lower West Sides.

Description: New York City's "green lung," this huge park is beautifully landscaped. It includes lakes and a great reservoir, as well as sculptures, footpaths, gardens, and a small zoo.

Landmarks:Metropolitan Museum of Art, Receiving Reservoir.

Notable Residents: Frogs and rats have been warring here for several years, a struggle that involved Thor and Doctor Strange at different times.

Notes: For more information, see the Hotspot listings for "Central Park" and the "Metropolitan Museum" in the next chapter.

Upper West Side

Area: West of Central Park from 72nd Street (south) to 110th Street (north).

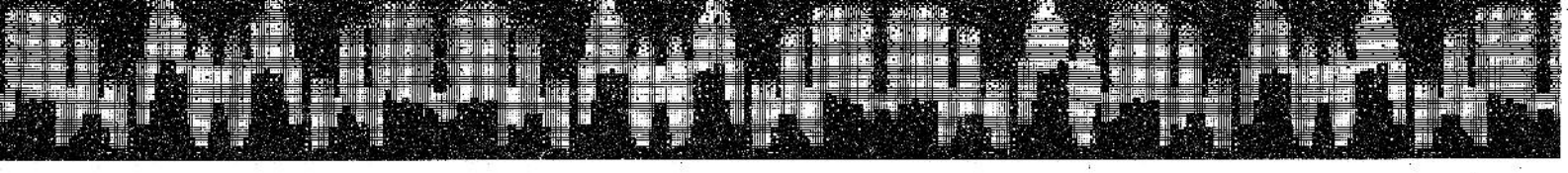
Description: On its western and eastern sides, a posh residential and retail district, also known for some elite night spots. In the center, along Broadway and Amsterdam, the area is seedier; this was the original setting of the Broadway play and movie *West Side Story*.

Prosperous professionals, artists, and middle-class families passing through from their co-ops and condos do a good job of ignoring the bag ladies that sleep on Broadway's gratings.

Many of New York's best Chinese restauarants are concentrated in this area, earning it the nickname "Szechuan Valley" among diners.

Landmarks: Lincoln Center, virtually a neighborhood by itself (Broadway and 65th Street); Riverside Park, along the waterfront by the Henry Hudson Parkway, stretching north into Morningside Heights;

The Dakota Apartments (1 West



72nd Street at Central Park West), first luxury apartment house in Manhattan (1884), is still highly fashionable. It is a beautful Neo-Romanesque brownstone, now best known as the last home of rock star John Lennon. The film *Rosemary's Baby* was made here.

The American Museum of Natural History and Hayden Planetarium (79th Street and Central Park West) was the site of a pitched battle between the forces of the Owl and Doctor Octopus. It caused considerable damage that closed parts of the museum for weeks.

The Upper West Side area holds P.S. 42 and I.S. 44, the schools attended by the Power children (Power Pack).

Numero Uno (Columbus and 74th), once one of New York's most exclusive nightclubs during the disco craze, has hosted at least one performance by the Dazzler. The club is less popular now but remains the best-known of its type in the superhuman community.

The Magical Child, the most complete occult bookstore in the western hemisphere, is on the Upper West Side.

Notable Residents: Nightwing Restorations keeps offices here (68th Street, half a block west of Central Park). The Eternal Sersi lives on Eighth Avenue at 74th Street opposite Central Park.

Mary Jane Watson-Parker lived on 79th Street near Broadway before marrying Peter Parker. Clint Barton (Hawkeye) lived on Eighth Avenue and 86th Street, facing Central Park, before leaving New York to form the West Coast Avengers. The Asgardian enchantress Lorelei once lived in a penthouse facing Central Park, not far from Barton's residence. Lorelei has since returned to Asgard. Franklin "Foggy" Nelson lives on Columbus and West 70th (Apartment 5E).

Morningside Heights

Area: From 110th Street (south) to 125th (north), and from St. Nicholas Avenue (a block west of Eighth above Central Park) to the Hudson River.

Description: This area and those north are residential districts of progressively lower class.

Landmarks: Columbia University (Broadway and 116th), an Ivy League campus with 23,000 students; Barnard College, nearby, the alumnus of Mrs. Hoag of Damage Control; Riverside Park, Morningside Park.

The Cathedral of St. John the Divine (Amsterdam Avenue and 112th Street) is intended to be the largest in the world when completed—some time in the late 21st century!

General Grant National Memorial, popularly known as Grant's Tomb (123rd Street in Riverside Park), is immortalized in an idiot trivia question ("Who's buried there?"). The mausoleum-like monument is made of white granite (Excellent material) and stands 150 feet (10 areas) tall. Inside, surrounded by white marble walls and windows of golden glass, sits the open crypt bearing the sarcophagi of President Ulysses S. Grant and his wife, Julia Dent Grant.

Notable Residents: The late Daniel Rand, otherwise known as Iron Fist, lived in an apartment on 104th Street off Broadway.

Harlem and East Harlem

Area: East Harlem, from 95th Street north to the Harlem River. Harlem, from Fifth Avenue above Central Park (east) west to the Hudson River, outside Morningside Heights; and north to 151st Street.

Description: Home of many of New York's multitudes of black residents, who make up a quarter of the population, Harlem has seen better times. It had a vogue in the 1920s, when well-to-do whites went "slumming" there to see Duke Ellington and other jazz greats at the Cotton Club. But the Cotton Club was razed to make way for a housing development, and Harlem is a rotting ghetto of filthy streets and closed storefronts.

One lively street is West 125th. In the wake of the 1960s civil rights movement, this street has been renamed—not King, not M. L. King, not even Martin Luther King, but, satisfying the most exacting standards of the politically correct, *Martin Luther King Junior Boulevard*. Though residents mean no disrespect toward the great man, they pragmatically abbreviate the jawbreaking name to "MLK." It is full of fast food restaurants, groceries, bars, boutiques, and discount stores, and the noise of ghetto blasters is constant.

Landmarks: Mount Morris Park, Jefferson Park. The Theresa Hotel (125th at Adam Clayton Powell Blvd), no longer a hotel, was once the home of Fidel Castro. The Schomburg Library (515 Lenox Avenue at 135th Street) is the world's largest collection devoted to black culture and history.

Notable Residents: Colleen Wing, one half of Nightwing Restorations, lives in an apartment in East Harlem (Lexington Avenue at 120th Street). The Morgan organization, a small crime ring deeply involved in heroin smuggling, is based in Harlem.

Washington Heights and Above

Area: Washington Heights reaches from 151st Street north to 181st Street, and to the Hudson and Harlem Rivers on both sides of Manhattan Island.

Fort George extends from 181st north to Dyckman.

Inwood, northernmost of Manhattan's neighborhoods, covers all the area north of Dyckman. Last stop on the A subway line.

Description: These quiet, hilly residential neighborhoods seldom figure in adventures.

Landmarks: Dyckman House (Broadway and 204th), the only surviving farmhouse in Manhattan.

The Cloisters, a collection of restored medieval structures imported from Europe and reassembled at Manhattan's highest point. Much of the Metropolitan Museum's collection of medieval art is here, including the famous Unicorn Tapestries and the golden Cup of Antioch.

* * *

This overview of Manhattan's neighborhoods omits hundreds, if not thousands, of noteworthy sites. But it indicates how prominent the city has been and remains in finance, the arts, fashion, and cosmopolitan culture.

The following chapter describes some of these notable sites in more detail. Chapters 5 and 6 take different views of the same city: of the typical city street and its inhabitants, and of the murky underworld beneath the streets.

CHAPTER 3: MANHATTAN HOTSPOTS

CENTRAL PARK

OVERVIEW

One of the largest metropolitan parks in the world, Central Park provides a breath of relatively fresh air for Manhattan's citizens. Its 840 acres (about five per cent of Manhattan Island) include beautifully landscaped meadows, reservoirs, sporting fields, a small zoo, and the Metropolitan Museum of Art. (See separate entry later in this chapter.) In the Marvel Universe, Central Park is the battleground in an ongoing war between New York's frogs and rats.

Address: Bounded by 59th Street (south), 110th Street (north), Eighth Avenue (west), and Fifth Avenue (east). The first three are called "Central Park South" or "East" or "West" for the length of the park, but Fifth Avenue remains resolutely Fifth Avenue for its entire length. Grand Army Plaza lies at the southeast corner, and Columbus Circle at the southwest corner. See the fold-up map included in this set.

THE AREA

Central Park is well named, because it occupies almost the exact center of Manhattan Island. The property fronting the park is some of the choicest residential land in the world. Just ask Clint Barton (Hawkeye), who used to live here, or Sersi, who still does.

Art museums and history centers also front the park: the Frick Collection (Fifth Avenue at 70th), the Guggenheim Museum (Fifth at 88th), the American Museum of Natural History and Hayden Planetarium (Eighth Avenue between 77th and 81st Streets), and many others. This section of Fifth Avenue is sometimes called "Museum Mile."

At 890 Fifth Avenue (near 72nd Street) is Maria Stark Park, once the site of Avengers Mansion. The Avengers are now quartered on Avengers Island (formerly called Hydro-Base), off Liberty Island in New York Bay.

On the south side of Central Park stands the posh Plaza Hotel, where visiting dignitaries or playboy heirs to great wealth often stay. Hotel security is good by conventional standards, but it is not up to dealing with an assault by determined forces. Whether any force would assault it, and why, is up to the Judge (see "Campaign Use," below).

At the corner of 63rd Street and Eighth stands a humbler edifice, the YMCA. Several notable people have stayed here in emergencies or to hide out, most recently Peter Parker's friend Flash Thompson.

DESCRIPTION

The park is 2.4 miles (95 areas) long by almost half a mile (19 areas) wide. Like the Statue of Liberty, it owes its existence to a newspaper crusade, this one by poet and journalist William Cullen Bryant writing in the New York *Post*, starting in 1850.

Along with several other literary and political figures, Bryant urged the city to acquire and landscape what was then a swamp north of the city, inhabited only by squatters and their livestock. After a long fight, the city bought the land in 1856. Frederick Law Olmsted and Calvert Vaux designed the park. The city chased out the squatters, and over a billion tons of earth were moved in the landscaping.

Today more than 80 million people a year visit Central Park, which is an official national landmark. The city government clearly agrees with Olmsted: "It is of great importance as the first real park made in this country—a democratic development of the highest significance and on the success of which, in my opinion, much of the progress of art and aesthetic culture in this country is dependent."

Terrain and Layout

The entire park is surrounded by high stone walls (Excellent strength), but open gates punctuate the walls every few blocks. Four asphalt roads allowing auto traffic cross the park from east to west. The park is closed to vehicles on weekends and at mid-mornings and evenings on weekdays.

Though photos sometimes make the park look like dense forest throughout, the terrain is rather varied, not to mention rugged. However, all of it is quite beautiful. For a taste of the park's variety, see the next section.

The southern part of the park, bordering the ritziest areas in Manhattan, is by far the most visited section. But above the Receiving Reservoir, around 86th Street, the adjacent neighborhoods grow rougher. Central Park's terrain here has been left almost untouched, making it the most attractive area of the park. However, the crime rate here makes that section dangerous for anyone but a hero.

Speaking of heroes, none figure among the many statues that dot the park. New Yorkers hold some heroes in great respect, but the government decided that enshrining their images in Central Park would present a dangerously tempting target for any villain with a grudge. However, nearby Maria Stark Park includes statues of all the Avengers.

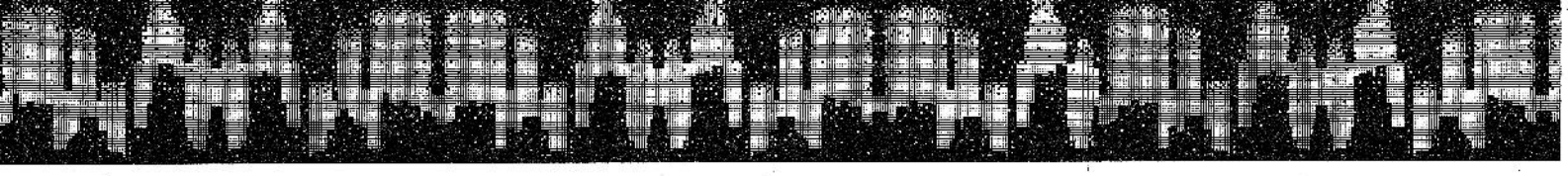
Points of Interest

There are too many of these to cover in this brief overview. Here are a few major features (moving generally from south to north):

The Pond: This lies right by Grand Army Plaza in the park's southeast corner, its most popular entrance. Beyond the pond lies a bird sanctuary with the most photographed pelicans in Manhattan.

The Zoo and the Arsenal: A small zoo has an accompanying children's zoo, a favorite of the Power Pack children. The Arsenal, a Gothic Revival building of gray stone and red brick with octagonal turrets, was built in the 1840s as a weapons storehouse. It has since been a weather station, a police precinct, and the first home of the American Museum of Natural History (now on Central Park West between 77th and 81st Streets). The Arsenal now houses the New York City Parks and Recreation Dept.

Chess and Checker House: This building, which is exactly as it sounds,



shows that park planners have not neglected sedentary leisure pursuits. Lots of old guys sit at checkerboards taking on all comers. Sometimes this means more than they bargained for; see the Central Park scenario in the *Adventure Book*.

Across a path stands the Dairy, a restored Victorian Gothic building that houses the park's Visitor Information Center. Nearby is a merry-go-round, the Friedsam Memorial Carousel.

Sheep Meadow: The finest open expanse in the park, so named because sheep grazed here as late as 1934. On this grassy meadow Frank Castle and his family were picnicking when they got caught between warring gangs. Castle's family died in the crossfire. Grief-stricken and vengeful, Castle took on his vigilante identity, the Punisher.

The Mall: The only formal section of the park, this is a straight avenue lined with elms and with busts of famous authors and composers. It leads to a bandshell where orchestras play free concerts in summer, and to Bethesda Fountain, the park's first sculpture.

Strawberry Fields: On the park's west side, this garden commemmorates slain songwriter/entertainer John Lennon, whose last home was nearby.

The Lake: The visitor soon notices a certain generic quality to the names given to Central Park's features. The Lake features boating in summer. Nearby is the Conservatory Pond, and beyond it stand statues of Hans Christian Andersen and, perhaps the most notable sculpture in the park, Alice in Wonderland.

The Ramble: A hilly forest with winding footpaths.

Shakespeare Garden: Planned to include every plant mentioned in the bard's work. Nearby stands the Delacorte Theater, where the "Shakespeare in the Park" festival is staged each summer.

Great Lawn: This grassy expanse was once the city's original reservoir, dug in 1862. Later drained, it became a refuge for the homeless during the Great Depression. Now baseball and football teams play here, and the Metropolitan Opera and New York Philharmonic perform summer concerts.

Obelisk ("Cleopatra's Needle"): Egypt's Khedive Ismail Pasha donated this monument to the city in 1880. It was installed in the park, at (what was remarked at the time) "the worst place within the city for getting an obelisk to." Despite its nickname, the sculpture comes from Heliopolis, predates Cleopatra by five or ten centuries, and has no historical association with her.

The obelisk is made of pink granite (Excellent material, although any damage at all would ruin it as a monument). It is 77 feet tall and weighs 200 tons (Shift-X strength to lift). Badly weathered hieroglyphics tell of the reigns of ancient Egyptian pharaohs.

Metropolitan Museum of Art: See Hotspot entry in this chapter.

Receiving Reservoir: This great body of water, occupying a fourth of the park's area, is surrounded by pleasant foot and bicycle paths. The water is cold but not deep. To the north are tennis and handball courts.

Beneath the gatehouse on the southern shore live the frogs of Central Park (see below). Under the gatehouse, a frog-sized passage leads far beneath the ground, down to the Morlock Tunnels. (See Chapter 6, "Underground Manhattan.")

North of the Reservoir: This part of the park has mainly been left to nature—and to muggers and gangs (it borders on Harlem and East Harlem). But points of note in these reaches include the North Meadow and East Meadow, the attractive Conservatory Gardens, Great Hill, The Pool, The Loch (generic naming again), and a pond called Harlem Meer.

Throughout the park are many comfort stations, hot-dog stands and cafes, and lots of tracks for strollers, joggers, bicyclers, and horse-drawn cabs.

NPCs

Thousands of people crowd into Central Park every day: strollers, sports enthusiasts, sunbathers, nannies and their children, office workers taking an open-air lunch, boaters, kite fliers, cyclists, and people watchers. The people watchers sometimes see very unusual people; for example, Captain America regularly jogs through the park.

But there are more residents in Central Park than just the humans.

Puddlegulp, Gullywhump, Bugeye, Princess Greensong, Dewlap
Frogs

F	A	S	E	R	I	P
Fe	Pr	Fe	Pr	Pr	Ty	Ty

Health: 12 Karma: 16
Resources: Feeble(2) Popularity: 0

It is not clear why the park's frogs and rats are at war, nor how long the conflict has raged. All that is known is that the rats are definitely the aggressors against the peace-loving frogs.

The general public remains unaware of the struggle. But circumstances detailed below have brought two different members of New York's super-human community into the thick of the war.

The Mighty Thor fended off a rat attack on the frogs and foiled the rats' plan to poison the Receiving Reservoir. But he was too late to prevent the rats from killing the frog king, Glugwort, in a treacherous attack.

Though the frogs offered Thor the kingship and the hand (er, foot) of Princess Greensong, he refused this honor. The new frog ruler is unknown.

One frog, Puddlegulp, was once a human. "Got on the wrong side of a fortune-teller in the Village," he explained, "and she turned out to be more genuine than the usual article." But Puddlegulp enjoys life as a frog and has no desire to return to humanity.

Appearance: They look like frogs.
Talents: Jumping, swimming, croaking.
Typical Dialogue: "Welcome, stranger. Haven't seen you around the pond. Where'd you hop in from?"
Story Function: Allies for transformed heroes, or information sources about the park for those who can talk to animals.

Southside, Ratso, Rizzo
Rats

F	A	S	E	R	I	P
Pr	Gd	Fe	Ty	Pr	Pr	Fe

Health: 22 Karma: 10
Resources: Feeble(2) Popularity: 0

Southside leads the remnants of Central Park's rat gang. Evidently all other rats are named either "Ratso" or "Rizzo." Perhaps these designate males and females. If not, it is unclear how the rats tell one another apart, but perhaps among rats this is not important.

They are all pretty nasty. The rats

broke into a park ranger's warehouse and took a garbage bag full of rat poison. They intended to dump it in the Reservoir to kill the frogs—not to mention a lot of people in Manhattan. Thor, in frog form, lured alligators from the Morlock Tunnels to decimate the rat population. Then Piper, one of the mutant Morlocks, lured most of the remaining rats down underground, no doubt as a continuing supply of alligator food.

Appearance: Small, gray, furry, naked gray tail, beady black eyes.

Talents: Running (as if Endurance were Good), biting, hiding.

Typical Dialogue: "Get 'em, gang! Show the slimy creeps we mean business!"

Story Function: Small-scale villains to oppose the frogs and their allies.

The Mighty Thor

In frog form

F	GD (10)	Health: 44
A	GD (10)	
S	PR (4)	Karma: 76
E	EX (20)	
R	TY (6)	Resources: FE(2)
I	EX (20)	
P	AM (50)	Popularity: 0

Thor's evil half-brother, Loki, turned Thor into a frog as part of a plot to rule Asgard, home of the gods. But though far weaker than in his human form, Thor was still quite powerful by frog standards. He fell into the struggle between the frogs and rats and proved decisive in winning a great battle for the frogs.

In frog form Thor eventually recovered his enchanted Uru hammer, Mjolnir, and managed to lift it. By doing so he gained "the power of Thor," returned to normal size and power (though he still looked much like a frog), and eventually reversed Loki's enchantment.

Appearance: The biggest green bullfrog anybody had ever seen.

Known Powers: Thor's Body Armor, usually Excellent in human form, was Poor in frog form. Thor could not control his Uru hammer, Mjolnir, in frog form, but he was still able to lift it. Thor had no weapon talents in frog form.

Doctor Strange

In rat form

F	PR (4)	Health: 22
A	GD (10)	
S	FE (2)	Karma: 185
E	TY (6)	
R	GD (10)	Resources: FE(2)
I	MN (75)	
P	UN (100)	Popularity: 0

When the dimensional conqueror Dormammu took over Doctor Strange's body, the Sorcerer Supreme fled in astral form. To escape magical detection, Strange was forced to hide in the body of a rat. In this form Strange infiltrated his Sanctum Sanctorum and retrieved his talismans of power. Aided by the sorceress Clea and the empath Topaz, Strange drove Dormammu away and re-entered his body.

Appearance: As an ordinary rat (female, as it turned out).

Known Powers: In rat form Strange did not dare display magical powers, lest he alert Dormammu to his whereabouts. But in the final confrontation with the Dread One, Strange used his magical talismans with customary skill. Therefore, he probably retained most or all of his magical powers in rat form.

CRIMES

Central Park is notorious nationwide for its crime rate, especially after dark and especially in the north, in the sections bordering Harlem. Muggings, stabbings, and pursesnatchings are routine. Vandalism is common. Gangs fight their battles there, as Frank Castle (the Punisher) can testify.

A hero on patrol or just wandering through Central Park is as likely as not to encounter some thug beating up a wino—or a young kid trying to join a gang by stealing an old lady's purse—or teenagers feeding poison to zoo animals. Sometimes one wonders whether the zoo cages hold the right occupants.

The reservoirs in Central Park present a temptation to any madman who feels like poisoning a lot of people at once. Even the rats have tried this.

Central Park features other hazards, as well. Small companies on 89th Street rent horses by the half-hour. Gunshots or an automobile backfire can send these mounts stampeding, with their riders holding on for dear life. This gives passing PC heroes a chance to do a good deed and pick up a little Karma. And who knows? Perhaps the person rescued proves to be a valuable connection for the PCs to know, or can lead them into a scenario.

CAMPAIGN USE

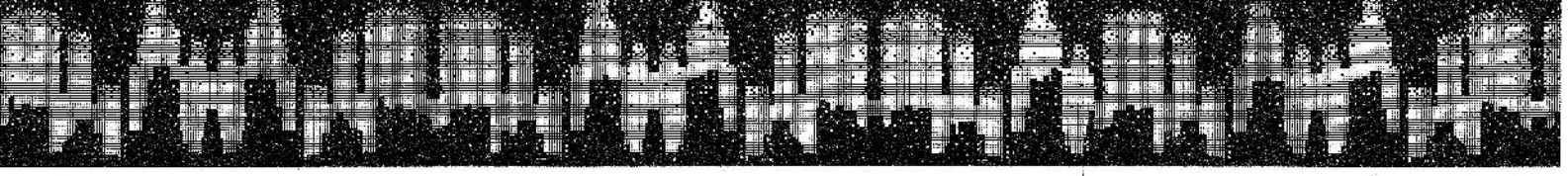
Manhattan: Most heroes need to relax. If they can't make the long trip out to Coney Island (see previous chapter), the Judge can set them in Central Park to enjoy the scenery, role-play, and meet NPC romantic interests. Then liven the scenario with an ordinary mugging or attempt at vandalism. Foiling petty crimes lets players show off in a relaxed mood.

Heroes strolling in Central Park can be handy witnesses to a kidnapping, museum robbery, or mass destruction taking place in the ritzy establishments on the park's fringes. The Plaza Hotel may hold a visiting ambassador who is being kidnapped. Someone is robbing a museum or rich man's mansion. A stranded alien invades the Hayden Planetarium, trying to find a way to phone home.

If they are visiting the park in their secret identities, the heroes may be delayed getting to the scene of the crime while they switch into costume. The Judge may indulge in a few sadistic jabs at the player, describing the chaos at the crime scene while the hero pulls off his tie and shoves on his mask.

For a really offbeat adventure, turn the heroes into frogs or rats and put them in the middle of the ongoing war!

Other Cities: Central Park is not the largest park in the world; it's actually around 15th. Several other American cities have equivalent green areas, notably San Francisco's Golden Gate Park. Heroes in any campaign can go to the park.



THE DAILY BUGLE

OVERVIEW

This is Manhattan's largest newspaper, with a circulation of five million. It employs reporter Ben Urich, a confidante of Daredevil, and freelance photographer Peter Parker. Publisher J. Jonah Jameson is the sworn opponent of all super-human heroes, especially Spider-Man.

Address: 39th Street and Second Avenue.

THE AREA

The *Bugle* building is in Midtown. For more information, see "The Financial District" later in this section.

DESCRIPTION

A few years ago, Jameson bought a 46-story office complex in Midtown called the Goodman Building. Jameson renamed it the Daily Bugle Building and relocated the paper's entire operations there. The *Daily Bugle* logo stands on the building's roof in letters thirty feet tall.

Some New Yorkers speculate that Jameson insisted on buying the Goodman because it is one story taller than the headquarters of the *Bugle*'s arch-rival, the *Daily Globe*. In fairness to Jameson, though, the Goodman was one of the few skyscrapers with sub-basement facilities large enough to contain the huge *Bugle* newspaper presses.

The *Bugle* itself occupies only three floors of offices and the two sub-basements. The rest are leased. The City Room is on the 17th floor, Layout and Production are on the 18th, and Jameson's executive suite and meeting rooms are on the top (46th) floor.

The City Room

The 17th-floor City Room is the nerve center of the operation. Here are the reporters' desks, editors' offices, darkroom, and the file room or "morgue." See the map on the inside cover of the *Adventure Book*.

Most of the floor is one large open room with two rows of reporters' desks. These are mainly heavy Army-surplus monsters made of strong steel (Good material strength, Excellent strength to lift). But a few of the older desks are wood (Typical strength)—Jameson can't bear to throw anything out.

Each desk has a computer terminal linked to the mainframe on the 18th floor. Terminals weigh 20 pounds and take Feeble damage before breaking. Some desks have adjacent file cabinets loaded with copy. These are ordinary sheet metal (Good strength), weigh about 200 pounds apiece, and are locked with simple cylinder locks (+1 CS on attempts to pick them).

Small private offices and file rooms line the north and south walls of the City Room. The City Editor's office is in the center of the north wall, and the Editor-in-Chief's office lies opposite it on the south wall. The southwest corner holds the conference room where the editors decide what stories go in the paper each day. Office walls are thin wood (Typical strength) with large glass windows (Feeble strength). Furniture is like that in the main City Room.

The darkroom complex is near the northeast corner of the floor. Here news photos are developed and printed with advanced equipment. The equipment is heavy but fragile (Typical damage before it breaks).

By day the City Room is brightly lighted by overhead fluorescents and large picture windows. Dozens of reporters, editors, production people, and copy boys run around, especially just before deadlines (2 AM for morning editions, 2 PM for the evening edition).

At night, with the Venetian blinds drawn and (after 2 AM) the overhead lights out, the City Room takes on an eerie, expressionistic appearance. Hardly anyone is around after the morning edition has been put to bed, except reporters working late on stories.

The Presses

The gigantic presses fill the building's entire basement. The rollers are 12 feet wide and 6 feet in diameter. They are built of solid steel (Amazing material strength), weigh about 4 tons apiece (Incredible strength to lift), and do Amazing damage to anything caught between them.

A control panel along one wall holds regulator dials, gauges, and one big red button that starts the presses rolling. There is also an emergency cutoff lever. Flipping the lever stops the presses immediately.

Other huge machines attached to the presses cut the printed paper into newspaper-sized sheets, collate them into finished copies, and fold the copies and bind them into stacks with string, for distribution around the city.

Stacked along the walls and in storage rooms are huge rolls of paper, the same size as the press rollers but weighing about 750 pounds (Remarkable strength to lift). Fifty- gallon steel drums of ink stand in stacks alongside the paper rolls. These drums weigh 400 pounds each (Good strength to lift) and are made of thin iron (Good strength). The ink is thick sludge that can be flung in a blinding attack. Ink is usually black, but a few drums hold other colors.

At any time except after the morning edition is gone, there are usually 15 to 20 ink-smeared press operators on hand. Technically, less than a dozen are needed to run the presses, but union featherbedding accounts for the surplus. The operators are normal people with Typical abilities.

The high-ceilinged room is brightly lighted with fluorescents. The presses make a tremendous noise when running. The whole room is filled with the pungent odor of ink.

J. Jonah Jameson stands here each evening to watch the presses start rolling. "Big, greasy, beautiful monsters," he says. "They're our voices. They let us give the news to five million souls—old, young, good, bad, angry, sad, and happy—the whole teeming city.

"The folks of New York: they may foul up a hundred times a year . . . but not because they don't know what's happening. We tell 'em . . . through our presses. I never get over loving this moment."

NPCs

J. Jonah Jameson
Publisher

F	A	S	E	R	I	P
Pr	Ty	Ty	Ty	Gd	Ty	Ty

Health: 22 Karma: 22
Resources: Excellent(20) Popularity: 7

Jameston started as a stringer for the *Bugle* during the Depression, while still in high school. Through hard work and talent, he rose to become its editor and publisher. He has earned a reputation for fairness, shown great leadership ability, and has crusaded selflessly for many just causes. But Jameson is a petty man at heart, and his secret envy of costumed heroes forces him to editorialize against them constantly.

Such is Jameson's obsessive hatred of Spider-Man that Jameson bankrolled the creation of the villainous Scorpion to defeat the wall- crawler. When the public found out, the scandal forced Jonah to resign his editorship. But he still exercises a firm hand as publisher, he edits *NOW* Magazine, and he is still devoted to the news.

The villainous master of disguise called the Chameleon recently impersonated Jameson and used his paper to do even more damage to Spider-Man. But since the wall-crawler defeated the Chameleon, Jameson is back in control.

Jameson is married to Dr. Marla Madison and has a grown son, former astronaut John Jameson. Neither of them shares Jameson's hatred of Spider-Man. John Jameson has recently gone to work for the Avengers.

Appearance: Black crewcut hair (white at temples), tiny black mustache, expensive suits worn sloppily. Always smokes smelly cigars.

Talents: Jameson has Remarkable Reason in matters concerning the news, scandals, cover-ups, and investigations.

Typical Dialogue: "Those blasted super freaks aren't going to ruin my city! I'll see them all in jail first!"

Story Function: When a PC hero's life is going too smoothly, the Judge can produce a fulminating Jameson editorial to cut him or her down to size in the public's estimation. Jameson can be a reluctant ally in publicizing criminal activity—provided the allegations are backed up with evidence.

Joe "Robbie" Robertson
Former editor-in-chief

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Ty	Ty	Gd

Health: 24 Karma: 22
Resources: Poor(4) Popularity: -1

Robertson was Jameson's city editor for many years, then took over the chief editorial position when Jameson resigned. Robbie fulfilled his duties well for many years, earning the respect of all who knew him.

But Robertson's life turned sour when a Pennsylvania court convicted him of misprision of a felony—concealing information regarding a 20-year-old Philadelphia murder by Lonnie Lincoln, the mob hit man called Tombstone. A municipal judge, frustrated by many reporters who would not reveal their information sources, decided to make an example out of Robertson. Robbie got three years in prison.

In an upstate penitentiary Robbie was befriended by a convict nicknamed "Bruiser." Bruiser eventually broke out of jail and hauled Robbie along. Then Bruiser died. Robertson is now alone, on the lam, and searching desperately for evidence to clear his name.

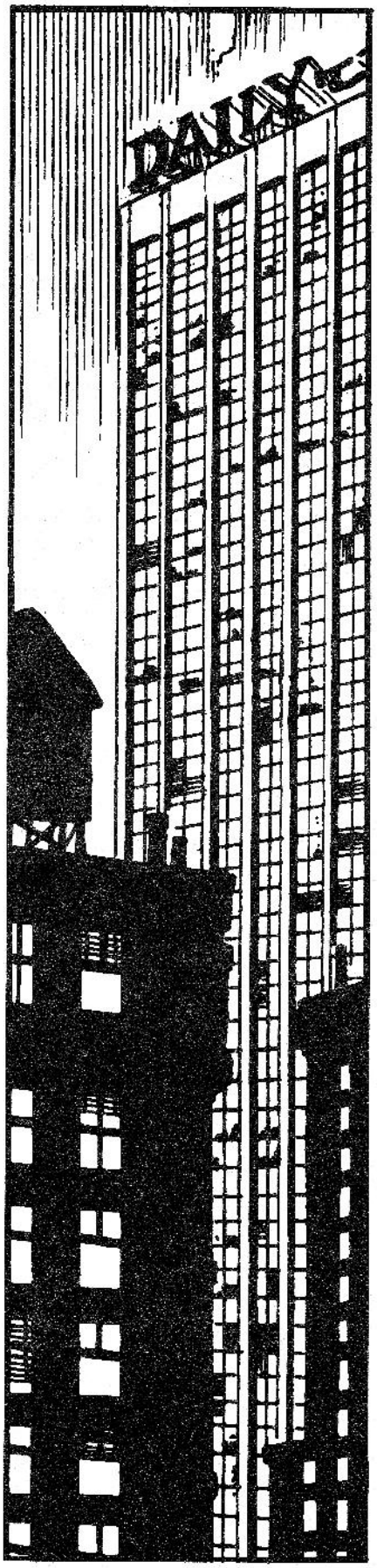
His post at the *Bugle* remains officially vacant, but Jonah Jameson has resumed his duties as de facto editor-in-chief.

Robertson has a wife, Martha, one son, Randy, and a daughter-in-law, Amanda.

Appearance: Tall and solidly built, with prematurely white hair cut very short. A young 44. Smokes a pipe. Has acquired a haggard, hunted look since his legal troubles began.

Talents: Management, investigative reporting, applied psychology.

Story Function: Robertson might seek out PC heroes to enlist their aid in finding evidence to exonerate him.



Ben Urich
City reporter
F A S E R I P
Pr Ty Pr Ty Gd Gd Pr
Health: 20 Karma: 24
Resources: Good(10) Popularity: 8

One of the paper's best reporters, Urich has Excellent Reason involving events in the city, particularly criminal events. He figured out Daredevil's secret identity, and has aided and supported Daredevil many times. Daredevil has saved Urich's life just as often. Urich keeps his secret faithfully. Urich is happily married to Doris Urich and smokes too many cigarettes.

Appearance: Fortyish. Average height. Pale, extremely thin, long face, thick spectacles, sloppy dress. Tie never tied right. Coughs, smells of tobacco.

Story Function: The all-purpose city reporter, whenever the Judge needs one in an adventure. Knows where all the bodies are buried.

Betty Brant Leeds
Editor-in-chief's secretary
F A S E R I P
Ty Ty Ty Ty Ty Ty Ty
Health: 24 Karma: 18
Resources: Good(10) Popularity: 0

Betty has always been defined by the men in her life. She was Jameson's secretary while he edited the *Bugle*, and is now Robbie Robertson's secretary. Once an early sweetheart of Peter Parker's, she later married Ned Leeds. When Ned was killed (because he was the villainous Hobgoblin), Betty naturally took the death very hard. She is trying to put together the pieces of her life and establish her own identity.

Appearance: Attractive, late 20s, styled brown hair, prim wardrobe.

Story Function: Betty is a typical romantic interest or hostage.

Phil Fox
Columnist (deceased)
F A S E R I P
Pr Ty Ty Ty Ty Gd Pr
Health: 22 Karma: 20
Resources: Typical(6) Popularity: 0

Phil Fox wrote a daily slice-of-life and gossip column for the *Bugle*. When Luke Cage started out as "Hero For Hire," prior to taking on his Power Man alias, Phil Fox investigated Cage, found out about Cage's background as an escaped convict, and tried to blackmail the hero. Fox died, though not at Cage's hands, and Power Man's secret remained safe (for a while, at least).

Appearance: Wavy brown hair, pudgy face and build, annoying "friendly" manner that could turn nasty fast.

Talents: Investigation, writing.

Typical Dialogue: "Hey hey, my readers would love to know all about you. And I mean *all*. Maybe you wouldn't like that. Let's talk."

Story Function: Fox is dead, but in a new incarnation the little weasel could try to blackmail any PC hero whose past conceals a dark secret. The flip side of Ben Urich (above), Fox is not a big operator himself, and his tendency to ally with unstable partners works against his own interests.

Other staffers

The *Daily Bugle* employs thousands of workers, and many have shown up in Spider-Man's adventures. *Glory Grant* is Jameson's secretary. She recently became involved in a dangerous romance with Eduardo Lobo, who turned out to be a mutant werewolf.

Other staffers have led slightly less adventurous lives. *Kate Cushing* is the paper's City Editor. *Charlie Snow*, *Joy Mercado*, and *Wendy Thornton* are staff reporters. *Jacob Conover* is a popular daily columnist (Phil Fox's replacement, in fact). *Lance Bannon* is a talented freelance photographer like Peter Parker, and competes with Parker for assignments. *Mack Stennet* is the paper's chief researcher; he can ferret anything out of the newspaper's morgue.

CRIMES

The *Bugle* has figured in several criminal schemes, either as a target or a vehicle.

As a demonstration of power, to be followed by a billion-dollar ransom demand, the criminal madman Doctor Octopus threatened to kill five million people. Octopus intended to contaminate the ink used to print the *Bugle* with a powerful contact poison mixed with DMSO, a chemical that promotes skin absorption of whatever is mixed with it.

Spider-Man foiled Octopus's scheme after a pitched battle above the basement newspaper presses. But did that make Jameson better disposed toward Spider-Man? Noooo. . . (The *Bugle* never dared to print the story, since it might have made readers fear the ink was poisoned after all!)

CAMPAIGN USE

Manhattan: The *Bugle* disseminates adventure information to the player heroes. ("The paper says rare jewels are on display at the museum this month.") On the other hand, Jameson's editorials can make life hard for any super-human vigilante. As a campaign subplot, the Judge can have a columnist from the paper pry into heroes' secrets.

Other Cities: Several large cities have screamer-headline dailies like the *Bugle*, though they are usually less respected and less devoted to true journalism. If the campaign city is not large enough to host a paper with the *Bugle*'s immense resources, the city might have a bureau for a national daily that could serve the same function.





DOCTOR STRANGE'S SANCTUM

OVERVIEW

This dimension's most powerful magician lives in a peculiar building in New York's Greenwich Village. Now officially known as the Stephen Strange Memorial Metaphysical Institution, it remains the Sanctum Sanctorum of the Sorcerer Supreme, Doctor Strange.

THE AREA

Greenwich Village: almost a synonym for individuality and eccentricity. Once Twain, Poe, O. Henry, Henry James, Edward Hopper, and countless other writers, poets, playwrights, nonconformists, and intellectuals lived here, especially in the first decades of this century. It was cheap. In that materialistic time, any pursuit beyond making money was disreputable, and so those in "the Village" were shunned as people one should not know.

After World War I, a lightening intellectual climate made these "bohemians" fashionable. High society moved in to hobnob with the artists; rents rose (they are now among the highest in New York); and artists had to move out. First they went to SoHo, where the cycle repeated. Now they congregate in Tribeca and the "East Village" (Lower East Side).

We live once again in an age of materialism, but this time the rich enjoy associating with the artistic elite. So the cycle seems likely to continue.

The Layout

Greenwich Village once was an actual village outside the city boundaries. Its wagon trails twisted haphazardly. After the American Revolution, it housed the state prison, which became a tourist attraction.

A series of epidemics in the city brought a migration of the well-to-do to the safety of the Village. Huge numbers of refugees arrived during a bad bout of yellow fever in 1822, and suddenly the winding cowpaths became city streets. Greenwich Village streets to this day remain the most bewildering on Manhattan Island. Now that it is has been named a historic district, they should remain that way.

The Village is a collection of different neighborhoods centered around and west of Washington Square Park. Many of the old houses still survive, bright painted buildings just a few stories tall. But now there are just as many modern apartment blocks, expensive restaurants, pastry shops, movie houses, and fern bars.

By day, lost but happy tourists wander along, looking at art galleries, espresso houses, antique shops, and expensive restaurants. At night the tourists are joined by the fashionable, and by the returning artists, students, and intellectuals. They attend off-Broadway theaters, visit night clubs, and eat at dimly lighted all-night cafes.

The main street in the Village is West 8th, a commercial area. Christopher Street is the center of New York's gay community. And then there is Bleecker Street, an eccentric collection of specialty grocery shops, antique stores, vegetable stalls, Italian restaurants, night spots, and cinemas. And the Stephen Strange Memorial Institute (see below).

Washington Square Park

The heart of the Village, this small rectangular park once served as a "potter's field," a burial ground for paupers and the anonymous. In the 1700s it became popular as a dueling ground and a place of public hangings. A few of the gallows trees still stand. Over 10,000 bodies filled the grounds by 1823, when the militia made it a drill ground.

Four years later, when the surrounding area had become fashionable, the wealthy of New York turned it into a park. Henry James wrote a novel, *Washington Square*, about these aristocrats. The park serves as a gathering place for Villagers, and as unofficial campus for New York University, the largest private university in America (1988 enrollment, over 31,000). Its buildings stand north and south of the park. Empire State University stands nearby; see its entry later in this section.

Here kids skateboard, college students sleep on the grass in pairs, street musicians play guitars, joggers form almost a solid ring around the square, and dope dealers mumble a litany, "sense-coke-speed-ludes" (sensimillia grass, cocaine, amphetamine, Quaaludes). The park has become rather seedy but, like every public place in New York, it is still crowded with people of all ages, races, creeds, and backgrounds.

The center of the park is Washington Square Arch. Built in 1895, this arch stands 86 feet (6 areas) tall and is 30 feet across. It is made of white marble (Excellent strength) and weighs about 700 tons (Shift-Z strength to lift). Its two statues of George Washington face forthrightly up Fifth Avenue, as though wanting to go shopping.

DESCRIPTION

Doctor Strange's three-story townhouse sits at 177A Bleecker Street, at the corner of Fenno Place. Before Europeans colonized the New World, American Indians used the site for arcane sorcerous rituals. In colonial times pagan cults built a sanctuary there. Over the course of generations it has become a focal point for supernatural energies, and, in fact, the house is widely believed to be haunted. All previous structures on the site mysteriously burned down or were otherwise destroyed. Doctor Strange has had better luck with his Sanctum Sanctorum.

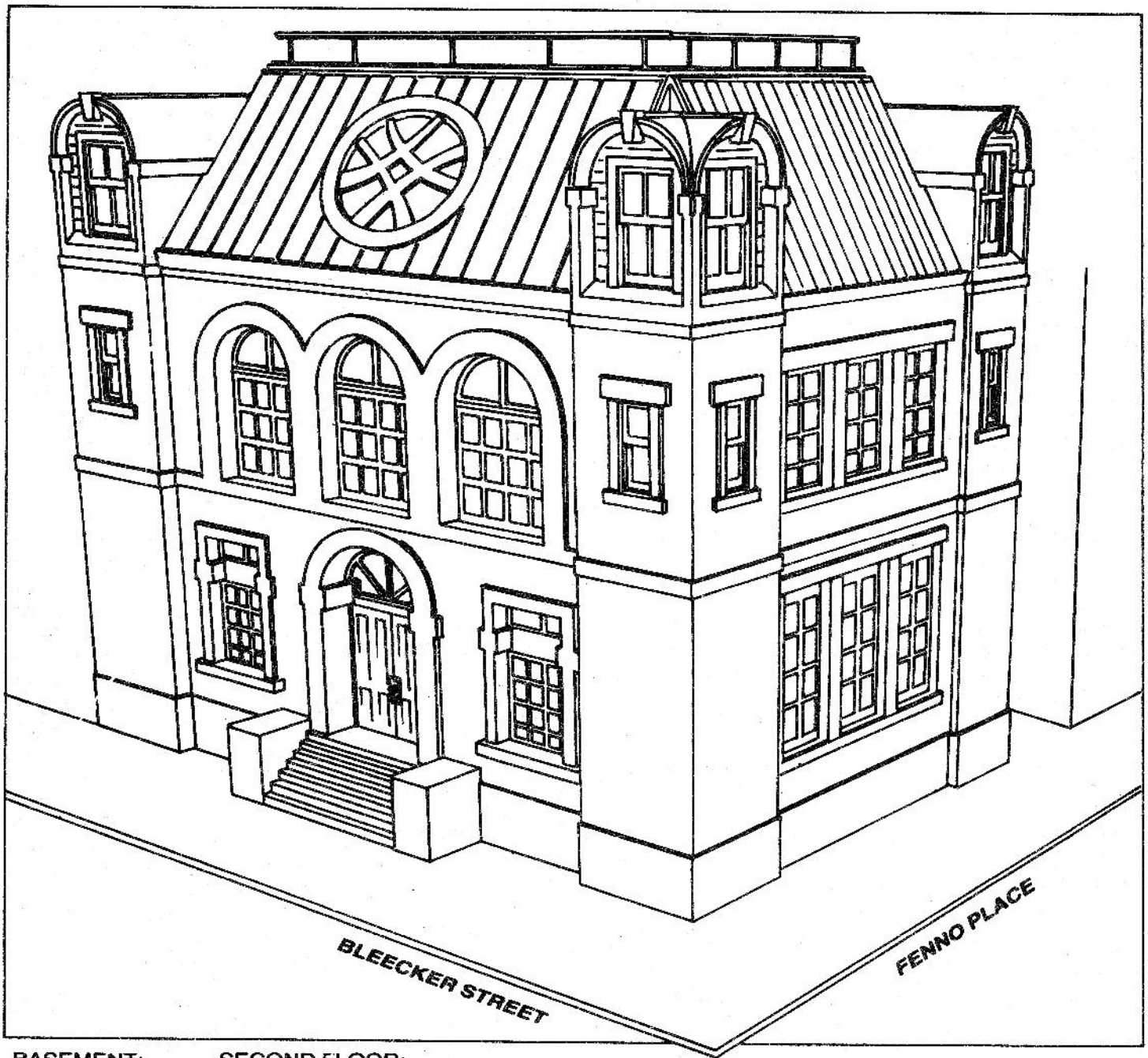
As sometimes happens with such places of power, the Sanctum is much larger inside than outside. Most of its many corridors, chambers, and furnishings change from time to time, bewildering visitors. However, the locations and furnishings of several rooms never change, and Doctor Strange never has difficulty finding his way around.

The "fixed" rooms are these:

Basement: Furnace, laundry room, storage cellar.

First Floor: Foyer, drawing room, library, living room, dining room, kitchen.

Second Floor: Strange's bedchambers, guest quarters, study, Wong's bedchamber.



BASEMENT:
FURNACE
LAUNDRY ROOM
WONG'S STORAGE CELLAR

FIRST FLOOR:
FOYER
DRAWING ROOM
LIBRARY
LIVING ROOM
DINING ROOM
WONG'S KITCHEN

SECOND FLOOR:
STRANGE'S BEDCHAMBERS
GUEST QUARTERS
WONG'S BEDCHAMBERS
STUDY

THIRD FLOOR:
MEDITATION CHAMBER
LIBRARY
STORAGE AREA FOR OCCULT ARTIFACTS





Third Floor: Meditation chamber, library, storage area for occult artifacts (now almost empty), Chamber of Shadows (where Strange once kept the Orb of Agamotto).

The distinctive window on the third floor is a skylight above the meditation chamber. The window's four-stroke design is a glyph or rune popularized in this dimension by an ancient Lemurian sect. It represents the harmony of spirit and body, earth and the cosmos.

A spiral staircase leads from the third floor onto the roof.

The building is made of pink Egyptian granite (Excellent strength versus physical attacks, CL1000 versus magical attacks).

An alleyway behind the house leads to a small courtyard out of sight of the street. At least one door from the townhouse leads to the courtyard (though not always the same door). Here Valkyrie tethered her winged horse, Aragorn, when they visited the Sanctum. Valkyrie belonged to the defunct hero group called the Defenders, which has recently reorganized as the Dragon Circle.

Defensive Spells

Doctor Strange exploited the Sanctum's "aura" in the defensive spells he wove in a large sphere around the house. These spells protect with Unearthly ability against magical invasion. Also, because a wizard is always most powerful on his home ground, spells cast within the Sanctum by Doctor Strange or his allies receive +1 CS, to a maximum of Unearthly.

In times past, the Sanctum's protective spells have prevented those outside from detecting anything unusual going on inside it. For example, when Doctor Strange looked out a window while wearing his Cloak of Levitation, the spell made him appear in ordinary street clothes. When he swore by the Vishanti or the Crimson Bands of Cytorrak, an outside eavesdropper would hear only, "Good heavens!" or the like. The intricacy of this illusion makes it very fragile, and Strange has not always maintained this spell on the Sanctum.

DOCTOR STRANGE IN THE VILLAGE

For most of his career, Doctor Strange was known to the general public as an eccentric authority on the occult. Other occult experts knew of his residence in Greenwich Village, but very few knew his role as Sorcerer Supreme.

Then Strange battled with Urthona, an alien from another galaxy in our dimension who challenged him for the title of Sorcerer Supreme. To defeat the evil wizard and save the lives of his friends, Strange was forced to destroy the Orb of Agamotto, the Greater Book of the Vishanti, and his other talismans of power. Urthona escaped with the Darkhold, a supremely evil text that was beyond even Strange's power to destroy. His parting words: "You have broken the bonds on a hundred darknesses by your victory."

The destruction liberated many creatures of dark magic who had been confined through the ages by the talismans' power. These creatures could easily locate Strange in his Sanctum, and some even had means of bypassing his defenses. To protect his friends from this danger, Strange was forced to "go underground."

In an elaborate spell of forgetting, Strange made the world believe he had perished in battle with the Beyonder during the second so-called "secret war." Strange even created a videotape of the funeral ceremony, which was broadcast nationwide on network television. Then he left his home and resumed his onetime alias, Stephen Sanders. The Sanctum Sanctorum is now the Stephen Strange Memorial Metaphysical Institute, a tax-exempt institution.

Strange had to resort to black magic to return the ancient evils to captivity. He was instructed by Kaluu, once the Ancient One's companion early in that sorcerer's career, later a would-be conqueror. Strange became too impure to wield his Eye of Agamotto, and instead relied on a powerful evil artifact called the Wings of Needless Sorrow.

In the succeeding struggle, Doctor Strange lost his left eye (though not permanently), slew the cosmic entity Shuma-Gorath, and died—for the second time. In that death he merged with the godhead, the pure force of life. This time, as before, he was resurrected.

When he succeeded in recapturing the most dangerous evil ones, Strange returned to his Sanctum and removed the spell of forgetting from the minds of his immediate circle of friends. The world at large, however, still believes him to be dead.

NPCs

Wong

Manservant

F	A	S	E	R	I	P
Ty	Ty	Ty	Gd	Ty	Ty	Gd

Health: 28 Karma: 22

Resources: Good(10) Popularity: 0

Wong comes from a Buddhist order that traditionally supplies manservants to this dimension's Sorcerer Supreme. Hamir the Hermit, the Ancient One's former servant, comes from this order. Wong is unstintingly loyal and devoted to his master, and Strange returns his devotion.

Appearance: 5'6", 130 lbs. Thin, bald Oriental man in his early 30s. Light green housecoat and pants with yellow trim. Subservient, humble manner.

Talents: Cooking, housekeeping, Martial Arts A and E.

Typical Dialogue: "Will you require anything else of me this evening, master?"

Story Function: Wong greets all who visit Doctor Strange's Sanctum. He is frequently endangered by Strange's foes.

Sara Wolfe

Business manager

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Ex

Health: 24 Karma: 40

Resources: Good(10) Popularity: 0

Wolfe handles Doctor Strange's finances and those of the Institute. She has shown some talent for magic, and is cheerful, friendly, and self-assured.

Appearance: 5'9", 135 lbs. Black hair, black eyes, reddish skin. Attractive Amerind woman. Favors sweaters, jeans, and casual attire.

Talents: Accounting, home finances, small business management. Sara is a sports fan.

Story Function: Much like Wong's.

Rintrah
Alien apprentice sorcerer

F	GD (10)	Health: 90
A	EX (20)	
S	RM (30)	Karma: 90
E	RM (30)	
R	EX (20)	Resources: None
I	RM (30)	
P	IN (40)	Popularity: 0

When Doctor Strange carelessly allowed his Cloak of Levitation to be destroyed, he took it to an other-dimensional being called Enitharmon the Weaver to be reconstructed. The weaver's apprentice, the huge and monstrous Rintrah, delivered the repaired Cloak during Urthona's attack on Strange. Rintrah remained with Strange to help him battle the alien sorcerer, then to study with him. Rintrah's current whereabouts are unknown.

Appearance: 8'2", 400 lbs. Muscular, hulking humanoid alien with short turquoise fur. Rintrah has cow eyes and bull horns, a snout like a camel, and small tusks. He is very gentle.

Known Powers: Rintrah has so far demonstrated very few powers. As a skilled apprentice, he undoubtedly knows more than the following:

Astral Projection (P). Unearthly ability.

Shield. Individual (P). As Personal Force Field, able to repel magic attacks.

Possession (P). Rintrah and Doctor Strange "traded bodies" during Strange's battle with Urthona. Rintrah's astral form took over Strange's unoccupied body. Rintrah cannot possess a body inhabited by a spirit.

Magic Detection (P). Incredible ability.

Rintrah aided Doctor Strange in casting the spell of forgetfulness. He can lend +2 CS to a more powerful mage in a ritual.

Talents: Rintrah presumably knows the skills involved in creating magical items like the Cloak. He was sufficiently adept to use Strange's Eye of Agamotto, which requires unusual gifts.

Typical Dialogue: "Enitharmon taught me time and again the deep resources that are woven into all life."

Story Function: An unusual ally in a magical adventure. Rintrah would be an offbeat choice to alert the PCs to some magical danger to Doctor Strange.

Topaz
Empath

F	PR (4)	Health: 26
A	TY (6)	
S	TY (6)	Karma: 22
E	GD (10)	
R	GD (10)	Resources: Typical(6)
I	TY (6)	
P	TY (6)	Popularity: 1

The origin of Topaz's powerful empathy is unrevealed, but she is probably either a mutant or a naturally talented sorceress. During her childhood in India she lived as a street urchin in Punjab, until an evil Indian sorcerer named Taboo recognized her abilities.

Taking her as his "familiar," Taboo raised her to adulthood. All the while he planned to exploit her powers for his own ends. Jack Russell, once known as the Werewolf By Night, foiled Taboo's scheme and rescued Topaz when Taboo died.

Topaz wished to learn more about her powers, and eventually she came to Doctor Strange's Sanctum. There the alien Urthona (see above) used her to attack Strange. But since Urthona's defeat, Strange has helped Topaz master her powers. Topaz now lives in New York City, but her address has not been revealed.

Topaz has strong powers, but has always been easily manipulated by more powerful or less naive magi. She has proven extremely vulnerable to mind control and persuasion. Thus her Intuition and Psyche scores are only Typical.

Appearance: 5'10", 140 lbs. About 22. Beautiful woman with pale skin and white hair. Usually dressed in loose, flowing clothing. Shy, peaceful manner.

Known Powers: Topaz has the following powers at Monstrous ability level: *Healing, Telepathy, Mind Control, Telekinesis* (not for flight or force fields, however), and *Animal Empathy*.

Topaz can use her Healing power on herself. Her power once worked accidentally, in unexplained fashion, to transfer the mind of Jack Russell's stepfather into a mutated monster's body.

Topaz has sworn not to use her powers to kill a living creature.

Story Function: A healer always comes in handy after a tough battle. Note that Doctor Strange and many otherwise powerful sorcerers have no healing magic.

CRIMES

In general, anything that can penetrate Doctor Strange's Sanctum is pretty much beyond the power of your typical hero. But there are notable exceptions.

One of these was Lucius Dilby, a servant of Doctor Doom and the dread Dormammu. They bestowed great power on him to prepare for a dangerous, still unexplained event called the "Bend Sinister." Part of this preparation involved an attack on Doctor Strange.

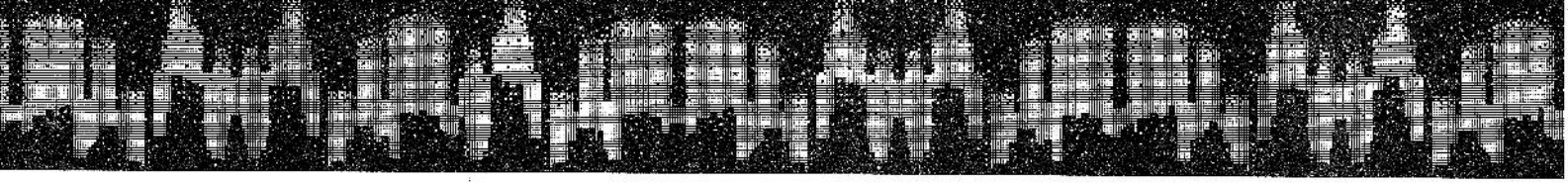
Though Dilby succeeded in capturing Strange, the Sorcerer Supreme managed to send out a psychic call for help that alerted none other than Spider-Man. The webslinger tracked Dilby to Strange's Sanctum, then to Central Park. Dilby had brainwashed hundreds of New Yorkers to gain their participation in a bizarre ritual atop the Latverian Embassy. Strange was to be sacrificed on a giant magical crystal.

At the last possible moment, Spider-Man shattered the gem and freed Doctor Strange. Strange was about to neutralize Dilby when Dormammu retrieved his erring servant. Dilby is now trapped, presumably forever, in a tiny copy of his crystal.

CAMPAIGN USE

Manhattan: When the player characters are stumped by magical spells, devices, or entities, a visit to Doctor Strange is in order. Strange (as an NPC) receives such visitors courteously, but customarily avoids revealing much about any magical topic.

Other Cities: A haunted mansion like the Sanctum offers spooky adventure possibilities. The heroes must go in to rescue someone or something. Once inside, the layout shifts every time they turn around! Perhaps the house is haunted by spirits who must be laid to rest, or it is a gateway to another dimension—and another adventure.



EMPIRE STATE BUILDING

OVERVIEW

For many years the tallest building in the world, the Empire State Building remains an imposing architectural landmark and one of the most durable symbols of New York City. It temporarily became the world's tallest building again during the recent "Inferno" crisis, when the structure grew to be over a mile tall. It has since returned to normal with the rest of Manhattan, but it remains an excellent backdrop for adventures.

Address: Fifth Avenue at 34th Street. See the map included in this set.

THE AREA

Midtown Manhattan. For more information, see "The Financial District" later in this chapter.

DESCRIPTION

The Empire State Building's site was the Thompson-Lawton farm until 1827. Then William Backhouse Astor bought it and built a family mansion. In the 1890s Astor's descendants built two posh hotels, eventually joined together as the famous Waldorf-Astoria. When Midtown grew more commercial and industrial, the hotel was closed in 1929 to make way for a new office building.

The building was the brainchild of John Jacob Raskob, who had risen from poverty to become an executive at General Motors. He selected the architectural firm of Shreve, Lamb, and Harmon to produce the building; William Frederick Lamb designed it. Construction began on March 17, 1930, and was completed in a startlingly short time, by March 1, 1931.

To identify his office building strongly with New York (the "Empire State"), Raskob enlisted the aid of former Governor Al Smith. Smith's high profile guaranteed the new Empire State Building plenty of news coverage. Though the building opened in the depths of the Great Depression, it proved an immediate success, and by the 1940s enjoyed 98 percent occupancy.

The building is a masterpiece of Art Deco architecture and is still symbolic of the modern age. It is commemmorated in popular culture as the building that King Kong climbed. (Note that King Kong is just as fictional in the Marvel Universe as in our own.)

Statistics

The Empire State Building is 1,250 feet tall, with a 204-foot TV tower that makes the total height 1,454 feet. The building has 86 floors of office space, but adding the tower (equal to 14 stories) and the two sub-basements brings the total to 102 stories, the figure usually quoted.

The building occupies its entire city block. Its lot measures 200 feet (1½ areas) along Fifth Avenue by 425 feet (3 areas) between 33rd and 34th Streets.

The building's volume is 37 million cubic feet. It has just over 2 million square feet of rentable space. It includes 60 miles of water pipe and 3,500 miles of telephone and telegraph wire. There are 6,500 windows. Two million tourists visit its observatories every year.

The building's skeleton of steel girders is clad in Indiana limestone and granite with the mullions of its windows made of stainless steel (Excellent strength). The steel weighs 60,000 tons and the limestone almost as much, so nothing less than CL5000 power could lift it. Just picking up the building by a corner would destroy it, but telekinesis or the like could preserve its structure.

Foundation

The Empire State Building is built on a foundation of bedrock 55 feet (4 areas) down. There are two underground floors, and beneath them are giant air conditioners that cool the entire building with Amazing ability. Shift-X strength can rip these air conditioners loose; merely Unearthly strength is needed to throw them.

Lobby

This is a beautiful entrance hall of gray marble (from Italy, France, Belgium, and Germany), stainless steel, and glass. The lobby features an exhibit of "The Eight Wonders of the World," opened in 1963. These eight illuminated paintings, by Roy Sparkia and Renee Nemorov, show the Seven Wonders of the Ancient World and, of course, the Eighth Wonder—the Empire State Building.

At the rear of the lobby is a black granite wall with an image of the building inlaid in aluminum, superimposed over a map of New York state. In front of it is a heavy information desk (Remarkable strength to lift and throw).

Elevators

The building has seven miles of elevator shafts and 73 elevators. Most run at 600 feet (40 areas) a minute, while the high-speed elevators that carry tourists to the 86th Floor Observatory run at twice that speed (80 areas/minute). Judges can let the elevators run faster if a non-flying hero needs to reach the top in a hurry.

To reach the 102nd floor, tourists must switch at the 86th floor. No single elevator runs the entire height of the building. (Judges can also be lenient on this point, if there is dire need.)

In case the elevators aren't working, there are 1,860 steps from ground level to the 102nd floor.

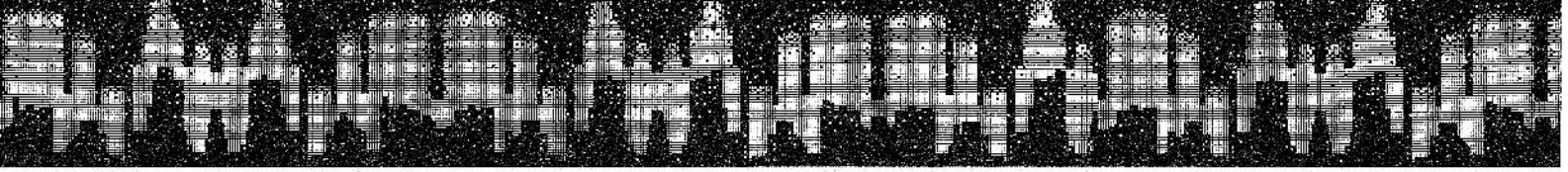
86th Floor

The Empire State Company charges admission to go to the observatory on the 86th floor. Elevator tickets are available for a few dollars from an office in the basement.

The observatory has a glass-enclosed area that is temperature-controlled and an outdoor promenade which goes around all four sides of the building. From this altitude visitors can see 40 miles when the skies are clear.

The promenade is surrounded by tall wire fences of Good strength. Since the building rises in a series of steps, or "setbacks," anything (or anyone) falling from the observatory would strike one of the lower setbacks before hitting the street. The lowest setback, above the 5th floor, is 60 feet (½ area) wide.

The 86th floor also includes a snack



bar, souvenir counters, and vending machines (Remarkable strength to lift and throw). Assume all counters to be Good strength. A booth rents high-power binoculars (Amazing ability) to visitors.

The atmospheric conditions at this height sometimes produce static electricity. Touching someone can give a tiny electric shock.

102nd Floor

This observatory is completely enclosed. At its height of 1,250 feet (102 areas), visibility is 80 miles in clear weather.

At this altitude, viewers sometimes see snow or rain, blown by wind currents from the street below, falling up!

Communications Tower

This was originally meant as a mooring mast for dirigibles. This proved too dangerous, presumably because of high winds. In any case, airships went out of fashion abruptly after the *Hindenburg* exploded in New Jersey in 1937. The tower has never been used as a mast.

The Communications Transmission Center, a radio and TV antenna, was added much later. Three metropolitan TV stations transmitting from here reach eight million TV sets in four states. Fifteen FM radio stations broadcast simultaneously from the Master FM Antenna. In addition, the tower hosts many other radio and microwave broadcast facilities.

Lighting

The upper 30 floors of the building are lighted every night from sunset to midnight. Floodlights are located on the various building setbacks.

Usually the building is lit in white, but special events are marked by appropriate color schemes:

Valentine's Day—red and white;

Washington's Birthday, Independence Day—red, white, and blue;

St. Patrick's Day—green;

Columbus Day—red, white, and green (national colors of Italy, Columbus's homeland); and

Christmas to New Year's—red and green.

The building's color scheme also changes to commemmorate special events, such as when one of New York's baseball teams wins the World Series or the city survives some spectacular threat by super-human villains.

THE EMPIRE STATE BUILDING IN "INFERNO"

The most recent spectacular threat the city survived was never commemmorated in the Empire State Building. This is ironic, since this building was the crux of the entire crisis.

During the "Inferno" that took over Manhattan, the building grew to be over a mile high. The demons of Limbo caused this to happen when they were attempting to open a permanent gate between their home and Earth. (For more about the background and resolution of Inferno, see the *Adventure Book*.)

In this crisis the Empire State Building grew to a height of 5,400 feet (360 areas). Interior and exterior walls turned pale green or grew red crusts of unknown but repellent nature. These looked like demonic faces, and some of these faces actually were demons. Walls gained Monstrous material strength.

All mechanical devices inside the building became demonically possessed and hostile to human beings. Elevator cabs possessed their passengers; phones wrapped their cords around callers' necks; doughnut carts pursued victims through the halls, while coffee machines squirted scalding liquid and laughed maniacally.

The top of the building mushroomed into a rocky plateau, with terrain identical to Limbo's. This plateau measured 44 yards on a side (1 area square), but mountainous outcroppings behind the plateau added another 3 areas to the total.

When the X-Men, X-Factor, and the New Mutants succeeded in closing the gateway to Limbo, all traces of Inferno's effect on Manhattan vanished. The Empire State Building returned to its normal size. Citizens of New York do not remember the crisis.

CRIMES

A master villain who wants to broadcast threats or ransom demands to a wide audience could do a lot worse than to take over the Empire State Building's communications tower. A Judge wouldn't have to worry about alerting the heroes to this peril, since everyone in four states would know about it as soon as the villain began broadcasting demands.

The villain would probably shut down or sabotage the elevators, making entry to the communications tower difficult for non-flying heroes. And fliers would have to face artillery, death rays, and so on from agents on the observatory promenade.

A B-25 Mitchell bomber crashed into the 79th floor of the Empire State Building on July 28, 1945. That was a Saturday, so few people were in the building, and no lives except those of the crew were lost. This crash was an accident, of course, but a madman with a private plane could re-create the event, committing suicide in spectacular fashion.

A schoolchild's legend has it that if one drops a penny from the top of the Empire State Building, the coin gains enough velocity to kill anyone it hits at ground level. Possibly so, but the setbacks would prevent the penny from hitting the street. Still, a hero on the observatory promenade might see a vandal throw a heavy object far away from the building. Then the choice becomes catching the mischief-maker or catching the object before it hits.

And, of course, there are always villains who like to blow up prominent landmarks. The likely place for a really large bomb would be the air conditioners beneath the basement levels.

CAMPAIGN USE

Manhattan: The Empire State Building serves best as a characteristic backdrop for a slugfest. Be sure to carry the fight as high off the ground as possible, and take care that some of the PC heroes can fly—so they can catch falling heroes who don't.

Other Cities: Some other major cities have skyscrapers almost as tall as the Empire State, and one of these (the Sears Tower in Chicago) is even taller. But any city's tallest building can fulfill the same plot functions, even if it isn't as stratospheric as this one.

EMPIRE STATE UNIVERSITY

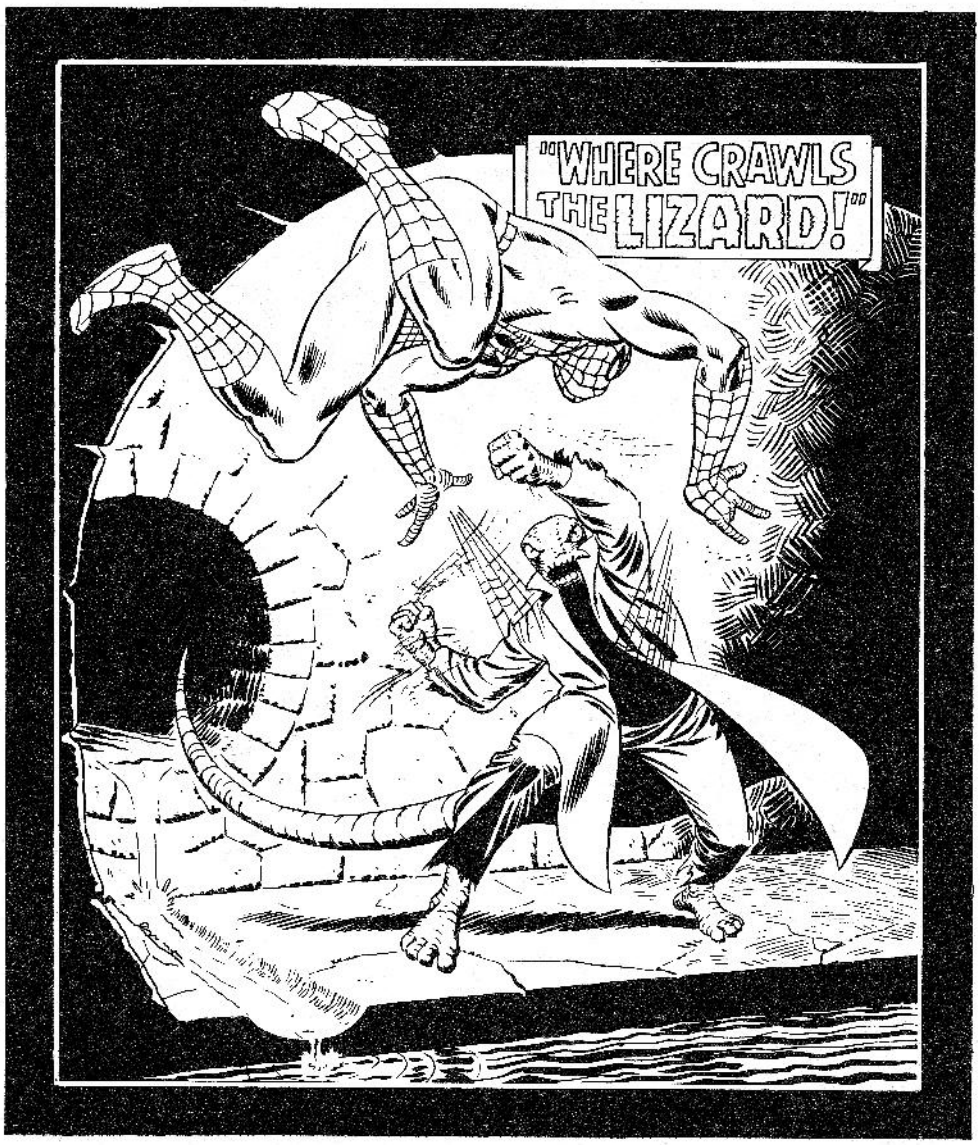
OVERVIEW

This is one of many small universities in Manhattan. Peter Parker (Spider-Man) attends college here as a teaching assistant and graduate student in Biophysics.

Address: Southern Manhattan, on the block bounded by Lafayette Street (west) and the Bowery (east), and by Great Jones Street (north) and Bond Street (south).

THE AREA

The East Village, so called because it is the eastern part of Greenwich Village, became an artists' hangout after Greenwich Village proper became *fashionable* as an artists' hangout. Its atmosphere closely resembles that of the Village itself. See Chapter 2 and the Hotspot entry for "Doctor Strange's Sanctum" above for more information.



DESCRIPTION

Empire State University, founded in 1946, is an accredited institution that awards both four-year and graduate degrees. As of last fall it had 4,778 students enrolled and 292 members of the faculty or staff. Small by New York standards, ESU achieves a reputation far in excess of its size. Graduates include Reed Richards and Ben Grimm of the Fantastic Four. Victor von Doom attended, but dropped out before graduation.

The university is independent of city affiliation, unlike City College of New York (Convent and 138th in Harlem), and of the state, unlike nearby New York University (Washington Square in Greenwich Village).

Empire State's funding derives from alumni donations, research grants, and tuition fees. Significant funding comes from the basic medical patents derived from the work of Dr. Curt Connors and other faculty researchers.

The Campus

A ten-foot-high brick wall surrounds the grounds. Of Good strength, the wall is intended primarily to prevent distractions for students studying inside. There are four 15-foot-wide entrances, one in the middle of each block. These have no gates, but over each is a wrought- iron arch (Excellent strength) reading "ESU."

In the campus area, green with smog-resistant grass, stands a central fountain of Excellent concrete. Seven low buildings in a variety of architectural styles are arrayed around the fountain.

To the right of the main (Bond Street) entrance stands the old Science Building (Curt Connors' office is here), and beyond it is the modern Physics Building where Peter Parker studies.

Continuing counterclockwise around the fountain, next comes the Humanities Building, then the library (80,000 volumes), a track and two tennis courts, a gymnasium, and an art school.

Unlike other universities in Manhattan, Empire State offers student living space on campus. The dormitory, a featureless glass box in the modern style, houses several hundred students from out of state. Resident students commute onto campus via nearby bus and subway lines.

NPCs

Several people at ESU have had brushes with the super-human community.



AS PETE'S HORIZONS EXPAND, SO DOES HIS SUPPORTING CAST. HERE ARE JUST SOME OF THE FOLKS YOU'LL BE GETTING ACQUAINTED WITH IN THE MONTHS TO COME!

One professor, Dr. Curt Connors, has had a criminal career as the inhuman Lizard. (See the Judge's Book, p. 48, in the Advanced Set for his statistics.)

A student, Hector Ayala, briefly became New York's first Puerto Rican hero, the White Tiger. (See MHAC7, *Concrete Jungle*, for his statistics.)

Another student, Peter Parker's fellow graduate student Steve Hopkins, experimented with super-villainy by riding a rocket-powered skateboard and calling himself Rocket Racer. Spider-Man stopped him, Hopkins reformed, and now he occasionally aids Spider-Man whether the webslinger likes it or not.

Dr. Morris Sloan
Biophysics department chairman

F	A	S	E	R	I	P
Pr	Ty	Ty	Ty	Ex	Gd	Ty

Health: 22 Karma: 36
Resources: Good(10) Popularity: 0

Sloan is a rather gruff, well- dressed man in his early 60s.

Eugene "Flash" Thompson
Student, part-time boxing instructor

F	A	S	E	R	I	P
Gd	Gd	Ty	Gd	Ty	Ty	Ty

Health: 36 Karma: 18
Resources: Poor(4) Popularity: 0

Once the bane of Peter Parker's life when the two went to Midvale High, Flash has become Peter's loyal friend. He attends ESU on an athletics scholarship.

To make ends meet, he teaches boxing at a gym on the Lower East Side.

Peter Parker's fellow grad students

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Ty

Health: 24 Karma: 26
Resources: Typical(6) Popularity: 0

In addition to Steve Hopkins (see above), two other graduate students, Marcy Kane and Phil Chang, share an office with Peter Parker in the Biophysics Department. Each has a semi-private cubicle (walls of Feeble strength). The office also features a remote computer terminal hooked into ESU's Computing Center in the basement of the Physics Building.

Department secretary Debbie Whitman, a thin, neurotic blond, once dated Peter before his marriage to Mary Jane Watson.

CAMPAIGN USE

Manhattan: PC heroes might attend the university like Peter Parker or have friends who do. Faced with a tough scientific problem or the need for a high-tech gadget, heroes could consult with ESU's professors or use its laboratories.

Various university departments bring notables from around the world to visit, consult, or perform. These celebrities can become hostages in a villain's plot or turn out to be villains themselves.

Other Cities: This description could serve for a small community college or junior college near the campaign city's downtown area.



THE FINANCIAL DISTRICT

OVERVIEW

Scholars of culture say the highest buildings in any society indicate what that culture considers most important. In ancient times, the tallest buildings were temples of religion; in 18th-century Europe, Enlightenment architects built towering universities. In Washington, DC, by law, no building can be taller than the Capitol.

In New York City, as in most modern cities, the tallest buildings are the gigantic skyscrapers dedicated to banking, finance, and corporate industry—to money. This is the Financial District.

THE AREA

In reality, almost the entire lower half of Manhattan Island constitutes a financial district. Skyscrapers crowd up from every block, and titanic amounts of money change hands in thousands of businesses. But the principal Financial District areas are in extreme lower Manhattan, in the Wall Street, White Hall, and Lower Broadway districts (see Chapter 2). Here one finds the giants of industry, the multinational corporations, multibillion-dollar banks, worldwide trade and transport companies, and nearly every blue-chip company on the New York Stock Exchange, as well as the Stock Exchange itself.

More of the same kinds of businesses loom over Lexington, Park, Madison, and Fifth Avenues and the Avenue of the Americas. Long lines of skyscrapers stand along these routes north to Midtown.

This section details some of the most prominent businesses in these areas, especially those unique to the Marvel Universe. Many of the buildings mentioned are mapped on the Midtown West and Midtown East fold-up maps that come with this boxed set.

General Description

Everywhere in this area, except in the occasional plaza or park, skyscrapers block the sun throughout the day. In those shaded streets businessmen in Dress-For-Success navy suits and businesswomen in the female counterparts hustle along wide sidewalks. At lunch hour the crowds get so thick they stop traffic. At rush hour it gets even worse. But on weekends, the streets are deserted.

Unless otherwise mentioned below, the skyscrapers that house the following businesses all have the same material strengths. Walls are thin stone (Excellent strength) over steel girders (Amazing strength).

Windows are Feeble strength. Note that their glass is not shatterproof. Should a major earthquake ever strike Manhattan, the Financial District's streets would be buried in broken glass to a depth of three feet.

NEW YORK STOCK EXCHANGE

Address: Corner of Wall Street and Broad Street.

Most people know Wall Street got its name because in early colonial times citizens built a wall there to protect against Indian attacks. Less often told is that the wall gave little protection. Citizens regularly stole planks from the wall to build or heat their homes. The same mentality of greed permeates Wall Street to this day.



At the New York Stock Exchange, over 1,350 members trade shares, or portions of ownership, in over 1,500 major companies. Companies traded include Roxxon, Stane International, Shaw Industries, Frost International, Metrobank, and Fireheart Enterprises.

The building, dating from 1903, is 17 stories tall. On the ground floor the members bustle around a few large carrels (wood, Typical strength) where clerks process their buy and sell orders. Electronic displays (Feeble strength) around the walls display stock prices.

Trading hours run from 9:30 AM to 4:30 PM Eastern Time.

A visitors' gallery and information center on the third floor overlooks the trading floor, separated by thick glass (Poor strength).

BANKS

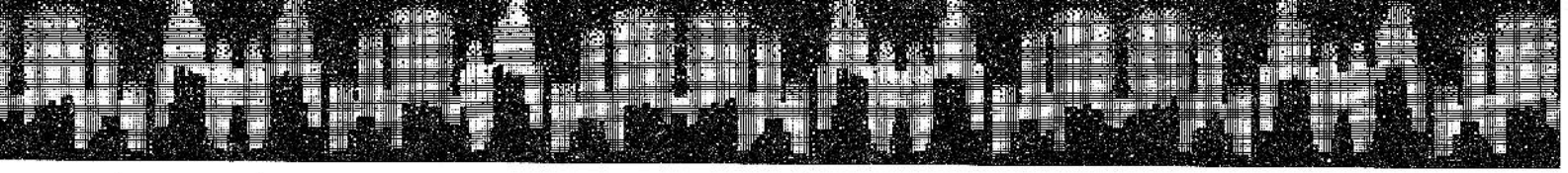
Prominent among the many banks in the Financial District is the Chase Manhattan Bank in the Wall Street area.

Address: The block bounded by Pine, William, Nassau, and Liberty Streets, the most expensive 2½ acres in the world.

The plain rectangular skyscraper has 65 stories, including five basements, and is 813 feet tall. Its foundations extend 90 feet down. Six thousand people work here. The bank itself occupies the five basements, the first 35 floors, and the top floor.

In the bottom basement sits a bank vault larger than a football field. The vault weighs 985 tons (Shift-Z strength to lift) and has six doors, each titanium steel almost two feet thick (Monstrous strength). Four doors weigh 45 tons each, the other two a mere 30 tons apiece (Amazing strength to lift).

The first floor includes a concourse



that curves around a Japanese sunken garden.

An open plaza occupies most of the block to the south of the building. A modern sculpture called *Group of Four Trees* stands here. It takes Unearthly ability to discern anything tree-like about this sculpture.

Frost International

On the 50th floor of the Chase Manhattan is the Manhattan headquarters of Frost International, a huge corporation specializing in transportation and electronics. On her visits to New York, chairperson Emma Frost stays in her quarters in Hellfire Club Mansion on the Upper East Side. Frost is the club's White Queen. See the "Hellfire Club Mansion" entry.

The Federal Reserve

Across Liberty Street from the Chase Manhattan building stands the Federal Reserve Bank of New York. In this 14-story building the US Government stores the gold reserves of 80 foreign nations, amounting to 351 million ounces worth nearly $15 billion. Vaults 80 feet underground protect the gold.

Managers here boast that no superpowered villain has ever succeeded in stealing this gold. For many villains, the gold may not be desirable because anyone who stole it would become the target of the biggest manhunt in history. Furthermore, the loss of the gold might trigger economic collapse around the world, and the gold could then be so much worthless metal.

WORLD TRADE CENTER

Address: An enormous complex near the southern tip of Manhattan on the west side, bounded by Vesey Street (north), Liberty Street (south), Trinity Place (aka Church Street, east), and West Street (appropriately enough, west). Their addresses are simply "1 and 2 World Trade Center."

Description

The 16-acre site of the World Trade Center, opened in 1970, holds seven buildings dedicated to international trade. Fifty thousand importers, exporters, brokers, manufacturers, shippers, and customs agents work here. Another 80,000 businesspeople and tourists visit every day. This is the world's major center of international commerce.

The Twin Towers are two 110-story (110-area) buildings, at 1,350 feet the tallest in Manhattan. Architect Minoru Yamasaki receives the credit, and in some quarters the blame, for their plain design.

The buildings' structure reintroduced the load-bearing wall for modern skyscrapers. Most skyscrapers hang the weight of the walls from the girder structure. But the walls of "Twin One" and "Twin Two," as they are called, support their own weight. For game purposes this means major damage to the walls could cause the entire side of a tower to collapse.

The walls are made of closely spaced steel columns reinforced by massive beams that circle each floor (all Remarkable strength). An aluminum skin covers the beams. Tinted windows, recessed ten inches from the beams, stretch from floor to ceiling. Inside, the floors are roomy, with more open space than other skyscrapers can allow.

Express elevators in the Twin Towers travel 1,600 feet per minute (18 MPH or 14 areas per turn) between the ground floor and a "skylobby" on the 44th floor. Another set of express elevators travels from the 44th to the 78th floor skylobby, and a third set from the 78th to the 110th. Local elevators serve each set of floors between skylobbies. This arrangement conserves floor space, since each elevator shaft can hold three elevators, one for each "zone."

An electronic directory in Twin One's lobby guides vistors to all tenant firms, including the shops, restaurants, and bars located throughout both towers.

Observation decks are in Twin Two, on the 107th and 110th floors.

Clientele

Among many, many businesses, the Twin Towers host the Manhattan headquarters of Fireheart Enterprises. This New Mexico-based corporation is run by Thomas Fireheart. In another identity Fireheart is Spider-Man's foe, the high-priced professional mercenary Puma.

Roxxon Oil, headquartered in Midtown's Rockefeller Center, rents a small suite of offices in the World Trade Center. These offices once became a front for Jerry Jaxon's scheme to revenge himself on his old enemy, Guardian, of the Canadian group of heroes, Alpha Flight.

Jaxon, through Roxxon intermediaries, hired scientist James Hudson (Guardian) for a fat salary. After Hudson relocated from his native Canada to New York, Jaxon sprang his trap. In the World Trade Center's Twin Tower One, Jaxon and his villain group, Omega Flight, cornered Hudson. Though Alpha defeated Omega, and Jaxon perished in the battle, Guardian also died when his powered-armor suit malfunctioned.

A lower floor of Twin Two offers the small offices of Silver Sable International. Heavyweight clients hire Silver Sable, mercenary, Nazi hunter, glamorous socialite, and leader of the elite anti-terrorist squad called the Wild Pack. Sable and the Pack apprehend wanted criminals and recover stolen property for everyone from insurance companies to small nations. Profits from the operation go to support Sable's native country, the small Eastern European nation of Symkaria.

Other Buildings

At the southwest corner of the complex stands 3 World Trade Center, the modern Vista International Hotel, 22 stories high, the first major hotel built in the downtown area in over a century.

To the northeast and southeast are 4 and 5 WTC, the two 9-story Plaza Buildings. Number 4 WTC houses commodity exchanges. Here one can arrange to buy sugar or cotton by the shipload, or pure Wakandan vibranium (price as of 2/10/89: $1013 per gram). The building at 5 WTC holds the offices of several financial firms.

At the northeast stands the 8-story US Customhouse building, a concentration of bureaucratic red tape concerning goods moving through the port.

Visitors can travel from the main plaza via covered walkway over Vesey Street to the north, to the upper lobby of the new 7 WTC office tower. This is 47 stories of polished red granite and glass in an odd trapezoidal shape.

The WTC plaza extends over five

spacious acres. A huge bronze sculpture of the typical modern variety revolves in a large fountain.

Battery Park City

Something over 20 tons of earth, excavated when the World Trade Center was built, has become landfill for a manmade expansion of Manhattan Island off its lower west coast.

Still under construction, Battery Park City already hosts the four giant glass towers of the World Financial Center, home of many brokerage and financial firms. Other parts of Battery Park City include (or will include) parks, plazas, a riverside esplanade, and residential buildings.

When the development is completed in the mid-1990s, 30,000 people will live there, and that many more will work there.

THE KINGPIN'S TOWER

Address: Fifth Avenue at 39th Street.

Wilson Fisk, spice merchant and entrepreneur, occupies the top two floors of an attractive unnamed building. The tower's height is variously given as 51 and 53 stories. The latter figure is correct, but the Kingpin encourages false estimates of the building's height, apparently in order to confuse enemies.

No outward signs of the owner's criminal activities mark the tower, but six well-dressed thugs surreptitiously guard the first-floor lobby. Four more guard the penthouse lobby, and two others flank the entrance to Fisk's offices. These are very large, almost unfurnished, and usually kept dark, except for the lamp over the Kingpin's desk. Kingpin always keeps an emergency gas mask in the desk. A concealed private elevator in the office goes to the building's sub-basement, which holds emergency power generators and an escape tunnel to a nearby subway station.

Next to Fisk's office is a smaller companion office for the Kingpin's second-in-command, the Arranger. Several polite, unarmed receptionists work in an outer office. All office walls are walnut-paneled bulletproof concrete (Excellent material).

The 52nd floor includes Fisk's personal quarters and exercise room, the central console of his security system, and a counting room where his employees keep track, via computer, of his holdings and transactions. All rooms have heavy-duty ventilation fans that can clear the rooms of gas in six seconds (one turn).

Almost uniquely for a skyscraper, the penthouse windows open. The Kingpin has installed these because super-human adventurers have a habit of dropping in on him unannounced, and he has gotten tired of replacing the window glass when they crash through.

The Kingpin's self-contained security system comprises two monitor cameras on the tower roof, two in the lobby, and four that survey the area around the building. Fisk monitors these on a bank of ten screens concealed behind a painting in his counting room. Duplicate sets of monitors are hidden in his office and personal quarters.

MIDTOWN

Firms of note in this area:

Metrobank (Park Avenue at 54th), a subsidiary of Roxxon Oil Company. The 55-story skyscraper, clad in gray granite, features an enormous lobby decorated in classic Roman style. The ceiling is 75 feet (five areas) high.

Metrobank's branch office on the Upper West Side was the headquarters of the Nth Command, the most elite operation of Roxxon's Covert Activities Division. This group, including the Nth Commandos and Scavenger



Units, uses exotic technology to infiltrate and subvert major governments. It once tried to project many of Earth's super humans into alternate realities. The Nth Command has relocated to an unrevealed headquarters, and Metrobank's involvement in its illegal activities remains unrevealed.

Stane International, formerly Stark International (floors 22-25 of the Chemical Bank of New York building, Park Avenue at 47th). Stane is one of the world's leading weapons contractors and industrial manufacturers. Its principal headquarters are on Long Island, miles outside the New York city limits.

Shaw Industries, a diversified corporation prominent in steel, strategic metals, and nuclear power (General Motors building, Fifth Avenue at East 59th). Shaw formerly led the Hellfire Club as its Black King.

The General Motors building is 50 stories tall and covered in white Georgia marble. Shaw Industries' New York offices occupy floors 39 through 42.

Rockefeller Center

Address: Between 47th and 52nd Streets, and Fifth and Seventh Avenues.

Almost a city in itself, or at least a small town, Rockefeller Center is a complex of 21 skyscrapers and smaller buildings covering 22 acres. Nearly 65,000 people work here, and another 200,000 visit each day. All the buildings in Rockefeller Center are linked by an underground concourse lined with shops and restaurants. This is a subway stop.

Its centerpiece is the *RCA Building* (30 Rockefeller Center), world headquarters of the communications giant. The 850-foot-tall building has 70 stories. The lobby displays enormous Spanish murals depicting man's progress.

Studios of the NBC radio and television network occupy several lower floors. Studio 8H hosts a popular comedy show broadcast live each Saturday night. Several years ago Marvel Comics' Stan Lee hosted the show. By coincidence, the villain called the Silver Samurai invaded the show on that same night. But Spider-Man (who, as Peter Parker, was in the audience) and the show's cast stopped the Samurai from doing much damage.

Rockefeller Center also includes the Celanese (45 stories), McGraw-Hill (51 stories), and Time & Life (48 stories) buildings, as well as many others. Radio City Music Hall, home of the famed dancing Rockettes chorus line, is here. So is the Museum of Modern Art (known as MOMA), a major collection devoted to all forms of art since 1880, including photographs and films.

The Channel Gardens in front of the RCA building are so named because they separate Maison Francaise from the British Empire Building. A promenade leads down to the Lower Plaza under street level. The flags of the United Nations fly here above a famous bronze statue of Prometheus. Ice skaters practice in the rink here. At Christmas time carolers give concerts in front of a huge, brilliantly decorated tree.

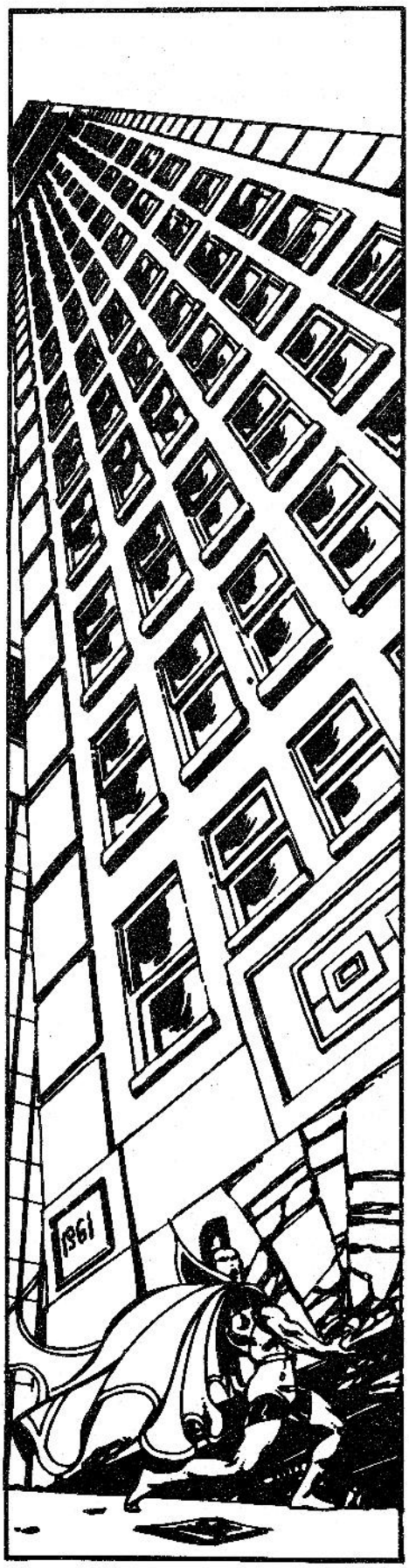
A private street, Rockefeller Plaza, leads to the RCA Building. It is closed one day each year so that it keeps its qualification as private property.

Roxxon Plaza

Immediately west of the RCA Building stands the enormous Roxxon Plaza tower, headquarters of the world's largest oil company—and, some say, the world's largest company, period. The entire 56-story (840-foot) tower administers the company's labyrinthine holdings around the world. Most of these are legitimate and honestly run, but Roxxon also engages in many illegal or immoral activities unknown to the general public.

Roxxon's many legitimate activities are too numerous to list here. Its criminal activities have included attempts to suppress research into alternative energy sources, like Project: Pegasus; unauthorized microwave transmissions from a huge radar-camouflaged satellite called the Star Well; the illegal seizure of vibranium on a small Atlantic island; and an attempt to discredit the Wakandan government and its leader, the Black Panther.

Former Roxxon president Hugh Jones tried to subvert the US Government. Jones had become enslaved by an ancient artifact called the Serpent Crown. He went insane and is now confined in a mental hospital in upstate New York. The Serpent Crown has been destroyed.



The Brand Corporation

Ten floors and two of the six basements in the Roxxon Plaza tower once housed the Brand Corporation, a large research subsidiary of Roxxon. Brand made Roxxon prominent in the organic chemicals and pharmaceuticals industries.

Brand's Mutagenics Laboratory in Queens helped create or augment many super-powered humans: Suntu-rion, Mad-Dog, Will O'The Wisp, and many members of the second Serpent Squad. For a time it employed Hank McCoy, the former X-Man known as the Beast. At Brand's laboratories McCoy distilled what he called the chemical basis of human mutation. When he took a dosage of the chemical, he mutated (further) into his current bestial, blue-furred form.

Brand also concealed Roxxon's Covert Activities division. When Spider-Man and Will O'The Wisp exposed these activities to public scrutiny, Roxxon covered up by closing down the corporation.

Brand remains closed today. However, its offices have not been leased to other clients, and the furniture has not been removed. Rumors mention lights being seen on those floors late at night.

OTHER POINTS OF INTEREST

An obscure building on 51st Street near Fifth Avenue once housed the large corporate law offices of Harry Leland, Black Rook of the Hellfire Club. Leland died in battle with the advanced Sentinel robot Nimrod. The firm's facilities were taken over by a larger firm controlled by the Kingpin—the same firm that employs Franklin "Foggy" Nelson.

Glenn Industries formerly rented offices in the Celanese Building in Rockefeller Center. Daredevil uncovered evidence of corruption in the company that led to its bankruptcy. Roxxon and other corporations purchased Glenn Industries' assets.

Trump Tower (Fifth Avenue and 56th, on the east side of Tiffany's) is a bronze-mirrored skyscraper 58 stories tall. Inside, its 6-story atrium features many fashionable shops charging exorbitant prices. Entrepreneur Donald Trump built it in 1983. Alternately lauded as gorgeous and scorned as garish, the tower is clearly a monument to something, though no one agrees to what.

Midtown is not all business. Some residential skyscraper apartments south of Central Park provide homes for the well-to-do. One of these (West 58th near Avenue of the Americas) harbors the studio loft of Johnny Storm, the Human Torch, and his wife Alicia. The Torch can exit the building through a ceiling skylight. Down the block at street level is "Calories R Us," an ice-cream place.

For further information on landmarks of the Midtown area and the Financial District, consult the Hotspot entries in this chapter for the *Daily Bugle*, the Empire State Building, Four Freedoms Plaza, and SHIELD Headquarters.

CAMPAIGN USE

This area is what New York campaigns are really about: heroes flying, swinging, or leaping between skyscrapers high above the streets. Comics fans know the thrill of that contrast between powerful, heroic individuals and the awesome buildings of our time.

So "Campaign Use" becomes redundant. After all, virtually all urban adventures, New York or otherwise, feature these towers of industry as a backdrop.



FOUR FREEDOMS PLAZA

OVERVIEW

The new headquarters of Fantastic Four, Inc., stands on the site of the old Baxter Building. When the Baxter Building was destroyed by Doctor Doom, Reed Richards and the FF built a new and larger headquarters: Four Freedoms Plaza.

Address: Lexington Avenue between 48th and 49th streets. For its location, see the Midtown East map in this boxed set.

THE AREA

The FF's headquarters is in Midtown. For more information, see the previous Hotspot entry, "The Financial District."

DESCRIPTION

Note: The building that the Fantastic Four uses as a headquarters, Four Freedoms Plaza, was first described in MA4, *The Fantastic Four Compendium*. Marvel Comics has recently published an update (*The Official Handbook of the MARVEL UNIVERSE™ Update '89*, Issue #3) which revises the information in MA4. The updated information is presented here.

Four Freedoms Plaza was designed by Reed Richards, who is more popularly known as Mister Fantastic, the leader of the Fantastic Four. The building was constructed under Richards' supervision by the firm Damage Control and by workmen associated with the original law enforcement agency known as SHIELD.

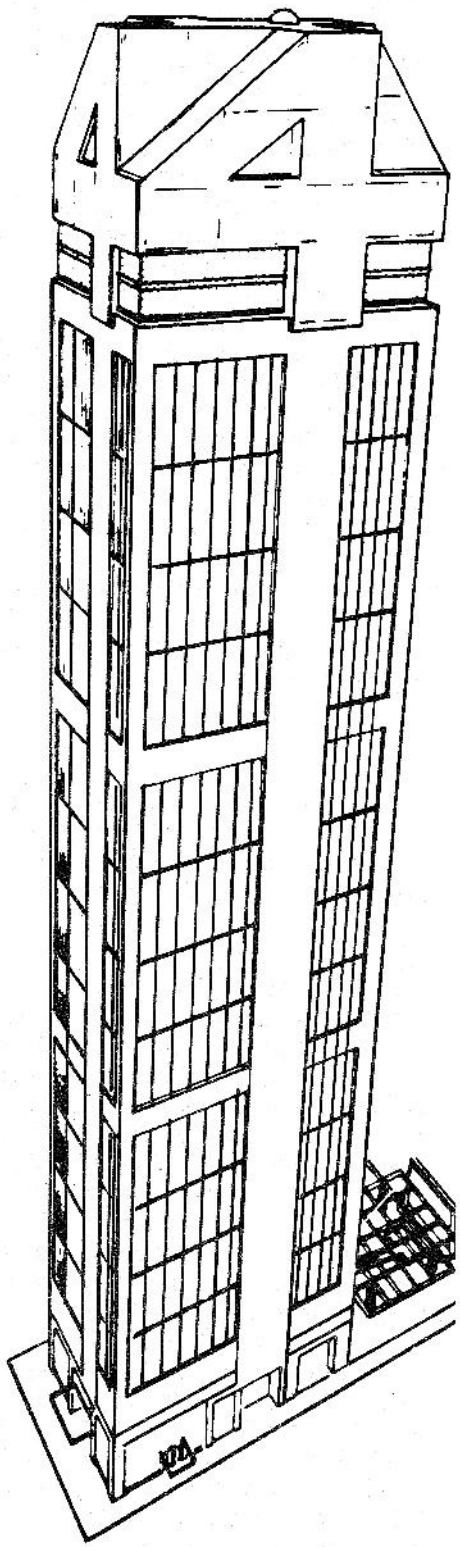
Four Freedoms Plaza is a 45-story office building surmounted by the four-story headquarters of the Fantastic Four. Separating the two structures is a buffer zone of electrical and mechanical equipment which provides air-conditioning, power, and some other functions for the Fantastic Four headquarters. In cases of emergency, as, for example, if the Fantastic Four's headquarters should be under attack, security mechanisms within the buffer zone can seal the headquarters area off from the rest of the building.

The entire building is made of non-traditional construction materials. The building is "woven" from carbon aramid thread; hence, although the walls are relatively thin, they are extraordinarily resistant to damage (Monstrous strength). The windows are made of a carbon lattice which most closely resembles diamond. The quarter-inch thick windows (Remarkable strength) are integrally woven into place and are not removable.

Four Freedoms Plaza is a tall white skyscraper. At the top of each face is a gigantic numeral 4 carved in white marble (Incredible strength). The top of the building is 53 areas high.

Access to the Fantastic Four's headquarters is gained from the first floor through elevators guarded by the doorman, Mr. O'Hoolihan, who performed the same function for the Fantastic Four at the Baxter Building. The Fantastic Four carry special devices in their belts that emit coded signals that open the elevator doors. Others seeking access to the Fantastic Four's headquarters must request permission for entry through O'Hoolihan from the Fantastic Four themselves. Visitors who are admitted take an elevator up to the reception room, which is attended by Roberta, a robot receptionist constructed to appear human above the waist.

The upper structure of the building is a self-sustaining, heavily armored unit which contains both the Fantastic Four's headquarters and the individual members' living quarters. The upper structure makes extensive use of computers, guard robots, and other advanced devices to maintain security. All interior doors are air-locks and are governed by a central housekeeping computer. This computer is part of Reed Richards' main computer complex. The upper structure contains several major state-of-the-art research laboratories in various fields of science for use by Dr. Richards. Among the most noteworthy technological devices housed in the laboratories are the mechanisms permitting entry into the Negative Zone and a duplicate of Doctor Doom's time machine.

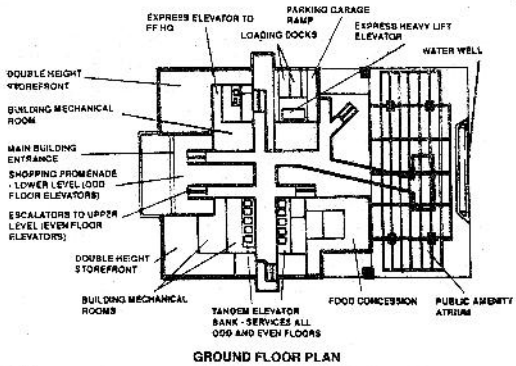


The skies over Manhattan are less crowded now that the Federal Aviation Administration has prohibited the Avengers and Fantastic Four from using their downtown headquarters as airports. Both teams now use their launchpads on Avengers Island, formerly Hydro-Base. Here the FF launches its Pogo Plane and Intercontinental Passenger Missile. But FF members still use Four Freedoms Plaza for their smaller craft. On the top floor, 53, is a huge hangar for several Fantasticars and Skycycles. The roof's walls slide back during launches and landings.

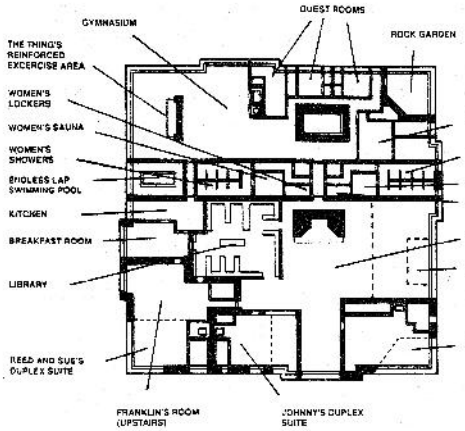
The buffer zone (above floor 49) is also a breakaway point. The old Baxter Building was levitated into space on two occasions. Reed Richards constructed the new building so that in the event of a future levitation, the upper stories will separate from the foundation, leaving the civilian quarters intact.

The entire building is riddled with one-inch "travel tubes" that let Mister Fantastic travel quickly to any point in the building. He simply "oozes" his flexible body through the narrow passage and along to his goal.

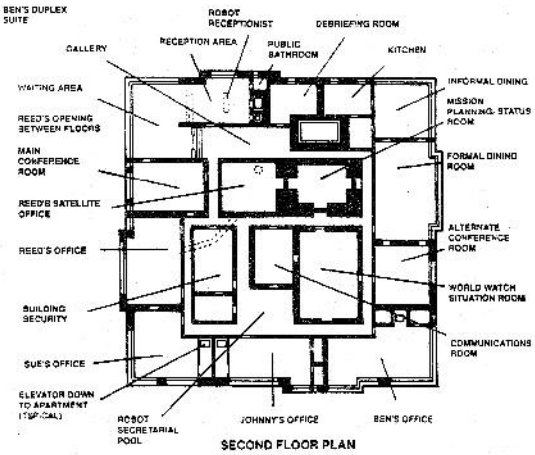
Other Cities: With minor alterations, Four Freedoms Plaza can serve as a headquarters to an established group of NPC heroes in the Judge's campaign. The player characters might even adopt elements of the design for their own headquarters.



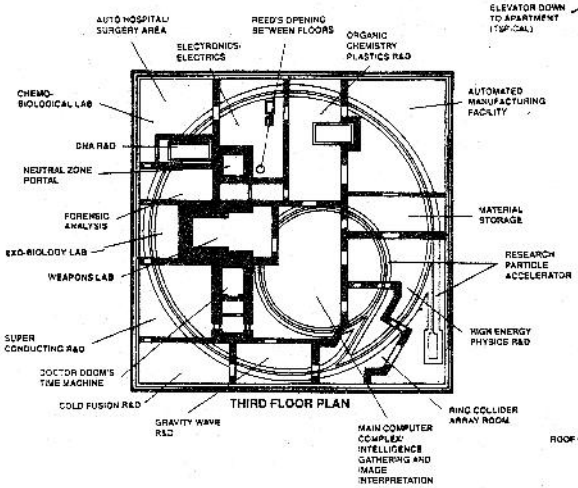
GROUND FLOOR PLAN



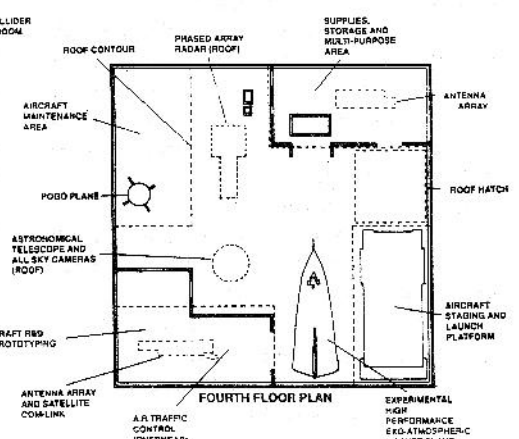
FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

NPCs

For complete statistics on the Fantastic Four and all the significant people in their lives, consult MA4, *The Fantastic Four Compendium*.

CAMPAIGN USE

Manhattan: PC heroes may visit Four Freedoms Plaza to get the Fantastic Four's help with a difficult scientific problem or to borrow equipment. Even Doctor Strange has been known to use Reed Richards' devices. But the Judge should take care to keep the players from relying overmuch on the FF's resources. The FF can always say that they need the device themselves, or that it was just destroyed in their last battle.

Players may also go to the Plaza to help out in the Fantastic Four's absence. Some FF enemy has decided to blow up the building when they're not there to stop him. If the PC heroes foil the attempt, they earn a large favor from the world's most popular super group.

HELLFIRE CLUB MANSION

OVERVIEW

An old and prestigious upper-class club, the Hellfire Club has another, hidden purpose: its leaders want to take over the world.

Address: 840 Fifth Avenue, between 66th and 67th Streets.

THE AREA

The Upper East Side is home to many rich or well-heeled New Yorkers, such as *Daily Bugle* editor J. Jonah Jameson, and was once home to many more, such as Matt Murdock (Daredevil) and his law partner, Franklin "Foggy" Nelson.

Many foreign embassies or consulates are located here as well. Along one ten-block stretch of Madison Avenue from 68th to 79th Streets are the consulates for Greece, Burma, Lebanon, France, Hungary, Tunisia, Austria, Indonesia, and Italy, and the Wakandan Embassy. The Latverian Embassy is farther to the south, on Lexington Avenue. All along these streets one sees limousines illegally parked but left unticketed—because they have "DPL" (diplomat) license plates.

York Avenue, which runs north-south to the east of First Avenue, gives its name to the Yorkville neighborhood, an extremely clean district in otherwise filthy Manhattan. Here are Rockefeller University and Cornell Medical Center, on the river between 63rd and 70th Streets.

DESCRIPTION

The name "mansion," with its connotations of grandeur and display, seems an inappropriate term for the Hellfire Club's headquarters—at least as seen from the street.

The brick building (Good strength walls) occupies the entire block, but it is inconspicuous. Designed in New York elite style, the building is only 30 feet (two areas) tall. Its entrance is set off from the street by a short, simple flight of concrete steps. Beside the white wooden door (of oak, Typical strength) is a small bronze plaque reading, "HELLFIRE CLUB—ESTABLISHED MDCCLXIII."

History

That date, 1763, is when Sir Francis Dashwood of London founded a gentlemen's club devoted to debauchery, black magic, orgiastic parties, and political intrigue. Its membership included some of the most powerful men of 18th-century England: the Prime Minister, the Lord Mayor of London, bankers, admirals, poets, the Archbishop of Canterbury's son, and Benjamin Franklin. Author Daniel P. Mannix recounts the history of this British branch of the club in his excellent 1959 book, *The Hell-Fire Club*.

Several key Hellfire Club members emigrated to colonial America and started a new American Hellfire Club, independent of and unaffiliated with the British original. They occupied an abandoned church on the present site. The current building was constructed in 1906.

Today, the Hellfire Club is widely known as a respectable organization for the rich and influential, principally devoted to giving lavish parties. Most people also realize that lots of business gets done in whispered conversations at those parties. But very few are aware that the club's Inner Circle, formerly the "Council of the Chosen," conspires to dominate the world through economic power, politics, a private mercenary army, and—in many cases—mutant super powers. Members of the club's Inner Circle occupy positions named after chess pieces.

Inside the Club

Note: Complete layouts of Hellfire Club Mansion have not yet been revealed. What follows is a reconstruction based on published accounts. Later accounts may invalidate parts of this description.

The Hellfire Club admits only members and their guests, so the front entrance is kept locked, though the lock is only of Typical strength. Inside the door is a small foyer and cloakroom.

(Note the ordinary strengths. This is true of the entire building. Nothing about the mansion's construction betrays that it is anything but an ordinary social club.)

The interior decor is 18th-century Colonial, matching the senior members' eccentric predilection for dressing in 18th-century garb during meetings. Walnut paneling, chandeliers and candelabras of cut glass, gaslight globes in wall sconces—all project an air of obvious elegance, not at all understated.

The mansion's simple floor plan gives pride of place to the great central ballroom, a spacious carpeted room over 120 feet (1 area) long and 40 feet wide. The ceiling is about 29 feet (2 areas) high, reaching the roof of the building. There is nothing above the ceiling but electrical wiring.

Many elaborate doorways lead to the ballroom. The dominating feature of the room is a palatial fireplace, where a great fire blazes cheerily every evening during winter months.

Rooms and Chambers

A hallway surrounds the ballroom on both floors of the building. On the upper floor, it opens onto a sturdy wooden balcony (Good strength) overlooking the ballroom. Along the outer sides of the hallways on both floors, public rooms and private chambers are arranged.

Public rooms are all on the ground floor. These include a large smoking room, an extensive library (with a large selection of books that earlier centuries deemed "indecent"), and a dining room that seats 64. Next to the dining room is a large and well-equipped kitchen.

Two staircases and an elevator give access to the second floor. Members always refer to the 18 small cubicles on this floor as "chambers," as opposed to "rooms." The semantic difference is that "chambers" are for private matters, whether business, gambling, or romance. Each chamber measures 15 feet by 10, and each has one round table, one chair, and a wide, padded divan. Chambers are soundproofed with Good material.

At the rear of the second floor, above the kitchen, are the private rooms of the Inner Circle. Two fully furnished bedrooms are available for the rare times when leaders celebrate too heavily and

are unwilling or unable to drive home. Between the bedrooms is an elegant meeting room, where the Inner Circle once held the X-Men captive.

The Basement

The mansion has a basement with concrete walls (Excellent strength), accessible only from the kitchen on the first floor. This storage area is filled with crates, containing mainly kitchen and party supplies. A locked and guarded basement room holds a small armory for the Inner Circle's mercenaries. Mercenaries have no barracks, lockers, or lounge areas on the premises, but often they hang around the kitchen.

There was once another entrance to the basement . . . from below, through the sewers. Wolverine used this to break into the mansion and rescue his fellow X- Men. The basement floor had an iron grate of Excellent strength, locked with a Remarkable-strength lock. The round grate led to a concrete access tunnel and down to the sewers. The Inner Circle used this entrance to smuggle in mercenaries and firearms. But after Wolverine's invasion, the tunnel was filled in with concrete.

NPCs

Complete statistics for the known members of the Hellfire Club's Inner Circle are given in MA1, *Children of the Atom*. Club members outside the Inner Circle are ordinary (though influential) people with Typical abilities.

The Inner Circle has seen many upheavals in recent months. The White Bishop, mining magnate Donald Pierce, was expelled after a botched takeover attempt. Corporate lawyer Harry Leland and jeweler Frederick von Roehm, the Black Bishop and Rook, died in battle with the advanced Sentinel robot Nimrod.

Sebastian Shaw, for many years the Black King, has recently been deposed by the mutant super-powered villain Magneto. The new leader has assumed the roles of both Black and White King, merging them as the "Gray King."

Magneto assumed control of the Hellfire Club as part of his long-term strategy to unite all mutants against humanity. For a time Magneto had appeared to reform, and he had even led the X-Men and the New Mutants after Professor Charles Xavier left Earth.

But Magneto later lost control of both groups—the X-Men when they were believed to have died, and the New Mutants when they learned Magneto had not really reformed. Now Magneto is trying to unite other mutants under the Hellfire Club's leadership, in preparation for a forthcoming major conflict with humanity and with other mutant factions—what he calls "The Mutant Wars."

Magneto's abilities are also described in MA1, *Children of the Atom*.

Sebastian Shaw remains active as the director of powerful Shaw Industries, a major corporation. (See the World Trade Center and Stock Exchange entries in "The Financial District," earlier in this chapter.) Shaw has vowed opposition to Magneto and the rest of the Hellfire Club. Meanwhile, Magneto has allied covertly with the White Queen, Emma Frost, to topple the Black Queen, Selene, from power. So the intrigues continue.

CRIMES

For centuries the Hellfire Club has wielded its influence behind the scenes. In that time it has committed many crimes, without regard to morality or society's strictures. Most notorious was their corruption of the X-Men's Phoenix into Dark Phoenix, through circumstances too involved to recount here.

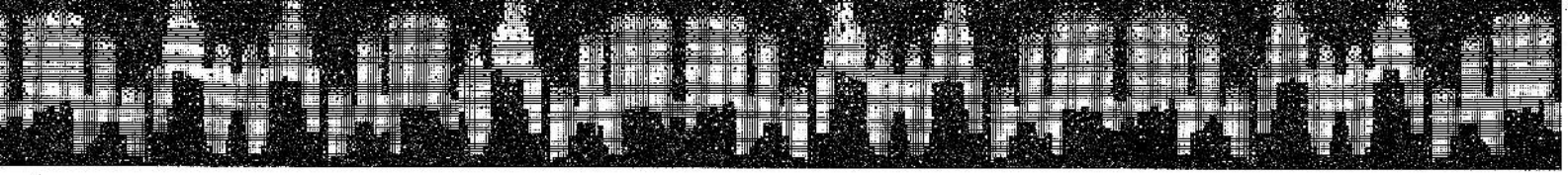
However, the Hellfire Club always maintains a front of respectability, their best weapon against prosecution. The general public remains unaware of their long-term plans, and the Hellfire Club leadership will do anything to keep it that way.

CAMPAIGN USE

Manhattan: The Hellfire Club serves as a powerful group of villainous types, and its Mansion as a villain headquarters—with a twist. Its most powerful armor is not in its walls, but in public perceptions. No hero group can afford the scandal of attacking a prosperous uptown society club! Consequences certainly include attacks in the media, civil charges for damages, and suspicion by police and other super types. In the worst case, PC heroes might face criminal charges or be outlawed by the City Council.

Other Cities: The Hellfire Club is a national organization. Meeting facilities in other cities can follow the same general plan.





HELL'S KITCHEN

OVERVIEW

The dirtiest, sleaziest, most crime-ridden neighborhood in New York City is—well, a matter of debate. But one of the chief contenders is the core of the Lower West Side, Hell's Kitchen. The neighborhood serves as a base of operations for the vigilantes Cloak and Dagger. For a time it was the special preserve of its tireless protector, the blind crimefighter Daredevil.

THE AREA

Hell's Kitchen is something over 110 blocks of tenements, factories, garages, warehouses, and docks. The area is essentially the same as the Lower West Side, with a slice of Chelsea below it.

On a map, Hell's Kitchen is the area west of Ninth Avenue to the waterfront between 30th and 59th Streets, and also the area west of Eighth Avenue between 42nd and 58th Streets. It abuts on the Theater District to the east and the Upper West Side to the north.

DESCRIPTION

Hell's Kitchen includes the entrance to the Lincoln Tunnel (38th and 39th Streets, between Ninth and Tenth Avenues) and the Jacob K. Javits Convention Center, a multi-faceted box of black glass on 11th Avenue between 34th and 38th Streets. At 811 Tenth Avenue is the New York Telephone Company, a windowless white building. Any of these spots might prompt a villainous takeover attempt.

But in general this territory is too poor to attract big-league villains. Most of Hell's Kitchen consists of rotting tenements, no more than five or six stories high. Most buildings use the shoddiest material available (Good material strength at best).

Although the highest property values in the world lie a mile to the southwest, in Hell's Kitchen one finds many vacant lots. Priced too high to sell, these serve as tax shelters for the wealthy.

As Matt Murdock (Daredevil) put it, "Hell's Kitchen is aching muscles and growling stomachs—children's feet on broken glass—hopeless laughter, echoing across an empty lot."

Published accounts have shown junkies deciding whether to eat or sleep today; winos who clutch the bannister knobs of staircases as if they were lifelines; and a Columbia University student who can't afford rent and so sleeps in the back seat of a junkyard automobile. His landlord, an old man named Vegas, sleeps in the front seat.

This was the boyhood home of Nick Fury. Matt Murdock was born here, and until recently he lived here again with his beloved Karen Page in a spartan one-room apartment on the top floor of a five-story building on Tenth Avenue. Not far away is the unnamed diner owned by Bertha and Otto Schnapp, where Murdock worked as a cook.

Across the neighborhood on Eighth Avenue sits the Last Exit bar and pool hall—sometimes called "No Exit" by locals because of the dead-end sleazes who patronize it. Though he once relied on Josie's on the Lower East Side, Daredevil made this bar his new source of contacts, snitches, and grapevine messages.

THE HOLY GHOST CHURCH

On 42nd Street off Ninth Avenue, next to a rundown hotel, stands the imposing Holy Ghost Church, a structure almost a century old. This church serves as home base for the vigilantes Cloak and Dagger. They ordinarily concentrate their crimefighting activities in the Times Square area. (See the "Times Square" entry later in this chapter.)

Built in Gothic Revival style, the church has seen much better days. It was closed down when its most recent priest, Father Francis Xavier Delgado, went mad. He is now confined to an asylum. Dagger's Uncle Mike has reopened a section of the dusty church as a community outreach center, open Tuesdays and Fridays.

The 21st Precinct

At 39th Street and Ninth Avenue stands the New York Police Department's 21st Precinct offices. The ground floor holds the front desk, lockers and desks for uniformed officers, and a row of three holding cells. The second floor has desks for the four detectives who work any given shift and the private office of Captain George Petrovic.

Plainclothes detective Brigid O'Reilly worked here before an accident (and her unwilling allies, Cloak and Dagger) transformed her into the tormented vigilante Mayhem. O'Reilly's best friend and fellow detective, Rebecca "Rusty" Nales, also works out of this precinct.

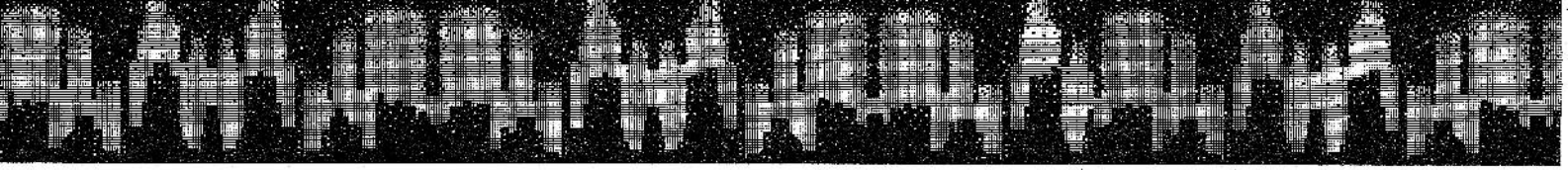
DAREDEVIL IN HELL'S KITCHEN

Daredevil was until recently a prosperous defense attorney in his secret identity of Matt Murdock. Murdock owned a beautiful three-story brownstone in the posh Upper East Side (Madison Avenue, between 62nd and 63rd). A lawyer by day, a vigilante by night, Murdock was never bothered by this contradiction.

His life began to fall apart, however, when the assassin Bullseye killed the woman he loved, Elektra Natchios. Murdock, on the rebound, pursued an ill-advised relationship with Heather Glenn; Glenn later committed suicide. Murdock gradually withdrew into paranoia.

Two years before, Karen Page, former secretary to the firm of Nelson and Murdock (and Murdock's lover and confidante), had left for Hollywood to become a movie actress. Her career went sour, to put it mildly, and she wound up making stag films in Mexico. Addicted to heroin, she sold Murdock's secret identity as Daredevil for a fix.

The secret was discovered by the crime lord of New York, Wilson Fisk—the Kingpin. Determined not just to kill his foe but to destroy him, the Kingpin ruined Murdock's life. He worked through a long chain of intermediaries



to avoid detection, since he believed Murdock only pretended blindness. Fisk foreclosed on (and later blew up) Murdock's home, froze his assets, and had him framed for malpractice.

Murdock was barred from the practice of law; his partner, Franklin "Foggy" Nelson, in forestalling a prison sentence, defended him so effectively that the Kingpin later had Nelson hired into one of his own law firms. (Nelson is unaware of Fisk's role in this, but now suspects that the firm is not engaged in legitimate business.)

Purgatory

Murdock, already unstable, cracked in the ordeal. He abandoned his friends, and in a paranoid delusion he beat up a police officer. Though unwell, he at least saw correctly that the Kingpin was behind his problems. Murdock faced Fisk alone in the crime lord's penthouse offices, where the huge man beat him into unconsciousness.

The Kingpin had Murdock put in a stolen taxicab and driven off Pier 41 into the East River. Only when the cab was discovered weeks later did Fisk find that Murdock had escaped.

Barely alive, Murdock wandered Manhattan and finally gravitated toward his boyhood home in Hell's Kitchen. A nun named Maggie found him on the brink of death and nursed him back to health.

Born Again

In Maggie's mission for drunks and derelicts, Murdock experienced a spiritual reawakening. Healed of his injuries, both physical and mental, Murdock took a job as a short-order cook in a Hell's Kitchen diner.

The Kingpin had ordered the death of everyone who had seen the envelope containing news of Daredevil's secret identity. His killers got everyone but Karen Page, who fled to New York seeking Murdock's help. After many adventures, she and Murdock were reunited, and they fell in love all over again. Murdock held no grudge against her for selling his identity: "I've lost nothing," he said.

But the Kingpin, his victory over Murdock stolen, searched obsessively for his enemy. Through Army connections Fisk brought the fanatical super-killer Nuke to New York. (For more about Nuke, see "NPCs," below.) Reasoning that the area draws many refugees, Fisk sent Nuke into Hell's Kitchen to draw Daredevil out of hiding.

After Nuke inflicted catastrophic damage and injured many bystanders, Daredevil defeated him in battle. The Avengers took him into federal custody, but Nuke later escaped. To prevent further scandal, the Army fatally wounded its own agent. But Daredevil carried the dying Nuke to his friend Ben Urich at the *Daily Bugle*, and the resulting expose ruined the Kingpin's reputation. Fisk has been plotting revenge ever since.

Aftermath

Murdock took up residence in Hell's Kitchen, as happy in a studio loft as he ever was in his three-story brownstone. As Murdock he ran a free legal clinic. As Daredevil he fought to clean up the neighborhood and protect its citizens from thugs, preying landlords, and themselves. He broadened his outlook and methods, and was not above stealing money from the Kingpin's operations to serve good causes.

No longer a mysterious figure, Daredevil walked the streets, drank in the bars, and became an accepted part of life in Hell's Kitchen. Murdock appeared less concerned than before about protecting his secret identity, and sometimes, outside his Free Legal Clinic, did not bother to pretend to be an ordinary blind man. (The Kingpin is still unaware of Daredevil's blindness.)

It is important to note that the Kingpin doesn't want to kill Daredevil—at least, not just that. He wants to corrupt him. To Fisk, Murdock represents the idealism that Fisk wants to believe is illusory. The Kingpin also wants to tear down everything that Murdock holds dear, such as the legal system.

Recent Developments

Some of the Kingpin's plots wrought great damage on Murdock. Karen Page left him, and his law clinic closed. In combination with the stresses of the "Inferno" crisis, these events drove Murdock out of Manhattan altogether on a "vacation" of sorts. Whether Murdock will return to Hell's Kitchen remains unclear.

NPCs

Karen Page

Law clinic administrator

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Ty

Health: 24 Karma: 26

Resources: Poor(4) Popularity: 1

With Murdock's help, Page overcame her addiction. Heroin addiction usually has significant side effects on health, notably kidney damage, but if Page has experienced any of these, they have not been revealed.

Page is much healthier now. But she relied, perhaps too heavily, on Matt Murdock as her emotional support amid the corruption of Hell's Kitchen.

Appearance: 5'9", 128 lbs. Mid-20s. Long blond hair, attractive. Favors denims and tank tops, but knows how to dress well on the job (and on a budget).

Talents: Secretarial and social work, street smarts.

Story Function: As any romantic interest—victim, hostage, information source, confidante, and so on.

Nuke

"Agent Simpson," US Army sergeant

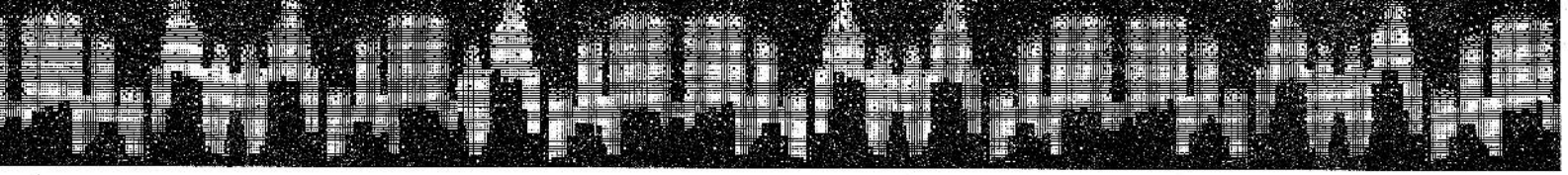
Assassin and terrorist

F	AM (50)	Health: 140
A	IN (40)	
S	EX (20)	Karma: 42
E	RM (30)	
R	TY (6)	Resources: Ex(20)
I	EX (30)	
P	TY (6)	Popularity: See below

Agent Simpson was the only survivor of the Army's almost two dozen attempts to replicate the Super-Soldier experiment that created Captain America. Code-named "Nuke," Simpson was active only outside the United States, most recently against Marxist republics in Central America.

For most of his career, Nuke's existence was unknown to the general public in America, and his Popularity rating was 0. After his rampage in Hell's Kitchen, his Popularity dropped to -20. The Army gravely wounded him before he could attack the *Daily Bugle*, and he soon died of his wounds.

A deranged fanatic, Nuke represented the dark side of patriotism: "My country right or wrong," intoler-



ance, and blind obedience to authority. In battle he could lose track of reality and return to the times he freed MIA soldiers in Vietnam. He hated the press and anyone who questions America's absolute rightness in all matters.

Appearance: Hugely muscled, with blonde crewcut; wore army fatigues (often bare to the waist). An American flag tattoo covered Nuke's face.

KNOWN POWERS:

Body Armor. Nuke's skin was reinforced with plastic, giving him Excellent resistance to injury from blows, flame or cold attacks, or projectiles.

Drugs. Nuke used three kinds of capsules to adjust his fighting efficiency. *Reds* (amphetamines) gave him +1 CS in Fighting, Agility, and Endurance for 12 turns. *Whites* (barbiturates) calmed him and neutralized a Red's effects; without a White to negate it, a Red left Nuke with -1 CS Strength and Endurance for 12 hours. *Blues* (sedatives) allowed Nuke to relax and sleep; without them, he had nightmares of combat.

Unique Weapon—"Betsy." This gigantic sub-machine gun held six LAW rounds and three Incendiary Missiles. Nuke used an LED counter on the side of the weapon to count fatalities. Betsy was made of Excellent material.

Air Support. Nuke had helicopter backup, piloted by an unnamed Army colonel. The Battle Copter mounted two machine guns. (For statistics, see pages 43 and 49 in the Player's Book.) Daredevil destroyed both chopper and pilot in Hell's Kitchen.

Talents: Nuke had all Martial Arts and military skills, and was a Weapons Specialist with Betsy, receiving +2 CS in FEATs using it.

Weakness: Nuke had Feeble Reason, Intuition, and Psyche vs. any attack or appeal made on the basis of "patriotism."

Contacts: Nuke was a sergeant in the US Army.

Typical Dialogue: "They try to make our boys feel ashamed . . . we should *never* feel ashamed. Give me a red."

Rotgut

Real name unrevealed

Lunatic killer

F	A	S	E	R	I	P
Gd	Ty	Gd	Gd	Ty	Ty	Ty

Health: 36 Karma: 18

Resources: Poor(4) Popularity: 0

Rotgut quotes the saying, "By age 20 you have the face you were born with; by age 40 you have the face you deserve." Now nearing 40, Rotgut has the face of a haunted madman.

Rotgut watched too much TV and read too many news stories. His mother, a stern and unbalanced woman, induced his early fixation on stories of genetic impurities, environmental damage, food poisoning, serial killers, cancer, and birth defects.

Rotgut became obsessed with "cutting the disease" out of the rotting gut of society—prostitutes, junkies, and ultimately every imperfect person. In other words, everybody.

Rotgut turned the basement of his apartment complex into a weird maze of plumbing. He thought of it as the equivalent of the body's arteries. By pumping poison into the building's water supply, he would clean out all the imperfection. Daredevil stopped him, and Rotgut was last seen being carried away in a straitjacket.

Appearance: Hulking albino Negro with pale skin and white hair. Bulging, tormented pink eyes. Twin bone ridges form a "V" on his forehead. Ill-fitting navy suit, old shoes.

Talents: Blunt weapons, plumbing. Rotgut has Good resistance to pain.

Typical Dialogue: "I heard whispered them aspirin killers switched to catsup. Or could be a *conspiracy* to get consumers to buy over-packaged, over-wrapped products so we use more *plastics*—plastics can't ever be broken down, they *never decay* and eventually *strangle* the planet. . . ."

Story Function: A villain who needs to be treated, not beaten up and hauled to the police station.

Darla, Eightball, and the Fatboys

Children's gang

F	A	S	E	R	I	P
Pr	Ty	Fe	Pr	Ty	Ty	Ty

Health: 16 Karma: 18

Resources: Poor(4) Popularity: 0

Appearance: Despite their name, the kids in this gang are mostly skinny. They're all about 10 to 12. Darla has long blond hair and an upturned nose. Eightball wears a football helmet much too big for him.

Talents: Street smarts, skateboarding.

Story Function: These kids sometimes worked as Daredevil's "Baker Street Irregulars," warning people of impending threats or scouting out information.

Baby Elmo

Bar fighter

F	A	S	E	R	I	P
Ex	Ty	Ex	Ex	Ty	Pr	Pr

Health: 66 Karma: 14

Resources: Typical(6) Popularity: 1

Appearance: Big! 6'7", 300 lbs. Muscular brute with thinning, sandy brown hair, lantern jaw, beetle brow, tattoos. Wears leather vest, jeans with iron studs, and boots. Never says much.

Talents: Bar fighting (Martial Arts B, C, and E, Wrestling), drinking.

Typical Dialogue: None. Possibly mute.

Story Function: Johnny Storm, the Human Torch, went into a rough bar searching for Daredevil during one of the adventurer's absences. He picked a fight with Baby Elmo and won—barely. If PC heroes ever get into a similarly stupid confrontation, Baby Elmo will fight anything that moves.

CRIMES

Every conceivable kind of vice, corruption, and violence occurs in Hell's Kitchen. The Kingpin has recently begun increasing his organization there, so crime is on the rise. But the area is so poor that it makes an unattractive target for most villains—unless the villains have some other motive than robbery.

Conditions in Hell's Kitchen either create lunatics or attract them. Crazies like Rotgut are a constant threat.

CAMPAIGN USE

Manhattan: If Daredevil still lives in Hell's Kitchen in the campaign world, heroes might go there to enlist his aid. Otherwise, they might visit the area to fight petty crime in the slums or on the waterfront, or to attend a charity function.

Other Cities: Use the Hell's Kitchen description for any slum area of the campaign city.

MARVEL COMICS

OVERVIEW

Marvel Comics is the largest American comics publisher, in the Marvel Universe as in our own. The difference is that in the Marvel Universe, Marvel Comics contracts directly with the super heroes for the right to publish (occasionally exaggerated) four-color accounts of the heroes' actual adventures.

Address: 387 Park Avenue South.

Note: This entry describes Marvel Comics as it exists in the Marvel Universe, not (necessarily) as it exists in our own.

THE AREA

Marvel Comics is located in an inconspicuous office building in Midtown. For more information, see "The Financial District" in this chapter.

DESCRIPTION

The Marvel Comics "bullpen" occupies three floors of a nondescript 12-story commercial building. The ninth floor has the mail room and shipping facilities; the tenth is editorial; and the eleventh floor has the legal department and executive offices.

The offices are small, the hallways long and narrow, but the walls are plastered with colorful illustrations and autographed posters of many super heroes.

Office workers are hardly less colorful, but they're usually too busy publishing magazines to chat. About 35 employees are on hand during working hours; one can usually find a few workers around even at night, especially in the production department. The atmosphere is frenetic, highly creative, and occasionally downright crazy. Sounds of typewriters, photocopiers, and screaming paste-up artists fill the air.

Bullpen staffers include editors, production artists, advertising directors, circulation managers, and other business types. Writers, artists, and letterers customarily work freelance, outside the bullpen. But a few are always around looking for story conferences, picking up checks or new assignments, or pleading for deadline extensions on old assignments.

Comics in the Marvel Universe

In the Marvel Universe, super-hero comics are published through licenses with the heroes themselves. The comics depict their subjects' actual adventures. For example, Marvel publishes a *Thing* comic approved by Ben Grimm—though he has more than once taken umbrage (to put it politely) at the bullpen's exaggerated chronicles.

Other comics published in the Marvel Universe star the Fantastic Four and the Avengers of both coasts (both individually and as groups). The company has experimented with a Spider-Man title, but scathing editorials in the *Daily Bugle* made this a failure. Some Marvel editors have proposed doing a comic book based on the mutant group known as the X-Men—but so far executives have vetoed this, because of anti-mutant hysteria and because they are unsure the idea has commercial potential.

Marvel has also licensed comics adaptations of popular movies, such as *2001: A Space Odyssey*, and of fictional works (such as those based on the works of Robert E. Howard). A few comics in the Marvel line are not licensed, either because they are completely fictional or because the character depicted has no legal rights or is believed not to exist (such as the Hulk or Dracula).

These comics differ from the Marvel comics of our own world. The heroes are never shown in secret identities, of course. Whenever criminal acts by villains are shown, editors carefully preface the depictions with legal disclaimers, to stave off libel lawsuits by the villains' lawyers. And since they really happened, the stories are presented as journalism, with careful documentation of dates, places, and sometimes witnesses. Most Marvel staffers are reluctant to invent any details . . . especially since they saw what Ben Grimm did to the last artist who exaggerated.

Apart from the Thing, the heroes seldom give much thought to the comics depicting their adventures. In fact, Reed and Sue Richards never even bothered to send a wedding invitation to the creators of their comic. The creators tried crashing the reception anyway, but never got past the front door.

NPCs

A Judge can pick these from the masthead of any Marvel comic. Bullpen staffers have mostly Typical ability ranks, but their Reason and Intuition range from Good to Incredible. Editors are a multi-talented lot and have contacts with most respectable super heroes.

CRIMES

The Impossible Man once invaded the Marvel offices. The fun-loving alien demanded that the bullpen publish a comic devoted to him. After he threatened them with replicas of Thor's hammer, Captain America's shield, and Iron Man's repulsor rays, staffers reluctantly agreed. But when the Impossible Man disappeared, so did plans for the issue. (For more information, see *Fantastic Four* #176).

CAMPAIGN USE

Manhattan: For an offbeat, comedic adventure, a Judge can send player-character heroes to Marvel Comics, either to negotiate a contract for a comic series or to protest an unflattering depiction in an existing series. Royalty fees, though small, can help a hero in financial straits.

Other Cities: A Judge can postulate that Marvel has opened branch offices in another location to publish adventures based on the events of the campaign.

METROPOLITAN MUSEUM OF ART

OVERVIEW

America's greatest art museum is "the Met," the largest building in Central Park. Here New Yorkers view priceless canvases and artifacts. And occasionally villains see something worth heisting.

Address: Fifth Avenue, across from East 82nd Street in Central Park.

THE AREA

See "Central Park" in this section. The Museum faces the Upper East Side, a prosperous residential and cultural district. See the inside cover of the *Adventure Book* for detailed maps of the building.

DESCRIPTION

Founded in 1870, the Metropolitan Museum of Art moved to its current location in northern Central Park in 1902. It has 400,000 items and is, after London and Leningrad, the third largest museum in the world. The Met attracts four million visitors a year.

The museum is open from 10 AM to 5 PM Tuesday through Sunday, but is closed Monday.

The Collection

The main part of this very large structure is of gray Indiana limestone (Excellent strength). A mere 100,000 pieces, a quarter of the museum's collection, are on display at any one time in over 230 galleries. Descriptions of the Met's contents could fill this book, and have already filled many books that the Judge can obtain at the local library. Suffice it to say that whatever country, culture, or period the art lover is looking for, the Met has representative artwork.

Highlights of particular interest in super-heroic adventures include the country's largest collection of arms and armor (main floor)—nine galleries full of firearms, bows, helmets, shields, and a Knight's Hall with many standing suits of plate armor;

the Temple of Dendur (Sackler wing, next to Arms & Armor on the main floor), a complete Egyptian temple moved from its site on the Nile during the construction of the Aswan Dam;

Pottery shards, jewels, amphorae, and other artifacts of Hyborea, the ancient civilization that thrived just after the sinking of Atlantis;

Islamic illuminated manuscripts from the 12th Century and later (third floor)—perhaps one of these is a desirable magical text?;

and on the first floor, the Costume Institute. This area displays special exhibitions of clothing and accessories from ages past. Since the advent of super-human crimefighters, the Costume Institute has expanded its collection to include replica costumes of many famous adventurers, such as Captain America, several other Avengers (including three versions of the Iron Man armor), the Fantastic Four (old and new costumes), and Doctor Doom. The FF costumes are made of Reed Richards' patented unstable molecules, but otherwise the Costume Institute's uniforms do not retain the properties of the originals.

PC heroes can get involved in a Met adventure by donating replicas of their costumes to the Institute in a public ceremony.

CRIMES

Museum thefts rank among the most ambitious crimes ever attempted. The buildings usually maintain state-of-the-art security systems. And the thefts, if successful, gain wide publicity, often far beyond what mere dollar values of the stolen goods would merit.

What's more, fencing a stolen canvas is a delicate and perilous operation. Unless the thief finds a millionaire collector who just wants to lock away the item in a private vault, it is almost impossible to get anything like what the piece is worth on the open market.

This means when someone tries to rip off the Met, he's usually in the big leagues—either a super villain or an employer of super villains. And the prize must be priceless. Otherwise the villain would just rob a bank and use the money to buy the item.

CAMPAIGN USE

A museum adventure serves two main purposes. First, it introduces a little culture into the lives of heroes who often think about nothing except punching bad guys. Player characters can meet new people, perhaps romantic interests or academic contacts. Or they may go there to rendezvous with informants who like to show off their breeding.

Second, a battle in the Met forces these slam-bang heroes to think about property damage. They can't just knock the villain through a couple of walls when the walls are hung with treasures by Rembrandt and Picasso. To fight a bad guy in the Met, the heroes have to rely on shrewd tactics and brain power instead of brawn—just like real Marvel heroes.

Manhattan: Heroes may be visiting the Met in their secret identities, attending the opening of a new exhibit (the villain's target). Or they could be there in hero ID, as high-profile guards. A hero's friend or lover could be an employee at the museum, an art student, or just a tourist. The friend gets taken hostage in the villain's heist, and the hero has to undertake yet another rescue.

Other Cities: Few cities can boast a museum this large, but smaller ones serve the same story function. Also, much of this description works for the other major museums in the world—the British Museum in London, for example, the Louvre in Paris, or the Hermitage in Leningrad. Only the layout and some of the most famous pieces need be changed.

SHIELD HEADQUARTERS

OVERVIEW

SHIELD Central, the World Headquarters of SHIELD (Supreme Headquarters International Espionage, Law-enforcement Division) is in lower Manhattan. Though the agency recently disbanded, the building remains—and is occasionally active in its own right.

Address: 19th Street, between Avenue of the Americas and Seventh Avenue.

THE AREA

SHIELD's public headquarters is in Midtown. For a description of the Midtown area, see "The Financial District" Hotspot listing, earlier in this chapter.

SHIELD's private headquarters is in Chelsea, a district of fine residential housing and borderline slums, of good restaurants and rundown streets. The polite term is "a transitional area." For more about Chelsea, see Chapter 2.

DESCRIPTION

Public Headquarters

SHIELD maintained a public headquarters in Citicorp Center (53rd and Lexington), the fourth tallest building in New York. Until a few years ago it was located several blocks north, between 59th and 60th; however, an accidental fire in a nearby building persuaded SHIELD administrators to move south to safer quarters.

The public headquarters occupied a suite on the sixth floor. It included a dozen offices clustered around a central secretarial pool, plenty of file cabinets and bulletin boards containing nothing important, and a small soundproofed theater. There tourists could view the public relations film "SHIELD: Working for a Safer World." Afterward they could engage in a brief question-and-answer session with Colonel Nick Fury, SHIELD's director. (This was actually Fury's Life Model Decoy, a lifelike android.)

The public headquarters was staffed by three dozen lightly trained SHIELD agents, carefully picked for attractive appearance and low initiative. They knew nothing of great importance to SHIELD—but just the same, they wore bulletproof vests in public (Good Body Armor), and the office walls and windows were armored (Excellent material strength).

Though it served its purpose, the public HQ was not a brilliant exercise in public relations. Clearly it never fooled the villainous agencies SHIELD battled, since these foes never bothered to attack this outpost.

SHIELD Central

SHIELD's private headquarters occupies an unmarked 28-story office building in the most anonymous section of Chelsea. This headquarters, like the public front, has closed. But for convenience, and for Judges who have not yet disbanded SHIELD in their campaigns, the building is described here in the present tense.

The building has its own pipeline to the Hudson River, its own purification center (among the most heavily guarded locations in the building) and sewage system, two independent ventilation systems, and its own power supply—an early version of SHIELD's Power Core. (The nature of the Power Core has not been revealed, but it resembles a magnetic cylinder containing an ongoing fusion reaction. SHIELD used the Core to power its Helicarrier.) All of these utilities are protected by the most sophisticated anti-sabotage devices in the world.

Entrance

The building has a conventional front entrance. Looking through the glass door, a passerby sees only a desk with a security guard, and behind the guard a bank of elevators. But the elevators are fakes; the front entrance leads nowhere.

Those in the know drive their cars into a dead-end brick wall at the end of an alley next to the building. The wall—actually a hologram, a three-dimensional picture—conceals (with Incredible ability) the entrance to SHIELD's huge underground parking garage. (A real wall of Excellent strength slides out to block the entrance in bad weather and emergencies. Hidden automatic devices retract the wall when vehicles approach.)

In the garage, voice analyzers and retinal scanners identify all visitors. If SHIELD computers cannot identify a visitor, alarms sound in the nearest security post, and two security agents appear in one turn.

Garage walls are reinforced concrete (Excellent strength). A lift-tube and one emergency staircase provide the only access from the garage to the building.

The Main Building

On the 28 floors above ground level, wide walkways surround an enormous atrium. This empty space rises to the ceiling, which is a skylight of bulletproof glass. Nondescript offices and meeting rooms fill each level. Computer terminals give no access to high-security data.

The main level, twice as tall as those above, holds emergency defensive weapons, security robots, and a heavy-duty disposal chamber.

This large room, a featureless floor covered by a shallow dome, destroys scrap metal, broken equipment, and debris. The chamber uses unknown methods, probably a combination of high heat and ultrasound, to inflict Unearthly damage per turn on anything inside until it is vaporized.

Safety switches, clearly marked inside the dome, instantly shut off all equipment and open the single hatchway. This allegedly prevents people from being trapped and hurt inside. But the switches can be overridden, as Nick Fury found out (see "Crimes," below).

Fury escaped destruction in the chamber by leaping through the room's only other opening, an iris door leading to a waste-runoff chamber. This door closes a fraction of a second before the chamber's weapons activate, and provides complete protection for anything or anyone inside.

The rest of the 28 floors pass as any mundane office building. But during





most working hours, except when the building is under attack, the bottom floor slides back to ventilate the true headquarters. And there is nothing at all mundane about this one.

The Lower Levels

The staggering truth: SHIELD Central headquarters extends over two miles straight down into the Earth. The agency's research projects required this incredible depth for safety and security. No surveillance device can penetrate the lowest reaches of the headquarters. And should something go wrong in the research labs, not even an atomic bomb explosion or an accident with the fabulous Power Core could damage the city above (much).

SHIELD Central has 732 underground levels. Naturally, this is a violation of city building codes (and, almost, of natural law), so the extent of the headquarters is classified. During the HQ's construction, engineers tunneled into an adjacent subway route and removed the excavated dirt of all those basements with trains camouflaged as subway cars.

Basement walls are reinforced concrete in the upper half mile (Excellent strength), and graphite- whisker alloy below (Remarkable strength). To prevent water leakage—since Manhattan is, after all, an island—the building walls include an eighth-inch thickness of adamantium (Incredible strength) in the upper mile of floors. Fog is a problem, but fog condensers capture the moisture and recycle it in the building's vast plumbing system.

Presumably such a deep building could connect with Subterranea, the colossal network of caverns beneath most of the world. But since accessways from SHIELD Headquarters would lead to the domain of the Mole Man and Tyrannus, this has not been revealed.

Most of the 732 underground levels are not full-fledged floors, but merely access areas for the lift-tubes and utilities. Only the top 30 subsurface levels and the bottom 5 are of any real size. These square floors surround central open-air atria, in the manner of the floors above the surface. Each level measures 4 areas by 4, with the central gap (for simplicity's sake) 2 areas by 2.

Anything or anyone that falls down into an atrium from above collides painlessly with invisible force fields situated at every tenth story. The fields safely shunt the object to a walkway.

Lower levels 1-30 include agents' quarters, computer rooms, file rooms, routine labs, storage, and the gigantic conference chambers where Nick Fury contacts SHIELD's ruling Council.

The bottom levels contain the advanced research labs and SHIELD's most secret projects. Also here is the ESPer Division, the small but useful bureau of psychically talented agents.

Lift-Tubes

These rapid-transit plexiglas tubes transport agents among the headquarters' many levels. Evidently they move only up and down, but SHIELD technology is certainly up to elevators that move sideways as well. A lift-tube stands nearby (within 1 area) at almost any point in the building.

Lift-tubes transport up to four people at a time at up to 15 stories per turn. The tubes are Good strength material, and the platforms are Excellent strength. The means of propulsion, though unknown, appears to be based on antigravity (as is the Helicarrier).

No regular lift-tube runs the entire depth of the headquarters. Most run from the top floor to the 30th basement level. For security reasons, agents traveling to the lower levels must switch tubes at level 30 and again at level 728.

A bank of 12 emergency lifts runs from 732 straight up to ground level, but using these sounds an alarm at every security post in the building. Also, once activated, the tubes go up until they reach the ground floor and release their passengers; only then do they return below for more. The emergency lifts hold 12 people apiece, and can travel at up to 100 stories a turn, fast enough to black out anyone who fails to make a yellow Endurance FEAT Roll.

Nick Fury Vs. SHIELD

What caused SHIELD to disband? The answer lies in the agency's earliest history and its most advanced technology.

Early in SHIELD's career, before Nick Fury became its director, agency

bioengineers developed the Life Model Decoy, a realistic android. The LMDs performed dangerous maintenance jobs in SHIELD's headquarters and aboard its Helicarrier and space station.

One LMD, for unknown reasons, was constructed with an accidental defect: curiosity. The android discovered the LMD laboratories that had created it. This android killed the lab supervisor, took his place, and created a duplicate LMD to take over its own menial duties. Then the android played into its memory the contents of many "personality tapes," SHIELD's recordings of the mental abilities of its agents and enemies.

Armed with the memories and talents of these great intellects, the android resolved to expand on its original programming: maintenance of, not just a reactor chamber or a furnace, but of the entire world. To this end the android decided to take control of Earth.

With the personality of Baron Wolfgang von Strucker, founder of HYDRA and its offshoot AIM, the android infiltrated and finally controlled these villainous organizations. With the financial savvy of Tony Stark, the android acquired a controlling interest in Roxxon Oil Company. Using these titanic resources, the android at last began to take control of SHIELD itself, as a step toward total world control.

He built his own servants, more androids that he called "Encoders," and organized them through a religion that made him their spiritual leader. Meanwhile, he used SHIELD's own ESPer division of psi talents to search the minds of all SHIELD's members. Through them he located candidates for Delta.

The Delta Project

The android yearned to achieve true humanity. Toward that end, he developed the LMD process, refined it, and finally created a true life form . . . a parasite that drained the form and identity of its victim, replacing it with an emotionless "Deltite."

For the early Delta process, the android required SHIELD agents who rarely questioned authority, loved order, and lacked initiative and imagination. As designed by Nick Fury, SHIELD's organization unwittingly encouraged just this type of agent. The android kidnapped plenty of suitable candidates and turned them into Deltites.

As he refined the Delta process to more accurately simulate human beings, the android replaced more of SHIELD with his duplicates: the Council, most of the agents, even command-grade officers like Jimmy Woo, Laura Brown, and Jasper Sitwell. But the android discovered that his new Deltites aged rapidly. They could undergo the Deltite process again and be rejuvenated . . . yet each rejuvenation drained more personality, memories, and feelings from the Deltite duplicate.

The Deltites needed a stabilizing agent, a chemical that retarded aging. Only one compound filled their needs: the Infinity Formula.

The Infinity Formula

During World War II, Sergeant Nick Fury was wounded in a French minefield while trying to elude a Nazi patrol. The French Underground found Fury and took him to a local doctor, Professor Sternberg. The doctor patched Fury together, but he also used the war hero as an unwitting guinea pig for his experimental age-retarding serum.

After the war Sternberg extorted large amounts of money from Fury for annual "booster shots" of the serum. Without this Infinity Formula, Fury would age 60 years overnight; with it, he could live indefinitely at the peak of health. In the mid-1970s, another of Sternberg's "clients," casino owner Steel Harris, murdered the doctor for his formula. Harris then tried the same extortion scheme on Fury.

Harris died in a struggle with Fury, but SHIELD agent Countess Valentina Allegro de Fontaine found and rescued the Formula. Fury has used it ever since. Whether Sternberg had other "clients" is unknown; presumably they have all aged and died as Harris did.

The Deltites tried to duplicate the Infinity Formula but were unsuccessful. The compound was chemically unstable, and it mutated in Fury's body. Therefore, the Deltites required Fury himself, and the Formula in his veins.

Discovering some details of the android's plot, Fury ran. A fugitive from his own agency, Fury evaded pursuit for some time. But at last the Deltites lured him to SHIELD's orbital space station, where they meant to kill him so that they could live forever.

The Final Confrontation

One of their own number proved to be the Deltites' downfall. They had turned Clay Quartermain, generally viewed as the ideal SHIELD agent, into the most advanced Deltite yet. He achieved so much humanity, in fact, that he came to regard the Delta plan as barbaric and inhuman.

Quartermain sabotaged the space station, destroying it, himself, the android, and all his Deltites. Since the android claimed to be the power behind SHIELD's rival organizations, HYDRA and AIM, presumably the cores of those organizations perished, too. Fury and his remaining loyal SHIELD agents escaped.

When they reported the evidence of SHIELD's treason, the United Nations passed Resolution 487:

"It is decided that SHIELD, having proved to be a major international security risk, be immediately disbanded. All operations shall be terminated, installations neutralized. All remaining personnel are to be debriefed and discharged."

Fury reorganized a new SHIELD of sorts, quite unlike the old one: an elite group of a few trusted companions, such as his World War II buddies Timothy "Dum Dum" Dugan and Gabe Jones. They have taken it upon themselves to close down each of the separate SHIELD headquarters for good.

NPCs

Colonel Nick Fury

Former SHIELD Public Director

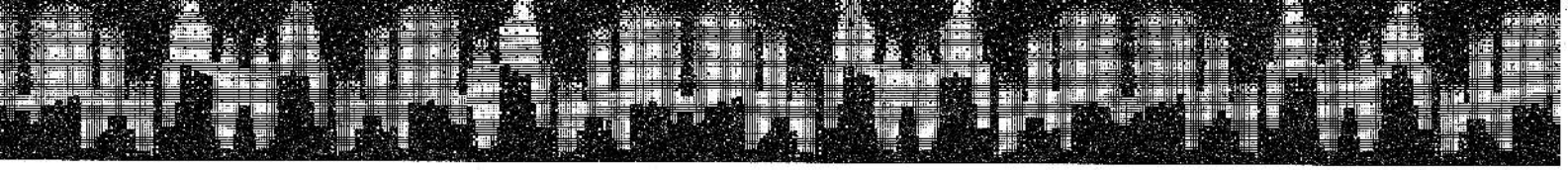
F	A	S	E	R	I	P
In	Ex	Gd	Rm	Ex	Ex	Gd

Health: 100 Karma: 50

Resources: Am(50) Popularity: 50

This is an abbreviated listing of Fury's abilities. For a complete description, consult MU2, *Gamer's Handbook of the Marvel Universe.*

Nick Fury feels remorse and guilt at SHIELD's downfall. The android's plot was succeeding only because of Fury's own mistakes in organizing SHIELD, and Fury is well aware of that. Now he tries to atone for



SHIELD's excesses by wiping out its remnants.

KNOWN POWERS:

Body Armor. Kevlar vest, Typical versus physical attacks, Poor versus fire.

Weapons. Needle gun: Excellent damage (Edged Throwing column), range 6 areas, 300 rounds. Made of Excellent material.

Fury also uses machine and force pistols.

Reduced Aging. Fury's aging rate is reduced by a factor of 5.

Talents: Military, Espionage, Leadership, Marksman, First Aid, Martial Arts A, B, D, E, and Wrestling. Pilot of aircraft and spacecraft. Demolitions expert, (+1 CS on explosives matters).

Contacts: Close ties with Captain America, Mockingbird, other Avengers, the highest levels of the US Government, and many other national governments.

Typical Dialogue: "Come on, ya goldbrickin' louse! You think I got all day? Get me that sub-ionizer or in five seconds we're all gonna be toast!"

Clay Quartermain

F	A	S	E	R	I	P
Ex	Gd	Ty	Gd	Gd	Gd	Gd

Health: 46 Karma: 30

Resources: Ex(20) Popularity: 2

Perhaps the finest SHIELD agent in the rank and file, Quartermain showed no leadership ability but otherwise excelled in every pursuit. For a time he traveled with Rick Jones and Bruce Banner, alias the Hulk. In that time, his independent nature produced friction with the corrupt SHIELD leadership. This kept the Deltites from encoding him until the final phase of their program, when their technology reached its peak.

Appearance: 6'1", 175 lbs. Tall, muscular, handsome blonde man. Wide grin and somewhat headstrong manner.

Talents: Military, First Aid, Detective/Espionage, Martial Arts A, B, and E, Wrestling, Marksman. Quartermain was also an excellent combat driver and could pilot aircraft.

Deltites

F	A	S	E	R	I	P
Gd	Ty	Ty	Gd	Ty	Pr	Pr

Health: 32 Karma: 14

Resources: Ex(20) Popularity: 0

Appearance: Like the SHIELD agents they were recruited from. Lower-level Deltites wore monk-like brown robes and often carried 7-foot wooden staffs (Good strength). The Deltites had access to all conventional SHIELD equipment.

Talents: Varied. All SHIELD agents had Military, First Aid, and Detective/Espionage talents, and retained them as they were encoded.

CRIMES

When SHIELD disbanded, agents abandoned SHIELD Central in Manhattan, as well as the many other officess around the world. But the headquarters did not remain empty for long.

When Fury and his new SHIELD group tried to use a computer virus to wipe the memory banks at SHIELD Central, the headquarters attacked them. Cargo robots chased them, and the disposal chamber (see above) almost fried Fury when he couldn't work the overrides.

Captain America helped Fury and his friends escape. The Avenger guessed accurately that the supercriminal Machinesmith, who can control robots and computers, had occupied SHIELD Central. Whether Machinesmith still controls the building remains to be seen.

(For Machinesmith's statistics, consult MU2, *Gamer's Handbook of the Marvel Universe*.)

CAMPAIGNING SHIELD

In the campaign world, the Judge can decree that SHIELD has disbanded "offstage"; run the downfall of SHIELD as an adventure for the player characters; or even keep SHIELD intact, though this deviates from the established Marvel Universe. Each option offers different campaign possibilities.

Offstage Collapse: The PC heroes follow developments in the newspapers or via high-level contacts. Nick Fury might enlist their aid in closing down a SHIELD base (and perhaps Machinesmith has taken over that one, too?). Renegade agents may offer the heroes SHIELD technology, or get them to prevent other renegades from offering the stolen technology elsewhere.

Stopping SHIELD: Player characters hear that Nick Fury has turned traitor. SHIELD agents threaten them with prosecution if they aid Fury. Then, of course, Fury shows up to ask their help. Or is this an LMD duplicate of Fury that SHIELD has sent as a trap? (Of course not. But let the players sweat over the possibility.)

The heroes join Fury on his quest to find and expunge the corruption in SHIELD. Deltite Encoders, well-armed fanatics in monks' robes, try to capture them. SHIELD agents attack in the most unexpected places. Major clues turn out to be traps or elaborate red herrings.

The PCs and Fury finally make their way to the space station (or other backdrop for the final showdown) as either prisoners or spies. They must locate evidence of SHIELD's treason to present to the United Nations, escape the station, and preferably blow up the Deltites and their android leader. They can enlist the Deltite Clay Quartermain to help them.

Stress the emotional moments here: the deaths, or second deaths, of long-time SHIELD figures like Jimmy Woo and Jasper Sitwell; the corruption of all Nick Fury has held dear; the horror of the Deltites' religious fanaticism.

SHIELD Stays Around: The superagency serves as an equipment source, information network, training ground, and high-power contact. SHIELD can call in PC heroes to help with a situation too big for the agency to handle—but that would have to be a *big* situation!

The Judge must decide whether to establish SHIELD as corrupt in the campaign world. In general, avoid portraying this corruption unless it leads into the "Stop SHIELD" adventure described above. Player characters will treat SHIELD as a villain agency, and its campaign function then resembles HYDRA's or AIM's. But since SHIELD remains publicly respectable, heroes who fight against it lose public favor. This alters the dynamics of a campaign, so think carefully before letting SHIELD go bad.

TIMES SQUARE

OVERVIEW

This is the center of New York's Theater District. Once quite fashionable, Times Square is now one of the biggest fleshpots in the world. By day it is crowded with commuters and office workers, but at night crime runs rampant.

Address: Broadway at Seventh Avenue.

THE AREA

The Theater District hosts over three dozen theaters and well over a hundred restaurants that cater to the theater crowd. One of the great centers of night life in New York, it attracts thousands of tourists and socialites.

Its heart lies on a short private street next to Broadway between 44th and 46th Streets: Shubert Alley. Here on this short street, forbidden to vehicles, theatergoers attend the Shubert and Booth Theaters, then drop into the famous Sardi's restaurant at intermission or after the show. About 40 other theaters cluster around Broadway from 40th to 53rd Streets.

On Seventh Avenue near 44th, a discount ticket operation always attracts large crowds of theatergoers hunting for last-minute bargains. (Empty seats for the evening's performances are sold at half price.) Villains can always use this crowd as handy hostages: "All right, hero, let me outta here or the civilians get it!"

The Algonquin Hotel (44th Street between Fifth Avenue and Avenue of the Americas) once hosted the famous "Round Table" of intellectuals. Robert Benchley, Dorothy Parker, Alexander Woollcott, and many other literary talents gathered here to eat well and trade witticisms.

Port Authority Bus Terminal

Those who can't afford to fly or take a train to New York and don't own a car—in other words, the poor—arrive in Manhattan at the Port Authority Bus Terminal, one of the biggest in the world (for what that's worth). The building links directly to the Lincoln Tunnel and nearby subway lines.



Almost 6,400 buses from 36 companies arrive at this ugly building every day, unloading tens of thousands of visitors, hopeful immigrants, runaways, crooks, con men, and crazies. The hopeless among them often wander Times Square, begging or drinking or worse.

Transit Authority police, the officers who patrol the subway cars that run beneath New York City, have called the IND subway stop at Eighth Avenue "the most dangerous in the city." It's a block from Times Square.

DESCRIPTION

Times Square is not square, but an elongated triangle bounded by Seventh Avenue, Broadway, and 42nd Street. However, Broadway is, in fact, very broad, so the area covers as much space as any typical town square.

History

The landmark that Times Square was named for, the Times Tower, was (briefly) the second-tallest building in New York when it opened in 1905—all of 375 feet tall! This was the early home of the New York *Times*. The newspaper later moved a few blocks away, and the building was remodeled and renamed One Times Square. The tower is now the Allied Chemical Tower, the nation's most famous spot on New Year's Eve. Tens of thousands gather each year to watch the mirrored ball fall down a high pole to the Allied roof; when the ball hits, it is exactly midnight, and the new year begins.

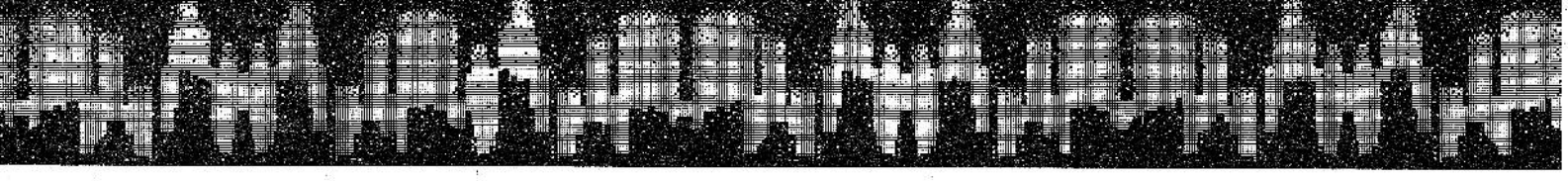
Times Square's peak moments came at the end of World War II, on "V-E Day" (Victory in Europe) and "V-J Day" (Victory in Japan). Hundreds of thousands gathered to watch the *Times* news ribbon, a belt of light bulbs that spelled out news stories in the days before TV. When it announced that the enemy had surrendered, the crowd roared a yell that people heard two miles away. (The news ribbon ceased operations in 1978.)

The Scene Today

The side streets still draw upper-class crowds to theater openings, but since the end of World War II Times Square has catered to a different style of night life.

"Grinders," seedy movie houses that never close, show low-grade splatter films and pornography. Massage parlors, penny arcades, peep shows, tacky souvenir shops, and greasy fast-food places all grab for customers. Neon billboards glare everywhere, pushing beverages and cigarettes and food.

Smells of greasy chicken, greasier burgers, and mysterious ethnic food assail the nostrils. So do worse



smells, because the derelicts on the sidewalks keep street cleaners from cleaning up all the garbage. Now and then peep- show workers spill bowls of used disinfectant onto the walks.

By day, especially early in the day, the people in Times Square look like those on any other street in lower Manhattan. The usual business types and tourists head to their usual errands.

But at night, con men, junkies, pushers, aberrants, and nuts converge on the area. Hawkers pass out tickets to the burlesque houses. Grotesque street performers do flips and cartwheels. Bag ladies talk, very loudly, to nobody. Panhandlers beg aggressively. Amid it all, overwhelmed tourists cling in tight groups and watch in fascination.

Notable Establishments

The Bizbo, one of many shoebox-shaped theaters that dot the square, shows 1940s classics. Daredevil once battled the super-assassin Bullseye here.

Many burlesque houses advertise their nude dancers with amazing posters outside the entrances. Back in the early decades of this century, these houses featured classic vaudeville performers, including Nathan Lubensky (now a resident at May Parker's boarding house; see Chapter 1).

A police substation on 42nd Street opposite One Times Square administers Operation Crossroads, an NYPD operation that tries futilely to clean up crime in the square. Eighty uniformed officers, some on horseback, patrol the square regularly, providing an illusion of order. (For police statistics, see "New York's Finest" in the next chapter.)

Covenant House, a non-sectarian child-care agency, runs nine residences for runaways in New York. The busiest residence, a 24-hour crisis center called "Under 21," is here in Times Square.

Nearly 20,000 runaway children under 16 hit the streets of New York each year, many arriving at Times Square via the Port Authority Bus Terminal. The vigilantes Cloak and Dagger, who live in nearby Holy Ghost Cathedral (see "Hell's Kitchen" earlier in this chapter), protect as many runaways as they can from the "chickenhawks" that prey on them.

The Gem Theater

On 42nd Street, amid movie houses showing splatter flicks and pornography round the clock, stands the Gem Theater, an ugly, white, four-story building. The ground-floor cinema specializes in Westerns, double bills from the great days of Hollywood. Rickety stairs lead up to dingy office space.

A small office on the Gem Theater's third floor became the first New York home for Luke Cage, Hero for Hire (later Power Man). Cage's office contained a broken wooden desk, two chairs, and sundry small furniture that Cage often broke when angry. His business cards gave the number for the pay phone in the hallway.

After Cage joined up with Daniel Rand, alias Iron Fist, they acquired better headquarters on Park Avenue. They retained the Gem Theater office for "special" clients. Rand later died; Cage was wrongly accused of his murder, and is now a fugitive.

NPCs

Josie

Streetwalker

F	A	S	E	R	I	P
Pr	Ty	Ty	Ty	Ty	Gd	Pr

Health: 22 Karma: 20

Resources: Poor(4) Popularity: 0

Appearance: 5'6", 110 lbs. Very thin, short hair (color varies), pouty look (very popular). Dresses in jeans cutoffs and tube-tops, showing much skin.

Talents: For game purposes, none.

Typical Dialogue: "Gee, yeah, I know that guy. Real winner, kept muttering about blowing up buildings. Whatcha lookin' for him for?"

Story Function: Josie's "boyfriends" include some of the top criminal figures in the city. She often hears rumors of interesting developments, and if a "boyfriend" has stood her up, she gets mad enough to tell anyone about it. So she can be a good-natured informant for the heroes. Daredevil has employed Josie in this fashion in the past.

CRIMES

"Because New York City crack dealers increasingly refuse to take $1 bills, local merchants in drug-sales areas report a brisk business selling $5 bills for $6."

—Chuck Shepherd,
"News of the Weird"
(syndicated column) February 1989

Some have said that if the city of New York tried to design a center for crime and drug abuse, they couldn't do a better job than Times Square. The round-the-clock movie and restaurant schedule gives night people a place to hang out; the flesh business attracts people in the mood for vice. The two meet, and the rest is iniquity.

A would-be drug dealer newly arrived at the Port Authority Bus Terminal can walk a few blocks to a blood bank, sell a pint of blood, and spend the money on a knife at the knife shop three doors down. Then he uses the knife to mug someone or slit open a drunk's pocket and steal a wallet. He takes this loot, buys a kilo of dope, and sets up shop in the nearest shadowy doorway. He has been in town half an hour and is already in business.

Times Square, then, is a factory for criminals.

CAMPAIGN USE

Manhattan: Since the Square is a factory, player-character heroes can capture as many dealers, pimps, con artists, vandals, junkies, and maniacs as they like, and there will always be more. Judges should use it as a picturesque spot to stage a casual encounter prior to a bigger adventure. Let the PC heroes prevent a mugging or catch a dealer to blow off a little steam, grab some Karma, and relax.

Times Square can also be a meeting place. Heroes can get tips from lowlife informants or plant rumors on the underworld grapevine. They can meet young runaways, still uncorrupted, and lead them into better lives (perhaps lives that regularly involve the heroes in new scenarios?).

Other Cities: Every metropolitan area has a district like Times Square, if not on its scale or quite at its depth. A well-run super-hero campaign needs such an area, for the reasons given above.

THE UNITED NATIONS

OVERVIEW

The world's capital, in name if not practice, is the United Nations complex in Manhattan. Diplomats of most of the countries of Earth meet at the UN to try to resolve international conflicts peacefully. Villains and invaders come here to broadcast their threats or demands worldwide.

Address: First Avenue between 42nd and 48th Streets, facing the East River. This area, donated by John D. Rockefeller, Jr., is not United States territory. It is under UN jurisdiction. See the map included in this boxed set.

THE AREA

The UN territory was once covered with slums, junkyards, and even a slaughterhouse. Now it is a showplace of modern architecture, a tourist center, and as prosperous as nearby Midtown. Between First and Second Avenues on 42nd Street are the hotels and apartments of Tudor City. The next block west holds the office building of the *Daily Globe*, archrival of the *Bugle*.

North of the UN are the twin 32-story apartment towers of the United Nations Plaza. Many diplomats and their staffs stay in these posh quarters. One of the most lavish penthouse suites is usually empty but kept spotlessly clean. It is always ready for an unexpected visit from its owner, a foreign ruler who occasionally comes to the UN: Doctor Doom.

Ordinarily Doom stays in the Latverian Embassy while visiting New York. But Doom always has an alternate refuge in the event of attack or pursuit. From this suite he can communicate with his castle and robots in Latveria. The link is hidden behind a wall panel in the suite's master bedroom.

Across a 700-foot (5-area) stretch of the filthy East River and just north of the UN complex is Roosevelt Island, formerly Welfare Island. This was once a prison complex, but the prison has been moved to Ryker's Island. Roosevelt now has two hospitals for the aged and infirm (Coler Memorial and Goldwater Memorial), new residential housing, and (at the southern end of the island) the Delacorte Geyser, a waterspout that irregularly belches a 400-foot plume of boiling water.

Roosevelt Island is linked to Manhattan by the Queensboro-59th Street Bridge (see "Bridges and Tunnels" in the previous chapter). Running next to the bridge is a tramway from the residential development to Manhattan. The steel framework is of Remarkable strength and carries subway-sized passenger cars of Excellent strength. The two electrical rails that power these cars inflict Remarkable electrical damage on contact.

DESCRIPTION

The United Nations was created by 51 member nations after World War II. Rockefeller donated the land for its New York quarters in 1946. The first building was occupied four years later, all the rest by 1961. Today 159 nations belong to the UN—almost everyone in the world except for Switzerland and half a dozen minor countries in Africa, South America, and the south Pacific. Some small nations do not actually send representatives because of the cost. Both Latveria and Wakanda are members, but Atlantis is not.

The United Nations complex consists of four main buildings. All are connected by passageways. The entire complex, including the parkland to the northeast, is surrounded by a high iron fence of Good strength.

The General Assembly Building

This is the low, curved, domed building where all UN delegates gather in a huge conference chamber. The building has seven doors (donated by Canada) that lead to a large foyer with an information desk (Typical strength wood). On the foyer wall hangs a large needlepoint tapestry, the "Peace Rug."

To the right of the foyer is a small V-shaped "Meditation Room." In the center of this room stands a block of iron ore that represents timelessness. Since heroes in a battle seldom have time to meditate, they may want to know that the block weighs about 400 pounds and is of Incredible strength. The Meditation Room also includes a stained-glass window (Feeble strength) by the famous artist Marc Chagall.

The entrance to the Assembly Hall lies to the foyer's rear. This chamber measures 115 feet (one area) by 165 feet (1½ areas). At the near, lower end, it is a bit over 45 feet (the equivalent of 3 areas) high, and at the far end it rises to 75 feet (5 areas).

The chamber is done in a muted blue color scheme intended to soothe harsh feelings (sometimes it doesn't work). The back wall, behind the speaker's rostrum and the dais seating the senior staff, bears the familiar emblem of the UN. Murals decorate the side walls.

Tourists view the Assembly meetings from galleries above the floor. Translators sit in glass-walled booths above the chamber, making simultaneous translations of speeches. Translations are relayed to earphones at each delegate's desk and visitor's seat. Listeners can choose any of the UN's six official languages—Arabic, Chinese, English, French, Russian, and Spanish—using a knob on the headphone console.

The General Assembly meets in regular session for three months each year, from late September to mid-December.

The Secretariat Building

The tall skinny skyscraper behind the General Assembly is the Secretariat Building. This 39-story structure holds offices of the many agencies and organizations the UN either administers or supervises. See "UN Councils and Agencies," below.

The Secretariat is made of Vermont marble (Excellent strength) with glass and steel panels (Feeble strength). The building has 18 elevators, a medical center, and a cafeteria.

Over 5,000 employees work here, including 235 guards. (Treat these as police officers; see the next chapter, "New York's Finest.") Others are translators, press attaches, printers,

lawyers, and tour guides in colorful native dress.

In front of the Secretariat Building stands a marble fountain bearing an abstract sculpture of the modern variety that brings puzzled frowns or chuckles to many citizens of Manhattan.

The Conference Building

Facing the East River, the low Conference Building connects to the General Assembly through a wide corridor.

The building is 4 stories tall. The basement holds recording studios, printing presses, darkrooms, and maintenance equipment. The first through fourth floors hold, respectively, Conference Rooms, Council Chambers, Delegates' Lounges, and the Delegates' Dining Room and another cafeteria.

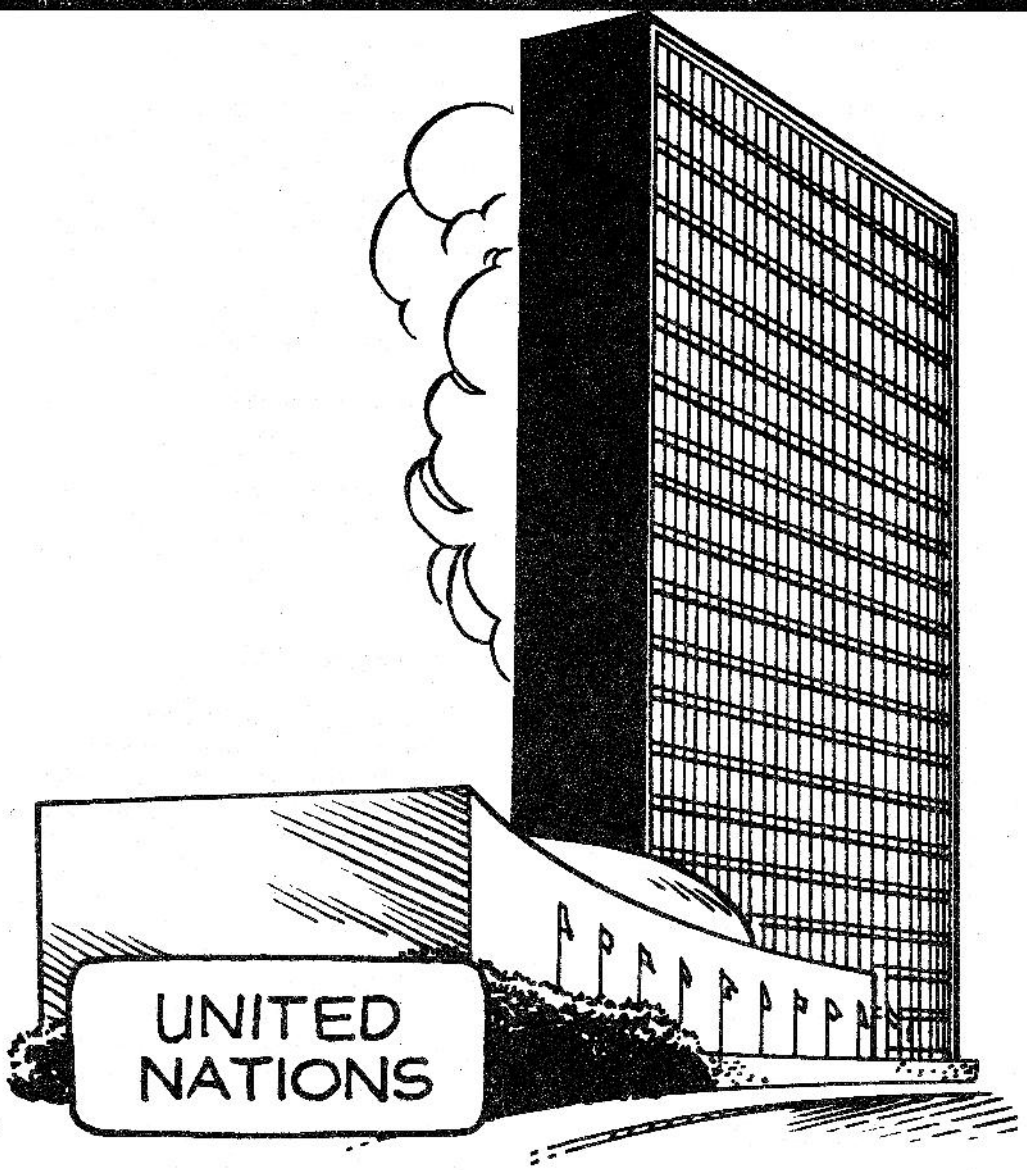
The three main UN councils meet on the second floor. Each of the three chambers has walls of Good strength and furnishings of Typical strength.

The Security Council chamber is blue and gold, with a wall mural. There is a 200-seat public gallery.

The Economic and Social Council meets in a plain white room with exposed heating pipes and a large picture window.

The Trusteeship Council chamber, decorated in rare woods, features a large and beautiful statue of a woman releasing a bluebird. Made of teak, the statue weighs 250 pounds and is of Typical strength.

The functions of these councils are briefly described later in this section.



The Dag Hammarskjold Library

The Library, connected to the Secretariat Building by a corridor but separated from the others by a wide concrete plaza (about 4 areas wide), is named after the second Secretary-General of the UN. It is made of marble (Excellent strength). Over 380,000 books are available for the delegates' use, as well as newspapers, microfilm, and a huge collection of maps.

Other landmarks in the UN Plaza include the Statue of Peace, to the north, and the Peace Bell, in front of the Conference Building. In a small park tourists can look out on the East River.

The whole complex is the work of architects from a dozen different countries, led by Wallace K. Harrison, Le Corbusier, and Oscar Niemeyer. It is a beautiful architectural landmark.

UN Councils and Agencies

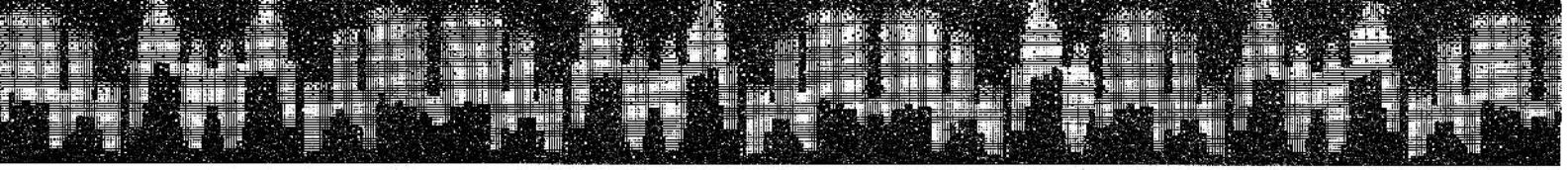
The councils of the United Nations consist of small numbers of member nations, either elected or permanently installed, that serve specific purposes within the larger UN framework.

The Security Council is the real power at the UN. Its 15 members vote on all important questions. Five members hold permanent seats (the US, USSR, China, the United Kingdom, and France); the rest are elected every two years. Measures require 9 votes to pass—and these must include affirmative votes from all five of the permanent members. In this way the powerful nations keep the others in line and prevent unfavorable legislation from going through.

The Economic and Social Council attempts to improve living conditions around the world. To this end it considers such questions as population, the environment, human rights, and health.

The Trusteeship Council administers and supervises territories temporarily placed under UN jurisdiction, such as war zones. It also works for the well-being of citizens of "non-self-governing territories" claimed by member nations. The only remaining territories of this type are the US islands in the Pacific.

In addition to its own councils, the UN has formal relationships with many other inter-governmental agencies. These include the World Health Organization, the International Monetary Fund, the cultural organization



UNESCO, and, until recently, SHIELD.

Because UN member nations were unwilling to permit SHIELD to exist without some controls, the original UN approval of that international law-enforcement agency included a provision forcing SHIELD to disband at UN demand. After Colonel Nick Fury uncovered the pervasive corruption in SHIELD (see "SHIELD Headquarters" in this chapter), the UN exercised this option and formally disbanded the agency.

Function

The UN Charter, at least nominally accepted by all member nations, is to save future generations from war; to support human rights; to work for justice and respect for obligations in international law; and to promote social progress and better standards of living.

Over the decades since it was established, the UN has seldom achieved these goals. But though it remains basically ineffectual, even most critics agree that it is better to have it than not. In some chronicles of alternate futures of the Marvel Universe, the UN gradually grows more powerful and becomes a world government in deed as well as name. But as with all the alternate futures depicted, this may or may not actually happen.

DIPLOMATIC IMMUNITY

Delegates and their staffs are not subject to US legal jurisdiction. This means they can commit any crimes, up to and including murder, without fear of punishment. This also applies to reigning monarchs visiting from other countries.

Because of this immunity (also enjoyed by US envoys to other nations), the Fantastic Four has never been able to just haul Doctor Doom into the local police station. He is, after all, the recognized monarch of Latveria, a UN member nation.

Usually delegates are responsible citizens who would never commit any crime. But abuse of diplomatic immunity is, if not common, certainly not unknown. The only thing law enforcement officials can do is extradite the offender, and hope that he or she is brought to trial under the home nation's laws.

Judges can use diplomatic immunity creatively in scenarios. If the villain is immune, the heroes who catch him must decide whether to obey the law and let him go, or punish him and create an international incident. Both courses of action can lead to interesting adventures, and the Judge should be prepared to deal with both.

As a variant of this idea, recall that the UN complex itself is not in the United States. Conceivably a villain might exploit this idea, to escape prosecution—though in practice, the UN extradites to the United States ordinary criminals caught on its grounds as a matter of course.

ATLANTIS AND THE UNITED NATIONS

Atlantis has petitioned repeatedly for membership in the UN, both under its previous ruler, Prince Namor, and more recently. Because of the underwater nation's warlike behavior, however, the Security Council has always recommended against Atlantean applications. (Membership in the UN is technically open only to "peace-loving" states. This restriction seldom applies to air-breathing nations, leading some to attribute the Atlantean ban to racism.)

But Atlantis, like some other non-member nations, maintains an observers' post in the UN Conference Building. Diplomatically speaking, this is one step below a consulate; the five Atlanteans at this post have no diplomatic immunity and cannot grant visas (even if Atlanteans used them), give asylum, or do anything official. But their special suite beneath the Assembly Building, accessible by a ladder in an inconspicuous closet on the main floor, is immersed in clean, cold sea water. So it could sustain the life of a rogue Atlantean or other water-breather that the PC heroes come across. See Campaign Use, below.

NPCs

Names of the delegates from Latveria and Wakanda have not been revealed, nor have the names of Atlantean observers. Names of the delegates from other nations are available in the public library.

Delegates have Typical abilities, except for Reason of at least Good level (one hopes). They have Popularity ratings of 5, Remarkable Resources, and very high level Contacts in politics and business.

CRIMES

Never mind that UN delegates make a living accusing each other of sundry crimes against humanity. The UN complex seldom sees much actual wrongdoing of the comic-book variety. However, when such crimes occur, they can be Earth-shaking.

Aliens ready to conquer "puny humans" usually like to announce their plans and give the world's governments a chance to kowtow before them. The best place to make such an announcement is the UN General Assembly.

Villainous masterminds sometimes make threats before the Assembly. Typically these threats involve the destruction of the Earth or its societies, unless the member nations pay a monumental ransom. Since the United Nations is chronically underfunded, it would seem unlikely that it could afford a ransom. But in the face of immediate global extermination, member nations have sometimes been willing to pool their resources. Fortunately (?), this international cooperation has never proven necessary, since the heroes have always foiled the masterminds' plots.

Magneto visited the UN on at least two occasions during his criminal career, both times to demand that the world be turned over to the rule of *homo superior*—mutants. This idea proved unpopular, to say the least.

The Avengers defeated Magneto and his evil mutants on the first occasion. The second time, Magneto brought Alpha, the so-called "Ultimate Mutant." Magneto had created Alpha using technology he'd discovered beneath the deserts of the Southwest. (It was left for him by the master geneticist Maelstrom.) At Magneto's command, Alpha levitated the entire UN complex half a mile into the air, the better to force the diplomats' compliance.

Alpha, evolving by the moment toward super-human intelligence, finally saw Magneto for the evildoer he was.

Alpha returned the UN complex to Earth and wiped the incident from the memories of all concerned—except the Defenders and Professor X, who had fought Magneto. Alpha then turned Magneto and his evil brotherhood into infants (temporarily, of course) and launched himself skyward, to seek his destiny elsewhere in the universe. Alpha's current whereabouts are unknown.

By the way, levitating the UN complex requires CL5000 power.

CAMPAIGN USE

The UN functions best in stories as either an exotic backdrop or a jumping-off point for an adventure that takes the player-characters elsewhere in the world (or off it).

The United Nations, like the Statue of Liberty, is too well recognized as a New York landmark to be relocated elsewhere. Heroes can visit Manhattan from elsewhere and have an adventure at the UN as a "regional encounter."

The heroes might be visiting the UN as tourists when the aliens decide to land. Hearing alien spear-carriers announce the upcoming conquest, the heroes can beat them up in a battle royal in the General Assembly. But be careful—if they allow a diplomat to be injured, it could start a war! Then the PCs can find a transportation device on the victims, use it to reach the main invasion fleet orbiting overhead, and suddenly the Judge is running a full-scale outer-space extravaganza.

Heroes might want to visit the UN without necessarily wreaking havoc there. They could encounter an Atlantean out of water as part of another adventure. His or her life-support unit is running low, and the river is too polluted to breathe. So the PCs must take their charge to the Atlantean observers' post. Do the staffers there have a vital mission that will take the PCs to Atlantis? Only the Judge knows.



YANCY STREET

OVERVIEW

This tough Lower East Side neighborhood was the childhood home of Ben Grimm, who later became the Thing. The teenage gangs here are an ongoing problem—and a source of human-interest adventures for PC heroes.

THE AREA

The filthiest, most rundown part of the Lower East Side. For more information, see Chapter 2.

DESCRIPTION

Yancy Street starts at a dead end and ends at another. From a circular courtyard amid the Seward Park Houses, it runs southeast across Thompson Avenue, East Broadway, Henry, and Madison Streets. After not quite four blocks, it stops dead amid the La Guardia Houses, just a brick's throw from the Lower East Side Elevated Highway. Yancy Street runs parallel to Clinton on one side and Jefferson on the other. Appropriately, this is a one-way street.

A visitor unfortunate enough to stumble on Yancy Street first notices the smell: garbage, sewage, dead animals. All rot the way the whole street is rotting.

Derelict cars, stripped of tires, rust by the curbs. Spilled garbage cans draw alleycats and wild dogs. Graffiti defaces every street sign; Yancy Streeters don't like directions. Every wall carries its share of graffiti, too; Yancy Streeters don't like clean spaces.

Brick tenements, boarded over and barely standing, shelter no one but junkies and teen gangs. In better days Ben Grimm lived in one of these. The superintendent, Mr. Knudsen, went to prison for strangling Mrs. Knudsen. That's the kind of neighborhood this was.

The Gangs

It still is, only worse. Today, gang warfare has amplified the traditional blights of poverty, addiction, distorted family ties, and crime. Ben Grimm calls Yancy Street "a pile of junk."

Most teenagers and young men on Yancy Street join one of many kid gangs. These organize along racial and ethnic lines and often survive for generations.

The biggest, straightforwardly named the Yancy Street Gang, exceeds 120 members. It meets in the basement of the tenement where Ben grew up. Now the building is abandoned, except for the gang members.

Ben Grimm's older brother Dan belonged to this gang, but he died in a rumble when Ben was eight years old. Despite this example, Ben grew up, joined the gang, and eventually led it himself. Only when his parents died and he moved away from Yancy Street did Ben finally begin to straighten out.

The Yancy Street Code

The Yancy Streeters have always taunted Ben Grimm ever since he became famous as the Thing. Their hatred springs from his violation of the code of Yancy Street: Never leave.

"Anybody can make it out there, in the soft life," says one gang member. "The trick is ta stay here, stay right here, an' make it. An' survive."

Heroes who want to help Yancy Streeters solve their problems, or pry youths away from the gangs, have to face this sick attitude and defeat it. One gang member at a time.

NPCs

Statistics for gang members, typical "Young Thugs," are on page 63 of the Judge's Book. Gang leaders may be older, with stats as the full-grown "Thug" on page 62 of that rulebook.

CRIMES

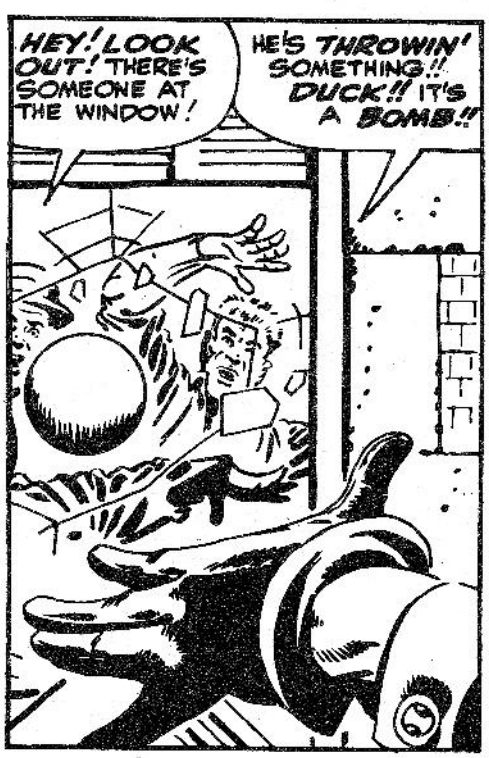
Name the petty crime, Yancy Street has suffered it for decades. Now gang members murder one another with sub-machine guns for shares of the drug trade. The killers strike quickly, against the rival gang's headquarters or other meeting place. They saturate the area with gunfire for perhaps ten seconds (two turns), then drive away at top speed. It all happens so fast that heroes usually can't do anything but clean up.

CAMPAIGN USE

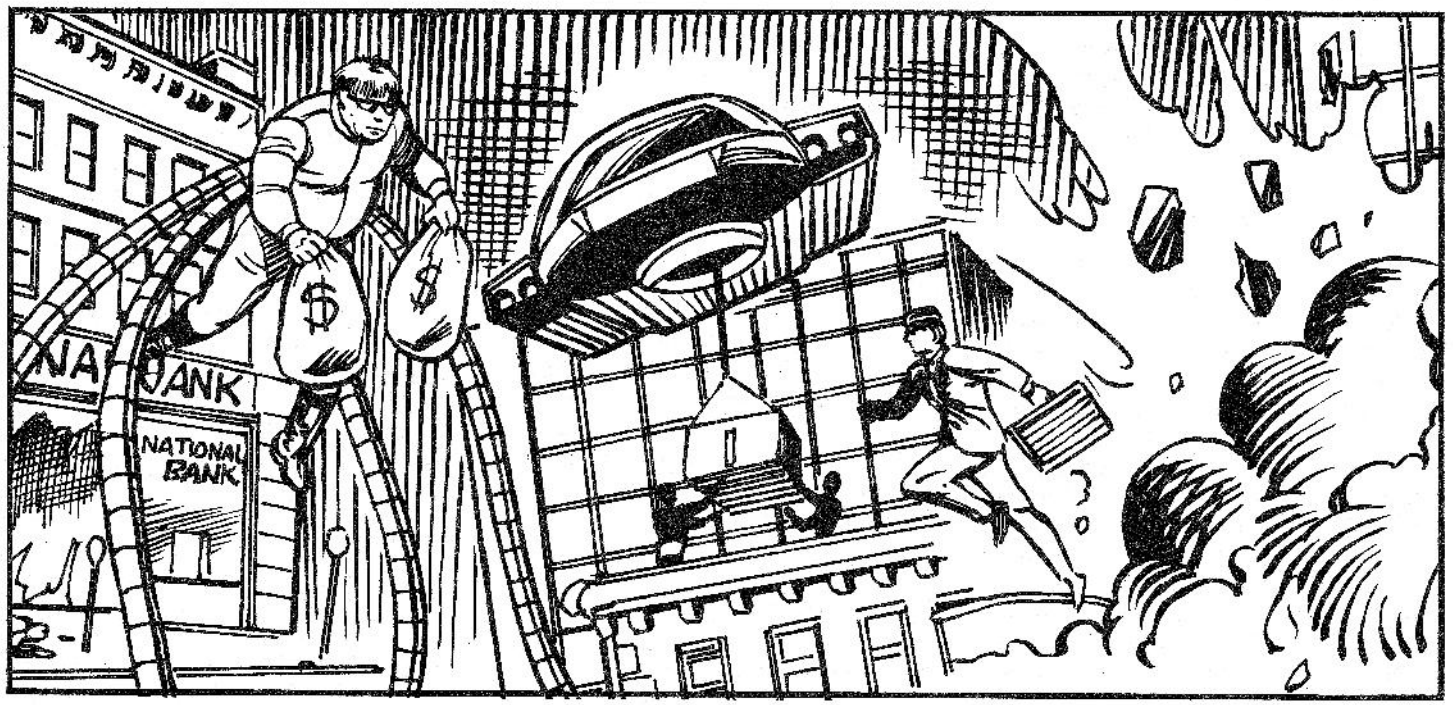
Manhattan: Gang warfare is a growing problem in society. Yancy Street brings this problem home to PC heroes who want a change of pace from stopping bank robberies or rescuing the galaxy. Heroes wandering Yancy Street can befriend a picked-on kid (who becomes a hero's sidekick) or tough dog (who becomes a team mascot).

Since a lot of Yancy Streeters become criminals, the criminals in other parts of the city may well come from Yancy Street. The Judge can put their families there. Heroes who want to find a villain's whereabouts, motives, or secrets could investigate his or her family. This gives the Judge a chance to flesh out a villain and make him more than just a costume and some powers.

Other Cities: Yancy Street is easily transportable. Every city has a tough neighborhood like this one.



CHAPTER 4: THE FORCES OF GOOD AND EVIL



NEW YORK'S ORGANIZATIONS

When running super-heroic role-playing adventures, MARVEL SUPER HEROES™ Judges often throw cops, thugs, and stoolies into their stories. Judges don't need statistics and write-ups for these spear- carriers; they're usually just obstacles or plot devices to convey information to the player characters.

Still, organizations employ these people. And a lot of organized spear-carriers add up to an army that even a super human has to notice. Judges who give these organizations an active role add new depths to their campaigns. And as the organizations interact, new plot ideas spring up.

FORMAT

This section details a few of the established organizations that play a part in adventures in Marvel Universe's Manhattan. The listings describe each organization under the following headings:

Background: what the Judge needs to know about the organization.

Motives: its beliefs, objectives, and purposes. These indicate the reasons the organization gets involved in an adventure and the events it sees as opportunities.

Methods and Income: usual activities and how it goes about achieving its goals. This can indicate how often the organization does something that brings it to the PCs' attention.

Personnel: the organization's typical and notable employees, their skills and equipment, and the way they advance in the group's hierarchy.

Story Function: the organization's usual role in adventures. Judges who want to improve their storytelling abilities should examine this section closely. Also, study the *Adventure Book* scenarios that use these organizations.

ABOUT ORGANIZATIONS

There are many organizations in Manhattan and the Marvel Universe. Some are covered in the Hotspot listings in previous chapters (e.g., Empire State University) or in other MARVEL SUPER HEROES™ game supplements.

These supplements also describe many of the organizations most often seen in Marvel Comics, small groups of super-powered heroes or villains. This supplement is concerned with alliances of (usually) ordinary human beings.

Many, like the Sanitation Department or Postal Service, seldom figure in super adventures . . . though the Judge can take that as a challenge, not a taboo. (Let's see, a magical amulet accidentally gets thrown out in the trash, and the heroes have to scour every garbage truck in Manhattan to find it. Yeah!)

The organizations described here provide springboards for many role-playing scenarios. These include the New York Police Department; the organized crime "families" collectively known as the Maggia; and Damage Control, a business specializing in repair and restoration of property damage that occurs in super-powered battles.

DAMAGE CONTROL

A world in which super humans do their thing is exciting, but it can also be dangerous and frequently devastating. Damage Control is a profitable Manhattan company that cleans up damage after super battles.

BACKGROUND

Damage Control has been around for at least 17 years, long before the modern age of super humans. Its director of operations, Anne Marie Hoag, established many powerful social connections as a catastrophe specialist using advanced technology.

In one of her early triumphs, Damage Control prevented the Lincoln Tunnel from collapsing. Though the government kept this near-disaster out of the news, Mrs. Hoag earned a lot of favors. (Not until much later did anyone find the cause of the near-collapse: excavations beneath the Earth's surface by then-undiscovered Subterraneans led by the Mole Man.)

When the Fantastic Four and the Avengers, the first groups of super-powered heroes of the modern age, set up shop in Manhattan, Mrs. Hoag foresaw the potential damage their activities might create. She bid low to obtain Damage Control's first job for the heroes themselves: restoring Tony Stark's townhouse (later Avengers Mansion) after the first battle between the Avengers and the Masters of Evil.

Shortly afterward, Mrs. Hoag called in favors at Stark International and Fantastic Four, Inc. Obtaining the best construction and debris-removal technology then available, Mrs. Hoag went to New York City's Board of Estimate to propose her new "premium repair service." The city government expressed little interest in her proposal until Prince Namor led Atlantis's first invasion of Manhattan. The resulting damage convinced many board members of the value of Mrs. Hoag's service, and the first battle between the Thing and the Hulk removed all doubt.

Since then, Damage Control, among many competitors, has received the most lucrative repair contracts with the city and its insurance companies. The public is not generally aware of the company's existence, but those who are hold Damage Control in high esteem. The firm has an excellent reputation, and though some of its activities are technically illegal (see below), law enforcement officials look the other way.

The company is based in the Flatiron Building, a peculiar Renaissance-style structure famous as one of the first skyscrapers built in New York. The 21-story building, built in 1902, derives its name from its triangular shape. The Flatiron Building is built of brick and limestone (walls of Good strength).

Address: Broadway and 23rd Street, on the south side of Madison Square.

MOTIVES

Damage Control accepts any assignment related to its specialty. Its goals in all cases are a reasonable profit and restoration of order to the city—not necessarily in that order, but that depends on whom one is talking to in the company.

Damage Control's contracts with the city and with numerous insurance companies allow it to recover expenses in almost all cases. When this fails, comptroller Albert Cleary has proved adept in recovering fees by other means. (He once went to the Latverian Embassy to get Doctor Doom to pay off his delinquent account.)

METHODS AND INCOME

Damage Control confines its activities exclusively to repair of damage or problems created by super-human beings. It repairs skyscrapers, streets, and monuments. It disposes of alien spacecraft, giant robots, super-science hardware, and magical devices. It cleans up residual energies from high-tech super battles.

All objects Damage Control recovers are disposed of through public auction or held in one of Damage Control's two warehouses. The first is in the Garment District; the other, much larger, warehouse lies across the Hudson in Elizabeth, New Jersey.

Speed of service is Damage Control's hallmark; most problems are repaired within a day. Such problems are all crises, and clients are willing to pay crisis rates. Working under a high budget ceiling, removal and restoration crews use anti-gravity units, helicopters, and (rarely) low-power disintegration units to clean up debris.

Who pays for this? Taxpayers or insurance companies cover damage incurred by minor heroes and villains. A fraction of all taxes paid by New York businesses goes into a "superfund" for this purpose.

Government-approved hero groups such as the Fantastic Four and the Avengers are required by law to post a surety bond with the city covering repair expenses. Independently wealthy heroes (e.g., Moon Knight and Professor X) often pay out of pocket for damage they've caused.

Major catastrophes are covered under FeDAS, the Federal Disaster Area Stipend. New York is prone to so many super-human conflicts that Congress considers it a permanent disaster area.

Then there are the villains. Here Damage Control operates in shadowy legal territory, for they quietly maintain relations with recognized criminals. The Kingpin, for example, finds it useful for Damage Control to dispose of the debris from his failed projects, rather than letting, say, the district attorney sift through the evidence.

Damage Control also runs a "lost and found" service for super humans. The firm finds all kinds of gadgets, magical devices, and power totems in the rubble of a battle site. The heroes and villains who lost these come to Damage Control to regain them—for a token fee, of course. The company is technically an accomplice to crimes that such villains might commit later using their gadgets.

But Damage Control views these quasi-legal activities not as abetting crime, but as services to clients, no questions asked.

PERSONNEL

Damage Control employs less than 100 workers full-time. However, it maintains priority-call contracts with dozens of other construction, sanitation, and repair firms. Because it pays the same premium rates it collects from clients, Damage Control can mobilize up to several thousand workers with a few phone calls.

Mrs. Hoag is also known to call in favors during emergencies. She can enlist occasional aid from sorcerers, telepaths, xenologists, and demolitions experts.

Damage Control staffers, though experts in their fields, have no superhuman powers. Their only extraordinary trait is their composure in the face of extreme weirdness. No matter what heroes, villains, aliens, or higher-dimensional entities they encounter, the staff of Damage Control remains unflappable and professional.

In most adventures with Damage Control, a Judge needs only the central office staff. These are described below.

John Porter
Account executive

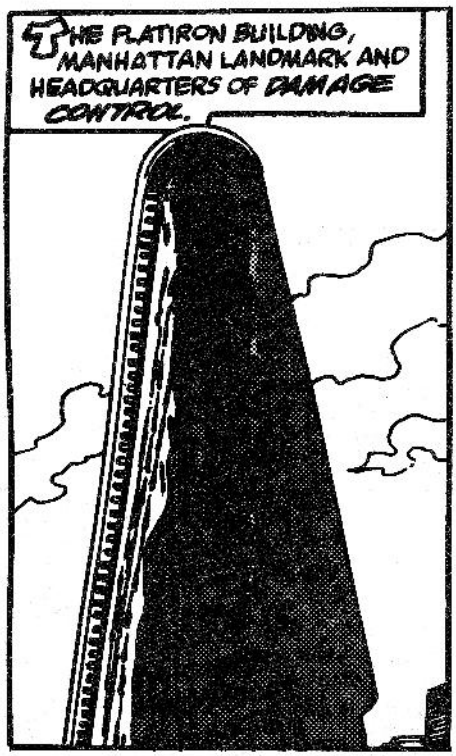
F	A	S	E	R	I	P
Ty	Ty	Ty	Gd	Ex	Rm	Ty

Health: 28 Karma: 56
Resources: Ex(20) Popularity: 1

John Porter acquired his nickname, "Gee Pay," at the University of Michigan. It started as a simple spoonerism of his initials, but the nickname took on new meaning when he graduated and became a successful insurance adjuster. "Gee, could you pay this, John?"

Porter became aware of the business possibilities in a world populated by super-powered beings when the Shi'ar warrior Gladiator battled the Fantastic Four in downtown Manhattan. At one point Gladiator knocked the Thing through ten automobiles—lengthwise!

One of the car owners was a client at Porter's insurance company. The client survived the accident, but at first her company refused to pay replacement costs for the wreck. (Some insurance companies have "Acts of God and Super Humans" exemption clauses.) Porter risked his job by paying the damages under the "collision" clause.



Upset at his company's conduct, Porter started his own one-man brokerage house for construction and engineering companies, "Chaos Reductions." He specialized in superpower damage, and soon became so competitive with Damage Control that Mrs. Hoag hired him herself.

Appearance: Black hair, black eyes, 6'1", 195 lbs. Trim build, piercing gaze, pleasant but slightly smug manner.

Talents: History, insurance law, creative problem-solving (Incredible ability), some athletics.

Typical Dialogue: "I don't see why we have to reroute traffic around the wreck. It's a spaceship, after all. It must have access ramps all around. Send the cars in one side and out the other."

Story Function: As a non-player character, Porter should not exercise his talent for solving problems too often. After all, the players should be the ones who get to show off! But if the PCs get stumped by a scenario, Porter can stumble on a partial solution that gives the PCs a hint toward further progress.

Porter could also provide a romantic interest for female player characters.

The Judge should keep Porter's smug behavior fairly restrained, since he is basically a sympathetic character.

Robin Chapel
Traffic manager

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Rm	Ex	Gd

Health: 24 Karma: 60
Resources: Ex(20) Popularity: 2

Robin Chapel attended Barnard College on an anonymously funded Political Science scholarship for "a bright woman with unusual interests." Since the scholarship called for drama, business management, computer science, and calculus classes as well as political science, Chapel was the only applicant.

After she graduated, Chapel met the patron who funded her scholarship: Mrs. Hoag. A Barnard graduate herself, Mrs. Hoag promptly hired Chapel as a Damage Control intern.

Chapel has since rotated through nearly every job in Damage Control and has excelled at all of them. The common wisdom has it that Mrs. Hoag is grooming her to one day take over the firm.

Chapel enjoys her job, but not because she gets to hang around with super humans. Their world-shattering conflicts fill her with mild apathy. She would enjoy the work even at a more conventional construction firm.

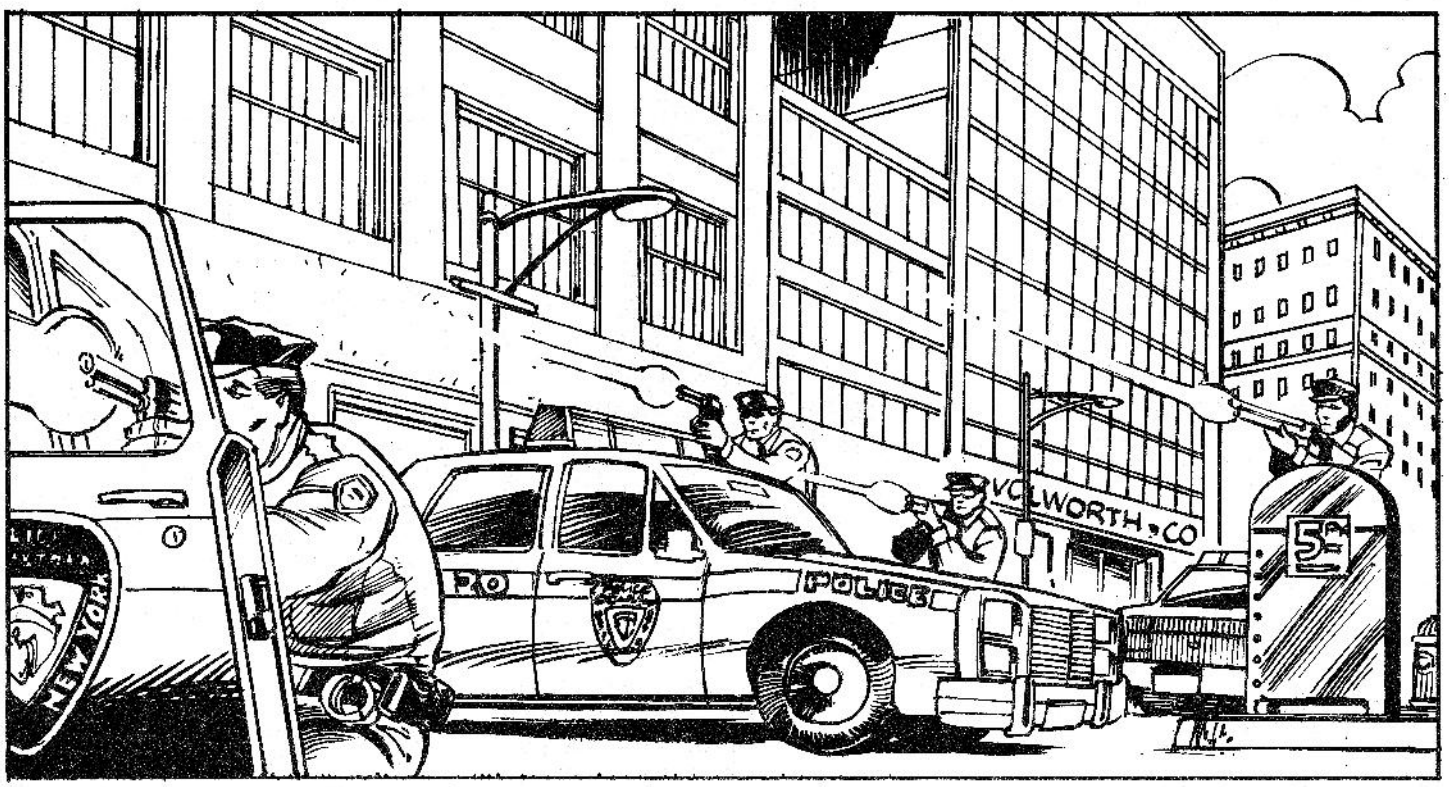
When Chapel had been traffic manager at Damage Control about as long as she cared to be, she felt she was ready to become account executive next. When John Porter got that job, she felt some resentment. But she soon recovered, and now the two are friendly (though perhaps not as much as Porter would like).

Appearance: Blonde hair, blue eyes, 5'6", 125 lbs. Generally amiable manner, but moody.

Talents: Planning, logistics, acting, judo (Martial Arts A), environmental politics.

Typical Dialogue: "I've called in a magnetic containment vessel for the anti-matter units. We'll need a new power line out to the warehouse to keep it bottled. Who's for lunch?"

Story Function: Chapel can bring in bulldozers, cranes, anti-grav units, helicopters, or anything else Damage



Control needs at ten minutes' notice.

Chapel could also provide a romantic interest for male player characters.

Anne Marie Hoag
Director of operations

F	A	S	E	R	I	P
Pr	Ty	Pr	Gd	Ex	Ex	Ex

Health: 24 Karma: 60
Resources: In(40) Popularity: 10

Mrs. Hoag believes one's personal history should not be available for public discussion.

Appearance: Gray hair, blue eyes, 5'3", 135 lbs. Overweight but always nicely dressed.

Talents: Disaster management, art appreciation, networking. Mrs. Hoag has been known to throw parties for New York's "Four Hundred" elite families.

Contacts: Mrs. Hoag is among the most well-connected individuals in the Marvel Universe. Her Rolodex includes unlisted numbers for 70 US Senators, 337 Representatives, assorted Cabinet officials, and a direct line to the President. She has never revealed why she is on a first-name basis with most of the titans of industry, finance, government, the arts, and law enforcement.

Typical Dialogue: "So glad to see you. My, what a lovely costume."

Story Function: Mrs. Hoag could call in the PCs to help with a problem (or have their friends or employers call them for her). Since her background remains mysterious, the Judge can assign her nearly any role or connect her to any character in the campaign.

Albert Cleary
Comptroller (financial supervisor)

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Ty

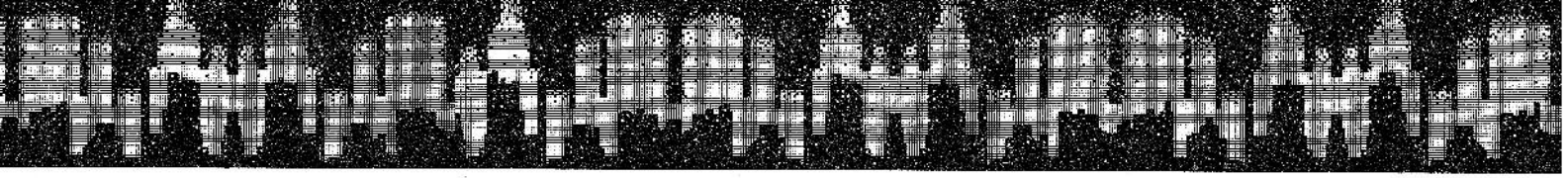
Health: 24 Karma: 26
Resources: Ex(20) Popularity: 2

Appearance: Dark brown hair, brown eyes, 6'3", 180 lbs. Erect posture, expensive and faultless wardrobe. It is known that Albert is missing two toes on one foot, but he has never explained why.

Talents: Finance and budgeting (both Remarkable level), men's fashion (Monstrous level), liability law, corporate and city politics, modern jazz.

Typical Dialogue: Often laced with his caustic wit. "Did you know this operation is 12% over budget? I take it you're saving up for Christmas shopping. Wrap it up or Santa will leave a lump of coal in your Christmas bonus check."

Story Function: Cleary provides acerbic commentary on the players' failed actions. He can veto those acts that the Judge does not want the players to try, on grounds of budget overruns or "until I can check with Legal."



Gene Strausser
Head of Research & Development

F	A	S	E	R	I	P
Pr	Pr	Ty	Ty	Am	Ex	Pr

Health: 20 Karma: 74
Resources: Ex(20) Popularity: 0

Strausser was born in Santa Barbara, California, near some of the nation's largest defense contractors. He also worked in Santa Barbara, apparently as a researcher for the US Government, before coming to Damage Control. But he has never revealed the nature of his previous employment nor why he left it, and much of his past is still classified.

Appearance: Brown hair (balding), brown eyes, 5'5", 175 lbs. Thick glasses, chunky build, nervously friendly and curious manner.

Talents: Computer programming, gadgeteering, robotics, spacedrives, materials science, math, mechanical engineering, security systems, death rays, xenotechnology, and nearly every physical science.

Typical Dialogue: Prone to non-sequiturs. "This appears to be an advanced phase-modulated dimensional navigation device. Not unlike the IRT subway route. Did you hear they're thinking of raising the fares again?"

Story Function: Gene is Mister Know-It-All and can tell the players anything they want to know about strange devices. Use him for comedy relief. His R&D facility in the sub-basement of the Flatiron Building is a source of exotic technological plot devices.

Lenny Ballinger
Head foreman

F	A	S	E	R	I	P
Ty	Gd	Ty	Gd	Gd	Gd	Ty

Health: 32 Karma: 26
Resources: Ex(20) Popularity: 0

Ballinger was one of Mrs. Hoag's first employees. He has been at Damage Control longer than anyone else except Mrs. Hoag—17 years. He has been head foreman for 13 years. In that time he has never been known to lose his temper, even when his employees root through the artifacts left behind after a super battle and suddenly "have an origin"—become super humans themselves. "We lose more employees that way. . . ."

Appearance: Brown hair (gray at temples), black eyes, 5'10", 200 lbs. Slouching posture, tobacco breath. Lenny is tired of being told he looks like actor Lee Marvin.

Talents: Construction, demolition, restoration, remodeling, getting overtime for his workers, bowling, drinking.

Typical Dialogue: "There's nothing about neutronium in the union contracts. Sounds like hazard pay to me."

Story Function: Ballinger is the Damage Control staffer most often found on the battle sites themselves. He may be the first Damage Controller the PCs meet after their own battles. He lends scenic color to a clean-up effort, and his unflappable manner provides occasional comic relief.

Anne
Last name unrevealed
Receptionist

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Gd	Gd	Gd

Health: 24 Karma: 30
Resources: Ex(20) Popularity: 3

In a lot of companies the receptionist keeps the whole operation together. At Damage Control everyone is pretty much on top of his or her job, so Anne has plenty of leisure time. She spends it buffing her nails and talking on the phone. But she does a good job of keeping communications lines open and putting people in touch with each other.

Now and then people wonder why Anne doesn't go into modeling or the movies. It's because models and movie actresses don't get to spend all day buffing their nails and talking on the phone.

Appearance: Black hair, black eyes, 5'10", 135 lbs. Gorgeous and gorgeously dressed. Aloof, confident manner.

Talents: Conversation, diplomacy, administration, fashion, cosmetics.

Typical Dialogue: "So he said to me, 'I hate to bathe alone,' and I told him, 'Then buy a rubber duck, just leave me alone'—just a minute, Bridgette—can I help you?"

Story Function: If the PCs don't meet Lenny Ballinger first, Anne will be their first contact with Damage Control. Her constant phone conversations can be a running gag. Male PCs may be interested in her romantically, but she is not likely to reciprocate.

Henry Ackerdson
Marketing vice-president

F	A	S	E	R	I	P
Pr	Pr	Ty	Pr	Gd	Ty	Pr

Health: 18 Karma: 20
Resources: Ex(20) Popularity: 0

Ackerdson is not as well-connected as Mrs. Hoag, but he does all right. He sits on the board of directors of New Universe Pictures, and he exchanges Christmas cards with hundreds of lawyers, record producers, and even some super-powered heroes.

Appearance: Black hair, brown eyes, 5'5", 145 lbs. Pudgy. Fast talker with a really, really sincere manner.

Talents: Marketing, networking, fast talking, getting into trouble, getting people to get him out of trouble.

Typical Dialogue: "Spaceship crashed in Central Park? What, you want to *remove* it? Stop, leave it. Listen, how does this sound: 'AstroLand Amusement Ride.' Hey?"

Story Function: Whenever he sees the PCs, Ackerdson comes up with hare-brained marketing or promotional schemes that work as comedy relief. His extensive contacts in the entertainment industry can lead to new careers for heroes who want to retire from the campaign.

John "Bart" Rozum
College student,
Damage Control intern

F	A	S	E	R	I	P
Ty	Gd	Gd	Gd	Ty	Ty	Ty

Health: 36 Karma: 18
Resources: Good(10) Popularity: 0

Bart Rozum speaks in almost religious terms of his early rescue from a mine shaft by a genuine super hero. He was a child at the time, and other witnesses could not identify the hero. Since then he has obsessively studied the super-human community, partly to find out which hero saved his life. He hasn't found a satisfactory candidate yet, but he is very happy to share his reasoning with anybody who asks (or who may be about to ask).

Rozum attends New York University, majoring in Urban Planning, and receives college credit for his work at Damage Control. He keeps track of the lost-and-found section, makes photocopies, gets the mail, runs errands, and furnishes—with or without being asked—data about super-beings to the

staffers at Damage Control. Sometimes the data is even relevant.

Appearance: Red hair, brown eyes, 6'5", 190 lbs. Wiry build, freckles. Wears jeans with holes in the knees, sneakers, and baseball cap.

Talents: Athletics, urban planning, driving fast. Rozum's knowledge of super-beings is much too extensive for any sane person.

Typical Dialogue: "Say, that gun looks a lot like the one used by the third Mister Fear—not the first, who was Zoltan Drago, an amateur scientist who ran a wax museum and worked with the original Eel and the original Ox, and not the second, who accidentally died in a battle with Daredevil and later became Machinesmith, but the third, who—"

Story Function: Though his work at Damage Control is a dream come true for Rozum, he is no more flustered by super-humans than anyone else in the firm. The Judge might introduce a subplot in which Bart, consumed by curiosity, tries to track down a PC's secret identity.

Jay Dixon
Security guard, Flatiron Building

F	A	S	E	R	I	P
Gd	Ty	Ty	Gd	Ty	Ty	Ty

Health: 32 Karma: 18
Resources: Typical(6) Popularity: 0

It takes a special kind of person to guard the building housing Damage Control—at least, so says Jay Dixon, who does it. Jay has no super powers, but has to handle lots of visitors who do. Luckily, they hardly ever make trouble.

The hardest part of the job is getting super-powered villains to check their ultra-powerful devices at the desk. The villains usually ignore the requests. Jay has learned not to press hard.

Appearance: Black hair, black eyes, 5'10", 165 lbs. Standard blue security outfit. Casual posture (not quite a slouch), amused manner.

Talents: Security systems, guns, wrestling, keeping calm.

Typical Dialogue: "I'll bet you're looking for Damage Control. Sixth floor. Sorry, but you'll have to leave your flaming mace here at the desk."

Story Function: Jay is a minor comic encounter on the way to Damage Control headquarters.

STORY FUNCTION

By its nature, Damage Control does not get involved in most adventures until after the fighting is over. Therefore, the Judge will probably use the staffers as interim encounters between adventures. As some of the listings point out, the various employees can become emotionally involved with suitable PC heroes. Mrs. Hoag is a valuable contact for the PCs, since she knows everybody who is anybody.

Heroes may get visits or phone calls from John Porter or Albert Cleary, who want to collect fees for the destruction the heroes caused. These can be running gags or annoyances for the PCs. And sometimes a clean-up operation can be a springboard to a new adventure, as Lenny Ballinger's workers uncover some bizarre device a defeated villain left behind.

And remember: Nobody at Damage Control is fazed by the extraordinary. It's just part of their job.

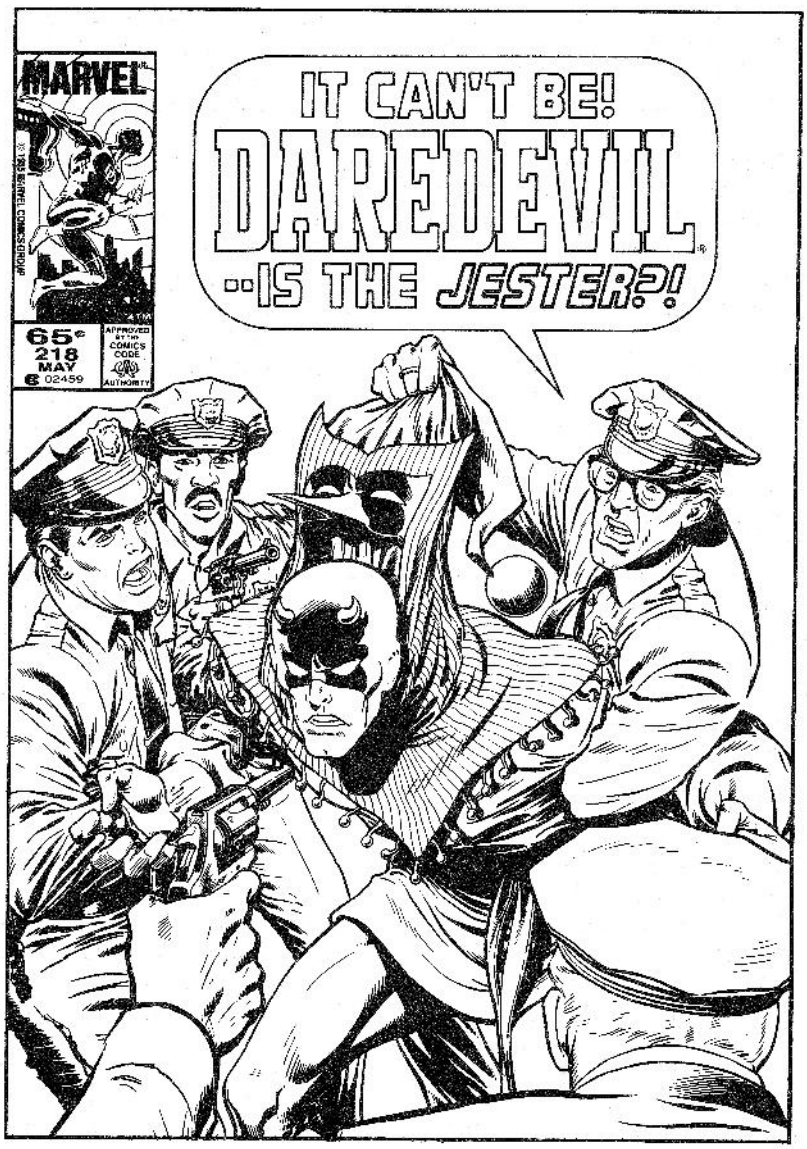


NEW YORK'S FINEST: THE POLICE

BACKGROUND

The Federal Bureau of Investigation reports that in New York in 1987, there were over 5,900 crimes committed per 100,000 population. This is by far the highest rate of any northeastern state. The robbery rate in New York is more than twice the national average, higher than any state.

New York City contributes a lot to this rate. To combat crime, the city employs thousands of peace officers. If they did their job better, there might be no need for super heroes. But the police do their best, and in the Marvel Universe they often face dangers far above the call of duty.



MOTIVES

Like all police forces, the New York Police Department is charged with maintaining order and investigating breaches of the law. But to police officers around the city such tasks can mean different things.

The principal styles of law enforcement are the *legalistic* style (all laws rigidly enforced to achieve a single standard of community behavior); the *watchman* style (using the law to keep the peace rather than promote legal reform); and the *service* style (using community social pressure instead of law to prevent or punish minor offenses).

Styles vary from precinct to precinct, or even officer to officer. If a couple of cops drive up to a crime scene and see Spider-Man, one may try to arrest him while the other just thanks him for beating up the crooks.

In general, New York's vast size makes the watchman style the only practical option. In other words, New York's Finest mainly try to keep the city running smoothly, not promote an agenda. Less than one reported incident in 40 leads to arrest.

METHODS AND INCOME

The NYPD is funded by taxpayer dollars allocated in the annual city budget. The department also runs charity fund-raising events for pension funds and the like; heroes who like to stay on the good side of the law often appear at these events.

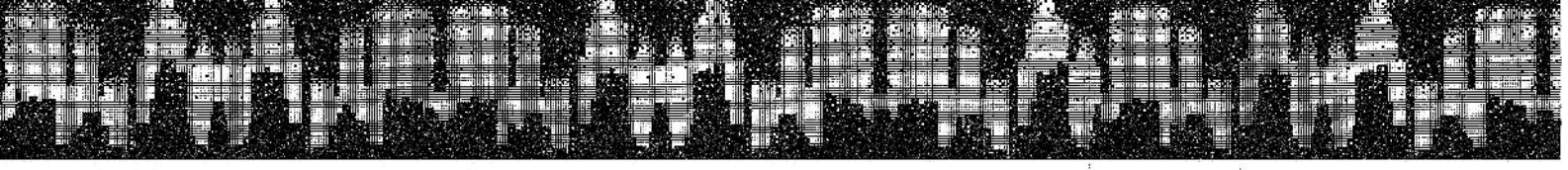
PERSONNEL

The Mayor appoints a police commissioner to run the department. The name of the commissioner in the Marvel Universe has not been revealed, but he is being blackmailed by the Kingpin and does what the crimelord tells him to do.

Under the commissioner are several deputy commissioners, in charge of administration, juvenile crime, legal matters, licensing of officers, policy, and public relations. The commissioner and deputy commissioners operate out of Police Headquarters on Park Row on the Lower East Side, at the foot of the Brooklyn Bridge.

Then come over 80 precinct captains, each responsible for one area in the five boroughs. No "typical" precinct exists; they come in all sizes, types, and areas.

A captain has several plainclothes lieutenants, often detectives. Then come the sergeants, who are often either young detectives on their way up or old beat cops who got stalled on the ladder of progress. And finally come the "uniforms," the officers who drive the streets and go out on calls.



Officers are not formally unionized, but they have formed organizations that serve some of the same functions as a union. Officers do not go out on strike, but informal "sickouts," where large numbers of officers call in sick, serve as a protest mechanism.

Recruitment and Training

A police recruit must be between 21 and 35 years old, a high school graduate, and a US citizen, and must have a driver's license and a clean criminal record. Nine out of ten recruits are male.

Recruits train at the Police Academy (235 E. 20th Street at Second Avenue) for 16 weeks. They learn law enforcement skills and combat and driving techniques. Once graduated, the "rookie" is assigned to a field-trained officer (FTO) in a precinct and spends six months on probation. Thereafter the officer can take civil service qualifying exams to become eligible for promotion. Headquarters awards promotions to eligible officers based on seniority, ability, heroism, and politics.

Other Divisions

Separate branches within the NYPD take charge of traffic control, bridge and tunnel patrol, and harbor patrol. There are motorcycle divisions and emergency divisions, as well as heavily armed SWAT (Special Weapons and Tactics) teams that handle hostage crises and the like. The police department also maintains stables of horses for mounted patrol in Central Park and other parks, and it keeps a canine division of dogs (usually German shepherds) trained to sniff out drugs or track fugitives.

Lieutenant Kris Keating operates a Special Weapons Force out of Police Headquarters. This 75-officer emergency team attempts to handle super-powered villains. In a confrontation with one, Keating claimed the squad has "enough firepower to sink an aircraft carrier."

Actually, this is almost true. The SWF commands dozens of military LAWs, flamethrowers, and heavy artillery. And it employs several high-tech weapons manufactured by Stane International (formerly Stark International) or bought as surplus when SHIELD was disbanded. These include two stun cannons, three concussion cannons, and—the prize of the NYPD—a single, precious Plasma Beam. However, the force does not know how to maintain these complex devices, so it uses them sparingly. (For statistics, see pp. 42-43 of the *Player's Book*.)

The SWF's most advanced devices are six Stane-designed "nullifier harnesses." These intricate metal straitjackets have Remarkable Nullifying Power (*Player's Book*, page 76) with Feeble range. But each of the six harnesses works against only one category of powers: heat, cold, force field, size change and shape-shifting, invisibility, and matter control. Each harness is only of Good material, so they are often out for repair or reconditioning.

Kris Keating is a burly, slightly overweight man of average height. He has unruly, receding gray hair, dresses in cheap suits and a dirty overcoat, and has no love of super-powered heroes or villains. But he is a conscientious officer and a caring man.

NOTE: The real Kris Keating was murdered several years ago by the professional assassin known only as Foreigner; A master of disguise, Foreigner took Keating's place in the SWF. Later, Foreigner made impersonating Keating a training assignment for recruits in his disguise corps; over two dozen different employees of Foreigner have pretended to be Keating over the past few years; so far, no one has noticed the deception, a tribute to Foreigner's skills and training.

Service Division

The NYPD employs vast numbers of support personnel: vehicle maintenance crews, forensic pathologists, fingerprint ID technicians, secretaries, lab workers, data entry and file clerks, analysts, consultants, and so on.

The department couldn't do the job without them. But they seldom figure in adventures.

Statistics

Typical officer

F	A	S	E	R	I	P
Gd	Gd	Ty	Gd	Ty	Ty	Ty

Health: 36 Karma: 18
Resources: Good(10) Popularity: 4
Talents: Law Enforcement, surveillance, shadowing.
Equipment: One .38 revolver with 3-inch barrel; two speedloaders or ammo clips; flak jacket; handcuffs; walkie-talkie with city-wide range; billy club; flashlight; uniform and Sam Browne belt to hold the equipment.
Notes: Plainclothes detectives have the same statistics and equipment, except that they do not carry a billy club or flashlight. Plainclothesmen have Criminology and Detective skills.

SWAT/Special Weapons Force Operative

F	A	S	E	R	I	P
Ex	Gd	Gd	Ty	Ty	Ty	Gd

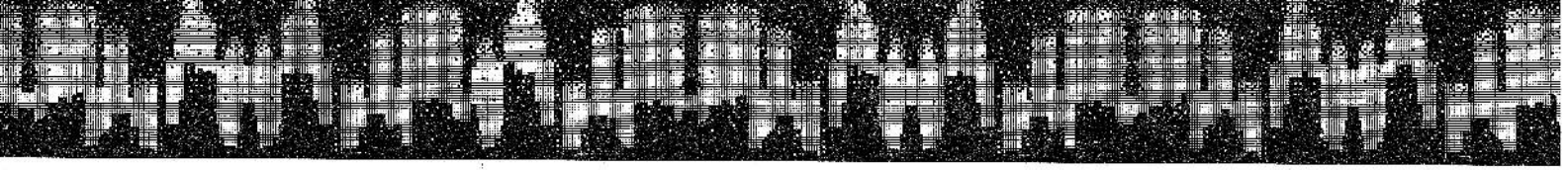
Health: 46 Karma: 22
Resources: Good(10) Popularity: 4
Talents: As the typical officer's above, plus Marksmanship.
Equipment: As the typical officer's, plus riot gun (see *Player's Book*, p. 42).

Police vehicles

Statistics for police cars, vans, and SWAT vans are given on page 48 of the *Player's Book*. The NYPD also employs battle copters, described on page 49 of that book. But these are seldom seen in adventures with PC heroes.

STORY FUNCTION

The uses of the police in a super-heroic campaign are obvious. They take petty crooks off the PCs' hands; they get threatened by major villains and the PCs rescue them; and they investigate mysteries offstage, giving the PCs exposition or vital clues as necessary.



THE MAGGIA

The Maggia is the world's most powerful criminal organization. It controls most drug traffic, illegal gambling, extortion rackets, and other illicit activities in the United States. It also influences various labor unions and political officials. The Maggia has diversified into many legitimate businesses.

Not a monolithic organization, the Maggia is a hierarchy of independent groups called "families." The leading members of most families are joined by familial or marital ties. Members of Maggia families may not be related, but they have nearly always grown up together, are closely acquainted, and distrust "outsiders" to the family.

This entry describes the three Maggia families prominent in New York City: the Silvermane, Hammerhead, and Nefaria families.

The Maggia's power has weakened in the United States over the last decades, primarily because of aggressive pursuit by the FBI and super-powered heroes. And its influence along the Atlantic seaboard has dwindled considerably since the Kingpin's criminal organization rose to power. The Punisher has claimed that the Kingpin has taken over 80% of criminal activity on the East Coast.

But though the Maggia may be on the run in the United States, individual family leaders remain powerful, and the Maggia can still be a springboard for many adventure scenarios.

BACKGROUND

The Maggia originated in southern Europe in the thirteenth century, partly in response to a series of oppressive foreign governments. These foreign rulers paid little attention to native traditions. Perhaps in reaction, the Maggia leaders adhered closely to traditions of personal honor and family loyalty, traditions still nurtured to this day high in the Maggia hierarchy.

MOTIVES

The Maggia is a business, and it is run as a business, to make profits. Maggiosi undertake any activity that will bring in money. For instance, the Maggia has made great profits in disposal of toxic chemical wastes. Companies that don't want to pay the high costs of disposal by legitimate means contract with the Maggia to dump the wastes cheaply. Of course, the Maggia makes no guarantees to dispose of them in an environmentally safe place.

Individuals within families also hope to win prestige and gain power in the family. They achieve status by bringing in money, carrying out difficult assignments, and maintaining the honor of their families.

Honor is vital to the Maggia. Family members must honor their elders and relatives, be truthful in dealings with one another, and maintain social relations with the family. Perhaps most important, honor requires the family members to protect secrets.

All Maggia families enforce a strict code of secrecy among their members. Those who betray this code are marked for execution. The Maggioso assigned the task grasps the victim by the chin in the so-called "Maggia touch." The victim usually does not survive the day.

METHODS AND INCOME

Maggia families divide the world into "territories." A Maggioso does not operate in a rival family's territory without permission. They administer territories from home cities; in the US, Maggia base cities include Chicago, Detroit, Milwaukee, Tampa, Toledo, Los Angeles, Seattle, and others—as well as New York, of course. Some cities are "open," meaning any Maggioso can operate there without permission. Miami and Las Vegas are both open cities.

Different families specialize in different forms of crime. For instance, the Silvermane family is deeply involved in the narcotics trade; Hammerhead, in extortion and loan-sharking; Nefaria, in blackmail, industrial espionage, and supplying equipment to terrorists.

Income from these operations is hard to estimate, but it must be substantial. The Maggia generally relies on a steady stream of income from petty crime and systemic corruption, rather than big operations with high profiles. A hero is unlikely to encounter one of these "big heists" more than every year or so.

Maggia tradition being what it is, most families rely on tried and true methods of enforcement: intimidation, property damage, legbreaking, kidnapping, and contract assassination. But in New York City, the Maggia families have broken with tradition to counter the threat posed by super heroes. They often employ super-human agents, futuristic weaponry, even robots in the struggle.

The Nefaria family in particular has led the way in this trend; its membership is younger than is typical, and (in defiance of all tradition) the family is currently led by a woman, Whitney Frost.

The other Maggia families of New York use these avant-garde techniques more reluctantly. Hammerhead and Silvermane appear to use technology only for themselves, such as exoskeletons that amplify strength, rather than to equip their agents.

PERSONNEL

Maggia membership estimates are uncertain at best. The organization must employ as many "workers" as any major multinational corporation.

Worldwide, Maggia family members probably number in the tens of thousands. In the United States today there are fewer than in the heyday of Prohibition, but there are certainly at least 3,500 active family members in the country. These figures are misleading, though, because for every core member there are ten or a dozen associated thugs and workers.

In New York City the Maggia families number about three or four hundred members apiece. They employed, until recently, perhaps two to three thousand members on a piece-work basis. Only a few hundred were active full-time. Today nearly all the job-work thugs and thieves who formerly worked for the Maggia have

deserted to the Kingpin. The remaining Maggia loyalists keep quiet about it, and they watch their backs.

New York Maggia leaders have socked away large amounts of operating capital, though, and can still plan massive heists, hire major-league super-powered villains, and buy city officials. The leaders are dangerous opponents for PC heroes, too.

"Wise Guys"

High-level Maggia figures are known in underworld slang as "wise guys." They are, with significant exceptions (see below), all men. All are well-dressed, since they are in a real sense executives in a multinational business. And families are always rigidly segregated along ethnic lines; the mob is not an equal-opportunity employer.

Wise guys as a rule are jovial when with others of their kind; tight-lipped to outsiders. They tend to be touchy-feely types—hugging, backslapping, and so on. Most are not especially intelligent, but they are all street-smart. Though some can be charming in person, all are vicious and cold in Maggia matters. "Nothing personal" is a byword among Maggiosi, often as they are killing each other in feuds.

Silvermane
Silvio Manfredi
Head of the Silvermane family

F	RM (30)	Health: 130
A	EX (20)	
S	IN (40)	Karma: 36
E	IN (40)	
R	EX (20)	Resources: Unknown
I	GD (10)	
P	TY (6)	Popularity: - 10

Leader of the Manfredi family of the Maggia since the 1920s, Silvermane has had a checkered career in recent years. He "died" during a battle with Cloak and Dagger, but Maggia resources bought him an advanced cybernetic body that kept his brain, heart, and central nervous system alive. It is unclear whether he is still a Maggia head. Silvermane's current whereabouts and activities are unknown.

Appearance: 7', 440 lbs. Silvermane's cyborg body is a baroque contraption of silver-colored metal. His heart is visible behind a plexiglas cover. His face is that of an 80-year-old man.



KNOWN POWERS:

Body Armor. Excellent rank.

Enhanced Hearing. Silvermane's hearing is Excellent.

Talents: Criminal strategy, Thrown Objects. Silvermane has Marksman talent with handguns and submachine guns.

Contacts: The entire Manfredi family. Silvermane once led a faction of the HYDRA villain agency.

Hammerhead
Real name unrevealed

F	EX (20)	Health: 60/120
A	GD/IN*	
S	GD/IN*	Karma: 18
E	EX (20)	
R	TY (6)	Resources: Ex(20)
I	TY (6)	
P	TY (6)	Popularity: - 5

*The rank before the slash is Hammerhead's normal ability; that after the slash shows his ability when wearing his powered exoskeleton.

Hammerhead was an ordinary thug before a mad scientist implanted a flat steel plate in the top of his head. The operation made him grotesquely ugly and also gave him amnesia. He has patterned his new personality on old gangster movies. This suits the Hammerhead family, easily the most traditional of the Maggia families in New York.

Appearance: 6'1", 220 lbs. (in exoskeleton, 600 lbs.). Black hair, black eyes, squat features. Dresses in pinstripe suits out of the 1920s. The top of Hammerhead's head is completely flat.

Known Powers:

BODY ARMOR. The top of Hammerhead's head has Incredible armor.

Talents: Maggia organization, criminal strategy. Hammerhead gains +1 CS to all Charge attacks, in addition to the usual Charge bonuses.
Typical Dialogue: "Listen, youse guys! Chill that super-rat before he puts the whole operation on ice!"

Count Nefaria
Luchino Nefaria (deceased)
Head of Nefaria family
Whitney Frost
Alias Big M, Madam Masque
Head of Nefaria family

For complete statistics of the Nefaria family leaders, consult MU1 and MU2, *Gamer's Handbook to the MARVEL UNIVERSE™*.

Typical Maggia thug

F	A	S	E	R	I	P
Gd	Ty	Ty	Ty	Ty	Pr	Pr

Health: 28 Karma: 14
Resources: Good(10) Popularity: 0

The typical Maggia thug, though he dresses well, is no better or worse equipped than any street thug. He has a cheap pistol or revolver, extra ammo, and possibly a knife, blackjack, or brass knuckles.
Talents: Martial Arts B and E.
Story Function: Spear-carriers for the PC heroes to plow through at will.

Dreadnoughts
Warrior robots

F	A	S	E	R	I	P
Rm	Ex	In	Mn	Fe	Ex	Fe

Health: 165 Karma: 24
Resources: None Popularity: - 10

The villain organization HYDRA once designed a powerful warrior robot as a weapon against Colonel Nick Fury and SHIELD. The Nefaria family stole plans for the robot and has constructed about a dozen more, using a modified design.

This is an abbreviated description of the Dreadnought robots. For more information, consult MU1, *Gamer's Handbook of the MARVEL UNIVERSE™*.
KNOWN POWERS:
Body Armor. Amazing vs. physical attacks, Remarkable vs. energy attacks. Monstrous resistance to heat, cold, and radiation attacks. Immune to mental attacks and illusions, but can be fought with attacks that affect the senses.
Weapons Systems. Flamethrowers: Incredible fire damage, range 1 area, 6 uses.

Knuckle-spikes: Typical shooting damage, range 4 areas, 9 uses.

Electrical field: Amazing electrical damage, range is contact only.

Gamma rays from eyes: Incredible intensity, range 3 areas.

Freon gas jet in mouth: Amazing cold attack, range 2 areas, one use lasting two turns.

Talents: Programming simulates Martial Art B, boxing.

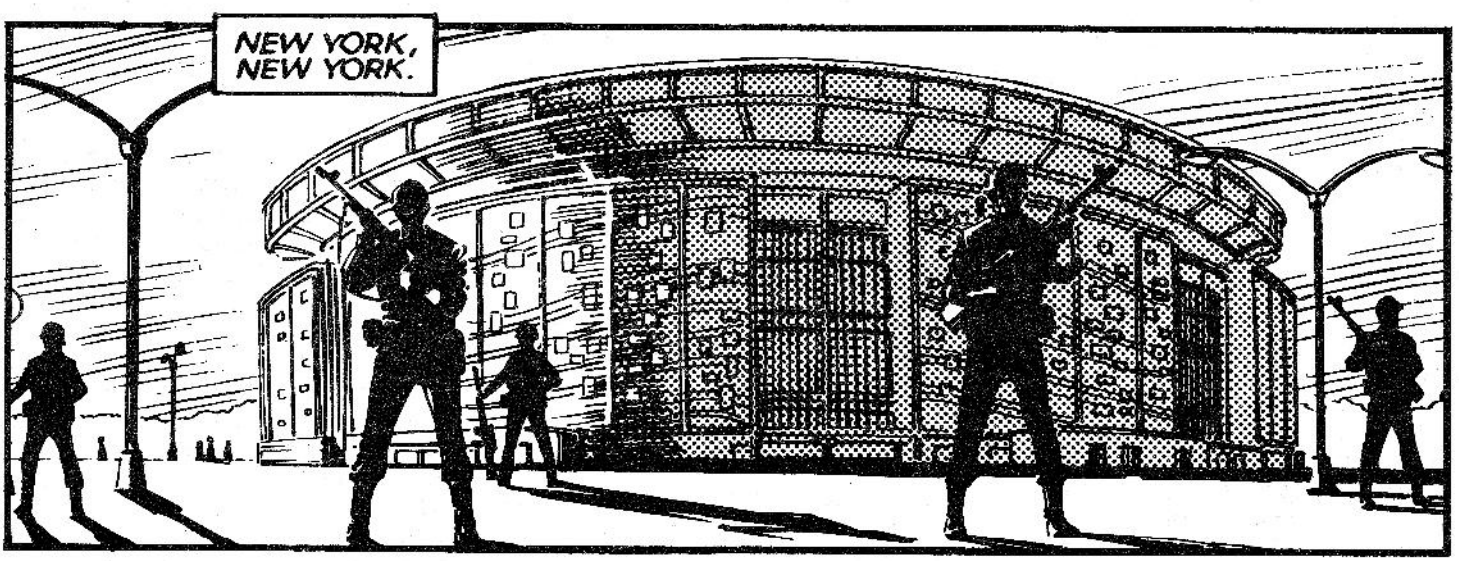
STORY FUNCTION

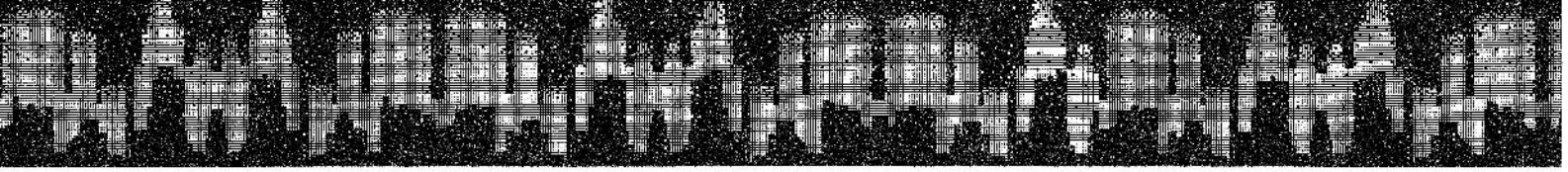
Very handy to a super-powered campaign, the Maggia is the generic criminal organization. It commits every kind of crime from purse-snatching to putting a force dome over the nation's capital. It employs any super-thug that the Judge wants to throw at the players.

The Maggia acquires a flavor only in the upper reaches of the organization, where the importance of honor can lead family heads to compromise their own interests—if the players can figure out how to bring honor and interests into conflict.

This is one of the Maggia's weak points; the other is the feuding that can start up between families. The players may follow the dictum, "Set a thief to catch a thief," and outfox the Maggia by pitting one family against another.

But such methods are hardly better than the Maggia's own, however good the cause. What's worse, characters trying this would have to consort with Maggia members on a more familiar basis than they would like. If a PC joins forces in this way with a Maggia family, the Judge should explore the consequences of that descent into crime.





CHAPTER 5: ON THE SIDEWALKS OF NEW YORK

THE CITY ENVIRONMENT

Previous chapters described New York locations . . . dissected the city, so to speak. But New York, once dissected, is no more a living entity than any being on a dissecting table. This chapter puts it all back together and conjures New York as a living city. Here the Judge can learn how to convey the ambience, the atmosphere of life in the Big Apple.

This chapter also describes typical city streets and the things found on them. After all, when heroes dash from one Hotspot to the next, the Judge must be able to describe the streets between.

THE NEW YORK ATTITUDE

Those who move to New York from more sedate areas often describe their changed lives this way: "Since I moved here, I've been frightened, angered, exhilarated, desperate, and terrified. But I've never, ever been bored."

Manhattan runs full steam around the clock. Residents can always find something to do, somewhere to eat, a movie to see, even places to shop at any time of the day or night. Subways and taxicabs run all the time. The pace of life moves as fast as anyone wants it to go, and sometimes much faster.

The drawback to this variety: Street scum operate around the clock as well. Beggars, muggers, con men, pickpockets, hustlers, and just plain rude people try to hit up pedestrians all the time.

In defense, most New Yorkers grow a thick layer of callus, or rather, callousness. They withdraw from their surroundings; walk past street derelicts; don't answer tourists' questions; shove each other aside in the fight for taxicabs or seats on the bus; carefully ignore screams in dark alleys or fights in subway cars; and, in general, just refuse to "get involved."

Super-heroic crimefighters become all the more impressive by contrast. These heroes, both in the Marvel comics and in the Judge's campaign, *do* get involved. They try to help people, to make a difference. They prove that the urban life does not have to build walls between people.

The Marvel heroes may be strong and fast and wield great powers, but their real strength comes from this strength of character—the willingness to help.

And their example sometimes proves inspirational. The occasional New Yorker will intervene to help a hero in trouble. The Judge can introduce incidents reflecting this into the campaign to show that the PC heroes are doing some good.

Taking It In Stride

The Manhattanite's ability to shut out the world helps explain why so many still live in the city. When their home is constantly being threatened, invaded, held for ransom, levitated into the air, damaged, blacked out, or otherwise thrown into an uproar, what else keeps them around but an ability to ignore it all?

The "Inferno" crisis showed this. Inanimate objects attacked people, demons possessed them, heat waves struck the city. Yet New Yorkers took it in stride. Of course, they complained a lot—a popular pastime in Manhattan, but no one really worried unless a mailbox or fire hydrant attacked him or her *personally*.

In general, nothing much fazes a New Yorker any more.

NEW YORK LANGUAGE

Whuh, ya wanna know how dese people talk? Dey talk foin, whatsit to ya?

New York features the most diverse conglomeration of dialects in America. Though not so extreme as, say, London, the contrast among Brooklyn, the Lower East Side, the Upper West Side, Harlem, and the Bronx—just to pick a few examples—strikes the visitor as soon as locals open their mouths.

Much of the variety comes from the influx of immigrants into New York over the last century or more. Also, as in any society, different social classes use different dialects. Go into three New York department stores that cater to different income groups, and ask a salesperson for directions to some department on the fourth floor. In the richer stores, the salespeople pronounce the "r"s in "fourth floor"; in stores catering to lower-income groups, they don't pronounce the "r"s. This is one example of language variation.

For game purposes, of course, the Judge can ignore dialects. But dropping in an occasional NPC who says, "Boy, was dey poitoib'd!" or "Youse guys" helps evoke the atmosphere of New York.

THE STREETS

Speaking of atmosphere, this is a good time to mention the air. New York's polluted air has become a legend. Smog alerts in summer months keep children indoors. Tourists wipe their eyes and wonder why natives never feel the sting of the fumes.

In game terms, smog may keep heroes from noticing a crime or approaching villain until it's too late. Or heroes may have to rescue people who collapse from the bad air (it happens) and rush them to the hospital.

But the smog doesn't keep New York cars from jamming Manhattan's hundreds of miles of streets.

Physical Description

Major avenues generally measure 60 feet (½ area) wide—three 12-foot lanes of traffic, plus (sometimes) parking lanes on either side of the street. Cross-streets vary, but for game purposes, assume three lanes, with no parking (at least no legal parking) on either side. Two- way streets are twice as wide, as mentioned in Chapter 2.

Streets look much wider in photos, because downtown Manhattan sidewalks stretch at least 25 feet wide on either side. Curbs are four to six inches high, with iron gutter drains every ten yards or so. Sidewalks are



usually punctuated with lampposts, trash cans, and even a few emaciated, poisoned trees.

Sidewalks are concrete, about four inches thick (Excellent strength). For material strengths of street pavement and the utilities that lie beneath it, see Chapter 6, "Underground Manhattan."

Potholes—Maps Available

Manhattan's streets are generally in poor condition, the result of incredibly heavy use and of the occasional battle between super humans. "Potholes," or open pits in the asphalt, are everywhere.

One anecdote will illustrate how prevalent they are. Drivers break axles, blow tires, and have other accidents by striking potholes; they often file suits against the city to recover repair costs. The city government did not have the money to pay for all these lawsuits, but it also could not afford to fix the potholes. So it worked out the following dodge to prevent more filings.

The city government passed a regulation saying that no driver could recover costs for a pothole accident unless the city had been notified about the pothole prior to the accident. The rationale was that the city couldn't be blamed for not repairing a pothole it didn't know about. Of course (thought the government), no one would report a pothole until it gave them trouble. But the government was wrong.

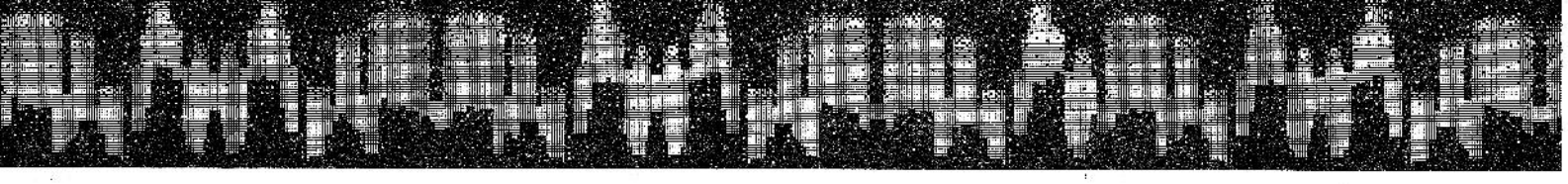
A large Manhattan law firm realized that this new law would prevent them from filing lucrative pothole-accident suits—unless they did something about it. So the law firm commissioned a private firm of surveyors to scour the city's streets and locate *every single pothole*. The law firm then filed the massive list with City Hall, and in future lawsuits could claim that it had notified the city of any given pothole's existence.

New York may be the only city in the world where the potholes are mapped.

Street Furniture

During the course of a battle, super humans are likely to pick up nearly anything and throw it around. With that in mind, the following list summarizes the most common items to be found in the urban environment, their weights, and their material strengths.

Fixtures	Weight	Material
Mailbox	90 lbs	Gd
Fireplug	75 lbs	Ex
Lamppost	400 lbs	Ex
Phone stand	250 lbs	Ex
Manhole cover	40 lbs	Ex
Trash can (empty)	30 lbs	Ty
Trash can (full)	75 lbs)	Ty
Dumpster	650 lbs	Gd



Vehicles

Bicycle	20 lbs	Pr
Motorcycle	225 lbs	Gd
Compact car	1.5 tons	Gd
Sedan	2 tons	Gd
Luxury car/limo	3 tons	Ex
Armored limousine	5 tons	Rm
Van	2 tons	Gd
Pickup truck	1.5 tons	Gd
Garbage truck	3 tons	Ex
Bus (empty)	3 tons	Ex
Bus (full)	7 tons	Ex
Traffic helicopter	1500 lbs	Gd

Construction sites

Bulldozer	6 tons	Rm
Crane	12 tons	Rm
Steel girder	200 lbs/yd	Rm

Parks

Park bench	150 lbs	Ty
Small tree (30 ft)	2.5 tons	Ty
Large tree (60 ft)	20 tons	Gd
Man-sized rock	200 lbs	Rm
Six-foot boulder	10 tons	In

Traffic

To those who have not been to New York, there really is no way to describe the daytime traffic. The term "gridlock" as applied to traffic jams originated here. When rush hour hits each morning and evening, gridlock often freezes hundreds or thousands of cars into roaring, fuming immobility. And at other times, when the streets are wide open, drivers tear along so that visitors doubt their sanity.

The game effects of New York traffic include the following:

(1) Tailing someone by car is usually easy. Almost all the traffic on a given street is one way. As Bullseye once remarked, "I don't care how many cop shows you've seen it on. *You can't tell* if somebody is following you up Sixth Avenue. *Everybody* goes north on Sixth Avenue." Characters won't be able to tell they're being followed unless they take an unusual route or have an extrasensory power that warns them.

(2) Villains trying to escape by car in heavy traffic may move so slowly that a hero on foot can catch them; or conversely, the villains try desperate maneuvers to escape, like driving on the sidewalk or through a corner store.

(3) Heroes may get delayed in arriving on the scene of a holdup or hostage crisis. The Judge can develop the situation to any crisis point desired before allowing the PCs to arrive. Or the heroes can try suitably heroic measures to overcome traffic obstacles.

Of course, heroes seldom drive on the streets anyway. But even the greatest heroes have been known to hail a cab.

TAXICABS

No less than 12,000 cabs scavenge the streets of New York—except in bad weather, when they all disappear. A "medallion," or cab license, costs over $100,000. Many companies employ large cab fleets, and there are independent "gypsy" cabs, too (see Chapter 2).

Taxi statistics are listed on page 48 of the *Player's Book*. An empty cab weighs just over two tons (Incredible strength to lift). With driver, four passengers, and luggage, it weighs nearly three tons.

Taxicabs in New York do not carry more than four passengers, except for the checkered variety; these carry five. Pedestrians can tell when a cab is available by its roof light. When it carries a fare, the light switches off. The roof light also displays the cab's medallion number.

Drivers

F	A	S	E	R	I	P
Ty	Ty	Ty	Ty	Ty	Ty	Ty

Health: 24 Karma: 18
Resources: Good(10) Popularity: 0
Talents: Driving (as Pilot, but for cabs).
Contacts: Low-level criminals. A taxi driver can take a fare to a gambling game, drug pusher, or brothel.

Taxi drivers have Typical ranks in all abilities, but otherwise they have little in common. In older days they tended to be of a type, or at least a stereotype—garrulous, philosophical guys, tolerant of eccentricity but ruthless toward fellow drivers.

Today, though, there is no stereotypical driver. Many never say a word; many are female; many wouldn't know what "philosophical" or "eccentricity" means. As often as not, drivers are recent immigrants who speak hardly ten words of English. But they do remain ruthless on the road, so when the traffic lightens, get out of their way!

Taxicabs in Adventures

Don't often see heroes riding in a taxi? True, but it has happened. As mentioned in Chapter 2, even the Fantastic Four had to ride one once.

Once, when Daredevil's hypersenses went out of control, he fell victim to some thugs bearing grudges (and clubs). A passing driver rescued the crimefighter, then took him where he wanted to go, no charge. Talk about miracles.

Player characters might need to take a cab when their own vehicles or powers short out, or in their secret identities. A cab ride for heroes accustomed to swinging or flying across town presents chances for comic relief. Cab drivers also work as sources of information, and maybe even romantic interests in really offbeat campaigns. (Remember, many drivers today are women. *Tough* women.)

But when there are no cabs around, there's always the bus.

RIDING THE BUS

A city commuter bus is about 25 to 30 feet long, 8 feet wide, 9 feet high, and carries 80 passengers when fully loaded (as it usually is). Weights are given under "Street Furniture" above.

A bus has a front door and an exit door, both on the right. Over a dozen seats (Typical strength plastic) line each side; the seats face toward the aisle, not the front. Between and in front of the seats are handrails, armrails, and support beams of metal tubing (Good strength). Windows (Feeble glass) line both sides, but not the rear.

A ventilation hatch in the roof opens wide enough to allow an acrobatic passenger to crawl out.

Bus drivers use the same statistics as taxi drivers, above. They tend to be uncommunicative, distantly courteous, and not greatly concerned with schedules.

Bus passengers range the spectrum of humanity, but they tend to be lower or lower-middle class and taciturn. They scrupulously avoid noticing any unusual behavior by fellow passengers.

Heroes and Buses

Don't often see heroes riding in a bus? True, but now and then they hitch rides on top. Dropping down onto a moving bus is an Agility FEAT—not to see whether the hero lands safely (it's a big target), but whether or not the landing is gentle enough to avoid attracting the driver's attention.

If the FEAT fails, the driver stops and gets out to look at what made that huge "thump" on his roof. Depending on the hero's Popularity, the driver will either chase the hero away or invite him or her in for a free ride.

Unlike cabs, city buses never move very quickly—10 or 20 mph at most. Page 48 of the *Player's Book* gives bus statistics.

If the hero doesn't like buses or taxicabs, there is always the subway. See the next chapter, "Underground Manhattan," for details.

THE STREETS BY DAY

Just before dawn, garbage cans clatter. The sanitation truck grinds trash. People lean out windows to yell.

Merchants wheel carts with squeaking casters out of their stores onto the front sidewalks. Commuters gather at bus stops and subway stations.

The morning rush. Traffic copters high overhead, blades thrumming. Taxis vanish. Subway cars screech to a halt. People crowd on.

Phones ring in a hundred thousand offices. Brokers shout buy orders. School children sit in rows, looking out windows. On tenement rooftops, boys feed pigeons held in large chicken-wire pens. Let loose, the pigeons fly left and right at their owners' commands.

The lunch rush. Business types in executive clothes grab sandwiches or souvlaki wrapped in waxed paper, sit around fountains in building plazas, and talk buyouts. Tourists peer in gallery windows in the Village. Panhandlers in holed canvas shoes, or no shoes, demand a quarter from passersby.

In the afternoon, ESU students toss flying disks in the park. A spatter of rain sends them huddling under trees. Taxis vanish. Tourists look out from under hotel awnings. In Central Park, the frogs emerge to enjoy the rain.

Sunshine again, just in time for rush hour. Commuters pull copies of the evening papers off tall stacks at newsstands. Subway turnstiles rattle. Copters take to the skies again to report accidents and gridlock. Taxis vanish.

Like corpuscles in blood vessels, New Yorkers stream along highways, into the city's heart in the morning, out to the boroughs at sunset, rushing in, rushing out. The heartbeat continues.

THE STREETS BY NIGHT

After sunset, night people shuffle onto the streets around Times Square, the Bowery, Hell's Kitchen, and Central Park. Some carry needles, some knives.

The city lights up. Brilliant towers of light in Midtown and the lower city. The Brooklyn Bridge reflected in the East River. Evening strolls in the park.

Limousines fetch wealthy socialites from their Upper East Side brownstones and carry them to theaters in Greenwich Village or off Broadway, or to a gallery opening in the East Village, or to Lincoln Center. Jewels glitter and fur glistens. Canes, top hats, stickpins, chauffeurs, high laughter. Business deals closed during intermissions.

Evening classes at City College and ESU. Late studying at the Public Library. Rock clubs in SoHo and on the Upper West Side, loud and dark. Midtown and the Financial District, jammed with people six hours earlier, now stand deserted.

Theater crowds hit the streets after 10 PM. Late dinner at Sardi's or a snack at a deli. Dancing or a midnight movie. The families in Inwood and Morningside Heights are tucked in for the night.

On the Lower East Side, screams. Family quarrels and alley homicides. Silhouettes leap between the roofs or swing from lines of spider-webbing. The super-humans patrol through the deadly hours after midnight. They cannot afford to sleep, for the city never does.



CHAPTER 6: UNDERGROUND MANHATTAN

"This city has an infrastructure like no other."

—The Punisher

A persistent New York rumor reports that in 1962 Consolidated Edison, the power company, planned to construct a giant power plant at the north end of the East River Park, around 14th Street. Engineers making soil stability tests drilled on the site.

Two hundred feet down, so the rumor goes, these drills struck a gigantic underground cavern. Con Ed cancelled plans for the plant, hushed up the discovery, and built a park there.

If the rumor is true, the engineers may have discovered a branch cavern of Subterranea, the subsurface domain of the Mole Man, Tyrannus, and others. Or they may have merely struck a Morlock tunnel. This chapter does not solve the mystery, but it describes some of the fascinating world beneath Manhattan.

ADVENTURING UNDERGROUND

In the old myths and folktales, nearly every hero on a quest had to "descend into the underworld." Hades, Tartarus, the realms of Pluto—the theme is common to all cultures. Scholars equate the underworld with the hero's own unconscious mind. When he or she triumphs over its demonic denizens, the hero is actually overcoming his or her own base impulses or personal fears.

Underground New York—the subways, sewers, and Morlock tunnels—gives Judges a modern analogue to this idea. Send PC heroes into the underworld for a gritty, atmospheric tale.

To bring across the elements of fear and suspense, consider doing this just after something has temporarily altered or removed the PCs' powers. (Perhaps they have to go underground to find the device that will reinstate the powers.) This makes players feel vulnerable, and the Judge can spook them more easily. But if the PCs feel like their usual invincible selves, nothing underground will scare them much.

An adventure into the sewers or Morlock tunnels is a great test of the Judge's ability to create atmosphere and suspense. Stress the darkness, the mist, echoing tunnel walkways, strange noises in the distance. Make the players feel they are facing a twisted, tormented version of the world above.

PAVEMENT AND WHAT LIES BENEATH

Street pavement is asphalt, a few inches thick (Good strength). Sometimes a hero wants to rip up the pavement to grab a utility line beneath it. In this case, the Judge need not require a separate FEAT roll to break the asphalt; instead, just add +1 or +2 CS to the FEAT to break open the utility line or pipe desired.

Just beneath the pavement, about a foot down, lie the cables and pipes of the many utilities that serve Manhattan's skyscrapers. This section describes their ideal arrangement. In practice, the New York utility network has grown at random, so workers have had to fit these utilities around each other, sometimes haphazardly.

Ideally, telephone and electrical ducts lie closest to the surface, just inches beneath the asphalt. At least 3 feet down comes a gas main, followed at 4 feet by water and high-pressure water mains. Steam pipes run at least 6 feet under the pavement. A sewer pipe lies at least 10 feet down from the surface, and 12 to 20 feet below street level runs a storm drain.

Depending on the street, the next layer down may be a subway tunnel. The depth varies, but may be around 25 feet underground. Subway tunnels are described later in this chapter.

About 75 feet or more beneath the subway, as likely as not, there is a Morlock tunnel. These tunnels also rise and connect with the sewers at many points, since the Morlocks wanted convenient access to the larger sewer network. For the tunnels' statistics and dimensions, see below.

In the Marvel Universe, water and gas mains, steam pipes, electrical cables, and telephone lines lie near the surface. Whatever a hero is looking for as a handy weapon, there it is right to hand. Note that using these will disrupt utility service to the buildings on the street, so the hero may have some explaining to do afterwards. (Call Damage Control!)

Descriptions

Power cables: These are copper or aluminum sheathed in oil-impregnated paper. They measure about five inches in diameter. The cables run in foot-wide steel pipes that are filled with oil under pressure. If a leak develops, the oil keeps ground water from seeping in and shorting the cables. The pipes, in banks of 20 or 25, are encased in concrete. The whole set-up has Remarkable material strength.

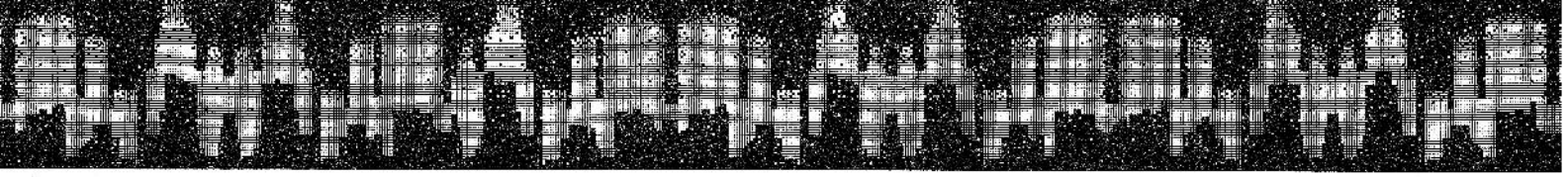
Smaller cables are sheathed in lead or neoprene rubber. The Judge can put these Good-strength wires under a street, so that a character who isn't strong enough to rip up the larger ones still can get something to shock a bad guy.

Power lines inflict Incredible damage on grounded targets, and Good damage on flying or insulated targets. This is alternating current, so a victim immediately lets loose of the line.

Telephone line: An average cable measures three inches in diameter and contains 5400 wires, enough for 2700 phone calls at once. Cables are sheathed with thin aluminum and neoprene rubber, and are Good strength. Like power lines, they run through steel pipes, and banks of 9 or 12 pipes are encased in concrete (Remarkable strength).

Phone lines carry very low current. They inflict Feeble damage to grounded targets, and no damage to flying or insulated targets.

Gas main: Natural gas is piped under high pressure through distribution mains and service pipes. The pipes, about a foot wide, can be either steel (Excellent strength), cast iron (Good strength), or plastic (Typical strength). The Judge should vary the material according to the strength of the hero who is trying to break the pipe.



Natural gas is dangerous stuff. If a pipe breaks and something ignites the gas, it explodes with Monstrous intensity, then the gas burns with Amazing intensity until the supply is shut off or the fire is put out. Water won't extinguish a gas fire.

Since alarms trigger in the city's utility station when a gas main bursts, repair crews can arrive within minutes.

Water mains: Water is pumped at Poor pressure through regular mains. These are concrete, steel, or cast iron pipes two feet or more in diameter (Good to Excellent strength). These connect to smaller submains, and those lead to branch pipes that service specific buildings.

High-pressure systems, foot-wide steel pipes (Excellent strength), pump water to fire hydrants at Remarkable pressure.

Steam pipe: Steam has many industrial uses. In downtown areas buildings use it for heating or cooking. A power company pipes steam under Excellent pressure through welded steel pipes two inches thick (Remarkable strength) and up to two feet in diameter. The pipes are wrapped in several inches of insulation and buried in four inches of concrete (Excellent strength).

A jet of this very hot, high- pressure steam inflicts Excellent damage on a target. Note that defenses against fire damage alone, or water damage alone, do not protect from steam. However, defenses vs. heat do protect a target.

Sewer pipe: Individual small sewer pipes connect to laterals, those connect to submains, those connect to mains, and the mains finally connect with an interceptor. They come in many sizes and are made of clay (for pipes less than 30" in diameter) or concrete (larger pipes). But see the next entry.

Storm drain: Ideally, these are separate from sewers, for efficiency and ease of maintenance. In practice, one system often serves both needs.

Beneath a street a storm drain is a primary (that is, large) pipe of reinforced concrete. Beneath a building this is usually a secondary (smaller) or even tertiary pipe. The pipes, made of concrete (Excellent strength), are quite large, from 5 to 30 feet in diameter.

Sewers and drains show wide variety in the Marvel Universe. For physical statistics, see "Morlock Tunnels and the Sewers," later in this chapter.

Manholes: Each utility system puts an access chamber, called a manhole, at every intersection. Manholes look quite different for every utility, but for game purposes they are all alike.

Each holds one normal-sized character, or two if they squeeze. The entrance, nearly always round, is 30" in diameter. To answer an often-asked trivia question, manhole covers are made round so they can't fall into the hole beneath.

For those with an eye for detail, steam and gas manholes have two separate entrances to allow ventilation.

Manholes are lined with brick or concrete (Excellent strength). They are customarily no more than eight feet deep. Each manhole provides access to one kind of utility system, which is identified on the manhole cover.

BUILDING FOUNDATIONS

The skyscrapers and lower buildings of Manhattan are built on four basic kinds of foundations. These are sometimes combined in various ways, but here are the essential models.

Floating: A single slab of reinforced concrete well over six feet thick (Amazing strength). Supports low buildings that cover a large area, such as schools or convention centers. Under the foundation are sheets of waterproof plastic and a bed of gravel.

Friction piles: Hundreds of foot-thick shafts hammered into the earth, either in rows (under the building's walls) or square clusters (under support columns). Shafts are made of reinforced concrete, sometimes sheathed in steel (Monstrous strength). In old buildings, they are made of wood. Only a foot or two of space separate the shafts. Supports somewhat taller buildings than floating foundations, such as churches or department stores.

Bearing piles: As friction piles, but these rest directly on bedrock or clay far beneath the surface. Clusters of about a dozen tightly spaced H-beam steel girders (Monstrous strength), capped with reinforced concrete, support the building's skeleton. As above, gravel and waterproofing lie under the foundation. Supports anything up to skyscrapers.

Piers: Massive pillars of reinforced concrete, at least four feet thick (Amazing strength), sometimes sheathed in steel (making them Monstrous strength). Widely spaced; topped with a "grillage" of short steel beams. Supports the most massive buildings in the city.

Who Cares?

Why would a building foundation enter into an adventure? It doesn't have to, of course. But now and then it serves a purpose.

For one thing, every few years somebody lifts a building into the air. It happened two or three times to the old Baxter Building. The Judge and PCs might find it useful to know what is beneath a levitating building.

Also, those who dwell beneath the ground sometimes make their presence known. For example, if the Mole Man's minions attack a skyscraper, they will undoubtedly start at the bottom. Characters may carry the battle to the Subterraneans' home ground (as it were). The Judge can describe the building foundation in order to set a mood, to provide obstacles to heroes tunneling downward, or to make clear the nature of the underground attack on the building.

Finally, the description helps to show the varied, mysterious, and awesome world that lies beneath the ground—both in our world and in the Marvel Universe. For more insights into that world, see the following sections.



THE SUBWAYS

New York's subway system is not as large as the London Underground, nor as fast as Japan's tube trains. It's not as easy to use as the Paris Metro—and not as easy to use as a slide rule or a ten-function digital watch, either. And the New York subway isn't as pretty as Washington, DC's subway system—it's not pretty, period. But it is the only subway system in the world that runs 24 hours a day, every day. Each day it gets one million people where they want to go.

SUBWAY STATIONS

The subway system has 462 stations on 23 lines. The fare from any station to any other costs $1, flat rate, in the form of brass-colored metal tokens that fit into slots on automatic turnstiles at the entrance to each station.

Subway stations twist downward into the ground from wide staircases near street corners. Signs there label each station clearly, if they are intact and not covered by graffiti.

Long flights of concrete steps with iron railings lead to filthy concrete tunnels plastered with advertising posters. Trash lies everywhere. In a small wooden booth, a bored union employee doles out tokens. In large stations, newsstands, barber shops, and other merchants do business in shops outside the turnstiles.

Turnstiles stand a little over three feet high. They are made of thin steel (Excellent strength), usually painted some dull color. One turnstile weighs about 200 pounds and is bolted to the others as a unit, and to the floor (Excellent strength to rip one up, Remarkable to rip up a whole set). Steel mesh gratings on either side of the turnstiles (Excellent strength) keep people from bypassing them, at least in theory. Inner-city teenagers have developed the art of turnstile leaping to an advanced level.

Subway station walls are covered in tile (Typical strength) of a uniquely bilious off-yellow over concrete walls (Excellent strength). Advertising hangs everywhere, but it is universally defaced with graffiti.

Walkways measure 20 to 30 feet wide. Platforms, the areas where people wait to board trains, are 30 feet wide, 100 feet long or longer, and made of concrete. A sheer ledge 3 feet tall abuts the tracks below. The platform includes vending machines (7 feet tall, 400 lbs., Good material), pay telephones, wooden benches (Typical), and maps of the subway system.

Small stations have two sets of tracks and two platforms, one on each side of the tracks. Larger stations have separate platforms on different levels, connected by staircases. The largest ones offer wide and bewildering choices of many platforms.

SUBWAY TUNNELS

These measure from 40 to 80 feet wide, 18 to 20 feet high, and many miles long. Walls are concrete (Remarkable strength).

There is ample clearance for a standing figure on both sides of a tunnel when a train rushes by. The ceiling offers clearance for a clinging hero, as long as he or she isn't hanging straight down or doing something similarly stupid.

Subway tunnels, like the sewers, are the dark underside of New York City. In that gloom, broken only by occasional dim fluorescent lamps, anybody or anything can hide out. Support pillars bulge outward from the walls a foot or so, casting long shadows that can easily hide a man-sized figure.

Sounds echo up and down. The smallest whisper seems exaggerated, and the roar of an oncoming train becomes deafening. Smells of oil and dust fill the cool air.

Two sets of tracks, each consisting of three rails, run through the tunnel. The two outer rails are steel, about three inches wide and high (Remarkable strength).

The third rail, running between the others (nearer one than the other) has the same dimensions, but carries the electricity that powers the subway cars. The third rail is shielded by a thin metal guard painted bright yellow and black. Touching the rail inflicts Monstrous damage to grounded targets, and Remarkable damage to airborne or insulated targets. This is direct current, and so a target cannot let go of its own will.

SUBWAY TRAINS

Trains use the statistics for "Els," or elevated trains, listed on page 49 of the *Player's Book*.

The Car

A single subway car measures 30 feet long, 8 feet wide, and 11 feet high (8 feet above station platform level). A car holds 80 people crammed in like sardines, or 30 to 40 in relative comfort. A full car weighs 15 tons (Amazing strength to lift). Made of steel, the car has Remarkable material strength.

A New York subway car is aluminum-colored when it goes on the line, but within days vandals adorn it with spray-painted graffiti. Graffiti can be sometimes be attractive, and, in fact, the graffiti "artist" has become a folk hero in some circles. But the cumulative effect is ugly. The only other outward feature of a subway car is its destination sign.

The car has four sets of sliding panel doors, two on each side. Only the doors next to a platform open. These doors are thin steel (Excellent strength) with plastic windows (Good strength). Rubber gaskets line the doors to provide a tight seal, presumably in case the car goes underwater or into outer space. In the Marvel Universe, this is not out of the question, but in any case the doors are not truly airtight.

Inside, the car is decorated in one of several color schemes, often bright orange for the vinyl seats with blah cream-and-tan walls and linoleum. There are seats, handrails, advertising panels, and a map of the subway system. For the fixtures, use the material strengths given for buses in the previous chapter.

A sliding storm door at each end of the car allows passage to other cars. This has the same strengths as the ordinary door panels. The area where

cars join is covered with Typical-strength material, presumably to stop passengers from leaping to their deaths.

Cars are lighted with fluorescent lights mounted in the ceiling. In times past these lights were custom-made with screw-threads that wound in the opposite direction from every other light bulb made. This discouraged theft of the bulbs. Now the bulbs have ordinary threads, but are mounted in special fixtures to prevent theft.

The car ceiling also has many ventilator grilles, none large enough for a person to climb through, and a shielded fan. At one end of each car hangs an emergency brake pull that stops the train within one turn.

The Train

A train typically consists of seven or eight cars plus the motorman's cabs at either end of the train. (At the end of the line, the motorman switches cabs and pilots the train back without having to turn it around.) Thus a fully loaded train weighs over 100 tons and requires Shift-X strength to lift. The train is physically held to the tracks, but at that strength level this hardly matters.

The motorman's cab is a small compartment accessible from the platform or from inside the train. With the main controller is a simple lever with which the motorman governs the train's speed. If the motorman removes his or her hand from the control, the "dead man's stick" mechanism brings the train slowly to a stop.

Other equipment in the cab includes a brake handle box, controls for a windshield wiper and a whistle or horn, and a valve and gauge to measure air pressure for the horn.

Train Movement

Trains can reach 45 mph (Typical speed) on long stretches between stations, but ordinarily hit only 30 (Poor speed) under downtown areas where stops are more frequent.

For crash and collision rules, see page 51 of the *Player's Book*. Remember that a train hitting someone on the track inflicts +1 CS damage. Furthermore, if the target is stunned or knocked out, it remains on the tracks and takes further damage in later rounds.

SUBWAY RIDERS

The passengers are a cross-section of New York's residents. All but the very rich and very poor use the subways. Mail clerks and vice presidents at the same stock firm ride the cars to work. Housewives come into the city to shop, and tourists head out to the suburbs to tour. Village poets watch the stream of human life, while old women in raincoats mumble continually to themselves. People from every neighborhood head to almost every other neighborhood.

That said, it is fair to add that in the evening and during the night, the clientele grows raffish, then grundgy, and finally almost homicidal. Assaults, knifings, muggings, and robberies become common. Heroes who ride the subway late at night should be ready for a fight or a rescue.

The Guardian Angels

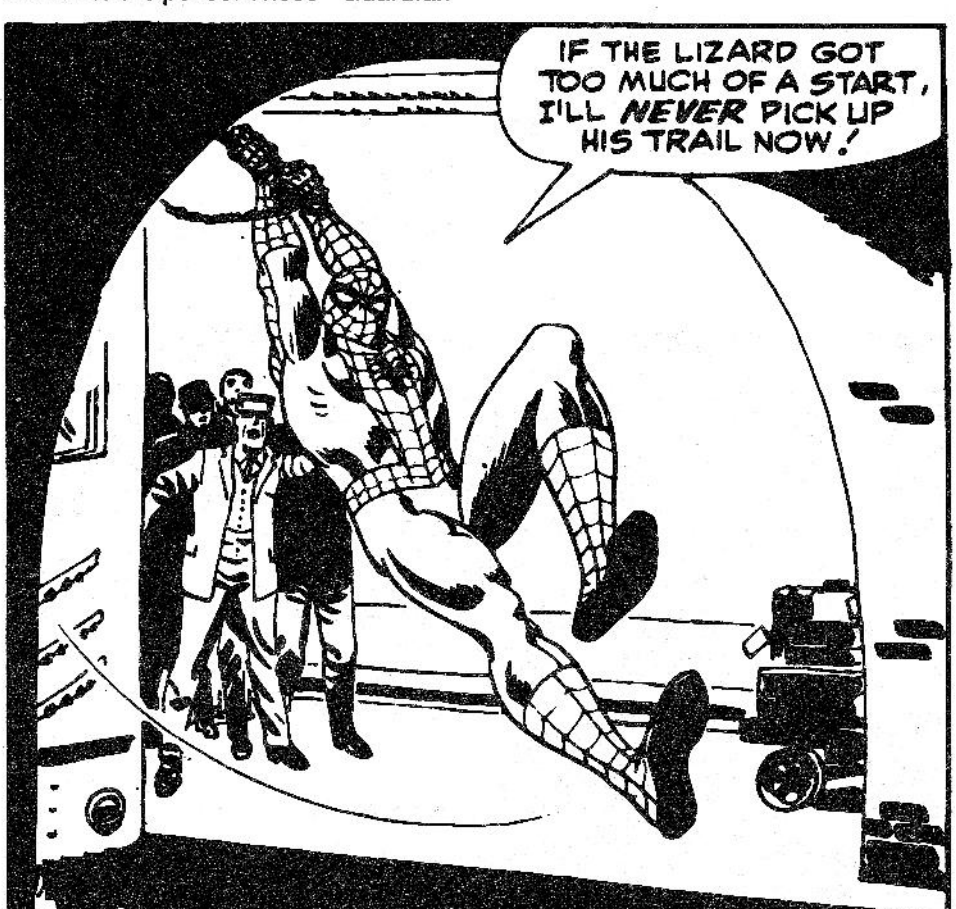
There are other heroes in New York besides those in capes and tights. A youth group has organized to patrol New York's subways and report crimes to the police. These "Guardian Angels" receive three months of training in self-defense and the law, then travel the lines by shifts in groups of two or three. Passengers know them by their trademark red berets.

The Guardian Angels remain controversial as "vigilantes." Many in the New York Police Department don't like them at all. But the Angels say the program has proven successful. They are trying to export the program to London and, eventually, to other major cities.

Typical Guardian Angel

F	A	S	E	R	I	P
Gd	Ty	Ty	Gd	Ty	Ty	Ty

Health: 32 Karma: 18
Resources: Typical(6) Popularity: 5
Appearance: Young, in good shape, wearing a red beret. Angels can be either sex and any ethnic group. They go unarmed.
Talents: Martial Arts A, Criminology restricted to subway crime.
Story Function: Information sources, hostages, sidekicks. An Angel could be a romantic interest for a PC.



MORLOCK TUNNELS AND THE SEWERS

OVERVIEW

New York City's underworld is a dank and dangerous place. In the sewage system live animals, as well as people who live like animals. The Morlock tunnels, a separate network, harbor the mutant refugees called Morlocks. Both sets of tunnels figure in grim, claustrophobic adventure scenarios.

THE AREA

The sewers and the Morlock tunnels reach everywhere in New York City, not to mention outside its limits. However, the sewer network is too elaborate to map in this supplement. Heroes with specific questions can find sewer maps in the City Engineer's office at City Hall (on Broadway, a few blocks south of Chinatown). But City Hall is only open from 10 AM to 3 PM on weekdays, so PCs can't always get their questions conveniently answered.

The Morlock tunnels were presumably mapped when built in the 1950s, but after they were abandoned, the maps vanished in the mazes of federal bureaucracy. No map is available to the heroes (nor, unfortunately, to the Judge).

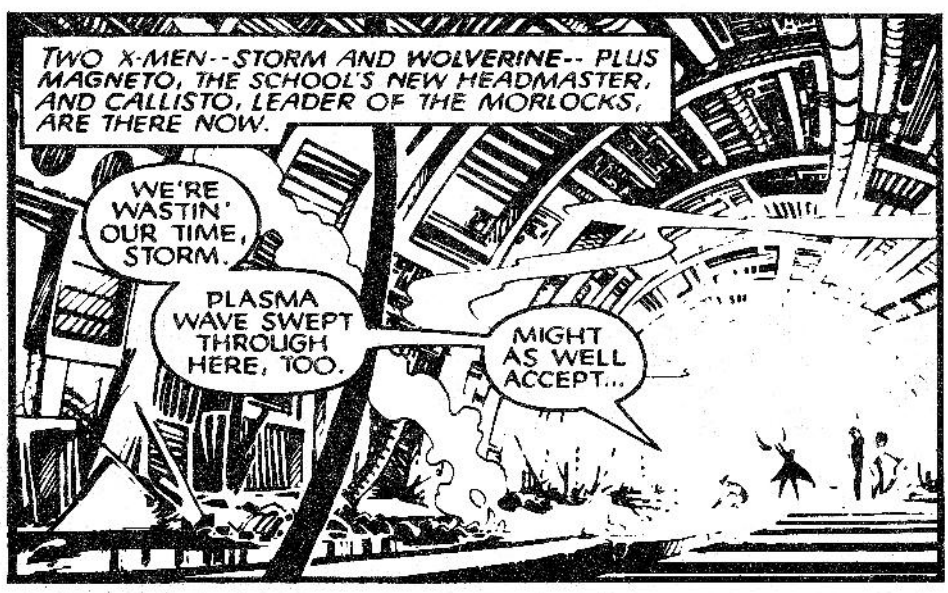
THE SEWERS

Comic-book sewers don't look much like the counterparts in our world. For instance, in the Marvel Universe, storm drains are sometimes lined with electrical wiring, insulated with Good-material rubber sheaths. This can help sewer-crawling heroes who want to arrange a diversion in the buildings above them. Just slash open the insulation, wait for the water to hit the exposed wiring, and presto! Short circuit and blackout overhead. Wolverine once used this trick to get into Hellfire Club Mansion and rescue his fellow X-Men.

Description

Characters can enter sewers through curb gratings, via manhole covers of the right type, and often from building basements. The latter routes often prove too small for normal-sized heroes, but the Judge can make allowances to move the story along. Typically one must climb down a long steel ladder (Excellent strength) to get to sewer mains or storm drains. For game purposes, the two types can be combined in one description.

These tunnels measure anywhere from 6 feet to 30 feet across. Usually circular in cross-section, they have 2-foot-wide walkways on either side—sometimes with rails, sometimes not.



Murky, fetid brown water runs down the middle of a pipe. This water can be anywhere from 6 inches to 4 feet deep, or deeper during large rainstorms. Sewer pipes are built on grades, but not steep ones, so the current seldom runs fast. When they do, such as during storms, a hero in the current may slip and be swept downriver. Use the rules in the "Holland Tunnel" Hotspot entry in Chapter 1.

More important than game measurements is the sewer atmosphere. Needless to say, the pipes smell really awful. They are unlighted outside main pumping stations and treatment plants. However, if none of the PCs has a light source or special perception powers, the Judge can say that dim light filters down via manholes, curb grates, or even (to get baroque) the old standby, phosphorescent algae on the walls. (Hey, if there are alligators down there, why couldn't there be algae?)

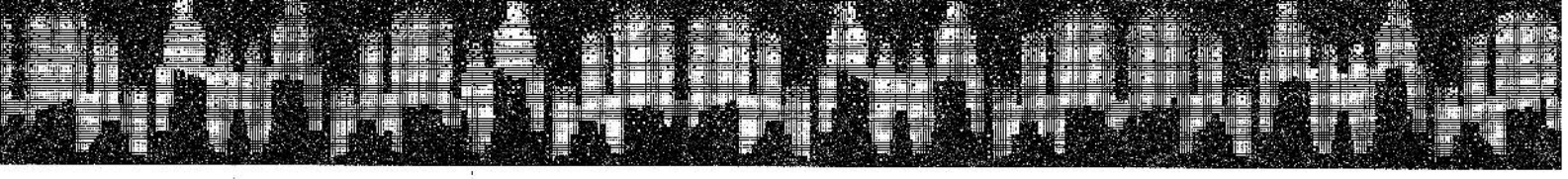
Footsteps echo ominously. Vapors drift up from the water. Tunnels turn back and forth, seemingly at random. Many pipes can join at intersections, creating a bewildering maze. Heroes are likely to get lost. The only people who can find their way around are the ones who live down here.

The Mole People

Heroes occasionally visit the sewers. But there are hundreds of people who live there, if you call that living.

These are the forgotten people, the ones without homes, family, possessions, income, hope, or future. They might be addicts, runaways, amnesiacs, widows and widowers, cripples, alcoholics, bums, psychotics, or just broken men and women. They have no favors to call in, no resources to draw on. They have given up.

In this filthy maze of pipes and tunnels, these people join the rats and roaches as just another kind of vermin. Some are pitiable, some dangerous, but all are pathetic outcasts from society. Forgotten by those above, they have no status of any kind. City Hall does not even acknowledge their existence.



These vagrants have Poor ability ranks, but Good Intuition in matters of survival. They scavenge pocket change from gutters and storm drains, find food in dumpsters, and sleep on warm exhaust vents or around crude fires built in the draft of a primary conduit.

If these sewer folk ever interact with heroes, it is on the most basic level—as beggars, assailants, victims. They have no initiative and cannot work as guides or informants. Their primary role in adventures is as background figures, lending spooky atmosphere. Their endless refrain is, "Food . . . money for food. . . ."

Probably most could be helped back to sanity by good treatment in the world above. But there are hundreds of these derelicts, if not thousands, beneath the city. Heroes can't help them all.

SHIELD Foxholes

The defunct intelligence agency SHIELD (see "SHIELD Headquarters" on page 62) maintained several dozen "foxholes" in the sewers beneath Manhattan, with perhaps a dozen others spread through the outlying boroughs. Agents used these emergency refuges when their covers were blown—when being seen above was a death warrant.

After SHIELD went bad and declared director Nick Fury an outlaw, Fury used one of these foxholes as a hideout and source of equipment while fleeing the agency. SHIELD has now disbanded, but the foxholes remain.

A foxhole is a 10-foot square concrete room with a bank of six wall lockers, each 18 inches wide and a foot deep. Made of sheet steel (Good strength), the lockers can be torn loose only as a unit, a task calling for Remarkable strength. Locker contents vary but usually include hand weapons, a first-aid kit, a portable two-way radio linked to SHIELD headquarters, and concentrated food supplies. Lockers can contain other items at the Judge's discretion.

The room also contains three folding chairs (Typical strength), a porcelain washbasin and toilet, and a wall mirror. The walls are reinforced concrete (Excellent strength). The room is powered by long-life batteries that recharge from underground power cables.

The lockers are not locked. This is because the entire foxhole is protected by a camouflaged steel door of Remarkable strength. To open the door, an agent places his or her hand on a concealed plate, and a sophisticated sensor confirms the agent's identity and slides the door panel up into the ceiling.

Foxhole locations are classified. They are always in places that are remote even by the sewer people's standards. No one has ever stumbled on one by accident. But heroes with connections to the city or federal government (or to SHIELD, if it has not yet been disbanded in the campaign) might know a few foxhole locations.

THE MORLOCK TUNNELS

During the civil-defense scares of the 1950s, when Americans feared that Communists would invade their back yards at any moment, the federal government constructed an immense series of tunnels beneath New York City, the surrounding area in New York state, and much of New Jersey and Connecticut. The tunnels were intended for use by the government and the military in the event of nuclear war.

The existence of these tunnels was hard to conceal, though officially the project was classified. However, the tunnels were later abandoned during an easing in international tensions. And the passage of time did what no high-level classification could: it made people forget about the tunnels.

Rediscovery

Then the mutant outcast Callisto rediscovered the tunnels. She joined up with another mutant, Caliban, who had the ability to locate others of their kind. Together with the hulking Sunder and the depraved Masque, Callisto claimed the tunnels for her own. She drew more mutant refugees and outcasts, people who sought only escape from the world of humanity, under her leadership. They became the Morlocks, named after the subterranean workers from the H. G. Wells novel *The Time Machine*.

Later the Morlocks met and fought with the mutant X-Men. Callisto was defeated in single combat by the X-Men's leader, Storm, who became official leader of the Morlocks. But since she had no wish to join them underground, she left them in Callisto's charge.

Still later, the enigmatic mastermind known as Mister Sinister ordered his mutant thugs, the Marauders, to slaughter the Morlocks. Almost all of the outcasts died at their hands, and many of the survivors have gone insane (or more insane than they were).

The surviving Morlocks are now led by Erg, the mutant who can absorb energy and project it from his eye.

Description

Some accounts claim the Morlock tunnels are "a thousand feet below Manhattan," but this is an overstatement. Most Morlock tunnels, including "The Alley," are about 100 to 250 feet beneath the surface, not far below the deepest subway tunnels.

Most tunnels use the same measurements as the sewers, above, except that the floors are flat and, by and large, dry. These too connect in a network that bewilders visitors from above. But in the tunnels, unlike in the sewers overhead, there is one infallible landmark.

Straight up the middle of Manhattan Island runs the Alley, a vast tunnel that forms the spine of the entire Morlock network. The Alley measures 70 feet wide, and its arching ceiling reaches 50 feet high at its top. Its builders intended the Alley and its branches to hold at least half the population of New York City, and this is no doubt possible.

Some accounts show the Alley's walls to be lined with bulges, pipes, casements, and other protrusions. Their function has not been revealed. Perhaps, if they exist, these are containers for food, bedding, and similar bomb-shelter supplies. After so many years and so many predations by Morlocks and animals, these supplies probably are no longer useful.

NPCs

Statistics for alligators and rats are on pages 58-59 of the Judge's Book. For more about rats, see the "Central Park" entry in Chapter 3.

For full descriptions of many of the Morlocks, consult the various volumes of *Gamer's Handbook of the*

MARVEL UNIVERSE™ and MA1, *Children of the Atom*.

Emma LaPorte
Evangelist, former prostitute
F A S E R I P
Pr Ty Ty Ty Ty Ty Gd
Health: 22 Karma: 22
Resources: Poor(4) Popularity: 0

LaPorte had lived what she called "a long and wicked life" when a client arranged to have her meet a young man named Rusty. When she attempted to seduce him, his latent mutant power of flame manifested itself. Rusty accidentally burned LaPorte, scarring her horribly.

Instead of feeling vengeful, LaPorte looked on the incident as "a chastisement and a call from the Lord." Turning to evangelical Christianity, she set out to convey a message of life and forgiveness to the Morlocks and other refugees of the sewers. Her current whereabouts are unknown. (Rusty has been training with the members of X-Factor.)

Appearance: 5'7", 140 lbs. Age uncertain. Erect bearing, gentle manner. LaPorte's face was horribly transfigured by Masque, the Morlock who alters faces. But LaPorte regards this as another sign from above.

Talents: Preaching, survival, finding her way around the sewers.

Typical Dialogue: "If you shut out the pain and the trying, you shut out the living, too. It's the Lord's own truth!"

Story Function: LaPorte could be a rescuer or guide in the sewers, or could be a hostage the heroes must rescue.

"The King"
Self-proclaimed lord of the sewers
F A S E R I P
Rm Gd Ex In Gd Ex Gd
Health: 100 Karma: 40
Resources: Poor(4) Popularity: 0

When Daredevil ventured down into the sewers looking for the Kingpin's wife, Vanessa, he found her—and and her captor, a huge bone-white man who called himself "The King."

Appearance: A dead ringer for the Kingpin—huge and muscular like a Sumo wrestler—but pure white, covered with warts or other growths, and dressed in only a soiled loincloth. Cruelly humorous, sadistic manner.

Talents: Martial Arts A, B, C, and Wrestling—just like the Kingpin.

Typical Dialogue: "Hi. I'm The King." (Pause.) "I rule everything down here." (Another pause, and a smile.) "Now I'm gonna kill you."

Story Function: A powerful and unexpected foe for PC heroes on a sewer adventure.

CRIMES

Insofar as vagrancy is a crime, the sewers are the most crime-ridden part of New York City. But there are more serious felons here, too: murderers on the lam, smugglers meeting for a deal, assassins disposing of victims. Because the sewers are not patrolled and because it is so easy to evade pursuit, anyone in a tough spot may consider hiding out here. (This applies to heroes, too, when a villain's plot has turned their friends or their city against them.)

The Punisher recently followed a band of young thugs into the sewers. Part of the Kingpin's organization, they sold crack in downtown Malcolm Shabazz High School. When the Punisher found them, they were branching out, having agreed to blow up the high school for Libyan terrorists. The Punisher demonstrated that concussion grenades work as well in the sewers as aboveground.

CAMPAIGN USE

Manhattan: Heroes may have to enter the sewers or the tunnels to follow an escaping villain, or find a witness to a crime. Maybe an informant with vital information on a Maggia operation fears for his life, and has fled underground. A valuable object may have gotten lost, perhaps in combat, and fallen down a storm drain; the heroes must go underground to find it. A Morlock might seek out the heroes for help in solving a murder or mystery in the tunnels.

Other Cities: Sewers are sewers everywhere. All the descriptions above apply to any campaign city.

The Morlock tunnels might have parallels in other cities (the 1950s civil defense movement covered a lot of territory), but if so, their existence has not been confirmed. Only very large metropolitan areas could have afforded them.



BIBLIOGRAPHY

Material about New York City is voluminous and generally of high quality. As one of the major tourist spots of the world, New York has inspired thousands of tour guides, restaurant guides, photo essays, affectionate memoirs, and maps. Both Judge and players can use this avalanche of material to gain a better sense of the city and to help improve descriptions of settings, people, and daily life.

Many of the following resources proved useful in compiling this campaign set. Most are available in bookstores or your local library. Some are out of print, available only in libraries or used book dealers.

Tour Guides

These are the handiest, most accessible tools for a campaign Judge. They give a great deal of hard information, all oriented toward those who know nothing about the city. However, they tell next to nothing about the seamier side of the city, the area the Judge most needs to know about.

Good guides to New York appear annually in the Fodor, Fielding, and other series. The Michelin guide is especially good and copiously illustrated. All are available in the travel section of bookstores.

The British publisher Virgin Books produced an offbeat but useful *Virgin Guide to New York* in 1986 (an American edition came from Pantheon Books, 276 pp, $7.95). This guide is unafraid to describe New York's squalid side, and it has a hip, rather cynical European viewpoint that may prove refreshing.

Head and shoulders above all other travel guides was the massive *WPA Guide to New York City* (1939; reprinted by Pantheon, 1982; xxxii + 702 pp., $8.95). The Works Progress Administration funded this and several other city guides by the Federal Writers' Project. This was one of many projects the government created to provide jobs for the unemployed during the Great Depression.

Though 50 years out of date, this guide describes every single neighborhood in greater New York City with quality and a level of detail unmatched by any other guidebook. Run your heroes through a time-travel adventure back to the Great Depression. Or start a "historical" campaign about American super-powered heroes fighting the Nazis and Japanese in World War II. Many other curious little details might prompt fun scenarios. This book should not be missed.

Maps

In a New York campaign, a good map is almost as important as a guidebook. The maps in this supplement should meet most purposes. But for those with a taste for detail, good New York City maps are available from Baedeker, Rand McNally, and other notable cartographers.

The absolute best map, though the hardest to find, is published by Bollmann-Bildkarten-Verlag KG, of Braunschweig, Germany. This 1984 "picture map," drawn by the brilliant cartographer Hermann Bollmann, is based on 67,000 individual photographs. It covers midtown Manhattan from around 14th Street up to lower Central Park. Its meticulous depiction of *every single building* from a bird's-eye view makes it indispensable to Judges who have never been to the city.

Books

There are too many New York books to list. Here are a couple of specialty items that helped in the descriptions of specific areas.

Of many books about Lady Liberty, *Restoring the Statue of Liberty* is the hands-down best for Judges who need to know what the Statue really *looks* like down to the finest details. It was written by Richard S. Hayden and Thierry W. Despont, who led the 1986 restoration of the Statue. (Published by McGraw Hill, 1986; trade paperback, 176 pages, $14.95).

Underground, by David Macaulay (Houghton Mifflin, 1976; oversize trade paperback, 112 pp., $5.95). This fascinating exposition of the infrastructure beneath a city street provided the hard data for Chapter 6, "Underground Manhattan." The book describes the construction of building foundations, gas and water mains, sewers, telephone and electric lines, and storm drains.

Another Macaulay book, *Unbuilding* (Houghton Mifflin, 1987; trade paperback, 128 pp., $6.95), describes the Empire State Building, but it takes a whimsical approach: A rich oil sheik buys the famous skyscraper, and the building is dismantled floor by floor for shipping overseas. In this backward way the reader learns about skyscraper construction—useful to the Judge who wants to destroy a few buildings in a Manhattan campaign.

Macaulay's books are usually found in the children's section, but they make excellent reading at any age. Large, meticulously researched, clearly written, and illustrated with excellent line drawings, they arouse your interest in things you never thought about before. "Now that you mention it, how *do* they string the telephone cables down those long pipes? How do skyscrapers support all that weight?" These books tell as much as you want to know, and no more.

For those interested in history, Macaulay has also done excellent books about the construction of pyramids, cathedrals, Roman cities, old mills, and medieval castles. All are useful to referees of role-playing adventures set against various historical backgrounds.

Look for all these books in the children's section of your local library. You can always tell the librarian you're checking them out for your kid brother.

Another good book hiding in the children's section is *They Said It Couldn't Be Done*, by Ross R. Olney (E. P. Dutton, 1979; hardcover, x + 134 pp., $10.95). This short volume describes notable achievements like Mount Rushmore, the Gateway Arch in St. Louis, and the first moon landing. The section on the Holland Tunnel was the main source for the description in the *Campaign Sourcebook*, and the Empire State Building entry is also useful.

Along with these commercial works, don't forget another useful book: Manhattan's gigantic telephone directory. Its lists of addresses for

businesses and government agencies can be useful when you need to know the location of (for instance) the Army recruiting station that foreign terrorists have threatened, or a specialty bookstore that carries ancient necromantic texts. And the residential directory gives you all the NPC names you can ever use.

If you live outside the New York area, try looking for a directory at a main library or university library that carries out-of-state phone books.

Magazines and Newspapers

Among magazines, *The New Yorker* and *New York* magazine are nationally distributed. They cover matters that are tangential to a role-playing campaign's concerns, but both feature extensive listings of theater, cinema, and events that provide color for scenarios.

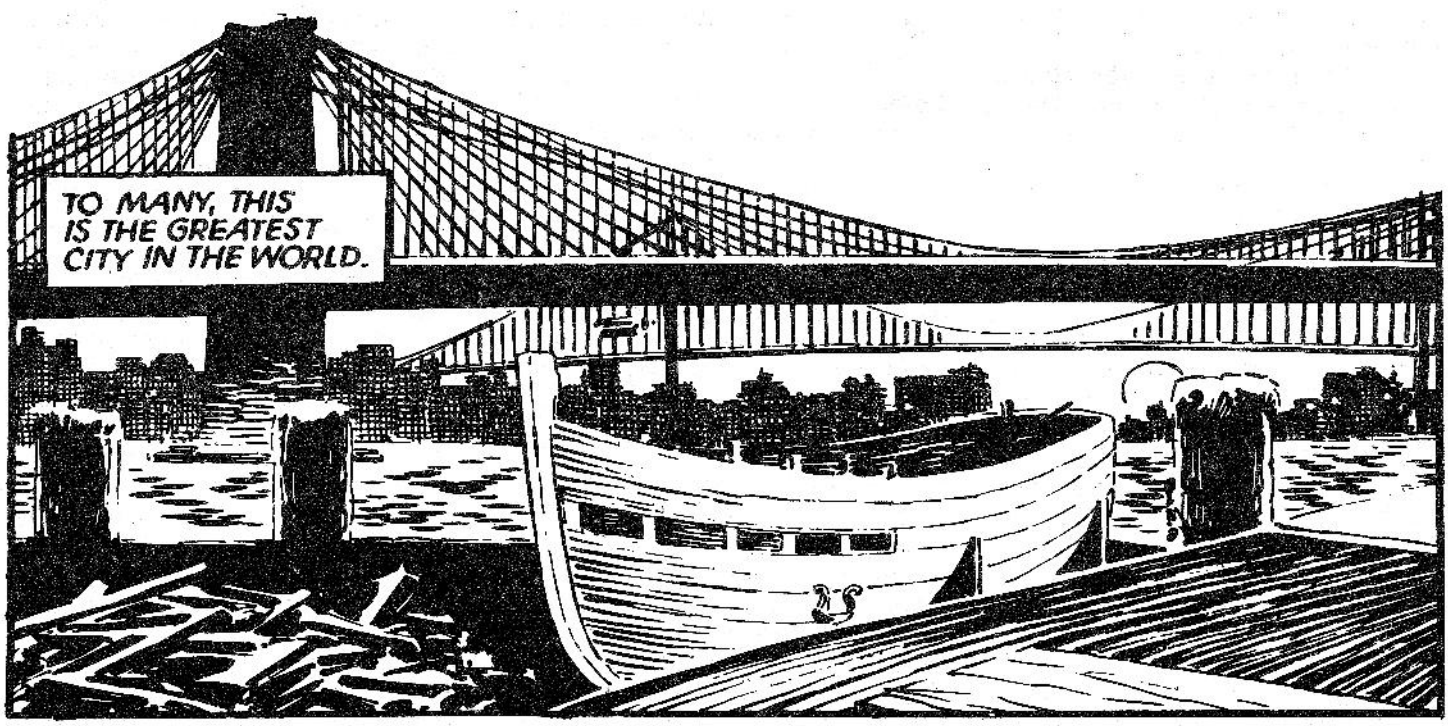
Since distributors in our world do not carry the *Daily Bugle*, the Judge outside New York must be content with the *New York Times* and the *Wall Street Journal*, two of the few national newspapers. Those who live in New York can find news, of a sensationalist sort, in the New York *Daily News* and the *New York Post*.

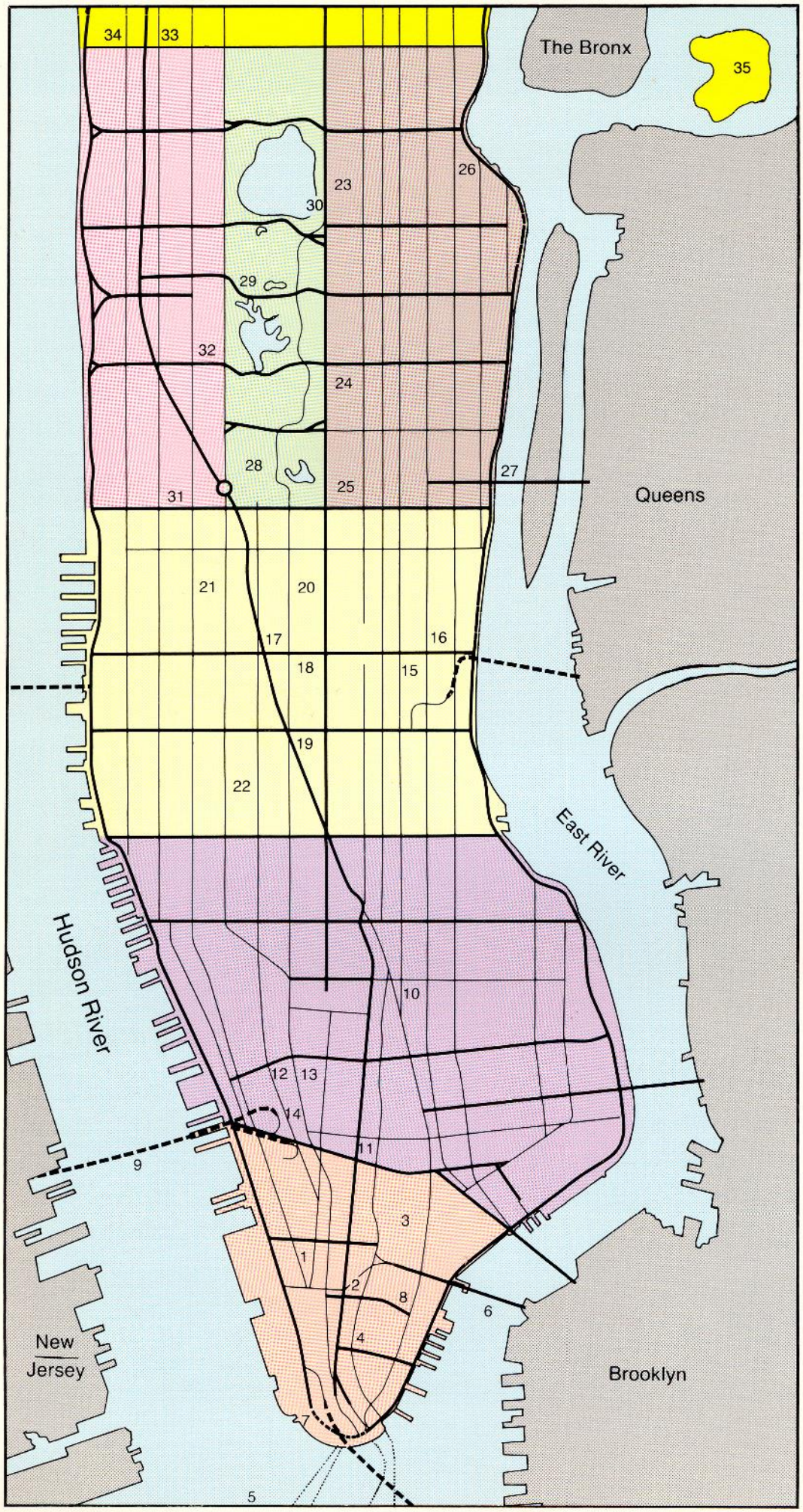
Pictures

Photographs provide a useful tool to help players visualize the settings of their adventures. New York, a city with many beautiful views, has been depicted extensively in many books of photographs. Check the subject catalog in your local library for titles.

One notable picture book: *Above New York*, by Robert Cameron and others (Cameron and Co., 1988; hardcover, 160 pp., $29.95), is a series of airborne views of every part of the city. Obviously this makes the book especially suitable for a super-hero campaign, since heroes often fly over the city.

Another excellent though sporadic source for New York photographs is the monthly *National Geographic* magazine. For instance, the May 1983 issue features an excellent article on Brooklyn and the Brooklyn Bridge. *National Geographic* is available only by subscription or in libraries, or it is frequently in tall yellow stacks at garage sales.





MARVEL™ MANHATTAN

Lower Manhattan
1. World Trade Center
2. City Hall
3. Chinatown
4. New York Stock Exchange
5. Statue of Liberty
6. Brooklyn Bridge
7. Battery Park
8. Chase Manhattan Plaza
9. Holland Tunnel

Village and Lower East Side
10. Empire State University
11. Washington Square
12. Doctor Strange's Sanctum Sanctorum
13. SHIELD Private Headquarters
14. SoHo

Midtown
15. Daily Bugle
16. United Nations Building
17. Times Square
18. Four Freedoms Plaza
19. Empire State Building
20. Rockefeller Center
21. Hell's Kitchen
22. Madison Square Garden

Upper East Side
23. Guggenheim Museum
24. Maria Stark Park
25. Hellfire Club Mansion
26. Gracie Mansion
27. Roosevelt Island Tram

Central Park
28. Sheep Meadow
29. Delacorte Theater
30. Metropolitan Museum of Art

Upper West Side
31. Lincoln Center
32. Dakota Apartments

Upper Manhattan
33. Columbia University
34. Grant's Tomb
35. Ryker's Island

MARVEL SUPER HEROES™

DELUXE CITY

CAMPAIGN SET

ADVENTURE BOOK

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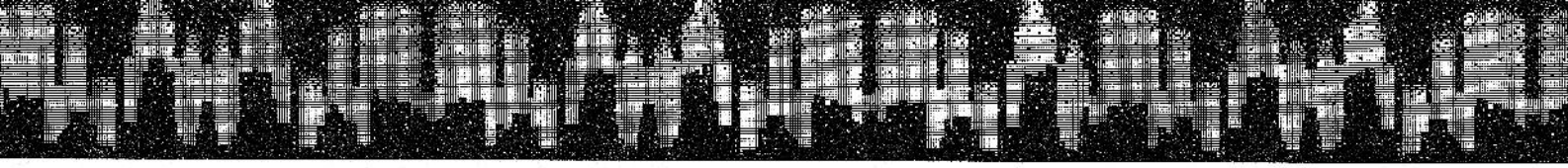
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Thanks to Susan Poelma, Bob Quinlan, and Don and Rosemary Webb. Special thanks to Aaron Allston, whose "Adventure Cookbook" in TSR's *Dungeon Master's Design Kit* directly inspired the "Plot Ingredients" in this supplement.

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INTRODUCTION

STOP! Have you read the *Campaign Sourcebook* included in this set? If not, go back and look through that book first. When you're done, come back here. . . .

Now that the Sourcebook has conjured up New York City for you, this Adventure Book describes how to use it in telling stories—that is, in preparing adventure role-playing scenarios, stories starring the characters your players want to play.

The supplement begins with a list of some notable events held each year in Manhattan. These events lend color to a campaign and can inspire scenario ideas. For more explanation, consult Chapter 7, "The Manhattan Social Calendar," starting on this page.

Chapter 8 offers a lengthy discussion of the technique of telling a single story. This treatment, especially useful to the beginning Judge, is followed by a series of treatises on individual plot elements, like goals, master villains, and story climaxes. By picking and combining these "plot ingredients," a Judge can easily design limitless numbers of original scenarios.

This is, after all, a campaign set. So Chapter 9 deals with the campaign, the series of linked stories featuring the same characters. Learn how to design a good campaign, choose PCs and villains, dangers to watch out for, and a few of the many types of players. Every Judge, no matter how experienced, can benefit from this chapter.

Chapter 10 briefly discusses the special requirements of a campaign set in a large city, especially New York City. The bibliography of useful books, maps, and other resources points interested Judges to further reading about New York.

Chapter 11, the entire last half of this book, is devoted to ready-to-run scenarios, lots and lots of scenarios!

First up are not one, not 10, but 15*(!)* individual mini-scenarios (in the style of the Encounters in MHAC6, *New York, New York*). Each is keyed to one of the Hotspot locations described in the *Campaign Sourcebook*. Be familiar with a given Hotspot listing before you run the mini-scenario tied to it.

Finally, the campaign scenario, "Fun City," offers a full-length adventure framework that uses as many Hotspots as you want. The scenario works with heroes of any power level, both established Marvel characters and player-created heroes. Run it as part of an ongoing campaign or use the optional "Campaign Kickoff" to begin a new campaign with a ready-made background and long-term goals for your characters.

The removable folder cover of this booklet includes a large map of the Manhattan subway system on the outside. On the inside of the folder are several maps used in Chapter 11's scenarios.

The Point of This Book

This *Adventure Book* tries to convey that role-playing adventures work by the same rules as any adventure, whether it is a comic book, prose story, or movie. What does this imply?

1. The scenario has a definite structure and ground rules defined by its story genre.

That doesn't mean the adventure proceeds in a straight plotline no matter what the characters do, but that the dramatic action builds toward a climax, where the storyline is resolved.

2. The scenario's characters have genuine functions in the narrative, and they work toward real goals. Their paths to the goals vary according to the characters' personalities. But all of them are trying to make something definite happen in the story, not just throwing punches.

3. The Judge narrates the scenario's events with a sense of tone and staging. For definitions of these ideas, see Chapters 8 and 9.

If you have wondered how to give your scenarios greater depth, and how to pull your players back for later adventures in a broad campaign, think about the advice in Chapters 8-10. Note how the scenarios in Chapter 11 incorporate these ideas into their design. When you master the art of storytelling, your games become richer and more compelling.

Go to it!

CHAPTER 7: THE MANHATTAN SOCIAL CALENDAR

"Hah!" Doctor Octopus cried. "You're too late, heroes! I poisoned ten water cannisters along the Marathon route. In one hour the ten runners who drank them will die—unless you can locate them and give them this antidote." Extending one adamantium tentacle, the villain flung down a simple steel vacuum bottle.

"Now," Octopus continued, "I go to carry out a large financial transaction. You can follow and stop me—but then you allow ten innocent athletes to die. Make your choice, heroes!"

His tentacles lifted him away toward the Chase Manhattan Bank. The heroes gazed across cheering crowds, as 50,000 runners trotted up the avenue. . . .

This chapter lists some of the regular seasonal events in Manhattan and greater New York City: parades, shows, holidays, tournaments, conventions, and festivals. They are grouped according to the months in which they (usually) occur. A few notable events include brief descriptions.

How do you use these events in the campaign? First and easiest, they provide background color, scenic detail, and atmosphere important to a Manhattan campaign. Even if you only mention in passing a specific festival or concert—perhaps as the opening scene of an adventure that quickly moves elsewhere—the players still get a sense of New York's vigorous, cosmopolitan culture.

But these events can also function in more important ways. Here are a few suggestions.

The Lure: Important NPCs might visit Manhattan to attend one of these events. If the campaign is based in another city, an event might draw PC heroes to New York, in either secret or hero IDs.

The Job: Heroes could gain Karma by appearing at some of these events, as per the "charity appearance" award. Or police might ask heroes to work larger events as crowd control, high-profile security officers, or bodyguards.

And, above all other uses—

The Nefarious Plot: Because many of these events draw large crowds and often involve big loot or rare treasures, they make fine targets for villainous mayhem.

A villain will find some events more tempting than others, depending on the bad guy's goals and methods. For instance, the Maggia would usually show little interest in summer concerts in Central Park, but it might have designs on the International Antiques Show's more valuable items. On the other hand, a terrorist who plans mayhem would prefer to target the park concerts or perhaps the Thanksgiving Day Parade.

Customize the villain to the event, the event to the villain, and both to the setting and to your PCs' interests. That helps make your scenario an event to remember.

This listing gives only regular annual events. Remember, New York's social schedule constantly simmers with gallery openings, galas, concert tours, premieres, trade shows and conventions, and one-shot spectaculars. For example, in 1989, New York City was the site of a huge bicentennial celebration of George Washington's first inauguration as President—in New York. Or, in 1988 Manhattan hosted a gigantic arts festival featuring over 150 major events and many more lesser performances. This, too, may become an annual summer event.

For more information about these events, consult New York City newspapers or magazines (available at the local library), or investigate the sources in the Bibliography in the *Campaign Sourcebook.*



MANHATTAN CALENDAR OF EVENTS

JANUARY

- National Boat Show and Greater New York Auto Show, Javits Convention Center (Hell's Kitchen).
- Ice Capades and Nabisco Masters Men's Tennis, Madison Square Garden (Seventh Avenue and 32nd Street).
- Chinese New Year, first full moon after January 19, Chinatown.

FEBRUARY

- Westminster Dog Show (two days and hundreds of entries), Madison Square Garden.
- International Antiques Show, Madison Square Garden.
- "White sales" of linens and towels at department stores over Presidents Day weekend.

MARCH

- Ringling Bros./Barnum & Bailey Circus, Madison Square Garden.
- **17:** St. Patrick's Day Parade, Fifth Avenue.

APRIL

- **Easter Sunday:** Easter Parade, Fifth Avenue. Starts at St. Patrick's Cathedral (Fifth Avenue at 49th Street). The upper classes and would-be socialites put on their finest clothes and strut up and down the street in an annual ceremony, commemmorated in a song by Irving Berlin.

MAY

- Many parades, including Brooklyn Bridge Day, Martin Luther King Jr., and Norwegian Independence Day. Parades customarily wend their way down Fifth Avenue, and dense crowds line both sides of the street.
- Ninth Avenue International Festival, a celebration of many ethnic cultures, including free entertainment. From 37th to 59th Streets.
- Park Avenue Antiques Show, Seventh Regiment Armory (Park at 66th Street), lasts an entire week.
- Washington Square Outdoor Art Exhibit, display of kitsch art for three weekends, beginning the last week in May (Washington Square Park, Broadway, University, and La Guardia Place). Also in September.
- **Last weekend of May:** Feast of St. Anthony, Little Italy. Food, rides, gambling games, and raffles.
- **Memorial Day:** Aerobatics and parachuting at Coney Island.

JUNE

- Parades: Puerto Rican Day, Salute to Israel.
- Festival of St. Anthony continues in Greenwich Village.
- Museum Mile, Fifth Avenue. For one midweek evening in early June, ten museums between 82nd and 105th Streets charge no admission.
- Metropolitan Opera performances in many of the city's parks. Many other musical events of all kinds, including a couple of prominent jazz festivals, and Shakespeare in the Park (Central Park's Delacorte Theater), continuing into July.
- Goldman Memorial Band concerts, Lincoln Center.
- "Summerpier" jazz concerts, South Street Seaport.
- Great Irish Fair, Brooklyn.

JULY

- **4:** Fireworks above Macy's in midtown; Harbor Festival of races, concerts, and a street fair, lower Manhattan; more acrobatic flying and parachuting at Coney Island.
- Free concerts by the New York Philharmonic in Central Park and other parks, continuing in August.
- Mostly Mozart festival of classical music, Avery Fisher Hall (Lincoln Center, 64th and Broadway). Lasts six weeks.
- Lady of Pompeii Feast, Greenwich Village. Nightly for ten days.

AUGUST

- Lincoln Center Out-of-Doors. Free shows of all kinds of performing arts, lasting three weeks.
- Bluegrass Club of New York Amateur Band Contest, various spots.
- US Open Tennis Championships in Flushing Meadow, Queens.

SEPTEMBER

- Washington Square Outdoor Art Show (see May entries).
- Feast of San Gennaro, Little Italy. Lasts 11 nights. Once at this festival Captain America battled the rat-like villain Vermin.
- 52nd Street Fair, Third to Ninth Avenues.
- Steuben Day Parade (German-American), Fifth Avenue starting at 86th Street.
- New York Film Festival, Alice Tully Hall, Lincoln Center (to early Oct.).
- Atlantic Antic, Brooklyn. Middle Eastern festival.

OCTOBER

- Fifth Avenue parades: Pulaski Day, Columbus Day, Hispanic Day, Veterans Day.
- **24:** United Nations Day. No official ceremonies.
- **Last Sunday of the month:** New York City Marathon. This 26-mile race starts at the Verrazano-Narrows Bridge (Staten Island side), finishes in Central Park at 67th Street, and passes through all five boroughs in between. A major marathon event, it draws tens of thousands of hopeful masochists.
- **31:** Halloween Parade in (where else?) Greenwich Village. Gaudy and outrageous.

NOVEMBER

- National Horse Show, Madison Square Garden. Lasts six days.
- **Thanksgiving Day:** Macy's Thanksgiving Day Parade, Broadway at Herald Square. The Avengers and the Fantastic Four have been known to ride floats in this parade. It usually includes a Spider-Man balloon, depending on the wall-crawler's public image in any given year. The balloon always occasions an irate *Daily Bugle* editorial.
- "The Magnificent Christmas Spectacular," Radio City Music Hall, Times Square.
- **The weekend after Thanksgiving:** National Hot Rod and Custom Car Show, Javits Convention Center.

DECEMBER

- Christmas Tree Lighting Ceremony, Rockefeller Center (47th Street between Fifth and Sixth Avenues). A major event.
- Fifth Avenue holiday store windows (through early January). Spectacular moving dioramas that draw heavy crowds.
- **31:** New Year's Eve celebration in Times Square, where tens of thousands watch the illuminated globe atop the Allied Chemical Tower descend second by second to mark the beginning of the new year. There are also celebrations in Central Park and Prospect Park.

CHAPTER 8: TELLING STORIES

"A bunch of heroes were hanging around together for no particular reason. Suddenly they heard about a super-powered villain's evil scheme. For no particular reason they set out to find the villain. They did, and in a big fight they defeated the villain. The end."

You'd be bored by a comic book with this storyline. You might even say, "I can write a better comic story myself!" When you become a Judge, you can. In your own "comics," your role-playing adventures, you can create stories with as much excitement as the Marvel comics.

This means you create, not just a series of fights, but a storyline with a beginning, middle, and end; giving PCs a clear goal and a struggle against villains with conflicting goals; and featuring a supporting cast of NPCs who can hinder or help the players.

This chapter discusses the elements of a good Marvel story or scenario. First comes a general discussion of story elements, pacing, staging, and other important matters. Novice Judges in particular should find this useful.

Then the chapter presents a series of detailed treatments of "plot ingredients," such as villains, NPCs, deathtraps, and grand finales. By mixing and matching these ingredients, you can create hundreds of new scenarios. Any Judge, no matter how experienced, can use these to improve adventures.

THE GENRE

A "genre" refers to a distinctive kind of story, such as mysteries, Westerns, romances, or fantasy, usually used to distinguish it from general, or "mainstream," fiction.

Readers of these genres quickly point out that there is wide variety within each one. In the same way, the Marvel comic-book genre includes many kinds of stories. But there are certain similarities among them that are worth discussing here.

Why is this important? Because to tell stories like those in Marvel comics, you should understand the rules by which they work. If you already understand the genre (and if you've been reading Marvel comics for a long time, you probably do), skip this section.

Setting the Tone

"Tone," the most important factor in gaming a genre, refers to the general quality or atmosphere of the genre's stories. For instance, hard-boiled detective stories usually have a dark, brutally cynical tone, whereas romances stress true love and heartbreak.

Stories of the Marvel heroes vary in tone between the high-tech galactic adventure of the Fantastic Four and the urban nightmare of Daredevil. With this variety, what genre elements should you use in setting your tone?

Many elements depend on the kind of campaign you choose and on the power level of your PCs. But here are some elements common to all Marvel stories.

Good vs. evil: The heroes and villains may not always wear skin-tight costumes, but you can always tell the good guys from the bad guys. Marvel heroes fight the good fight against various agents of death, destruction, tyranny, corruption, and chaos. The heroes, and your PC heroes, are always clearly on the side of right.

Some heroes, such as Wolverine and the Punisher, often work on the wrong side of the law and inhabit an extremely gray area on the spectrum of morality. But almost without fail, their foes act worse than the heroes ever would. So they, too, embody the conflict of good and evil.

Heroes who are highly motivated: These characters have reasons for what they do. Spider-Man knows that with great power comes great responsibility; the FF prevents super villains and aliens from conquering the world; the X-Men and X-Factor protect mutants from persecution; the Punisher fights organized crime to avenge his slain family.

Just having miraculous powers is, in itself, no reason to risk your life battling bad guys. Your PCs should have origins that explain their motives, and your adventures should reinforce those motives.

Bad guys, just as motivated: Don't forget that the bad guys are people, too (at least some of them). They fight for a reason. The villains are greedy, crazy, or just plain nasty; they yearn for power, slaves, or ideological purity; or they just want to prove they're the best at what they do.

Whatever they are, villains are not collections of numbers that exist to be pounded on. They hatch many plots, and they can really antagonize your heroes—get on their nerves in a personal way. The villain who insults a hero, makes his life hard, and kidnaps his dog will mean a lot more to that hero's player than just another thug from the rulebook. This gets players more involved in the story.

High-speed action: Marvel comics are exciting, and your adventures should proceed in that tradition. Every play session should include plenty of chasing around, suspense, and as much action as you can squeeze in.

The characters should be dynamic types who throw themselves into things instead of hanging back and not getting involved, afraid of losing Health. They show their personalities through their deeds, just like the characters in the comics. The comic-book audience enjoys a fast-paced story, and your audience of players is no different.

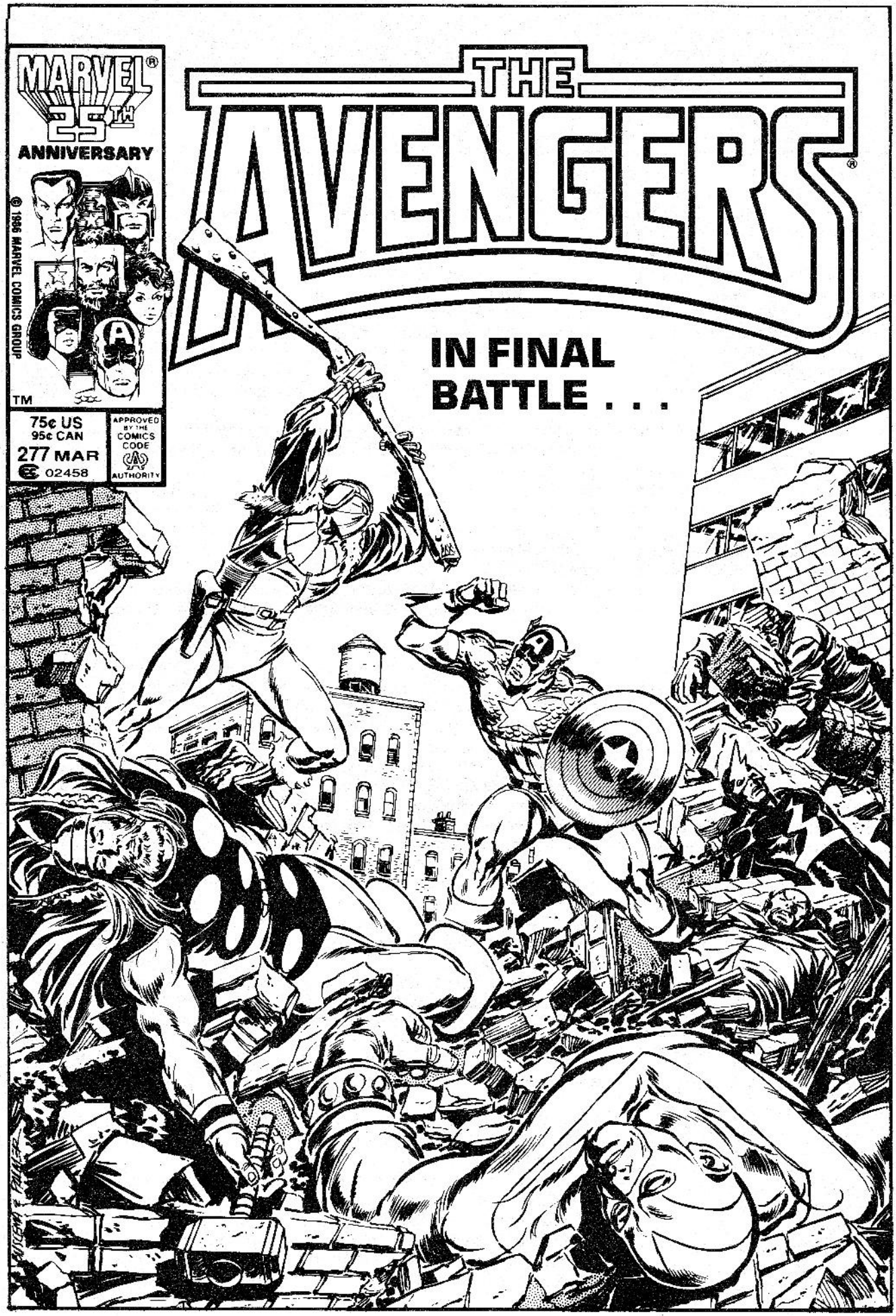
Humor: Don't forget, while your villains plan civilization's collapse and the end of life on Earth, that Marvel comics also feature liberal doses of comedy relief.

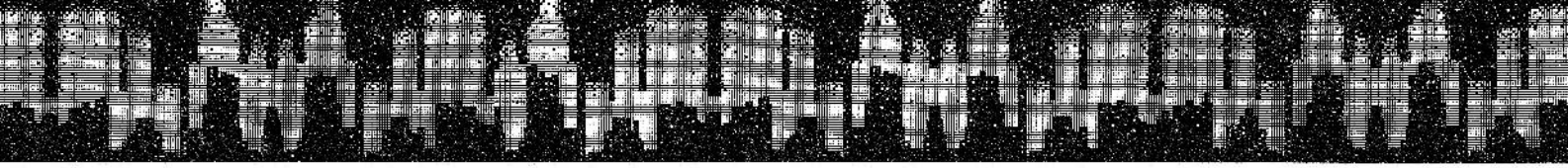
Spider-Man always gets off plenty of one-liners; where Thor goes, the enormous Volstagg is seldom far behind; even Doctor Strange manages to grin from time to time. And some villains, such as the Impossible Man, add welcome doses of silliness.

When your scenarios get too grim, players can forget the reason they play: to have fun. So throw in opportunities for wit, satire, or even slapstick.

Genre Conventions

Aside from the elements that create the genre's tone, there are also unspoken assumptions that allow them to work. Every form of entertainment uses "conventions" of this kind. For


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instance, one of the conventions of opera is that everyone sings beautifully; of space-opera science fiction movies, that you can move from planet to planet in a reasonable time. Without such assumptions, the whole story falls apart.

You might think the conventions of super-hero adventures include things like high-tech gadgets, explosions, and big, climactic battles with villains. But those are just plot elements, and many perfectly good Marvel stories don't involve any of these. Conventions are more subtle. For example:

1. *If you wear a mask, nobody can tell who you are.*

This is the way secret identities work. No one can figure out a hero's true identity without careful detective work.

2. *If you catch someone who is committing a crime and haul the crook to the police, the crook goes to jail.*

Occasionally this idea fails, but only when the story specifically calls for it. For instance, Daredevil turned in the agent called Bullet, but Bullet's government connections got him out of police custody in hours.

In general, though, this convention prevents heroes from having to worry about the legal system, since having to do so seldom produces exciting stories.

3. *You can say a lot during a pitched battle.*

Give your PCs time to make threats, stirring speeches, or insults between thrown punches. Villains can drop clues or gloat. Think of these orations as the word balloons in a comic-book panel. These "soliloquies" take no game time, and they make for a colorful fight.

4. *The heroes are the only ones who can solve the problem at hand.*

The Marvel Universe, especially New York City, is crowded with heroes. But part of what makes them heroic—and what makes a good story—is that each one faces his or her problems head-on, alone.

When the assassin Bullseye went on a killing rampage through Manhattan, did Daredevil knock on the door of Avengers Mansion and say, "Thor, could you take care of this little matter for me?" No. Daredevil fought and bested his enemy alone, because it was Daredevil's story.

In game terms, you should prepare scenarios uniquely suited to your players' characters. If they aren't able to handle magic, don't throw a lot of magical perils at them; they will just have to locate Doctor Strange and ask for help. Your PCs are the stars of the story, so they are by definition the best heroes to handle the situation.

Of course, an occasional visit to Four Freedoms Plaza or Avengers Island is okay. For instance, the heroes might need to borrow a piece of equipment that only the Avengers or FF would have. But if the players start to lean too hard on other hero groups, make sure those others are conveniently "off on missions" when your scenarios take place.

5. *Heroes make a difference.*

New York City may be huge and have problems that millions of people can't solve, but the efforts of its few super humans make life better for everyone. Sometimes this convention, too, is honored in the breach rather than the observance, but, in general, Marvel comics strike a positive note about their heroes' role in society.

When you show that your PCs are improving their world, the players feel good and continue playing. But if the PCs mess up all the time, and their presence only makes things worse, the players will come to feel that they are better off staying home.

ABOUT STORIES

How do you turn all of these ideas into an adventure? How do you mix elements of plot, characters, settings, surprises, and goals, present them to your player characters, and turn their responses into an exciting story?

One funny but useful approach compares your role to that of a chef in a big kitchen. The episodes of your story are like the courses of a dinner, and you have a selection of staple ingredients to mix in your recipes.

Premises: These are the springboards for stories or adventures. A premise provides a situation, a goal, and reasons to try to reach the goal. For example, "The Leader has captured the TV and radio stations atop the Empire State Building and is broadcasting subtle hypnotic suggestions. The heroes must get to the studios, stop his broadcasts, and find a way to reverse the hypnosis, or at dawn millions of people will walk into the ocean and drown."

For more premises you might consider using, see the "Summary" sections that begin the scenarios in Chapter 11.

Goals: In a story, the player characters work toward genuine goals. "Stop Doctor Doom from taking over the UN building." "Find the evidence that will clear a PC hero of this murder charge." "Locate and rescue the Mayor."

There are many goals, all of them having real effects if the heroes reach them or fail. Make your story's goal one the characters care about, and that motivates them to act heroically.

Settings: In a story, the environment is important. It can determine the course of the plot, and it does more than anything else to establish the tone and atmosphere of the story.

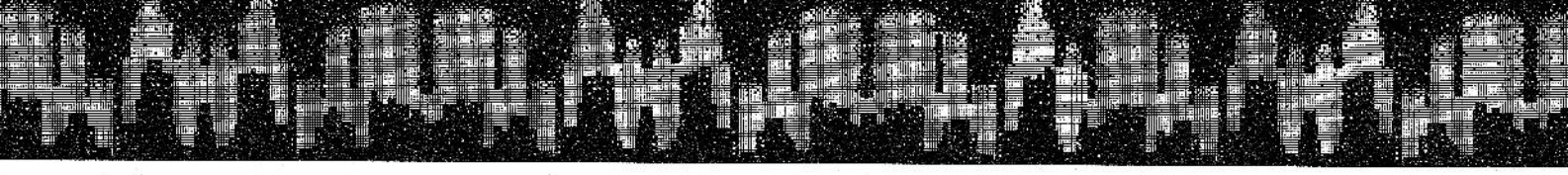
Think about Times Square. Or Four Freedoms Plaza. Or Doctor Strange's Sanctum. These aren't just maps with numbered rooms, they're places where people live or work, with unique features that set a mood.

A low, smoke-stained ceiling with shreds of paint still clinging at the corners. Hot, bright incandescent lights hanging low over green baize tables that smell of grease and dust. The cue ball clicks against the shiny black 8. Big guys in cammo vests or flashy suits look for shots. Now and then a police siren wails across town, and half the players start, looking suddenly guilty. Mumbled bets, crinkling bills, ice cubes clacking in shot glasses, hazy warm air.

If you give your players these details, they'll know more about this story than if you said, "There you are in a sleazy pool hall."

Another way to describe settings is to draw on your players' shared experience of reading Marvel comics. Compare sites to the scenes in the comics: "This is a luxurious brownstone like the one Matt Murdock used to live in," or "This is a big, shiny laboratory like Reed Richards uses in Four Freedoms Plaza." This is a shorthand way to set the scene.

The Hotspot entries in the *Campaign Sourcebook* include enough descriptive detail to get you started, and you can improvise the rest as needed,



from your imagination or additional reading.

Conflict: It's not a story unless something prevents the heroes from achieving their goal with ease. Maybe bad guys are chasing them, only a stretched footstep behind. Maybe the person they're sent to find doesn't want to be found, or works to sabotage the heroes, or has been kidnapped. Or a tremendous disaster has endangered the city, so the heroes must spend valuable time rescuing innocents.

Obstacles to success make exciting adventures. They come not just from villains and henchmen, but from the environment, misunderstandings, or neutral NPCs with conflicting goals. And not all obstacles can be removed with a haymaker or repulsor ray.

Suppose your heroes need to catch a taxi to Queens, so they can warn Aunt May that a villain is headed her way. The only taxi around is occupied by a stuffy rich guy who wants no truck with rowdy muscular guys in funny suits. He's got bodyguards and powerful connections; he can probably outbid the heroes; and if they punch him out, they'll ruin their reputations.

This conflict forces PCs to think around a problem. Even though nobody has swung a fist or destroyed a building, the story is exciting and involving. Try to put many kinds of conflict in stories.

Non-player characters (NPCs): Some NPCs are interesting allies or villains, with their own skills and goals. Others are faceless threats, like thugs or monsters, who are just there for the heroes to overcome. Both kinds fill essential roles in your plot.

Surprises: What comic reader doesn't like a good twist in the narrative? When Spider-Man's first black costume turned out to be a vampiric alien, that startled readers everywhere. When Thor was briefly replaced by the alien Beta Ray Bill, no one was exactly sure what was going on.

When players are acting without much thought, because they think they know what's coming next, make sure they're wrong. Any story offers chances to make the players have to readjust their expectations with a sudden lurch.

Maybe the heroes are trying to rescue an ambassador's teenage daughter, who has been kidnapped by terrorists. The PCs cross the city to the terrorist hideout, sneak in, silence the lone guard, and wake the young woman. She lets out a screech and calls for the terrorists! It turns out she's allied herself with them to rebel against her father and create a new life without him. The players, having proceeded without thinking, must suffer the consequences.

But when the players are alert, think matters through, and plan intelligently for likely turns of events, don't shove in an arbitrary surprise just to mess them up. If the plan they offer would work as you have arranged matters—even if it isn't the way you had figured it would be—it deserves to succeed.

In this way you reward intelligence, and players don't start thinking, "Why bother planning when we're going to get blindsided anyway?" Sometimes when the heroes execute a plan flawlessly, with no drawbacks, the success itself surprises the heroes more than any failure you could invent.

The grand finale: A story's excitement should build to higher levels, and then be resolved in a single dramatic confrontation. More often than not, this is a slugfest with the main villain.

In this climax, the main story elements should be resolved, main goals reached or lost, and most important characters dealt with in some fitting fashion. Maybe the chief villain escapes, surviving to fight again . . . but for now, no one has to worry about him or her for a while.

You can't always know your story's climax when you design the adventure, because players can act unpredictably and send the plotline careening off in new directions. But as you judge the adventure, be alert for ways to resolve the story in a dramatic final scene. Read more about finales later in this chapter.

ABOUT TELLING THE STORY

Now that you've cooked up a dinner, you should decide how to serve it. How will you get your players into the story, and how will the plot develop?

Length: Have a rough idea of how long the whole adventure should take. Of course, players always do unexpected things that affect the length of time a story takes to complete. They take a few days off to earn money or date their girl/boyfriends, or they accidentally stumble on the high-tech item that destroys the villain in one turn. You can't plan for this, but you ought to have some notion of how many evenings everyone will have to keep open to finish the adventure.

A short scenario, with an immediate goal and one or two obstacles, can take a few hours—one play-session. An extended adventure, lasting many days of game-time or ranging across a wide area, with lots of fights or chases, can take many sessions of several hours each.

In planning an extended adventure, try to break down the story into session-length "episodes" or installments. Each episode should offer certain features in its own right, such as action and an opportunity for each player character to do something useful. Otherwise, the adventure may drag, and some players can grow dissatisfied. Episodes are discussed further below.

In a campaign, it is often a good idea to alternate extended, multi-session adventures with shorter, "one-shot" stories. The short breaks provide light relief from the rigors of a lengthy adventure, in the same way you might take a break from reading multi-part graphic novels to browse a short story.

Getting underway: First, make sure you have all the game materials you need, such as pencils, dice, and "paranoia notes" (slips of paper the players use to pass private messages to the Judge). And set out plenty of munchies—role-playing is hungry work! Then everything is ready.

Before the adventure begins, get each player to introduce his or her character to the others. If it is not an established Marvel character, the player should describe the character's appearance and perhaps some background.

Starting an adventure can be a problem. The goal is not only to present a situation, but to involve the players in it—to get them emotionally committed. The "Adventure Hooks" section later in this chapter gives specific ways to pull players into the story.



But here is one point of general advice:

Consider starting the heroes right in the middle of everything. Tell the players that their characters received an urgent summons from a police stoolie; when they went to rescue him, they stumbled into a Maggia ambush. The gunmen are firing. What do the PCs do?

Already players can make interesting choices, they're headed in a clear direction, and you begin to establish the tone for this adventure. When the action lets up for a moment or two, convey the premise and goal of the story, and let the heroes charge onward.

Pacing the story: Once they're charging, how fast do they get where they're going? As fast as possible, of course. Keep things rolling along, and don't get bogged down in detail. If you are not sure about a rule, invent something reasonable and continue; then you can check later, and reverse your earlier ruling if it's still necessary and feasible.

And players shouldn't make things drag with rules questions, either. Their characters don't have time to flip through rulebooks in the midst of heated exertion, so the players shouldn't either. If you make it clear to players that you will treat them fairly and that a finicky rules question won't govern the success or failure of their mission, they should be willing to surrender to the moment and play the roles, not the rules.

STORYTELLING STYLE

The way you describe settings, impersonate characters, and dramatize action directly influences how much fun everyone has.

First, don't drone. The Judge who recites his or her narrative in a bored monotone or a singsong voice, like an accountant reading figures off a tax return, inspires players with no more enthusiasm than the tax return would.

Also, when the action becomes exciting, get excited! Raise your voice. Gesture. Make noises, like the explosion of gunshots or the zaps of magic spells. Just look at any Marvel comic for sound-effects ideas. Ham it up! Your enthusiasm will draw people into the spirit of the story. Or if not, at least they'll be entertained watching you act crazy.

Staging

Here is how two different Judges, one brand-new and the other experienced, describe the end of one battle.

* * *

The new Judge: "What did you roll? Okay, that's a hit. Doctor Octopus takes Incredible damage. That brings him to 0, all right. He makes his Endurance roll, so he's not dying, but he's out cold."

The experienced Judge: "What did you roll? Okay, your energy bolt shoots out like lightning, *kzat!* It crackles yellow, white, blue. The smell of ozone fills the air. The bolt strikes Doctor Octopus right in his stomach. His arm controls spark and fizzle, he jerks his head back, and he screams!

"His arms falter. They're still holding him up, but he's sagging to the floor like an old man. He sinks lower and lower. And all the while he's mumbling, 'You can't beat me again—this time I've got you—just let me catch my breath—' Then the arms give way all at once, he hits the floor, and he lies there twitching."

* * *

The second Judge's narrative excites the players, helps them visualize the action, and simulates the "feel" of Marvel comics. This is called *staging*.

There's nothing wrong with rules, but they exist only to help you and the players create stories. So tell the stories something like an on-the-spot radio news reporter. Describe the fight blow by blow, not die roll by die roll.

A few tips for colorful description:

Use many senses. Describe what the PCs see and hear, but also include interesting smells, the temperature, when it's useful, and the way the scene makes the characters feel: "The Hudson River is wide, slate gray, and smells like the oil in an old gas station. A stiff, cool breeze blows toward you. A few derelicts are staggering along the waterfront. You feel as desolate as they look."

Use sound effects. As mentioned above, don't hesitate to "bang! kaboom! zam!" all you like. Don't be shy—you're the Judge, so you can do anything you want. If the players make fun of you, throw an incredible superpowered villain at their characters.



That should hush them up!

Design dramatic entrances and exits. A major character's appearance or departure is worth playing up. It's okay to say, "There's Doctor Octopus, and he springs to the attack." But you increase suspense and interest if you say, "The only sound in the warehouse is the buzzing of a fly. It flies down in front of you—and suddenly a metal tentacle lances down and grabs it out of the air! Overhead, Doctor Octopus shouts, 'I have you now!' "

Melodramatic entrances and exits can be overdone, so be careful. Listen to your players. If they sound primed to expect a big splash, consider catching them off-guard by having the villain slip in quietly. "You searched the city for the Beetle, but you found nothing. After several hours, you get tired and go back to headquarters. You head for the kitchen to make a cup of coffee . . . and he's waiting for you at the kitchen table."

Describe powers vividly. If your PCs fire power bolts of Amazing intensity, make them sound amazing.

"Orange fire builds around your fingertips. For half a second you wonder, as usual, whether this time the power really will incinerate your hand. The energy builds before you can blink your eyes, and you launch the fireball in a blaze of yellow light."

This makes players feel super human in a way that "You hit him with your flame bolt" just can't.

EPISODES

When you create a long story that players can't complete in one session, give thought to breaking up the plot into episodes.

Each session of play should be interesting in its own right. Otherwise, after a dull stretch, the players might not come back for the next one.

And it's a good idea to break off a session either (a) at some natural pause, such as after a big fight, when the players and their characters would naturally unwind; or (b) at a dramatic, cliff-hanging moment, such as just before a big fight, when your players can hardly wait to see what comes next. This way you know they'll come back for the next session!

An exciting episode of your story should include a lot of the ingredients of the whole story: a clear goal, interesting characters, maybe some mystery. And the episode involves specific plot elements, such as (one or more of) these:

- fighting
- a chase
- high-tech superscience or magic in the mighty Marvel manner
- investigation, if the story is a mystery, or if the goal isn't clear
- comedy, such as interaction with NPCs or weird twists of the plot. Don't let the laughs undermine the importance of the fight against evil; but don't get so solemn that nobody has a good time.

The most important rule: In plotting an episode of your story, think about all the players and their characters. Ask what each character can do in this episode. Each player should feel his or her involvement is important.

Maybe only one character speaks the language of your important NPC, while another knows how to infiltrate a villain's master computer. A third is the only one who can detect that magical trap, while the fourth has a weapon perfect for foiling an ambush.

Make sure everybody gets to show off at least once. That's one of the prime attractions of role-playing.

RESOLVING THE STORY

So the game is going along famously. Eventually, however, like any story, it must end.

Creating the Story Climax

In theory, your adventure has set the heroes a particular goal, and they have been opposed by one or more main adversaries or obstacles. In the climax, try to draw together the heroes, the adversaries, and the goal. Either the heroes reach the goal, or they fail conclusively; the bad guys are overcome, or escape, or triumph (for the moment).

One way to analyze your story and design the climax is to visualize an event that changes the situation, obviously and permanently. Somebody dies; a hero's (or item's) latent power is activated; the object the villains seek is destroyed; a hero and heroine fall in love; the setting burns down or explodes.

Dramatizing the Climax

As the story reaches its end, the players should not lean back to watch the show. You must dramatize the action. That doesn't mean waving your arms dramatically as you describe the ending; it means you involve the PCs as key actors in the drama. The heroes must take action to achieve success.

If the climax of the adventure is an exciting battle, that's fine, and certainly not without precedent. Another interesting type of dramatization requires characters to make a choice, then act on that choice. Then they must deal with the consequences of the choice.

For example, the villain may kidnap a guide who helped the characters on their adventure. At the climax, the villain appears with a knife at the victim's throat. Do the heroes let the villain get away?

Or a spy who's been reporting to a villain on the PCs' movements turns out to be the daughter of an important NPC, perhaps the characters' patron. Do they arrest her on the spot?

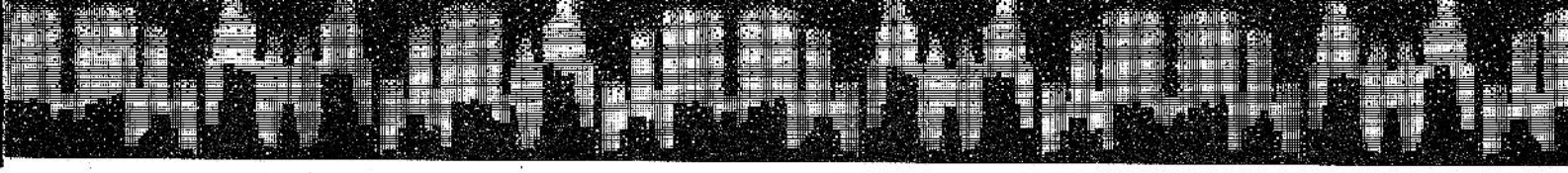
Perhaps players will have no trouble with these decisions, but making them agonize isn't the point. The choices they make define their characters and determine the course of the story. There is a whole section about these "dilemmas" later in this chapter.

You manipulated the sequence of events to bring about the story's climax. But once you reach it, major manipulation is uncalled for. You can have a villain miss his FEAT roll or fail to see a brilliant tactic, if it would make for a dramatic defeat (see below). But in general, the actions the player characters take of their own accord should decide the story's outcome. Otherwise, the players feel like they're watching events, not shaping them.

If they fail completely, the failure need not be permanent or fatal; see "Victory Levels," below.

Don't Let Dice Mess You Up

The heroes corner your master villain, confront him with his crimes, deliver their impassioned speeches, and hit him with overwhelming force. Everything's set up for his defeat; he'll stagger a few steps, shake his fist in impotent rage, and drop into a bottom-



less pit. All they have to do is hit him.

You roll his Dodging or Evading FEAT, and he evades their blow with ease. The moment is lost. The PCs resort to a long, tedious battle of attrition, wearing him down into unconsciousness so they can kick him while he's down.

What went wrong? You let your dice do the thinking for you, that's what. The dice don't tell the story, you do! If their results interfere with a fun, satisfying adventure, what do you gain by slavishly obeying them? The reason you're all playing is to have fun, and "having fun" and "following each and every rule, without exception" don't always mean the same thing.

You might ask, "But isn't this cheating?" Sure, but only to help the players have a good time. That's the rule that precedes all other rules. So if you think a scene would flow better if your villain rolled low instead of high—he did! (Just make sure you roll the dice out of the players' view, so they don't know you're fudging.)

It makes a good story. It doesn't hurt anybody, except the villains. And they won't complain.

Victory Levels

The heroes won or lost. But maybe it's not that clear-cut. They rescued the hostages, but the villain escaped. Or, they defeated the radioactive monster, but it managed to destroy midtown Manhattan beforehand.

In designing an adventure, think about levels of victory. The major goal may include certain minor or accessory goals, and the PCs may achieve some but not others.

Most importantly, the heroes' victory may not be conclusive. If they overlook clues, don't take all the right actions, or suffer a string of awful luck, the villain may get away. Or they catch the bad guy, but the building the heroes were guarding gets destroyed in the process. Not good for the reputation.

These inconclusive victories sow the seeds of future adventures. The villain vows revenge, or the site must be rebuilt and looters chased away, and so on.

Defeat: Beyond the foggy land of inconclusive victory lies the swamp of utter, dismal, unconditional failure.

Marvel characters don't often blow it in major, permanent ways. Both in comics and in game scenarios, they come out on top. And a good thing, too; given the high stakes in a superhero adventure, the heroes' failure may mean the end of life on Earth as we know it.

So are you forced to put PCs on a railroad track to success? No. Failing a mission need not mean the death of everyone involved, nor the triumph of evil. If the players fumble, there are less extreme ways of ending the adventure and letting them know they blew it.

They can lose weapons or devices. If the PC playing Thor loses his Uru hammer, you can be sure he knows he made a mistake somewhere. If your characters are forcibly parted from their possessions, they'll hunger to track down the bad guys and retrieve them. Another adventure!

Or you can let the enemy capture the player characters. Then the heroes escape in the next scene and try to pull together the remnants of their mission. And remember, after a failure the goal should somehow be harder to achieve.

Other penalties include reduced Karma awards, scathing editorials in the *Daily Bugle*, and the scorn of the characters' peers.

A *bad* way to handle the players' failure is to bring in an NPC to make things right. This galls the players and makes them feel useless. An important part of role-playing is the illusion that the player's character can, and must, influence events. If an NPC is always waiting in the wings to patch up mistakes, a player will think (justifiably) that he or she could have stayed home.

The ultimate penalty is death. In a story, death is important and, usually, final. Don't let your characters die pointlessly in some random gunfight. Their deaths should serve the plot (but not—note!—be vital to it). A hero's death should be a dramatic, emotional moment in the story. Try to stage it as part of a climax, or vice versa, and be sure to give the character a chance for a few poignant (or defiant) last words.

Failure happens. Reasons are not important, after the fact. Be ready to salvage the situation and set the stage for another adventure, in which the heroes have a chance to redeem themselves.

Rewards: The good guys usually win. After a long and hard-fought battle, the PCs want to know their efforts have been appreciated. That appreciation usually takes the form of Karma awards, but there are also other ways to reward heroes.

Equipment, for example. A rescued millionaire or grateful bank president could give them a spiffy limousine or private aircraft. Or the heroes might crib a magic ring or high-tech gizmo from the villain's headquarters. (Not only does this work as a reward, it can also trigger a future adventure.)

Intangible rewards can be just as useful: the friendship of a more powerful or experienced hero; favors earned from the mayor or chief of police; a contact at the *Daily Bugle*; even the grateful tears of an old widow.

What about the rewards for handling really world-shattering events? Depending on the heroes' reputations and standing with the police, city officials could arrange a ticker-tape parade up Fifth Avenue. Filthy rich or influential people could build an entire headquarters for the heroes. National news shows broadcast the PCs' heroism. Of course, that means every gun-slinging super-powered villain hot to make a reputation will target the PCs!

Every reward should sow the seeds of future adventures. The story grows into a campaign . . . but that is the subject for the next chapter.

PLOT INGREDIENTS

The following pages describe a few important story elements in greater detail. These discussions include lists of "plot ingredients" that you can combine to create your own scenarios. This approach owes much to another TSR product, the excellent *Dungeon Master's Design Kit* by Aaron Allston and Harold Johnson. Though intended for fantasy role-playing, this product offers a great deal of interest to Judges and to game referees in any genre.

GOALS

Here are several key points to keep in mind when choosing scenario goals for MARVEL SUPER HEROES™ adventures:

1. *Define the goal for the players as clearly as possible.*

This is essential. If the players don't have a clear idea of where they are going, they may just dither, or even strike out in frustration at the nearest likely-looking target.

Not only should you convey the goal at or near the beginning of the adventure, you must also take care to give a clear minor goal in each scene of the adventure. The heroes may know they are supposed to stop Doctor Doom's plot to shrink Manhattan to the size of a grapefruit, but if they don't know how to start looking for him, you haven't clearly defined the first scene's goal.

2. *Convey to the players the consequences if their PCs fail to reach the goal.*

If the consequences of failure don't seem serious, and preferably drastic, rethink the goal. Make it important!

"Important" does not always mean world-shaking. The consequences can be completely personal. For instance, if failure in the adventure means that Aunt May dies, a good Spider-Man player will be just as motivated to reach the goal as he would if failure meant the downfall of America.

In assessing a goal's importance, be aware that in a role-playing context, threats against a PC's well-being are functionally identical to threats against the city, nation, or the entire world. Both are equally serious. They both involve the players' emotions to the highest degree.

This principle is useful when you want to run an adventure with potentially disastrous consequences, but you don't want to materially alter the campaign world. Even though life goes on, a single death in an adventure can be a disaster.

3. *Establish paths to the goal that every PC can use.*

If one PC is a sharp detective, *a la* Daredevil, and another plays a powerhouse like Hercules, give both of them ways to be useful. This is fundamental to all good scenario design.

But the heroes should be able to succeed in the goal even when a particular PC is missing, unconscious, or otherwise indisposed. If the PCs can't win without that one character, something is wrong. Ideally, each individual PC could be the key to victory, with the others working as backup and support.

4. *If possible, link the goal to distinctive features of the scenario's setting and villain.*

This is really just chrome, a way to increase the players' sense of place. You can run a fine generic adventure that has nothing special to do with the setting; you just miss an opportunity, that's all.

And some stories work regardless of the ultimate bad guy. The villain's psychology and peculiar motivation are unimportant; he or she is just an opponent to beat up in the last scene. This kind of story is not wrong or inherently bad. It just doesn't take advantage of many colorful possibilities of storytelling.

All that said, here are some sample goals that should inspire new and inventive scenario ideas:

Clear Name

Someone has framed a hero or NPC for a dreadful crime. While the accused hero evades public brickbats or the NPC languishes in jail, the heroes must find the responsible villain. Then they must bring back satisfactory evidence of the frame-up, sometimes the trickiest part of the mission.

In a continuing campaign, keep in mind some outcome in case the heroes fail the mission. The accused must stand trial or the group's reputation is ruined. This can give the campaign a new direction for a while. But eventually, of course, you allow the heroes to discover new evidence to clear themselves. (See "Evidence Uncovered" and "Mistaken Identity" in "The Adventure Hook" section below.)

Explore

Not many places on Earth remain unexplored, but there are always the ocean, Subterranea, outer space, and other dimensions such as the Negative Zone or Dormammu's Dark Dimension.

No one can get there but super beings, so a scientist or research society asks the PCs to look around. The heroes must journey there and come back alive. Often the heroes must bring back some legendary artifact associated with the location.

Most likely a villain is using the destination as a headquarters or is plotting to strand the heroes at the destination. Whether or not foul play ensues, play up the sense of wonder, the idea that the PCs are heading "where no one has gone before."

Find Escaped Villain

The Vault calls. "Uh, don't exactly know how to explain this, but remember that arch-nemesis you dragged in last month? Well—" A clue or two, of a kind only the PCs can decipher, puts the heroes on the escaped criminal's trail.

This goal is straightforward and to the point, and especially suitable when the heroes have a personal grudge against the escaped villain.

Help Friend or Ally

A fellow hero, dependent NPC, or childhood friend seeks out a hero's help. The NPC is being menaced by some side effect of the villain's plan. The heroes must quash the plan to get the friend out of trouble.

If you prefer to increase the paranoia level of your campaign, the "friend" could traitorously lure the heroes into the villain's deathtrap. But once stung this way, players will never regard their friends with open-hearted fellowship again.

Personal Gain

Super beings are, as a rule, above monetary pressures (though Peter Parker would disagree). But "gain" doesn't have to mean just money. The adventure goal might be procuring advanced technology for a hero's fancy power armor—but the needed gadget was just stolen by the adventure's villain!

Alternatively, the heroes might be

looking for information about their mysterious past, or legendary magic spells or treasures. Or they might be trying to "build their rep" as heroes so they can apply for an Avengers franchise.

Protect

The PCs must guard a valuable person or item, such as a witness to a Maggia killing, a priceless Lemurian artifact, the US President and the Soviet Premier during a summit meeting, and so on.

Another simple, straightforward goal, protecting something puts the heroes in a passive role until someone tries to do damage to the protected item. So plan on either a slow start to the adventure, or just cut immediately to the exciting scene: "You were called on to guard the Wakandan ambassador, and for three days, all has gone well. But suddenly—"

Rescue

A ransom note, a whispered phone call that is suddenly cut off, a broadcast appeal by the Mayor—anything can let the heroes know someone has a person or item that the PCs must get back. Usually they know the villain's identity from the start, but must find the bad guy's stronghold, enter stealthily or invade in full force, and get out alive. (Most self-respecting heroes don't try to get out until they've thoroughly trashed the place.)

Often the villain is expecting the heroes and has a deathtrap or two waiting. Only forethought and skillful entry can keep the PCs out of the trap.

This goal also appears when the PCs have messed up the "Protect" goal above. "You let this mess happen," some authority figure tells them, "so get out there and make up for your mistake!"

Solve Mystery

Colonel Mustard has been found dead in the drawing room, and a bloody lead pipe lies beside the body. Who did it?

Murder mystery plots don't often work well in super-hero stories. Their complicated structures of motive, method, and opportunity call for heavy thinking. Many PC heroes aren't built for that kind of endeavor; or they may have powers that solve the whole case in one turn.

For a more appropriate genre example, who turned the Eiffel Tower upside down, and why, and how? How did that minor villain become so powerful? What are those strange rumblings issuing from that new IRT subway tunnel?

This kind of mystery suits a heroic campaign much better. The heroes immediately see courses of action. They can solve the mystery through physical means (getting to the end of that subway tunnel, for example) and confront the responsible villain in battle. This is the heroic equivalent of a mystery, and it works well in a scenario.

Thwart Nefarious Plot

The quintessential goal. The Mandarin has just mind-controlled all of Wall Street and threatens the Western world with economic chaos. The Kingpin is turning an entire student population of a downtown high school into drug addicts. Doctor Doom has planted nuclear weapons underneath every state capital building. And so on.

The heroes must find the bad guy, punch his or her lights outs, and destroy all equipment vital to the plot. You can't find a purer version of classic comics than this.



VILLAINS

What would comics be without them? Nothing better defines the point of your story than the identity of its villain.

If you want a rip-roaring chase across the city, you need a fast-moving thief to purloin a valuable item. If you want to tell about racial intolerance, your villain should be an insane ideologue. For an adventure with awesome landscapes and titanic power, choose Mephisto or Dormammu. For a comic change of pace, who better than Madcap or the Impossible Man?

Choose a villain according to his or her *motives* and *methods*, as well as power level relative to the heroes. Power levels are addressed in Chapter 10; motives and methods are discussed separately below.

MOTIVES

Motives tell what drives your story's villain, the goal his or her plots try to achieve and (often) weaknesses that the heroes can exploit. For example, a villain motivated by greed can be tempted away from his target if the heroes create a convincing illusion of greater gain elsewhere. And a villain who is just crazy has many weak points.

Here are some sample motivations. Some are expressed as goals that the villain strives to achieve.

Corruption

This sinister, often horrific villain works to debase all that is good in humanity. His or her methods are customarily subtle and insidious. A single defeat does not spell the end of this villain's threat. Such villains may not necessarily be very powerful, but are truly as evil as they come.

Example: Mephisto.

Evading Capture

The bad guy has already seen Ryker's Island or the Vault and has no desire to visit again. This motive is usually transitory, lasting for an adventure or two until the bad guy re-establishes a headquarters and begins plotting afresh.

See also "Find Escaped Villain" in the "Goals" section of this chapter.

Example: Electro.

Insanity/Ideology

This catch-all category describes villains who do bad things for reasons of personal belief, derangement, or just pure nastiness.

The belief can be a twisted version of an accepted ideology, such as Nuke's super-patriotism. Or the belief can be straightforward hostility to human beings' continued existence, as with the Lizard or Ultron.

This category also includes those under the authority of higher agencies that support a specific ideology. For example, Freedom Force is nominally controlled by the US Government, and the Soviet Super Soldiers usually follow the Kremlin's orders. Note that super-powered villains are independent types who seldom follow orders without question.

An ideological or crazy villain works best in one of two ways:

1. A horrific expression of man's darker side. The villain throws away all notions of civilized conduct and the brotherhood of man because of a narrow, distorted doctrine. Play the fanatic carefully; keep him or her scary, not (just) contemptible.

2. A total bozo. Some of these guys can be funny, in a twisted way. In a humorous adventure, you stress the bad guy's distance from reality, instead of his or her potential threat. Don't let the bad guy kill anybody, or the adventure suddenly turns grim.

Examples: The Brotherhood of Evil Mutants, Crimson Dynamo, Fool-Killer, the Hand, the Jester, the Lizard, Mister Hyde, Nimrod, Nuke, the Punisher, the Red Ghost (formerly), Scorpion, the Sentinel robots, and Ultron.

Mischief

Life is boring! Time to pep it up a little. And those PC heroes—they're such stiff-necked popinjays. Maybe they should have their lives stirred up a little, or a lot . . . just for laughs.

Examples: Arcade, the Impossible Man, Madcap, Typhoid Mary, White Rabbit.

Power

These villains all want to conquer the world, the universe, or at least a part of New York City. In general they have the power to reach their goals, and a single-minded drive that motivates them to remove potential obstacles to conquest. Such as the PCs.

Examples: Annihilus, Ares, Attuma, Baron Mordo, Baron Zemo, Diablo, Doctor Doom, Dormammu, the Enchantress, Hammerhead, Hate-Monger, the Hellfire Club, Hobgoblin, HYDRA, Kang, Kingpin, the Leader, Loki, Magneto, the Mandarin, the Master, Psycho-Man, Red Skull, Urthona, White Dragon, and the Wizard.

Pride

The villain with this motivation thinks he or she is the best in the world at a chosen pursuit. Anyone in the PC group who shows ability of the same kind becomes vulnerable to this villain's challenge. (See "Challenge" in the "Adventure Hook" section, following this one.)

Examples: The late Kraven the Hunter, the Miracle Man, and Puma.

Scouting for Invasion

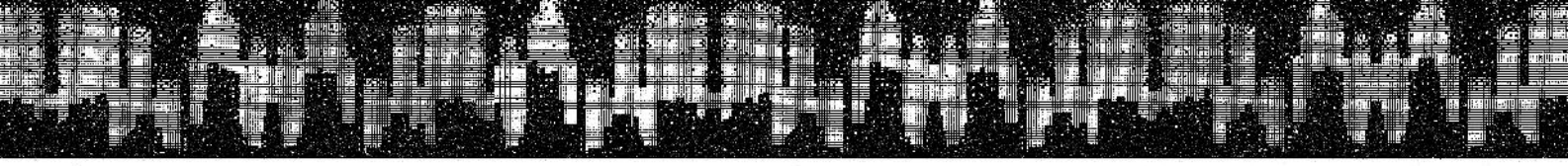
This bad guy is just the point man (or point thing) for a whole lot of similar bad guys. They all want New York, or America, or Earth, but they want to see how tough the opposition is. When the PCs fight an invasion scout, they must defeat the villain decisively, or the invasion force will just send in another scout later.

Examples: Atlanteans, the Brood, Deviants, Skrulls, Super-Skrull, and the Subterraneans.

Self-Preservation

Some villains do what they do just to survive. This sometimes, though not always, lends them a tragic air—that usually depends on how much the bad guy enjoys his or her work. Remorseful villains can arouse heroes' compassion even as the two sides square off.

Frequently the general public is unaware of, or not sympathetic to, the villain's self-preservation motive. This can mean that, once the immediate threat is



defused, the heroes end up protecting the villain from an enraged mob.

For instance, Reed Richards was instrumental in saving the life of Galactus in the Planet-Eater's most recent visit to Earth. This earned Reed the wrath of most of the civilized universe. At his trial in the courts of the Shi'ar, it took the testimony of Eternity, Odin, and ultimately Galactus himself to exonerate Reed.

Examples: Galactus, Morbius, and (before their destruction in the Marvel Universe) vampires.

Suicide

This extremely offbeat motive makes for a tragic, downbeat adventure. For some reason the villain is unable to die. Tormented by existence and longing for release, this villain dupes the heroes into attacking, in the hope that they can marshal enough force to kill him or her.

The only recent example in the Marvel Universe was Machinesmith, who hated his life (if that's the word) as a machine intellect. He tricked Captain America into fighting his robot bodies, evidently destroying him. But Machinesmith survived the defeat after all. Whether he still longs for death is not yet clear.

Vengeance

The all-purpose villain motive. Every bad guy the heroes have ever fought . . . enemies of NPC heroes that have turned to fighting the PCs as a kind of dress rehearsal for their revenge on their NPC nemeses . . . figures from the forgotten past, attacking friends of the PCs for some barely remembered offense.

All of these long-held grudges are typical of the villain mentality. Anyone who gains power and decides to throw it around becomes bitter and vengeful when that power is foiled.

Examples: Anybody!

Wealth

Almost as much an all-purpose villain motive as vengeance (above), this indicates that the bad guy is just greedy for money, treasures, equipment, Van Gogh paintings, or whatever the villain views as necessary for the good life.

Examples: The Absorbing Man, Batroc, Blacklash, Blastaar, Boomerang, Bullseye, Cobra, Doctor Octopus, Electro, the Enforcers, Jack O'Lantern, Killer Shrike, Klaw, Mastermind, the Mad Thinker, Mysterio, Nitro, the Owl, Prowler, Red Ghost (current), Rhino, Sandman, the Serpent Squad, Shocker, Speed Demon, Stilt-Man, Taskmaster, Terminus, Trapster, and the Vulture.

METHODS

These are some of the paths a villain may take to achieve his or her goal. You can easily come up with other methods, either on your own or by paging through Marvel comics.

Extortion

The villain has power over some person or agency, and will use it unless the victim pays up by a given deadline. Usually an urgent summons by the victim brings the heroes into the adventure, but sometimes the flashier villains make their threat known over public airwaves.

Kidnap and Ransom

The victim can be any person of wealth or relative of such a person, but it can instead be a valuable object, such as an objet d'art, a rare chemical isotope, or urgently needed medicine.

This scheme has special emotional significance if the heroes desperately need the person or object in question to satisfy another goal. For example, a hero might need medicine to save a dying NPC.

Manipulation

The villain does not care to soil his or her own hands doing the deed, and instead enlists some third party, perhaps an unwitting or mind-controlled dupe. The Puppet Master excelled in this type of scheme. It can send the heroes on a wild goose chase for the longest time. By the time they find out who is really behind the sceme, they should be ready to thrash the villain soundly.

Mass Destruction

Especially suitable for insane or vengeful villains, this method demands extreme power. The source of power can be a giant monster or robot (for instance, the Red Skull's Sleeper robots), a nuclear reactor, or that old standby, the atomic bomb.

The heroes learn about the scheme just hours or days before it will occur, and the tension builds as they try to find the villain's headquarters or destructive machine and destroy it, or stop the monster before it achieves widespread destruction.

Murder

Direct and to the point. The motives for murder coincide with those of mass destruction (above), but this is suitable for less powerful villains.

Provocation

The villain tries to achieve his or her ends—a war, perhaps, or a battle between two equally despised heroes—by arranging a fraud. The fraudulent scheme lays blame on one innocent party for an attack on another's interests.

The heroes often are too late to prevent the scheme itself from being activated. But they can search for evidence to implicate the villain, or find the villain and force him to confess, just moments before the provocation leads to ultimate disaster.

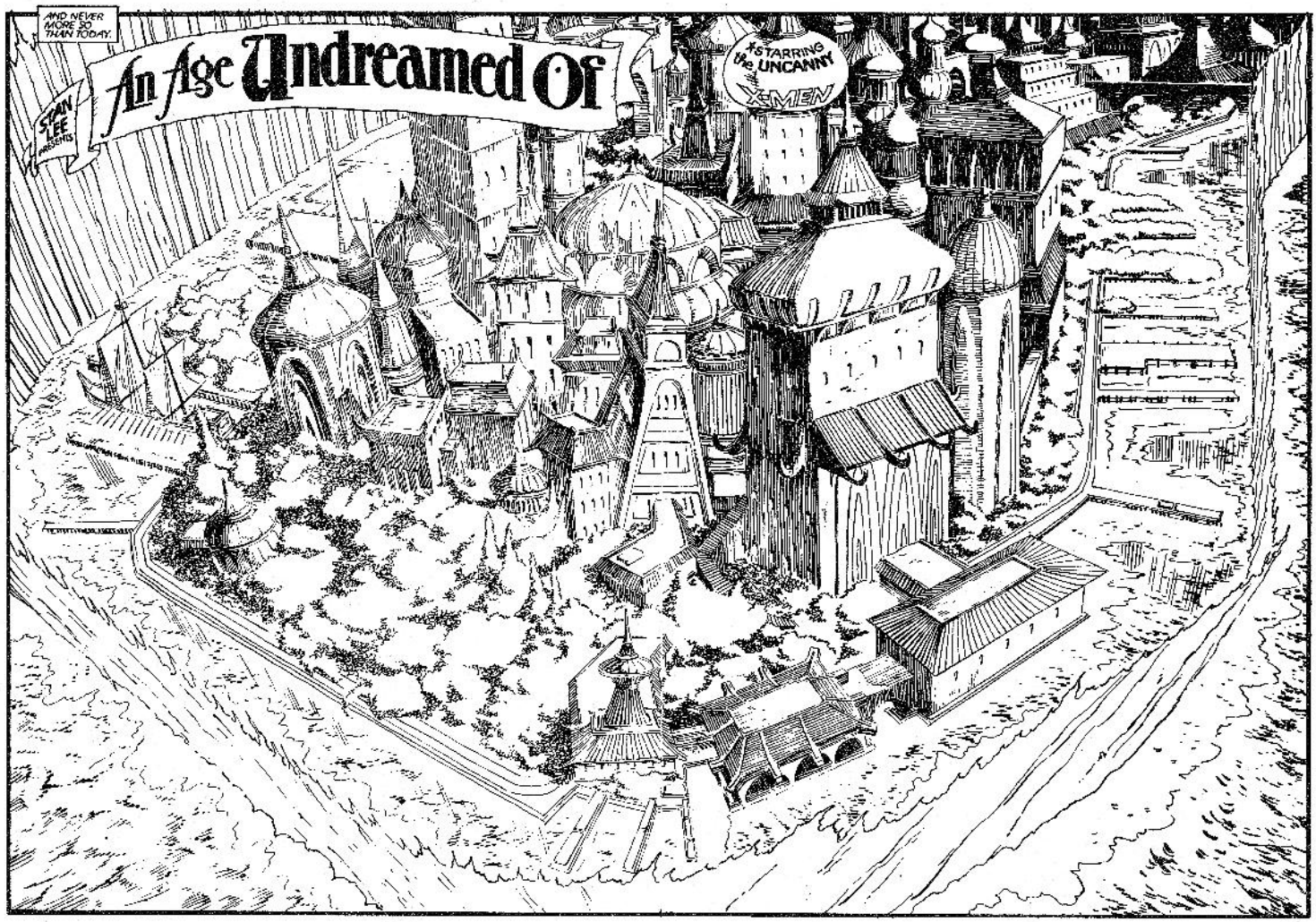
Theft

The standard villain scheme. An early adventure in every campaign is the bank robbery, and attempted thefts of valuables continue on a regular basis thereafter. The players understand their goal and have no trouble telling right from wrong. And virtually no villain is above an ordinary burglary or robbery.

Vice-Peddling

The standard method of the corruption-motivated villain. Gambling, racism, envy, lechery—the usual catalogue of sins are all profitable to the criminal element. The heroes may believe the villain's goal is mere wealth . . . until a more sinister pattern emerges and the surprising identity of the Corruptor is revealed.

THE ADVENTURE HOOK



The adventure hook, sometimes known by Alfred Hitchcock's term of the "maguffin," is the plot device you use to introduce your scenario's goal and involve the heroes in achieving it.

You grab your players' interest in an adventure by appealing to the psychology of their characters. For instance, a character obsessed with locating his or her true parents will obviously respond well to an enigmatic note found in the attic of the hero's ancestral home.

If you involve one hero in the scenario, the rest of the group will probably tag along just to be friendly. But beware of activating their own contrary psychological traits (in the example above, a hero who says, "I refuse to help you dredge up past scandals!").

Here are a few tried-and-true adventure hooks:

Challenge

A remote-controlled plane writes smoky letters in the sky above Manhattan: "TRICKERY CANNOT HELP THIS TIME, (name of hero group). MEET TONITE AT OUR LAST BATTLE SITE OR ADMIT YOUR COWARDICE"—and, of course, the skywritten note is signed by your arch-villain.

The challenge leads all the evening newscasts and makes the front page of the *Bugle*'s evening edition. Maybe the heroes don't feel like walking into a trap just at that moment, so they pass up the challenge. But the next day the skywriting challenge gets nastier. And the day after that . . .

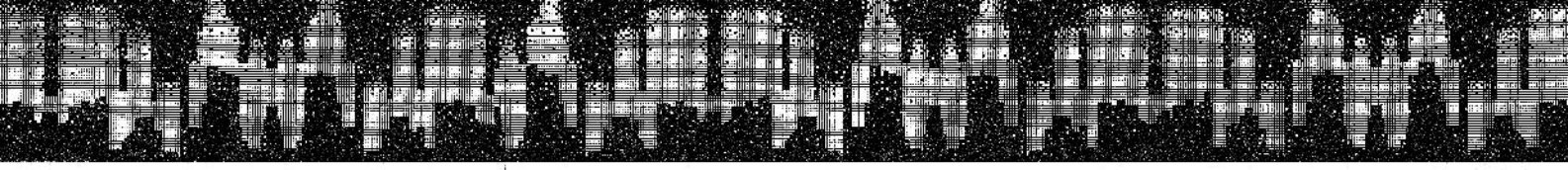
The heroes become laughing-stocks. Sooner or later they get fed up with the humiliation, and they launch themselves into your scenario, ready to pummel the taunting villain.

Obviously, the challenge can take some form besides skywriting. Each form varies in its public exposure, nastiness, and allure. Aim for the dramatic.

Dying Delivery

A hero is on patrol, appearing at a posh charity function, or just lounging around the public HQ. In staggers a mysterious figure. The man (or woman or child or alien) mumbles a few words, hands the hero a clue, and perishes.

The clue or dying words should tell the hero where to start investigating



this mystery. The victim may have named his or her killer, or the assassin's employer, or maybe a loved one who should be informed of the death.

For a twist, the victim might have a completely wrong idea of the killer's identity. This leads the hero on a wild goose chase to the wrong villain, but the chase uncovers another evil scheme. By defeating that scheme, the hero group somehow uncovers evidence that points to the victim's true killer.

Complicating the investigation, whoever killed the victim now wants the clue in the hero's possession. Naturally, he or she will stop at nothing to get it. . . .

Enigmatic Figure

Create an NPC who is sure to fascinate your heroes. The NPC shows up from time to time (perhaps in earlier adventures) for no apparent reason, manifesting strange powers—perhaps powers identical to a hero's! The hero group, intrigued, looks into the mystery and discovers a villain's plot.

Who is the NPC? Some ideas:

1. The villain's agent, luring the heroes to their doom. Heroes should become suspicious of the NPC's actions before that doom strikes.

2. The villain's hostage, who keeps escaping—but never quite long enough to get to the heroes.

3. A freelance hero, fighting against the villain and trying to warn the hero group about the scheme.

4. The ghost of one of the villain's victims. This option is best suited to heroes who have psychic or magic powers.

5. The villain's ally or dependent, who is caught between love or duty and worry over the villain's scheme. This character either dies at the villain's hands by the grand finale or is rescued by the heroes and becomes a dangling subplot for future adventures.

Evidence Uncovered

After some lengthy time, new evidence in an important criminal case has appeared, or a key witness has blown back into town. The statute of limitations runs out in an absurdly brief time, so contacts in law enforcement enlist the heroes' aid to locate and protect the witness or evidence. It goes without saying that some evildoer has also learned of the new evidence and works to prevent the heroes from achieving their goal.

One way to give this hook some emotional momentum is to make the evidence capable of freeing a hero's longtime friend or childhood buddy from unjust imprisonment. Conversely, the evidence might put away a hero's longtime foe for good.

Friend Imperiled

This adventure hook resembles the "Help Friend or Ally" in the Goals section. Here the friend's predicament is easily handled, but proves to be a lead-in to a larger plot.

In campaign terms, this hook gives you an excuse to bring in a recurring NPC, perhaps to foreshadow a major later development.

Grim Necessity

"Get involved or die!" A longtime foe has poisoned the heroes, cursed them, or framed them. If they don't achieve the adventure's goal, it's curtains for the heroes and maybe the free world.

An example: The Hobgoblin once poisoned Spider-Man and his friend Harry Osborn with a slow-acting venom. He promised them the antidote if Spider-Man would steal valuable notebooks from the Kingpin. But Spidey instead negotiated with the Kingpin for the poison's antidote, in return for capturing the Hobgoblin. It turned out, as one might expect, that the Hobgoblin never had an antidote in the first place.

Heroes for Hire

Taking a leaf from the book of Power Man and Iron Fist, the heroes may be employed to prevent the villain's plot, or working a job that is directly endangered when the scheme is sprung.

Most hero groups don't need to take odd jobs to make ends meet. But your heroes may be willing to take on a particular job for reasons besides money. For example:

Compassion. The heroes must carry a vital donor organ to a dying patient far away. Nobody but the heroes can make the journey fast enough.

Prestige. An extremely high-brow embassy party will attract the movers and shakers of world government. The heroes may volunteer to guard against terrorists just so they can make connections with partygoers and get their pictures on the *Daily Bugle*'s society pages.

Glamour or recreation. The heroes might play bodyguards to rock star Lila Cheney or another celebrity on a world tour. Who wouldn't take a job like that? Similarly, many high-security courier jobs take the heroes to the world's most luxurious watering holes. This is a good hook if you want to take your players to some exotic foreign locale.

Social duty. Suppose a touring exhibition of priceless artwork is arriving at the Met or another museum. Somebody has to guard them while the exhibits are set up. Can your heroes refuse a heartfelt request from the museum's curator?

Mistaken Identity

In this classic adventure hook, the hero is seen robbing banks, mugging old ladies, sabotaging public events, and acting generally discreditable. Of course, the real miscreant is an impostor, and the impersonation is all part of an evil plot. But no one believes it except the hero's group.

The hero gets a lead when someone in the villain's employ mistakes the hero for the impostor (confused?). The henchman drops a clue to the hero, and that is the avenue into the adventure.

The villain often turns out to be the hero's oldest enemy. By ruining the hero's public image, the villain takes gloating revenge for past defeats.

And who is the impostor? Perhaps a robot. Perhaps an ordinary agent with high-tech gadgetry that simulates the hero's powers. Perhaps another hero with similar powers, whom the villain has kidnapped and brainwashed.

Pushing Buttons

When all else fails, bluntly manipulate the heroes' beliefs and emotions. Find out what one of the PC heroes hates above all else—killing innocents, for example, or persecuting mutants, or beating children. Then have a villain do that very thing, right before the hero's eyes. Inevitably the hero pursues the villain right into the adventure.

NPCs

The heroes are not alone in their world. Give them interesting people and creatures to interact with. The NPCs can help heroes achieve their goals, put obstacles in their path, or just stand on the sidelines looking pretty. But all have a function in the story. Every NPC has a use, even a spear-carrier that the hero defeats in a couple of blows.

In your adventure, think about the characters the heroes will meet while pursuing their goal. Try to make the most important ones interesting and memorable. Make this one funny-looking, that one talk with a lisp or an accent, the one over there a tourist from some foreign land.

Each important NPC has beliefs and objectives in his or her own right. Nasty NPCs have motives and methods like those of the scenario's master villain, but on a smaller scale. Friendly NPCs may share the same emotional involvement in the adventure that the players have. Neutrals just want to make a buck, observe, or be left alone. Perhaps they're just acting as inadvertent conduits for information.

Your players enjoy interacting with these various personalities, and you'll have fun impersonating them. Just as important, you can use the NPCs as tools for your story. They provide many functions:

Information sources, as with a captured thug or stoolie;

skilled people, such as a cryptographer who can break Doctor Doom's coded message—for a price;

Incentives, as with the rich movie star who offers a huge donation to charity if your heroes will serve as his bodyguards on a trip through dangerous territory;

Humor or atmosphere, as with the street urchin who won't leave your gruff hero alone;

Or conflict. Sometimes the players just want to pound on something. That's fine. Throw them a minor villain or a gang of his henchmen and let them blow off a little steam. But bring in these foes for a reason, in a plausible manner, and adjust their strength to that of the player characters.

These "random" encounters should not produce serious damage or otherwise obstruct the plot. Suppose Spider-Man is swinging toward a climactic confrontation with the Rhino and he stops to prevent a mugging. The dice go incredibly wrong, the mugger knifes Spidey, and the story is over. You wouldn't want to read that in a comic, and you don't want it in your adventure story. Remember the earlier advice about not letting the dice mess up your story.

TYPES OF NPCs

There is no way to present an exhaustive list. For examples of some of the many roles NPCs can play, see the Hotspot listings in the *Campaign Sourcebook*. Following, however, are a few general roles NPCs often play in super-hero adventures.

Authority Figure

Heroes usually loathe, but often respect, the NPC who has some kind of power over them. This NPC serves as an information source, an obstacle in touchy situations (meaning all those that expose the NPC's own agency), and in some cases a genuinely useful contact.

But try to restrict a useful NPC's role. If the NPC always cooperates and has plenty of pull, adventures could move along much too easily for the PCs. And where is the heroism in that?

Here are several time-honored authority figures:

Government observer: Usually a royal pain, this man (it is practically always a man) insists on adequate supervision of all the heroes' activities. Otherwise, they lose their government clearance, and probably a lot of nifty devices like satellite communication links, jets, and even their headquarters.

Whatever it may say about our society, in practice government observers are often hostile and troublesome. The cardinal example in the Marvel Universe is longtime nuisance Henry Peter Gyrich, a fanatic who distrusts all heroes.

Law enforcement official: These include officers on the beat, plainclothes detectives, precinct captains, commissioners, and FBI and CIA men (again, they are nearly always male). An international adventure could feature agents of Interpol or intelligence services of other countries. Any of them can be friendly or hostile.

Friendly officials bring heroes into troublesome cases, provide deep background information, and alert heroes to actions by hostile officials. Often a friendly official is impatient with the usual law-enforcement channels and wants to see justice done, even if not "by the book."

A friendly official is a likely NPC target for a villain's plot, providing a strong adventure hook to involve the PCs.

Hostile officials harass the heroes, stonewall PCs who want information, and say things that J. Jonah Jameson loves to quote in his *Daily Bugle* editorials.

If you include a hostile official in the story or campaign, establish a reason why the official doesn't make the heroes' lives even harder (for instance, by arresting suspect PCs on the spot). Perhaps the official's superior is friendly to the PCs, or the PCs have official government jurisdiction to investigate cases.

Lawyer: Heroes may run afoul of the law, or at least the fringes of the law, whenever they haul someone to the police station, accidentally destroy property, break into a criminal's office, or fail to heed the summons of a police officer. All of these things happen all the time.

In the Marvel Universe, lawyers are often respected figures. Think of the one-time firm of Nelson and Murdock, lawyers for the Fantastic Four.

Other lawyers can be mere nuisances. These ambulance-chasers may try to harass the heroes into settling out of court for "molesting" their clients, who are innocent until proven guilty of bank robbery, muggings, or whatever the heroes caught them doing.

Then there is the truly crooked lawyer, who springs villains on technicalities and casually commits perjury to

frame a hero. For example, Caesar "Big C" Cicero has become so successful as a mob lawyer that he is the probable successor to leadership of the Silvermane family of the Maggia.

Friend with Dark Secret

Here are two general varieties:

Childhood friend: This NPC, usually not a recurring cast member, knew one of the PCs in the old days, usually before the hero began his or her heroic career. You and a player can establish some retroactive reason why the PC cares about the NPC, no doubt rooted in some childhood event. Perhaps one saved the other's life.

The childhood friend returns suddenly, possibly in suspicious circumstances. Though still friendly at first, the old acquaintance soon betrays the heroes, steals something vital, harms an informant, or otherwise shows that the friend is working for a bad guy.

The friend might really be evil, or the master villain might be extorting the friend's cooperation. The bad guy holds a hostage, or the friend is just weak-kneed and buckles under to the villain's orders.

Inevitably, the interested hero must confront the childhood friend, perhaps in battle. The friend can be converted to the good guys' side or may be irredeemably treacherous. Either way, the friend usually dies at the end, at the hands of the master villain—another good way to develop personal animosity between a hero and villain.

Relative or romantic interest: Functionally much the same as the childhood friend, but this variety of NPC can easily be a regular member of the campaign's supporting cast. A hero cares deeply about the NPC and would go to great lengths to protect him or her.

This kind of NPC never turns out to be evil, but is often temporarily mind-controlled or coerced into betraying the hero group. When the villain's plan is smashed, the NPC begs forgiveness. Depending on the circumstances, the heroes may welcome him or her back, or abandon the NPC to a solitary life outside the campaign.

Note that in a campaign, NPC relatives or lovers should have some useful role in addition to the emotional tie to a PC. For more about this, see Chapter 9.

Guest-Star Hero

Since Marvel Manhattan is crawling with heroes, it is simplicity itself to throw in a guest appearance by Thor, Spider-Man, or Captain Britain. But note that the guest hero should not solve the adventure's main problem, rescue the PCs from a deathtrap before they've tried to rescue themselves, or otherwise steal the PCs' thunder.

Although guest stars work in the comics, because a reader finds all the heroes equally interesting, in a game the guest hero is just another NPC. And above all, NPCs must never make the PCs look bad!

Hero-Worshiper

Publicly known heroes may have fan clubs, or just one or two groupies. A groupie can be a fun way to stroke a player's ego, or the NPC can be a pest who demands autographs at inopportune times, hangs around the headquarters, and interferes during battles with villains.

Worst of all, the hero-worshiper can be emotionally disturbed. A young boy idolized the Human Torch to such an extent that, in order to be like Johnny Storm, he set himself on fire. The boy died, and Storm was hit with a severe emotional crisis. Don't play out this grim sort of encounter unless you can sound out the affected player first. Some players would rather not handle this in the context of a "fun" role-playing game.

Lunatic

The NPC could be crazy. There is ample precedent for this in the comics. Often the loony knows something significant to the adventure, and the heroes have to put up with his or her babbling to get the clue.

Scientist or Expert

This NPC type is often not far removed from the previous one, but the expert doesn't froth at the mouth—at least not publicly. The heroes must humor this NPC's eccentricities because of his or her valuable knowledge.

Beware of making the NPC an expert in one of the PCs' chosen fields. If this is so, the NPC should be less qualified than the hero, or not given to hogging the stage and showing up the PC.

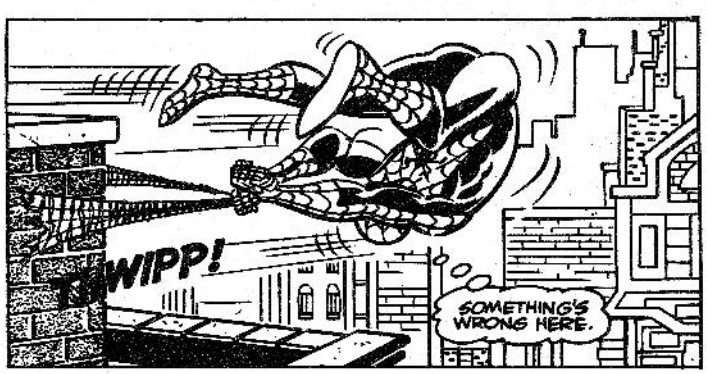
Alternatively, a scientist's researches may have gotten him or her into really deep trouble, and it's up to the PCs to extricate the "expert."

Snoopy Reporter

A classic NPC. This journalist knows that uncovering a secret identity or a skeleton in the closet would be the scoop of the decade. In modern times newspaper reporters are being supplanted by hair-sprayed TV "reporters" who slept through their Ethics in Journalism classes. But the *Daily Bugle* can always serve as a source for the more traditional type of snoop.

Stoolie

Every streetwise hero maintains a network of informants. Those who don't may meet stoolies through the police department, or the stoolie may seek out the heroes to deliver some especially hot information. These characters are all different, often have very colorful personalities, and can be either tough guys or comic relief. If they come across some really dangerous information, they can end up dead—or, that is, start an adventure by dying in a hero's arms. (See the "Dying Delivery" adventure hook in the previous section.)



CONDITIONS AND DILEMMAS

Many stories have some kind of gimmick. Perhaps the heroes must work under a condition that changes their usual way of operating. Or the resolution of the story thrusts a hero, or the entire player group's heroes, into a choice between unpleasant alternatives. This section discusses these conditions and dilemmas.

Don't overuse these gimmicks. If you tell too many stories that rely on them, your players will feel put upon and frustrated. But if you run an ongoing campaign, throw in a condition or dilemma every third or fourth adventure to keep players on guard and explore new ways of playing.



CONDITIONS

This is a catch-all term for anything that limits the PCs' effectiveness or forces them to work in a new way. There are many, many possible conditions, of which the following are merely examples.

Deadline

This common condition puts a time limit on the resolution of the adventure. If the heroes don't achieve their goal within a certain time, specified at the start of the adventure, then disaster will fall. The city may blow up, or a slow-acting poison will kill one of the characters (see "Grim Necessity" in the "Adventure Hooks" section).

If the heroes seem to be moving smoothly toward success long before the deadline is reached, you can give them a nasty surprise by revealing that the adventure's villain was lying, and that the time limit actually expires much sooner than the PCs believed. But this often appears too blatantly manipulative, so be careful.

Powers Don't Work Right

This one always puts a scare into the players, or at least disturbs them. Some malign agency has tampered with their powers, so they don't work *quite* the way the heroes expect—or, often, not even remotely as they expect.

Possible causes include passage to another dimension where natural laws work differently; a mutagenic agent that alters the PCs' body chemistry; or sabotage of the heroes' favorite gadgets.

The adventure's climax should include a way to restore the powers to normal. Or a PC, discovering he or she likes the new powers, decides to continue with them without further change.

Switched Identities

This classic comic-book plot device puts one character's mind in another's body, and vice versa. It can easily work with and lead into the "Mistaken Identity" adventure hook (see that section).

This gimmick works well in a comedic adventure, as one hero tries to learn how to control the other's powers. It also has a sinister side, though, especially if a switched hero finds himself in his arch-foe's body and is hunted by the foe's own enemies!

Villain Immunity

The heroes have the goods on the bad guy, and they know his or her location and weaknesses. But for some reason they just aren't allowed to lay a glove on the villain.

Reasons could include diplomatic immunity (see "The United Nations" in Chapter 3 of the *Campaign Sourcebook*), or a close relationship between the villain and a hero or friendly NPC.

Or a psychic villain might possess the body of a young child. Will the heroes blast the child in order to hurt the villain? Of course not.

This is a frustrating turn of events, so play it up for one adventure, then never use it again until the players have gotten over the sting of it—or avenged themselves on the immune villain in some satisfying way.

Wanted

A frequent turn of events in the comics frames the heroes for some crime, and they must go through the adventure while fighting or evading law enforcement officials. Spider-Man has had to live with this for years.

DILEMMAS

In a dilemma, the heroes have to make a choice between two unpleasant alternatives. Draw the consequences of each choice as clearly as possible, and (if circumstances permit) allow the players as much time as they want to debate the question.

As stated earlier in this chapter, the point here is not to make the players wrack their brains in anguish . . . though that is certainly entertaining. Instead, by making these decisions, the heroes define and display their characters in dramatic fashion.

Here are some sample dilemmas, starting with the one most often seen in super-heroic adventures:

Break the Law?

With great power comes great responsibility. Will the heroes take the responsibility of breaking the law, if they believe it means a greater good?

The obvious context for this dilemma arises when the heroes have the chance to kill a truly powerful, truly evil villain. Kill, and violate every claim to civilized conduct? Or let the villain survive to pillage, plunder, and (often) kill again?

Every Marvel hero has faced this issue. In nearly all cases they decide not to kill, because "that would make me no better than the villain." This is true. Pragmatically speaking, a hero who kills is also hounded by the police and press, and loses Karma and popularity.

Warning to the Judge: If you present the heroes with this dilemma and they disagree on what to do, the next session may turn into an extended policy meeting on the topic "To kill or not?" And the schism may well split the group apart. If you want to protect against this, make sure all the PCs take the same view about killing before you begin the campaign.

Destroy Own Item?

Many heroes derive powers from devices, magic rings, swords, amulets, animal familiars, and so on. In this dilemma, one of these devices proves to be the source of the adventure's problem.

For example, a magic ring may be gradually possessing the hero's mind and forcing him or her to commit mayhem. A villain may have found a way to install a doomsday device in the hero's armor; only the armor's destruction will save the day. Or a mind-controlled animal familiar may turn savage and bestial.

The hero must decide whether to destroy his or her own device in order to solve the problem. Or another hero may destroy it without consulting the owner, a situation that would certainly lead to tension between the two from then on.

The item should not be permanently destroyed. A hero can rebuild a gadget, though usually at some inconvenience and with a delay of an adventure or two. Unique devices, especially magical ones, should require the heroes to undertake an entire adventure to replace them.

Leave the Group?

When the group's outlook and methods become distasteful to a hero, the hero and group may part ways. Most often this is a consequence of divergent views on the issue of killing (see "Break the Law?" above).

Another cause of this dilemma may be the discovery of a hero's dark secret (see "Revelation of Dark Secret" in the section on "Grand Finales," later in this chapter).

When a player is cooperative, you can introduce a subplot wherein that player's hero leaves the group, allegedly for one of these reasons. In fact, the hero is operating solo for a secret reason, perhaps to undertake a dangerous mission without endangering the group. The player plays a different character while the departed hero is gone. Or, for a twist, the player can introduce a "new" character that is really the "departed" hero in disguise.

Reveal Secret Identity?

This one is a killer. A PC must decide whether to tell his or her true identity to another or even, perhaps, go public.

You usually have to do a lot of groundwork to set up this dilemma. For instance, establish a condition in which, for this adventure, the hero cannot appear in his or her secret identity. Perhaps the PC is wanted by police in that identity (the "Mistaken Identity" adventure hook lends itself to this development).

Then, by a chain of circumstances, a valued NPC friend is accused of the murder of the PC! The hero can clear the friend of all charges instantly, just by revealing that he or she still lives. But will the hero do this?

Note: Never put a PC in the dilemma of having to reveal another PC's identity. This just creates bad feelings no matter what action is taken.

Work with a Bad Guy?

Another dilemma that will have players scratching each other's eyes out (and maybe yours, too). The heroes must enlist a hated foe's aid in order to dispatch a still deadlier bad guy.

The villain agrees to help either because (a) the deadlier bad guy is cutting in on his act ("You can't conquer the world! *I'm* conquering the world!"), or (b) the villain wants to spy on the heroes, learn more about them, and look for a chance to shoot them in the back.

The Fantastic Four once had to fight beside Doctor Doom in a valiant struggle against the Over-Mind. As one would expect, they spent as much time threatening each other as the Over-Mind.

The real dilemma may come when the fight is over. The common enemy defeated, do the heroes (probably weakened) try to capture their erstwhile ally? What if the ally is unconscious—is it honorable to reward his or her aid with capture?

DEATHTRAPS

You should never kill player characters arbitrarily. But it's perfectly all right to make it *look* as though you will arbitrarily kill them.

A deathtrap, naturally, threatens the heroes with death. This is useful in a super-hero story, because the heroes are ordinarily invulnerable to most damage and seldom fear death. A good deathtrap hits them where they live.

But judging a deathtrap is tricky. There must be an escape, since an ugly death in a trap is neither heroic nor dramatically appropriate. But the escape can't be too obvious, or the threat vanishes. But the heroes have to find the way out, or they're dead meat. This is a fine balance to strike.

Still, you have many tools to keep things under control. For example:

1. *The villain's motives.* Despite the term "deathtrap," the bad guy may not want to actually kill the PCs. Perhaps he or she just wants to find out more about the heroes' powers, or toy with them, or preoccupy them while a crucial part of the villain's scheme takes place. When the deathtrap turns out to be non-fatal, play up the narrative surprise.

2. *Coincidence.* An accident can cut power to the deathtrap just as the heroes are about to die. A PC ally, separated from the deathtrap victims earlier in the story, can discover them just in time to stop the trap. And so on.

3. *NPCs.* Generally it is too cheesy to have an NPC release the heroes from a trap. But if necessary, a repentant henchman of the bad guy can work a deal with the heroes in return for freeing them. Or a rival villain may rescue the heroes—so he or she can kill the heroes him- or herself! Out of the frying pan . . .

Means of Escape

What ways can the heroes use to escape the deathtrap? They will nearly always think of something you hadn't, but here are some avenues you may consider:

1. *Heroic effort.* This traditional method relies on the idea that the villain doesn't have a clear idea of the hero's power level.

Doctor Doom may know a PC is incredibly strong, but that does not mean Doom knows specifically that the hero has Incredible-level Strength. Perhaps the heroes can snap their bonds with ease. But next time Doom puts them in a deathtrap, their bonds will be stronger!

2. *Cleverness.* Ideally, the hero responds to the deathtrap with brain power, not brute force. Observation, deduction, and improvisation should show a way out.

For example, suppose a detective hero is covered with honey and tied up on a termite mound beneath the blazing sun. The hero could work loose the magnifying glass in his or her belt, then focus the sun's rays to burn through the ropes.

If the players prove unable to see the deathtrap's solution, you can break down and give them a Reason or Intuition FEAT roll to see an escape route. But this makes players feel bad unless you handle it carefully.

3. *Trickery.* If the villain is gloating over the trapped heroes, they may try some elementary trick such as, "If we die, you'll never find out the identity of your greatest foe." The villain may rightly sneer at feeble lies. But the players, often a clever lot, may come up with a bluff that really does sway the villain.

The deciding factor should be the degree of admiration and hilarity the bluff produces in the players. If everyone thinks the idea is brilliant, then it probably is. The players enjoy themselves more when they think they've put you on the spot—even if you are secretly cooperating in being put there.

Staging Deathtraps

A few points to remember:

1. *Be serious!* This is no laughing matter. Avoid dumb puns, unless that is a gloating villain's style.

2. *Keep the heroes conscious.* One would think the ideal time to spring a deathtrap would come when the heroes are kayoed and can't free themselves. But villains like to see the heroes sweat. So if they have knocked out the heroes, they shouldn't activate the deathtrap until the heroes start to wake up.

For more about waking up, see the optional rule, "Grogginess," below.

3. *Move things along—but not too fast.* The heroes may have scant seconds to think their way out of the trap, but give the *players* a little more time than that. Answer their questions, and tell them about whatever they could observe. Don't let them take forever, but a few minutes of suspense won't hurt.

Grogginess (Optional Rule)

If the heroes snap out of unconsciousness and can function at full strength right off, that may make the deathtrap less dramatic. As Judge, you might want the heroes to be groggy for a few minutes, so that the villain can gloat unmolested or so the heroes must strain more heroically to break out of the trap.

If so, consider this optional rule. When a hero regains consciousness, his or her abilities are at Poor rank (or -2 CS, whichever is worse), whether or not the hero lost Endurance ranks. However, the hero recovers +1 CS per turn in each ability, up to the original ability rank (or up to -2 CS, if the hero lost Endurance ranks).

This means that when they awaken in the clutches of the master villain, the heroes will probably be too weak to just bust loose. They may even spend some time *thinking* of clever ways out of the trap.

SOME TYPES OF DEATHTRAPS

Arena

This deathtrap works best in some exotic land, planet, or dimension, one with a different culture and denizens. The heroes get thrown into an apparently inescapable arena. After them comes a variety of opponents: formidable warriors, hungry monsters, or squads of normal-level gladiators.

For drama, have a hero face the adventure's master villain in a duel to the death. The chosen hero should be

one with a deep, personal grudge against the villain (or vice versa).

The cruelest stroke forces the heroes to fight each other. However, most heroes simply refuse to do so, no matter what the cost. They get to be noble, but the deathtrap loses a lot of impact. Drastic coercion, such as holding a beloved NPC hostage, should be frowned upon unless your bad guy is truly nasty.

In certain circumstances, such as in a primitive culture, the heroes can become gladiator heroes, lead a revolt of their fellow slaves, and overthrow the government. However, this is a time-consuming process.

Demolition Zone

The villain places the heroes, bound and probably gagged, in some building or other site scheduled for imminent destruction. Often this is the villain's own headquarters, about to be sacrificed.

The villain may destroy the headquarters to conceal evidence or because his or her latest evil scheme involves its destruction. For instance, a rocket carrying a mind-control satellite is due to launch soon, and the exhaust will destroy the launch site.

Really crazy villains will sacrifice themselves and their HQs to kill their longtime foes. The Red Skull did this many times in repeated attempts to bump off Captain America. Of course, he always had a concealed escape route.

However, the typical villain will tie up the heroes, gloat a little, then run off to avoid the upcoming calamity. Since the villain seldom sticks around, the heroes' escape and reappearance may take the villain by complete surprise.

Exploited Weakness

Many super-powered heroes have a secret weakness. For example, the Shi'ar warrior Gladiator, one of the most powerful mortals in the universe, can be harmed by an unidentified form of radiation. Other vulnerabilities can include mental attacks (these work well on the Juggernaut), particular chemicals, or strange magic.

In this deathtrap, the villain has learned of the hero's weakness, and the trap is loaded with whatever causes it. Details of the trap vary according to the weakness exploited, but the trap can be quite deadly according to how much the substance weakens the hero. Sometimes the only way out is to have a non-vulnerable teammate rescue the susceptible hero.

Murder by Buddy

Often seen in the comics, this deathtrap is a favorite of villains because one of the heroes own teammates killed them!

In one version, all the heroes are wired into the same murderous gimmick, like a multi-slot guillotine or parallel electric chairs. Any one hero can get free without a problem—but the action triggers the device to kill all the other heroes. Coordination and cooperation are the keys to success.

(Before you run this trap, be sure everybody caught in it cares about everyone else!)

Another version puts all the heroes except one in a totally escape-proof trap. They're helpless. A villain mind-controls the one free hero into triggering the deathtrap. ("Now, Kitty Pryde, push the button and activate the plasma-beam that will fry the X-Men!")

Naturally, the hero, by tremendous spiritual exertion, breaks free of the mind control, belts the villain, and frees his or her friends in time for the grand finale showdown.

Remember that mind-controlled heroes get a Psyche FEAT to throw off the control. In this extreme situation, you can allow the hero +1 or +2 CS, and even allow the PC to spend Karma. After all, you don't want the hero to fail the roll.

Natural Disaster

Avalanches. Volcanic eruptions. Tidal waves. Earthquakes. The bad guy leaves the heroes in a spot where their powers can't help, and Mother Nature is about to do something awful. Not much time left; what do the heroes do?

Old Standbys

The walls that close in, the sharpened scythe that swings lower and lower, the heavy block poised to crush the life out of the hero beneath, the sawmill blade, the chamber that slowly fills with water or gas, the Burmese tiger trap . . . all of these classics can be made fresh with a new slant on them. But be sure the slant is genuinely new, or at least new to your players. Nothing gets old faster than a routine deathtrap.

Pinball Gigantus

A favorite of the assassin Arcade, this is a favorite pinball or video game blown up to larger-than-life size.

Running the Gauntlet

Perfect for the villain who toys with his or her prey. A gauntlet is technically a double line of armed warriors. An unarmed person, either a criminal or an applicant to the warriors' ranks, must run between the two lines while the warriors beat him or her with their weapons. The term now applies to any severe trial or ordeal.

This starts out as one of the deathtraps described above, but there is one obvious escape route. This leads straight into another deathtrap. That leads into another, and so on, for as long as you want to run it.

Perhaps, while trapped in the slowly filling lava pit, the heroes spy an air vent and crawl through it. The vent's bottom suddenly drops away, and the heroes plummet down a long slide into an alligator pit. Leaping to the rim, the heroes find a boulder rolling down at them. Evading it, they dodge into a room filled with poison gas.

The traps may really be lethal, but the villain does not count on it. Generally, he or she is observing and taunting the PCs at every step. When the heroes emerge from the gauntlet, ragged and exhausted, the villain and all his or her henchmen are waiting there for a huge battle.

THE GRAND FINALE

A story's climax is often marked by battles, explosions, or sudden cosmic transcendence. Fair enough, but that is not what the story's climax is *about*.

A well-designed finale doesn't just blow up scenery; it concludes the plot's dramatic action. Indecisive characters make decisions and act on them. People searching for something find it, or lose it for good. Uncertain relationships become sharply defined.

These generalities indicate that no discussion can give specific, concrete advice for resolving every storyline. Each grand finale is unique and should be tailored to the storyline. Nonetheless, here are some ideas for staging your grand finale.

Confrontation with Entity

Matters have grown so tangled, or the stakes are so high, or the bad guy is so incredibly powerful, that one of the entities of the Marvel Universe steps into the fray. This could be Eternity, a Watcher, a god, or even Death. Consult pp. 54-57 of the Judge's Book in the Advanced Set.

Aim for maximum drama in staging the encounter. These guys never just walk into a scene. They always appear in a cloud of mist, reshape reality to their needs, or summon the heroes to them from across the dimensions. Make the players realize this is a big deal!

This climax is often associated with a *conceptual breakthrough* of some kind. This high-falutin' term means that a character achieves a sudden new understanding of the world and his or her place in it. The entity in question is usually responsible for the breakthrough.

For example, when Reed Richards was on trial for rescuing Galactus from death, the story turned into a hit parade of the biggest deals in the Marvel Universe: the Shi'ar empire, the Watcher, Odin, Eternity, and Galactus. In a massive conceptual breakthrough, everyone involved was made to appreciate Galactus's key role in the development of the universe.

This confrontation can have long-term campaign implications, or even mark a change in the campaign's direction. So be careful. Another danger is that the players have nothing to do except gasp in awe at the entity. Try to arrange an opportunity for the PCs to deliver impassioned speeches, protest, and so on.

Extortion

Like the one above, this finale stresses role-playing over combat. The heroes have found some lever to use against the bad guy. They confront him and say, "Drop the scheme or else."

For example, the Kingpin supported Randolph Cherryh as candidate for mayor of New York City. Daredevil located the Kingpin's beloved wife, Vanessa, who had been thought dead. In return for bringing Vanessa to him, Daredevil coerced the Kingpin into withdrawing Cherryh from office.

There is some moral fuzz to this climax. The heroes are using the same methods a villain would employ. You can either ignore this issue or bring it up later on, when the villain returns and vows revenge. Some highly moral PCs may refuse to use extortion, so be prepared for arguments among players.

Prevented Deed

In gloating over the captured heroes, the villain or a henchman has stupidly revealed the crucial event of the nefarious scheme. Often this takes place while the heroes are struggling to escape a deathtrap (see previous section in this chapter).

After they escape, the battered heroes race to the site of the crucial event and prevent it from happening, often mere seconds before deadline. This usually leads to, or is preceded by, a pitched battle (see Slugfest, below) or one of the endings suggested under "How the Villain Loses" (also below).

Revelation of Dark Secret

This finale takes several forms:

1. Heroes uncover awful truths about the villain and broadcast them far and wide. If the villain has been masquerading as good, pretended to reform, or used a false identity, this means the end of the bad guy's plan.

2. The villain reveals an awful truth. For instance, the villain could be the hero group's patron in disguise, or a beloved relative of one of the heroes. The heroes may have to give up their fight and let the villain's plan succeed (for the moment, naturally), or they may risk the consequences and fight the villain. Try to expect many approaches.

3. A hero is forced to reveal an awful truth about him- or herself. This might be the hero's secret identity, a significant weakness (for instance, Daredevil's blindness), or a hidden relationship to the villain.

The revelation often exonerates a fellow hero or an NPC from some unjust accusation. Or it confuses the villain so badly that he or she cancels the scheme and retreats to regroup.

Judging tips: *Never* have someone else reveal a hero's secret. The decision to reveal it must be the player character's. (However, the hero can decide to allow someone else blow the whistle. As long as the hero has the power to prevent the revelation, this is functionally the same thing.)

Also, however tempting the prospect, don't obviously manipulate the plot to force the revelation—at least not without discussing it with the player in advance. The player should have the chance to veto the revelation, since it may well mark a new direction for the character in the campaign.

Slugfest

The classic conclusion. All the main characters converge and start whaling away on each other. In staging this climax, try to present a neat setting with plenty of props that characters can use as weapons. Time-honored sites include power companies (electrical wires, barrels of battery acid, big coils of cable) and construction sites (cranes, girders, skyscraper skeletons).

Be prepared to handle massive amounts of property damage, and be aware of how much damage the site can take before everything collapses. The usual answer is "enough to dramatically fall apart just as the battle ends."

HOW THE VILLAIN LOSES

Do not design one unique, nothing-else-works solution to the adventure. This is heavy-handed and may force your players into actions they don't want to commit. If you design the climax of your scenario as a specific scene—where you manipulate a hero into doing one special thing, so the villain can die or fail in a pre-arranged manner—something is wrong.

Obviously ,you should have in mind one or two possible solutions to the crisis, just so you can suggest something if the players come up short. But don't treat the finale as a scene, with specified entrances and exits.

Instead, think of the climax as a situation. In that situation, the PCs can try any number of things, and the villain's response varies accordingly.

Here are a few of the many ways the heroes can foil the villain's plot. Again, you should not pick one as *the* ending; instead, consider all of them and invent a few of your own, so you have a selection of responses for your villain, depending on what the player characters choose to do.

Emotional Collapse

The villain is so distraught at some player tactic—destroying the villain's HQ, or persistent taunting, or revealing that the villain's cherished son still lives—that the bad guy just throws in the sponge and says, "Take me away."

The PCs can produce the same effect by exploiting a villain's psychological weaknesses. But in general this only works once, and next time the villain will not only be prepared for the tactic, he or she will be filled with hate for the heroes who dare to try it.

This works best with villains who are already on the emotional borderline, like Doctor Octopus, or outright nuts, like Daredevil's foe Typhoid Mary.

Hoist by Own Petard

In this dramatic finale, the heroes can't stop the plot from working, which means certain death for everyone. But they manage to trap the villain with them, so that he or she will die in the same disaster. Panic-stricken, the cowardly villain abandons the scheme and disarms the doomsday machine.

This will not work when the villain is a true fanatic who is willing to die for a cause. But most bad guys are cowards at heart.

Pounded into Pulp

The conventional end to a scenario. The heroes gang up on the villain and just keep punching. Consider whether the villain has some kind of safety hatch or emergency exit when knocked out. For instance, the loss of consciousness may trigger a homing teleporter that automatically pulls the villain to a predetermined hidden refuge.

This tactic is basically unfair to the players if they beat the villain fair and square. But sometimes, unfair or not, the bad guy has to get away to appear later in the story or in a sequel.

Suicidal Mania

A variant of Emotional Collapse, above, the villain reacts to the same stimuli with a sudden urge to end it all. The bad guy tries to trigger a doomsday device prematurely, or leaps off a precipice, or turns a weapon on him- or herself.

If the villain's death creates no disastrous consequences, the heroes may struggle with the dilemma of whether to stop the villain's suicide. Be ready to deal with either choice the PCs make.

Uncontrollable Henchman

The bad guy employs an assistant who goes crazy in the last act. Perhaps the NPC is a bestial muscleman whom the villain has continually mistreated. Or the NPC is the bad guy's fanatical follower, and he or she goes berserk when the villain displays some sign of presumed weakness or hypocrisy. Or . . . Well, you get the idea.

The henchman in this case should be powerful enough, or strategically placed, to produce massive amounts of damage to the villain's scheme. Often the villain and the traitorous henchmen go up in the same fireball, or the heroes last see the pair strangling one another.

Vital Gadget Destroyed

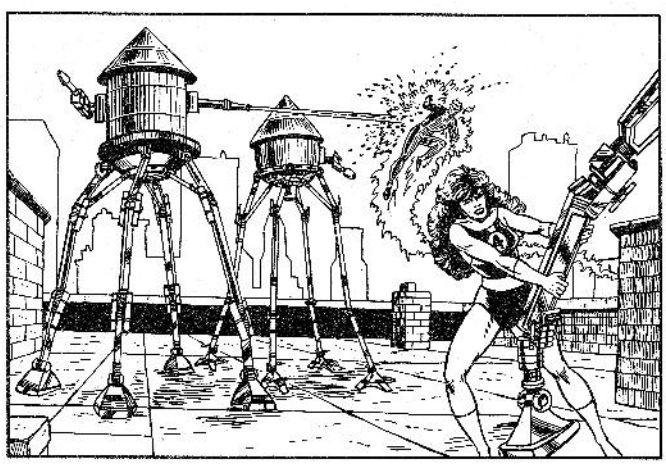
A simple story ending, this assumes the villain's plot depends on one gizmo, doodad, or whatchamacallit that gets destroyed in battle. This wrecks the whole plan, and the villain slinks off or segues smoothly into Emotional Collapse.

IS THIS THE END?

In many cases, the villain's defeat does not mark the end of the story. If the plot involved the villain's attempt to forestall something, like a PC's discoveries or an NPC's wedding, the story concludes with a scene that depicts the event the villain tried to stop.

Good stories frequently involve a PC or NPC in some kind of moral dilemma. In such a case, the villain's defeat may only be a prelude to the story's true climax, in which the character takes action to resolve the dilemma.

A role-playing adventure doesn't have to end with a big fight. If the story works best and the players will have fun, let it end with role-playing. That's what the game is all about.



CHAPTER 9: RUNNING A CAMPAIGN

A scenario works like a single comic-book issue or, at most, a continued story in several parts. A campaign, though, is a regular comic series, with continuing characters, subplots, ongoing rivalries, and long-term developments. A bad campaign can be tedious, but a well-run campaign gives the highest pleasure that role-playing offers.

TYPES OF CAMPAIGNS

Any campaign can be described by its *genre, tone, concept*, and *rationale*.

Genre: This point, the distinctive kind of story your campaign tells, was discussed at the start of Chapter 8. Your campaign genre is presumably comic-book heroics in the Marvel Universe. You may want to define it further—for instance, a campaign about SHIELD agents, or masters of the mystic arts, or mutant fugitives, or inner-city vigilantes.

Tone: This overall "flavor" of the campaign describes most of the adventures the PCs undertake. Most campaigns include all kinds of adventures, but one kind occurs more often than the rest. This type, the one you think of when telling someone about the campaign, sets a tone.

Are the PCs hunted by the government because of their mutant powers or secret information? This would probably make for a grim tone.

Do you want plenty of comedy, self-referential jokes, and bozo villains, like the second *She-Hulk* series? This would obviously be a humorous tone.

Most campaigns, like most Marvel comics, strike a tone of straight action-adventure. The heroes fight to protect their city, or their planet, or their dimension from evil. Missions, usually serious, call for great effort and personal sacrifice.

Any tone is fine, as long as the players enjoy it. Just make sure you have one in mind before preparing the campaign, and know when to stick with the established tone (the answer is "most of the time") and when to vary it (the answer is "only for variety and a change of pace").

Concept: This is the central idea of the campaign, the description and focus of the heroes' activities. It ties in closely with "genre," above, but a concept is a specific statement of plot-oriented goals within the genre. For example, "high-tech espionage" is a genre; "SHIELD agents battle HYDRA's plans for world domination" is a concept within that genre.

A concept can be "wide" or "narrow."

"Wide" concepts permit extreme variation in the campaign's activities, settings, villains, and storylines. During one session the heroes may catch muggers in the Bowery; during the next, they're off to fight the Skrulls in outer space. Then they fight demons summoned by a loony wizard, then go on to foil Doctor Doom's latest super-science plot. Next week, into the Negative Zone!

Most long-running Marvel titles employ this type of wide base. For example, the Fantastic Four venture all over the world and the galaxy, and they have had every kind of adventure imaginable. Spider-Man, too, has been all over the universe and into other dimensions.

"Narrow" concepts restrict the campaign to a particular subgenre, type of PC and villain, and storyline. At first this sounds like less fun than a wide concept. But a narrowly focused campaign can offer intense role-playing experiences, strong character identification for the players, and a sharp, specific adaptation of a particular favorite comic book.

Suppose you enjoy Doctor Strange. You could create a narrow campaign with magician PCs, perhaps Strange's disciples. The PCs protect Earth from Dormammu's invaders and travel through infinite magical dimensions. There is enough story material here to keep a campaign going for years, all within a narrow focus. If your players like Doctor Strange's adventures, this is an exciting campaign. Many other narrow campaigns can be equally rewarding.

Rationale: The essential ingredient of any campaign is a reason for the PCs to be together. Sometimes this rationale is very general—"You're all good guys, so you decided to team up to fight crime."

In other campaigns, the rationale can be specific and powerful: "You all seek the Maggia scientist who created the drug that turned you into super humans. You want him to synthesize an antidote to the drug's horrible side effects." (This is the optional rationale offered in the campaign scenario, "Fun City," which starts on page 47.)

Using This Description

When you specify your campaign's genre, tone, concept, and rationale, you are really deciding what kind of stories you want to tell—and the ones you don't want to tell, too.

For example, consider the gods. The Marvel Universe includes the pantheons of Greece, Rome, Egypt, the Norsemen, and every other human culture, not to mention the Celestials, Eternals, and powerful extra-dimensional beings like Dormammu and the late Shuma-Gorath.

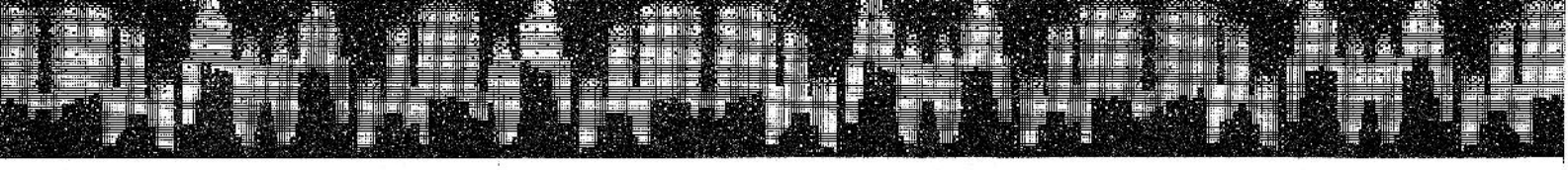
These gods figure often in stories about Thor, Hercules, and Doctor Strange. These heroes are powerful enough for the gods to give them a real challenge. And their concepts include the high-power magic that marks the gods.

But the gods hardly ever appear in stories of Daredevil, SHIELD, and Iron Man, because these heroes work best in genres and concepts that don't call for such powerful beings. Also, the tone of a "god adventure" would be wrong for them. SHIELD and Iron Man use super-scientific devices to fight their opponents, and Daredevil uses his fists. Against gods, their weapons and abilities would be inappropriate.

When you describe your campaign, you define a range of villains, plot elements, and tones that you want to use. With these guidelines, you can start to prepare the campaign.

PREPARING THE CAMPAIGN

With a tone and perhaps a goal in mind, and with the background of the Marvel Universe well established, you



are ready to begin putting together the campaign's many elements: player characters, villains, NPCs, and stories.

Preparing PCs

During a campaign, the heroes will spend a lot of time together, so you have to make sure they can work well as part of a team. Examine each PC with following points in mind.

Motivations: What does this hero want to do? Do you, as Judge, find that interesting, let alone suitably heroic? Does that goal match (or at least avoid conflict with) those of other PCs in the campaign?

Power level: Assess the character's abilities, powers, and talents. Are the attacks far more powerful, or less powerful, than other PCs' attacks? Is the character invulnerable to your villains' attacks, or will the character get blown away by the first punch?

In the comics, heroes of widely differing power levels work together without a problem; think of Thor and Captain America in the Avengers. But that is because comic writers give every hero careful attention and adjust the story to let them all show off.

You can't control your PCs the way the writer controls heroes in the comic books. If your Thor player decides to hog the limelight and wipe out every bad guy in sight, the Captain America player just has to sit back and watch.

Work hard to ensure that all the PCs have about the same power level.

Stepping on other characters: Every character should have a power, skill, or "flavor" unique to the team. Don't bring in another character who can do the same thing, only better. The first player will feel useless.

Also, watch out for the hero who can do virtually anything, the real jack-of-all-trades. Every well-designed character has weaknesses and lacks, as well as strengths; this makes the character interesting, because overcoming those weaknesses is heroic. Make sure your players understand that.

Psychological profile: Is this hero—not to be too blunt—crazy? Can the other PCs trust the hero? Is the hero going to kill somebody, or go berserk, or just fail to get along with teammates? If so, have the player rethink this character. You won't regret it.

Preparing Villains

Villains are discussed in detail in Chapter 8. This section deals with the issues you must consider when choosing the campaign's recurring villains.

The opponents your PCs face can be conveniently divided into four categories: major villains, villain groups, organizations, and nuisances.

Major villains: Nearly every hero or team in the Marvel Universe is associated with one particular heavy-duty bad guy. The FF has Doctor Doom; the X-Men have Magneto; Doctor Strange has Dormammu. Loki, the Kingpin, the Red Skull, the Leader, the Mandarin, and, oh yeah, Galactus . . . you know, *the* bad guy, the one the heroes love to hate. The one who may not show up very often, but who practically defines the hero team by his or her very existence.

Every super-hero campaign needs one of these, a villain who creates mind-shattering schemes and drives your heroes to their greatest exertions. Choose this villain with care, and with an eye toward getting PCs to build really *personal* grudges against him or her. Perhaps the villain is connected with the origins of one of the team members or directly opposes the heroes' goals.

Pick a villain that the PCs' powers uniquely qualify them to face. If they can't stop him (or her or it), nobody can. For instance, if your PCs are magicians, choose a magical villain like Dormammu. If the PCs are experts in robotics, choose a machine intellect that wants to exterminate humanity. Et cetera.

Naturally, the villain should be powerful enough to push around an individual PC with ease, and give a good fight against the entire group.

You should also keep a couple of lesser villains on hand for variety's sake. For instance, the Fantastic Four's ultimate nemesis is Doctor Doom, but they still find time to fight Annihilus, Diablo, and Mephisto.

Sometimes you can turn a minor villain into a major force just by looking at the character in a new way. For instance, the Kingpin was originally a small-time crimelord with a laser-beam cane and a stickpin that squirted gas at his opponents. He fought Spider-Man hand to hand, and of course he lost.

Later, though, the Kingpin became a much more cunning and sinister foe who preferred to manipulate others into doing his dirty work. Against Daredevil, the Kingpin became an evil force of almost elemental proportions. In this new and more interesting incarnation, the Kingpin has become a staple villain in many Marvel titles.

Villain groups: If one villain is bad news, six will be even worse. The villain group lets you showcase bad guys who, individually, wouldn't stand a chance against your PCs. Remember Magneto's longtime henchman in the first Brotherhood of Evil Mutants, the Toad? How else could you introduce a Toad into your campaign? If he didn't have backup bad guys, any self-respecting hero could squash him in a round.

A well-designed villain group operates as an efficient team, with code signals and pre-rehearsed tactics that should catch your PCs off guard.

For example, at a leader's signal, the team's strongest member could grab a non-flying PC, throw the hero high into the air, and all of the villains with ranged attacks could simultaneously fire on the helpless hero.

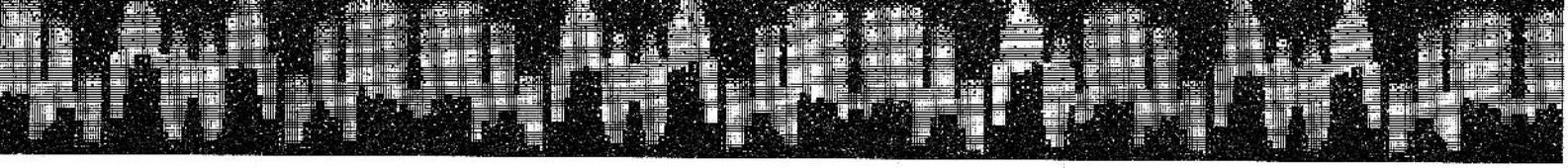
If your PCs don't practice teamwork, a well-oiled group of villains can easily take them out, even when the individual villains are far less powerful than individual PCs. But after one or two of these humiliating defeats, players will get the idea and begin developing their own team tactics. Bravo!

The weakness of any villain group, of course, is the clash of gigantic bad-guy egos. Play this up over the course of the campaign. If the heroes take advantage of it, they can maneuver the villain group into smashing itself more effectively than the heroes ever could.

These groups are hard to design well. Fortunately, you need only one or two really sharp villain groups as a campaign gets rolling.

Organizations: What would the old SHIELD stories have been without HYDRA and AIM? How many stories have ensued from the nefarious activities of Roxxon Oil and Stane International and the Maggia?

Chapter 4 of the *Campaign Sourcebook* discusses some uses of organizations. In the campaign, bad-guy organizations serve two good purposes:



1. They employ lots of normal-level agents for the heroes to beat up on. A combat between a hero and a slew of ordinary people proceeds much differently from a standard slugfest between super types. Also, the hero must avoid doing fatal damage to the weaker agents. (Who wants to blow a whole Karma pool on one measly HYDRA agent?)

2. Organizations create high-tech equipment, which provides interesting story ideas. "Our Global Encephalizer Satellite will turn Earth's entire population into helpless slaves!"

You should design or adapt two or three organizations as the campaign begins, each with its own style, goals, and scale. "Scale" means the dimension of its operations. For example, the Maggia wants to make money through crime; but HYDRA wanted to conquer the world! These differing scales mean the organizations fulfill different roles in scenarios.

Alien races: This is really a subgroup of "Organizations." Are your PCs the types who could handle an invasion from space, the sea, or Subterranea? If so, the Marvel Universe offers many races as suitable adversaries. Aliens can be slightly tougher than ordinary agents, and they use even more exotic technology than HYDRA or AIM. For more about aliens, see the next chapter's subsection on "The Galactic Campaign."

Nuisances: Finally there are the bozo villains. No campaign is complete without the occasional would-be hotshot, the mischievous sprite, and the idiot musclemen. Think of the Trapster, who couldn't even defeat the Baxter Building's automated defenses, or the Ringer, or the Enforcers (Fancy Dan, Montana, Snake Marston, Hammer Harrison, and the everlovable Ox).

Players exuberantly trash these punks. They provide laughs, relief from grim world-endangering plots, and a chance for the players to feel really superior to lowlife scum. Don't overdo it, but keep one or two of these clowns waiting in the wings when you need a break between serious adventures.

Preparing NPCs

Non-player characters are discussed at length in Chapter 8. This section deals with the role of NPCs in a campaign. There are two important rules:

1. *NPCs should not be better than PCs at their chosen pursuits, unless there is a very good reason.*

Players like to feel that their characters are experts, indispensable to the situation at hand. If you bring in an NPC who can do what they do, but better, the players will wonder why they bothered to show up at all. And next session, they won't make the same mistake again!

What is a "good reason" for making an NPC superior to the PCs? Well, the Marvel Universe has a few well-defined absolutes—not as many as you might suppose, but a few.

Doctor Strange is Sorcerer Supreme. Captain America is the greatest mortal expert at fighting, and Reed Richards is the most brilliant human scientist (with the possible exception of Doctor Doom). Daredevil, apart from his blindness, probably has the sharpest senses of any human being. For many years, the Hulk was the strongest mortal. And, of course, Wolverine is "the best at what he does."

These heroes' abilities have been established so well that your players can hardly grouse that their characters aren't as good as these hero NPCs. What's more, you have the power to keep these titans out of the campaign, so your heroes don't have to feel upstaged.

But other NPCs, the lesser lights of the Marvel Universe and the ones you create yourself, should not be superior to the PCs. Think carefully before you give an NPC Ultimate Skill in anything the PCs can do.

2. *The NPCs in a hero's life should have some role in the campaign besides their relationship to the hero.*

In the comics, many heroes have friends, loved ones, or relatives who occasionally figure in adventures—usually as hostages, victims, or targets. The archetypal example is Peter Parker's Aunt May.

These "dependents" are often a part of your PC heroes' lives, too. They serve a valuable plot function: By endangering the dependent, you can get the heroes emotionally involved in your adventure, just like in the comics. But here is where comics and games part ways.

A hero in a Marvel comic is emotionally attached to the dependent and has a stake in the NPC's fate. Peter Parker would be deeply grieved if anything bad happened to Aunt May.

This emotional attachment is much rarer in a role-playing situation. Players just don't relate to you, the Judge, as they would to an aunt or husband. The dependent's plot function becomes nakedly obvious. While players may role-play their PCs' attachment well enough, outside the game they groan when Aunt May appears on the scene: "Oh no, we have to rescue her again, don't we?"

What is the solution? Give the dependent a legitimate function in the campaign. Make the NPC genuinely useful to the heroes, perhaps as a doctor, detective, scholar, or regularly visited source of information. Then when something happens to endanger the NPC, the players' alarm will be genuine, not just role-playing.

The NPC should be able to do something the heroes can't or aren't interested in doing. Good jobs to give an NPC include *Daily Bugle* reporter, FBI agent or government liaison, financial advisor, stoolie, and vehicle pilot. But make sure the NPC isn't better than the players (see Rule 1)!

RUNNING THE CAMPAIGN

Now that you have a PC hero group, a master villain or two, a couple or three organizations, functional NPCs, and all the bozo villains your players can stand, you are ready to start playing. Or, as often happens, the campaign just grew, and you have been making all of this up on the fly, in the thick of the game.

Either way, it is time to discuss matters that arise as play progresses.

Getting Underway

If you have already begun the campaign, you can skip this section.

Any campaign begins best with an "origin adventure," the scenario that establishes its premise, introduces its characters (and, if necessary, the players) to one another, and explains why these heroes are banding together.

Origin adventures can have unusual power, because they evoke a sense that these characters' lives are

changing forever . . . that nothing will ever be the same again. An ongoing campaign can't sustain that feeling, and shouldn't try. Players would soon get worn out!

When you design an origin adventure, aim for a dramatic statement of the campaign's essential peril, the danger that the heroes have joined forces to combat. A major plot by the campaign's master villain is an obvious and excellent choice.

The PCs may not be together, and perhaps they even don't know one another, as the adventure begins. In any case, a beginning adventure (unlike most comic-book stories) does not have to start out with a dramatic incident. It's better to spend a leisurely 10 or 15 minutes per PC, establishing the character's current life, attitudes, and perhaps powers. This nonthreatening "trial period" helps a player get the feel of the PC before the real action begins.

In the origin adventure you can play around with players' expectations in a way that takes them by surprise. For example, if the player wants the PC to have a dependent in the campaign, you might establish one early in the origin—but then the master villain disposes of that dependent in horrible fashion! The adventure later presents a new dependent, the one you intended all along. Meanwhile, the PC has formed a royal personal grudge against the bad guy.

But be careful. Avoid sheer ruthlessness . . . unless that's the campaign tone your players expect.

Dangling Subplots

Though this may sound to outsiders like some repulsive medical condition, Judges know this is the way to foreshadow future conflicts, new villains, and amazing changes in the heroes' powers. This foreshadowing builds suspense and keeps players coming back to the game.

Here are several intriguing kinds of subplots.

Mysterious appearances: Enigmatic notes in the mail or messages on the answering machine at HQ. Enigmatic manifestations of psychic power by a dependent. Enigmatic weather, or animals lurking in an alley, or surveillance drones. The common element is mystery.

You need not have a culprit in mind when you introduce the mystery. Listen to the players speculate, and try to pick up on what they find most intriguing. Then, several episodes later, it turns out they were right—sort of! Throw in a devious twist to keep the players off guard.

For example, you tell your players that an unmarked package arrives at HQ. The postmark is from Wakanda. Inside, without any identifying note, is a shapeless hunk of pure vibranium worth almost a million dollars.

The players speculate that the Black Panther, ruler of Wakanda, seeks their help and is testing their honor: If they return the vibranium, they pass the test.

The PCs nobly decide that next session they will call up the Panther, offer to return the vibranium, and ask what's going on. You, having heard this line of speculation, plan a Wakanda adventure. But you decide that, though the Black Panther was testing the PCs' honor, he wants them as agents in selling the vibranium to a client! He can't trust his usual distribution network for this assignment. Why not? The answer to that, of course, provides the adventure.

Relations with the law: Some new inspector or precinct captain has it in for super-powered vigilantes. The official makes life hard for the heroes in their every criminal investigation, and attacks them in the media.

But does the official have an ulterior motive in the attacks? Is there some darker figure behind the scenes, manipulating public opinion?

Increasing insanity: When Matt Murdock descended into paranoia, and the Kingpin systematically dismantled his life, the story gripped readers both old and new. The "Born Again" sequence showed that when fate plunges a hero into the depths, he or she becomes all the more heroic by climbing out again.

This tricky and risky episode requires a player's cooperation if you want to initiate it; or the player's character may already be heading overboard, and you decide to capitalize on the mounting craziness.

The hero begins to part ways with the group. He or she commits Karma-reducing actions, minor ones at first, but gradually increasing in severity. The PC's attitude becomes dangerous.

At last a specially designed adventure faces the PC with the worst consequences of this new attitude. Probably the hero gets the opportunity to kill a hated foe, or the foe discovers the hero's secret identity and ruins his or her life (as the Kingpin ruined Matt Murdock's life). At this critical juncture, the hero either gives way to base impulses, or refuses to do so, thus setting the stage for a dramatic return to sanity.

If you want to keep the PC in the game, make very sure the player in question is inclined to choose recovery. Otherwise, the corrupted PC should be phased out of the campaign or become a villain's henchman.

Note: If you proposed this subplot and the player cooperated, be sure to return all the Karma the PC lost when committing crazy actions. They were your idea, after all.

Criminal trials: A valued NPC (or even a PC hero!) is on trial for some frame-up. While the trial proceeds, good guys search for evidence to clear the accused, and bad guys plant more.

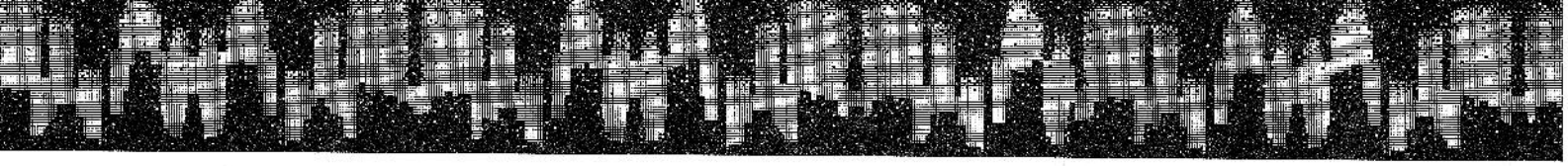
The verdict is by no means certain. Robbie Robertson's recent trial is a good example. If the accused goes to prison, the heroes may consider drastic actions to free him or her. When this subplot is resolved, the campaign may head in a new direction, with the heroes (at least for a time) on the wrong side of the law.

Character Development

The fascination of campaigning comes in watching relationships appear and mature, people come and go, stories begin and end. This section talks about some of the developments that arise in a successful campaign.

Player characters: A story is inherent in almost every good character conception. Does the character have a particular goal, such as vengeance or atonement, or wiping out a given organization? Has the PC been troubled by an ongoing psychological problem, such as a fear of intimacy or a berserker rage? Is there some mystery in the PC's past, such as his or her origin, or the identity of the character's parents?

All of these imply an eventual reso-



lution to the problem, over the long term of the campaign. The PC achieves the goal, overcomes the psychological hangup, or solves the mystery. The conflict is resolved. For example, the Human Torch, after years of dead-end romances, finally found true love with Alicia Masters and married her. The Silver Surfer found a way to leave Earth and return to the universe at large. Doctor Strange became Sorcerer Supreme.

When a PC achieves the culmination of his or her story, that doesn't mean it's time for the character to retire. By that time, the PC has probably become so entrenched in the campaign that he or she takes on a kind of "elder statesman" role as an experienced hero, perhaps a leader, although his powers shouldn't be out of balance with the other PCs.

Over the course of the campaign, try to develop the PCs' stories. You won't ever have time to resolve them all, but their ongoing progress will give your stories the appeal of the Marvel comics and the players the feeling that they really matter to the campaign.

NPCs: These, too, can develop in stories. The boyfriend breaks up with the heroine and leaves town, or dies, or marries the PC. The sidekick gets corrupted by the master villain, but redeems himself with a dying gesture that defeats the bad guy. The helpless sister learns to fend for herself, opens a business, and becomes a financial success and a respected citizen.

Generally, such an NPC, unlike a PC, exits the campaign at this point. The character simply doesn't inspire stories any more. But he or she may return for guest spots now and then.

Villains: One of the most interesting aspects of the campaign is the gradual metamorphosis of the heroes' opponents. Master villains are reduced to annoyances, while minor henchmen take over and grow strong. Organizations are destroyed, but their agents go freelance and make further trouble.

When Doctor Strange began his sorcerous career, for example, Baron Mordo matched if not surpassed him in mastery of the mystic arts. But Strange grew in power while his rival lagged behind, and Mordo became a nuisance menace, a pawn in the schemes of more powerful beings.

Another example: Spider-Man beat Doctor Octopus so many times that Octopus finally just went mad. For a time he was harmless, and then when he returned as a menace he was maniacally driven to defeat the wall-crawler above all else.

Just as your PCs have stories, the campaign villains also pass through life-changing events and emerge from them changed. You need not worry about this for the first year or two of play, but don't overlook these possibilities as the campaign progresses.

Aging

If your campaign goes on long enough, eventually age becomes an issue.

In Marvel comics, characters age slowly or not at all. In almost 30 years of Spider-Man stories, Peter Parker has gone from high school to graduate school. Reed Richards and Sue Storm married and now have a seven-year-old son, but their partner Ben Grimm hasn't aged a bit. Matt Murdock has been 32 ever since *Daredevil* #1 appeared in the early 1960s.

This is one of the conventions of the genre, as discussed at the beginning of Chapter 8. If heroes aged normally, the comics would eventually grow as old and tired as they do. Who could believe a 55-year-old Daredevil leaping across the rooftops?

Some Marvel heroes have authentic explanations for their eternal youth. Thor and Hercules don't age because they are gods. Nick Fury's Infinity Formula has kept him young since World War II. The first time Doctor Strange died, he merged with Eternity. Reborn into this plane, Strange no longer ages. But most Marvel heroes stay young simply because they remain interesting that way.

In general, heroes who start out young age to a kind of "ideal point" that allows the most interesting stories. Then the aging stops, and instead the heroes' past history is revised and updated to make the current version plausible. In Marvel comics, the modern age of super humans is assumed to have begun about seven or eight years before the present, and most well-established heroes have had careers lasting four to eight years of "real" time.

In the campaign, you and your players can choose to (a) ignore the whole issue; (b) play an adventure that gives a plot justification for retarding or stopping the PCs' aging; or (c) specify, by Judge's fiat, a rate of aging you all can live with—one game-year per year of real time, one game-year per three or six real years, or no aging at all.

TYPES OF PLAYERS

Not player characters, players. Role-players are a various lot. Each person in your group may have a different style of play and enjoy role-playing for different reasons. Try to determine each player's wants, and if possible, satisfy them in the adventure you run. That way, everyone has fun.

Here is a non-exhaustive list of some common player types. (Thanks to Aaron Allston for these classifications.)

The Psychologist: This player enjoys exploring the personality of his or her character in detail. Role-playing is an acting challenge, and the deeper the character, the better this player likes the challenge.

Throw the Psychologist's character into lots of different situations that call for different responses: negotiation, examination of a new culture, romancing an NPC, staving off romance with an NPC, and crises of conscience. The more angst you foist on the character, the better the player should like it—but be sure your player is of this type before you really heap on the bad news!

The Problem Solver: Faced with a mystery, or even the hint of a mystery, this player looks for clues and culprits and speculates endlessly on solutions. Faced with capture, the player figures a way out of your foolproof ambush.

A player who's alert and thinking is always better than one who isn't. But boy, does this guy make you work hard! If your story calls for the villain to capture the characters, the Problem Solver may send it spinning off in new directions. If you want your surprise twist to stay a surprise, you have to send the Problem Solver chasing after multiple wild geese to keep him or her from guessing the twist in Scene 2.

Judging tip: Listen to the Problem

Solver's theories. Sometimes the player will come up with a solution far more surprising and effective than the one you had planned. Then at the story's conclusion, you throw out the real explanation and substitute the better one. "Yep, you guessed it, all right," you say blandly.

The Killing Machine: His boss is giving him a hard time, or she's having trouble with her classes, or he doesn't get along with his parents. One way or another, this player arrives at the game ready to fight. The Killing Machine wants to take out frustrations on imaginary characters, as explosively as possible.

Role-playing games are a healthy outlet for aggression, so satisfy this player with plenty of action and physical conflict. In the Marvel Universe, this shouldn't prove hard.

Another kind of Killing Machine is the player who worms through loopholes in the rules to design characters of maximum lethality. Many "role-playing" games encourage this, since combat is almost their sole activity. In stories, these characters have less to contribute. But you can make this player happy by sending the character against huge opponents and watching him or her cut them into pieces.

When you're putting together your story, think of your players and try to include elements that will appeal to all of them. As long as everybody gets something fun to do in every session of the game, you'll have a satisfied group.

CAMPAIGN PROBLEMS

As the campaign proceeds, certain problems may appear. Here are some traps to watch out for.

Bad feelings between PCs: Even though your players are getting along fine outside the game, their characters may regard each other with cool hatred. Perhaps one, a Captain America-type, has vowed to protect all life, whereas another, in the tradition of the Punisher or Wolverine, is ready to kill any criminal, Karma loss or no. These two have to get on one another's nerves.

In the comics, this friction can produce deeper characterization and interesting rivalries. It can in your game, too . . . if that is to everyone's taste. Take care that other players don't become uncomfortable with the fractious pair, and keep the combatants from stabbing one another in the back. That's hardly heroic!

A certain amount of squabbling is entertaining. But carried too far, it can drive the group apart. If you prefer not to risk this, make sure your PCs are all on the same wavelength about important campaign issues before play begins. These "ground rule" issues include:

whether and when to kill;

relations with law enforcement officials;

and whether PCs should trust one another with their secret identities.

New players: Great! That is, as long as the newcomers know the campaign's ground rules: ways to behave, power level, overall goals, and how to uphold the team's reputation.

It's hard to make sure a new player isn't going to do something rash and cause permanent disaster. To guard against this, first have the player guest-star in the campaign as an established Marvel character, one whose behavior every player is familiar with. Once you decide the player can handle the campaign's ground rules, let him or her bring in the new permanent PC.

Too many players: Some Judges, who struggle to find enough interested parties to put together a play session, would love to have this problem. But having too many players is far worse than having too few.

The problems: the Judge can't keep track of everybody's actions; players don't get into the spotlight often enough; and to challenge the larger and more powerful PC group, bad guys have to be still more powerful—and that makes adventures deadlier for individual PCs.

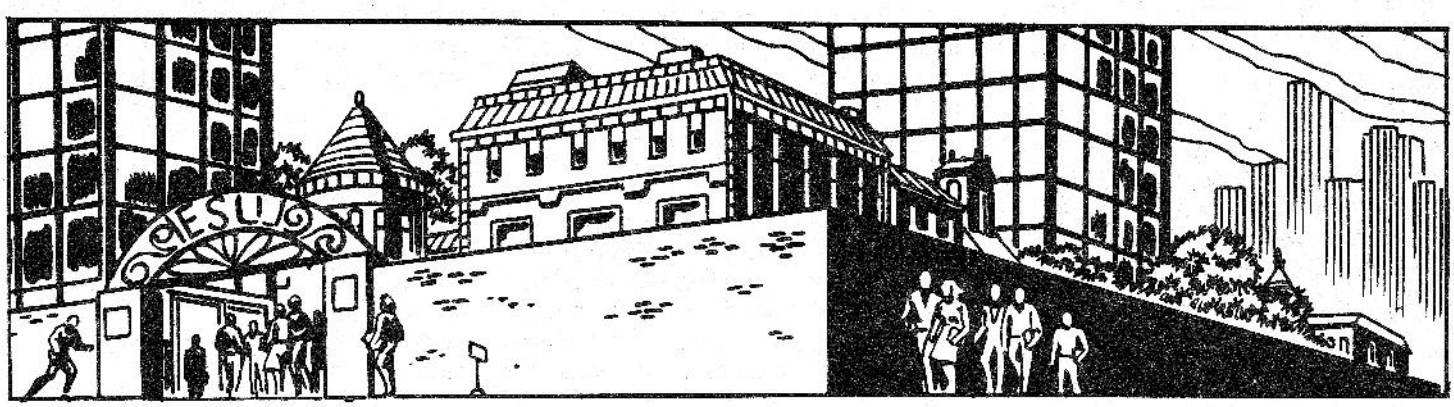
In judging a game, the maxim is not "The more, the better," but "Everything in moderation." Aim for an optimum group of four to six players. If you have many more than this, consider splitting off the group into two separate campaigns.

Changing direction: After you have run all the adventures you can think of, you may want to rejuvenate the campaign by shifting its scene, premise, or goals.

This is fine, but talk to your players first. If a player enjoys playing a wealthy industrialist in the Financial District, he or she may not enjoy being flung back in time to 18th-century Haiti or into a post-holocaust future.

If the players object strongly to your proposed change, think it over. If they don't object, but don't think their characters belong in the new campaign, let them create new PCs. Or ask them to play NPCs in your adventures until the campaign returns to the earlier mode.

Remember, players just want to have fun, but usually they need to know what kind of fun they're going to have.



CHAPTER 10: THE MANHATTAN CAMPAIGN

Previous chapters discussed stories and campaigns in general. But since this set describes Marvel Manhattan, this chapter is devoted to campaigns set in New York or any big city.

WHAT CITY AND WHY?

No matter how far afield your heroes range, they need a base of operations. It could be an orbital satellite, an undersea fortress, or even a time-traveling, teleporting phone booth. But a headquarters in a major city has several advantages in a campaign.

1. *Resources:* Whatever the heroes need, whether it's an ancient Egyptian scroll or a new Ferrari or gold bullion, it's available in a large city. The foremost consultants in any field nearly always live in university cities. The police departments have advanced criminological equipment and forensic tools. And in Marvel Manhattan, the heroes can easily visit Avengers Island to get confidential information or Four Freedoms Plaza to borrow Reed Richards' latest-model space drive.

2. *Accessibility:* This means the heroes can get to the crime scene quickly. And it also means that your villains can get at the heroes. Both factors keep adventures moving fast. And as in #1, many established Marvel heroes hang around Manhattan, either at known addresses or where they are easily found by any hero group that takes to the rooftops.

3. *Local color:* A city supplies ever-changing backgrounds, events, and bystanders. Judges with a taste for scenic detail find cities much more useful than the depths of outer space or the bottom of the Marianas Trench.

Choosing A City

Of course, even though the heroes should locate in a city, that city does not have to be New York. This set gives you material useful in any urban campaign. Most Hotspot listings in the *Campaign Sourcebook* include advice on translating the Hotspot to other cities. Many of New York's sites work just as easily in Chicago, San Francisco, Denver, Seattle, or Houston. You and your players may find it easier to visualize the action if you set the campaign in some nearby metropolis that you and they know well.

(For advice about setting a Marvel campaign in your home town, consult the adventure "Avengers Franchised!" by David Cook, in MA2, *Avengers Coast-to-Coast*.)

But suppose you do decide to set your campaign in Marvel Manhattan. How should you use the city?

Different Marvel comics set in New York treat the city in two general ways. Some depict it as a generic background of undifferentiated skyscrapers, sewers, and taxicabs. Other stories establish New York in detail, using famous landmarks, giving specific neighborhoods and addresses for story scenes, and evoking the distinctive Manhattan atmosphere.

Either of these offers a sound way to run your campaign. Both ways are discussed below.

The Generic City

If you and your players have never been to New York and don't care about its finer details, much of the *Campaign Sourcebook*'s information only gets in the way. Delete trivia and just employ the background your stories require.

In the comics, there is ample precedent for the generic "abandoned warehouse," not to mention "a pier somewhere on the waterfront" and crimes committed in "a bad part of town." Include an all-purpose subway station, research lab, and office building, and you have all you need for most stories.

Advantages: Speedy scenery—you can describe a warehouse or skyscraper without rooting through notes showing the actual location. Speedy storytelling—scene changes are quick dissolves from one location to the next, just a "later, across town" away.

The generic approach eases your task in deciding whether a given store, library, or business is near the current scene. If a PC suddenly needs a garden hose, you can put a garden supply shop just a block away, whether the PCs are in a good neighborhood or the worst slum. This, too, speeds up the adventure.

Disadvantages: Lack of atmosphere, of a sense of place. Missed opportunities—adventures don't exploit the possibilities of Manhattan's actual landmarks, like chess players in Central Park or museums along Fifth Avenue.

New York: Accept No Substitutes

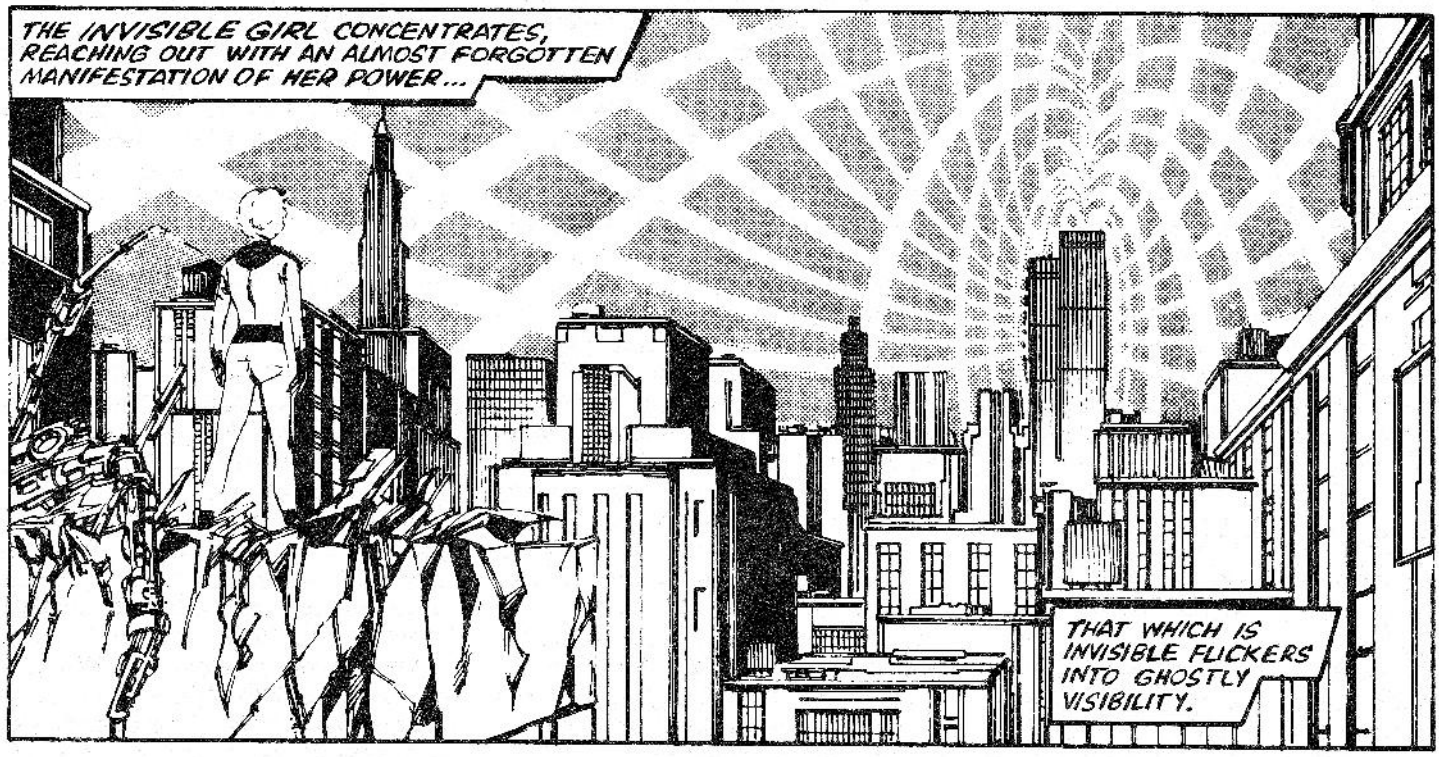
If you live in New York or have players who did, grounding your campaign solidly in an accurate Manhattan may be the only approach you can use without starting arguments. Otherwise, players may shout, "No way is there a garden shop in the Bowery!" stopping play until the argument is settled.

Comics that take the trouble to depict specific real-city landmarks gain depth. For example, when Matt Murdock's partner Foggy Nelson says he lives on West 72nd and Columbus, that tells a lot about Foggy's way of life to someone who knows Manhattan's Upper West Side.

Advantages: When you describe New York landmarks and give addresses, your scenario gains believability. And getting from one part of town to another can be entertaining all by itself; see Chapter 5, "On the Sidewalks of New York" in the *Campaign Sourcebook*.

You can offer new challenges to PCs by setting different parts of a scenario in widely separated parts of the actual New York City. Give the players a deadline to reach a distant location. They know how far they have to travel, and they can try different strategies to get there in time. This increases tension and gives players control of their fates.

Encounters with varied NPCs in many different parts of town increase the PCs' emotional involvement, as well. So when somebody threatens to blow up New York, players in a "real" city campaign may really imagine what would be lost by its destruction, instead of treating the loss in the abstract.



Disadvantages: This approach takes extra research and a willingness to admit mistakes. If you absentmindedly put the RCA Building in the World Trade Center, your players may give you grief about it when the mistake is discovered.

Sometimes your scenario ideas just won't work in the real Manhattan. If your adventure absolutely requires a subway line to Staten Island, too bad—there isn't one, and your players will know it.

The Campaign Descriptions

A city can be a total campaign environment, a base for worldwide operations, or a rest stop between jaunts around the universe. The following sections describe these three campaign approaches according to six criteria:

Scale of adventures: The settings and stakes of most of that campaign's adventures.

Examples: Established Marvel heroes who function in this adventure style.

Ground rules: Points of genre and tone that both Judge and players should be aware of.

What PC heroes need: Required resources, such as equipment and transportation.

Suitable villains: Suggested bad guys for this style of campaign. Villains are discussed in detail in Chapter 8.

Roles for recurring NPCs: The kinds of occupations you should include or assign to dependent NPCs.

THE URBAN CAMPAIGN

Scale of adventures: Restricted almost entirely to New York City itself. Heroes are designed with city backdrops in mind; for example, Spider-Man needs skyscrapers to swing across the city.

Perils include muggings, bank robberies, drug rings, small natural disasters, corrupt city officials, or mass destruction threatening anything up to the city itself.

Examples: Cloak and Dagger, Daredevil, Power Pack, the Punisher, Spider-Man.

Ground rules: Heroes make only a slight difference in this world, if at all. In the genre, the city's problems are insurmountable overall, but the PCs can help individuals and restrain the advance of crime.

Occasionally urban heroes go elsewhere for an adventure, but they never lose their city orientation. For instance, Spider-Man has been everywhere in the Marvel Universe and into other dimensions, but we always think of him swinging between the skyscrapers of midtown New York.

What PC heroes need:

Power level—An individual hero should be able to handle three or four typical armed hoodlums, and hold up in battle with a minor-league villain.

Transport—The heroes should have powers or vehicles that can cross most of Manhattan in 10 or 20 minutes at most.

Information sources—Since heroes spend a lot of time on the streets, they should have or establish a network of friends, patrons, and informants.

Suitable villains: The Kingpin (above all!), Beetle, Blacklash, Doctor Octopus, Electro, Hobgoblin, Madcap, the Scorpion, the Vulture. Organizations—the Maggia, Subterraneans.

Roles for recurring NPCs: Beat cop, plainclothes detective, stoolie, reformed junkie (criminal connections), taxi driver, minor disciple in magic, kid gang member.

THE GLOBAL CAMPAIGN

Scale of adventures: Heroes, headquartered in a major city, fly around the world, visit exotic locales, defeat world conquerors, fight large-scale disasters, and prevent World War III.

Examples: Alpha Flight, the Avengers, the Hulk, Iron Man, Moon Knight, SHIELD, the X-Men, X-Factor.

Ground rules: Members of the team often have varied ethnic or national backgrounds, but (usually) about the same political outlook. They seldom become involved in the troubles of ordinary individuals, except as an adventure hook for a larger-scale scenario.

What PC heroes need:

Power level—The PCs command great power, and possibly rank among the strongest on Earth in their chosen pursuits.

Transport—The heroes should have powers or vehicles that let them get anywhere in the world within 12 hours at most. (For example, the X-Men had an RS-150 Blackbird supersonic aircraft. Now, though based far away from major cities, they have a teleportation gate to reach a scene quickly.)

Information sources—PCs should have access to a worldwide instant communications network, whether technological or psychic in origin.

Languages—Some kind of translation device or wide knowledge of foreign tongues will come in handy.

Suitable villains: Baron Mordo, Doctor Doom, the Crimson Dynamo and other Soviet Super Soldiers, Freedom Force, the Hellfire Club, the Leader, Magneto, the Mandarin, the Master, the Red Ghost, the Red Skull, Ultron. Organizations—AIM, the Deviants, HYDRA, the Maggia, Subterraneans.

Roles for recurring NPCs: Those of the urban campaign, plus vehicle pilot, ambassador, high official in federal or international agency, known sorcerer, Nobel scientist, robotics engineer, millionaire patron.

THE GALACTIC CAMPAIGN

Scale of adventures: The heroes defend the planet, galaxy, or universe from invasion by aliens or extradimensional villains. They visit other planets, other dimensions, and the Negative Zone.

Perils usually involve the death of all life on Earth, the destruction of the solar system, or changing the physical laws of the universe. Villains are cosmically powerful and evil.

Examples: Doctor Strange, the Fantastic Four, Thor, the other Avengers (sometimes), the X-Men (sometimes). Some galactic heroes, like the Silver Surfer, use no base city.

Ground rules: The campaign city may be no more than a rest stop and backdrop for personal subplots. Sometimes the heroes' vital role cannot be revealed to the world at large, lest the dangers they face create panic in the populace.

What PC heroes need:

Power level—The PCs are in some way the best on Earth at their pursuits, and probably rival the greatest powers in the universe (or multiverse). They have routine access to phenomenally powerful equipment.

Transport—The heroes should have powers or vehicles that let them go anywhere in the universe within a few days at most, or to other dimensions more or less at will.

Information sources—The Watcher, the Orb of Agamotto, etc.

Languages—Usually some kind of universal translator can be assumed.

Suitable villains: Annihilus, Dormammu, Galactus, Hela, Loki, Mephisto, Surtur, Urthona. Organizations—the Kree, the Shi'ar, the Skrulls.

Roles for recurring NPCs: Those of the urban and global campaigns, plus spaceship pilot or astrogator, heavy-duty sorcerer, ambassador from an alien race, and the Watcher.



CHAPTER 11: SCENARIOS

What if you don't have the time or inclination to design your own scenarios with the plot ingredients described in Chapter 8? What if you don't want to think right now about the campaign subplots and development suggested in Chapter 9? What if you just want to play?

Here are over a dozen prepackaged, ready-to-run scenarios. First come many one-shot encounters set in the Hotspots of New York City. Then the book concludes with a full-length scenario, "Fun City." Tailor it to an existing campaign or use it to start a brand-new one!

THE MINI-SCENARIOS

This section offers a brief adventure for many of the Hotspot locations described in the *Campaign Sourcebook*. Be familiar with the Hotspot listing for that area given in the Sourcebook before running the adventure. Judges interested in learning how to design adventures may note how the features and details of the location sparked the scenario idea.

Each mini-scenario follows the "Encounter" format used in MHAC6, *New York, New York*. Each uses five sections:

The Summary tells what happens in the encounter, who is involved, and what they are doing. When it is important, the Summary also states the time and date when the scenario occurs, as well as other pertinent information.

The Set-Up suggests appropriate maps where necessary, along with ways to get the heroes into the adventure. (See also the staging hints in Chapter 8.) Most of these encounters can be run without maps.

The Adventure describes what can happen when the heroes get involved. How will the villain react? What does the bad guy want from his crime? Can the heroes reason with the villain?

The Aftermath describes what happens after the situation is resolved.

Any *Karma* suggested in the fifth section is a general guideline for the Judge. Use the suggestions in conjunction with the usual rules for awarding Karma.

If the players head off in a surprising direction, as they almost always do, a mini-scenario can suddenly turn into a full adventure. Run with it, using the information presented (and the advice in previous chapters) to set up or improvise further encounters. Remember: Don't panic!

THE STATUE OF LIBERTY

SUMMARY: A magician has animated the Statue and set it to attack the ferries and shipping in New York Harbor.

Note: This mini-scenario can be run alone or following those for "The Daily Bugle" and "Doctor Strange's Sanctum," later in this chapter.

SET-UP: For a topical scenario, set this on Independence Day. The PCs could be attending a patriotic presentation on Liberty Island, in hero or secret IDs.

In a non-holiday run, the heroes may be touring the island (or visiting nearby Avengers Island) or on patrol, and they see the Statue actually animate. Failing that, they hear about it on the news or police radio. They arrive on the scene after the Statue has begun wreaking havoc.

Use the Statue of Liberty fold-up map included in this boxed set.

ADVENTURE: The animated Statue's abilities are listed in its Hotspot entry. Delete her power to inspire a love of freedom.

The Statue tears loose from her pedestal with a snap of girders. Play up the spectacle of a 150-foot-tall woman smiting buildings with her torch, pounding the pedestal with copper fists, and terrorizing tourists.

The heroes' first impulse may be to attack directly, but point out that this would damage a national monument. For this reason, the National Guard, waiting on armed boats nearby, has not attacked. Also, there are still innocent people trapped inside the Statue.

Some PCs should try to stop the animated monument's rampage, while others get inside and rescue tourists. A dozen normal people are hanging onto the central staircase at various levels. Half a dozen more are being held hostage in the crown by the culprit who magically animated the Statue: Lester Danton.

Danton, bagboy at a grocery chain, was a self-important geek who pursued occultism as a hobby and eventually learned how to summon the extra-dimensional demon Mephisto. In return for his allegiance, Mephisto granted Danton great power. Danton is now using these powers to achieve his only goals: chaos and revenge on those who supposedly slighted him—basically everybody.

Use Baron Mordo's abilities (Judge's Book, p. 42) for Danton. His unique ability to animate the Statue is an Unearthly power.

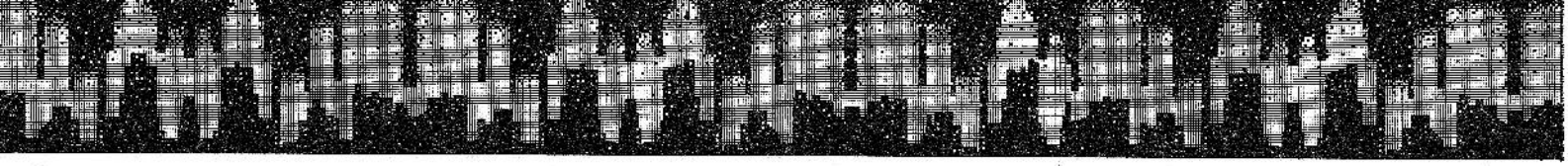
Danton has an Amazing force shield up, and is alert and ready to kill hostages. However, he wants to toy with both hostages and heroes for a while. Heroes can easily distract Danton with taunts, which drive him to berserk fury.

(For advice on how to link this encounter with others, see the "Doctor Strange's Sanctum" mini-scenario.)

AFTERMATH: Danton is powerful, but fundamentally third-rate. The heroes should be able to trick him or otherwise defeat him. If they fail, a hostage (perhaps Perry Gawkman?) gets the drop on Danton at a crucial moment and knocks him out with a shoe-heel.

When Danton is out cold, Mephisto appears over his body. (For Mephisto's abilities, see p. 56 of the Judge's Book.) The demon does not attack, but tries to engage the heroes in taunting banter. He knew Danton would fail; as part of the deal, Mephisto could only claim Danton's soul when Danton was defeated. After a dramatic final speech ending with "I'll be back," Mephisto and Danton disappear in a flash of light.

With their departure, the Statue returns to normal on its pedestal—if the heroes didn't damage it badly in the battle. Damaging the Statue endan-



gers the hero group's reputation. Perhaps the PCs can recoup the loss by giving an emotional speech justifying the damage and promising to repair it.

If the scenario takes place on the Fourth of July, the ceremony resumes, concluding with spectacular fireworks. Heroes with pyrotechnic powers can get in on the act.

KARMA:

Rescuing all the innocents: +30
Restoring the Statue to normal without major damage: +40
As above, but with damage: +20
Severely damaging the Statue: −40, and Popularity drops by 5.

CONEY ISLAND

SUMMARY: A bunyip is loose off the coast near Coney Island. The heroes must locate it and stop its mischief. What's a bunyip? Keep reading.

SET-UP: A mysterious "sea monster" has been terrifying many tourists and even lifeguards. So far, no one has been injured. Coast Guard divers have found no trace of the creature, so they have called in the heroes to investigate.

ADVENTURE: The bunyip comes from the folklore of Australian aborigines. In one version, it is a mischievous aquatic creature that delights in frightening swimmers.

Though ordinarily as small and cute as a chipmunk, in water it can grow (briefly) to large size. In this monstrous form, the bunyip chases swimmers until they leave the water. The bunyip never attacks, for it means no harm—but New Yorkers don't know that.

How did the bunyip get here? The popular American movie series *"Kangaroo" Muldoon* stars Derry Pynchon as a rugged Australian kangaroo hunter and tour guide. Pynchon stumbled upon the bunyip in the Australian outback while filming the latest movie in the series. A drought had dried up all water in the vicinity, leaving the bunyip small, cute, harmless, and thirsty. Pynchon made it a pet.

The star visited New York, by ocean liner because he fears flying. He carried the bunyip with him, planning to present it to a new girlfriend. But it got loose on the boat journey, and now it gleefully torments swimmers off Coney Island beach.

Stage the scene like a shark-attack movie: First the heroes hear stories about the monster; then they search for it, but find only enigmatic, tiny footprints leading into the surf. As the heroes are futilely searching in the water, they hear screams. Running, they arrive just in time to see the monstrous, shadowy form get away.

At that point, Derry Pynchon arrives. Though he is ostensibly involved in a publicity appearance, he appears too interested in what he hears about the monster and seems to be searching for it obsessively. Perceptive heroes who corner the movie star find that he will reluctantly tell about the bunyip. However, Pynchon doesn't know that the creature is harmless!

Encourage the heroes to devise a clever lure or plan to find the bunyip. Perhaps a favorite food, such as fresh fruit or candy, can serve as bait. If they make no plan, the bunyip appears anyway at a dramatic point, in its monstrous form.

Since the bunyip is unlikely to scare our heroes, it flees as soon as they attack. It can turn into its small form (see below) with great speed, so to unperceptive heroes it seems to vanish. Those who spot the tiny bunyip can try to chase it down, if they can match its Remarkable speed, or they can trap it. If they grab the bunyip, it turns back to monstrous form and struggles to escape.

Heroes may have no power to capture the bunyip. In this case, an NPC magician such as Doctor Strange can give them a magical Australian aboriginal "bullroarer" that attracts the creature. But once the bullroarer brings the bunyip, the PCs must defeat or tame the creature themselves.

The Bunyip

F	A	S	E	R	I	P
Fe	Ex	Fe/Rm	Ex	Pr	Ty	Ex

Health: 44/72 Karma: 30
Resources: None Popularity: 0
Appearance: Out of water or when not scaring people, the bunyip is a cute squirrel-like creature about four inches long, with large head and eyes, big pink ears, gray fur, and a hairless pink tail. In this form, its Strength is Feeble.

In its monster form, the bunyip grows into a seal-like creature eight feet long. Its fur is black, and a large black mane grows around its head. Its eyes are beady, its jaws fanged and threatening. Its Strength becomes Remarkable. Rising from the water, it roars and spreads loose flaps of skin beneath its forelegs, so that it appears huge, dark, and menacing.
Abilities: The bunyip can swim at Remarkable speed, and may seem to vanish when it switches forms. The bunyip can take on its monstrous form only in water. As a magical creature, it need not eat or sleep.

The monster-bunyip bites, doing Excellent damage, but only in self- defense. Its thick fur gives Typical Body Armor.
Typical Dialogue: The bunyip does not talk. In its small form, it squeaks a bit. In monstrous form, it roars loudly.

Derry Pynchon
Movie actor

F	A	S	E	R	I	P
Ty	Gd	Ty	Gd	Gd	Gd	Ty

Health: 32 Karma: 26
Resources: Ex(20) Popularity: 30
Appearance: Handsome, brawny fellow dressed in khakis and a wide-brimmed hat. Blond, clean-shaven. Cheerful manner, and never fazed by super-heroic abilities.
Talents: Outback survival, kangaroo hunting, acting. Pynchon has no control over the bunyip.
Typical Dialogue: Spoken in a thick Australian accent. Pynchon is a nice guy who handles stardom well, so he will be polite in most circumstances.
Story Function: Exposition about the bunyip; willing partner in any plan to trap it unharmed; the voice of conscience if players just want to kill the thing.

AFTERMATH: If they don't kill the bunyip outright, the PCs can return it to Australia, take it as a mascot, or donate it to the Bronx Zoo. Players may come up with other creative solutions.

If his role in the affair comes out, Derry Pynchon may be in grave trouble for illegally smuggling an animal into the country. Sincerely repentant for his action, he may offer the PCs roles in his next film if they keep quiet about him.

KARMA:

Getting exposition from Derry Pynchon: +10.

Clever plan to lure or locate the bunyip: +10.

Capturing the bunyip without harming it greatly: +20.

Clever plan to dispose of it: +10.

Killing the bunyip: −20.

THE BRONX ZOO

SUMMARY: Hokkor and R'Dall, the Skrull agents trapped in ape form, get loose.

SET-UP: The PCs are enjoying a holiday at the zoo, attending a ceremony there, or working there in their secret IDs.

This scenario involves Reed Richards of the Fantastic Four. If Richards is one of the PCs, fine. Otherwise, Richards, as an NPC, happens to be there at the same time as the hero group. Richards either attends the same charity function that lured the heroes or is engaging in harmless observation of rare zoo animals.

The PCs encounter Richards and, if they wish, talk with him as he walks around the zoo. If you want to lay the groundwork for the "Four Freedoms Plaza" scenario later in this chapter, he mentions the new unstable molecule he is working on. As they talk (or if the PCs don't talk), he enters the Monkey House.

A scream jars the peaceful air. A gibbon and chimpanzee are breaking loose!

ADVENTURE: Hokkor and R'Dall have recognized Reed Richards and possibly one or more of the PCs. They hope that Richards or a PC has technology advanced enough to turn them back into Skrull form. They could ask Richards nicely. But that isn't the Skrull way.

The apes have carved keys from a piece of wood using their teeth. (These Skrulls really want to get out!) Last night they unlocked their cages, stole into the primate house's food preparation room, broke into the medicine cabinet, and stole powerful animal tranquilizers.

The Skrulls could probably have escaped then. But they didn't have any way to turn back to normal. Now, with the heroes on the scene, they leap out of their cages and grab bystanders as hostages. Richards stretches out to grab an ape, and it jabs him with the animal tranquilizer. He collapses in a rubbery heap, and now it's the players' turn.

PCs probably defeat the apes easily. But then they must figure out the apes' actions and how to communicate with them. Reed Richards has a universal translator back at Four Freedoms Plaza (see Translation Device on p. 60 of the Player's Book), as well as devices that can restore the Skrulls to normal form.

Once this is established, the PCs must decide whether to turn the Skrulls back to their normal form. This can be a role-playing exercise, since players may have markedly different opinions. Have Richards remain neutral, posing both sides of the issue: Skrulls are dangerous, but it would be cruel to keep these two agents trapped in ape form.

AFTERMATH: Once the heroes have changed the Skrulls back or decided not to, the Skrulls try to escape. If they get away, the aliens reappear in a later adventure, trying to steal a spacecraft and return to what's left of the Skrull Empire.

Even if the Skrulls remain unchanged, they can't stay at the Bronx Zoo. The zoo is now short two apes and may ask the PCs to capture replacements in Africa.

KARMA:

Rescuing the apes' hostages unharmed: +10.

Coming to an intelligent decision about the Skrulls (Judge's option): +10.

THE HOLLAND TUNNEL

SUMMARY: Atlantean terrorists, in order to publicize their grievances, sabotage the tunnel.

SET-UP: Two Atlanteans appear at the Manhattan entrance to the tunnel and read a prepared statement. Heroes may be patrolling nearby, or they hear about it instantly through the usual information channels (radio, TV, police band, etc.).

> *Attention,* reads the statement. *In protest against the surface world's continued harassment of the rightful undersea kingdom of Atlantis, we hereby begin a righteous campaign to reclaim territories seized by surface dwellers.*
>
> *This underwater tunnel is hereby claimed for the greater good of Atlantis. Alteration to the tunnel to render it accessible to our people commences within ten minutes. As representatives of the Atlantean Territorial Protection Force, we hereby order all surface dwellers to depart our territory at once.*

A TV reporter on the scene asks what this "alteration" will be. The Atlanteans say that a bomb planted on the floor of the Hudson will blow the tunnel to bits.

Panic ensues.

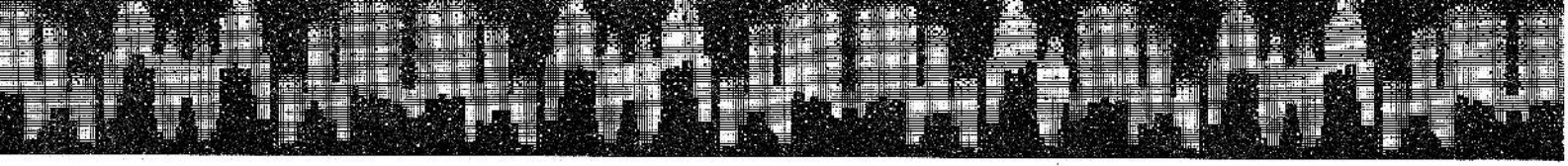
ADVENTURE: Adjust the time the Atlanteans give according to how fast the PCs can arrive at the scene. They should arrive with about three minutes to spare before the tunnel blows. A police officer tells them that some drivers are trapped in the tunnel.

The heroes can attack the two Atlanteans who made the statement. They are unarmed and fight only in self-defense, to demonstrate that they are "not hostile." (Ready to blow up the Holland Tunnel, sure, but not hostile.)

But this battle only wastes time. Heroes have more important objectives: evacuate the tunnel and locate and remove the bomb.

Ordinarily the tunnel could be evacuated within less than ten minutes. After all, it doesn't even take four minutes to drive through it. But when tunnel drivers heard the news over their car radios, a few panicked and turned around in the tunnel to head back to the surface. This led to a multi-car pile-up. Though no more cars are entering the tunnel as the PCs arrive, several are still trapped down there.

There are twice as many cars trapped in the tunnel as there are PCs who enter it. Each car has two passengers, who are trapped in the crushed automobiles with no way out. Passengers all have Typical abilities. It



should take three or four rounds to reach them.

Meanwhile, other PCs should handle the bomb threat. They must swim out into the filthy, cold Hudson River and fight the Atlantean bombers. As with the PCs in the tunnel, this journey should take three or four rounds. Describe the river bed, littered with old cars, cans, and other junk. Amid the junk crouch the Atlantean bombers, who attack the heroes by surprise if possible.

There are two Atlanteans for each PC. If the PCs couldn't possibly beat Atlanteans on their home ground (or water), have the terrorists plant the bomb in the tunnel's air conditioning building instead.

For the Atlanteans' abilities, see page 60 of the Judge's Book. Each is armed with a serrated sword that inflicts Remarkable Edged damage.

The bomb is a High Explosive (Player's Book, p. 46). It detonates in three turns after the PCs defeat the Atlanteans, unless they can disarm it.

To deactivate the bomb, a PC must make an Excellent-intensity Agility FEAT to pull loose the correct wire from its tangle of companions. Failure means the bomb explodes in one turn.

If the heroes carry the bomb at least one area away from the Hudson floor, its explosion does not damage the Holland Tunnel.

AFTERMATH: After the battle, Atlantean UN observers appear and try to take the captured terrorists into their own custody, "on United Nations diplomatic authority."

This is a trick. Heroes may be duped into cooperating if they don't know that Atlantis is not a member of the UN. (Give PCs Reason FEAT rolls if appropriate.) Though the diplomats bluster and threaten, heroes can refuse to turn over the criminals without penalty. The NYPD takes custody instead.

The two Atlantean fanatics who read the statement escape or, if captured, may try (Judge's discretion) to commit suicide in their cells by breaking open their water helmets.

After a day or two of investigation, it turns out that the "Atlantean Territorial Protection Force" is a renegade splinter group of Atlantis' government, which disclaims all responsibility. Nontheless, this is a major diplomatic incident, and Atlantis is censured (again) by world governments.

By the way, the bomb was manufactured for the ATPF by Stane International, but the company has effectively concealed its involvement through a chain of intermediaries.

KARMA:

Evacuating the tunnel: +20.

Letting innocents panic or losing control of the situation: −10.

Removing the bomb: +30.

CENTRAL PARK

SUMMARY: The super villain called the Wizard kidnaps a most unlikely set of targets: the old chess players in the park's Chess and Checkers House.

SET-UP: The heroes are near the park, perhaps visiting a Fifth Avenue museum, when they see several airborne figures landing in the park.

Use the map of Central Park included on the fold-up map in this set for large-scale display of widely separated events.

ADVENTURE: The flying figures are the Wizard, also known as the Wingless Wizard, and super villains that he hopes to enlist as underlings for his schemes.

Use as many villains as there are PC heroes. Use any villains you like, especially the Wizard's old cronies in the Frightful Four: Sandman and the Trapster. For their abilities, see MU3, *Gamer's Handbook of the Marvel Universe.*

The Wizard gives non-flying villains anti-gravity disks that bestow Good air speed. He has designed them to burn out within three hours, by which time the villains should be safely on the ground.

The Wizard is demonstrating his brilliance to these villains, who doubt his vaunted intellect in the face of his numerous defeats. Incensed at this doubt, the egomaniacal Wizard plans to kidnap every chess player in Central Park, shanghai them to his mansion on Long Island, and there play all of them in a simultaneous tournament. By defeating all the players (the Wizard reasons), he will demonstrate his mental superiority. This is the way such villains think.

There are twice as many chess players in Central Park's Chess and Checkers House as there are villains to kidnap them. The villains swoop in, plant anti-gravity disks on all their victims, and carry them aloft.

Then the PCs appear. In response, the Wizard sends his villain henchmen off in different directions, toward major Central Park landmarks, and throws his own captives straight up, hoping to divide the heroes. Then, over confident as usual, he threatens the PCs.

"I intend no harm to these imbeciles," he says. "But my business is my own. Follow at your peril." He arrogantly refuses to give his motives.

The other villains use their victims as hostages or throw them aside to delay pursuers. Heroes shouldn't try to target a villain who carries a hostage. If they try, attacks are −2 CS. Missed attacks hit a hostage instead.

Of course, no hero worth the name will let the villains get away. PCs can steal the hostages, or make the villains set down their hostages and battle.

Showcase as many park landmarks as possible. If any of the Wizard's henchmen have shape-shifting powers, try to change a PC into a frog or rat. Then you can send the PC into the midst of the frog-rat war in the park.

Chess players

F	A	S	E	R	I	P
Pr	Pr	Ty	Pr	Gd	Gd	Ty

Health: 18 Karma: 26

Resources: Typical(6) Popularity: 0

Appearance: All the players are crusty old guys in cheap suits.

Talents: Chess (Good to Excellent ability).

Typical Dialogue: "Morphy defense, huh? Thought you'd catch me with that?"

The Wizard
Real name unrevealed

Here is an abbreviated list of the Wizard's abilities. For more information, consult MA4, *The Fantastic Four Compendium,* or MU4, *Gamer's Handbook of the Marvel Universe.*

F	A	S	E	R	I	P
Pr	Gd	Ty	Ex	In	Ty	Ty

Health: 40 Karma: 52
Resources: Ex(20) Popularity: −10
KNOWN POWERS:
Hyper-Invention. Amazing inventiveness in applied physics, sub-atomic particles, and other dimensions. Can create gadgets on short notice with proper materials.
Anti-Gravity Disks. Good Gravity Manipulation; can carry 400 pounds at Typical air speed. Monstrous bonding to target. Remote-controlled by Wizard.
Power Gloves. Control gravity disks; also have following powers:
Electricity. Incredible damage, Poor range.
Force Field. Remarkable rank.
Hyper-Strength. Excellent Strength.
Body Armor. Good against physical attacks.
Flight. Good air speed (140 mph).
Mind Control. Excellent ability.

AFTERMATH: If the PCs discern the Wizard's motive, either through mind-reading or from the other villains, they can challenge the Wizard to hold his tournament right there in the park. If this happens, make Reason FEAT rolls for the Wizard, the chess players, and any PCs who get involved.

If the Wizard loses any game, he goes berserk and attacks the winners. But by then an NYPD SWAT team is on hand, and the villain henchmen give up on the Wizard. So the battle should be short.

KARMA:
Attacking a villain who has a hostage: −10.
Destroying Park property (statues, the Mall, et cetera): −10.
Rescuing all the hostages: +20.

THE DAILY BUGLE

SUMMARY: The *Bugle* ran an expose article on a fake occultist, painting him as a harmless and amusing crank. In revenge, the occultist, a true magician, subjects the city offices to a mystic assault.

Note: This mini-scenario can be run by itself or lead into the next one, "Doctor Strange's Sanctum," and to "The Statue of Liberty" mini-scenario that starts this chapter.

SET-UP: The heroes are in the *Bugle*'s 17th-floor City Room. They could be working there in secret ID, checking out a lead for another scenario, or giving an interview in their hero identities. The room is crowded and hums with activity. Use the map on the inside of this book's cover.

Nearby, reporter Ben Urich is trying to get rid of a short, nerdy man who sounds angry. "I'm not a crank!" says the man. "The power of the multiverse flows through me!" This provokes laughter and wisecracks.

The heroes get an explanation from another staffer. Urich wrote a light piece about the man, Lester Danton, a grocery store bag-boy who thinks he can cast magic spells. Urich's piece was hilarious. Danton hated it.

Angered, Danton says, "Fools! Witness the might granted me by the magnificent Mephisto!" He gestures, a force shield appears around him, and in the City Room the desks and furniture come to life!

ADVENTURE: Use Baron Mordo's abilities for Danton. The animated furniture (desks, file cabinets, phones, darkroom equipment) moves one area per turn and inflicts its material strength rank in damage. There are three pieces of furniture for each PC. Danton sends most of it against Urich and the rest at other workers. But as soon as a hero attacks, Danton loses interest in Urich and sends all the furniture against the PC heroes.

This furniture probably presents little threat to the heroes. Conversely, they shouldn't be able to hurt Danton through his Amazing shield. Stalemate.

If Danton's furniture can't hurt the heroes, he becomes frustrated. He flies downstairs, just slow enough for the heroes to pursue. (The furniture goes back to normal.) In the sub-basement, Danton gestures again, and this time the printing presses come to life!

The mobile presses have the following abilities:

F	A	S	E	R	I	P
In	Ty	Am	Mn	Fe	Fe	Fe

Health: 171 Karma: 6
Resources: None Popularity: 0

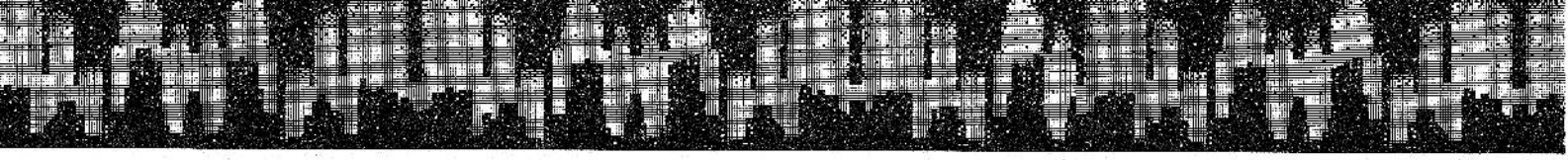
Presses move 2 areas per round. Danton animates one press for each two PCs, or one per PC if your heroes are very powerful. The pressmen panic, and the heroes should spend one or two turns rescuing innocents before the fight begins in earnest.

If the PCs are stopping the presses, so to speak, Danton sends them bursting through the walls and onto 39th Street. He threatens pedestrians right and left and stampedes toward automobiles, making the heroes rescue people instead of attacking. Danton rides them two blocks up and two over, to the United Nations. If he gets that far, use the UN map in this set for a climactic battle in front of the General Assembly Building.

AFTERMATH: If you want to link this scenario with "Doctor Strange's Sanctum" and "The Statue of Liberty," Danton should get away to make trouble in those places. Otherwise, if the PCs defeat Danton, Mephisto appears to claim him; see "The Statue of Liberty" for details. Of course, all of this gets maximum coverage in that evening's *Bugle.*

If Danton defeats the heroes, he cackles and says, "Now let them make fun of me!" He flies off through a window, announcing his next power-play for all to hear. When they recover, the PCs can go there to face him in a rematch. But meanwhile, they will look very bad in the *Bugle*'s front-page coverage of the fight.

KARMA: Use standard award rules.



DOCTOR STRANGE'S SANCTUM

SUMMARY: Lester Danton (see previous scenario), at Mephisto's orders, is attacking Doctor Strange. Danton uses his Necromancy magic to resurrect an army of Zuvembies—the bodies of those who were hanged in past centuries on the site of Washington Square Park!

Note: This mini-scenario can be run by itself or follow the previous one, "The Daily Bugle," and lead into "The Statue of Liberty" mini-scenario that starts this chapter.

SET-UP: If the heroes are aware that Doctor Strange is still alive, they may be trying to visit him, perhaps to consult about Lester Danton from the previous adventure. (Strange is away in another dimension right now.) Or the heroes may be touring the Village in secret IDs.

They see people fleeing Washington Square Park, shouting, "Zombies!" Investigating, they find Danton gesturing in the park, as hundreds of bone-white bodies crawl up out of the ground. Make their descriptions as lurid as you can stand. Use the zombie abilities from Baron Mordo's entry in the Judge's Book.

If you choose to play this adventure on a playing field, use the Advanced Set map. The zombies appear in Buchanan Park, a rough equivalent to Washington Square Park. On this map, replace the tenements at 810 Hayes with Doctor Strange's Sanctum. This is the zombies' goal.

ADVENTURE: The heroes learn from Danton's ranting, or by observation, that the zombies are heading for the Sanctum. Doctor Strange is away, but the Sanctum's defensive spells still hold; the zombies cannot enter its area.

Still, the monsters present a threat that must be stopped. The heroes can whomp all they want, yet Danton keeps creating more.

Attacking Danton appears more productive. But when the heroes try this, the coward sends his zombies against innocent bystanders, of whom there are many in Greenwich Village. Danton tries to divert the heroes to rescue missions, and then into battle with the zombies.

These zombies are not silent. They murmur pathetically, speaking of their old crimes: stealing cattle from the Common; treason against colonial-age Britain; even piracy. They protest their innocence, even as they attack the PCs. Play up this eerie, chilling scene.

The key to the zombies' defeat lies inside the Sanctum. Perceptive heroes notice Wong, Doctor Strange's manservant, standing in the Sanctum's doorway, calling to the heroes. If they manage to break away long enough to talk to him (a challenging task), Wong mentions a device that apparently can defeat the undead.

Wong says his master recently obtained a brazier, a metal pan that holds burning coals, from a Polynesian animist-magician. Unless he knows the PCs, Wong does not mention Strange by name, nor the recent destruction of Strange's talismans of power. (Strange acquired the brazier shortly thereafter.) If the PCs, along with the world at large, believe Doctor Strange to be dead, Wong says this brazier was one of the late master's last purchases.

Unfortunately, Wong does not know where Strange keeps the brazier. To find it, PCs must venture into the Sanctum. They travel winding hallways that go on forever, stumble upon huge rooms that seem larger than the house itself, and become confused by floor plans that seem to change whenever they're not looking.

Finally, as Danton's zombie legions threaten to overwhelm the Village, PCs find the brazier in a room much like Strange's study. Give PCs a Psyche FEAT roll to determine if they know how to use it. If they all fail, Wong can give a few fumbling clues, but his help is uncertain at best.

The proper technique is to fill the brazier with incense (stored with it), then light it. The smoke draws the zombies, despite Danton's control. Of course, if the brazier is inside the Sanctum, the zombies cannot reach it.

So, carrying the brazier, the heroes can lead the zombies back to the park, where the undead return to their graves. Or the PCs can make the zombies march into the river, or otherwise destroy them.

AFTERMATH: See "The Daily Bugle" Aftermath section. Also, the heroes can gain Karma by leading a civic campaign to exhume the bodies beneath Washington Square Park and give them proper burial elsewhere.

When Strange returns to this dimension, he may well befriend the PCs and admit them into his confidence.

KARMA: Use standard award rules.

THE EMPIRE STATE BUILDING

SUMMARY: A lunatic has seized the transmitters atop the Empire State Building, trying to get rid of radio creatures that are taking over his mind. He has taken hostages.

SET-UP: The heroes are relaxing at HQ or in secret IDs when many major TV and radio stations suddenly go off the air.

After a brief moment of static, incoherent raving fills the airwaves. "Stop the voices!" the tortured voice says at one point. "Kill everyone to stop voices! Sent by radio! Get you all!"

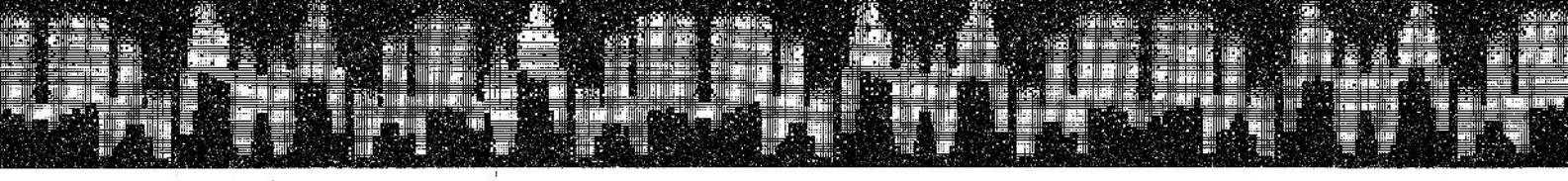
The heroes may rush to the studios of the afflicted stations. Since the studios are not located near their transmitters, this wastes time and may prove disastrous. Far better to call the stations, find out the situation, and rush to the Empire State Building. Calling the stations may prove difficult, however, since the phone lines will be jammed once the raving starts.

ADVENTURE: Use the Empire State Building map included in this set.

As the heroes arrive, they see a hostage dangling by 15-foot-long wires from the broken windows of the 102nd Floor observatory. Others are scattered at random across the setbacks outside the building (see the map).

There is one hostage per PC in the hero group. Most hostages are Girl Scouts—a troop of them had been touring the building. All are either panicky or passed out cold. (If it is plausible, one hostage could be a friend or dependent of one of the PCs.)

The hostages are tied with colored



electrical wires (Good strength). Cubical metal boxes are strapped to their chests. Each box shows an LED time display (three minutes and counting) and a yellow-and-black label reading "DANGER! EXPLOSIVES!"

This is true. The boxes are dynamite bombs (Concentrated Explosive, p. 46 of Player's Book). When the time runs out, they will explode. Cutting any bomb's wires, including the ones binding its hostage, detonates the bomb. Disarming the bombs requires an Excellent Intuition FEAT to determine which of six wires to pull. For more about bombs, see "The Holland Tunnel" scenario in this chapter.

Travel inside the building is straightforward, since the elevators still work. For a longer scenario, have the lunatic destroy the elevators, and increase the time remaining on each hostage's time-bomb.

A dozen security guards and transmitter engineers are tied up (but not wired to explode) on the 102nd floor. If the heroes enter the observatory without stealth or safety precautions, the lunatic inside threatens his hostages with a riot gun. He thinks hostages and PCs alike are agents of radio creatures from the planet Venus, who are subverting humanity toward senseless violence.

The lunatic, one Theo Danziger, is a short, overweight man in his late 40s. For Danziger's abilities and equipment, use the listing for a SWAT Operative in Chapter 4 of the *Campaign Sourcebook*. In addition, he has wired himself with High Explosive. A "deadman's switch" will hit the floor and detonate the bomb if he falls unconscious, unless a hero makes an Excellent Agility FEAT to catch the switch before it strikes something.

Danziger is waiting for more than half the PCs to appear; then he intends to set off the explosives, taking as many Venus-radio agents with him as possible.

If the heroes capture Danziger and resolve the situation too easily, consider planting another, much larger bomb, outside the transmitter tower above the observatory. PCs can learn about it from the hostages. This bomb will explode three turns after the heroes discover it, unless they can defuse it with a Remarkable Intuition FEAT.

AFTERMATH: By sticking around to repair damaged antennas, PCs may develop contacts in the communications business or (Judge's discretion) increase their Popularity with local viewing audiences.

It develops that the lunatic is a former employee of the New York Police Department's bomb squad. The heroes may even have met him in other bomb-defusing scenarios, such as "The Holland Tunnel" in this chapter.

Two years ago Danziger was slightly injured in a bomb explosion. Unknown to anyone at the time, the explosion drove a small bone splinter into his brain. Since then he has been hearing voices. Luckily, these are only hallucinations . . . unless you want to run a real invasion by radio creatures of Venus!

PCs with medical Talents or sensory powers can diagnose Danziger's ailment with a successful Intuition or Reason FEAT. With treatment, he will recover fully, be grateful to the heroes, and may become a valuable NPC resource for them in future adventures. (He has Remarkable knowledge of explosives and detonators.)

KARMA:

Wasting time before getting to the Empire State Building: −5 (no loss of life) to −20 (lunatic shoots hostage).

Curing Danziger: +20.

EMPIRE STATE UNIVERSITY

SUMMARY: A brilliant but crazy chemical engineering student has synthesized a dangerous new "designer drug." He is spraying it across the ESU campus in aerosol form. The drug triggers Dr. Curt Connors' transformation into the Lizard.

Note: This scenario can be run alone or can lead into the next one, "The Financial District."

SET-UP: This adventure takes place in early evening or on a weekend, as ESU's campus revival theater shows a 1959 horror movie, *The Alligator People.* The weather is beautiful, the air unusually sweet and clear.

As the film ends, the heroes are leaving the theater, having attended in their secret IDs, or they are nearby, on a patrol. Other film-goers pass the ticket-taker, a student dressed in a silly alligator suit. They cry out as if frightened.

The heroes assume that the students are just fooling around. But as they pass the alligator, it grows, twists, deforms into monstrous shape, and attacks!

ADVENTURE:

Don't tell the players, but this is the effect of the new drug being sprayed over campus. The alligator ticket-taker has not moved; the PCs have unknowingly fallen under the drug's influence, which causes this hallucination.

Players who pick up on the "sweetness" of the air get an Intuition FEAT roll to realize it smells too sweet, almost medicinal. Also, nonhuman or non-organic PCs, such as androids, and PCs who do not breathe are not affected.

The hallucinatory alligator moves to attack innocent bystanders. It has abilities +1 CS above the highest ability ranks of the hero group. For example, if the PCs' best fighter has Amazing Fighting ability, the alligator-vision has Monstrous ability, and so on.

Its Health and Karma scores are irrelevant, since the Judge determines everything that happens to it according to the story. If the PCs do something clever, it works and the monster is "defeated." If they just blast away at it, their blasts inflict major damage on the surrounding buildings of ESU, and when the PCs recover from the drug, they'll have some explaining to do.

The drug reduces higher mental functions, giving dominance to the oldest, least evolved part of the human brain. This "lizard brain" controls unconscious actions, such as breathing, as well as primitive emotions: love, anger, fear.

The drug may also affect the heroes' powers in unpredictable ways. Physical powers are increased +1 or +2 CS, and become uncontrollable except with a yellow or red FEAT. Mental powers are reduced −1 CS or more, and perhaps even vanish altogether. Also, PCs gradually feel tendencies toward berserk rage; pass notes to individual players and tell

them to role-play this effect.

One profoundly affected victim is Dr. Curt Connors, whose "lizard brain" activates the serum in his body and turns him into the Lizard.

If you are running this scenario independently of the next one, the Lizard crashes through the wall of the Science Building, where Dr. Connors was working late, and attacks the PCs. But he has help: The drug makes ESU students into primitives. Since they are thinking like lizards, the Lizard can control them!

There are enough students to make life hard for the PCs during the battle. The heroes can't attack the students, who are innocent, and they can't necessarily trust their own senses—although you should not overplay this point, or the players will have no clear options.

If you link this scenario to the next one, the heroes see no sign of the Lizard. But they discover the wreckage of his office, and they see the destructive aftermath of his passage across campus. The trail leads to the sewers, then vanishes.

By now the hallucinations are letting up, and the heroes realize that they and the entire ESU student body have been drugged. How to locate the drug and the responsible felon?

The drug, it turns out, extends across a radius of diminishing effect. PCs can trace the origin of the drug's dispersal by zeroing in across campus through areas of increasing dosages. As the PCs "get warmer," the victims are still hallucinating and acting savagely, more so the closer PCs approach to the source.

The source is the top row of the bleachers beyond the track, at the extreme far end of the campus. Here the drug's creator, biochemistry grad student Tony Kendall, opened a cannister of the drug. Winds vaporized the thick liquid and carried the mist across campus.

Kendall is a tall, strapping youth with shaggy blond hair and thick glasses. As the PCs reach him, he is dying of an overdose. His mind clears at the end, and he survives long enough to explain that he just wanted to give everyone the "wow" that he felt when he first used the drug.

He carries a thick notebook containing detailed instructions on how to synthesize the drug. The heroes probably decide to destroy it; if not, the Maggia or the Kingpin will soon try to obtain the recipe for this new commodity.

If you link this scenario to the next one, Kendall is also dying because of the Lizard's attack on him. (A sewer manhole opening is nearby.) Kendall had another, larger cannister of the drug—"enough to cover the city," says Kendall—but the Lizard stole it.

AFTERMATH: PCs with healing powers or high-tech resources can rescue Kendall, who will undoubtedly face life in prison or confinement in a mental hospital.

If you run this scenario independently, you can have Dr. Connors recover when the drug wears off, or continue the adventure as PCs try to concoct an antidote to turn him back to his human form.

Though the hallucinations soon pass, the drug's effect on the heroes' powers can last into the next adventure. This creates tension for the heroes in otherwise routine situations: How will their powers react this time?

After the crisis passes, government agents contact the heroes and ask them to make an anti-drug public service message.

KARMA:

Realizing that the "alligator" is a hallucination before causing major damage: +10.

Discovering the drug's source: +10.

THE FINANCIAL DISTRICT

SUMMARY: The Lizard has taken to the sewers, and now midtown Manhattan is up to its ears in alligators.

Note: This scenario can be run alone or can follow the previous one, "Empire State University."

SET-UP: If you run this scenario independently, Dr. Curt Connors has turned into the Lizard again and has stolen an experimental drug from Empire State University. The drug's effects are described in the previous scenario.

If you link this adventure to the previous one, the PCs are seeking the stolen drug cannister after witnessing its effects close-up at ESU. They must destroy the drug before the Lizard can turn all of Manhattan into his slaves.

Either way, the scenario begins as midtown Manhattan falls prey to a huge traffic jam. The Lizard, manipulating the traffic signal system, has turned all lights green! After multiple auto collisions and total gridlock paralyze the area, manhole covers fly off of storm drains. Out crawl dozens of alligators!

ADVENTURE: If you wish, use the two maps of midtown Manhattan included in this set. The alligators appear at street intersections of your choice, three alligators per PC, and one intersection for each two PCs. The heroes must fight the gators and rescue innocents.

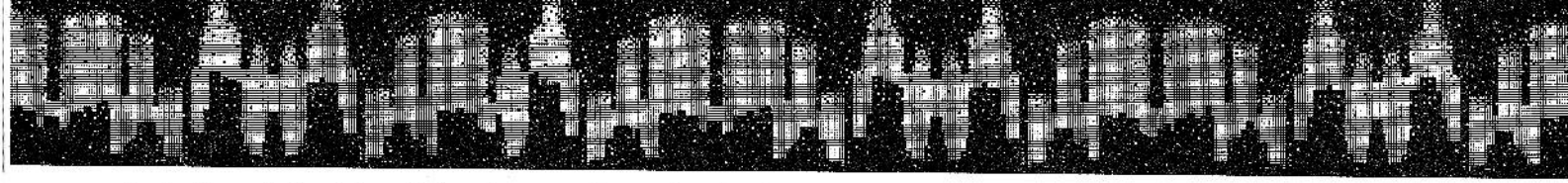
This free-for-all lets players blow off steam. Play up the setting, the high concrete canyons, and scared New Yorkers.

When one group of PCs finishes with its complement of alligators, another group of gators appears at the next intersection! After a while, when the players get tired of beating up on alligators, it becomes clear that the Lizard is toying with them. The only way the heroes can stop the alligator onslaught is to trace it to its source: the Lizard, down in the sewers.

Ideally the heroes' powers have been changed and no longer work predictably. The drug in the previous scenario, "Empire State University," can do this; or, if you run this scenario by itself, the heroes may be sick, subjected to high radiation, or are somehow mutating.

By changing their powers, or even removing them, you make the PCs much more apprehensive about a trip into the sewers. This intensifies the mood of suspense and horror a sewer adventure should evoke.

In the sewers, the PCs can meet the characters listed in "Underground Manhattan," such as the Mole People and "The King." By conversing with or battling these NPCs, the heroes gain clues to the Lizard's whereabouts. Such encounters should be tense, atmospheric, and hazardous, physically or emotionally.



And where is the Lizard? In a broken junction of storm drains just above the East River. (If you wish, place his underground domain beneath the United Nations, and use the UN map as a climactic battleground.)

Here in the warmth, steam, and stench of a large concrete grotto, amid a mass of rotting garbage, alligators nest. The Lizard dwells here, contemplating the drug cannister and the extermination of all humankind.

When the PCs enter, huge herds of gators arise at the Lizard's command and attack them. But battling the gators is no solution; the players must reach the Lizard and defeat him before he can release the contents of the drug cannister.

The cannister is of Good plastic and looks like a white Thermos jug. If punctured, the drug begins to vaporize in one turn and affects PCs within one area. It spreads at one area per turn.

Because of the extremely heavy dosage, afflicted characters lose one Endurance rank per turn until they can get to fresh air, and they do not recover the Endurance until the drug wears off, hours later. Heat destroys the drug, and intense cold freezes it. Heroes may come up with other ways to destroy the drug.

AFTERMATH: In the Garment District, the alligator handbag makes a temporary comeback. For a few heady days, half the pushcart food stands in New York offer alligator burgers. (Alligators are now bred for food in Florida. True!)

After all this, the heroes' powers, if they were affected, return to normal. Such effects should seldom last for more than one adventure, or players become frustrated and don't act heroic.

KARMA:

Unnecessary slaughter of alligators: −20.

Recovering or destroying the drug: +20.

FOUR FREEDOMS PLAZA

SUMMARY: Reed Richards of the Fantastic Four is developing an improved version of his patented "unstable molecules," the compounds that make up the FF's uniforms and many other materials.

Unfortunately, while the FF is away on a mission, one of the vats of unstable molecules becomes contaminated and "goes superfluid," turning into a huge rubberoid shape with animal-like behavior.

SET-UP: Downtown Manhattan on a bustling afternoon. The PCs are patrolling, traveling from Point A to Point B, or just dining at a downtown restaurant. Then comes a crash and honking of horns from the vicinity of Four Freedoms Plaza.

The heroes arrive in time to see a hulking pink mass ooze down the side of the skyscraper, inflate, and take to the air. It floats lazily down the street, probing every which way with jellyfish-like tendrils. People stare uncertainly.

Use the maps of midtown Manhattan included in this set. The rubberoid thing begins at Four Freedoms Plaza and heads west toward Radio City Music Hall.

For extra laughs, set this comic scenario during the Thanksgiving Day Parade. Crowds treat the huge "molecule creature" as just another balloon, and the battle with it as a parade stunt. The parade, many blocks long, heads south on Fifth Avenue while the battle rages.

ADVENTURE: The molecule creature has the following abilities:

F	A	S	E	R	I	P
Fe	Pr	Mn	Un	—	—	—

Health: 181 Karma: 0

Resources: None Popularity: 0

Appearance: Stretchy, putty-like. Changes color frequently.

Abilities: The creature can float like a blimp, with Feeble air speed. Edged attacks cause it to deflate and ooze over the area below for one turn, until it can reform itself and reinflate.

The creature has Excellent body armor versus energy attacks and blunt physical attacks. However, it has no armor versus cold attacks. Edged physical attacks divide the creature into two parts, each −2 CS in all abilities.

The molecule creature seeks and detects electricity with Excellent ability. Alert players may deduce this from its targets: first auto batteries, then street lights and neon signs, and finally power generators in the basements of skyscrapers. If a PC breaks street pavement, the creature zeroes in on the power lines beneath.

Every round that the creature absorbs electricity, its abilities increase +1 CS (maximum Shift-Z). Small power sources last only a turn, but larger ones can last two to four turns. Electrical attacks by heroes count as one turn.

After three turns of absorption, the creature splits in two like an amoeba. Each duplicate has the original abilities listed above. They move in different directions, seeking more electricity. Ultimately, they converge on Radio City Music Hall, drawn by its bright marquee and lights, or on another intense power source—perhaps the generators in Four Freedoms Plaza.

There, if given five turns to absorb electricity, it bursts into a cloud of tiny molecule creatures that float across the city. These create awful problems with the city power supply, and the heroes have failed.

One way to defeat the creature is to freeze it. In order of effectiveness, the heroes can lure it to the ice-skating rink at Rockefeller Plaza, where it gradually grows dormant (-1 CS Endurance per turn).

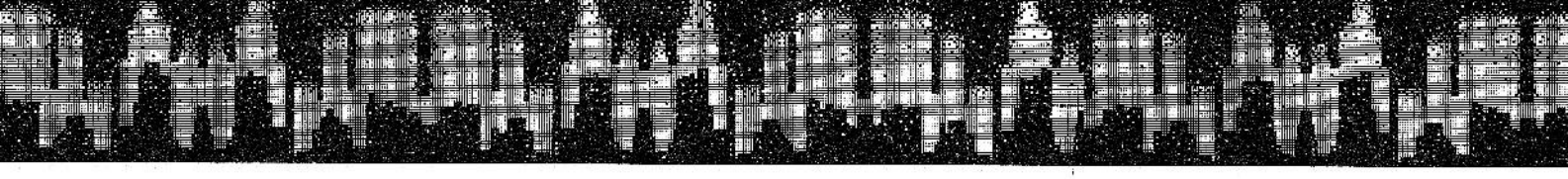
Or, they can find dry ice somewhere off the map . . . especially at the waterfront, where it is used as packing material. A pound of dry ice inflicts Excellent damage, +1 CS per 10 pounds.

Or, the best device to defeat the creature is liquid nitrogen or other liquefied gas. The only source for this on the map is (naturally) Four Freedoms Plaza. Reed Richards uses such equipment routinely in his laboratories.

Liquid nitrogen freezes the creature instantly, leaving it harmless. If it is floating above the parade, it remains aloft, one balloon among many.

AFTERMATH: Reed Richards returns, sees the damage, thanks the heroes, and deduces the reason the creature formed: Ben Grimm accidentally dropped a candy bar in a vat of unstable molecules. This eventually triggered the "unusual chemical reaction," as Richards puts it.

The FF will probably be tied up in litigation for a long time. If the heroes



stopped the creature without undue damage to the city, Richards gladly rewards the team with an advanced piece of high-tech equipment (Judge's choice, with players' advice—freely given, no doubt).

Incidentally, once Richards irons out the bugs in the recipe, this new type of unstable molecule proves a great success in the marketplace.

KARMA:

Stopping the creature without major damage to the city: +20.

Stopping it without onlookers realizing there's a fight: +30.

MARVEL COMICS

SUMMARY: Marvel wants to publish a comic about one or more of the player characters. The negotiations take a nasty turn when one of the PCs' old enemies shows up for a grudge match.

SET-UP: Run this adventure after the heroes have established themselves, and after some high-profile encounter with a powerful villain who got away.

The publicity from the adventure brings a call from Marvel. A vice-president asks the heroes to visit the office and talk over a comic. If the heroes sound interested, the executive is flexible about a meeting time.

ADVENTURE: At the Marvel offices, a receptionist cordially welcomes the heroes. Staffers, though polite, appear unimpressed by the heroes; after all, these folks already know the most famous NPC heroes in the Marvel Universe.

Play the meeting for light amusement. The executive and several well-known writers and artists make discreet inquiries into the PCs' secret identities, weaknesses, lovers and relatives, and other sensitive topics. No doubt the PCs rebuff these questions; staffers nod understandingly.

Finally the executive determines that Marvel is indeed interested in doing a comic about the PCs. But as the conversation turns to money, the villain who got away from the previous adventure dramatically bursts in! The battle is on.

How did the villain learn of the meeting? That is up to you. Perhaps criminal informants keep a phone tap on the Marvel offices, since these people sometimes talk with famous crimefighters, and gain valuable data about heroes' abilities and equipment. The villain might have a henchman shadowing the PCs. Or maybe the villain works for Marvel in a secret identity. (No one would suspect it, right?)

AFTERMATH: If the heroes defeat the villain with style, minimizing property damage and protecting innocent staffers, Marvel definitely goes ahead with the PCs' title. Maybe even in Prestige format!

But if the heroes fumbled a lot, destroyed property, used brutal or non-heroic tactics—or if they lost, perish the thought—the comic project is off.

KARMA:

Concluding deal successfully: +10.

Getting Prestige format: +10.

Conversing knowledgeably with writers and artists about their work: +10 (but see next item).

Insulting writers, artists, or executives: −10.

Destroying Marvel Comics: −ALL.

THE METROPOLITAN MUSEUM OF ART

SUMMARY: The heroes must stop the Red Ghost and his apes as they steal a valuable van Gogh painting from the Met. The trick is to avoid property damage.

SET-UP: Central Park near midnight. A hero trolling for muggers or an NPC informant spies a huge simian shape outside the Met. This is Mikhlo, the Red Ghost's super-strong gorilla. As soon as the heroes investigate, all three of the Red Ghost's super-apes attack! (See Judge's Book, p. 51.)

The battle with the apes should not take long or have great consequences. Igor, the shape-changing baboon, soon turns into a large bird and flies toward the Met's second floor.

Outside a window of the European Gallery, Igor resumes his true shape and raps a warning on the window. This should indicate to the heroes that the ape's master is inside.

ADVENTURE: The Red Ghost has no interest in art, except for its monetary value. He just accepted a contract from a wealthy, unscrupulous European collector to "procure" a canvas by Vincent van Gogh.

The Ghost holds little interest in vandalism of artwork, either. However, he does have an interest in making the PCs look foolish. To that end, he takes his solid form just often enough to keep the heroes busily attacking him. Before the blow lands, however, the Ghost turns intangible and lets it pass through him harmlessly, probably to hit something priceless. (The Red Ghost can still appear solid even when intangible.)

Another of the Ghost's tactics: When on the museum's upper floor, he desolidifies the floor beneath a hero who can't fly, causing the hero to plummet and crash into something below. Remember, any damage at all to an objet d'art, however slight, is akin to destroying it.

In any case, the discovery of the theft means the Ghost gives up the job. After luring the heroes to commit mayhem, he leaves the van Gogh and departs when he hears police sirens (that is, at some suitable stopping point).

AFTERMATH: It develops that the Ghost had knocked out all the museum's security guards and broken the monitor cameras. However, one guard woke up in time to witness the battle, from a safe distance.

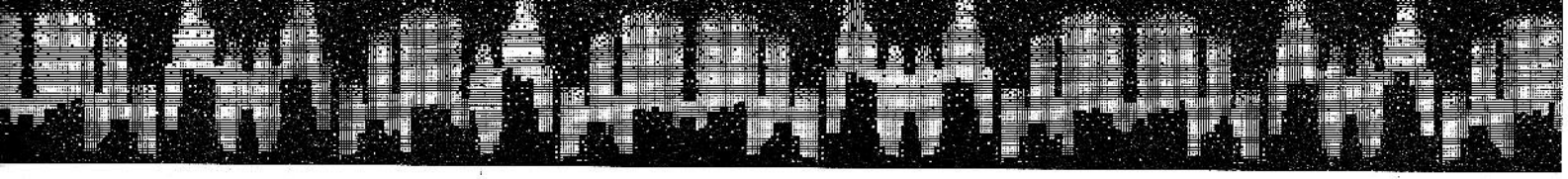
The heroes may have a lot of explaining to do. If there was no damage to artifacts, police thank the heroes and let them go. Otherwise, the witness will tell, truthfully, who inflicted what damage to the artworks. If the heroes did most of the damage, their Popularity drops by 10, for the public reaction is strongly negative.

KARMA:

Damaging art: −5.

Damaging more art than the Ghost did: −10.

Avoiding any damage: +10.



SHIELD HEADQUARTERS

SUMMARY: As both Captain America and Nick Fury have had to, the heroes must face Machinesmith's reanimated SHIELD Central and recover a forgotten high-tech item.

SET-UP: Nick Fury and his SHIELD team have been hospitalized after their last attempt to close down a major SHIELD headquarters overseas. They succeeded, though, and in the process learned that SHIELD Central still holds one last secret: an advanced experimental replica of the SHIELD Power Core!

Fury never knew of this project while he ran SHIELD. Now that he does, he's made recovering and disposing of the Core his top priority: "If anything goes wrong with that Core, most of midtown Manhattan goes up in radioactive smoke, blast it!"

Too seriously injured to recover the Core himself, Fury has tried contacting the Avengers and the FF; the player characters are his last hope. Fury details the building's special features, gives necessary passwords and safeguards, and describes the location of the duplicate Power Core. And he warns about Machinesmith's occupation of the HQ.

What's worse, the PCs must wear special ABC (Atomic-Biological-Chemical) protective suits when handling the Core.The bright yellow ABC suit gives −1 CS to Fighting and Agility, but makes the wearer immune to radiation and biological or chemical attacks. PCs need not don the suits until they are actually in the presence of the Power Core.

ADVENTURE: The building appears deserted. No lights, no movement, no attacks. But encourage player paranoia by mentioning strange sounds in the distance and the pitch darkness to be found in the lower levels.

The lift-tubes work. So do the force fields that catch falling objects in the lower levels. All function normally—while the PCs head downward. This means Machinesmith is running things, right? Play up suspense as the players debate this. But nothing untoward happens on the way down to the Power Core.

The Core is in a lead-shielded room on sub-level 728, at the end of a three-area-long corridor protected by three blaster batteries spaced one area apart. PCs who succeed in a Monstrous Intuition FEAT spot the blasters. The weapons do not fire (yet), and can be disabled.

The room is lined with complex equipment, like a nuclear reactor control center. In the center of the room, inside a Plexiglas cylinder eight feet across and six high (Excellent strength), sits the experimental Power Core.

The Power Core is as big as a 55-gallon oil drum, weighs 300 pounds, and burns with blinding (Monstrous) intensity. The ABC suits have vision filters that protect against this, but unprotected victims cannot see for 1-10 turns, and are −3 CS on all FEATs.

The PCs can shatter the cylinder or, more prudently, look for a control to open it. With a Good Reason FEAT, they find the button that raises the cylinder into the ceiling. Then they can just reach in and take the Core. (Expect them to try plenty of paranoid security measures. These all work.)

As the PCs enter the corridor, the blasters (if they weren't disabled) attack. Machinesmith wants that Core!

The blasters are made of Good material, inflict Incredible damage, and are concealed (−1 CS to ranged attacks).

From here on up to the surface, Machinesmith lets fly with every weapon available. (He was only waiting for the heroes to get as deep as they would go.) Cargo robots, blasters, even Life Model Decoys (replicas of deceased SHIELD agents) all attack, one after another. They never gang up in overwhelming numbers because Machinesmith can't control that many at once.

If the PCs think to break through a wall or find an access panel (a Reason FEAT), then damage electrical circuitry (of Feeble strength), Machinesmith's control is broken on that level. The Mandroids and weapons fall lifeless.

PCs with computer or electronics skills can override Machinesmith's control and ride an emergency lift- tube to the ground level. Otherwise, it's a long climb upward. (Judging tip: Don't play it all out. When the PCs begin to get the upper hand, just dissolve to the final battle on the ground floor.)

Waiting at the exit are Machinesmith's last and most powerful forces: reconstructed Mandroid suits. (See the Mandroid abilities on page 50 of the Judge's Book.) Adjust the number of suits to the heroes' numbers and condition; generally one Mandroid per PC works all right. The Mandroids concentrate their attacks on the PCs who carry the Power Core.

Machinesmith

Here is an abbreviated listing of Machinesmith's statistics. For more information, consult MU2, *Gamer's Handbook of the Marvel Universe.*

F	A	S	E	R	I	P
Gd	Ex	Rm	Rm	In	Ex	Ex

Health: 90 Karma: 80
Resources: Rm(30) Popularity: −5
Appearance: None. Machinesmith exists as an electronic personality.
Talents: Amazing reason in robotics and defense systems.
KNOWN POWERS:
Computer Transmission. Can instantly transfer personality and memory to any specially created cybernetic device. Can control multiple bodies at the same time.

AFTERMATH: If they defeat or escape the Mandroids, the PCs are home free. Machinesmith's robots won't follow them outside the building.

Fury has sent a special armored truck to carry the Core. The truck is waiting outside SHIELD Central's hidden entrance.

Do the PCs still have the Power Core? If not, Fury chews them out and sends in the Avengers as soon as they return to Manhattan.

If the PCs got the Core, the truck carries them all to storage facilities on Avengers Island. By a convenient coincidence, the Avengers return in time to dispose of the Core safely, probably with Thor's lightning.

(If the players are Avengers themselves, the truck carries the Core to Four Freedoms Plaza, where Reed Richards returns in time to dump it into the Negative Zone.)

KARMA:

Retrieving and disposing of the Power Core: +30.

Shutting down a significant part of SHIELD Central: +10.

THE UNITED NATIONS

SUMMARY: Machine Man applies to the UN to be recognized by the world as a sentient being. The robot Ultron tries to sabotage this attempt.

Note: Try to introduce Machine Man as a friend of the PCs in another encounter before running this scenario.

SET-UP: The sentient robot Machine Man requests the PCs to testify in his cause at the United Nations. By presenting his case to the world, he says, he prepares society to accept sentient robots as thinking, feeling beings. The PCs should find it hard to refuse his request.

The adventure begins as Machine Man addresses the General Assembly. In a moving speech, he speaks of his emotions, such as his affection for his creator, and of his love of existence. The delegates appear to receive him well.

Suddenly, however, Machine Man sparks, hisses, and begins squawking, "Death! Destruction! Kill you all!" He extends his arms, seizes a couple of delegates, and strides through a wall!

For this scenario, use the United Nations map included in this set.

ADVENTURE: For Machine Man's abilities, see the abbreviated listing below.

Machine Man has been possessed by Ultron-11 (see Judge's Book, p. 53). The malevolent robot's intellect survived its most recent destruction by a last-second transmission into a nearby computer, and from there into the global data network.

Monitoring diplomatic channels, Ultron-11 learned of Machine Man's cause. The psychotic Ultron believes Machine Man helped to destroy Ultron's robot mate, Jocasta. In revenge, Ultron now hopes to destroy Machine Man, or at least his chances for acceptance by humanity.

The robot heads for the open lawn west of the UN complex. There he throws the diplomats at his feet and tries to grab more innocent civilians. If the PCs attack, Ultron/Machine Man rips up the Statue of Peace (including its 15-foot-high pedestal, weighing about five tons) and throws it at them. Ultron purposely fights badly, since he wants the PCs to destroy Machine Man.

During battle with Machine Man/Ultron, the PCs can realize what is going on by reading the robot's thoughts; by detecting a high-density transmission beam that targets Machine Man (this is what allows Ultron to control him); or by deduction. Ultron does a poor imitation of Machine Man's manner, and various clues may tip off PCs.

For instance, Ultron, impersonating Machine Man, "takes blame" for Machine Man's past offenses (as Ultron views them). "I don't deserve to live, since I caused Jocasta's destruction!" he says, seemingly in an ecstacy of self- humiliation. His speech patterns are notably different as well.

If the PCs realize, before they destroy him, that Machine Man is being controlled, they can trace Ultron's control beam, or (if they lack this ability) alert PCs notice an unmarked van illegally parked across the street from the UN. Atop the van is a small satellite dish.

From this van, packed full of advanced cybernetic equipment, Ultron's computer intellect guides Machine Man by remote control. By destroying the van (which is of Excellent material strength), the PCs can free Machine Man from Ultron's control. If you want a longer adventure, they can even confront Ultron's new robot body. Machine Man gladly joins in the battle!

Machine Man

"Aaron Stack," insurance investigator

Here is an abbreviated listing of Machine Man's abilities. For more information, consult MU2, *Gamer's Handbook of the Marvel Universe.*

F	A	S	E	R	I	P
Ex	Ex	Rm	Un	Rm	In	Rm

Health: 170 Karma: 100
Resources: Typical(6) Popularity: 20

KNOWN POWERS:

Anti-Gravity Generators. Silent hovering or flight at Feeble speed.

Extendable Limbs. Arms and legs work at three areas range. −1 CS Strength per area distance beyond one area.

Environmental Independence. Invulnerable to poisons and vacuum; need not eat, drink, sleep, or breathe.

Heating/Cooling Systems. Hands project heat or cold of Remarkable intensity, radius three areas.

Electricity. Incredible damage, range touch only. Endurance FEAT to avoid passing out for 1-10 turns.

Pistol Hands. Index fingers are .357 Magnums. Good damage, range one area.

Power Source Dependency. −3 CS Endurance per hour if kept in dark over 40 hours. Shuts down when Endurance reaches Feeble. Regains consciousness and +1 CS Endurance per turn when exposed to sunlight.

AFTERMATH: Obviously, the UN delegates will become hostile to Machine Man's request. If the PCs do nothing, the delegates reject his request. But give the PCs a chance to make speeches to the delegates. Judge the soundness of their arguments for Machine Man's humanity, and the evidence they present that Ultron controlled him.

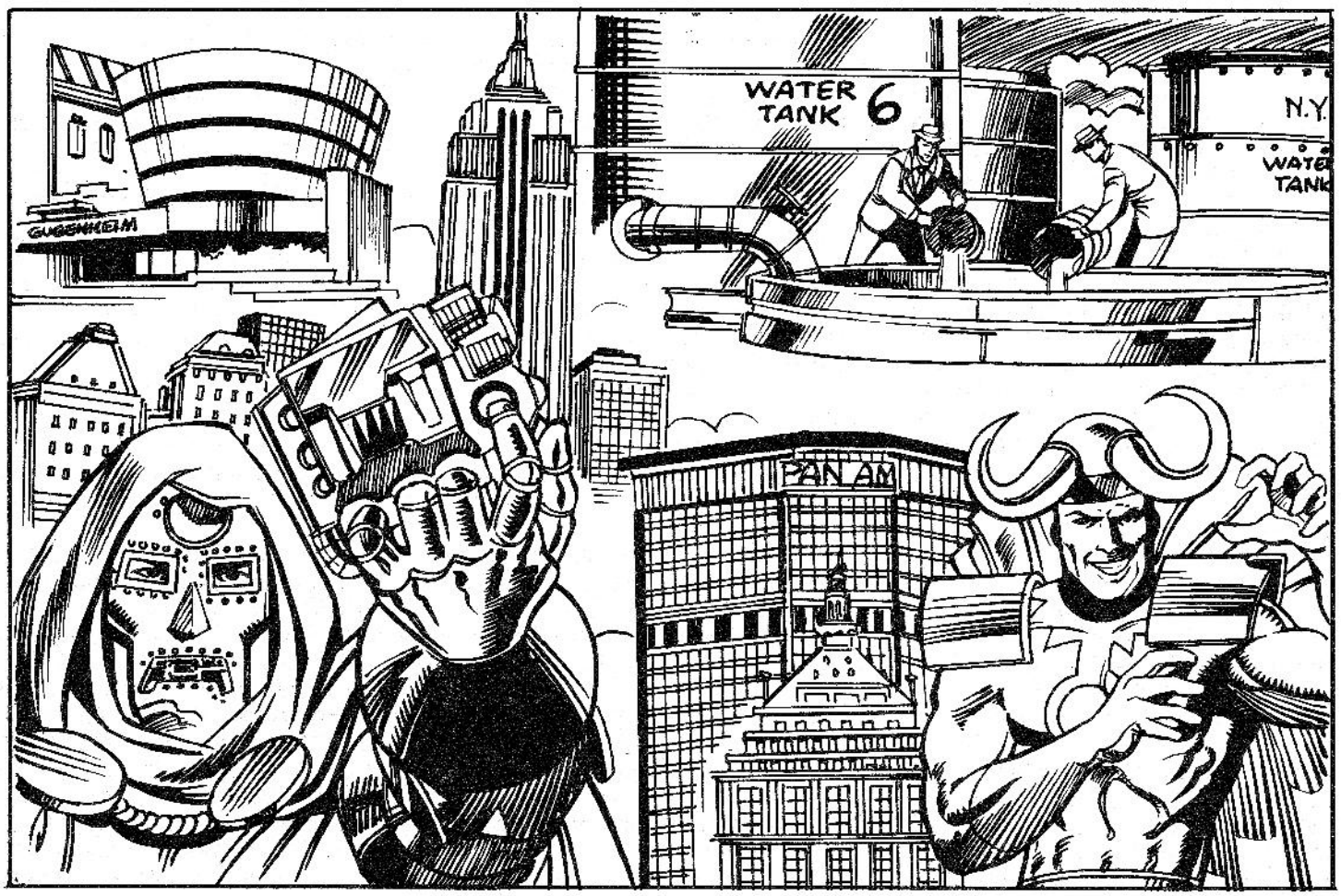
If the PCs' arguments ring false or weak, the delegates vote down Machine Man's bid for recognition.

If the PCs argue well and present solid evidence of Ultron's control, the UN tables the matter "pending further investigation." This is the best result the PCs can get, unless the Judge decides to deviate from the established Marvel Universe (where Machine Man's legal status remains undetermined).

KARMA:

Destroying Machine Man: −ALL.
Severely damaging him: −20.
Uncovering evidence of Ultron's control: +10.
Arguing convincingly to UN delegates: +20.

CAMPAIGN SCENARIO: FUN CITY



"Fun City" is a full-length scenario for a Judge and two to six player characters (PCs). The adventure is designed with no particular characters in mind. It can fit into an existing campaign, or you can use its optional Campaign Kickoff to create a group of new super heroes and start a campaign. The playing time is highly variable, from a single play-session to an extended saga lasting many sessions.

The adventure is designed to illustrate many of the precepts of good adventure and campaign design discussed in Chapters 8 and 9. At several points, the text points out ways to stage scenes, motivate characters, and add atmosphere. Judges who want to improve their scenarios can study these sections for demonstrations of the ideas outlined in the first half of this book.

ABOUT THIS ADVENTURE

The citizens of New York (sometimes nicknamed "Fun City") begin acting strangely—even for them. At first, the PC heroes have their hands full just controlling people's weird actions. Then several villains show up at various spots around town, acting as loony as everyone else!

Eventually, after gathering and sifting through many clues, the heroes locate the headquarters of the mastermind behind the plot. After a battle, the heroes must decide how to return New York to normal.

The Goal

As is described above, the PCs must discover the cause of this strange behavior (Solve Mystery), find the antidote, and restore New York to normal (Rescue, Thwart Nefarious Plot). The first scene points the way toward a scientist who may be able to help the PCs identify the cause.

The Villain

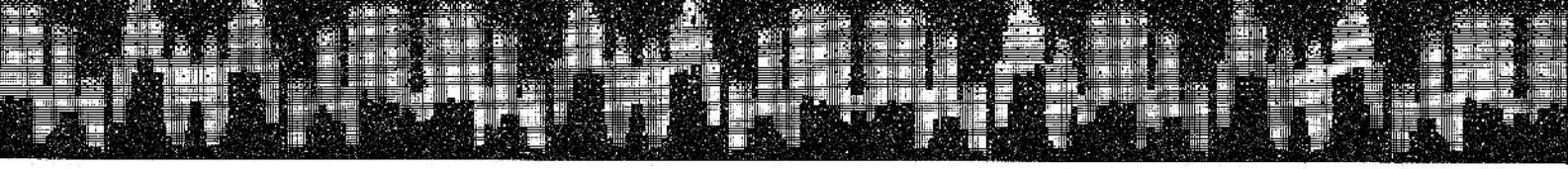
Who is the villain, and how has he brainwashed the city? Is it—

—the Maggia, using chemicals in the water supply to create a city of drug addicts?

—Doctor Doom, using high-tech super-science to bring the city to its knees?

—or Loki, god of mischief, using his powerful magic to gain revenge on his half-brother, Thor?

Or is one of these three manipulating another? Can all three be respon-



sible? Is the culprit some mysterious new villain?

"Fun City' gives you a complete, almost ready-to-play story framework. However, you pick its locations, set its length and pace, and even choose its master villain! In this way you tailor the scenario to your PCs, and you also keep players guessing even though they may have illicitly read this adventure.

The adventure is built with three parallel "tracks," one for each of three possible master villains. Each track also features different effects of the villain's plot, and a different way to return New York to normal.

You can create a fourth track using your own villain. In this way, you customize the scenario to reflect your PCs' goals and their "personal" villain.

When the tracks differ within a section, the text describes the individual tracks by beginning each with the name of its villain in **boldface**. For example, here are the different motivations and methods of each villain, drawn from Chapter 8:

The Maggia: The Silvermane family of this crime cartel wants Wealth. To recoup narcotics business lost to the Kingpin's crime operation, the mob hopes to create an army of addicts for whom they would be the sole supplier of their addictive substance, a new drug, "Enchantment." So its method is Vice-Peddling.

Doctor Doom: Doom, of course, wants Power. He uses biomedical technology to grind New York beneath his heel, thereby showing that the world should acknowledge him as its master (Extortion).

Loki: The god of mischief has created a fiendish new deathtrap for Thor, his old enemy (Vengeance motive). Loki uses magic to create the disturbance in Manhattan, hoping to lure Thor into his trap (Manipulation).

Your own villain: For detailed lists of motives and methods, consult Chapter 8.

The Adventure Hook

As discussed in Chapter 8, a good beginning draws the players into the scenario and gets them emotionally involved in achieving its goal. The optional Campaign Kickoff does this using the Grim Necessity idea outlined in Chapter 8. The heroes must find the antidote to the drug that gave them their powers, or they will die horribly!

In an established campaign, use the alternate adventure hook given below in Section 1, "Traffic Jam." Here the PCs encounter New Yorkers' weird behavior in dramatic fashion, as a traffic jam turns into sheer weirdness.

The emotional hook here is a combination of "Friend Imperiled" and "Dying Delivery." The lunatic who caused the traffic jam is an old friend of one of the PCs. The friend shows mysterious abilities, but passes out or dies just after giving a tantalizing clue.

NPCs

Most of the population of downtown Manhattan figures in this adventure. A few prominent NPC roles used here:

villains (your choice);

henchmen (Maggia thugs, and a few ambitious normals with temporary powers);

a Friend with Dark Secret, who provides the adventure hook;

Stoolies;

Authority Figures (police officers, and the rector of St. Patrick's Cathedral in Campaign Kickoff);

and cameo appearances by Guest-Star Heroes, who are busy solving problems in the parts of New York that the PCs don't get to.

Conditions and Dilemmas

In this adventure most of the"bad guys" are innocent bystanders under the influence of villainous mayhem. Thus the PC heroes can't just bash them at will. Heroes must devise ways to control the crazy Manhattanites without seriously injuring them.

In the Campaign Kickoff, the heroes also have a Deadline. They must find the antidote to a drug that gave them their powers. If they don't find it within a certain time limit, farewell.

Deathtrap

In the track using Loki, the god of mischief is preparing an insidious trap for Thor. When the PCs appear, Loki places them in the deathtrap as a trial run while he searches for the Thunder God. This is a form of the Demolition Zone deathtrap described in Chapter 8. For more details, see Section 5.

The Grand Finale

The scenario gives three different finales that vary according to the choice of master villain. Here are summaries of the finales, typed according to the broad categories given in Chapter 8.

The Maggia: Slugfest. The Maggia maintains a drug lab beneath the Statue of Liberty. Thugs with hostages lure the heroes to the Statue's crown, while the family leaders below try to escape.

Doctor Doom : Prevented Deed. Doom's lab is located beneath the city, accessible by the routes discussed in Chapter 6, "Underground Manhattan." The lab, run by a robot double, is readying a dastardly scheme that the PCs arrive in time to prevent—or do they?

Loki: Confrontation with Entity. Loki appears in Central Park, where he molds Manhattan's population into a living deathtrap for Thor.

Unless they are extremely powerful, the heroes have little chance to defeat Loki. Instead, he probably throws them into the deathtrap, where they will be absorbed into the horrible shapeless mass of humanity. However, once absorbed, the heroes can gain control of the entity and use its power to defeat Loki!

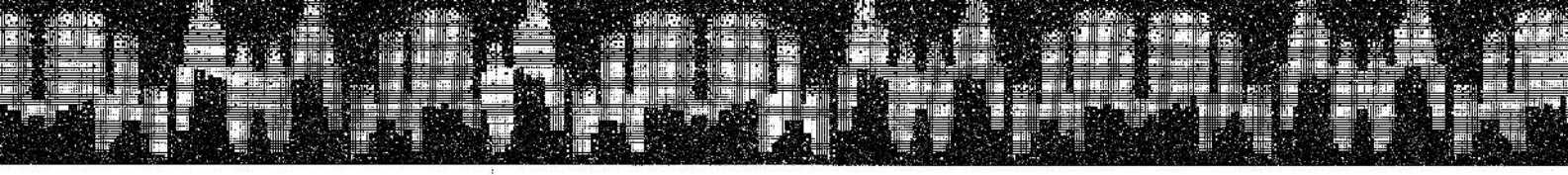
Your own villain : Extortion? Revelation of Dark Secret? One of the finales described above? Many possibilities are outlined in Chapter 8.

Materials Needed

For this adventure you will need the Advanced Set, this campaign set (including the four maps), and a selection of super villains that you want to send against your PCs. These can come from the Advanced Set, from other MARVEL SUPER HEROES™ game products, or design your own.

If you start with the Campaign Kickoff, get together with your players before the game starts so they can design their new heroes. Make sure they are of approximately the same power level.

One more thing: Read the whole adventure before you try to run it. You'll be glad you did!



CAMPAIGN KICKOFF

SUMMARY

This section outlines an optional campaign premise. It defines the characters' environment, goals, and reasons for hanging together, and even gives an origin for the heroes' powers. This optional origin closely resembles that of the vigilantes Cloak and Dagger. The PCs begin as normal human beings, orphans or derelicts whom the Maggia kidnaps for drug experimentation.

Code-named "Enchantment," the drug brings out latent powers in the PCs, as a similar drug did in Cloak and Dagger. This can be because of latent genetic mutations or chance, as the Judge and players prefer.

THE CAMPAIGN TYPE

Here is a description of the "Fun City" campaign's four aspects, as outlined in Chapter 9 of this book:

Genre: Low-powered super heroics. This is an Urban campaign, as defined in Chapter 10, and is set in the authentic New York, "accept no substitutes."

Tone: Dark, realistic, an urban nightmare, much like those of Daredevil or Cloak and Dagger.

Concept: An experimental Maggia drug has given the PCs unusual powers. But it has also stricken them with side effects. The PCs band together to fight the Maggia and drug dealers in general, hoping to spare innocent people the terrible experiences they themselves have undergone.

Rationale: In the short term, the PCs must stick together to find the antidote to their drug-induced illness. In the long term, they draw emotional support from one another, because they have few contacts left in their normal worlds.

SET-UP

This premise works best with fairly young, human characters who have few or no social attachments—no friends, relatives, or other people who worry about where they are.

Before the adventure proper begins, you may want to start play by exploring the characters' "normal" lives, before they get their powers in this kickoff. Have them describe where they lived and what they did to survive. Do some role-playing here, so the players can get a sense of their characters.

Each introductory section (if you run them) ends as the character is kidnapped by mysterious, brutal thugs.

Then the actual set-up for this kickoff begins. It is near midnight. The characters wake up together in a darkened hall. No, not a hall—a church.

St. Patrick's Cathedral

This neo-Gothic cathedral, opened in 1879, is the center of the Roman Catholic archdiocese of New York. The folder covering this book shows the cathedral's interior, and a top view of the exterior appears on one of the maps of midtown Manhattan included in this set.

Unknown to the law-abiding staff, the Silvermane family of the Maggia is using the cathedral's Crypt tonight as a temporary repository for its experimental subjects. Its thugs intend to kill the drug victims as soon as they document the effects of Enchantment. A henchman, impersonating a staff member, has dismissed the cathedral staff and now keeps watch to turn away intruders.

While the PCs slept, the Maggia henchmen injected them with Enchantment. This produced fever, delirium, and trembling. As the PCs awaken, they are groggy from Enchantment's effects; if you wish, use the Grogginess rule from "Deathtraps" in Chapter 8, or just have the players role-play this.

Waking Up

The PCs awaken, bound, on the steps of the Sanctuary (see interior map). In yellow candlelight from the high altar, they see the shadows of the upper nave, and beyond it, shining through the gloom, the beautiful round Rose Window above the western entrance. The geometric patterns of this huge stained-glass window seem to the PCs to throb hypnotically.

A thug in a tailored business suit speaks into a walkie-talkie nearby. He describes the PCs' symptoms and behavior, clinically, with no compassion in his voice. If any of the PCs have mutated into bestial or monstrous forms, the thug may sound a bit rattled; otherwise, he's unmoved by their suffering.

The awakening PCs hear a deep, accented voice from the walkie- talkie. "Very well, they are reacting like the last batch. Watch to see if they come out of it well enough, then dispose of them as usual."

Meanwhile, the cathedral rector has discovered the Maggia thugs. Entering the nave, he shouts, "What's going on here? Who are you? Leave at once!" The thugs draw their revolvers.

At this point, the PCs wrench their attention away from the Rose Window's hypnotic patterns. They discover their new powers.

ADVENTURE

If you wish, the adventure can start before this set-up. The setting is not the cathedral, but the minds of the player characters. Under the drug's influence, each falls prey to hallucinogenic nightmares of attacks, pursuit, and horrific alterations of his or her own body.

In these visions, the PC victims may spontaneously manifest imaginary versions of the super powers they will really end up with. As they defeat the phantoms of their nightmares, they awaken.

This optional beginning works best for Judges who can handle atmospheric description and staging.

The Fight

The newborn heroes are tied with ordinary ropes (Good strength). Those who metamorphosed into nonhuman shape are tied especially strongly (Excellent strength). More than likely, these ropes prove no obstacle to the heroes. If the ropes would be too strong, reduce their strength to let the heroes break free.

Use the Maggia thug stats given in Chapter 4 of the *Campaign Sourcebook*. There are two thugs for each PC.

If these fall before every PC has had a chance to show off his or her new powers, have more Maggiosi storm in from the street as reinforcements.

If a PC has spiffy new movement powers, exercise them. Several thugs flee the cathedral to a waiting armored limousine outside. Plan a chase across midtown Manhattan on the maps in this set. (For the limo's statistics, see "Security Limo" on p. 48 of the Player's Book and Chapter 5 of the *Campaign Sourcebook*.)

The Rector

In the Marvel Universe, St. Patrick's spiritual and managerial head is Father Henry Truelock. As the Maggia thugs threaten him, he stares them down and tries to reason with them. Unless the heroes interfere, the thugs shoot Father Henry for his trouble. He falls unconscious. However, if you want to keep him around, his wound is superficial.

Father Henry Truelock

Rector, St. Patrick's Cathedral

F	A	S	E	R	I	P
Pr	Ty	Ty	Ty	Gd	Gd	Gd

Health: 22 Karma: 30

Resources: Good(10) Popularity: 2

One does not rise to this lofty position without great amounts of talent, savvy, integrity, and connections. Father Henry has them all, as well as scrupulous devotion to his faith and his flock.

Father Henry answers to the archbishop, a venerable figure best left offstage in any scenario.

Appearance: 5'6", 150 lbs. In his late 50s. Thick gray hair, green eyes, bifocal spectacles. Forthright, no-nonsense manner, but compassionate. Not given to "superstitious nonsense."

Talents: Management, counseling, psychology, politics.

Typical Dialogue : "Now, not another word. You're hurt, and that's all there is to it. I'll fetch a sister to bind your wounds."

Story Function: In this kickoff, an innocent to be rescued. In the ongoing "Fun City" campaign, Father Henry can be an important NPC. In gratitude for his rescue, he may set up the PCs in a base of operations near the cathedral. He has many important connections in New York's spiritual and political communities.

AFTERMATH

After the heroes have mopped up the thugs, they can leave or look around. They find empty, unlabeled vials that held the experimental drug, but no antidote (of course).

The door to the cathedral's crypt is open. At the bottom of a short flight of stairs, the Maggiosi have left three bodies: drug victims, much like the PCs, but not so lucky. The small crypt holds the remains of past archbishops, cardinals, and rectors of the cathedral. There is nothing here of immediate interest in the adventure.

The Thugs

All of the thugs know Enchantment's ordinary effects (see Section 1) and the name of the Maggia scientist who created it: Dr. Pablo Azcona Mortega, a brilliant biochemist employed by the Maggia's Central American operation. But they don't know where Mortega is now.

The thugs have tested several versions of Enchantment. They know broad facts about the plot to dump the drug in the Central Park Reservoir and create an army of addicts (see below). But they obviously had no idea this latest version could grant super powers!

If called, Dr. Mortega himself answers the walkie-talkie. This is the deep-voiced man with the Spanish accent that the PCs overheard earlier. For Mortega's abilities, see Section 3.

Mortega, a sadistic louse, taunts the PCs with mock casualness. "So sorry I cannot observe you in person," he says. "Unfortunately, I cannot leave my current lady friend." Of course, he won't reveal his whereabouts.

(Judge's note: Mortega can be found in the Maggia's drug lab beneath the Statue of Liberty—his "lady friend." If one of your PCs can trace radio waves, they can locate him there. That would make this a very short adventure!)

Learning of the Deadline

After learning these facts (or if they try to leave the cathedral without learning them), the PCs experience wracking pain! Describe the agony as graphically as you like. Treat this as a temporary loss of one-fourth of each PC's current Health total.

The spasm passes quickly, but this should cue the players to wonder about Enchantment's side effects. They can learn these from the Maggia thugs or from Mortega over the walkie-talkie.

Enchantment killed all the Maggia's previous subjects, painfully, unless they took more Enchantment or a stabilizing agent that Mortega devised, code-named "Dispel." The Maggia loves this side effect, for it gives victims "incentive" to keep using the drug.

The PCs have to find Dispel, or they will soon die. Perhaps the stabilizing agent will remove their powers; they have no way to know. But they cannot live without Dispel.

Mortega has it. The Maggia thugs, though, don't know where Mortega is. Of course, Mortega himself refuses to give any to the PCs—"Why allow more super heroes to live?"

But either Mortega or a thug accidentally drops a clue. He mentions, "Good thing the previous versions haven't shown such effects. Otherwise the Central Park plan would put us hip-deep in powered goons."

Mortega says nothing else, but the thugs can be persuaded to give more details. The Silvermane family is dumping the earlier version of Enchantment into the Central Park Reservoir, to turn the whole city into customers for the drug.

When was this to happen? The thugs aren't sure; sometime around now, they think. (Actually, it happened several hours ago, and the drug has already infiltrated the water supply.)

If the PCs don't want most of New York to become drug slaves, it seems they must rush to the Reservoir. Perhaps there they can also find a supply of Dispel.

KARMA

Rescuing Father Henry: +20.

Getting information from Mortega: +5.

Give other awards as usual.

Section 1: TRAFFIC JAM

SUMMARY

The heroes first realize something is rotten in Manhattan when they come upon a huge automobile gridlock. Nothing out of the ordinary in New York—until they see the drugged-out, super-powered loony causing the jam.

For this section, use the data given in Chapter 5 of the *Campaign Sourcebook*, "On the Sidewalks of New York."

SET-UP

This encounter can take place at any time of day or night. If this scene follows the Campaign Kickoff, the heroes stumble on the traffic jam at night, en route to Central Park Reservoir. If they take the most direct route from St. Patrick's Cathedral, this leads them up Fifth Avenue or Avenue of the Americas. The traffic jam is at Grand Army Plaza and Pulitzer Memorial Fountain, at the southeast corner of the Park.

Otherwise, the heroes are visiting a Hotspot of the Judge's choice. Ask the players if their characters want to do something in particular before the adventure begins—buy a present for a beloved NPC, follow up on an earlier case at police headquarters, or visit a tailor to get a new costume. Any excuse works if it gets the heroes into the city.

After completing their business, the PCs notice a traffic jam: cars sitting idle, horns honking, air heavy with auto exhaust. People are yelling or (if it's daytime) sunbathing on the hoods of their cars. Ahead, the heroes hear noises of car crashes . . . and screams of terror.

The source of the noise is a single individual: an ugly, misshapen person almost 20 feet tall. The individual, whose gender is up to you (see below), crouches before the Pulitzer Memorial Fountain, or some other source of water, like a broken water main or even a drinking fountain. He or she has ripped an awning away from the Plaza Hotel across the street (or any nearby building) to make a kind of diaper.

The giant sits in the intersection, happily stacking cars like blocks.

ADVENTURE

This bizarre giant child is actually a normal man or woman who has been "amplified" by the drug Enchantment. For some of the drug's effects, see below. It can also have other effects at your discretion. The victim had been drinking from the water source, and has become an early victim of the water's contaminant.

No one has been hurt yet, though the childish giant has crushed a few cars. However, people are panicking, and PCs can see an armed police SWAT team running toward the giant from a block away.

If the heroes don't just charge in blindly, attacking on sight, give one of the PCs a Reason FEAT of Poor intensity to spot the giant as a long-lost friend.

The Gigantic Friend

Which PC has the friend? Choose one who is likely to respond to old attachments and to remain loyal to the bonds of friendship. Establish that the friend was once close to the PC, perhaps in childhood or high school.

After that, they just drifted apart, without rancor. Don't make the giant a very close friend whose loss would hurt the PC deeply; after all, the giant may bite the dust within moments.

Speaking of this, the SWAT team will arrive within a few turns. The PCs should decide on a course of action. They might battle the giant; stop the SWAT team from attacking; or take the cars away from the giant. This provokes the childish giant to attack them in fury.

If players are dithering about choosing an action, have the giant lumber to its feet and wander toward the SWAT team. That should provoke action.

One clever way to resolve the situation is for a PC to act parental and command the giant to stop playing with its toys. They can get the giant out of people's way by sternly sending it into an open area of the park or to a wide plaza in front of a nearby skyscraper.

If the PCs have come here from the Campaign Kickoff, this scene becomes too light after that grim start. In this case, the giant behaves more violently, as a berserker with nothing of the childlike about it.

The giant

Friend of a player character

F	A	S	E	R	I	P
Gd	Gd	In	In	Pr	Pr	Ty

Health: 100 Karma: 14

Resources: Poor(4) Popularity: 0

Note: The giant still recognizes his or her PC friend, and can even hold a conversation, though only at about a five-year-old's level. The giant tends toward contrariness, but responds to a firm tone from an authority figure.

AFTERMATH

Observers can tell the heroes that the gigantic friend had been acting strangely just before he "grew up." They say he was drinking from the drinking fountain, or dangling his bare feet in the Joseph Pulitzer Fountain, when he suddenly fell down, writhed, and began to grow. Then he woke up as a child.

Unfortunately, the observers who tell this to the PCs are themselves wiping away water from their lips, having just finished drinking from the fountain themselves. Within moments they begin acting childish. See the effects of Enchantment, below.

From this, the PCs should deduce that something has contaminated the city's water supply. PCs coming here from the Campaign Kickoff realize they're too late to prevent the drug's introduction into the Reservoir. No one is at the scene now. Only a few empty 55-gallon drums of Enchantment indicate the deed.

The heroes should try to warn the populace, as quickly and impressively as possible. To be effective, the warning should certainly involve the mass media, especially radio and television, or perhaps some unusual power. (Super shouting, perhaps?)

But the heroes need more than power; they need pull. Unless they are

well-connected, they may have trouble getting the authorities to believe the danger until it's too late. In fact, the authorities themselves may be thoroughly Enchanted when the PCs reach them!

Reports From All Over

When the SWAT team calms down, the police lieutenant in charge can relay to the heroes the reports he receives over his walkie-talkie. It seems that strange beings and odd behavior are being noticed all over the city.

Create any reports you like; these lead into the encounters of Section 2. Here are a few examples:

* In Times Square, super-strong kids are playing stickball, using streetlights as bats, with the big metal apple atop the Allied Chemical Tower as the ball.

* Security guards at the Metropolitan Museum of Art are calling one another childish names and playing cops-and-robbers with live ammo. They've been sent home, leaving the Met vulnerable to theft.

* At the United Nations, some of the diplomats are attacking others with canes and shoe heels. Diplomatic incidents may ensue unless they are stopped. The problem is, some of the diplomats are displaying superhuman powers.

* There are uglier incidents. In Harlem and on the Lower East Side, riots have erupted. Warfare between gangs threatens to destroy Yancy Street.

New York's super heroes can be counted on to control most of this anarchy, but the PC heroes must do their part. And fast!

ENCHANTMENT'S EFFECTS

Here are Enchantment's effects as seen in later sections. The drug is transmitted by fluid, including the moisture of body contact, and takes effect within minutes of exposure. The effect's onset is marked by a sudden blush, dizziness, and these features:

1. Lowered inhibitions. Most of those affected simply become silly. They act like children or adolescents, without regard to morality or public good. The PCs, most other super humans, and a few others are not so affected. If there is a question about a given individual, allow the victim an Excellent Reason or Endurance FEAT to avoid being affected by the drug.

2. Super-human abilities. Optionally, a small fraction of those affected—perhaps those with Type AB- Negative blood, or about one in 300 people—develops strange powers. These are left to you to design, as plot devices for later encounters. Obviously, given the encounter above, growth is a possibility!

A few of these people, who enjoy their powers and want to retain them, can become impromptu superpowered adversaries for the PCs. This is really just a way for you to introduce new villains into the campaign. See the next section, "The Hotspots Heat Up."

If you like, the cause of their powers can be the factor that produced powers in the PCs during the Campaign Kickoff.

If you use the Campaign Kickoff, the version of Enchantment that afflicts New York is not the same one that Maggia thugs gave the PCs. Because of this, the citizens' super powers can be different from those of the PCs, and are probably less powerful.

Whether the plot's mastermind knew of these effects depends on your choice of master villain. (The Maggia didn't, but Doctor Doom and Loki both did.)

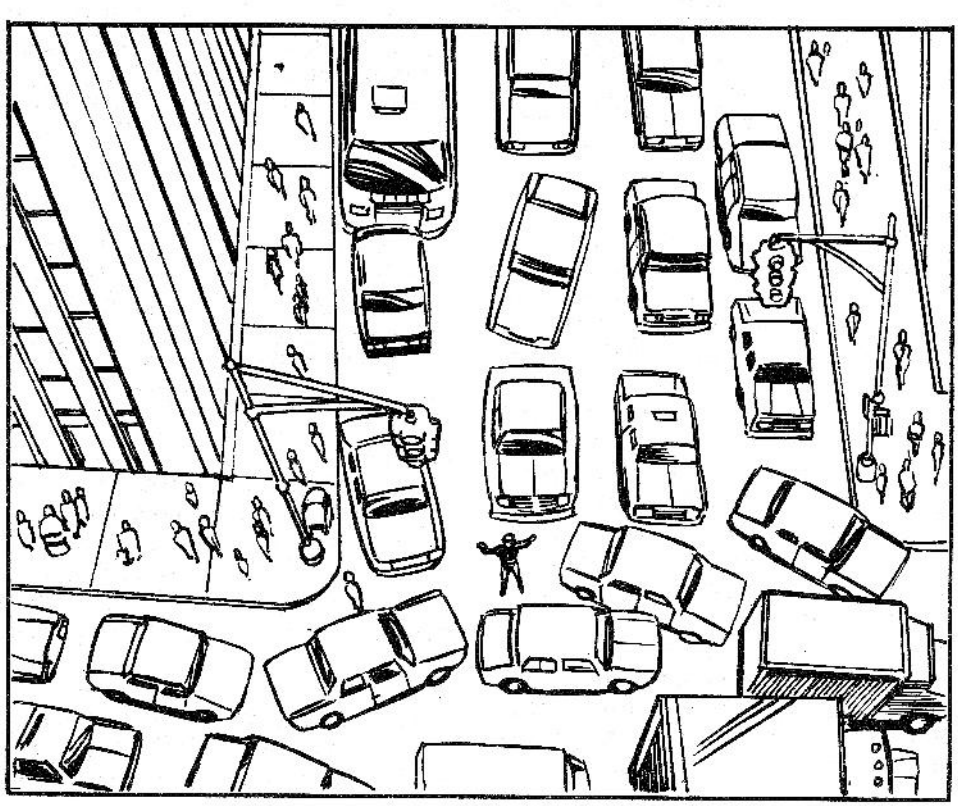
3. Collective power. If Loki is the master villain, the drug—his magical potion—causes its victims to merge together into huge, amoeboid masses. For more information, see Section 5.

4. Side effects. Enchantment is physically addictive. If the user does not receive doses almost daily, he or she dies painfully. This effect can be counteracted by a stabilizing agent called Dispel. (See the Campaign Kickoff for more information.)

KARMA

Removing the giant's threat without unnecessary violence: +20.

Deducing that the water is contaminated (if PCs didn't know this already): +5.



Section 2: THE HOTSPOTS HEAT UP

SUMMARY

As the drug's influence spreads, chaos follows. Looting, vandalism, and violence occur at many points around the city. And the chaos also includes super villains . . . both those affected by the drug and unaffected felons who are taking advantage of the upheaval to pursue their own goals.

This section gives, not one encounter, but advice on creating your own encounters using the ingredients in this campaign set.

SET-UP

Though this is a short section, it is really the core of this scenario. The plot serves as a pretext for you, the Judge, to showcase the Hotspots you choose from the *Campaign Sourcebook.* The adventure can accommodate as many or as few as you like.

This flexibility also applies to your choice of villain(s) and goals. Think of each Hotspot encounter as a mini-scenario of your own design. In each, the heroes have two overall goals: control the chaos and turn the city back to normal. The rest is up to you.

Choosing Villains

As the Hotspot "Campaign Use" sections show, settings often imply their villains' goals. For instance, a bank is obviously there to be robbed, right?

When you choose a Hotspot to show off, think about the goal inherent in that setting, and then choose a villain who would logically work toward that goal. If you use the United Nations, for example, that may indicate to you an ambitious villain with an international flavor, such as the Mandarin. If you choose Yancy Street, the potential for gang warfare there could involve the Kingpin and his minions. And so on.

A complicating factor, if you choose to use it, is Enchantment. Any villain's goal can become twisted and unpredictable under the drug's influence. For example, the PCs happen upon Electro at Times Square, brace for a lightning bolt, then find he's only twisting neon signs into pretty patterns.

NPC heroes can be affected by the drug, too. They are less dangerous, since they still respect human life; but even so, an out-of- control hero can be an awesome sight. Suppose the PCs see the Thing and Wonder Man playing "kick the statue" in Central Park? The PCs don't have to fight the drugged NPC heroes, just reason with them to make them stop their childish games. (Play this as comic relief during the adventure.)

Don't forget that, if you desire, Enchantment creates a few new villains, too. These former normals can have powers that duplicate existing villains' (saving you the time of designing them), duplicate those of the PCs, or have powers that directly work against the PCs' weaknesses. However, these newcomers lack combat savvy and can probably be outwitted easily enough.

Staging

Recall the time of day. If these encounters follow the Campaign Kickoff, it is probably still night. Otherwise, these can take place at any time. If you use many encounters at widely spaced points in the city, set some of them in daytime and others at night as seems dramatically appropriate.

In setting up an adventure at a given location, remember *staging.* Keep these three points in mind:

1. How will the scene appear when the heroes arrive? There should be some immediate course of action visible, such as rescuing an innocent, preventing vandalism, or putting out a fire.

2. That done, how does the villain show up? If he's there as the PCs arrive, what dramatic pose has he struck? If he's not there, how does he blindside them? Play up any unique advantage the terrain offers. For instance, a villain at the World Trade Center could appear from around the far tower, opposite the ones the PCs are in.

3. What features of the location suggest ways to defeat the villain? At the Brooklyn Bridge, for instance, the heroes can push the villain off or fight him or her underwater. At Coney Island, a hero can send the bad guy spinning crazily on a carousel or Ferris wheel. Try to lead the adventure in a direction that prompts players to think of these clever methods.

Deadline Pressure

If you use the Campaign Kickoff, the heroes should gradually feel the side effects of the Enchantment drug. They may suffer Endurance losses, brief failures of super powers in non-critical situations, and other frightening effects.

None of the effects should be debilitating, but this adds tension to the quest to find Enchantment's antidote.

AFTERMATH

Obviously, each slugfest must have a point. Successful heroes should be rewarded with clues that help them move closer to their goal of restoring the city. Sometimes a clue only moves them to the next Hotspot encounter, but the players retain the illusion of progress.

When you choose the Hotspots to use and prepare the encounters there, try to construct a set of clues, one or two per Hotspot, that lead gradually to the adventure's climax. Heroes can find these clues by interrogating the villains, or from drug-crazed bystanders who witnessed or overheard the clues.

The clues gradually reveal: (a) the master villain's motive in creating the havoc; (b) a way the heroes can defeat the villain; and (c) the villain's location. Potential clues are discussed in the Set-Up sections of each finale (the next three sections).

KARMA

Discovering an encounter's clue: +5.

Other awards vary according to the situation. For instance, rescuing hostages (+20 Karma); protecting valuable objects (+5 to +20); clever tactics and use of the surroundings in a battle (+5 to +10); and good role-playing (+15).

Section 3: THE MAGGIA TOUCH

SUMMARY

Use this finale if the Maggia is the adventure's master villain. The heroes have tracked the Maggia drug lab to the base of the Statue of Liberty. There they shut down the lab and confront the drug's creator in a battle atop the Statue.

SET-UP

Having drugged the populace, the Maggia now lets its new customers know that more of the same is available. The news spreads first through the criminal grapevine of informants and sleazeballs. Heroes with street contacts learn that Enchantment is available in concentrated form. "First taste was free," the contacts say, "but now it'll cost ya."

Clues from the Hotspots

With the Maggia as primary villains, the Hotspot encounters can easily feature Maggia-employed villains, thugs, and Maggia observers of random violence. Any of these, with proper persuasion, can become informers at the ends of various encounters. Genuine stoolies, junkies, and other figures on the edge of the criminal culture will also work.

Motive Clues: Straightforward. By feeding Enchantment to everyone in New York, the mob wants to create a huge customer base.

Clues to Methods of Defeat: In this order, the PCs hear the following: The Maggia used a Spanish-speaking scientist named Mortega to create the drug. He's an arrogant louse, but brilliant. He's very touchy about insults to his honor.

Location Clues: First, the PCs learn there is some underground lab. Then, that the lab is the one that used to be based on Ellis Island (Judge's note: the one that led to the origin of Cloak and Dagger). Then, that the source heard the Maggia didn't have to move it far.

Eventually a source mentions the major clue: The Maggia drug lab is code-named "Big Lady." When your players hear this, don't be surprised if they instantly deduce that the lab must be on Liberty Island, the home of the Statue of Liberty. Players can be very smart. But be ready with another encounter if they don't tumble right away.

Use the Statue of Liberty map included in this set.

ADVENTURE

On Liberty Island, PCs notice familiar "tourists" lurking in the restaurant and other buildings there. Well, the tourists are not exactly familiar themselves; but they have that air the PCs have seen before. The expensive suits, the casually arrogant stride, the glance that darts reflexively around—Maggia!

PCs can follow or interrogate the Maggia thugs. The trail leads to the base of the Statue and the Museum of Immigration inside. A concealed staircase at the back of an inconspicuous storage closet (not shown on the map) leads down one story to the Maggia drug lab.

One Maggia thug guards the bottom of the staircase, but he can be taken out easily without attracting attention from inside the lab.

The Maggia Drug Lab

Calling this a "lab" is flattery. It is not sterile, not organized, not even clean. This room, about 40 feet on a side, is a jumbled mess of tables, Bunsen burners, hotplates, Dutch ovens, and recycled oil drums. Stacks of gray drums almost fill one wall. The air is steamy and smells of formaldehyde. The only light comes from a few fluorescent lamps in the low ceiling.

In the lab there are three Maggia hoods per PC. Only one of the three per PC is a well-dressed Maggia lieutenant; each of these has a machine pistol ready, a backup revolver, a walkie-talkie, and a knife. The other two per PC are hoods in leather jackets, unarmed except for the chemical equipment they use to churn out supplies of Enchantment. In a firefight, the hoods improvise Molotov cocktails, formaldehyde in Plexiglas beakers, which do damage as flamethrowers (Players' Book, p. 43).

As soon as they spot the PCs, the lieutenants open fire. The rest withdraw, under their covering fire, to the line of oil drums against the far wall. There, sheltering behind the drums, they throw firebombs, one per hood every two turns.

Dr. Mortega

There is one more Maggia official here: Dr. Pablo Azcona Mortega, the Latin American scientist who designed Enchantment. If you used the Campaign Kickoff, the PCs may already have met him via walkie-talkie. Otherwise, the PCs have heard of him from the Hotspot clues.

If the PCs fight the thugs, they may notice Mortega heading upward through another concealed entrance. This one leads directly up into the interior of the Statue. He carries a supply of white powder—the antidote, Dispel! Turn this into a chase, described below.

If the PCs take out the Maggia thugs without a fight, Mortega is not present. He has overheard the PCs' victory on a thug's walkie-talkie, and he taunts the PCs that he has escaped them. "But I have what you want," he says. "Join me at the brow of my lady friend, where you will witness the true power of Enchantment."

The Race to the Head

If feasible, stage a chase up the Statue. Ideally, the PCs spot Mortega in the Museum on the first floor. He sees them as well, then grabs a woman or child nearby and holds a gun to his or her head. Panic ensues in the Museum.

The chase begins as Mortega, with or without hostage, kicks off his black boots, leaps into the shaft of the hydraulic elevator, and climbs up the sheer wall with the hostage in his arms! At the top, he tears through the ceiling with super-human strength and climbs onto the stairs leading to the Statue's crown.

This peculiar behavior results from Mortega's own ingestion of a heavy dose of Enchantment. This, as the PCs can learn from defeated Maggia

thugs, is a later version of the drug that afflicted Manhattan. If you used the Campaign Kickoff, Mortega has taken a much larger dose of the version that gave the PCs their powers.

In the Statue's crown, Mortega will take more hostages, barricade himself, and demand a helicopter so he can leave alive. Before he makes his demands, though, he intends to gauge his new powers in combat with the PCs.

Those powers? His first four abilities gain +1 CS per turn of combat, up to a maximum of Shift-Y (Strength enough to lift the Statue). In addition to Wall-Crawling, Mortega also gains Absorption, Psi-Screen, Teleportation, and other powers of your choice. These begin at Excellent rank and increase +1 CS per round of combat to Sh-Y maximum.

Though the hostage and the crowded Statue staircase make it difficult, heroes may defeat Mortega on the way up the Statue. If this happens, they rescue the hostage (award Karma), but Mortega regains consciousness at a higher power level. He is going mad and is now obsessed with reaching the crown and attacking the heroes.

It's best if the heroes defeat Mortega as he reaches his maximum power level. This may prove too difficult, especially for the low-end heroes for whom the Maggia makes a suitable villain. If the heroes fail to defeat Mortega, the drug itself does him in.

As he reaches the height of his powers, he grows large, the way the giant did in Section 1. For a moment he grows childish and dull. In that moment, Mortega is vulnerable, because of the effects of his drug overdose. PCs can let loose their best attacks. Mortega crashes through the Statue's crown windows, flies a short way, then falls like a stone into the waters of New York Harbor.

Naturally, this being a super-heroic adventure, no body is found.

Dr. Pablo Azcona Mortega

F	A	S	E	R	I	P
Ex	Ty	Ty	Gd	Ex	Ex	Ty

Health: 42 Karma: 46

Resources: Ex(20) Popularity: −1

A Latin American native, Dr. Mortega studied at Empire State University many years ago. ESU can be a source of clues about him, notably about his arrogant nature, amorality, and his arrest and deportment for drug pushing on campus. He is now in America illegally.

Appearance: 5'10", 160 lbs. Swarthy complexion, thick black hair slicked back on a high forehead. Heavy black eyebrows, sinister expression. Wears a Maggia-style business suit, but with high black boots.

Talents and Contacts: Mortega has the Guns, Marksman, Chemistry, Biology, and Genetics talents, as well as high-level Criminal contacts.

Typical Dialogue: Spanish accent. Favors gloating or sneering speeches. "So, you heroes have decided to crush our little operation, yes? I think you are maybe the ones who will be crushed, yes?"

AFTERMATH

If you are using the Campaign Kickoff, the heroes discover supplies of Dispel in the drug lab or find the formula on Dr. Mortega's person (his body?). Go to Section 6.

Campaign Kickoff note: Does the drug neutralize the PCs' new powers? That would make this an awfully short campaign. (Although for a truly grim campaign, you can set up a long-term dilemma. The PCs can have super powers only when they take Enchantment. The longer they remain super human, the likelier it is that the drug kills them. Sounds horrible, doesn't it?)

Therefore, of course, the PCs still keep their powers. If one or more powers has turned out too weak or too powerful, taking Dispel adjusts it to a level you and the affected player can live with.

If you plan no links to other master villains, go to Section 6.

Links to Later Sections

The Maggia introduced this drug into the water supply. But if you choose, the Maggia can be merely a pawn for a different villain.

Doctor Doom: Doom engineered a hormone similar to epinephrine. Using Dr. Mortega (one of his lackeys), Doom manipulated the Maggia into serving as distributors. Their supply of Dispel turns out to be dishwashing soap, planted by Doom as a taunt.

Unlike the Maggia, Doom knew of the side effects described in Section 1. He allowed them to exist, since they increase the chaos. He had no fear of more super humans, since Doom fears no one.

Evidence for Doom's role appears quite dramatically, as Doom himself announces his scheme to all the world. See the beginning of the next section.

If the PCs uncover evidence of Doom's manipulation, they can enlist the Silvermane family's aid. Doom has violated their honor, so they want revenge. The criminal grapevine knows the location of Doom's local underground base. Silvermane bosses gladly give this information to the PCs, hoping that each side will destroy the other.

Loki: Enchantment lives up to its name, for it is really magical. Loki concocted the potion, knowing of its side effects. Then he either introduced it into the Reservoir himself or mind-controlled a Maggia thug into doing so.

PCs can discover this by magical detection spells, or just by finding a witness to the Reservoir escapade. "There was this other guy behind the crooks," says the stoolie. "He was standing in plain sight, but they didn't even see him. He had the weirdest helmet. . . ."

Can the PCs persuade the Maggia to aid them? No. Maggia family heads have no desire to match strengths with a god, even if he was controlling them.

Your own villain: Does he or she have Maggia connections? Powers of mental control, disguise, or illusion that would let him or her use the Maggia? How might the PCs find out about this, and how would the Maggia family heads react?

KARMA

Discovering the lab (without undue manipulation by the Judge): +10.

Rescuing Mortega's hostages: +20.

Unnecessary damage to the Statue: −10, and popularity drops by 5.

Section 4: SHOWDOWN WITH DOCTOR DOOM

SUMMARY

Use this finale if Doctor Doom is the adventure's master villain. The heroes locate Doom's laboratory, confront Doom, and can either negotiate or fight. The outcome depends on the players' actions and the assumptions you made in the adventure's set-up. In any case, this Doom is actually one of the Latverian dictator's robot doubles.

Doom's lab contains Dispel, the antidote to Enchantment's side effects. PCs can steal its formula and rescue the city (and, if you use the Campaign Kickoff, themselves as well).

SET-UP

Doom has engineered this plan in order to demonstrate his enormous power to the world. So at some point he claims credit for it publicly.

The Announcement

Doom announces his role after you run a few, but not all, of your planned Hotspot encounters (from Section 2). In a dramatic satellite broadcast on every wavelength, Doom publicly claims responsibility for the chaos, gloats at his power, and offers the antidote to Enchantment—in return for an oath of absolute obedience by citizens of the United States. "Think well," he says. "I can do as much to any city in the world!"

Clues from the Hotspots

Motive Clues: "The Announcement" gives all the information PCs could want.

Clues to Methods of Defeat: Many people know a lot about Doctor Doom. Traditionally, his weakness has been his overweening pride and arrogance. He also has a strong, if peculiar, code of honor.

Doom does not usually employ this "scorched earth" policy of blackmail. Even if the city accepts his deal, it seems unlikely that, after Enchantment, there will be enough left of New York City for him to rule.

Location Clues: Perceptive heroes, especially those with enhanced hearing, can overhear a distinctive squeal under Doom's voice in his announcement. Perhaps it takes them an encounter or two to identify it: the sound of a subway train turning a corner, close by. This, and perhaps clues from Doom's underlings encountered as Hotspot villains, indicate an underground base in the subway system.

How do the heroes locate the base? Perhaps they can trace the broadcast transmission. If they need time to pull together the right equipment, Doom can gloat further in follow-up announcements every few encounters.

Also, after the initial announcement, New York is crawling with FBI and CIA agents, not to mention any super hero who could get here fast enough. They could have the tracking equipment needed, or have a hot lead the PCs can follow. Or PCs may encounter an NPC hero with tracking abilities, perhaps Daredevil or Doctor Strange. The NPC hero can lead them into the subways. Then, in a chance encounter with an Enchantment-crazed bum, the NPC gets seriously wounded in the neck. This leaves the PCs to go the rest of the way.

For a description of the subways, see Chapter 6 of the *Campaign Sourcebook,* "Underground Manhattan," and the maps on the folder of this book.

The entrance to Doom's laboratory headquarters is several hundred yards up from the IRT subway line's 51st Street stop—by no coincidence, very near Four Freedoms Plaza. Doom delighted in the irony of being so near his lifelong foes. The entrance is an Amazing steel door, locked with a Monstrous lock and concealed by a holographic projector to resemble a concrete support pillar. A staircase leads down one area to the lab.

The Laboratory

To set up this scene, use Map C, "Typical Interiors," from the Advanced Set. Treat areas N through P as Doom's lab, and everything beyond them as rock.

Area P is the main laboratory; metal staircases (15 feet high, Good strength) lead up to areas Q and R; and areas N and O overlook the central lab. These observation decks are 15 feet (one area) above the lower level, and are separated from the lab by Plexiglas windows of Excellent strength. All walls and doors are Remarkable-strength steel. The doors are hermetically sealed but unlocked, and have windows of Good-strength Plexiglas.

The key to the rooms:

N = Transmitter studio, from which Doom's robot broadcast his announcement.

O = The secondary biochem lab where Doom synthesized Enchantment. This is a small version of the main lab (see P, below). A computer contains the formulae for both Enchantment and Dispel, its antidote. With an Excellent Reason FEAT roll, a character with Computer skill can penetrate Doom's security system and get the formulae. This takes four turns.

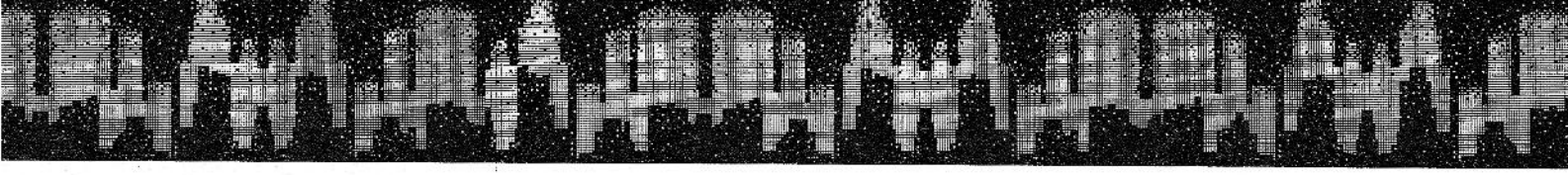
A large metal cannister in a south corner of the room weighs one ton and has walls of Excellent strength. Inside is a white powder, Doom's supply of Dispel.

Near the cannister is a powered cargo-lifter suit, a metal exoskeleton that gives the wearer Remarkable Strength (enough to lift the cannister), but reduces Agility to Poor and movement to one area per turn. It takes two turns to climb into and activate the suit, which weighs 400 pounds and is of Remarkable-strength steel.

P = Main laboratory. Huge steel vats of bubbling enzymes—enough Enchantment to enslave New York. Pipes, twisting glass tubes, blinking wall panels, and a central control console of Typical strength. Generic Mad Scientist's Lab.

The vats are sealed (Excellent-strength steel). If any PC falls in the vats, he or she undergoes the mutation described for Dr. Mortega in the previous section, and will die within minutes unless given the drug's antidote, Dispel.

On one wall is a large fiber-optic monitor screen (Incredible strength). As the heroes enter, this is turned off. Later, the real Doctor Doom will address the PCs via this screen.



Q = Storage. Cannisters of chemicals and laboratory supplies. None of these includes Dispel. With a Reason FEAT, a scientifically trained character can find a chemical that inflicts Incredible damage on the Doom robot's armor.

Hidden in one corner is a recharging station for the robot.

R = Power supply for the laboratory. This is a small nuclear-fission reactor, a concrete cube 30 feet on a side (Monstrous-strength walls, Monstrous Strength to lift). In front of it are numerous display and control panels.

The reactor is running smoothly. Any damage that penetrates the concrete liberates toxic plutonium dust into the air (Unearthly intensity Toxin if it is breathed or contacts the skin; see rules, Judge's Book, p. 12) and sends the reactor toward a meltdown in 1d10 +10 turns. A player with appropriate skills can prevent this with an Amazing Reason FEAT roll and 1d10 turns of total absorption in the task at hand.

The meltdown inflicts Monstrous energy damage and is a CL1000 Toxin within the lab. Fortunately, the solid rock around the lab prevents the radiation from spreading further.

Tell players who ask, or who actively look for strange features of the lab, that there are no facilities for food, water, or sanitation. This is mildly strange even for Doom, whose armor is self-contained. This provides a clue that Doom is not real, but a robot.

ADVENTURE

As the PCs arrive, the Doom robot is in the main lab supervising the production of more Enchantment. The robot regularly patrols the rooms; this may let it discover intruding PCs in other rooms, or may leave the the main lab unguarded for a moment so the PCs can sneak in.

When and if the robot discovers the PCs, it first gloats at its success (assuming the role of Doom, of course), then demands their surrender. When and if they refuse, it attacks.

The PCs want to stop the menace to New York and (in the Campaign Kickoff version) get the Dispel they need to stay alive. Broadly speaking, the players have three general options:

1. Overpower the Doom robot. Use the robot given on page 44 of the Judge's Book. This robot is equipped for combat, and attacks when it seems logical to do so.

2. Steal the Dispel, or steal its formula and synthesize it themselves.

This requires stealth or speed. The Dispel supply may be booby-trapped (see Aftermath, below). Of course, the Doom robot does not knowingly let the PCs work uninterrupted at the computer.

If it looks like the PCs will escape with the Dispel or the formula, the Doom robot heads to the nuclear reactor and sets it on Auto-Destruct. "Flight is now useless," it says. "Be honored that you will join Doom in his final resting place." The reactor core melts in 10 turns.

If the PCs escape with the formula and synthesize Dispel, go to Section 6.

3. Negotiate with Doom. This is difficult, but the robot's Reason is weaker than Doom's (by design) and therefore it can be tricked or persuaded more easily. Many tactics are possible; you can determine their success. A likely approach appeals to Doom's desire to rule an intact kingdom, not a wasteland.

If the PCs can convince Doom that Enchantment will lead to the city's destruction, and that leading a destroyed city would be unworthy of his greatness, the robot may relent. As a gesture of his "mercy, a quality that marks great rulers," he grants the PCs the supply of Dispel. (That robot is due for reprogramming upon its return to Latveria.)

AFTERMATH

Once PCs defeat the Doom robot or arrive at an alliance with it, they can obtain the Dispel antidote from Room O. At your discretion, the cannister may be booby-trapped with a hidden Concentrated Explosive (Players' Book, p. 46) that is deactivated by a switch beneath a far counter in the same room. Detecting and disarming the trap is an Incredible Reason FEAT. The Doom robot, if allied with the PCs, disarms the trap.

The real Doctor Doom is secretly monitoring everything that happens here. If the PCs defeat his robot, he appears on the monitor screen in Room P to taunt the heroes' hollow victory.

Doom can be broadcasting from Latveria; in this case, he will not appear in the scenario. If you want Doom to show up in person (for example, to battle with Loki, as described below), Doom is broadcasting from his hotel room across from the United Nations building. See "The United Nations" in Chapter 3 of the *Campaign Sourcebook*.

Loki: For an involuted scenario, Loki could control Doctor Doom, who believes he himself created Enchantment. Loki uses Doom as a pawn, merely to amuse himself; Doom's supply of Dispel is useless, though the PCs may not discover this until later. This option can mean that Doom, upon learning that Loki used him, allies with the PCs to battle Loki!

Popping in and out of existence at various points, Loki surveys his handiwork with a dry chuckle. Doom's surveillance cameras and advanced parabolic microphones can pick up his murmuring: "All goes well. Thor will soon be here, and that foolish mortal in the armor will occupy all his energies. Meanwhile, I spring my trap."

This incontrovertible evidence causes Doom to tremble with rage. His voice grows deadly quiet as he swears vengeance for this assault on his pride—on his own memories—on his name!

If the PCs do not suggest teamwork, Doom goes off to fight Loki alone (unsuccessfully). But if players argue intelligently for a team effort, Doom arrives in short order, declares a truce, and begins ordering the PCs around. When he and the PCs come to terms, move on to the next section.

Your own villain: He or she must be pretty high powered to enlist Doom, who would never willingly work for another. This indicates powerful magic, mind-control powers, or a careful schemer.

KARMA

Realizing that "Doom" is a robot: +5.
Locating the Dispel: +10.
Destroying the laboratory: +20.
Allying with Doom against Loki: +0 (a wise choice, but morally chancy).

Section 5: THE GOD OF MISCHIEF

SUMMARY

If Loki is the adventure's master villain, the heroes encounter him in this grand finale in Central Park. This section is intended only for PCs of substantial power, on the level of Thor or the Silver Surfer. Less godlike heroes should be pitted against Maggia or Doctor Doom in previous sections.

If Loki defeats the PCs, he places them in a deathtrap involving an assault by a bizarre and horrible conglomeration of New York's populace. The PCs can turn this weapon against Loki to defeat him.

SET-UP

Use the Central Park map on the fold-up map included in this set. For detailed encounters, use the Area Grid/Outdoors map from the Advanced Set.

Note: Loki's plot revolves around Thor. This description assumes that Thor is not a PC and is currently off in the unreachable depths of space. Your PCs cannot contact him.

If Thor is a PC, well and good. Loki taunts him with the Hotspot encounters, then vanishes before he can attack. At last Loki lures him to Central Park and the adventure's finale.

Clues from the Hotspots

Remarkably, these all come from Loki himself.

Motive Clues: Though he would prefer to conceal his activities from Odin and the rest of Asgard, Loki does not care if mere mortals know he is the culprit. After especially hard-fought encounters, PCs see Loki floating far overhead or standing on a nearby building, gloating and chuckling at their folly.

He pays no attention to the PCs' taunts or questions. But as encounters wear on, PCs may overhear him murmur in frustration, "So, where are you, dear brother? Does even this not lure you to your precious Midgard? My vengeance waits."

Clues to Methods of Defeat: Essentially none. As he is the first to tell the PCs, Loki is an Asgardian sorcerer of enormous power with no known weaknesses. Traditionally, the only way to defeat him has been to bring in Thor or (even better) Odin. Without them, PCs must rely on their own power in a toe-to-toe fight. Good luck.

Location Clues: Eventually Loki yawns and says, "I grow tired of these games. Perhaps you will meet me in your large park over there, and help me construct my revenge." He vanishes.

Doctor Doom as Ally

Doctor Doom may be helping the heroes, if you have established that Loki controlled him. Doom, though he never shows friendship for a second, fights at the PCs' side without betraying them. Betrayal would be dishonorable!

This is a tricky situation for the Judge, because Doom is probably more powerful than the PCs. By all rights he would attempt to show them up at every chance, displaying his own superior power; that is in character for Doom.

However, an NPC ally should never top a player character, because the player will feel useless. What to do?

Perhaps the best way to handle this is to have Loki knock Doom out fairly quickly in the forthcoming battle, while Doom temporarily weakens Loki. Then Doom, bordering on unconsciousness, functions as backup for the players, rescuing them in tight spots or providing distractions. But after the first few blows, he never takes center stage again.

Incidentally, Loki shows no sign that he recognizes or cares about Doom. To him, apparently, Doom is just another mortal.

ADVENTURE

The god of mischief floats high above the Great Lawn of Central Park. Beneath him, if you wish, are the unconscious forms of New York's best-known super humans. If you place them here, they should all be so deeply unconscious (perhaps in magical slumber) that the PCs have no chance of awakening them. The option is provided in case players ask, "Where are all the other heroes when this is going on?"

Loki, master of manipulation and trickery, cannot himself be easily manipulated or tricked. He cannot be provoked to rage by contemptible mortals.

A very realistic illusion of Thor might fool Loki, but not for long. The illusion would prompt him to spring his deathtrap; see below.

Conceivably, PCs could convince him that Thor is nowhere around and not likely to return soon. But this means that Loki leaves Earth for a time, while the damage continues unabated.

With all this, the only other alternative is to fight Loki. The battle is not quite straightforward, however, for Loki prefers to use his Enhancement powers and to create agents. With a gesture, he plucks innocent citizens from around the park and brings them to the Great Lawn. There, shielding himself all the while from PC attacks, he casually endows the innocents with great power and murderous hatred for the PCs.

For these agents, use the statistics of any suitable villains (one per two PCs), but give their attacks and abilities a magical twist. For example, use Electro's powers, but make the citizen an elemental "living lightning bolt." Use Dreadnought robots, but replace their mechanical apparatus with (say) twisting, animated foliage from the surrounding forest. And so on.

Loki spends Karma, if necessary, to create adversaries strong enough to harm the PCs. Meanwhile, he remains above the fray, giving exposition about his new deathtrap and his long-awaited vengeance against Thor.

Loki waits for the PCs to show signs of weakness. Then he floats down and battles them straightforwardly with his Eldritch Blasts.

The Deathtrap

If the PCs somehow defeat Loki, well and good. Go to Aftermath, below.

Realistically, though, whether or not Doom helps, Loki probably defeats

the heroes easily. After all, he is an Asgardian god. Let the PCs have heroic final speeches before lapsing into unconsciousness.

If any heroes are dying, Loki, in a spirit of whimsy, heals them. After all, his deathtrap would not get much of a workout if its victims are already dead. However, the healed heroes remain unconscious.

They awaken in the trap. Magical energy bonds of Monstrous strength surround each PC. Loki floats overhead, gloating. To delay troublesome PC interruptions or escape attempts until Loki has given the exposition below, consider using the Grogginess rule from the "Deathtraps" section in Chapter 8. This also lets Loki pick up some easy Karma by gloating for several turns.

Loki tells the PCs that they have the honor to test the trap he has designed for "my dear half-brother" Thor. "You mortals always talk of the 'unity of humankind.' Hah! Unity of ants, of ooze beneath the feet of the gods. See, at forest's edge—witness now the unity of humankind."

From the trees on all sides come thousands of New Yorkers—all ages, sizes, social classes, dressed in all fashions—concentrated in the populations represented in all the neighborhoods adjacent to the Park.

Loki gestures, and the people merge. Their skins flow like wax, one form into another, and faces stretch as though formed in putty. Clothes disappear in a mass of flesh, musculature, and hair. As the PCs watch, the thousands of citizens form into shapeless, writhing masses, one for each PC in the deathtrap.

"These Conglomeroids embody enough magic to absorb even Thor," says Loki. "Or, if not, to defeat him by strength alone. You will soon find out.

"For now, I go to the edge of space to scan the heavens for Thor. I hope to return in time to witness your union with humankind."

Loki flies upward and, unless the PCs manage a devastating attack, is soon lost to view. But he remains in this dimension, so his magical Conglomeroids keep growing. Slowly they ooze forward.



Escape and Battle

No doubt the PCs wish to escape their bonds before the creatures absorb them. How? For reasons explained below, this matter is not especially urgent, but escape is possible.

The magical energy bonds are keyed to the heroes' current sizes. Perhaps a PC with appropriate powers can shrink and escape his or her bonds. However, the rest remain trapped in their own bonds. And they can't easily be moved from the path of the Conglomeroids, because the bonds also attach them to the ground with Monstrous strength.

The Conglomeroids ooze closer to the PCs, at least one area per turn. They speed up if it would lend suspense to the escape, or if the PCs have exhausted their options and merely wait for the inevitable.

Conglomeroids

Gigantic disgusting ooze monsters

F	A	S	E	R	I	P
Pr	Ty	Mn	Mn	Gd	Gd	Mn

Health: 160 Karma: 95

Resources: None Popularity: 0

Abilities: The creatures absorb PCs with Monstrous ability. They can develop other powers with the proper organization (see below).

Typical Dialogue: "Hnnnrrrghh!"

Escaped heroes can attack the Conglomeroid creatures. But remind the players of the monsters' nature. The things are composed of innocent bystanders under Loki's control. Any damaging attack on them injures or kills the component people!

This should forestall attacks from all but the most impulsive heroes. Other freed heroes may fly up looking for Loki, a time-consuming process.

Meanwhile, the remaining heroes will soon be absorbed.

How, then, to escape? In fact, unbeknownst to the god of mischief, the ideal way to defeat Loki and the monsters is not to escape at all, but to voluntarily be absorbed.

Inside the Creatures

When the Conglomeroids reach the heroes, absorption takes one turn. Once inside a creature, the PC victim feels a moment of suffocating warmth as though gripped in an enormous fist. Then the hero loses all physical sensation.

But this is not the end. The PC's mentality survives, an astral form magically freed of its sheath of flesh. In the gray nothingness of the astral plane, the PC's spiritual form may or may not resemble its physical form. Encourage the players to devise creative differences in appearance, though astral characters' abilities are unchanged.

Around them, chaotically arranged, float the spirits of the Conglomeroids' component citizens. They wander aimlessly, able to communicate with each other but unaware of the monsters' physical surroundings. They are confused, as much an amoeboid mass of psyches as their bodies are in the physical plane.

Drop this as a clue to the players. Perhaps they won't pick up on it and will only continue searching for a way out (there isn't one, until Loki goes away). In that case, allow mystically talented PCs a Psyche FEAT to sense the enormous psychic potential among all these spirits. If only it could be harnessed!

If no PC is suitable or they all fail their FEAT rolls, then one of the NPC citizens, a hobbyist of the occult, can mention the notion: organize the psychic potential of the Conglomeroids and throw off Loki's control!

Conglomeroid Battle

If you wish, a time limit may speed the PCs to action. The Conglomeroids, once the PCs prove no major threat, turn and examine one another. The rivalry among the component citizens of Manhattan's various neighborhoods drives the monsters to hatred for one another. They battle. The monsters struggle because it amuses Loki. He can always make more when Thor comes around.

In this optional variant, the damage these monsters inflict on one another is applied equally against every component citizen within them. Since this would be fatal for normal people, and perhaps even the PCs, reduce the damage by a fraction—for instance, two-thirds or three- quarters. This is strong enough to hurt and exert time pressure, but not to kill.

Organizing the Monsters

How can the PCs organize the populace? They can speak to the surrounding spirits, pointing out the imminent danger and the need to combine energies to throw off Loki's control. Here Persuasion skill and Leadership talent figure prominently.

At first, the heroes attract only a few interested spirits. But as they cluster around the speakers, they fall unconsciously into a crystal-like pattern of energies. At once, light glows around them. A success! The PCs, aided by the psychic energies of their new followers, can now broadcast their message farther.

From this point, a domino effect takes over. As the citizens realize their peril and what they can do about it, more and more flock to the PCs, lending them the power to reach still more citizens. The crystalline pattern, growing by the second, stretches away into the distance of the astral plane. And in the physical world, the Conglomeroids change shape.

Shapeless ooze gives way to structure: arms, legs, a body. The nebulous monsters become nothing less than gigantic images of the PCs themselves—people-shaped figures a hundred feet tall. And the psychic power, now organized through their focus, bestows on the giants powers identical to the PCs' own—at Unearthly levels!

It is time to hunt Loki. Flying characters can head upward and search for him in the upper stratosphere. Or, if some PCs cannot fly, Loki senses his loss of control over the Conglomeroids and returns instantly to Central Park. Infuriated at their effrontery in ruining his plan, he grows to enormous size to attack the PCs.

Play up the scenic detail of this awesome battle. The heroes' powers work within the giant figures at incalculably more powerful levels. As one falls, huge trees splinter beneath. The giants can stride between the skyscrapers of Manhattan like miners through narrow passages. As they battle, describe the conflict for the players with all the drama you can muster.

And of course, the struggle goes badly for Loki.

AFTERMATH

Loki, a coward, flees Earth as soon as the battle turns seriously against him. If the heroes manage to knock him out, his contingency spell teleports him away to Asgard. Otherwise, in a parting speech he vows revenge against the mortal PCs. "Know that you have achieved a high honor: the notice of a god. You will come to rue that honor, another day!" Loki can become a long-term nemesis, if you wish.

With his departure, his enchantments—including, needless to say, Enchantment itself—vanish. The Conglomeroid creatures magically dissolve into ordinary citizens again. The component people are fully clothed and healthy, but they retain no memory of their ordeal. Confused, they wander out of the park.

If Doctor Doom was the PCs' ally, he now makes a parting threat and takes an ungracious leave. PCs can fight him, but this would be violating the truce (not to mention an anti- climax to the adventure).

If Loki was your master villain, the crisis is taken care of except for cleanup work. (It should be a busy couple of days for Damage Control.) But if other villains were behind the plot, Enchantment still remains to trouble the PCs. They must find a way to restore New York to normal. See the next section.

KARMA

Avoiding undue harm to Loki's Conglomeroid-trapped citizens: +15.

Harming citizens inside the monster: −20 to −ALL.

Controlling the Conglomeroids to defeat Loki: +30.

Violating a truce with Doom: −20.

Section 6: NEW YORK NORMAL

SUMMARY

By defeating the Maggia or Doctor Doom (if one of these is your master villain), the PCs have procured a supply of Dispel, or at least its formula. Now they must figure out how to distribute it and turn off Manhattan's craziness.

SET-UP

The only set-up this section may require involves creating Dispel from the formula procured in the drug lab (in either Section 3 or 4). If they failed to get the formula, they can analyze a sample of the powder to determine its chemical makeup (an Excellent Reason FEAT for characters with suitable skills).

If they have neither powder nor formula, the heroes can try creating their own. This is an Amazing Reason FEAT, and may call for the most brilliant minds in New York.

Dispel is made of ordinary off- the-shelf organic chemicals. But the huge volume of chemicals needed calls for extensive scientific resources. Ideally, the PCs should have such skills. If so, the city of New York pulls all strings necessary to let PCs use the facilities at Empire State University or another advanced laboratory.

If the PCs don't have the requisite skills, they can go elsewhere for help. Likely locations for these include Four Freedoms Plaza, where Reed Richards can quickly mix up a boxcar-load; Doctor Strange's Sanctum (Strange is a medical doctor); or Avengers Island, where one of the Avengers can either brew up the antidote or find someone who can.

Possible Avengers or former Avengers who are up to the task include geneticist Dane Whitman, the Black Knight; Mockingbird; Iron Man, though this is outside Tony Stark's usual line of work; and, via satellite link to Avengers West Coast headquarters, Dr. Henry Pym.

The Dispel that is created is a fine white powder. Targets can breathe it, drink it in liquid, or absorb the dissolved antidote through the skin. A small dose is sufficient to cure the target of Enchantment's side effects, and render him or her immune to future doses.

ADVENTURE

The problem is to distribute the antidote widely, affecting everyone in Manhattan, and quickly, before the childish residents inflict more damage. The water system is a good start, but that won't get to people quickly—they're busy rioting.

There are actually a couple of effective solutions. Give the heroes Reason FEATs, if necessary, to come up with one.

Let the Rain Come Down

One way is use the Dispel and sodium iodide (available at the same labs that can synthesize the Dispel) to seed the clouds above the city. Sodium iodide creates rain, and Dispel dissolves easily in water, or even in water vapor.

Fortunately, there are heavy clouds, laden with vapor, above Manhattan right now. How to get the Dispel into the clouds? The solution could be as mundane as hiring a private plane to carry a PC up there. But these are super heroes, after all. No doubt, the PCs can get up that high themselves, or at least hitch a ride with someone who can.

Once seeded, the clouds darken and let loose—not a downpour of rain, but a blizzard of snow! No matter the time of year; the Dispel created a hypothermic chemical reaction, leaching the heat from the clouds' water vapor and freezing it. Even in July, it is snowing in New York!

The Enchantment-afflicted citizens of New York rush out to play in the snow. As they start snowball fights and build snowmen, they return to normal. But they feel so good, they keep playing. Perhaps the PCs join in.

The Brute Force Approach

Another solution, especially suitable for straight-shooting, linear-thinking PCs, is to haul huge loads of Dispel powder up to the top of tall buildings and turn it loose into the wind. Both the Empire State Building and World Trade Center are good candidates; in northern Manhattan, perhaps Columbia University, Grant's Tomb, and tall hills in Central Park would work.

The powder flies across the city. You may wish to build a little suspense by saying the winds are calm, or they're blowing toward the river; but this is manipulation. If the players originate this idea and carry it out well, it should work.

These two approaches are only examples. The players, often an inventive lot, may well create new ways to distribute the antidote. Perhaps they can make creative use of their powers. Don't hesitate to show the outcome of ridiculous ideas; but if the solution sounds plausible, go with it.

AFTERMATH

A parade down Fifth Avenue certainly seems in order. Or perhaps the heroes are not publicity seekers. In this case, an unpublicized visit by Reed Richards, Doctor Strange, or the Avengers may be called for. The NPC heroes solemnly thank the PCs for solving the crisis. The PCs can count on big favors in the future.

The adventure's last scene, in classic Marvel Comics tradition, probably shows a poor, put-upon street-cleaner piloting his cleaning truck down a street covered with confetti, debris, and either Dispel powder or snow. As he cleans up all this stuff across the city, he grumbles about his lot in life. "Ah, the workin' life. Jeez, wish I was a kid again and didn't hafta go to work."

KARMA

Discovering an effective way to administer the antidote: +20.

Section 7: EXTENDING THE ADVENTURE

The immediate plot of "Fun City" is over, but the adventure's elements don't have to vanish. Here are some notes on the features you can establish and exploit for future adventures:

NEW VILLAINS

The adventure has set up three villains, or perhaps one of your own, as possible long-term opponents for the heroes. What's more, the Enchantment drug has created more super humans, these of your own design. Though the Dispel antidote has covered the city, it is the work of a plot device to say that the villains keep their newfound powers. And they will soon gain experience as well, becoming deadlier opponents.

They can be especially effective if you used the Campaign Kickoff option. Tied to the PCs' fate by a common origin in the drug's effects, these villains can represent a still-later refinement of the formula that created the PCs. So the villains are more powerful.

However, the villains may also be in danger of slowly going insane because of the drug's lingering side effects. This probably leads to an unreasoning hatred of the PCs, who are closely tied by the common threads of their origins.

NEW PLOTS

In future adventures you can incorporate the parts of this framework that you didn't employ this time out. Maybe the Conglomeroids, though left on the sidelines in this adventure, show up as the tool of another powerful magician later on. Re-use the laboratory descriptions in later adventures. Adapt the villain tracks by assigning the villains the same motives but different nefarious schemes.

NEW NPCs

Various informants, victims, and bystanders rescued in the Hotspot encounters may reappear later at the PCs' headquarters, grateful for their rescue or needing further help. Some can become long-term campaign relationships.

Another bizarre source of NPCs is the Conglomeroid creatures from the Loki plotline. Assuming the PCs got absorbed and learned to control them, they may have met a new NPC while inside!

Remember the giant in Section 1, Traffic Jam? Perhaps, once cured, he or she can renew that old relationship with one of the player characters. By taking advantage of such elements, you lend continuity and rich subplot possibilities to your campaign.

A NEW WAY TO PLAY

Though this campaign set has described many locations in Marvel's Manhattan, in a larger sense the whole supplement is describing a single concept: a well-constructed campaign, created with a solid premise and direction, tailored to the player characters, rich in detail, background, and ongoing character stories.

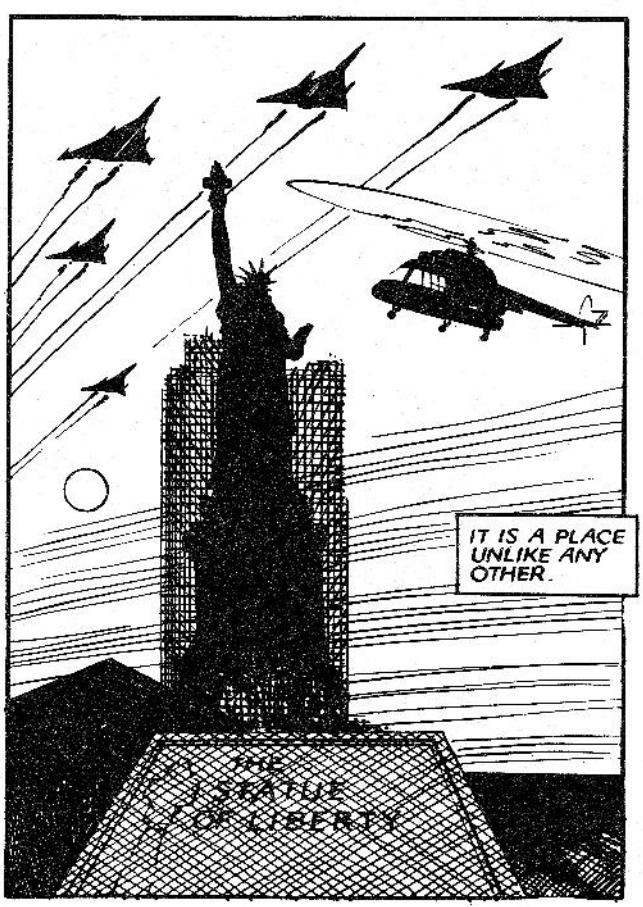
If you already play this way, congratulations! Use the hard data in this set to improve what is probably already an exciting campaign.

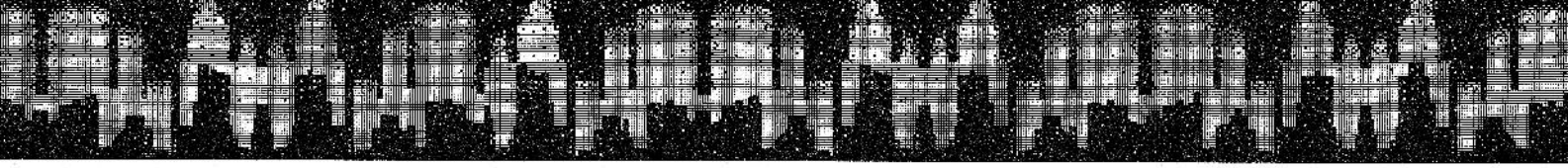
If you have felt a lack in your games, or want to improve your abilities in adventure design, establishing goals, staging, playing up character concepts, and encouraging creative play—then this set can be the gateway to a new place. . . .

A place not just of towering skyscrapers, mysterious tunnels, high finance, and low crime—not just of cops and crooks, good guys and bad guys—but a place of stories, where the most miraculous happenings make sense, because they're truer than real life.

Go through that gateway. Explore that wonderful place.

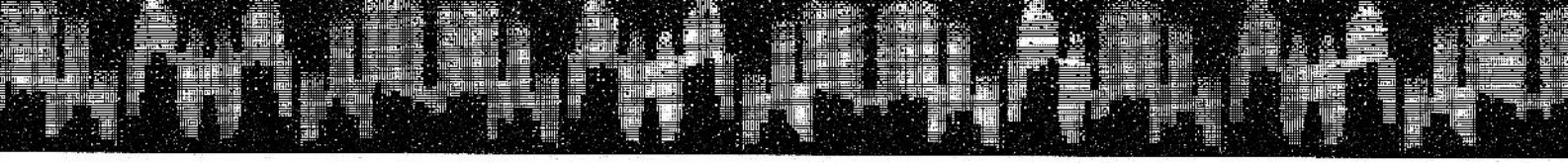
If you can make it there, you'll make it anywhere.





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Numbers in regular type mean the pages are in this *Adventure Book.*

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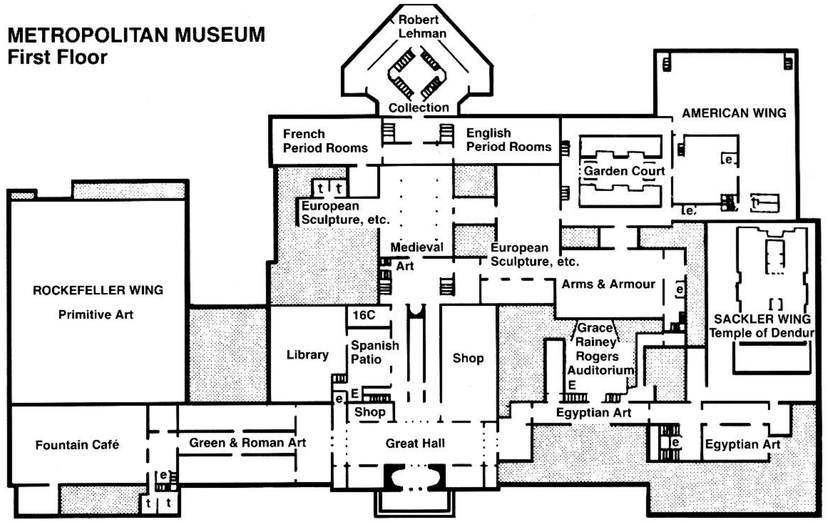


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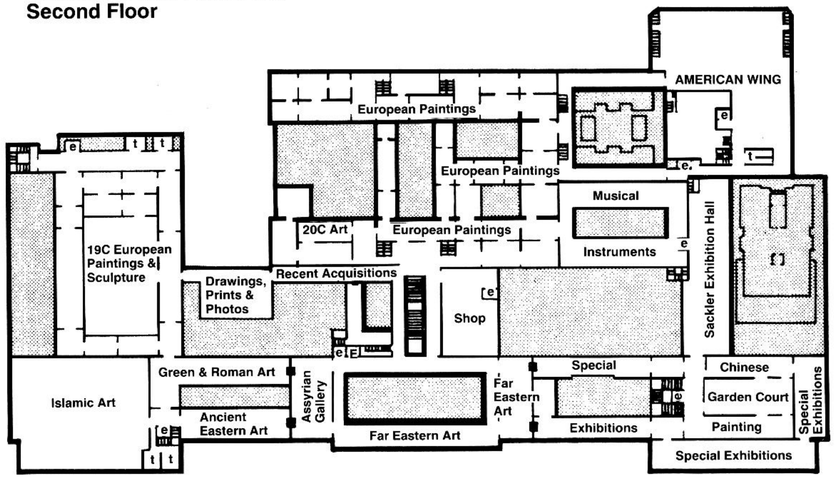
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METROPOLITAN MUSEUM
First Floor

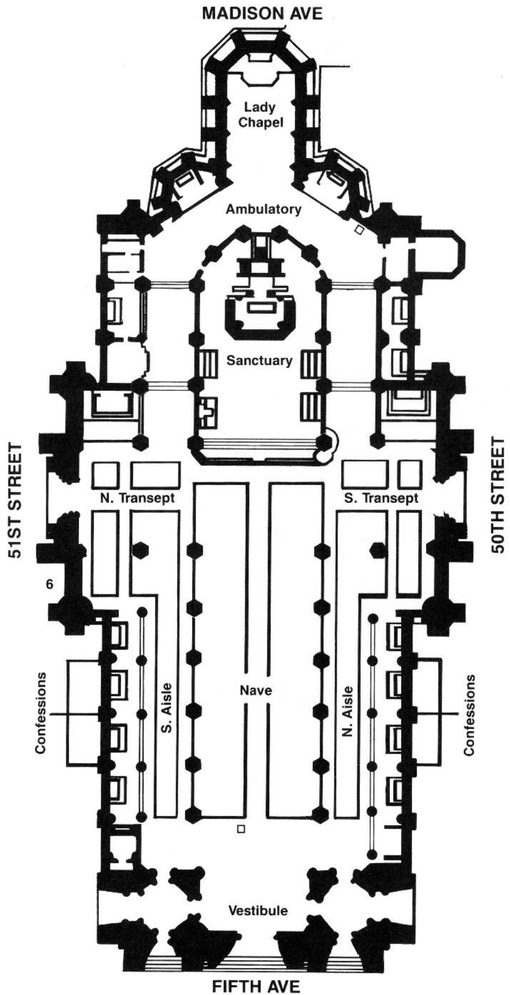


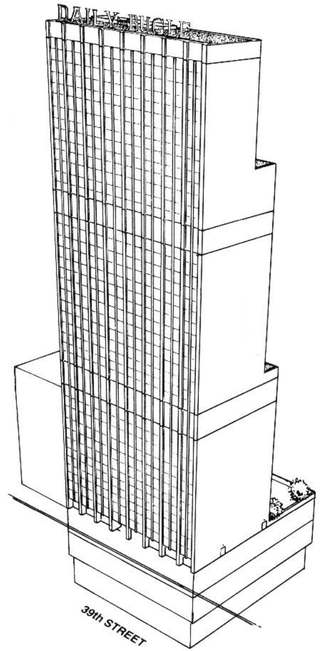
FIFTH AVENUE AND 82ND STREET

METROPOLITAN MUSEUM
Second Floor

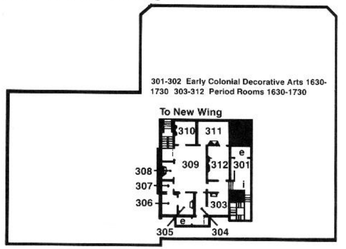


ST. PATRICK'S CATHEDRAL

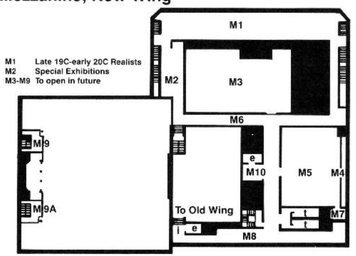




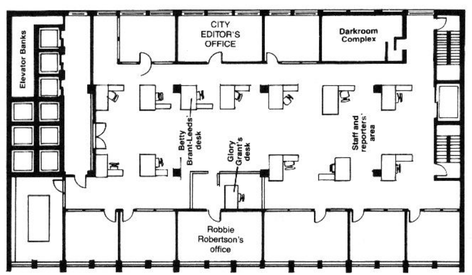
METROPOLITAN MUSEUM: AMERICAN WING
Third Floor, Old Wing

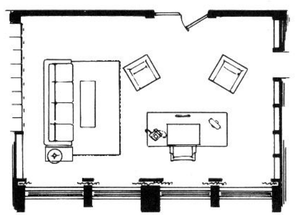


METROPOLITAN MUSEUM: AMERICAN WING
Mezzanine, New Wing



17th Floor CITY ROOM





46th Floor
JAMESON'S
EXECUTIVE SUITE

MIDTOWN (West Map)

W 51st St. — One Way

100 Block

Time & Life Building

IND Subway Stop

1260 Block

Americas Building

Radio City Music Hall (Sports Roof)

Associated Press Building (50 Rockefeller Plaza)

Awning

50 Block

West 51st St.

4 Block (W)

International Building

Atlas Statue

Plaza

626 Block

East 51st St. — One Way

2 Block (E)

Portal

Pinnacles (Towers) St. Patrick's Cathedral

Spikes along roof ("Crockets")

Dormers

Spires/Pinnacles

W 50th St. — One Way

100 Block

IND Subway Stop

Roxxon Plaza

"Enfolding The Earth" (Sculpture)

IND Subway Stop

1240 Block

RCA Building

30 Block

West 50th St.

2 Block (W)

British Empire Building

Lights

Lower Plaza

Prometheus Statue

(Skating Rink)

Channel Gardens

Stairs

La Maison Francaise

Floodlights

Flagpoles

610 Block

East 50th St. — One Way

2 Block (E)

Awning

Saks Fifth Avenue

4 East 50th

10 East 50th

14 East 50th

Newsweek Building

5 East 49th

9 East 49th

Awning

W 49th St. — One Way

100 Block

McGraw-Hill Building

One Way

Avenue of the Americas

1220 Block

Uniroyal Building

Eastern Airlines Building

10 Block

Rockefeller Plaza

West 49th St.

2 Block (W)

General Dynamics Building

4 West 49th

Goelet Building (now the Swiss Center)

Sinclair Oil Building

One Way

Fifth Avenue

600 Block

East 49th St. — One Way

2 Block (E)

437 Madison Avenue

KLM Building

Vacant

Hicks & Son

New York Bible Society

Hahn Kook Palace

27 East 48th

Charles Scribners' Sons Bookstore

W 48th St. — One Way

East 48th St. — One Way

Note: Both Sides of Rockefeller Plaza belong to the same "block."

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Midtown (East)

E 51st St. — One Way

24 Block

Archdiocese of New York

44 East 51st Street

I.T.T. Building

452 Block

320 Block

100 Block

IRT Subway Stop

St. Bartholomew's Church

(Dome)

General Electric Building

556 Block

120 Block

IRT Subway Stop

Summit Hotel

Girl Scouts Building

Restaurant

Hotel

Apartments

Apartments

818 Block

50th St. — One Way

30 Block

I.T.T. Americas Building

Colgate-Palmolive Building

444 Block

300 Block

100 Block

The Waldorf-Astoria (Hotel)

(Dome)

(Dome)

540 Block

128 Block

Belmont Plaza Hotel

San Carlos Hotel

Hotel

800 Third Avenue

Restaurant

Apartments

Apartments

Apartments

798 Block

E 49th St. — One Way

34 Block

Madison Avenue Building

Bankers Trust Annex

Bankers Trust Building

One Way

Madison Avenue

412 Block

280 Block

Park Avenue

100 Block

299 Park Avenue Building

Awning

Barclay Hotel

Awning

518 Block

One Way

Lexington Avenue

134 Block

Four Freedoms Plaza

Statue of the Fantastic Four's Founding Members

Vehicle Launch Port

Fountain

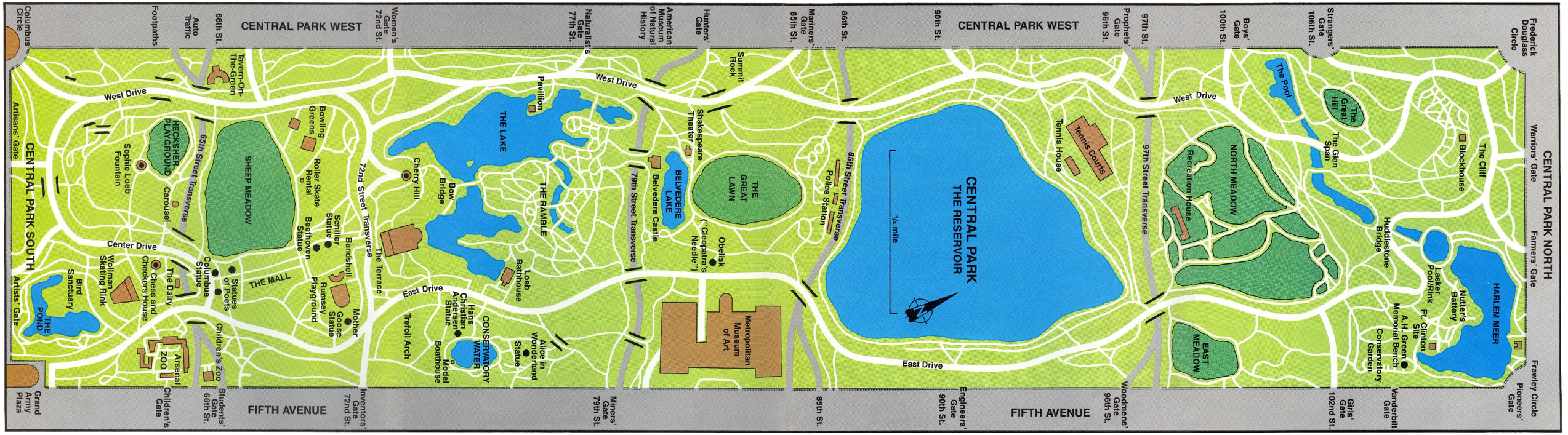
776 Block

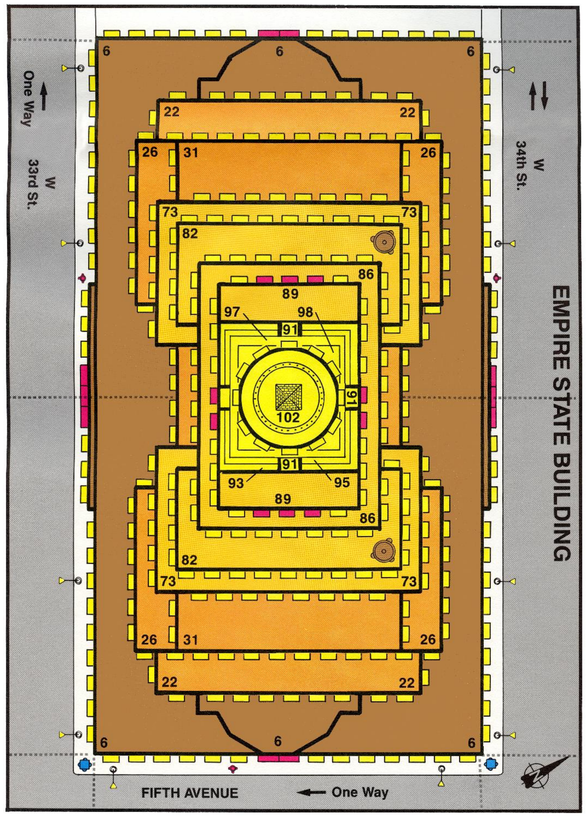
One Way

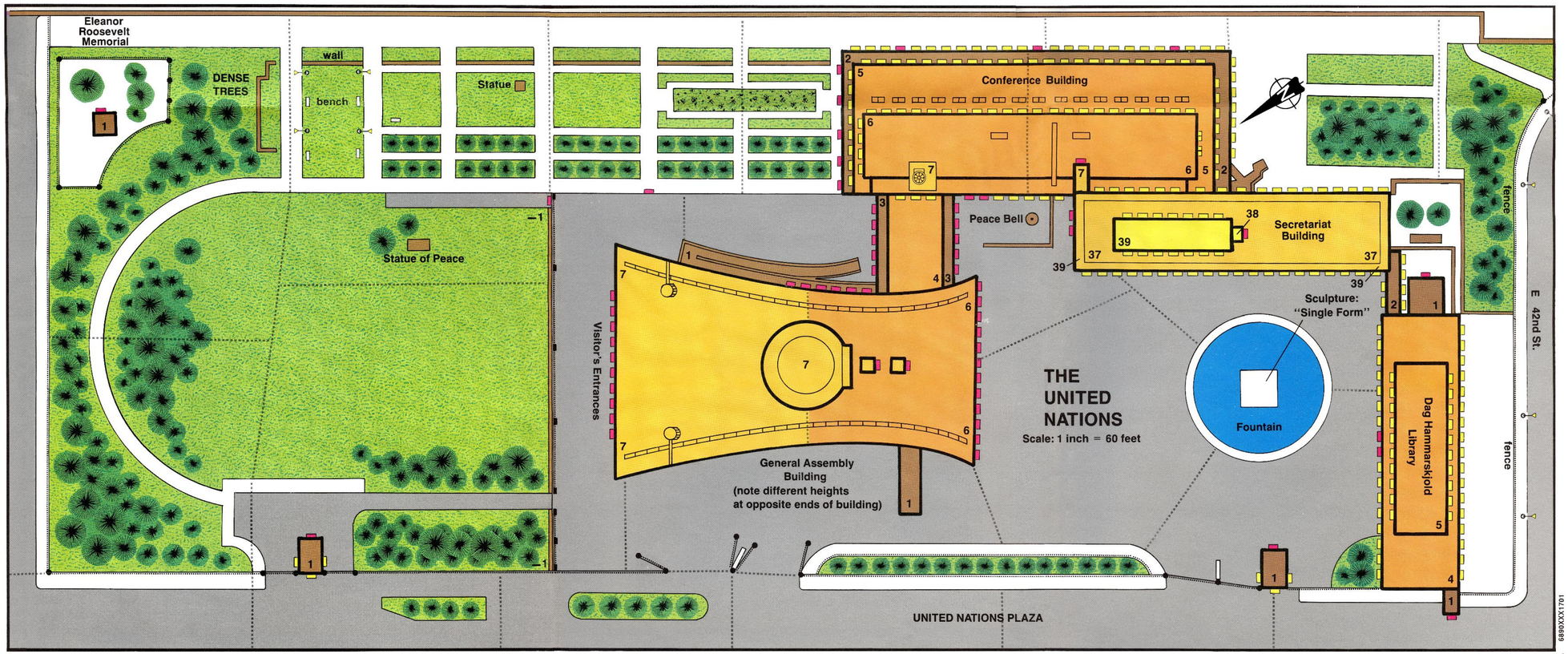
Third Avenue

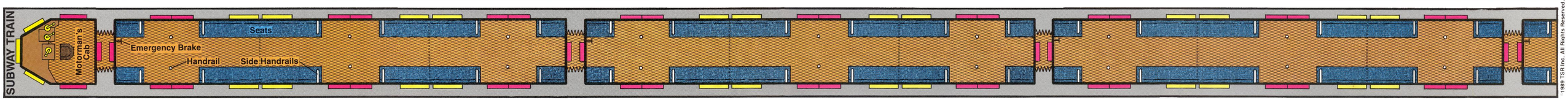
E 48th St. — One Way

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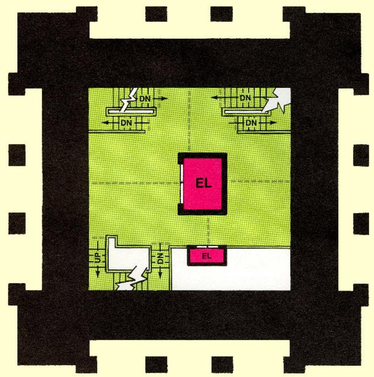




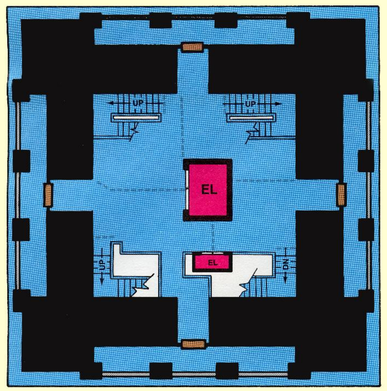


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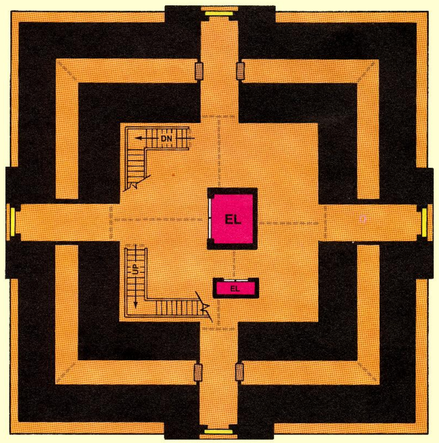
THE STATUE OF LIBERTY



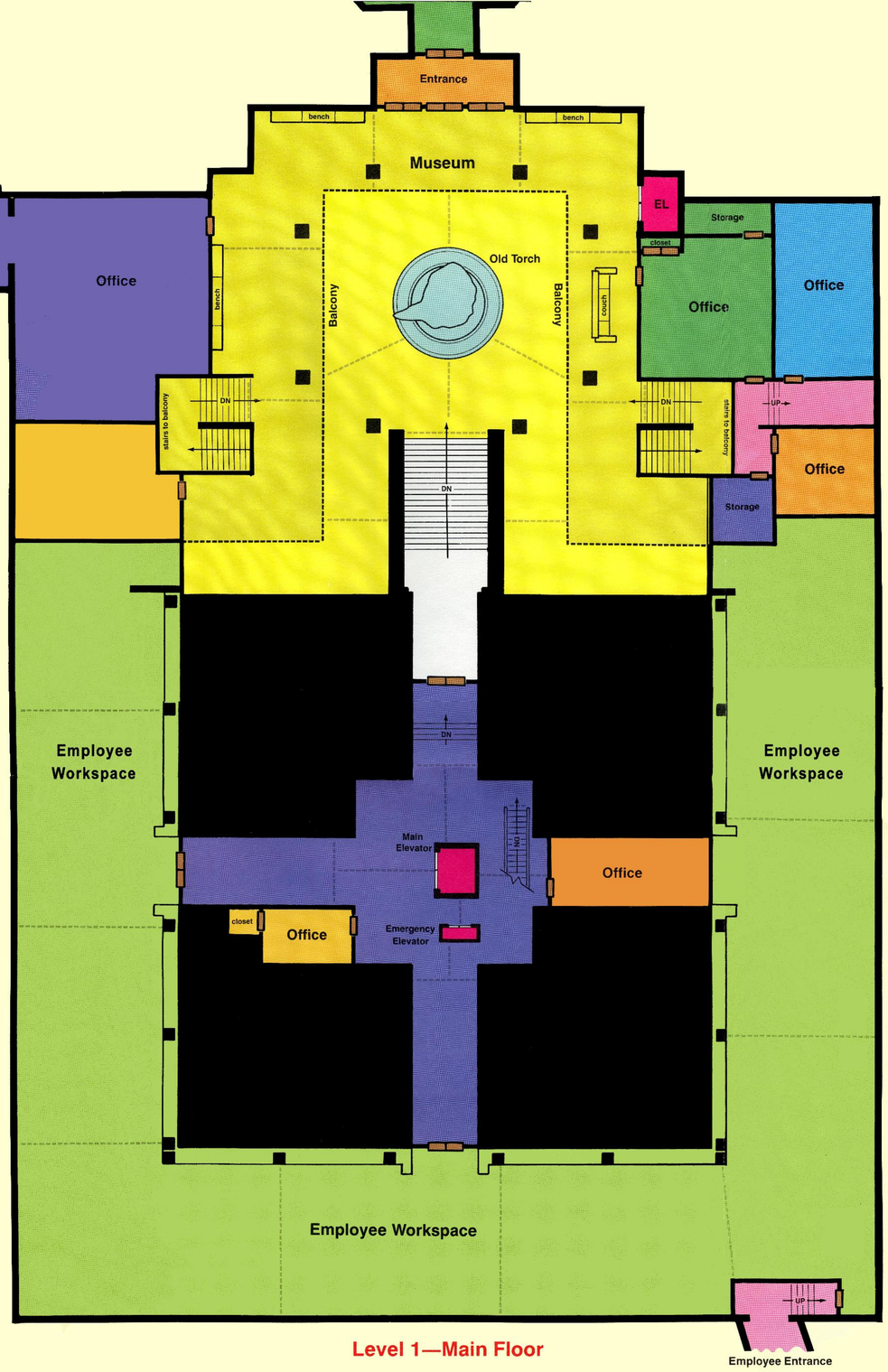
Level 4—Intermediate



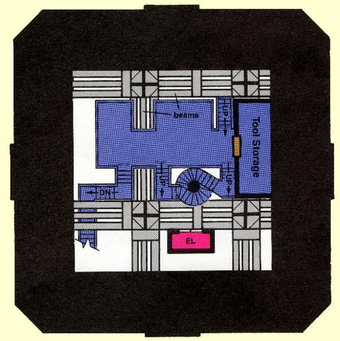
Level 3—Colonnade



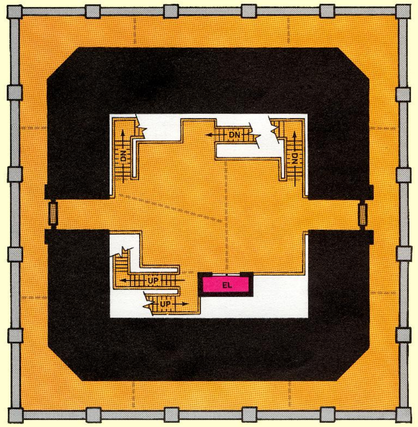
Level 2—Promenade



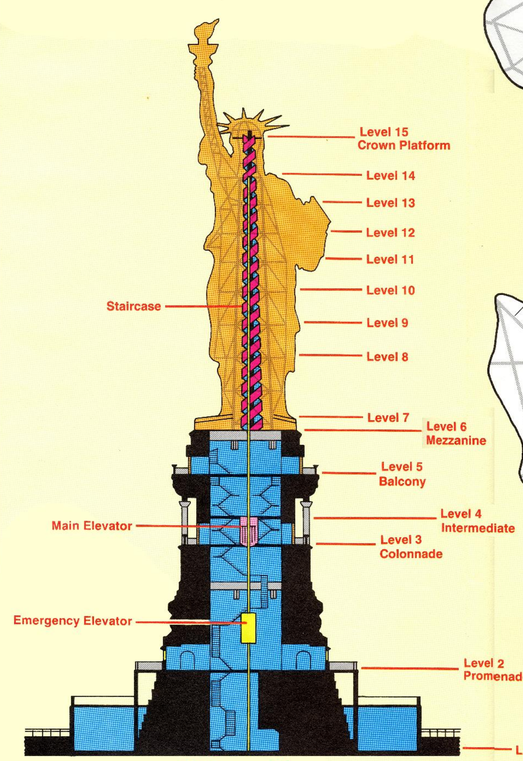
Level 1—Main Floor



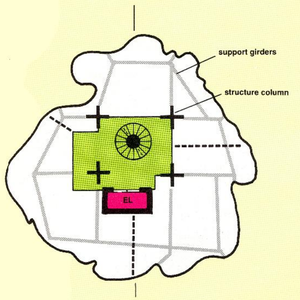
Level 6—Mezzanine



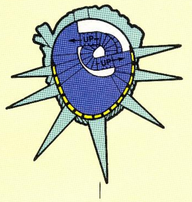
Level 5—Balcony



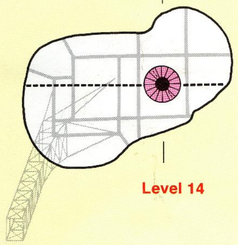
Cutaway View



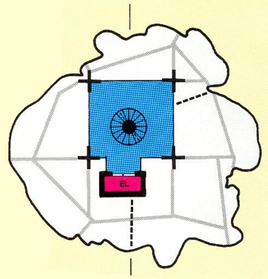
Level 10



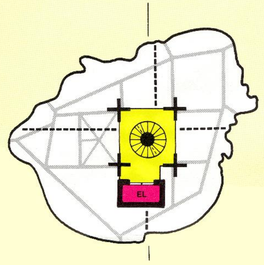
Level 15—Crown Platform



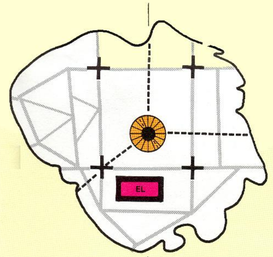
Level 14



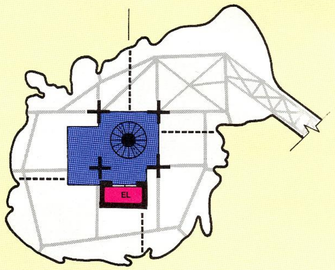
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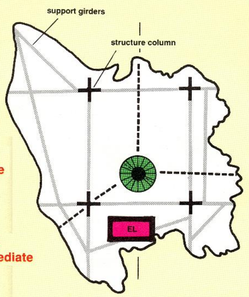
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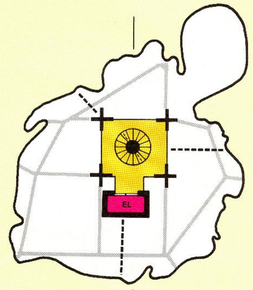
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Level 7



Level 11

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