HERO GAMES™

Super Role-playing Game and HERO System Rules #450



by George MacDonald
Steve Peterson
and Rob Bell



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For our convenience, we have employed the male gender throughout this product. This does not imply any chauvanism on our part (quite the contrary), but it is hard to say him/her/it, or he/she (or "s/he") every time the situation crops up. So, please accept our apologies for this shortcut.

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INTRODUCTION TO CHAMPIONS

Welcome to the superpowered world of *Champions!* Here's where the four-color fantasies of comic books become real; here superheroes and supervillains do battle for the destiny of the human race. *Champions* allows anyone to become a superhero and fight for justice. With these rules and your pencils, paper, and imagination, you can recreate the fanciful world of the comic books and adventure novels. But beware! *Champions* is not a game for the weak at heart. It takes guts, intelligence, and imagination to succeed. Can you meet the challenge?

Champions has all the rules to show you how to create your own unique character. Any power or ability you've seen in the comics can be duplicated with the *Champions* rules; this is your chance to create the character that you want. Once you've created your hero, you'll join other heroes in the fight against evil.

So get out there and BE A HERO!

WHAT'S INSIDE

You've started in the right spot. First, here's a list of what's in the book, so you'll know what you have:

HERO System Rulesbook: The first section of the book, this section has the rules necessary to play *Champions*. The Rulesbook includes introductory material, in case you've never played before. This section also has all the rules necessary to roleplay any type of game, from fantasy to science fiction. It is identical to the HERO System Rulesbook sold separately (so you don't have to buy it).

Champions Sourcebook: This section explains how you can use the rules in the Rulesbook to create your own comic-book game. There are also extensive guidelines on how to maintain a *Champions* campaign.

Champions Campaign Book: This includes ready-to-use material for your *Champions* game. There is a superhero team called The Champions which you can play. There are over a dozen villains to lock horns with. And there's a ready-to-go scenario that will propel you right into the world of comic-book adventuring.

Before you start, you'll also probably also want:

- Pencils and Paper
- Copies of the Character Sheets
- Miniatures or markers to represent characters.
- At least 3 six-sided dice for each player
- Lots of imagination

HOW TO USE THIS BOOK

If you've never played a roleplaying game before, start at the beginning of the HERO System Rulebook. There you'll get an introduction to roleplaying and a review of how the HERO System works. Then you can get a couple of friends together and turn to the introductory adventure in the *Champions Campaign Book* and begin playing. Once you've played the game, then go back at your leisure and read through the rest of the Rulebook.

If you're an experienced roleplayer but unfamiliar with the HERO System, you should also read the beginning of the HERO System Rulebook. But you might also want to read through Character Creation and Combat to get a better idea of how the game works. Then play the introductory adventure and move on to the Mob Rule adventure.

If you're already a HERO player, then you don't need to play the adventure. Read all the way through to catch all the rule changes and additions.

All players and GMs should read the rules all the way through when you have time.



RULESBOOK



CHAMPIONS RULES BOOK

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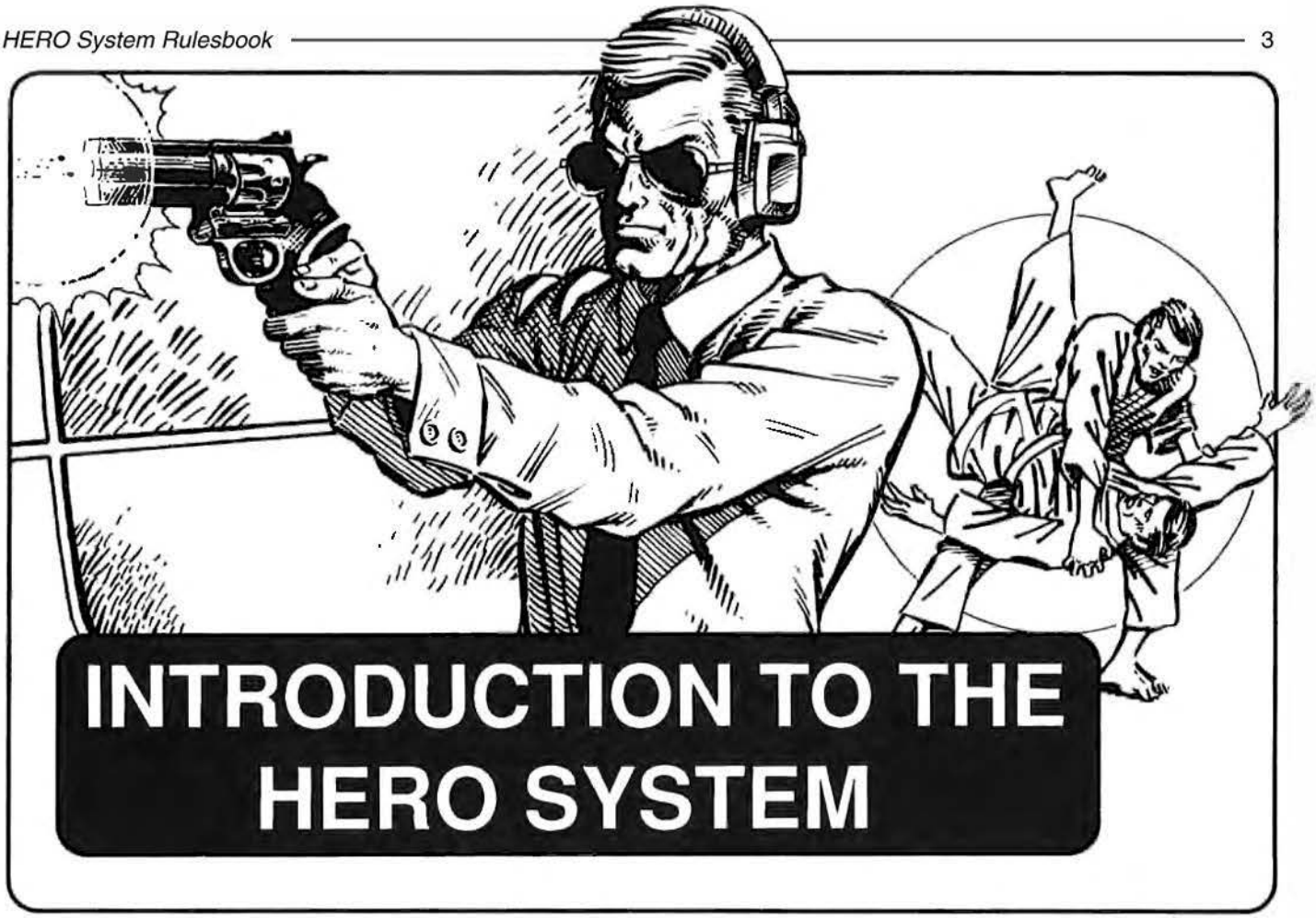
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INTRODUCTION TO THE HERO SYSTEM

HOW TO USE THIS GAME

You probably want to get started playing right away. If you've played other HERO System games before, you already know how to play. Read the section titled *If You've Played HERO Before*. Then skim through the Combat section, then read through Character Creation closely. Or, if you want, you can skip Character Creation for now, and start playing right away by using the heroes provided in the Sourcebook. The Mob Rule adventure in the Campaign Book is ready to use.

Those of you unfamiliar with roleplaying games (or unfamiliar with the HERO System) should read through this whole *Introduction* section. If you and your friends want to start playing without learning all the rules, one of you should volunteer to be the Game Master (GM). The GM should read through the first Introductory Scenario. When you're ready to start, give each player one of the heroes from the back of the Campaign Book. Everything you need to know about combat is in the Rulebook; when you have questions, just look in the appropriate section of the book.

Of course, eventually everyone should read all the way through these rules (if only to catch all the jokes). The section on Campaigning Champions is particularly important: it will help you get the feel for comic-book roleplaying. When you're more familiar with how the game works, Character Creation will show you how to create any kind of character. You can even recreate your favorite characters from comic books or stories.

IF YOU'VE NEVER PLAYED BEFORE



WHAT IS ROLEPLAYING?

A roleplaying game is very different from traditional games like chess or poker. When playing chess or poker, the object is to win — to beat your opponent. The object of a roleplaying game is to have fun and be creative with your friends.

A roleplaying game is like a play. A play has a director who helps set the scene for the actors. The director has some control over how the actors will react. A play also has an author who sets up the situation (the plot), decides what each character is like, and then writes lines to reflect the personalities of the characters. The characters react to the plot in ways consistent with their personalities.

When playing a roleplaying game, one player takes the parts of the director and author. This person, called a Game Master (GM for short), decides the basic plot of the adventure. The GM describes the setting to the players. Each player creates his character including powers, abilities, and personality. The player makes up dialogue on the spot, trying to talk and act as his characters would in the situation the GM has created. The GM acts out the roles of all of the people the players encounter in the course of their adventures.

Once combat occurs, the GM takes over as a referee, deciding what rules apply. The rules tell the GM how to use dice rolls to determine the outcome of fights. The GM also plays the part of the opponents, deciding what actions they will take. The players respond as their characters would. If a player tells the GM he wants to hit an opponent, the GM will tell the player what dice he needs to roll, and what number he must roll on the dice to hit. Of course, once the players are all familiar with the game "mechanics", play will proceed much faster.

The storyline or plot of the game is responsive to the players' decisions. No two adventures will be the same because of the different directions that the players take. The GM integrates the players' ideas and responses into the game. Ideally, a roleplaying game involves constant feedback between the players and the GM. It's like stepping into a great adventure novel or movie.

Don't let the apparent complexity of these rules discourage you. The rules are designed to reflect "real" life (as seen in movies, paperbacks, and comic books). The rules are simply a tool so that everyone can understand the actions of the characters. After playing the game a few times, the mechanics will be very familiar, and everyone will be able to concentrate on roleplaying.

HOW TO PLAY THE HERO SYSTEM

The HERO System looks complex, but don't worry, there are only a few concepts that you need to get started. This section introduces the basics of the HERO System, enough to get you started playing. Don't worry if you can't remember all of the details just now; as you play the game you'll remember, or can look things up. Later on, you can read the rules more thoroughly to learn all the ins and outs. For now, look at the character sheet. All you need to play the game is listed there.

CHARACTERISTICS

Characters all have 8 Primary Characteristics (Strength through Comeliness) that represent physical and mental capabilities. The other 6 Figured Characteristics (Physical Defense through Stun) are used in combat. Generally, the Primary Characteristics mean what they sound like; Strength represents how much the character can lift, Intelligence is how well the character can figure things out, etc. The average human has basic Characteristics of around 8-10.

Primary Characteristics have Characteristic Rolls equal to 9 + (Characteristic/5). For example a character with a Dexterity of 20 would have a Dexterity Roll of 9+(20/5)=13. Roll 3d6. If the dice total is less than or equal to the Characteristic Roll, then the character successfully uses the Characteristic (like making an Intelligence Roll to figure out a clue or a Dexterity Roll to walk on a balance beam.) If the dice total is greater than the Characteristic roll then the character doesn't use the Characteristic successfully (like missing the clue or falling off the balance beam.)

SKILLS

Characters have Skills that represent specialized knowledge or training. The character can try to get information, or other benefits from a Skill by attempting a Skill Roll. Each Skill will have a Skill Roll between 3 and 18. The higher the Skill Roll, the better the character is at the ability. A character who wants to use the Skill should roll 3d6. If the dice total is less than or equal the Skill Roll, then the character gets the benefit of the Skill. If the dice total is greater than the Skill Roll then the character doesn't get the benefit of the Skill.

COMBAT

Once combat starts there are several things to keep in mind:

The sequence that characters act is based on the characters' Speed and Dexterity. A character's chance to hit or avoid being hit is based on his Combat Value. A character's ability to do damage is rated in dice of damage.

A character's ability to absorb damage (thereby preventing it from affecting him) is divided into his Physical Defense and his Energy Defense. The amount of damage a character can take before going unconscious is defined by his Stun. The amount of damage a character can take before starting to die is defined by his Body.

The amount of Stun damage a character gets back every turn is defined by his Recovery

A character's Speed is the number of times the character can act in a 12 Segment (or second) turn. The Segments are called off one at a time and any character who can act gets to "do his thing". On a given Segment characters act in order of their Dexterity.

Every time a character acts he can do two things (but only one attack); normally characters move half their full movement and attack (a character could also use his entire action moving.)

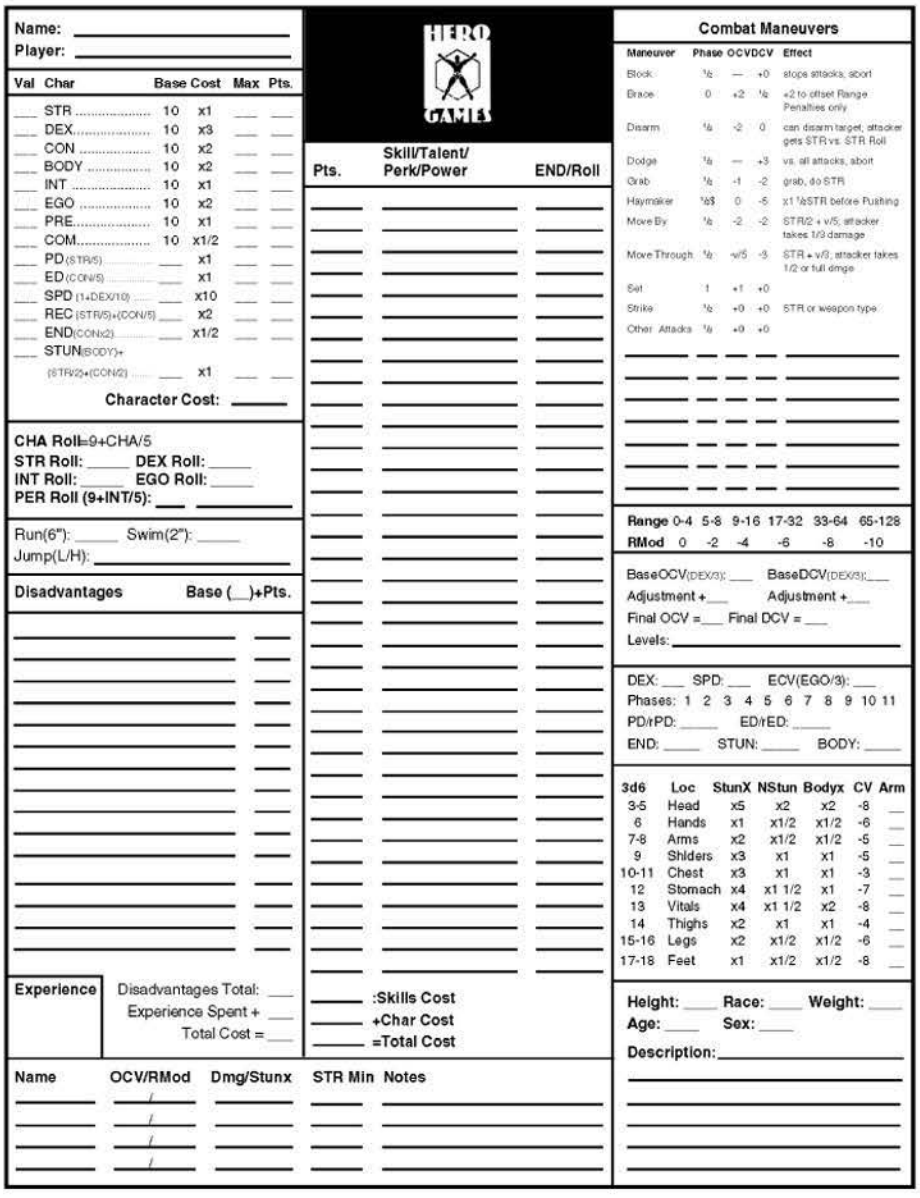
To hit with an attack, the character should roll 3 dice. The attack hits if the total is less than or equal to 11, plus the attacker's Combat Value, minus the defender's Combat Value. So if a character with a combat value of 6 attacks a character with a Combat Value of 4, he has to roll 11+6-4=13 or less to hit.

A character's normal attack is rated in dice of damage. A character can do 1d6 punch damage for every 5 points of Strength. Weapons do the amount of damage listed on the Weapon Tables and Powers do a number of dice based on how much they cost. After a successful Attack Roll, the attacker rolls damage dice. For normal attacks (usually a punch or perhaps a Power), the total of the dice is the amount of Stun damage. The number of dice, +1 for each 6 rolled, -1 for each 1 rolled, is the amount of Body damage. If the dice of a 6d6 attack rolled 1, 1, 4, 4, 5, and 6 the attack would do 21 Stun and 5 Body. For killing attacks (which include most weapons), roll the damage dice listed to determine the amount of Body damage done. Then roll 1d6-1 (with a minimum of 1) and multiply it by the Body damage to find the amount of Stun damage done to the target.

The target of the attack has two defense values, a Physical Defense and an Energy Defense. These defenses apply against normal attacks. Subtract the appropriate defense from the Stun and Body of the attack. If a target with a Physical Defense of 10 was hit with a 6d6 punch attack doing 21 Stun and 5 Body the target would take 11 Stun but no Body damage. If the attack is a killing attack, then only resistant defenses (such as armor or a Force Field) would subtract from the Stun and Body damage done.

A target that has taken all of its Stun is unconscious. A target that has taken all of its Body is down and near death.

A character who is conscious at the end of a turn, may add his Recovery to his current Stun (up to a maximum of his starting Stun). Thus, if a character can last until the end of his turn he can get back some Stun and keep fighting.



Name: _____
Player: _____

Val	Char	Base	Cost	Max	Pts.
___	STR	10	x1	___	___
___	DEX	10	x3	___	___
___	CON	10	x2	___	___
___	BODY	10	x2	___	___
___	INT	10	x1	___	___
___	EGO	10	x2	___	___
___	PRE	10	x1	___	___
___	COM	10	x1/2	___	___
___	PD (STR/5)	___	x1	___	___
___	ED (CON/5)	___	x1	___	___
___	SPD (1+DEX/10)	___	x10	___	___
___	REC (STR/5)+(CON/5)	___	x2	___	___
___	END (CONx2)	___	x1/2	___	___
___	STUN (BODY)+ (STR/2)+(CON/2)	___	x1	___	___

Character Cost: _____

CHA Roll=9+CHA/5
STR Roll: _____ DEX Roll: _____
INT Roll: _____ EGO Roll: _____
PER Roll (9+INT/5): ___ _____

Run(6"): _____ Swim(2"): _____
Jump(L/H): _____

Disadvantages Base (__)+Pts.

Experience
Disadvantages Total: ___
Experience Spent + ___
Total Cost = ___

Name	OCV/RMod	Dmg/Stunx	STR Min	Notes
	/			
	/			
	/			

Pts.	Skill/Talent/ Perk/Power	END/Roll

_____ :Skills Cost
_____ +Char Cost
_____ =Total Cost

Combat Maneuvers

Maneuver	Phase	OCV	DCV	Effect
Block	½	—	+0	stops attacks, abort
Brace	0	+2	½	+2 to offset Range Penalties only
Disarm	½	-2	0	can disarm target, attacker gets STR vs. STR Roll
Dodge	½	—	+3	vs. all attacks, abort
Grab	½	-1	-2	grab, do STR
Haymaker	½§	0	-5	x1½STR before Pushing
Move By	½	-2	-2	STR/2 + v/5; attacker takes 1/3 damage
Move Through	½	+v/5	-3	STR + v/3; attacker takes 1/2 or full dmge
Set	1	+1	+0	
Strike	½	+0	+0	STR or weapon type
Other Attacks	½	+0	+0	

Range	0-4	5-8	9-16	17-32	33-64	65-128
RMod	0	-2	-4	-6	-8	-10

BaseOCV(DEX/3): ___ BaseDCV(DEX/3):___
Adjustment +___ Adjustment +___
Final OCV =___ Final DCV = ___
Levels: _____

DEX: ___ SPD: ___ ECV(EGO/3): ___
Phases: 1 2 3 4 5 6 7 8 9 10 11
PD/rPD: _____ ED/rED: _____
END: _____ STUN: _____ BODY: _____

3d6	Loc	StunX	NStun	Bodyx	CV	Arm
3-5	Head	x5	x2	x2	-8	__
6	Hands	x1	x1/2	x1/2	-6	__
7-8	Arms	x2	x1/2	x1/2	-5	__
9	Shlders	x3	x1	x1	-5	__
10-11	Chest	x3	x1	x1	-3	__
12	Stomach	x4	x1 1/2	x1	-7	__
13	Vitals	x4	x1 1/2	x2	-8	__
14	Thighs	x2	x1	x1	-4	__
15-16	Legs	x2	x1/2	x1/2	-6	__
17-18	Feet	x1	x1/2	x1/2	-8	__

Height: ____ Race: ____ Weight: ____
Age: ____ Sex: ____
Description: _____

GETTING STARTED

And that's all you need to get started. With these notes and the characters provided, you can start playing the game right away. Read the rules as you have questions, or want to know more about a particular concept. If there's a term or abbreviation that doesn't make sense, look it up in the glossary.

IF YOU HAVE PLAYED HERO GAMES BEFORE



Here it is: The long-awaited HERO revision. It's been months in the writing and years in the playtesting. The new HERO system pulls together rules from *Champions, Justice Incorporated, Danger International, Fantasy Hero, Robot Warriors, Star Hero, Super Agents,* and *the Adventurers Club.* We think the revised HERO System is cleaner, more consistent, and more comprehensive than any HERO presentation in the past. We like the revised HERO rules, and we think you will too.

WHY THE REVISION

The question whether or not to revise the HERO system was not taken lightly. First, HERO was already the best roleplaying game available. As the saying goes, "if it ain't broke, don't fix it." Second, people like you have been playing various parts of the HERO system since 1980. The last thing we wanted to do was change everything on you. And, of course, doing a revision of a game as established as the HERO System is a gargantuan effort.

But after carefully considering all this, we decided that a Revision would still be a good idea. There are two main reasons we went through with it: consistency and quality.

CONSISTENCY

It has always been our intention to create a single, unified set of rules for all game genres. But in the past, we had made an effort to publish games aimed at a certain genre. Moreover, because of the need to publish games, we never had a chance to sit down and decide — once and for all — how we wanted to handle certain Powers, effects, and game mechanics. As a result, each of the HERO System games handled things somewhat differently: *Fantasy Hero* spells weren't quite the same as *Champions* Powers or *Justice Incorporated* Talents. Every game was similar to the rest, but not quite the same.



This had several effects. Because not all the rules were in one place, players who wanted them had to buy all the books. For example, Lip Reading Skill was only in *Justice Incorporated,* while Speed Reading was only in *Danger International.* Players wanting the Disadvantage "Rivalry" had to buy *Robot Warriors,* while the Power "Damage Reduction" was only in *Champions III.* We didn't want to force our customers to keep buying every rulesbook we've ever published, just to get every Skill or Power.

Moreover, the minor variations among the games made it harder to play HERO. A player who learned to play *Champions* knew basically how to play *Fantasy Hero,* but not quite. There were just enough little things to trip him up. Additionally, it wasn't possible to simply transfer a character from one HERO campaign to another, because the rules were different.

Finally, the lack of a single set of rules made it difficult for us to publish supplements and support games. Because there was no HERO System rulesbook, we had to put the rules in every book that we published. This made it harder to publish games like *Star Hero*, and made it more expensive for you, our customers.

By revising the HERO system, we hope to fix all these problems. There is now a single set of rules, so there are no inconsistencies. Moreover, all the rules are in one place — there will be no more leafing through 4 or 5 rulesbooks to find an obscure detail. This should make it easier for us, and cheaper for you. Not a bad bargain.

QUALITY

The other big reason for the revision was playtesting and quality control. It has been 10 years since the first HERO game was published. In that time we have received hundreds upon hundreds of letters from players like yourself. We've learned a lot. Moreover, we have had some of the finest minds in the gaming industry play the game. All of these people have given us feedback on what needed work, which rules work better than others, and so forth. We wanted to take advantage of this feedback to improve the game.

Doing a revision also allowed us to improve the production quality of the game. The original HERO games were published over a 9 year period. During that time the production quality of roleplaying games improved tremendously. Revising the system let us use better art, better writing, and better graphics to ensure that HERO Games looks sharp as it heads into its second decade.

WHAT'S NEW

The first step in the revision was to pull together all the rules that have been published before. The Revised HERO System thus has a comprehensive Skills list and Powers list. We've also added new Powers and Skills.

We have also changed a few rules. These changes are a result of your feedback, and reflect places where you felt the game didn't work as well as it could. Additionally, it wasn't possible to make all the HERO System rules consistent without changing some of what has gone before.

With the rules changes, we had one real goal: To make this the most comprehensive and elegant system ever designed. Wherever possible we cleaned up and unified mechanics, and tried to take out arbitrary differences between abilities. We also worked to broaden Powers and their effects. Many changes don't affect the point cost, but do affect the way the ability is used. What follows are some of the more substantial changes in the system. Almost everything has been cleaned up at least a little, so it would probably be worthwhile to read through the entire rulesbook.

Skills: All of the Skills are listed alphabetically. New Skills like Acting, Oratory, and Range Skill Levels are included. New Martial Arts rules allow superheroes and normal heroes to use the same system. Talents and Perks are broken out into their own sections.

Powers: The Powers now include all the Powers from *Champions* (including *Champions II* and *III*), along with the spells from *Fantasy Hero.* A real effort has been made to unify the various Powers so that they work in a consistent and balanced fashion. For example, we altered the Movement Powers so that the costs and noncombat velocity work identically, regardless of the Power. We made a similar effort with Mental Powers and the Adjustment Powers (Absorption, Aid, Drain, Transfer). The costs for some Powers are changed slightly, to reflect playtesting comments.

Modifiers/Advantages/Limitations: As for Powers, these now include all the Modifiers from previous HERO products. There are numerous new Advantages and Limitations to help players simulate the abilities of any character from fact or fiction.

Disadvantages: This is where there was the largest discrepancy between *Champions* and the normal-scale games. Moreover, the Disadvantage section had been the subject of extensive feedback. The new HERO system for Disadvantages is streamlined and consistent. It also incorporates the Disadvantages from all previous HERO games.

Combat: The combat rules have been reworked to make combat easier, but without losing any of the intricacies it had previously. In addition, there are optional rules to let you make combat as complicated or simple as you like.



HOW TO USE THIS BOOK

Unlike someone who is just starting HERO, you've played the game in the past. You might even have an existing campaign. So how do you use a book like this?

The most obvious method is to convert all the characters over to the new system. Let each player redesign his character using the new rules. If you want, he can carry over experience, thus allowing the character to be built on the new rules. Many characters that were difficult to build under the old rules will be easy to do now. Moreover, the vast expanse of New Skills and Powers will let players expand their characters in directions they only dreamed of.

If this doesn't appeal to you, it is possible to convert the characters over one by one, while preserving their original abilities. Some Powers might cost more and some might cost less, but this doesn't matter — the goal is to recreate the exact same character using the new rules. This means that each character has a "grandfather clause" — any Power he used to have he still has. It also means that the GM will have to be flexible with the point totals. If a character needs more points to recreate a certain effect, he should be given them. Using the revised rules in this way will enable the GM to enjoy the advantages of the new rules, without changing the campaign overmuch.

Finally, if the GM doesn't want to use the revised rules, then this book can serve as a supplement to the old rules. The expanded list of Powers, Talents, Skills, etc. make this book an acceptable *Champions IV,* or *Fantasy Hero Companion.* If this is what you want to do, simply pick and choose from among the new rules until you find the ones you like.

In short, when using these rules: **Do what you want.** They are the best we could devise, but they might not work in a particular situation. If not, don't hesitate to change them, or use them in any way you desire.



CHARACTER CREATION

This section shows you how to create a character ready to adventure in any campaign. Using the HERO system, players are able to create precisely the types of characters they wish to play. This involves choosing the abilities, personality, and other qualities for the character, based on the nature of the campaign.

Examples are given in each category, and the appropriate Skills, Powers, etc. are listed alphabetically. To design a character, you should read through each section carefully. You must also know what type of campaign background the Gamemaster (GM) will be running, and what restrictions are placed on the characters. (Ask the GM to tell you this.) For quick reference we have included an alphabetical list at the beginning of each section.

Every player receives a certain number of Character Points to build his character. The player uses his Character Points to "buy" higher Characteristics or Skills. If he wishes to have more than the normal allotment of Character Points to begin with, he may take certain Disadvantages which limit some of his effectiveness.

Creating a character from scratch takes a fair amount of time, especially the first few times you do it. Don't worry, it becomes much faster as you familiarize yourself with the rules. To get started quickly, use the sample characters provided.

For game purposes, a character is defined by numerous attributes:

Characteristics: These are the character's natural physical and mental abilities. Examples of Characteristics are Strength, Dexterity, and Intelligence.

Skills: Skills are the abilities that an individual can learn from study. Anyone can learn Skills; there is nothing especially mysterious or unusual about them. Examples of Skills include Computer Programing, Oratory, and Martial Arts.

Perks: These are useful items, privileges and contacts that a character has access to in the campaign. Perks are not innate to the character and can be lost, gained, or altered over time. Examples of Perks include wealth, Diplomatic Immunity, or followers.

IN SOME CAMPAIGNS, CHARACTERS CAN ALSO HAVE

Talents: Talents are the weird and unusual abilities that some people possess. Unlike Skills, it is impossible to simply learn a Talent — the character must have some innate ability in that direction. Talents are a half-way step between Powers and Skills — they may exist in the real world, but are extremely rare and/or inexplicable. Examples of Talents include Eidetic Memory, Luck, and Ambidexterity.

Powers: Powers are the unbelievable and unnatural abilities possessed by characters in comic books, fantasy and science fiction. Examples of Powers include Invisibility and Flight.

HEROIC VS. SUPERHEROIC

One of the most important distinctions the GM must make regards the type of campaign he will run. All games that use the HERO system fall into two categories: heroic and superheroic. Put simply, in a heroic campaign, the characters are extremely skilled individuals, but "normal" humans nonetheless. Conversely, characters in a superheroic campaign can, if they want, buy Powers. These Powers allow the characters to fly, fire bolts of energy from their hands, survive the impact of tank shells, etc..

A heroic campaign is best for most non-comic-book campaigns. Sword and sorcery fantasy campaigns, modern espionage adventuring, swashbuckling, post-holocaust exploring — all of these should be heroic campaigns. It is not impossible for characters in a heroic campaign to possess Powers: a wizard would have spells or an alien could have Sonar, for example. However, in a heroic campaign, Powers are never the focus — most adventurers rely on their skills. Powers are something wondrous, unusual, and (often) unreliable.

A player in a heroic campaign should design his character by spending Character Points on Characteristics and Skills. The characters can also spend points on Powers or Talents if the GM allows it. However, the character doesn't have to spend Character Points for equipment — he can buy this with money. The amount of money that a character has to spend for equipment will be determined by the GM, and may be affected by certain Perks.

A superheroic campaign is best for campaigns based around comic-book superheroes. Superheroic campaigns can also be used for high-powered fantasy games, or any campaign where the majority of the characters will rely on natural Powers.

Characters in a superheroic campaign must pay Character Points for *everything*. This includes Skills, Talents, Powers, and equipment. This does not mean that a character can't grab a supervillain's blaster in combat and fire it — there is no mystical force preventing him from acquiring equipment. But if the character wants to continue using the equipment, then he will have to pay points for it.

Why is this? Why can't a superhero go to a store and buy a transistor radio or a gun? The reasons are twofold. The first involves fairness to all characters. A character who can naturally hear radio will have to spend his precious Character Points for the ability. It is unfair to this character for other characters to be able to simply go out and buy a transistor radio with money, and thereby acquire the same ability. The same holds true for guns, body armor, and life support devices. By forcing characters to pay Character Points for all equipment and abilities, game balance is enforced.

Second, making characters pay Character Points helps GMs enforce the superheroic genre. In comic books, heroes and villains don't usually go out and buy transistor radios, even when doing so might make sense. Similarly, many a superhero would be better off if he had a gun — even if he never used it on a living opponent. So why doesn't he? Because he's a **superhero**. Similarly, superheroes in superheroic campaigns won't simply go out and stock up on merchandise — they'll have to pay points first.

There are other minor differences between superheroic campaigns and heroic campaigns, but these are mentioned in the text. Because superheroic campaigns are often much more high-powered than heroic ones, there are also recommendations about how the GM should use optional rules with each category of campaign. As with all other parts of the HERO system, the GM should pick and choose from among these rules as he sees fit. For example, if a GM wants to run a heroic campaign featuring comic-book characters, he can; it'll just feel a little different from the standard comic-book fare.

CHARACTER CONCEPTION



In order to create a character, you need a Character Conception. This is your initial idea of what the character does, how he reacts to different situations, what his background is, and so forth. You may wish to play a steely-eyed space smuggler, an immensely strong superhero, a confident femme fatale, a mysterious wizard, or any of a vast number of characters appropriate to the particular campaign. But the sharper your mental picture, the easier it will be for you to structure the character.

Character conception is also the most important idea to remember when actually playing the character. The all-important basis of roleplaying games is that players roleplay. In other words, players put together their characters according to their character conceptions, and in all subsequent adventures react to situations as their characters would.

This means that if you have put together a character who is a reckless, overconfident hero of heroes, the character should act fearless, even if you would rather flee. On the other hand, you may wish to portray a nearsighted coward who would respond to most threats by running away. Both of these are acceptable character conceptions that offer rich opportunities for roleplaying.

In short, you should try to develop a character conception that you will enjoy roleplaying. Ideally, this character will also promote the enjoyment of the other players. In order to design a better character, you should:

(1) Talk to the GM and try to understand the nature and scope of the campaign. Make an effort to create a character that will fit comfortably. It is also important to find out whether the characters should be built for a heroic or superheroic campaign, and any other limitations the GM may have on characters or the rules.



(2) Become familiar with the genre. It is not necessary to read reams of fantasy literature or every comic book that has ever been published, but you should at least understand what the campaign is trying to simulate. This will help you create a character appropriate to the stories you play in.

(3) Lastly, get inside the character's head. How does he respond to danger? To prolonged stress? Is he bitter or romantic? Curious or indifferent? Outgoing or introverted? Absentminded or fiercely intent? Comprehending the character will enable you to design him to fill out this conception.

TYPES OF CHARACTERS

Three types of people populate a HERO campaign world, and these can be broken down into numerous subcategories. These are "normals", which are the everyday inhabitants of the world, "heroes", which are the best that a typical society can produce, and "superheroes", which are immensely powerful individuals that don't exist in the real world. Player Characters can be any of these, although characters in heroic campaigns are usually members of the Hero category. Similarly, characters in superheroic campaigns usually belong to one of the Superhero categories.

The GM determines what category the Player Characters (PCs) will belong to. This will determine the number of Character Points the PCs begin with, and the maximum number of Disadvantages each one can have. The following values are only intended as advice; the GM can alter them as he sees fit.

(1) The Incompetent Normal. This individual starts with -20 (that is, negative twenty) Character Points. It is possible for him to start with even fewer points. An Incompetent Normal is so inept that he must begin with his basic Characteristics lowered to reflect his general incompetence. Incompetent Normals can have a maximum of 25 points of Disadvantages (but must total 0 points or less; they can only take 25 points of Disadvantages if they have a base of -25). Incompetent Normals are almost always Non-Player Characters (run by the Gamemaster). Examples of Incompetent Normals include feeble informers, small children, old or infirm people, and so forth.

Character Type	Base pts.	Max pts. from Disadvantages	(Max pts. from one category of Disadvantage)	Total
Normal				
Incompetent Normal	-20 (or lower)	25	25	0 (or less)
Normal	0	25	25	25
Skilled Normal	25	25	25	50
Competent Normal	50	50	25	100
Hero	75	75	25	125
Superhero				
Standard	100	150	50	250
High Powered	150+	225+	75+	375+

(2) The Normal. The normal is just an average person with average Characteristics. Normals have no extra Character Points. A Normal may have a maximum of 25 points of Disadvantages. Normals are usually Non-Player Characters (NPCs). A Normal can often have a Disadvantage to add color and to buy some job or hobby skills.

(3) The Skilled Normal. The Skilled Normal is a normal person, but one who is very good at what he does. A Skilled Normal is much better than his fellows, and is usually only shown up by Competent Normals or Heroes. Skilled Normals start with a 25 point base, and can have a maximum of 25 points of Disadvantages.

(4) The Competent (Talented) Normal. A Competent Normal (also called a Talented Normal) is given 50 Character Points to buy skills and boost Characteristics. He can also have a maximum of 50 points of Disadvantages. The Competent Normal is capable of performing physical, mental, and talent-related feats impressive to the average person. This character can out-think, outmaneuver, out-fight, and otherwise out-perform lesser opponents. The Talented Normal makes a great villain or special thug for the player-characters to fight. Examples include an Olympic athlete or a Nobel prize winner.

(5) The Hero. The Hero begins with 75 Character Points, and a maximum of 75 points of Disadvantages. The Hero is generally capable of feats which will in turn impress the Competent Normal. The Hero gets involved in the most rigorous and dangerous of all modern escapades. The Hero has the competence level of characters on TV shows, movies, and in books. This will often be the highest level of character in a heroic campaign.

(6) Superhero. The Superhero is the most powerful of characters, and represents the amazing paranormals of comic books and myth. Superheroes begin with 100 Character Points and a maximum of 150 points of Disadvantages. High Powered superheroes can have even more points. Superheroes, and their counterparts, supervillains, are much more powerful than the other members of the campaign universe. The point base and maximum number of Disadvantages will vary according to the actual power level the GM would like to promote in the campaign.

A character has a base number of Character Points, listed on the table above. These points are "free"; the character can spend them on Characteristics, Skills, and Powers (if appropriate). The character can also take Disadvantages up to the maximum point value listed. These Disadvantages give the character extra Character Points and add to the character conception. The character does not have to take the maximum number of Disadvantage Points; he could, for example, take none at all.

Characters accumulate Experience Points through adventuring. Experience Points are identical to Character points. They can be used to purchase Skills, boost Characteristics, and diminish or even eliminate Disadvantages (see *Experience Points*).



CHECKLIST FOR CHARACTER CREATION:

Now you know how many points you have to work with, so what do you do with them? The following list will walk you through the steps to spending the Character Points to create your character.

1. **Character Conception**: see above.
2. **Package Deals**: Some large organizations, like the military, have basic requirements for employees. Characters in such organizations may wish to start by buying a Package Deal. This may require the character to buy some Disadvantages, and always includes skills. Not all characters will have Package Deals. (See *Package Deals).*
3. **Characteristics**: Buy Characteristics to match the character conception. If the character is immensely strong, he should buy up his STR; an agile acrobat would want a high DEX. Check the skills; if the character has a lot of skills based on the same Characteristic, he should consider buying more of that Characteristic. If the character is particularly poor at something, he should sell back some Characteristics below the starting values.
4. **Abilities**: Choose the most important abilities for the character. In heroic campaigns, this will include Skills, Perks, and perhaps Talents and Powers. For superheroic campaigns, the character can usually buy all of these. The character should also choose a few Professional or Knowledge Skills that make the character unique, such as Wine Connoisseur, Old Earth Weapons, or Singing. These skills make the character more fun to play, and could be even useful someday.
5. **Disadvantages**: What things are not perfect about the character? Does he have an old enemy, a police record, or chronic bad luck? Such Disadvantages help define the character and give him more points to buy Skills or Characteristics. The character can buy Disadvantages up to the maximum allowed by the campaign.
6. **Balancing**: The cost of the character may be more than the Base points + Disadvantage points. Look at the character's Characteristics; some of these may be sold back. Downgrade less important skills to Familiarities. Remember that the character will be earning Experience Points to improve Skills and Characteristics.

   Alternately, a character may have points left over. In this case, he can buy additional Skills or improve his Primary Characteristics. He should reconsider the Disadvantages, and eliminate any that are inappropriate. He can even save the points, and then spend them when he thinks of something that is appropriate for the character. Such saved points should be treated identically to Experience Points.
7. **Equipment**: Determine what devices and equipment the character owns. This is especially important in heroic campaigns; characters in superheroic campaigns have to spend Character Points for their equipment.
8. **GM Approval**: Make sure the GM sees and approves of your character. Since the HERO System rules are so flexible, it's possible to build characters that can unbalance the game — making the game less enjoyable for other players. The GM should disallow such characters and request that the player build a well-rounded character that will make the game fun for everyone.



CHARACTERISTICS

All characters are described by a set of Characteristics. These Characteristics represent the natural attributes that a person has, such as strength, intelligence, or comeliness. Each Characteristic has a numerical value. This shows how a character compares to other people in that Characteristic — whether a character is better or worse in that regard. Characteristics are something that every person has. A child may have a Strength of 5, while a superhero has a Strength of 60, but they both have a Strength Characteristic.

PRIMARY CHARACTERISTICS

Every player character starts with a score of 10 in each Primary Characteristic. These are often "bought up" with Character Points. The following table lists the Primary Characteristics, how many Character Points it costs to raise each value by 1, and the maximum value a Characteristic normally reaches. This maximum value is only appropriate in heroic campaigns; characters in superheroic campaigns do not have any Characteristic Maxima.

Base Value	Primary Characteristic	Cost per pt.	Maximum Value
10	Strength (STR)	1	20
10	Dexterity (DEX)	3	20
10	Constitution (CON)	2	20
10	Body (BODY)	2	20
10	Intelligence (INT)	1	20
10	Ego (EGO)	2	20
10	Presence (PRE)	1	20
10	Comeliness (COM)	1/2	20

FIGURED CHARACTERISTICS

A character is further defined by a series of *Figured Characteristics*. The base values of these Characteristics are calculated from the character's Primary Characteristics, but they may be raised or lowered independently of the Primary Characteristics, to reflect a character who is atypically endowed.

Base Value	Figured Characteristic	Cost per pt.	Maximum Value
(2)	Physical Defense (PD)	1	8
(2)	Energy Defense (ED)	1	8
(2)	Speed (SPD)	10	4
(4)	Recovery (REC)	2	10
(20)	Endurance (END)	1/2	50
(20)	Stun (STUN)	1	50

CHARACTERISTIC FORMULAS

The formulas for Figured Characteristics appear here; they're also listed on the Character Sheet for convenience.

Physical Defense	=	(STR/5)
Energy Defense	=	(CON/5)
Speed	=	1 + (DEX/10)
Recovery	=	(STR/5) + (CON/5)
Endurance	=	2 x (CON)
Stun	=	BODY + (STR/2) + (CON/2)

Example: *A character with a Strength of 20 will have a base Physical Defense of 4 (20 divided by 5 = 4). If his Constitution is 15, then his base Energy Defense would be 3 (15 divided by 5 = 3). With a STR of 20 and a CON of 15, he would have a base Recovery of 7 ((20 divided by 5) + (15 divided by 5) = 4 + 3 = 7).*

Example: *Andarra has a BODY of 9, a Strength of 15, and a Constitution of 13. Her Stun will be 9 + 15/2 + 13/2 = 9 + 8 + 7 = 24.*

MOVEMENT

Each character can run at a certain velocity. This is measured in "inches". Each inch equals 2 meters (see *Combat and Adventuring*). All characters can run 6" (12 m) in a Phase; this can be increased by +1" (2 m) for 2 Character Points. Most characters also begin with 2" of Swimming; this can be increased by +1" for 1 Character Point.

Base Value	Movement Mode	Cost per +1"	Maximum Value
6"	Running	2	10"
2"	Swimming	1	5"

ROUND-OFFS

When using the formulas for Characteristics, the numbers rarely come out evenly. In the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is 1/2, the number should be rounded in the character's favor, either up or down. This rule applies to all cases in the game where there's a fractional remainder, except Speed (SPD).

Example: *Energy Defense (ED) is figured from the formula ED = CON/5. If a character has a 10 CON, his ED = (10/5) = 2. If the character has a 12 CON, his ED = (12/5) = 2.4, which rounds to 2. If he has a 13 CON, his ED = (13/5) = 2.6, which rounds to 3.*

Now for something trickier. STUN is figured from the formula STR/2 + CON/2 + BODY. If a character has a 10 for STR, CON, and BODY, he has a 10/2 + 10/2 + 10 = 5 + 5 + 10 = 20 STUN. If he has a 15 for STR, CON and BODY, he has 15/2 + 15/2 + 15 = 8 + 8 + 15 = 31 STUN.

EXPLANATION OF CHARACTERISTICS

Each Characteristic is listed with its standard abbreviation in parentheses. The description gives an idea of the use of the Characteristic in the game. For more details, see *Characteristic Rolls*.

PRIMARY CHARACTERISTICS

STRENGTH (STR)

This Characteristic represents the character's raw physical power. Strength determines the damage a character does in hand-to-hand combat, and how much he can lift, carry, or throw. Strength also adds to the base value of Physical Defense, Recovery, and Stun. A character can lift twice as much for every +5 points of STR. One point of STR costs 1 Character Point.



DEXTERITY (DEX)

This Characteristic represents the character's agility and reaction time. A character's Combat Value is based on DEX. Certain Skills are based on DEX, and a character's base Speed is calculated from DEX. One point of DEX costs 3 Character Points.

CONSTITUTION (CON)

This Characteristic represents how hardy and healthy a character is. Constitution keeps a character from being stunned easily in combat and adds to the base value of Energy Defense, Recovery, Endurance, and Stun. One point of CON costs 2 Character Points.

BODY (BODY)

This Characteristic represents how much damage a character can take before being killed. Body adds to the base value of a character's Stun. One BODY costs 2 Character Points.

INTELLIGENCE (INT)

This Characteristic represents the ability to take in and process data quickly. INT does not necessarily reflect knowledge. A character could have a high INT and be very ignorant. Conversely, a brilliant scientist who thought slowly might have a low INT. Intelligence increases the character's Perception Rolls and certain Skills. One point of INT costs 1 Character Point.

EGO (EGO)

This Characteristic represents a character's mental power and strength of will. Ego helps a character in tests of willpower, when he is wounded, resisting interrogation, or trying to overcome his psychological flaws. One point of EGO costs 2 Character Points.

PRESENCE (PRE)

This Characteristic shows the forcefulness and charisma of a character. Presence allows the character to impress or awe others and resist the effects of another person's high Presence. One point of PRE costs 1 Character Point.

COMELINESS (COM)

This Characteristic represents how beautiful or handsome a character is; this may sometimes affect certain Skills or Presence Attacks. One point of COM costs half a Character Point.

FIGURED CHARACTERISTICS

PHYSICAL DEFENSE (PD)

This Characteristic represents how tough a character is against physical attacks (like punches). A character's PD is subtracted from the STUN and BODY damage done by a normal physical attack. Physical Defense has a base value of (STR/5), and may be increased 1 point for 1 Character Point.

ENERGY DEFENSE (ED)

This Characteristic represents how tough a character is against energy attacks (like electricity or heat). A character's ED is subtracted from the amount of STUN and BODY damage done by normal energy attacks. Energy Defense has a base value of (CON/5), and may be increased 1 point for 1 Character Point.



SPEED (SPD)

This Characteristic represents how many actions a character may perform in a turn. Speed has a base value of 1 + (DEX/10). Each additional Speed pt costs 10 Character Pts.

Speed is the only Characteristic that does not round off in favor of the character. To increase Speed, characters must buy the remaining fraction of a Speed point. Each 1/10 of a SPD point costs 1 Character Point.

Example: *A character with a DEX of 18 has a base speed of 1 + (18/10) = 2.8, which rounds down to 2, so the character is SPD 2. If the character wanted to be SPD 3, it would cost 2 Character Points. If the character wanted to be SPD 4, it would cost 12 Character Points.*

RECOVERY (REC)

This Characteristic represents how fast a character recovers from being exhausted or knocked out. It also allows the character to heal more quickly. Recovery has a base value of (STR/5) + (CON/5). Each point of REC allows the character to regain one point of lost STUN and one point of lost END each post-Segment 12 Recovery Phase and each Phase the character does nothing else. Each additional point of REC costs 2 Character Points.

ENDURANCE (END)

This Characteristic represents how long a character can expend energy. A character who uses a Power, moves, or uses STR expends END. END has a base value of 2 x CON. Each additional END costs 1/2 Character Point (to buy 2 END only costs 1 Character Point).

STUN (STUN)

This Characteristic represents how much damage a character can take before being knocked out. STUN has a base value of BODY + (STR/2) + (CON/2). Each additional STUN costs 1 Character Point.

MOVEMENT

A character's movement determines how quickly he can run or swim. These values vary widely; in some campaigns the characters will not even know how to swim. And in some superheroic campaigns, the characters will have other modes of movement, like Flight or Tunneling.

MAXIMUM CHARACTERISTICS

The Maximum Value listed for the Characteristics means that characters in heroic campaigns don't normally have a Characteristic over that number. Characters in superheroic campaigns can ignore this restriction altogether. It's not impossible for characters in heroic campaigns to exceed the maximum listed score in a Characteristic, but it is expensive. The cost of Characteristics over the Maximum Value is twice the normal cost listed.

***Example**: Paul wants his character, a rocket scientist, to have an INT of 23 (to be exceptionally bright and to help out with some of his Intelligence-based Skills). The score of 23 exceeds the listed maximum of 20 by 3. Paul uses 10 of his Character Points to buy his INT up to 20. After that, the cost per point doubles, so that the three additional Intelligence points cost six more Character Points. Paul has spent a total of 16 Character Points and his character now has an Intelligence of 23.*

LOWERING CHARACTERISTICS

Not only can Characteristics be raised above the listed maxima, they may also be reduced below beginning values. The bonus is the same as the price for raising the Characteristic.

Example: *Melissa wants her character to be less healthy than normal, and wants her to start with a Constitution of 7 instead of 10. If she decides to do this, she gains the Character Points appropriate to the loss. Since her character lost 3 CON Points, and CON Points are worth 2 Character points each, the character gains 6 Character Points to buy other Characteristics or Skills. However, the loss of CON affects her ED, REC, END, and STUN. Moreover, she's also rather frail.*

A character may reduce each and every Primary Characteristic below the listed value, but only one Figured Characteristic. No Primary Characteristic may be reduced below 5, except with the GM's permission. In any case, the minimum value of a Characteristic is always 1.

SKILLS



Skills are abilities that characters possess, usually abilities that characters were born with or were trained to perform. Examples of Skills include lockpicking, combat piloting, and martial arts. This section describes the different Skills available in the HERO System, their point cost, and how Skills affect the game.

The GM should tell the players which Skills are unavailable in his campaign; genre books in the HERO System series provide this information. The GM can also alter the Skill names as necessary to match the campaign. For instance, in a fantasy campaign Paramedic Skill could be called Healing Skill, and High Society could be called Courtier Skill.

Characters are assumed to have a basic knowledge of the world around them: they can speak their native language, do basic arithmetic, and so forth. These basic abilities vary according to the campaign: in a medieval setting most people are illiterate, while in a high-tech environment, everyone might be proficient in several languages and know how to operate a simple computer.

Skills that are important to the characters in a game sense, such as the ability to pick a lock or fire a gun, are not possessed by everyone. Such Skills are purchased with Character Points — the same Character Points used to buy Characteristics.

A character may obtain a Skill by paying the Character Point cost listed. Once a character has bought a Skill, that Skill may be used over and over without paying any more Character Points.

Example: *Andarra pays 3 Character Points for Bribery Skill. She may use Bribery Skill whenever she wants without paying more Character Points.*

Skills are grouped into six categories, primarily for ease of creating characters. The categories are: Background Skills, Combat Skills, DEX-based Skills, General Skills, INT-based Skills and PRE-based Skills. Characters may have Skills from any or all categories. Skill Enhancers (listed separately) lower the cost of certain Skills.

Each Skill is given a number. The higher the number, the better the character is at the Skill. In general, a character with an 11- is fairly good at he Skill, while any Skill over 14- is remarkable. "Skill Rolls" are made whenever the character attempts to use the Skill in a difficult or dangerous situation. When a character tries to use a certain Skill, he must roll equal to or under the Skill Roll on 3 six-sided dice (3d6). If the total is greater than the character's Skill Roll, then the character has failed. An 18 (three sixes) always indicates failure.

A failed Skill Roll means the character won't be able to perform the chosen action (such as picking a particular lock) or will receive no benefit from the Skill until the situation changes to the benefit of the character; i.e., until the character somehow gets at least a +1 to the Skill Roll. Obtaining a +1 to a Skill Roll can be as simple as spending more time at the Skill (see *Skill Modifiers*).

Even a character who fails his Skill Roll is assumed to be more proficient at a given Skill than a character without the Skill; GMs shouldn't assume that failing a Skill is worse than not having it at all. (However, with certain Skills — like Demolitions — the character would be better off not trying to use the Skill unless he is reasonably proficient.)

The GM may want to make some Skill Rolls himself, just to keep the characters guessing. In this case, he can tell them "You *think* the bomb is rigged properly" or "You're not sure that they believed your disguise", according to the roll. If the roll is missed spectacularly, the GM can tell the player that it seemed successful, even though it wasn't (leading to complications).

The base Skill Roll for the INT, DEX, or PRE-based Skills (also called "stat-based" Skills) is calculated by the formula below. There are some other stat-based Skills (listed under Special Skills and Background Skills); they also use the following formula:

Base Skill Roll = 9 + (Characteristic/5) or less

Thus, the base Skill Roll for an INT-based Skill would be 9 + (INT/5) or less. The base Skill Roll for a DEX-based Skill would be 9 + (DEX/5) or less, and so on. If the Skill Roll comes to a half, round in favor of the character.

Example: *Andarra, who has a 13 INT, pays 3 Character Points for Concealment Skill. Andarra's Base Concealment Skill Roll is 9 + (13/5) = 12 or less.*

Most General Skills and Knowledge Skills have a base 11 or less roll. The cost of a +1 to a Skill Roll (i.e. to improve that Skill by +1) for any INT-based, DEX-based, PRE-based, or General Skill is 2 Character Points. Background, Combat, and Special Skills have different costs, explained in their individual sections.

Skills may be improved above their base rolls by purchasing Skill Levels, which add a +1 to the base roll for every Skill Level. The cost of these Skill Levels depends on the type of Skill, and the number of different Skills to which the Skill Level applies.

SKILL VERSUS SKILL

Sometimes characters use their Skills in opposition, such as when one character tries to conceal something while another character tries to find it. In such cases, the following rules may be used.

If the first character fails the Skill Roll, the opposing character doesn't have to make a Skill Roll to undo the first character's efforts. If the first character makes his Skill Roll, then the opposing character must have the appropriate Skill, and must make the Skill Roll. For every 1 point that the first character makes his Skill Roll, the opposing character must make his Skill Roll at -1 to succeed. In other words, the 2nd character must succeed by a wider margin than the first.

Example: *Andarra has Computer Programing on 12 or less, and knows that a hacker will be trying to steal valuable information. Andarra decides to set up defensive programs on her computer, and rolls a 14 (failing her roll by 2). Andarra has failed to set up a valid program. She tries again, taking more time in this attempt, so the GM gives her a +1 modifier to her Skill Roll. Andarra now needs to roll a 13 or less. She rolls a 9; thus, the data is protected from casual access. Anyone trying to get to the data must make a Computer Programing roll at a -4 penalty.*



In any Skill versus Skill situation, the character taking action will make his roll first, and the character who is reacting will take the negative modifier. Thus, the person setting a bomb will make a Demolition Skill Roll. The person trying to defuse the bomb will take the modifier on his Demolition Skill Roll.

The GM should resist the temptation to overuse the Skill versus Skill system. If the situation is obvious, there's no need to make Skill Rolls. For instance, if Defender says he is concealing an object in a particular drawer, and a villain comes along and searches that very drawer, he's going to find the object. Roleplaying these situations reduces the need to make die rolls.

Most Skills work directly against the same Skill. Some Skills, however, work against a Perception Roll, such as Stealth. Thus, a character makes a Stealth Roll, and other characters attempting to spot the character would make a Perception Roll (see *Perception Rolls*).

COMPLEMENTARY SKILLS

In some situations, a character may have two (or more) Skills that are applicable to the problem at hand. In such a case, the GM should determine the primary Skill involved. The GM may decide that another Skill (or several Skills) is considered complementary to the problem at hand. The character then attempts a Skill Roll for the complementary Skill(s).

A character adds +1 to his chance to perform a primary Skill for each 2 points the Complementary Skill Roll is made by. Thus, if a character makes a complementary Skill Roll by 0, 1, or 2, he gets a +1 to the primary Skill Roll; if he makes the roll by 3 or 4, he gets +2 to the primary Skill Roll, and so forth. This rule also applies if someone is helping the character perform the Skill. GMs who want to improve the characters' chances of success should allow many complementary Skills; GMs who want to make things difficult should permit only one.

Example: *Randall Irons is attempting to get some information from a young woman; he believes she knows the whereabouts of the Aztec artifact that was stolen from his hotel room. Randall has both Conversation Skill (on a 12 or less) and Seduction Skill (on a 13 or less). Since Randall is trying to gain information, the GM rules that Randall's Conversation Skill is primary in this case, and his Seduction Skill is complementary. Randall first tries to make his Seduction Roll, and rolls a 10, making his roll by 3. Thus, charming Randall gets a +2 to his Conversation Roll for this conversation, which may improve his chance to find the stolen item.*

SKILL MODIFIERS

The GM should apply modifiers to the Skill Roll depending on the circumstances. All such modifiers change the number the character needs to roll, not the dice roll itself. This also applies to the character's Skill Levels, and any complementary Skills.

Example: *Andarra attempts to conceal an illegal mind control helmet in her spaceship. The GM rules that since Andarra has a small spaceship, this attempt will take a -2 modifier to Andarra's Concealment Skill Roll. Andarra has a base Concealment Skill Roll of 12 or less. With the -2 modifier, Andarra needs to roll a 10 or less to successfully hide the device.*

The GM should provide modifiers to deal with each situation that comes up in the course of the game. Skills are very general in order to cover a variety of situations: Circumstances can tremendously modify the chance to perform a

Skill. Modifiers help describe the situation to the players in a very concrete fashion, which makes the game more visual and exciting. Moreover, positive modifiers act as an incentive for players to be clever and creative, and that's when they're having the most fun.

The following table provides a general list of modifiers that apply to most of the Skills. The GM should use this list as a guideline when determining the modifiers; remember, circumstances alter cases. Also, certain Skills may not use some of these modifiers.

SKILL MODIFIERS

Modifier	Circumstance
+3 to +5	Routine
+1 to +3	Easy
-1 to -3	Difficult
-3 to -5	Extremely Difficult
-5 or more	Sheer Folly
see above	Preparing for extra time
+1 to +3	Character has extensive knowledge of the object of his Skill Roll
+1 to +3	Character roleplays the Skill use well
+1 to +3	Using good equipment in connection with the Skill Roll
+1 to +3	Excellent conditions for performing the Skill
-1 to -5	Poor conditions for performing the Skill
-1 to -5	Extremely strange or weird object to perform the Skill on
-1 to -5	Lack of proper equipment (if appropriate)
-1 to -3	Combat conditions, for Skills not normally used in combat

When determining the bonus for characters who take extra time to perform a Skill, the GM should determine the minimum amount of time it will take to complete the task. If the character takes additional time, he should receive a +1 for each level down on the time chart:

TIME CHART

1 Segment
1 Phase
1 Turn (Post-Segment 12)
1 minute
5 minutes
1 hour
5 hours
1 day
1 week
1 month
1 season (3 months)
1 year

Example: *Chiron is trying to pick a lock; the GM determines this would normally take 1 Turn (12 seconds). Chiron is in no hurry, so he takes 1 hour picking the lock. This moves down the Time Chart by 3 levels, so Chiron receives a +3.*

DETERMINING EVERYMAN SKILLS

When setting up the campaign, the GM decides what Everyman Skills the characters have. This decision should be based on what environment the characters grew up in; the Everyman Skills reflect the basic abilities that the individuals gain simply while growing up. Hence, if all the characters came from a high-tech information-based society, they might all know how to operate computers. Conversely, characters that come from a Phoenician trading society all know how to sail, or at least swim. Even characters in the same campaign may have different Everyman Skills, if they come from radically different backgrounds.

SAMPLE EVERYMAN SKILL LISTS

VIKING FANTASY
Climbing
Concealment
Conversation
Deduction
Shadowing
Stealth
Transport Familiarity (Longship)
4 pts. with Norse Language (No literacy)
AK (Area Knowledge): Home Country
1 pt. with Professional Skill (8-)

MODERN
Climbing
Concealment
Conversation
Deduction
Paramedic
Shadowing
Stealth
Transport Familiarity (automobiles)
4 pts. with Local Language
AK (Area Knowledge): Home
1 pt. with Professional Skill (8-)

SCIENCE FICTION
Climbing
Computer Programing
Concealment
Conversation
Deduction
Paramedic
Shadowing
Stealth
Transport Familiarity (personal hovercraft)
4 pts. with Language
AK (Area Knowledge): Home Country
1 pt. with Professional Skill (8-)

EVERYMAN SKILLS

All characters start with some ability in a few Skills, which reflects the fact that everybody knows how to do these things to some extent. The actual "Everyman" Skills vary according to the campaign environment. In modern campaigns, the Everyman Skills include Climbing, Concealment, Conversation, Deduction, Paramedic, Shadowing, Stealth, and Transport Familiarity. All characters have Familiarity (an 8- roll) with these Skills. (If the character comes from an extremely unusual culture, he might have different Everyman Skills.) These Skills may be purchased and improved just like any other Skills. In this case the full cost must be paid — the Everyman familiarity does not reduce the cost.

All characters begin with 4 Character Points in their native language; they will be literate if the most members of the society are. Characters also have 1 Character Point (that is, Familiarity) in Home Area Knowledge, and 1 Character Point in an appropriate Professional Skill. These should be noted on the Character Sheet, since they can be improved like normal Skills. These Skills are given free, so the cost shouldn't be added in to the character's cost total.

EXTRAORDINARY SKILLS

As an optional rule, a character can attempt to perform incredible feats with a Skill if he has a Skill Roll of 18- or better. Any incredible feat takes a -10 penalty or more to begin with, and the GM can assign other modifiers as he sees fit. For example, a character using this rule could use Breakfall to land on his feet after a fall from an airplane and take no damage. Similarly, a character with Persuasion could convince a target of a patent untruth ("Are you going to believe me or your own eyes?").

This optional rule allows a GM to run a more fantastic campaign with amazing feats not possible in the real world or even most adventure fiction.

SKILLS AS POWERS

Normally, characters cannot buy Skills as part of a device or a weapon. The GM may, as an optional rule, allow characters to buy certain Skills with equipment or combined with Powers, Power Limitations, etc. For instance, a GM might allow a character to purchase Combat Skill Levels with a rifle, subject to certain Limitations such as the Focus Limitation. Or some magical spells may include Skills as part of their effects. The GM should only allow this in limited circumstances.

THE SKILL LIST

The Skills are listed here alphabetically, with the Type of Skill, the Base Roll on 3d6, the Base Cost in Character Points, and the cost of a +1 to the Skill Roll. This is not an exhaustive list. Feel free to take Skills not on the list. General categories such as "Professional Skills" and "Knowledge Skills" cover Skills not listed.

* These Background skills can be based on a Characteristic, usually INT. In this case the cost of such skills is 3/1 and the Base Roll is 9+(CHAR/5).

Skill	Type	Base Roll	Base / +1 cost
Acrobatics	DEX	9+(DEX/5)	3/2
Acting	PRE	9+(PRE/5)	3/2
Animal Handler	General	11	3/2
Breakfall	DEX	9+(DEX/5)	3/2
Bribery	PRE	9+(PRE/5)	3/2
Bugging	INT	9+(INT/5)	3/2
Bureaucratics	PRE	9+(PRE/5)	3/2
Climbing	DEX	9+(STR/5)	3/2
Combat Driving	DEX	9+(DEX/5)	3/2
Combat Skill Levels	Combat	—	varies
Combat Piloting	DEX	9+(DEX/5)	3/2
Computer Programing	INT	9+(INT/5)	3/2
Concealment	INT	9+(INT/5)	3/2
Contortionist	DEX	9+(DEX/5)	3/2
Conversation	PRE	9+(PRE/5)	3/2
Criminology	INT	9+(INT/5)	3/2
Cryptography	INT	9+(INT/5)	3/2
Deduction	INT	9+(INT/5)	3/2
Demolitions	General	11	3/2
Disguise	General	11	3/2
Electronics	General	11	3/2
Familiarity	Background	—	1/-
Forensic Medicine	INT	11	3/2
Forgery	General	11	3/2
Gambling	General	11	3/2
High Society	PRE	9+(PRE/5)	3/2
Interrogation	PRE	9+(PRE/5)	3/2
Inventor	INT	9+(INT/5)	3/2
Knowledge	Background	11*	2/1*
Languages	Background	—	1/1
Lipreading	General	11	3/2
Lockpicking	DEX	9+(DEX/5)	3/2
Martial Arts	Combat	varies	varies
Mechanics	General	11	3/2
Mimicry	General	11	3/2
Navigation	General	11	3/2
Oratory	PRE	9+(PRE/5)	3/2
Paramedic	INT	9+(INT/5)	3/2
Persuasion	PRE	9+(PRE/5)	3/2
Professional Skills	Background	11*	2/1*
Range Skill Levels	Combat	—	varies
Riding	DEX	9+(DEX/5)	3/2
Science	Background	11*	2/1*
Security Systems	INT	9+(INT/5)	3/2
Seduction	PRE	9+(PRE/5)	3/2
Shadowing	General	11	3/2
Skill Levels	—	—	-/varies
Sleight of Hand	DEX	9+(DEX/5)	3/2
Stealth	DEX	9+(DEX/5)	3/2
Streetwise	PRE	9+(PRE/5)	3/2
Survival	General	11	3/2
Systems Operation	INT	9+(INT/5)	3/2
Tactics	INT	9+(INT/5)	3/2
Tracking	INT	9+(INT/5)	3/2
Trading	PRE	9+(PRE/5)	3/2
Transport Familiarity	Background	—	varies
Ventriloquism	General	11	3/2
Weapon Familiarity	Combat	—	varies
Weaponsmith	General	11	3/varies

SKILL TYPES

The Skills are grouped into six categories, primarily for ease of creating characters. The categories are: Background Skills, Combat Skills, DEX-based Skills, General Skills, INT-based Skills, and PRE-based Skills. The only Skill that doesn't fall into one of those categories is Skill Levels, which lets you improve your Skill Roll with several Skills. Characters may have Skills from any or all categories.

BACKGROUND SKILLS

Background Skills are Skills that the character has acquired in growing up in a certain society or studying under a teacher. Although not normally as important in combat as other Skills, Background Skills help flesh out a character and can prove crucial in non-combat settings. The cost for Background Skills varies according to type. Background Skill Levels include:

Knowledge Skills
Professional Skills
Languages
Sciences

COMBAT SKILLS

Combat Skills help the character perform effectively in combat. These Skills include:

Combat Skill Levels
Martial Arts
Range Skill Levels
Weapon Familiarity

GENERAL SKILLS

General Skills cost 3 Character Points for a base 11 or less roll. A +1 to any General Skill costs 2 Character Points. The General Skills include:

Animal handler
Demolitions
Disguise
Electronics
Forgery
Gambling
Lip Reading
Mechanics
Mimicry
Navigation
Shadowing
Survival
Ventriloquist
Weaponsmith

INT-BASED SKILLS

Intelligence based Skills cost 3 Character Points for a base (9 + INT/5) or less roll; a +1 to the roll of any INT-based Skill costs 2 Character Points. INT-based Skills include:

Bugging
Computer programing
Concealment
Criminology
Cryptography
Deduction
Forensic Medicine
Inventor
Paramedic
Security Systems
Systems Operation
Tactics
Tracking

DEX-BASED SKILLS

Dexterity based Skills cost 3 Character Points for a base (9 + DEX/5) or less roll; a +1 to any DEX-based Skill costs 2 Character Points. DEX-based Skills include:

Acrobatics
Breakfall
Climbing
Contortionist
Combat Driving
Combat Pilot
Lockpicking
Riding
Sleight of Hand
Stealth

PRE-BASED SKILLS

Presence based Skills cost 3 Character Points for a base (9 + PRE/5) or less roll. A +1 to any PRE-based Skill costs 2 Character Points. PRE-based Skills include:

Acting
Bribery
Conversation
High Society
Interrogation
Oratory
Persuasion
Seduction
Trading

SKILL DESCRIPTIONS

Each Skill is described in the following section, along with examples of how the Skill is used during the game. The cost of the Skill is given on the Skill List. The Skills are organized alphabetically to make finding the desired Skill easier.

ACROBATICS

This DEX-based Skill allows a character to perform flips, jumps, and rolls like a circus acrobat. Acrobatics allows the character to jump and flip over an obstacle, landing on his feet and ready to fight. Acrobatics can enable the character to jump off moving vehicles, swing from flagpoles, bounce off awnings, and execute other tricky moves.

Acrobatics not only impresses any bystanders, but can be a useful trick in combat. An acrobat can often gain from +1 to +3 to his OCV by surprising his opponent (this bonus is determined by the GM; see the Surprise rules in the *Fighting* section).

Acrobatics also enables the character to retain his balance in tricky conditions, like slippery floors, ice, or even on a tightrope. The GM should assign modifiers according to the difficulty of the situation. The character can also perform easy feats of balance (like walking on a balance beam) with no chance of falling.

ACTING

Acting enables a character to alter his physical mannerisms and speech patterns in order to seem like someone else. A character with this skill can also fake moods and emotions. This PRE-based Skill can be used to hide the character's true identity or to impersonate another individual. To detect a character who is acting, use Acting versus an INT Roll as Skill vs. Skill. It is more difficult to impersonate someone specific (-1 to -3), as is maintaining an impersonation over a long time (-1 to -3). The character can receive bonuses (+1 to +3) if he has had a chance to study the individual or if the individual is not well known to the viewers.

Acting does not impart any skill with disguises; if the character wants to impersonate someone specific, he will have to either have Disguise Skill or go to someone who does. Area Knowledge, Mimicry, and Disguise can all be complementary to an Acting Roll, depending on the circumstances. Failing an Acting Roll means that the Acting was not convincing, and that the viewers saw through the impersonation.

ANIMAL HANDLER

This General Skill lets characters train animals to do their bidding. The handler is adept at managing all animals that he is knowledgeable about. The chance to successfully train an animal is based on the handler's Skill Roll. This chance should be modified by the length of time that the handler has to work with the beast, the animal's intelligence, and the handler's familiarity with the species. Moreover, the temperament of the animal makes a difference — it is much easier to train a beagle than a camel or griffon. Training usually takes weeks, but a skillful Animal Handler can do it much more quickly.

Characters should make a Animal Handler Roll whenever they want the animal to do something unusual or out of the ordinary. For example, a trained attack dog could attack an enemy in combat without a roll. However, if the handler wants the dog to attack one man out of a crowd, a Handling Roll is required (with a penalty if the crowd is big and confusing). A failed roll means that the dog is too confused to attack at all, or attacks the wrong person.

It is not necessary to use this Skill with animals bought with Character Points (as followers); such creatures are assumed to be automatically friendly to the character. The cost of obtaining such animals is covered in the Perks section.

BREAKFALL

This DEX-based Skill allows a character to roll out from a fall and stand up without wasting a half Phase (see the Action Phase Table). The character may take half damage from the fall with a successful roll. Each +2" of height is a -1 to the Breakfall Roll. If the Breakfall Roll is made by one-half (after applying the height modifier), the character takes no damage at all. The damage done from falls can be found in the section on Falling.

Breakfall also enables a character to land on his feet after being Knocked Back or Knocked Down. If a character makes a successful roll, he does not take any damage and does not need to spend a half Phase standing up. Each +2" of Knockback is a -1 to the Breakfall Roll. Characters who are Knocked Back into something (like a wall or the ground) may not use Breakfall to lessen the effects of Knockback.

Modifiers of -1 to -3 to the Breakfall Roll should be assigned if the character is wounded, carrying something or someone, or landing on an uneven, slippery surface. Landing on a soft surface would make the roll easier (+1 to +3).

BRIBERY

A character with this PRE-based Skill knows when to bribe someone, how to approach him, and how much to offer. The proper bribe can vary greatly from place to place; usually it's money, but sometimes such things as nylons or cigarettes are best. The bribery attempt should be roleplayed as much as possible, with the GM allowing a character to make Bribery Rolls at crucial points in the bargaining to help determine how much to offer, how subtle to be, and so on.

If the Bribery attempt is failed badly, or if the character attempts to bribe someone he shouldn't have bribed, the target of the bribery may call his superior, the police, or even pull a gun. Also, just because someone has been successfully bribed doesn't mean he'll stay that way. Complementary Skills can include Persuasion, Seduction, and Area Knowledge. The right language also helps immensely.

BUGGING

This INT-based Skill is the ability to properly implant and operate listening, visual, or other sensing devices ("bugs"). With a successful roll, the character has properly placed microphones or cameras and will get a good sound or video reception from the area. (This doesn't necessarily mean that the bug is well-hidden — this would require a Concealment Roll). Characters with Bugging Skill may also "sweep" for bugs, searching physically or with detectors.

Character's with Bugging know how to listen or watch from a distance with parabolic mikes, telescopes, laser microphones, and other such devices. They can follow a properly bugged vehicle with a successful Bugging Roll and a tracking device. Unsuccessful Bugging Rolls can mean the wrong bug was used for the job, the equipment was broken, bad sound, false noises, etc.

BUREAUCRATICS

The character knows how to deal with bureaucrats, cut through red tape, who to talk to, how to reach them, and how to extract information from bureaucracies. This PRE-based Skill comes in handy when the characters need travel papers while in a foreign country, are going through Customs, arranging for appointments, or similar activities.

These procedures usually take time, from several hours to several days. The character can get quicker action with a better Bureaucratics Roll. Some of the complementary Skills to Bureaucratics are Knowledge of the locale or culture, Seduction, Bribery, or Persuasion. If the character is dealing with a technical request of some sort, then the relevant Science would be complementary. Unsuccessful Bureaucratics Rolls can result in the character's request being turned down, or worse, stalled forever in red tape.

CLIMBING

This DEX-based Skill allows the character to climb unusually difficult walls, trees, and buildings, as long as there are handholds. Most characters can climb ordinary things (like ladders) without making a roll. A character with Climbing may successfully climb a difficult surface with a successful Skill Roll. The GM may allow the character to make a STR Roll as a complementary Skill Roll. The climbing speed varies according to the structure being climbed, but the base speed is 1" (2 meters) per Phase.

A climbing character's OCV and DCV are reduced by half, and may be 0 if the character is in a really difficult position. An unsuccessful Climbing Roll usually means that the character cannot climb that area, but it can sometimes means a fall if the roll was spectacularly bad.

COMBAT SKILL LEVELS

Once a character knows how to use an attack, his ability can be improved by buying Combat Skill Levels. The Combat Skill Level has a number of potential uses, though the Skill Level may only be used for one of these things at a time. A player can change the assignment of Skill Levels at the beginning of the his action Phase, but they stay there until the beginning of the character's next action Phase. An Overall Level can be used as a Combat Level, but cannot be used for anything else that Phase (see *Skill Levels*).



The following list details the different uses of Combat Skill Levels.

1) One Combat Skill Level can be used as +1 OCV with any attack that the Combat Skill Level applies to. This is the only way a character can use a 2 point Combat Level.

2) One Combat Skill Level can be used as a +1 DCV.

3) Two Combat Skill Levels can be used to increase the Damage Class of a hand-to-hand attack by one step (see the *Damage Class*). For instance, a 1d6+1 weapon would then do 1 ½d6. Four Combat Skill Levels would raise the attack's Damage Class by two, and so on, up to a maximum of twice the original Damage Class. This rule is usually only used in heroic campaigns.

4) Two Combat Skill Levels can be used to add +1 BODY to the damage done by a hand-to-hand killing attack. However, the damage the character does cannot exceed the normal maximum for the weapon.

Example: *If a character has a 1d6 weapon and uses two Combat Skill Levels to add +1 BODY to the damage, the possible damages rolled on the d6 would be 2, 3, 4, 5, 6, 6 (that's 1d6+1 with a maximum of 6 BODY).*

There are several types of Combat Skill Levels shown on the Combat Skill Level Cost table. The 2-point Combat Level applies to a single weapon or attack. A character could buy this to help him with his broadsword or Energy Blast. A 2-point Combat Skill Level can only be used to increase the attacker's OCV.

The 3 point Combat Skill Level applies to any group of 3 related maneuvers or attacks. In hand-to-hand this could apply to any three maneuvers. With GM's permission a 3-point Combat Skill Level could also apply to a tight group of weapons, like all pistols, or all swords.

The 5-point Combat Skill Level can be bought as +1 with all hand-to-hand combat, +1 with all ranged combat, or +1 with a related group of attacks (like U.S. Infantry weapons). The 5-point Combat Skill Level can serve as a +1 DCV against all attacks, if bought as such. Finally, the 5-point Combat Skill Level is the smallest Combat Skill Level that can be bought with Limitations.

Thus if a character would like to build a weapon that was more accurate than normal (and would like to have a bonus to his OCV), he would have to buy 5-point Combat Skill Levels. Combat Skill Levels bought with Limitations can only be used to increase the user's OCV, except with special permission from the GM.

Example: *Marksman would like to create a gun that will have gyroscopic balancers and a laser-spotting scope. (This gun will enable Marksman to hit almost anything at any range.) He buys the attack normally, the gun is an Obvious Accessible Focus, so the attack Power receives a -1 Limitation (see Power Limitations). Marksman then adds +4 OCV to the gun. Since the smallest Combat Skill Level that can be used with a Limitation is the 5 point Level, this costs Marksman 20 points. The OAF Limitation reduces this cost to 10 Character Points. Whenever Marksman uses the gun, he receives a +4 to his OCV.*

The 8-point Combat Skill Level applies to any type of combat whatever.

When buying these Combat Skill Levels, think of the kind of weapon specialties the character should have. The more Combat Skill Levels the character buys, the more choices he has during combat.

Example: *Randall Irons has a 3 point level with pistols, a 3 point level with knives, and an 8 point level with combat. Irons, armed with his trusty revolver, is fighting a Nazi death-ray robot. Randall puts his 3 point level with pistols into +1 OCV and his 8 point level into +1 OCV. He now has a bonus of +2 OCV. His level with knives does not count since he is currently fighting with a pistol.*

COMBAT SKILL LEVEL	
Cost	**Application**
2	+1 OCV with any single attack
3	+1 with any three maneuvers or tight group (+1 with pistols, +1 with Karate, etc.)
5	Either +1 with hand-to-hand combat, +1 with ranged combat, or +1 with a related group of attacks
8	+1 with all combat

As an optional rule, the GM can make a distinction between a character's DCV against hand-to-hand attacks and his DCV against ranged attacks. In this case, a character cannot apply his DCV bonus gained from Combat Skill Levels against ranged attacks, unless it is an 8 point Combat Skill Level or a 5 point Combat Skill Level bought as +1 DCV with all attacks. Moreover, a character with a Combat Skill Level that applies to a ranged attack cannot ever use the Level to improve his DCV. This optional rule is intended to reflect that it is very difficult to dodge a bullet or arrow, no matter how expert you are. It should be used whenever Combat Skill Levels are bought with Power Limitations (an accurate gun doesn't make its user harder to hit, for instance).

COMBAT DRIVING

This DEX-based Skill enables a character to drive and control a ground or water vehicle in difficult situations. To use Combat Driving, the character must be familiar with the vehicle (see *Transport Familiarity*). A Combat Driving Skill Roll is used for driving during combat. The character does not need to make a Combat Driving roll while driving normally on the road, unless something unusual has happened, like the vehicle is being shot at.

In combat, this Skill allows the character to drive the vehicle up to its full DCV, making it much harder to hit (see *Vehicles*.)

Characters with this Skill are automatically familiar with one class of non-flying vehicles. Characters who want to be familiar with more than one class of vehicle should purchase Transport Familiarity.

COMBAT PILOTING

This DEX-based Skill enables a character to pilot and control a flying vehicle in difficult situations. This skill applies to all flying vehicles, from primitive biplanes to interstellar dreadnaughts. However, the character must know how to fly the vehicle (he must have the appropriate Transport Familiarity). A Combat Piloting Skill Roll is used for landing, taking off, and piloting during combat. The character does not need to make a Combat Piloting roll while taking off or landing normally (at an airport) unless something unusual has happened like the ship is being shot at.

In combat this Skill allows a pilot to fly the vehicle at its full DCV making it much harder to hit.

Characters with this Skill know how to read a map, but would have difficulty determining their location in unfamiliar territory, or after becoming lost (Navigation is helpful in this situation).

Characters with this Skill are automatically familiar with one class of flying vehicles. Characters wishing to be familiar with more than one class of vehicle should purchase Transport Familiarity. (See *Transport Familiarity.)*

COMPUTER PROGRAMING

This INT-based Skill gives the character the ability to program and operate computers. The character may also attempt to discover access codes, gain information, change programing, and conceal tampering. Some of the common uses for Computer Programing include extracting information from data banks, defeating computer assisted Security Systems, falsifying records or other data, and so on. Separate Computer Programing Rolls may be necessary to perform each task.

Computer Programing usually takes a fair amount of time, from several minutes to many hours (for the most complicated tasks). The computer may have sophisticated protection, resulting in a -1 to -5 modifier. Unsuccessful Computer Programing Rolls can set off alarms or cause a system crash, but usually you just fail to get what you want.

CONCEALMENT

This INT-based Skill is the ability to hide things and to find things that other people have hidden — like important papers, weapons, jewels, artifacts, drugs, and so forth. This Skill can be a lot more fun if the GM actually describes the situation, and the character then describes exactly where he hides the object.

Some common hiding places include behind an instrument panel, inside a heel, or under false floorboards. Concealment can be used by characters to hide and find traps.

The character may hide himself from a search using Concealment ("Andarra wedges herself behind a console"). Stealth Skill should be used for any active concealment, as when the character is trying to move silently; only use Concealment Skill for nonmoving objects. The Skill is used against the searcher's Concealment Skill as a Skill versus Skill Roll. Areas that are very crowded with junk are much easier to hide things in (+1 to +3); conversely, areas that are very bare are very difficult to hide things in (-1 to -3).

Any Skill directly connected with the object being hidden (like Demolitions when hiding a bomb) is a complementary Skill. Failing a Concealment Roll may mean that the object isn't really hidden properly, or it's in a location that is easily checked. Just because an object is in an open, obvious place doesn't mean someone will find it; remember Poe's story *The Purloined Letter.*

CONTORTIONIST

This DEX-based Skill gives the character the ability to manipulate his body so as to get out of ropes and similar bonds. The character may also contort his body so that he could work on normally inaccessible locks. The character must have Lockpicking Skill if he wishes to unlock the lock.

The character may be able to contort his way out of more difficult bindings than rope. Wires would be -2 or -3, while handcuffs would be -3 or -4. Contortionist Skill does not allow any mystical means of escaping bonds — there must be some reasonable way that the character could escape.

Contortionist can also help a character break free from constraints in a combat setting. Any Phase after a character with this Skill has been Grabbed (see *Fighting*), he can use Contortionist Skill to help him break out. When a character with this Skill tries to break free, he should make a Contortionist Skill Roll. If successful, the character can add 1d6 to the STR dice for every 1 the Roll was made by (minimum 1d6). Thus a character who made his Skill Roll by 4 would get to add 4d6 to his STR dice, only for the purpose of escaping the Grab. Using this Skill in this way takes a minimum of one-half Phase, although the character may take more time to improve his chances.

Contortionist can also be used to wriggle free from Entangles, depending on the Entangle's Special Effects. (A net would be a normal Escape Roll, a sticky web would require a big penalty, and a block of ice would be impossible.)

Example: *The Superhero Rubberman is grabbed by Ogre during a battle. Knowing that his puny 5 STR will never overcome Ogre's might, Rubberman elects to use his Contortionist Skill, so he makes a Skill Roll. Rubberman rolls a 9, making his Contortionist Skill Roll by 6. He can now roll 1d6 (for STR) + 6d6 (for Contortionist) = 7d6. Ogre, with a 60 STR, rolls 12d6. The dice are thrown; Rubberman gets 8 BODY and Ogre gets 11. Pity.*

CONVERSATION

This PRE-based Skill allows the character to extract information from people with careful conversation. Use of this Skill takes time, and if the roll is blown, the subject realizes he is being pumped and usually stops talking. However, if the Skill is properly performed, the victim won't be aware he has divulged anything. Sometimes the target of Conversation Skill may be subtly using his own Conversation Skill to get information.

This Skill should never substitute for roleplaying. If the character makes clever or stupid statements, the GM should apply modifiers to the roll. Most conversations should be roleplayed without using Conversation Skill Rolls.

To properly use the Skill, the character must know the language being spoken. If the character doesn't know the language well, the GM should apply a -1 to -3 modifier. If the desired information is closely linked with another Skill, then that Skill is complementary — it helps to know what to ask. Seduction, High Society, and Persuasion Skills can also be complementary to Conversation.



CRIMINOLOGY

A character with this INT-based Skill knows how to look for clues, dust for fingerprints, examine evidence, do ballistics tests, examine records, search through files, and so on. These tests can tell the character what gun fired the bullet that killed a victim, where dirt on the shoes came from, and where a victim washed his clothes. Many other details of a person's identity, origin, habits, and recent whereabouts can be discerned.

Criminology tests can require a great deal of time, but much can be told from a quick examination of the scene of the crime. Extensive use of Criminology requires some equipment, access to information files, and perhaps some Bureaucratics. Microscopes, a chemistry lab, fingerprinting materials, and other tools are necessary for certain tests.

Area or City Knowledge and certain Sciences (like Pharmacology) could be complementary for certain facts. Failing a Criminology Roll can result in improper conclusions or results, but generally means "no conclusive result".

CRYPTOGRAPHY

This INT-based Skill lets the character solve simple ciphers and encrypt or encode messages. Ciphers can become very complicated by using nulls (meaningless characters), or doing multiple substitutions. Codes are very difficult to break unless there have been many messages, or if the codebook has been discovered. Both encrypting and encoding can take some time, even with a codebook, unless the characters have a device to help them. Decoding and deciphering can take a long time unless the character has some clues to the nature of the code or cipher.

A failed Skill Roll may result in failure to decode the message, or an incorrect translation of the message. A character with Cryptography may also use invisible inks and other techniques for hiding messages. Secret messages may be imprinted on paper in ultraviolet, grown into crystal structures, or hidden until looked at through certain optic fibers.

Sciences (like Mathematics) and Computer Programing can greatly aid Cryptography.

DEDUCTION

This INT-based Skill is the art of taking several facts and leaping to an inobvious conclusion. This is the classic detective's skill. Deduction should be used sparingly; it's useful when the player is stumped, the GM wants to move the scenario along, and the character should be able to figure out what's going on. The GM should try to help the character out, but not reveal everything. Complementary Skills include any Skill directly connected with the problem the character is trying to solve (e.g., Bureaucratics for a paperwork mystery). A failed Deduction Roll usually means that the character can't think of an answer, or it can mean an incorrect deduction.

DEMOLITIONS

Demolitions is the ability to properly use explosives. A character with this General Skill knows how to handle and set off explosives, where to plant explosives for maximum effect, and how to estimate the amount necessary to destroy structures. The character may defuse explosive devices, determine the fusing mechanism, and discover any booby traps in an explosive device with the same roll.

Mechanics or Chemistry may be complementary to Demolitions Skill, depending on what the character is trying to do. KS (Knowledge Skill): Explosives can help in most situations; Security Systems would be complementary to blowing up security devices. It's a good idea to have extra levels with this Skill, because if the character blows the roll badly enough...

DISGUISE

This General Skill is the ability to change a character's appearance through makeup, costumes, body language, and facial expression. The character can, with a successful roll, alter his appearance to make himself unrecognizable; he can also disguise himself to look like a specific person. A character with this Skill can also disguise other characters.

Disguises can be spur-of-the-moment things, like putting on a fake mustache, or they can require hours of preparation. It is more difficult to maintain a disguise over a long time (-1 to -3), and there should also be penalties if the character tries to disguise himself as someone from a race that looks *radically* different from his own. Makeup and proper props add +1 to +3 to the Disguise Roll.

To spot someone wearing a disguise, an onlooker must make a PER Roll as a Skill vs. Skill Roll against Disguise.

Just because a character has Disguise doesn't mean that he has the ability to effectively impersonate his subject — this requires Acting Skill. Disguise Skill enables a character to look like someone specific, while Acting lets him act like someone specific. Area Knowledge, Acting, and Mimicry can all be complementary to Disguise. Failing a Disguise Roll means that the disguise will be obviously false if closely inspected.

ELECTRONICS

This General Skill enables the character to identify, understand, repair, and rewire electronic devices. Note that electronic devices cover a wide range of technology, from a simple radio to an interplanetary teleporter. The character needs tools to perform these operations, and usually time is required for any intricate operation. The character may also build electronic devices from plans. This Skill is useful for determining the purpose of electronic devices the characters may discover and for disabling such devices.

Skills such as Bugging and some Sciences may be complementary Skills, depending on the exact function of the particular device. Unsuccessful Electronics Rolls indicate failure or possibly even a malfunctioning device.

FAMILIARITY

A character may buy Familiarity with any Characteristic-based, General, Knowledge, Science, or Professional Skill. Familiarity with a Skill costs 1 Character Point, gives the character a basic knowledge of the ability described, and the chance to perform it on an 8 or less. The Skill Roll is an 8 or less for any Skill, whether or not the Skill is based on a Characteristic.

The one point spent for the Familiarity counts toward the cost of the Skill if the character later buys the full 3 point Skill. Thus, if Andarra buys Familiarity with Persuasion Skill for one point and later decides to buy Persuasion Skill, which costs 3 points, she need only spend 2 additional Character Points.

Skill Levels of any kind do not add to the 8 or less chance to perform a Familiar Skill, since the character doesn't understand the Skill well enough to use his expertise. However, the GM may assign Skill Modifiers to make performing a Familiar Skill easier; for instance, taking several turns should make being stealthy an easier task.



FORENSIC MEDICINE

This INT-based Skill lets the character make inferences from a corpse about the cause of death, how long the individual has been dead, and so forth. Forensic Medicine Skill can also tell the character whether the corpse was moved after death, how far the killer was standing from the victim if a gun was used at short range, and so on. The ability to do an autopsy is included with this Skill. A character may be able to spot obvious data about the corpse by just a cursory glance, but a full autopsy can take several hours.

Complementary Skills may include Criminology, KS: Medicine, or the Sciences Biology and Anatomy. An unsuccessful Forensic Medicine Roll usually means failure to gain information, but can also mean incorrect information.

FORGERY

This General Skill represents the ability to duplicate official documents, signatures, seals, magnetic codes and so forth. This requires time and specialized equipment in most cases, especially for highly technical forgeries. The more a character makes the Forgery Roll by, the more time it will take to discover that the papers are fakes. However, another character with Forgery can spot fakes (use a Skill vs. Skill Roll). Making an unsuccessful Forgery Roll does not necessarily mean that the papers will be obvious fakes; the examiner must make a successful INT Roll (with his own Forgery as a complementary Skill). A character who fails a Forgery Roll will not always be aware of it, even after examining the forged item.

GAMBLING

This General Skill is the ability to win gambling games that require some skill, such as blackjack, poker, and more exotic games. The more a character makes a Gambling Roll by, the more the character wins. A character may also use the Gambling Skill to cheat, unless the cheating involves sleight-of-hand.

Games with a large "house advantage" or games the character has never played before apply a negative modifier to the Gambling Roll. Unsuccessful cheating may be spotted by anyone with a Perception Roll, but only someone else with Gambling Skill can spot a successful cheat. A successful Perception Roll may be a complementary Skill to spotting a cheater.

A character can use Gambling to help him bet more wisely in random games (craps, roulette, etc.), thus taking longer to lose his money. If he is willing to cheat, he can actually win at such games. The GM usually should not let Gambling Skill give the player very large wins or losses unless that helps advance the storyline of the game.

HIGH SOCIETY

This PRE-based Skill gives the character knowledge of upper-class culture: what clothes to wear, what are considered sophisticated drinks, and how to mingle with royalty and other VIPs. High Society Skill is very useful for the character that wants to get into those special parties (and get invited back). This Skill varies from society to society, so Area and Culture Knowledge are very important complementary Skills. Some cultures, especially alien ones, may be so strange as to give minuses (-1 to -3) to High Society rolls. (Andarra can't even eat Denebian Grub flambé, much less do it elegantly.) High Society can make some Disguises very effective. A badly failed High Society Roll can result in a terrible mistake at a social function.

INTERROGATION

Interrogation is the ability to forcibly extract information from people. A character with this PRE-based Skill knows how to avoid leaving marks, can judge how close a victim is to death or breaking, and is an expert at manipulating subjects into revealing the desired information. Depending on his background, a character with this Skill may also have technical knowledge of mind control drugs, mind control devices, or hypnosis. This Skill is not very heroic, and is found most often among villains. Sciences or other technical Skills can be complementary to Interrogation.

Interrogation Skill works against an EGO Roll as Skill vs. Skill. Resistance Skill can help a victim resist Interrogation.

INVENTOR

This INT-based Skill enables the character to design and construct new devices. To use Inventor, the character needs the complementary Skills in the field he is working in (for instance, Weaponsmith, Electronics, Physics, Biochemistry, Computer Programing, and so on). The inventor may design gadgets that require several Skills or Knowledges, so long as he has each of those particular Skills.

Designing gadgets requires considerable time in the laboratory; the GM should decide on a reasonable time (usually one week or more). The GM may allow characters with Inventor Skill to modify equipment or gadgets in combat. Such modifications should usually be fairly minor, and well justified by the character. The length of time required will vary with the complexity of the equipment and the modification.

An unsuccessful Inventor Roll can mean that the character doesn't know how to make the device, or it could mean a laboratory accident (though that should be rare). The GM should not allow characters to revolutionize society with an incredible invention (like gunpowder in a fantasy game), unless that's exactly the kind of game the GM wants.

KNOWLEDGE

This Background Skill is a very general and flexible Skill. It includes knowledge of certain groups, places, people and things.

Two points gives the character an 11 or less roll to know a fact about the subject. Alternatively, characters can base the knowledge upon INT for 3 Character Points, giving a base (9 + INT/5) roll. In either case, each +1 to the Skill Roll costs 1 Character Point.

Players define how specific their Knowledge Skills are. The more general the Knowledge title, the less the character will know about specifics. For example, the Knowledge Skill of African Cultures (KS: African Cultures) would give a wide overview of African cultures. The character could give a rough description of a certain African cultures, but not details. If the player had chosen Knowledge Skill of one particular African culture (KS: Zulu Culture), then the character would know many details about that single culture, but not much about other African cultures. KS: African Culture would tell the character general information about Zulu culture, but not much more unless the character made an incredible Skill Roll; even then he would get less information than he would with KS: Zulu Culture. Of course, certain facts would be obscure, so the GM should apply appropriate modifiers for difficulty.

Knowledge can be broken down into four general categories: Groups, People, Places, and Things. These categories can help determine what Knowledges a character should buy.

Knowledge Skill — Groups: These would be different organizations or cultures, like Knowledge of the Confederation of Planets, or Knowledge of Boston Police Department. This gives the character thorough knowledge of a culture or organization, including such things as the appropriate gestures, customs, taboos, requirements, and protocols.

Knowledge Skill — People: This would be Knowledge of a type of person, or even a single person. For instance, a character could have a Knowledge Skill for Magic, or Magic-Users, or Necromancers, or Karna Doom. Such Knowledge would tell the character about individuals or (more generally) how such people would react to different situations (like being asked questions or offered money).

Knowledge Skill — Area (Area Knowledge): This gives the character thorough knowledge of an area, ranging from an individual street in a city to an entire continent or planet. For large areas, this Knowledge Skill gives a character knowledge of the geography, major cities, politics, economy, etc., of that country or area. A map or reference book, should he happen to have one, can add +1 to +3 to the Roll, depending on what knowledge the character seeks. Of course, the book or map may not help if the character is looking for the kind of information that isn't in books. An unsuccessful Knowledge Roll usually means that the character doesn't know the answer to the particular question. Of course, if the GM wants to be nasty, failing a Knowledge Roll can mean incorrect answers, which could be dangerous.

Applying this Skill to a city gives the character thorough knowledge of a city's layout, streets, spaceports, meeting places, fine restaurants, shortcuts, criminal areas, and important residents. Where Area Knowledge will give only general information about a city (where it is, how big it is), City Knowledge gives very specific information. This Skill can help during chases and can cut down travel time within the city.

Area Knowledge can also be applied to various terrain types, which is very useful for Skills like Survival or Tracking. Some terrain types might be Plains, Forest, Jungle, Desert, Tundra, Arctic, Oceans, Swamps, or Caves. This could also include strange alien environments, such as planets with an atmosphere of chlorine gas, molten rock, or extremely high gravity. Of course, the Skill could be very specific (Luray Caverns Knowledge) or very general (Underground Knowledge).

Knowledge Skill — Things: This category of Knowledge would be anything that doesn't fall into the other categories. This category does not include sciences, as they are covered separately. Examples include Alien Statues, Trees, History, Video Games, Philosophy, Religion, Skateboards, Horses, Thoroughbred Horses, Politics, Secret Societies, Tax Evasion. The possibilities are infinite; talk to the GM about exactly what Knowledge would be most appropriate for character's Skill.

When buying any Knowledge Skill, try to think of your character's background. Usually, the character may have Knowledge Skills that help explain how he learned other Skills.

LANGUAGES

Each player should choose a native language for his character. This language the character knows for free. The character is considered to know his native language well, to the 4 point level as described in the following table. Learning other languages costs Character Points. The table below describes the fluency the character gets for each point cost.

FLUENCY COST

Fluency	Character Points
Basic conversation	1
Fluent Conversation	2
Completely fluent w/accent	3
Idiomatic, native accent	4
Imitate dialects	5
Literacy (if not standard for society)	+1 point

A character without complete command of a language may sometimes have to make an INT Roll to understand some very rapid or slurred phrases in a foreign language. The GM should also be aware that there are usually a number of dialects for each language, and sometimes these dialects are very hard to understand, except for someone with an idiomatic command of the language. In campaigns where literacy is unusual (like most fantasy settings), GMs should require PCs to spend one extra point to gain literacy with a given language.

For additional realism, GMs can use the optional Language Table. Using this table, the cost of learning a new language depends on how closely it is related to languages that the character already knows. The languages connected by a thin box with rounded corners have 4 points of similarity. This means that these languages are so similar that they overlap. A character with points in one of the languages in a 4-point similarity group has half those points in all other languages in that group, up to a maximum of 3 points (halves round down). For instance, a character with 4 points of German has, effectively, 2 points of Yiddish.

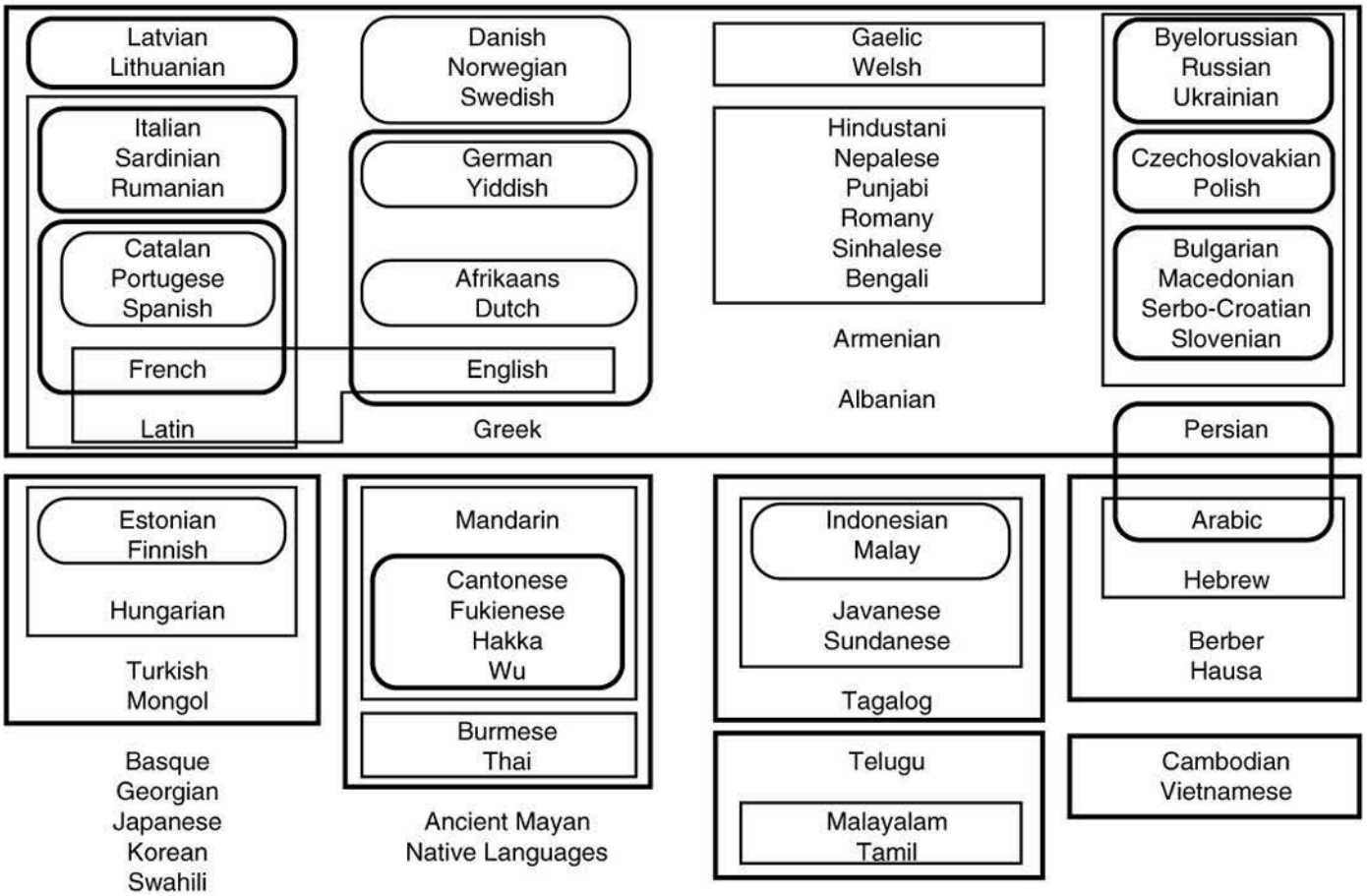
The languages enclosed by a thick box with rounded corners have 3 points of similarity; characters with 2 points in any language in that group may make an INT roll to understand phrases in other languages in that group. Also, other languages in that group are -1 Character Point to learn (the minimum 1-point investment gets the character 2 points of effectiveness in the language).

Languages enclosed by a thin box with square corners have 2 points of similarity; characters may learn such languages at -1 Character Point cost. Languages enclosed by a thick box with square corners have 1-point of similarity; there is no cost benefit or penalty for learning these languages. For languages outside this area, it costs +1 point (one additional point) to gain fluency with the language; that is, Basic Conversation costs 2 Character Points, Fluent Conversation costs 3 Character Points, and so on.

Example: *Fast Eddie knows English as his native language; he has it at the 4-point level. He can make an INT Roll to try to understand people speaking in German, Yiddish, Dutch, or Afrikaans. This INT Roll would be modified by the length of the speech, how well he heard the speaker, and other factors. Eddie may learn German without too much trouble: for a 3 Character Point cost he could have 4 points of German. This would also give Eddie the ability to speak Yiddish at the 2-point level.*

Eddie wants to learn to speak Swedish as well (so he can try to talk to Swedish women). Since Swedish is in the 2-point similarity group with English, he could learn Swedish at the 3-point level for a 2-point expense. Eddie, growing proud of his linguistic efforts, spends 1 character Point to learn Polish. Since Polish has only 1-point of similarity to the languages he already knows, Eddie's 1-point investment earns him only 1-point of language efficiency. Finally, Eddie tries to learn Mandarin Chinese. This language has no similarity to any other that Eddie has learned, so it costs him 3 points to earn 2 points of language efficiency. Now, however, Eddie can learn Cantonese for -1 Character Point cost, since he knows another language in that group (Mandarin Chinese) at 2 points.





LIP READING

This General Skill enables the character to read someone's lips in order to tell what he is saying. A Perception Roll is necessary to properly see someone's lips. If the character knows other languages, he can read lips speaking in those languages.

Failing a Lip Reading roll usually means that the conversation was not understood, possibly because the person turned or hid his mouth. A large beard, mustache, or other facial obscurement can mean a -1 to -3 modifier to the roll, or even make Lip Reading impossible.

LOCKPICKING

This DEX-based Skill allows the character to open key, combination, electronic, and magnetic locks. The character must have lockpicks or other equipment in order to use the Skill. It is possible to use objects such as hairpins or credit cards as lockpicks, but the GM should assign minuses to the roll. Some locks may be particularly tricky, and have an electronic alarm system of some type connected to the lock or the door. Disabling an alarm requires Security Systems Skill. Difficult locks can be a -1 to a -5 modifier to the Lockpicking Skill Roll. Mechanic Skill is a complementary Skill for picking key and combination locks; Electronics is a complementary Skill for picking electronic and magnetic locks.

An unsuccessful Lockpicking Roll can mean a jammed lock, an alarm going off, or even a broken lockpick, though usually it just means that the lock was too tough. An expert can pick a lock in an amazingly short time — just as fast as using a key.

MARTIAL ARTS

Martial Arts are any form of hand-to-hand combat that requires training and expertise. Martial Arts includes the fine dancing and dodging of aikido, the hammer and tongs of boxing, and rough and tumble dirty infighting. The Martial Arts rules can also be used for advanced weapon-fighting techniques like Fencing.

Characters can buy individual maneuvers as listed on the Martial Maneuvers Table. Or a group of maneuvers can be purchased to represent an entire Martial Art.

The Martial Arts are broken down into separate maneuvers. This is because there are many, many different Martial Arts and Martial maneuvers; however, for game purposes these distinctions are relatively unimportant — a karate kick and a boxing hook both use the attacker's Strength to do damage. Thus most Martial Arts can be defined by a limited number of maneuvers.

This is not to say that these maneuvers are identical — just that they function similarly in a game sense. Thus a boxing hook and a karate kick might both be an "Offensive Strike" using these rules. But they are very different in real terms. A GM might even give small modifiers for circumstances based on the special effects of the maneuver. (A boxer couldn't use a hook while his arms were tied; a karate master couldn't kick while on a slippery floor.) For more details, see *Special Effects*.

To buy Martial Arts, a character should decide what style he would like to use. This does not have to be one of those listed; the GM is encouraged to design new ones to represent the particular cultures in his campaign. Even if the character is learning one of the listed styles, he can still pick and choose from the whole list of maneuvers; the maneuvers listed under each fighting style are only suggestions.

The only restriction is that the character must choose a minimum of 10 Character Points of maneuvers; these can come from as few as two 5-point maneuvers. There is no maximum on the number of points a character can spend on maneuvers.

Weapon Groups

When buying his martial arts, the character must decide what weapons (if any) the fighting style is associated with. The Package Deals have appropriate weapons listed. The categories of weapons are listed on the weapon familiarity table; the relevant portions of the table have been reprinted below for your convenience. Most martial arts are bought for use with the "unarmed combat" group, but others could be bought specifically for use with a weapon (like fencing bought for use with swords). To buy martial arts with a different Weapon Group costs +1 Character Point for a different weapon; unlike Weapon Familiarity, the character cannot buy martial arts with the larger categories. Martial Arts can never be bought for use with ranged weapons. The GM should feel free to restrict the types of weapons available to a given martial art.



Weapon Groups
Common Melee Weapons:
Unarmed Combat
Club
Axes, Maces and Picks
Pole Arms
Swords
Two-handed Weapons
Uncommon Melee Weapons
Flails
Lances
Quarterstaff
Whip

Example: Sipristi, a ninja assassin, has just bought several man*euvers to represent her hand-to-hand ninjitsu. Her base "Weapon Group" is unarmed combat; Sipristi can perform the maneuvers only with her bare hands. For +1 Character Point, she can perform the maneuvers with swords, for +1 additional point, she can perform the maneuvers with Pole Arms. She can now perform her Offensive Strike with her bare hand, her katana, or a naginata.*

Special Maneuvers

Sometimes a maneuver has special effects that cannot be simulated by any of the maneuvers on the table. In this case the character should try to simulate the maneuver with Powers and Power Modifiers. Such "maneuvers" do not count toward the 10 Character Point minimum, and must be expressly permitted by the GM.

Example: Flying Lotus is designing his own Martial Arts Style and has decided that one of the maneuvers should be a double strike to both his opponent's ears. This sounds like a Flash, so the character buys 2d6 Flash against the Hearing Sense Group, with the Power Limitation "No Range". This attack would allow the character to box his opponent's ears, temporarily deafening him. Since this fits into the Martial Arts style, the GM approves.

Package Deals

Characters do not normally receive a Package Bonus for Martial Arts. However, if a character creates a package where there are several noncombat Skills in addition to the listed maneuvers, then the GM may give him a Package Deal Bonus (see Package Deal) for the non-combat skills.

*Example: Dmitri Ironjaw wants to be the greatest boxer in the Motherland. He purchases a Defensive Strike (Jab), an Offensive Strike (Hook), and Marti*al Block (Block). *This costs 14 Points. Dmitri also BUYS Professional Skill: Prizefighter, Knowledge Skill: Boxing Lore, Knowledge Skill: Boxing Styles, Perk: Passport, and Paramedic. This package totals 10 points, and earns Dmitri a Package Deal, sa*ving him 2 Character Points.

GMs should encourage players to describe the Martial Arts in detail and to describe the special effects of their maneuvers. Not only does this result in a better simulation, it makes combat more exciting and fun.

MARTIAL MANEUVERS TABLE

Maneuver	Phase	Cost	OCV	DCV	Damage/Effect
Defensive Strike	½	5	+1	+3	STR Strike
Martial Strike	½	4	0	+2	STR+2d6, Strike
Offensive Strike	½	5	-2	+1	STR +4d6, Strike
Martial Block	½	4	+2	+2	Block, Abort
Martial Dodge	½	4	—	+5	Dodge, Affects all attacks, Abort
Martial Throw	½	3	+0	+1	STR + v/5;opponent falls
Nerve Strike	½	4	-1	+1	2d6 NND[1]
Choke Hold	½	5	-2	0	Grab, 2d6 NND[2]
Killing Strike	½	4	-2	0	½d6 HKA
Sacrifice Throw	½	3	+2	+1	STR; you fall and opponent falls
Martial Disarm	½	4	-1	+1	Disarm, +10 STR to Roll
Martial Escape	var	4	0	0	+15 STR vs. Grabs
Martial Grab	½	3	-1	-1	Grab, +10 to STR for hold only (not damage)
+1 DC for all normal M-arts attacks		4			
Extra Weapons (see *Weapon Familiarity*)		1+			

SHORT EXPLANATION OF TERMS (for more explanation, see *Fighting*)

STR: The STR listed under the DMG (damage) column means that the maneuver does the character's Strength damage in normal dice (STR/5 in dice). If a number is listed, like "+2d6", then that is the number of d6 added to the damage done by the maneuver. If the martial art involves the use of a weapon, this d6 is applied as half the equivalent of DCs.

Example: *The Marquis of Avignon has purchased Fencing for use with his rapier. He performs a Lunge (Martial Strike). This gives him +0 OCV and +2 DCV. In addition, he receives +2d6; this translates to +1 DC with his rapier.*

Block: This prevents the opponent's attack from hitting the target, and sets up the defender to strike first on the next Phase. A Block requires the character blocking to compare his OCV to the opponent's OCV, rather than DCV. Once a character has decided to Block, he can block multiple attacks in a single Phase (see *Block*).

Abort: The character can abort his next Phase to perform this maneuver on a segment not normally his Phase (see *Combat and Adventuring*).

Disarm: Attempts to knock any one-handed weapon or Accessible Focus from opponent's grasp.

Dodge: The dodging character may not attack, but gets a DCV bonus.

Grab: The grabbed character may be thrown around or dashed to the floor.

Killing: Attack does killing damage. The character may add his STR to the damage as per a normal HKA. To increased the DC of a Killing Strike is twice as expensive (+1 DC for every 2 DCs that the other maneuvers are increased).

Example: *Kato buys a Killing Strike as his karate chop. This costs him 5 points, and earns him a ½d6 HKA (1d6+1 with STR). To raise the attack by one DC to a 1d6 HKA, he would have to spend 8 Character Points.*

No Normal Defense: The target gets no PD or ED versus the STUN of this attack. The attack does only STUN, not BODY. The defense for NND[1] is wearing solid armor, or having Lack of Weakness. The defense for NND[2] is having solid armor on the neck, or not having to breathe.

Opponent Falls: The opponent automatically falls down after a successful attack.

You Fall: The attacker falls down after making this attack, regardless of whether the attack was successful.

+1 DC (Damage Class): This option is limited to characters in superheroic campaigns; characters in heroic campaigns can only buy this with special permission from the GM. This allows the character to increase the damage and/or efficiency of his martial arts. Each additional +1DC will add +1d6 of damage to a martial attack that does normal damage or +½d6 for a martial attack that does NND damage. Each +2 DC will add 1 Damage Class to a martial attack that does killing damage. Each +1 DC will also add +5 to the calculated STR for Martial Grabs, Disarms, and Escapes. The additional DCs have no effect on purely defensive maneuvers like Martial Block and Martial Dodge.

Example: *Flying Lotus has a 20 STR and has bought bought a Martial Strike, A Martial Escape, and a Martial Dodge, for 12 Character Points. He also bought +3 DCs, for 12 Character Points. His Martial Strike now does STR + 2d6 + 3d6, for a total of 9d6. His Martial Escape gives him a STR (to get out of Grabs) of STR + 15 +15 = 50. His Martial Dodge is unaffected by the DCs.*

MARTIAL ARTS STYLES

These Packages represent many of the classic Martial Arts. Characters do not have to purchase all of the items listed to call themselves an expert in that Martial Art. If you buy at least 10 points of maneuvers in that art, and buy a Knowledge Skill for the art, than you can consider yourself a "black belt" or the equivalent. True mastery of the art requires buying all of the Skills and Maneuvers listed, and probably several Combat Skill Levels with that style.

CLASSIC COMIC BOOK

This is the generic martial art practiced by many "martial artists" in comic books; it can be used to simulate a wide variety of special effects. GMs who want to keep martial arts simple can use this for all martial artists.

Recommended Maneuvers
Punch..... (Martial Strike — 4 Points)
Kick ..... (Offensive Strike — 5 Points)
Block ..... (Martial Block — 4 Points)
Throw..... (Martial Throw — 3 Points)
Dodge ..... (Martial Dodge — 4 Points)
Special Skills
Breakfall
FAM w/Common Melee Weapons

AIKIDO

This is a generally defensive art that uses the opponent's energy against him. Aikido contains many circular motions that the character uses to direct an attacker to a position of disadvantage.

Recommended Maneuvers
Throw..... (Martial Throw — 3 Points)
Hold ..... (Martial Grab — 3 Points)
Strike..... (Defensive Strike — 5 Points)
Dodge ..... (Martial Dodge — 4 Points)
Escape..... (Martial Escape — 4 Points)

Special Skills
Breakfall
FAM w/Common Melee Weapons
KS: Aikido

BOXING

Boxing is normally used in a sporting arena and is a straight-forward Martial Art. A boxer can be very effective so long as the battle consists of upright punches. A boxer may find himself at a disadvantage against a well rounded martial artist because of his lack of throws, holds, and other special maneuvers.

Recommended Maneuvers
Jab ..... (Defensive Strike — 5 Points)
Hook ..... (Offensive **S**trike — 5 Points)
Block ..... (Martial Block — 4 Points)
Clinch..... (Martial Grab— 4 Points)
Cross ..... (Martial Strike— 4 Points)
Special Skills
KS: Boxing
Paramedic

COMMANDO TRAINING

Commando Training is a mixture of different maneuvers from many martial arts. It is not a true martial art, but does give its user a variety of options.

Recommended Maneuvers
Boxing Cross ..... (Martial Strike — 4 Points)
Aikido Throw ..... (Martial Throw — 3 Points)
Karate Chop..... (Killing Strike — 4 Points)
Choke ..... (Choke Hold— 5 Points)
Judo Disarm..... (Martial Disarm— 4 Points)
Kung Fu Block ..... (Martial Block— 4 Points)
Special Skills
Breakfall

DIRTY INFIGHTING

Dirty Infighting isn't a classic martial art; rather, it is a Skill for fighting in less than ideal circumstances.

Recommended Maneuvers
Punch..... (Martial Strike — 4 Points)
Roundhouse ..... (Offensive Strike — 5 Points)
Low Blow ..... (NerveStrike — 4 Points)
Disarm ..... (Martial Disarm— 4 Points)
Kidney Blow ..... (Killing Strike— 4 Points)
Special Skills
Streetwise
FAM w/Common Melee Weapons

JIU-JITSU

Jiu-jitsu, or its limited form Judo, is a defensive form consisting mainly of throws and holds. The character slams his opponent to the ground or applies a choke hold in combat.

Recommended Maneuvers
Slam..... (Martial Throw— 3 Points)
Choke Hold ..... (Choke Hold — 5 Points)
Sacrifice Throw ..... (Sacrifice Throw — 3 Points)
Disarm ..... (Martial Disarm— 4 Points)
Escape..... (Martial Escape— 4 Points)
Special Skills
Breakfall

KARATE

Karate is a straight-forward martial art, designed to put an opponent down as quickly as possible.

Recommended Maneuvers
Punch..... (Martial Strike — 4 Points)
Kick ..... (Offensive Strike — 5 Points)
Block..... (Martial Block— 4 Points)
Chop ..... (Killing Strike— 4 Points)
Disarm ..... (Martial Disarm— 4 Points)
Dodge ..... (Martial Dodge— 4 Points)
Special Skills
KS: Karate
FAM w/Common Melee Weapons

MARTIAL ARTS STYLES

KUNG FU

Kung Fu is a broader Martial Art than Karate, concentrating less on strikes and more on flexibility. There are hundreds of styles of Kung Fu.

Recommended Maneuvers
- Punch..... (Martial Strike — 4 Points)
- Block ..... (Martial Block — 4 Points)
- Throw..... (Martial Throw — 3 Points)
- Disarm ..... (Martial Disarm — 4 Points)
- Dodge ..... (Martial Dodge — 4 Points)

Special Skills
- KS: Kung Fu
- FAM W/ Common Melee Weapons
- Breakfall

NINJITSU

Ninjitsu is the martial art practiced by the Japanese Ninja. It concentrates using stealth to achieve surprise, and then taking out the opponent as quickly as possible.

Recommended Maneuvers
- Strike..... (Martial Strike — 4 Points)
- Back Kick ..... (Defensive Strike— 5 Points)
- Nerve Pinch ..... (Nerve Strike — 4 Points)
- Escape..... (Martial Escape— 4 Points)
- Chop ..... (Killing Strike — 4 Points)

Special Skills
- KS: Ninjutsu
- FAM W/ Common Melee Weapons
- Stealth
- Climbing

SAVATE

Savate (*boxe Francais savate*) is the French martial art which concentrates on kicks with a few hand-strikes.

Recommended Maneuvers
- Back kick..... (Defensive Strike — 4 Points)
- Coup de pied bas, low kick ..... (Martial Block — 4 Points)
- Coup di pied chasse, side kick ..... (Offensive Strike — 5 Points)
- Block ..... (Martial Block— 4 Points)
- Disarm ..... (Martial Disarm— 4 Points)

Special Skills
- KS: Savate

WRESTLING

Wrestling, one of the oldest Martial Arts, concentrates on bringing an opponent to the ground and holding him there. Wrestling can be a serious Martial Art — or as melodramatic as the popularized wrestling seen on TV.

Recommended Maneuvers
- Slam..... (Martial Throw— 3 Points)
- Take Down..... (Sacrifice Throw — 3 Points)
- Escape..... (Martial Escape— 4 Points)
- Hold ..... (Martial Grab— 3 Points)
- Choke ..... (Choke Hold — 5 Points)
- Reversal..... (Martial Block— 4 Points)

Special Skills
- Breakfall

FENCING

Fencing is the art of swordfighting. A character cannot use any of the maneuvers without a weapon, although a GM might let a character perform some of the defensive maneuvers (parry) with weapon other than a sword. All the maneuvers listed add to the damage the character does with his sword; each +2d6 adds +1 DC. Fencing should be used as an example of how a character can design a weapon-based martial art (like Kendo).

Recommended Maneuvers
- Thrust..... (DefensiveStrike — 5 Points)
- Lunge..... (Martial Strike— 4 Points)
- Slash..... (Offensive Strike— 5 Points)
- Parry ..... (Martial Block— 4 Points)
- Disarm ..... (Martial Disarm— 4 Points)

Special Skills
- KS: Fencing
- FAM W/ FencingWeapons
- KS: Fencers

ORIGINAL MARTIAL ARTS

This is a design-your-own category. The GM should make an effort to create a unifying special effect that all the maneuvers follow, and then choose the appropriate maneuvers from the overall list. Players may design a Martial Art for their character, but all such original Martial Arts Styles must be approved by the GM.

Example: Nexus 7, a native of the planet Bandar, wants to create a unique Bandarian Martial Art, Bandarian Kick Boxing. The character decides that the goal of a Bandarian kick-boxer is to knock his opponent out — fast. The martial art, therefore, does not have many defenses, and concentrates on various attacks. Nexus 7 buys a Long Kick (Martial Strike — 4 Points), a Roundhouse Kick (Offensive Strike — 5 Points), a Extended Toe Nerve Kick (Nerve Strike — 4 Points), and the dreaded Iron-leg Knee Kick (Killing Strike — 4 Points). Nexus 7 has a Martial Art that is entirely offensive; a battle between two Bandarian kick-boxers would be brutal, bloody, and short.

MECHANICS

The character is skilled with mechanical devices and knows how to repair, replace, and build them. This General Skill also allows a character to modify a mechanical device; for example, a character could modify an automobile engine to power a boat. Tools of some sort are almost always necessary to perform Mechanics Skill.

Of course, Knowledge Skill of the particular mechanism would be a complementary Skill. An unsuccessful Mechanics Roll usually means inability to perform the task, but can sometimes mean that the device fails later under stress.



MIMICRY

Mimicry is the ability to perfectly imitate someone else's voice. This General Skill can be quite helpful to a successful disguise; it may be used as a complementary Skill to Disguise. This Skill is especially useful to fool someone over the radio or the telephone, since the poorer quality of the sound reproduction can add +1 or +2 to the Skill Roll. Imitating the opposite sex or a radically different voice is -1 to -3 (or more) to the Mimicry Roll. The chance to detect Mimicry is a hearing Perception Roll vs. the Mimicry Roll, like Skill vs Skill.

The longer the speech, the greater the chance of making a mistake (-1 to -3). Using Mimicry while speaking a foreign language is -1 to -3, unless the character has 4 points or more fluency. Noisy surroundings, short speeches, or whispers can help the Mimicry Roll (+1 to +3). Failing a Mimicry Roll means that the deception is immediately obvious, if the voice is known to the observers.

NAVIGATION

Navigation enables a character to determine his location. This General Skill also lets the character plot efficient courses between two points. This can be done by a variety of methods, ranging from astronomical triangulation to dead reckoning. Alternatively, the character could use the location of planets, stars, nebulae and other astronomical objects. A successful roll will enable the character to determine precisely where he is. The character would receive a penalty for bad conditions like a cloudy night, lack of landmarks, unfamiliar stars, etc. Appropriate Knowledge Skills and Area Knowledges are complementary to the Navigation Roll. Navigation is extremely useful for characters charting unknown regions or who want to find their way home when lost.

ORATORY

This PRE-based Skill represents the ability to speak to a audience and to deliver a convincing presentation. A good orator knows how to modulate his voice, use body language, and how to speak to his audience. He also knows if he is losing his audience, and can ad-lib before a crowd. Modifiers are important for this Skill. If the crowd is attentive, or if they want to hear the speaker, allow a positive modifier (+1 to +3). Conversely, if the crowd is skeptical or hostile, or if the speaker is heckled, the GM should apply as negative modifier (-1 to -3). A successful roll indicates that the speaker has held the attention of the audience and convinced them to think about what he was saying. If the roll is exceptional, the orator has swayed the crowd behind his line of reasoning. A skilled speaker can be very convincing.



Oratory helps characters make effective Presence Attacks on large groups. If the character makes an Oratory Skill Roll, add +1d6 to the Presence attack. If the character rolls under half, add +2d6.

Oratory does not help characters argue — it is only useful when the audience is not talking back. Characters who want to be able to lie convincingly or argue effectively should buy Persuasion.

PARAMEDIC

This INT-based Skill enables the character to stop bleeding, repair damage, and generally keep someone alive. A character at zero BODY is dying (see Bleeding). A character with Paramedic may keep an injured person alive with a Paramedic Roll. (GMs who desire additional realism may require the paramedic to make this roll at -1 for every 2 BODY the injured individual is below zero BODY). Successful performance of this Skill takes at least a full Phase, and the character may wish to take more time in order to get a bonus to the roll (see Skill Modifiers).



To be a licensed doctor, the character must also buy Knowledge Skill: Medicine (which costs 2 Character Points; see Background Skills); and the Perk: Licensed MD. The difference between being a paramedic and being a doctor is that a paramedic provides immediate, emergency care, while a doctor provides long-term cures. Unsuccessful Paramedic Rolls may mean that stopping the bleeding is beyond the capacity of the character.

When using Paramedic on unfamiliar races, there may be penalties of -1 to -3, depending on how different the race is. For example, if Chiron (a thief in a fantasy campaign) tried to save a Dwarf from dying, the GM might give him a -1 on his roll.

PERSUASION

This PRE-based Skill is the ability to convince, persuade, or influence individuals. This ability is normally only used on NPCs. Players are usually allowed more latitude with their decisions. However, a successful Persuasion roll should make the player character much more inclined to believe the speaker. This also includes the ability to tell a believable lie. Modifiers are very important to this Skill. If the victim wants to believe, the GM should give the character at least +3 to the Persuasion roll. Some alien races may be incapable of lying, and, believing others to be the same, may be very gullible. Of course, the more outrageous and unbelievable the lie is, the more negative modifiers the GM should attach to the roll.

Other circumstances may modify the Persuasion Roll. Use the modifiers listed under Presence Attacks as a modifier to the Persuasion Roll (i.e., a +2d6 modifier would equal a +2 Skill Roll modifier).

PROFESSIONAL SKILLS

This Background Skill gives the character the ability to perform a certain profession. Whereas Knowledge Skills give the character knowledge of how or why something works, a Professional Skill gives the character the ability to do it. For example, a character with KS: Plumbing knows generally how plumbing works, what the history of plumbing is like, how much plumbers earn on a yearly basis, and so forth. A character with PS: Plumbing might not understand the intricacies of water pressure and water flow friction, but he could fix a broken pipe. A character could even have a Knowledge Skill and a Professional Skill of the same subject, to reflect both a theoretical and practical knowledge. Knowledge of certain things implies an ability to use that thing (for example, PS: Oil Drilling lets you operate an oil rig.)

Two points gives the character an 11 or less roll to be able to perform the given Skill. Alternately, characters can base the knowledge upon a Characteristic for 3 Character Points, giving a base (9 + CHAR/5) roll. IN EITHER CASE, each +1 to the Skill Roll costs 1 Character Point.

The list of Professional Skills is limitless. Examples include Accountant, Actor, Armorer, Artist, Beekeeper, Blacksmith, Brain Surgeon, Butcher, Campaign Manager, Carpenter, Cobbler, Construction Worker, Cook, Dentist, Dogcatcher, Electrician, Fisherman, Game Editor, Goldsmith, Hockey Player, Innkeeper, Jester, Jeweler, Knight, Laborer, Mason, Messenger, Musician, Newscaster, Operator, Park Ranger, Photographer, Plumber, Policeman, Priest, Queen, Reporter, Secretary, Student, Taxi Driver, Undertaker, Valet, Waiter, X-ray Technician, Yeoman, Zookeeper.

RANGE SKILL LEVELS

A character can buy Skill Levels that only reduce the range penalties of ranged attacks. Range Skill Levels function as a bonus to the character's OCV that can only be used to offset range penalties. They have no value at point-blank range, and cannot be used for any of the options for normal Combat Skill Levels. To determine the cost of a Range Skill Level, simply move up one category on the table. Thus, to buy a +1 Range Skill Level with all ranged combat costs 3 Character Points, to buy a +1 Range Skill Level with a tight group costs 2 Character Points. If a character would like to buy a +1 Range Skill Level with a single attack (normally a 2 point Combat Skill Level), then the cost is 1 1/2 Character Points, or 3 Character Points for +2 Range Skill Level.

RANGE SKILL LEVEL	
Cost	**Application**
1 1/2	+1 to offset range with any single attack
2	+1 to offset range with any three maneuvers or tight group (+1 with pistols)
3	+1 to offset range penalties with all ranged attacks

Example: Randall Irons would like to be exceptionally good at shooting distant targets with pistols (to reflect his steady hand). He decides to buy some Range Skill Levels. The cost for a +1 Range Skill Level with pistols is 2 points (since a Combat Skill Level with pistols is 3 points). Randall spends 6 Character Points, and receives a +3 to his OCV when using pistols — only to offset range penalties.

Later, Randall is in a gunfight at a range of 9". This would normally be a -2 to his OCV, but because he has the Range Skill Levels, Randall suffers no penalty. However, he receives no direct bonus to his OCV, regardless of how close his opponent gets.

The smallest Range Skill Level that can have a Limitation is a 3 point level. This Corresponds to the 5 point Combat Skill Level. Thus a character wanted to create a gun that was accurate to a great range, he would have to pay 3 Character Points for a +1 that could only be used to offset range penalties. (This cost could be reduced by Power Limitations, of course.)

RIDING

This DEX-based Skill enables a character to ride a living creature under difficult circumstances. The character can ride his mount under rough conditions; he can fight mounted. The character can ride under normal conditions with no roll. The Riding Skill Roll should be made whenever the character is attempting maneuvers such as jumps, trick moves, leaping onto the beast, or similarly difficult tasks. Failure to make this roll means that the maneuver did not succeed, with possible bad consequences for the rider, like falling off and getting hurt.

A character with Riding is already familiar with one group of riding beasts; if he would like to be able to ride other types of creatures, he should buy Familiarity with those creatures (see Transport Familiarity). A character with Riding can take care of all riding animals he is familiar with.



SCIENCE SKILLS

These Background Skills give a character a solid grasp and working knowledge of a certain type of science. A Science Skill thus functions as a combination of both a Professional Skill and a Knowledge Skill. Characters with a Science Skill are assumed to have a working knowledge of the equipment of their trade. If characters attempt to perform a Science without adequate equipment or time, the GM may apply modifiers of -1 to -5 to the character's roll. The GM may give positive modifiers for excellent equipment. Usually, characters may carry a "field bag" with some basic equipment (enough to perform simple experiments without a penalty).

Science Skills cost 2 points for a base roll of 11-. Alternately, characters can base the Science Skill upon INT for 3 Character Points, giving a base (9 + INT/5) roll. In either case, each +1 to the Skill Roll costs 1 Character Point. Characters may not take a Science that exactly duplicates another Skill presently in the game (like Computer Programing), although Skills often partly overlap. Characters need not buy a general category of science before buying a specific science (a character doesn't have to buy Chemistry before buying Biochemistry).

A character with a specific science has a vague knowledge of the general science, and vice versa. For example, a player with Microbiology knows a lot about microscopic organisms, and general facts about Biology.

Sciences include: Archaeology, Astronomy, Bacteriology, Biochemistry, Biology, Biophysics, Botany, Chemistry, Ecology, Exobiology, Genetics, Geology, Hydrology, Inorganic Chemistry, Marine Biology, Mathematics, Medicine, Metallurgy, Microbiology, Molecular Biology, Nuclear Physics, Organic Chemistry, Paleontology, Pharmacology, Physics, Psychology, Robotics, Sociology, Subatomic Physics, Veterinary Medicine, Zoology.

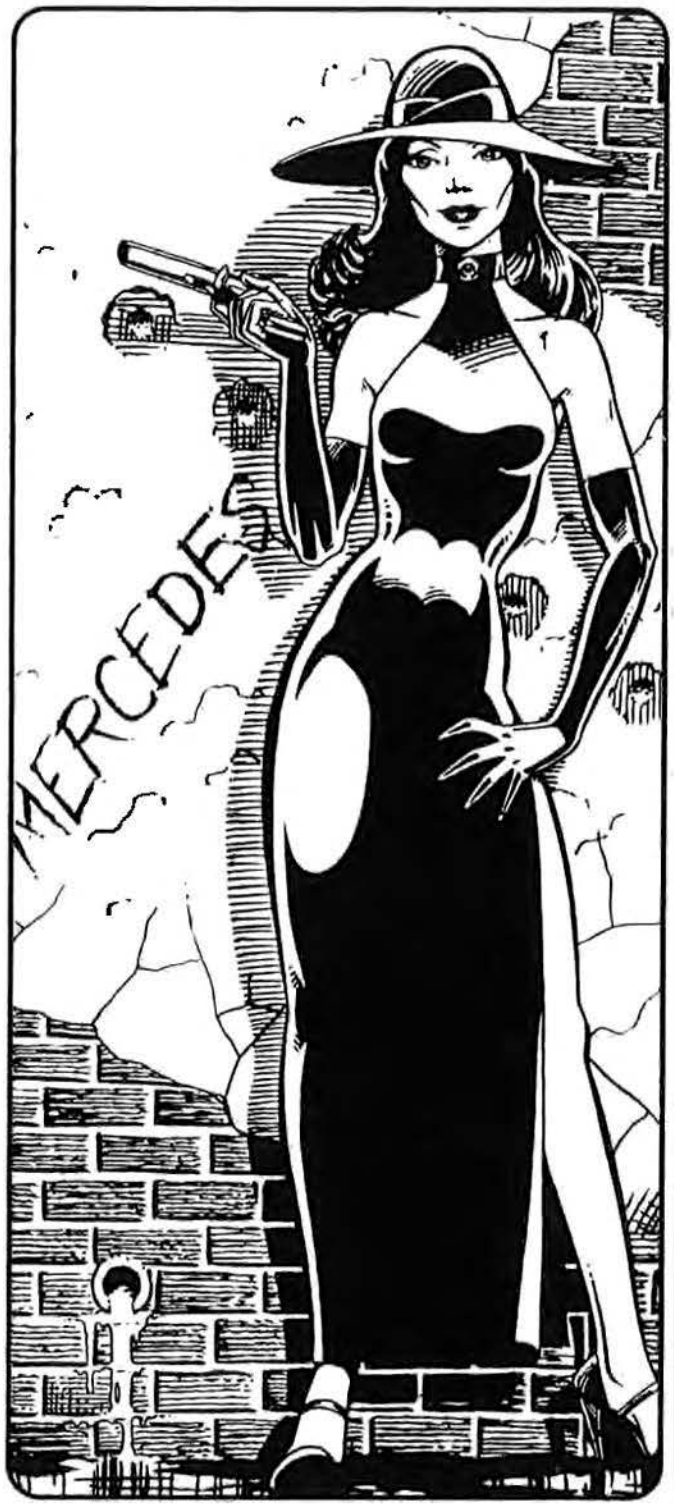
SECURITY SYSTEMS

This INT-based Skill gives the character the ability to recognize and evade various types of alarms and traps. The character also knows how to set up alarms and traps, given the proper time and equipment. These alarms include such things as electric eyes, sonar, retina print sensors, voiceprint analyzers, tripwires, or pressure plates. The character may need equipment for dealing with certain Security Systems.

Complementary Skills could include Electronics, Mechanics, or Computer Programing, according to the type of alarm. A Concealment Roll might be necessary to find alarms and traps that are carefully hidden. Alarms can be very complicated, with several backup alarms, so a -1 to -5 modifier is not unreasonable. An unsuccessful roll may mean merely a failure, but if the character fails the roll badly, the alarm should go off.

SEDUCTION

This PRE-based Skill is the ability to gain others' trust by offering companionship or favors. Circumstances have a great effect on this roll. A Comeliness Roll may be considered complementary to this Skill, although Comeliness may be race or culture specific. Also, Seduction is not based just on looks, but also on manner and personality. A successful Seduction usually makes it easier to learn information or gain favors from the victim.



This Skill is normally for use on NPCs; a player should be given more control over his character's actions. The GM may rule that Seduction can be used on a player character when it fits his Disadvantages or personality. An unsuccessful Seduction Roll usually means that the attempt was unsuccessful, although an exceptionally bad roll could indicate that the victim of such an attempt finds the character vulgar or distasteful aND BECOMES COmpletely uninterested in him.

SHADOWING

This General Skill is the ability to subtly follow someone. Different circumstances can modify the roll tremendously. For example, following someone in a desert without being seen is very difficult, and would give negative modifiers (-1 to -5). Conversely, following someone in a busy airport would be easy (+1 to +3). The person doing the Shadowing should make a new roll when the subject does something to lose the tail — like changing taxicabs or entering a store and running out the back door. Failing a Shadowing roll means that the follower lost the subject, or must do something obvious to keep tailing. Shadowing can be done on foot or from a vehicle.

Shadowing also gives a character the ability to spot and lose a tail. If the tail failed the Shadowing roll, the subject only needs a successful Perception or Shadowing roll (whichever is higher) to spot the tail. If the tail made the Shadowing roll, the GM should perform a Skill vs. Skill check, with both characters using their Shadowing Skill.

City Knowledge and Area Knowledge may be complementary Skills to Shadowing.

SKILL LEVELS

Skill Levels give pluses to related Skills. An extra +1 with related Skills may be purchased as explained on the table below. A Skill Level can only be applied to one task at a time. A character can change the application of his Skill Levels as a 0 Phase action.

Skill Levels

Character Pts.	Type of Level
3 pts.	+1 with any three related Skills (e.g., +1 with Culture, High Society, and Seduction; +1 with Mechanic, Security Systems, Lockpicking, etc.)
5 pts.	+1 with a group of similar Skills (e.g., +1 with all DEX- based Skills; +1 with all INT-based Skills, etc.)
10 pts.	+1 overall level (i.e., +1 with any Skill Roll). An Overall Level can also be used as a Combat Skill Level.

Note that these Skill Levels do not apply to Combat Skills, except for Overall Levels. Also, Skills may be related without being in the same category. The GM is the final judge of whether or not Skills are related.

SLEIGHT OF HAND

This is the ability to palm items, fool the eye, perform magic tricks, etc. This DEX-based Skill is useful for getting a weapon into a character's hand without being seen, or for subtly transferring objects to someone else. Large objects (anything bigger than a small pistol) are, of course, more difficult to palm (-1 to -5).

Sleight of Hand can also be used to pick pockets. When picking pockets, use Sleight of Hand versus a Perception Roll as a Skill vs. Skill comparison. An unsuccessful Sleight of Hand Roll doesn't necessarily mean that the character's action was spotted; other characters must make a PER Roll to spot the motion.

STEALTH

Stealth is the ability to hide in shadows, move silently or avoid detection in combat conditions. Use a Stealth roll versus the Perception Rolls of those attempting to find the character in a Skill vs. Skill comparison (see Perception Rolls). If the character wants to hide, he should use his Concealment Skill.

A character who is carrying a heavy burden will find it harder to be Stealthy (-1 to -3). Good conditions for Stealth would be loud background noise and dark, crowded areas. A failed Stealth Roll doesn't necessarily mean that the character was seen; use the system outlined under Perception Rolls. Stealth is usually an Everyman Skill, so most characters have a chance to be Stealthy on an 8 or less.

STREETWISE

This PRE-based Skill gives the character knowledge of the seamy side of civilization: he knows how to find the black market, talk to thugs, gain information, and so on. Not knowing the language makes this much more difficult, of course. Area, City, or Culture Knowledge are complementary Skills, depending on the type of information the character is trying to find. Failing a Streetwise Roll can be quite dangerous, since very tough people often don't like people asking questions.

Encourage players to roleplay this Skill as much as possible; it's a lot of fun.

SURVIVAL

This General Skill enables the character to live off the land, find food and water, identify dangerous plants and animals, and so on. This Skill is very popular among intrepid explorers and adventurers. The GM should have the character make this Skill Roll only when the character is underequipped for a particular area (usually when a character is marooned). The Survival Skill Roll should be made on a daily basis to see if the character has found food, shelter, and other necessities. The Skill Roll might be required more often in a particularly harsh or dangerous environment (in the arctic during a blizzard, for instance).

Lack of available resources like tools, food, water, and clothing, would be a -1 to -5 modifier on the Skill Roll. Very benign conditions (good equipment, many animals, lots of water) could mean a +1 to +3 modifier. Of course, Knowledge of the creatures and plants in the area is complementary to Survival Skill. In particularly hazardous environs, appropriate Knowledge Skills might be necessary to use Survival Skill (it doesn't matter how many fish you catch if you don't know which ones are poisonous). An unsuccessful Survival Skill Roll could be damaging to the character, and failing the roll several days in a row could be fatal.

SYSTEMS OPERATION

Characters with this INT-based Skill understand how to properly operate sensing and communication devices. This varies tremendously according to the genre. In a modern campaign, this Skill would enable characters to operate radar screens and monitor radio transmissions. In a science-fiction campaign, this Skill would let characters use high-tech sensors to sweep for ships, planets, and stars. Characters could examine a planet for cities, radioactivity, life forms, or metals. The character could also operate ECM, if any.

This Skill also covers all aspects of communications, such as sending coded messages and locating weak transmissions. Modifiers of -1 to -5 may be put on the Systems Operations roll if the radio frequencies are being jammed or the equipment is damaged.

TACTICS

Tactics is the ability to fight effectively and efficiently. A character with this INT-based Skill is an expert at combat and will usually know what must be done to win a battle. He also knows when a battle or tactical situation is hopeless. A character with Tactics can also direct the tactics of small groups.

Tactics Skill should be used sparingly; it's useful if the character should be able to figure out how to deal with a combat situation, but the player cannot. In this case, the GM should require a Skill Roll. If successful, the GM should give the player hints about what his opponent intends to do next, and ways the character might counteract this. A failed Tactics Roll usually means that the character can't think of a way to beat the enemy, or it can mean an incorrect tactic.



TRACKING

The character with this INT-based Skill has the ability to follow a trail by observing tracks, marks, broken twigs and so forth. A great deal of information can be derived from tracks, such as the weight of the travelers, their number, how long ago they passed by, what they were doing, and so forth. The GM should require the character to make a Tracking Roll whenever the individual being tracked does something unusual to throw off the pursuit, or passes over difficult terrain (like bare stone).

Terrain Knowledge and Area Knowledge are complementary to Tracking Skill. Unsuccessful Tracking Rolls may lead the character in the wrong direction.

TRADING

This PRE-BASED SKILL IS the ability to strike a good bargain with a merchant or customer. Prices often aren't fixed, especially in noncontemporary genres.

A successful Skill vs. Skill result means the character gets a bargain price — the better the roll the better the bargain. If he fails the roll badly, he'll cheerfully pay too much under the impression he's getting a bargain. It helps if the GM makes some of these rolls instead of the player, so the player can't see the results.

TRANSPORT FAMILIARITY

This Skill is for characters who are able to drive or pilot vehicles under routine conditions. It also includes the ability to ride a living animal. This Skill does not include combat maneuvering; for this, characters should purchase Combat Driving, Combat Piloting, or Riding.

For 1 point, the character knows how to operate the vehicle. The character has an 8 or less roll for performing dangerous maneuvers with the vehicle (jumps, screeching turns, etc.). During normal driving, the character does not have to make his roll.

After buying the first Transport Familiarity, each additional Transport Familiarity costs 1 point, or 2 points for an entire category.

Example: Fast Eddie pays 1 point for small ground vehicles, 1 point for large ground vehicles, and 2 points for Water Vehicles. Eddie now has an 8 or less roll with all of the above mentioned Vehicle types, and has paid a total of 4 points.

THE CATEGORIES

Riding Animals
- Horses, Donkeys, Mules, etc.
- Camels
- Huge Beasts (Elephants, etc.)
- Flying Beasts

Ground Vehicles
- Small ground vehicles: cars, jeeps, motorcycles
- Large ground vehicles: semi-trucks, construction equipment
- Tracked Vehicles: tanks, APCs, construction vehicles
- Ground Effects Vehicles: hovercraft

Air Vehicles
- Planes: Propeller, Jet
- Helicopters: gyrocopters, anti-grav vehicles
- Other air vehicles: balloons, gliders, airships

Water Vehicles
- Boats: any vehicles which go on top of water
- Submarines: any vehicles which go beneath the water's surface

Recreational Vehicles
(Cannot be purchased as a category)
- Scuba: artificial gills
- Skiing
- Parachuting

Space Vehicles (includes hyperspace, if any)
- Small Spaceships: fighters, small exploration ship
- Large Spaceships: freighters, large military starships

VENTRILOQUIST

A character with this General Skill can make his voice sound as if it's coming from somewhere other than himself. The Ventriloquism Roll takes a -1 for every 1" of distance between the ventriloquist and the point where the voice will "speak". This Skill also allows the character to speak without apparently moving his lips. Ventriloquism is detected with a Perception Roll (as Skill vs. Skill).

Ventriloquism is particularly useful for deception; the oldest trick in the book is for a character to cast his voice behind a gunman, saying "Freeze!" This can distract the gunman enough so the character can try to escape. An unsuccessful Ventriloquism Roll means that other people realize that the sound is coming from the ventriloquist.

WEAPON FAMILIARITY

Characters have to buy Weapon Familiarity in order to know how to use weapons. This rule should only be used in heroic campaigns. (A character should never have to buy Familiarity with a weapon that he paid points for.) Without this Skill, the character fights at -3 OCV penalty for using an unfamiliar weapon. For example, Andarra, whose gun was knocked out of her hand, grabs a laser sword off the wall. Since she didn't pay for Weapon Familiarity with swords, she takes a -3 OCV penalty. Weapon Familiarity is bought by the Group (such as "pistols"). The cost is 1 Character Point per group. Familiarity may also be bought in larger categories, such as Common Melee Weapons, Common Missile Weapon, or Small Arms, at 2 Character Points per category. A character must buy Weapon Familiarity separately for each weapon group in the Uncommon Weapons Groups. All characters have Familiarity with Club (from the Melee Weapons Group) and with Unarmed Combat for free.

WEAPONSMITH

This General Skill is useful for building, maintaining and repairing weapons o*f vari*ous types. A character with this Skill can identify the origin and effects of any weapon he is familiar with.

The cost for buying Weaponsmith with one category of weapons is 3 points for an 11- roll. Each additional category costs 1 point. Regardless of how many categories the character is familiar with, the roll may be increased by paying 2 points for each +1 to the Skill Roll.

Muscle-powered weapons: Includes swords, crossbows, maces, axes, and polearms. A character with this Skill may be able to identify the origin of a weapon, and how long it has been used. The character can also identify armor.

Slugthrowers: Slugthrowers include 20th-century guns such as revolvers, automatic pistols, machine guns, and rifles.They are virtually any type of gun which fires a projectile, even blunderbusses and muskets. They also include chemical guns.

This Skill enables a character to recognize the type of gun by sight or sound, and may be able to identify the origin of the gun.

Characters with this Skill may be able to build a slugthrower given adequate equipment and time. However, creating a new type of gun may take the Skill Inventor and/or appropriate Sciences.

WEAPON FAMILIARITY GROUPS

Common Melee Weapons
- Unarmed Combat
- Clubs
- Axes, Maces, and Picks
- Pole Arms
- Swords
- Two-handed Weapons

Uncommon Melee Weapons
- Flails
- Lances
- Quarterstaff
- Whip

Common Missile Weapons
- Bows
- Crossbows
- Javelins
- Thrown knives/axes

Uncommon Missile Weapons
- Sling
- Staff Sling

Small Arms Groups
- Early Firearms (Arquebus, Blunderbuss)
- Pistols
- Submachine guns
- Rifles
- Autofire weapons
- Shoulder Arms (shotguns)

Uncommon Weapon Groups
- Flamethrowers
- Grenade Launchers
- Heavy Machine Guns
- Rocket Launchers
- Man-guided Missiles

Heavy Weapons
- Vehicle Weapons
- Emplaced Weapons
- Ship to ship

Energy Weapons: Includes the full range of energy weapons, including lasers, and magnetic or electric guns. A character may recognize guns by sight or maybe even sound. Electronics may be used as a complementary Skill.

A character with this Skill may be able to build an energy weapon, given the right materials and enough time. To create a new type of gun would take Inventor and possibly Sciences or other Skills (like Electronics or Mechanics).

Other Weapon Categories: As appropriate to the campaign.

SKILL ENHANCERS

Skill Enhancers change the number of points the character pays for certain Skills or Perks (see Perks in the next section). Each Skill Enhancer costs 3 Character Points and cannot be increased beyond the basic level.

Skill Enhancer	Affects Skill	Cost
Jack of All Trades	Professional Skills	3/-
Linguist	Languages	3/-
Scholar	Knowledge Skills	3/-
Scientist	Sciences	3/-
Traveler	Area Knowledges	3/-
Well-Connected	Contacts, Favors	3/-

JACK OF ALL TRADES

The character picks up trades extremely easily; he learns new Professional Skills at -1 Character Point to the cost. The minimum cost of a Professional Skill is still 1 Character Point, but for that 1 point the character is able to make an 11 or less roll. Jack of All Trades may only be purchased once.

LINGUIST

This Skill allows the character to learn new Languages more easily. Linguist decreases the cost of each Language Skill a character buys by 1 point. The minimum cost of a Language is still 1 point, but for 1 point the character speaks fluent conversation (which usually costs 2 points). Linguist may only be purchased once.

SCIENTIST

The character is a quick study and learns Sciences easily, at -1 Character Point to the cost. The minimum cost of a Science is still 1 Character Point, but for that 1 point the character is able to make an 11 or less roll. Scientist may only be purchased once.

SCHOLAR

A character with Scholar learns Knowledge Skills easily, at -1 Character Point to the cost. The minimum cost of a Knowledge Skill is still 1 Character Point, but for that 1 point the character is able to make an 11 or less roll. Scholar does not help the character learn Area Knowledges or City Knowledges (See Traveler). Scholar may only be purchased once.

TRAVELER

A character with Traveler is adept at learning about new locations and cultures. The character learns new Area Knowledges and City Knowledges easily, at -1 Character Point. The character can also learn Culture Knowledges at a -1 to the Character Point cost, as long as the knowledge was acquired through hands-on experience (i.e., character visited location). The minimum cost of a Knowledge is still 1 Character Point, but for that 1 pt the character is able to make an 11 or less roll. Traveler may only be purchased once.

WELL CONNECTED

This Skill Enhancer affects the cost of certain Perks, rather than Skills. The character is extremely skilled at making friends and earning favors. He makes contacts easily, at -1 Character Point to the cost. The minimum cost of a Contact is still 1 Character Point, but for that 1 point the character is able to make an 11 or less roll. Characters with Well Connected may also purchase two Favors for only 1 point (thereby halving the cost). Well Connected may only be purchased once.

PERQUISITES (PERKS)



Perks (or Perquisites) are useful items, privileges, and contacts that a character has special access to in the campaign. Perks are not innate abilities, but rather special benefits that the character enjoys. Unlike Skills, Perks are inherently transitory in nature. A character can gain Perks during the course of the campaign and later lose them just as easily.

GMs do not have to use the rules for Perks at all; most of the situations described can be handled by roleplaying. However, the Perk costs help provide a rough estimate of the value each Perk has for characters. Perks can help flesh out a character conception or give a GM another way to manipulate a character during an adventure. GMs should use this list of Perks as an example of what Perks can cost, and then decide what Perks are available and appropriate for the campaign. Players should always ask the GM for approval before buying a Perk.

THE PERK LIST

Perk	Cost
Contact	2/1
Favors	1
Followers	1 per 5 Follower Points
Fringe Benefits	varies
Money	varies
Vehicles and Bases	1 per 5 Vehicle or Base Points



PERK DESCRIPTIONS

CONTACT

This represents the fact that a character might know someone who can occasionally help him out. This Perk can be purchased many times; in each case, it represents a single person that the character knows. The Contact usually holds a job or position that can be useful to the character. Contacts must be determined when the character buys the Perk, Contacts must be approved by the GM. Examples include a police sergeant, a CIA clerk, a Senator, a helicopter pilot, an underworld informant, or a makeup artist.

Each Contact is bought like a Professional Skill; that is, the character gets a Contact that will help on an 8 or less for 1 point, an 11 or less for 2 points, and +1 to the Contact Roll for every +1 point thereafter. The GM may rule that exceptionally useful Contacts (like the President, a KGB colonel, a billionaire) would cost more; charge an extra 1, 2 or 3 Character Points for the base 8 or less Contact Roll.

When the character needs some special help during an adventure, he can try to get in touch with his contact. The GM should require the character to make a Contact Roll. Of course, modifiers are appropriate (camping out on the Contact's doorstep might add a +2 bonus). If the player reaches the Contact, then he has to convince the Contact to help him. The base chance is the Contact Roll. This is modified extensively by the exact nature of the help the character needs. If it's troublesome, dangerous, or expensive, this can be a -1 to a -5 (or worse) penalty to the roll. Persuasion is a complementary Skill. Offering money or a future favor in exchange will increase the chance (the GM should add a bonus to the roll).

Contacts should only be used to do things that the character can't do, or would have great difficulty doing. Contacts should never hand the solution for an adventure to the characters. Contacts are there to help move the adventure along when the players are stumped about how to proceed, or need a little help to get through a difficult spot. Contacts are often used to help find out information (their most common use); they can also smuggle equipment, help with money, or broker deals.

A Contact can be almost anyone, from a janitor all the way to the President. The GM should keep in mind that the people with the highest offices and influence are the most watched, and therefore will refuse to help in many ways. If a character had the President as a Contact (a childhood friend, perhaps), the President couldn't get a murder charge dismissed — he'd be impeached. However, he could probably get the character an invitation to a diplomatic party, or an appointment with almost anyone. A clerk in the records department of the police station could almost certainly get information much easier than a police captain, whose conduct is watched more carefully. The GM should always keep control over Contacts and their use.

Often characters do not begin with Contacts. The GM may award a Contact to a character when it's appropriate in the course of an adventure, as a way giving out Experience Points (though the character should get Experience Points the way they normally would in addition to the Contact). For instance, if the characters make friends with a wizard in the course of an adventure, the GM might give each player an 8 or less Contact with that wizard.

FAVORS

This Perk means that someone, or some organization, owes the character a favor. It functions as a Contact with a 14- roll. However, once the character has used the Favor, it's gone — a Favor can only be used once. Really large tasks may require the character to use up several Favors. The GM may well award PCs Favors as part of the Experience Points for an adventure. For instance, if the characters save the life of a wizard during an adventure, the GM might award each one a Favor.

A Favor costs 1 point. The GM should give more powerful Favors a higher cost; if the person who owes the Favor is extremely powerful, the Favor is worth much more. Favors should almost always be awarded by the GM as part of an adventure, rather than being bought by the player. The GM should always approve every Favor to make sure that the Favor does not unbalance the campaign.

FOLLOWERS

This Perk means that the character has a follower of some kind — an individual who is loyal to the character and willing to do what he asks. This follower can be a human agent, an animal, an intelligent computer, or even a robot.

To buy a follower, the character should build him (or it) using Character Points. Humans are built normally; the rules for creating animals or robots are in the *Combat and Adventuring* section.

To pay for a Follower, the character should pay 1 Character Points for each 5 Base Points possessed by the Follower. The Follower can have Disadvantages that will give him more points. However, this cost is only applicable so long as the follower's total points (Base Points + Disadvantages) are less than or equal to the character points of the original character. After this the character must pay 1 Character Point for each Character Point possessed by the Follower. For the purposes of determining how much the character should pay for a follower, the follower's Disadvantages are applied first, with the character paying for any remaining points. A follower can never have more total points than the character building it, unless the builder pays 1 Character Point per additional point in the follower. (A character cannot pile on Disadvantages to push the total points higher than his own.) Though it is possible to have a Follower who is more powerful than the character, this will be very expensive. The minimum cost for a Follower is 5 points. A character can have 2x as many Followers for +5 points. Followers cannot themselves have followers, except with special permission from the GM.

Followers should normally be written up by the GM, just like DNPCs. They are loyal to the character, although the GM should determine whether the Follower will perform suicidal tasks.

Example: *Captain Australia, fearless hero from down under, wants to buy a sidekick, Jacko. Captain Australia is built on 200 points, while Jacko is built on 75 base points, with 50 points of Disadvantages. Jacko costs Captain Australia 75 / 5 = 15 Character Points. If Jacko had been built with more total points than 200, then Captain Australia would have had to pay 1 Character Point for every 1 Character Point Jacko had over 200.*

FRINGE BENEFITS

These are Perks that the character acquires from his job or background. These are "perks" in the classic sense.

Cost	Notes
1 point	Right to Marry: Can perform the marriage ceremony
1 point	Weapon Permit: Where Appropriate
2 points	Concealed Weapon Permit: Again, where appropriate
1 point	Press Pass
1 point	International Driver's License
1 point	Starship License
1 point	Passport
1 point	License to practice a profession (Lawyer, Engineer, Physician)
2 points	Local Police Powers
2 points	Private Investigator License
2 points	Member of the Lower Nobility
3 points	Low Justice: Character has the right to mete out justice in a fantasy setting
3 points	Federal/National Police Powers
3 points	Galactic Computernet Access Card
5 points	Member of the Aristocracy
5 points	International Police Powers
5 points	Diplomatic Immunity
10 points	License to Kill
10 points	Head of State (with GM's permission)

MONEY

Money may not make the world go round, but it can help motivate the characters, Characters will receive money as payment for services, loot from treasure hoards, bribes, etc. They will use the money to buy equipment, homes, bribing guards, traveling, and more.

Money should, of course, be based on whatever currency is appropriate for the genre. In a fantasy setting it might be gold pieces or bushels of wheat, while in a science fiction campaign, it might be computer-recorded megacredits. For the purposes of simplicity, all the following units are in dollars($). The GM should determine the appropriate currency for his campaign.

How Much Money Does A Character Have?

The GM has several choices when determining how much money a player has. The first option is to start all the PCs with roughly the same amount. Thus at the start of a modern campaign the GM could assume that each character has a home, a job, a vehicle, and about $5,000. In a fantasy setting, each character could start with basic equipment, a horse, and enough trade metal to eat for a month or two. Or the characters could all start out penniless, giving them a powerful motivation right from the start.

The second option is for the GM to assign amounts of money depending on each character's background. For example, Mr. Fortune owns stock in a major corporation and therefore has $100,000 in the bank, while Randall Irons decided he was an out-of-work private investigator and has only $5 to his name.

OPTIONAL MONEY SYSTEM

The optional money system works by having the characters pay for their income level with Character Points, or if they are poor, they get Character Points back like a Disadvantage.

Of course, a rich player could lose all his money, while a poor player could strike it rich. The GM can assume that these are the starting income levels of the characters — this is their income at the beginning of the campaign. Thus if PCs strike it rich, they would have to buy off the poverty Disadvantage or exchange it for new Disadvantages. Perhaps the alien princess will start hunting them for stealing her gems, or perhaps the PCs' reputation will grow. (Or maybe they'll acquire a new DNPC "friend".)

Alternately, these rates can reflect a character's expenses or income, not just his current wealth. Thus a poor character not only lacks money, but is probably also an inveterate gambler or has a large family with associated expenses. Even if such an individual falls into a great deal of money, he will soon again be poor, unless he buys off the Disadvantage. Conversely, a wealthy character who suffered a financial reverse would likely eventually regain his wealthy status through family connections, good credit, or an old (and rich) friend.

In either case, the GM should remember that money, even tremendous amounts, should only help the character — it should never solve all his problems. Wealth is not a substitute for other Skills, and the GM should make sure that the character doesn't use it as such.

INCOME LEVELS

Destitute — Income of less than $3,000 per year. The character is so poor that he cannot be sure of eating day to day, cannot pay for bus fare, has no fixed address, etc. This is a 10-pt Character Disadvantage.

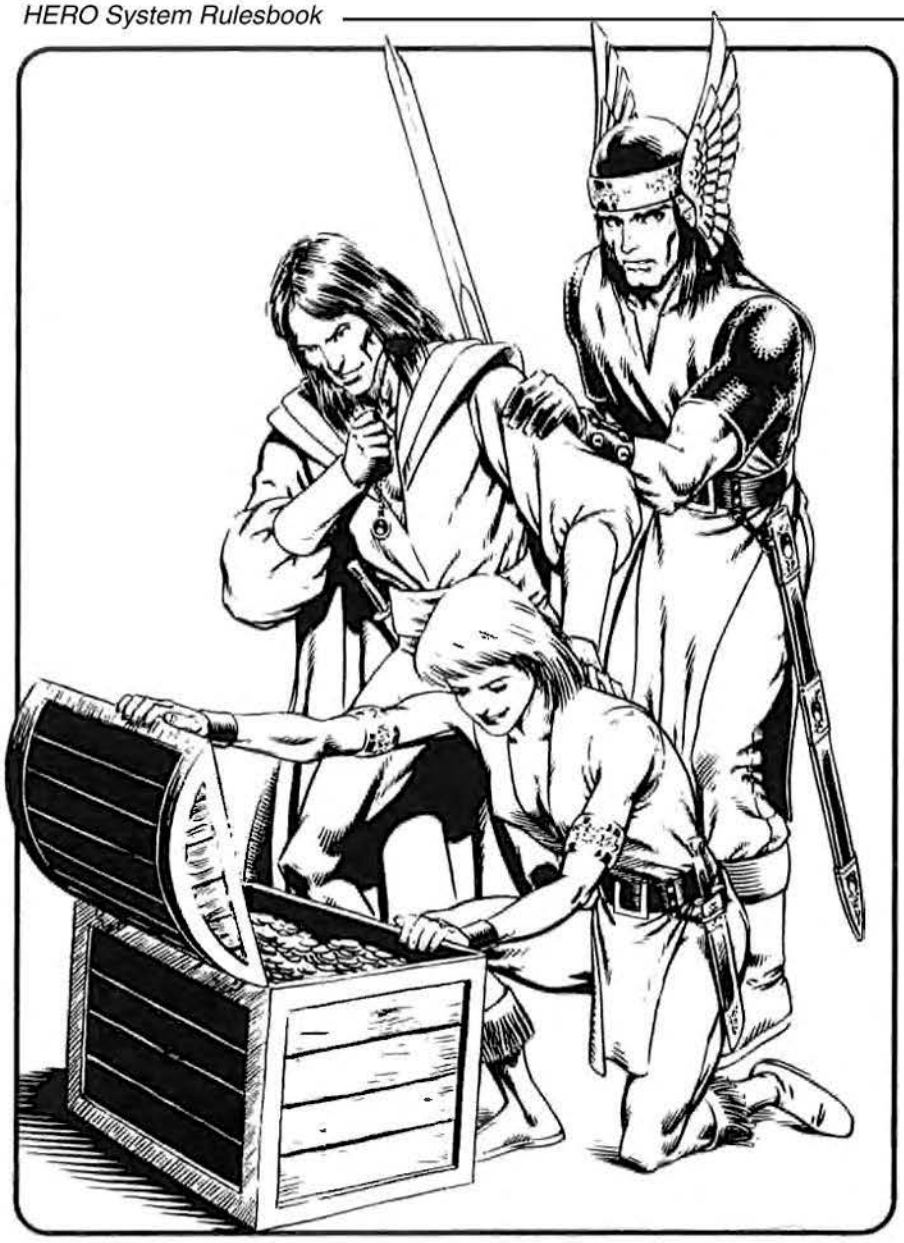
Poor — Income of less than $10,000 per year. Character is unemployed, in debt, and unable to make any large purchases. He might be hounded by creditors, or have a number of outstanding financial obligations (like a large family). He is forced to take jobs where he an get them. This is a 5-pt Character Disadvantage.

"Middle" Class — Income of less than $75,000 per year. This will be the standard income level for most PCs; it ranges from just above the poverty level to reasonably well off. Characters who are middle-class can make occasional large purchases, are financially secure enough to withstand sudden reverses of fortune, can pay for their son's braces, etc.

Well Off — Income of less than $500,000 per year. This character has more than enough money to support himself; he can take lengthy leaves from work and not feel the financial pinch. He can make major purchases with some regularity, and probably owns numerous vehicles, homes, etc. This Perk costs 5 points.

Wealthy — Income of less than $5,000,000 per year. The character is a typical millionaire, and has the capacity to do, or buy, pretty much whatever he/she pleases in the financial realm. This Perk costs 10 points.

Filthy Rich — Unlimited income. Character is a typical multi-billionaire, and has more money than he can spend. He might head a megacorporation, or lead a small country. This Perk costs 15 points.



A third choice is to use the optional money system explained below.

In any event, the GM should carefully control the amount of money possessed by the characters, since that directly influences the game play. If all of the characters are rich, then the offer of a reward may not motivate them to go on an adventure. If they're all poor, they may not be able to *afford* an adventure. The amount of money characters have should fluctuate as a campaign proceeds. Perhaps the players discover a revolutionary device and sell it for $1,000,000. Or perhaps their property will be seized by the local Baron, and they'll be left with nothing. Changes like that are much more interesting than a steady, reliable income.

Money matters less in a classic superhero campaign that it does in other types of campaigns. Superheroes with great wealth are not all that uncommon. On the other hand, a person with great wealth in a medieval setting is uncommon, and would wield great power. The GM should probably not allow characters to be wealthy (except in a superhero campaign) unless he's ready to deal with the consequences on the other characters and the game play.

VEHICLES AND BASES

Characters can own vehicles and bases. In heroic campaigns, the characters should pay for these with money. In a superheroic campaign the character must pay Character Points, just like all other equipment. The rules for constructing vehicles and bases are in the *Combat and Adventuring* section.

To pay for a vehicle or base, the character should pay 1 Character Point for each 5 points used to build it. The base or vehicle can have Disadvantages that will give it more points. However, this cost is only applicable so long as the base or vehicle's total points (Points + Disadvantages) are less than or equal to the Character Points of the original character. After this the character must pay 1 Character Point for each Character Point possessed by the base or vehicle.

For the purposes of determining how much the builder should pay for a base or vehicle, the Disadvantages are applied first, with the character paying any remaining points. A base or vehicle can never have more total points than the character building it, unless the builder pays 1 Character Point per point in the base or vehicle. (A builder cannot pile on Disadvantages to push the total points higher than his own.) It is possible to have a vehicle or base built on many more points than the character, but this will be expensive. More than one character can contribute towards a base or vehicle; in this case the cheaper rate will apply up to the highest number of Character Points possessed by any of the characters.

Example: *The Guardians are thinking about building a new base. The team consists of 4 characters built on 225 Character Points, and one character built on 250. A base can be built with up to 250 points; this will cost only 250 / 5 = 50 Character Points. The team members can divide this cost up in whatever way they see fit.*

TALENTS

Talents are unusual abilities that some characters possess. They include weird or unique attributes, bizarre skills, and a variety of effects that are not normal. Talents can be seen as a halfway step between Skills and Powers: they are extremely uncommon in the real world, but they may exist. The GM should examine the Talent list carefully. Not all Talents will fit into every campaign, and in some super-realistic campaigns Talents will not be allowed at all.

A GM running a heroic campaign might decide to allow the characters to purchase Talents but not Powers. In this case, he should examine the list of Powers and decide if any of them should — with certain Limitations — be categorized as "Talents" (and therefore available to characters who want to purchase them). This will allow characters to possess the full array of human abilities without allowing them to fly or fire Energy Blasts from their hands.

Example: *Andy is setting up a heroic campaign for 1930s pulp adventurers. Since these figures were often larger than life, Andy allows them to purchase Talents, but not Powers (he doesn't want any superheroes flying around.) He also says that characters can buy Mind Control as the Talent "hypnosis" — it must have a focus, a lengthy start-up time, and a willing subject. If it does not have these Limitations, then the character cannot purchase the Power.*

Characters cannot learn Talents as easily as they can learn skills. First, of course, the GM must say that the Talent is allowed in the campaign. Second, the character must possess some natural aptitude for the ability. It is impossible to learn to be lucky, and no one just acquires an eidetic memory. The GM might decide that characters cannot learn Talents after the campaign has begun. As an optional rule, the GM may allow a character to have a "latent" Talent, for the cost of one Character Point. A latent Talent gives the character no benefit, but allows him to buy the Talent later. Alternatively, the GM can say that a character must take some special quest to gain a talent after the campaign has begun. For example, a martial artist might have to travel to a lonely monastery in Tibet before he could learn to perform a Defense Maneuver.

Talents must usually be bought as they are; a character cannot purchase a Talent with any Power Limitation, except with special GM permission. Similarly, a character cannot purchase a Talent as part of a Power Framework. Talents do not cost END to use.

UNBALANCED TALENTS

Every effort has been made to make the Talents balanced to each other. However, there are some Talents that can be more powerful than they initially appear. These Talents have been marked with a: 

A second group of Talents have the ability to completely alter a GM's plot or scenario. These Talents have been marked with a: 

For more information, see *Unbalanced Powers*

THE TALENT LIST

Talents	Cost
Absolute Time Sense	3
Ambidexterity	3
Bump of Direction	3
Combat Sense	3/2
Cramming	5
Danger Sense	10+
Defense Maneuver	5
Double Jointed	3
Eidetic Memory	10
Fast Draw	3/2
Find Weakness	10/20/30
Immunity	1/2/3
Lightning Calculator	3
Lightsleep	3
Luck	5+
Perfect Pitch	3
Resistance	3+
Simulate Death	3
Speed Reading	3
Universal Translator	20/2

TALENT DESCRIPTIONS

ABSOLUTE TIME SENSE

The character can accurately gauge the passage of time without using a watch, viewing the sun, or other external means. This Talent can be useful when timing explosives, coordinating assaults and infiltrations, estimating distance traveled, and so forth. No roll is necessary to perform this Talent; it is always successful.

• **Absolute Time Sense Cost:** 3 Character Points.

AMBIDEXTERITY

This represents the ability to use either hand to perform tasks, with no penalty. Normally, a character using a weapon with his off hand (the left hand for right-handers, and vice-versa) takes a -3 OCV penalty. Certain skills that involve the hands (like Lockpicking) would also take a -3 penalty if performed with the off hand. Ambidexterity removes this penalty, but does **not** allow the character to attack twice in one combat Phase. (To attack more often in a turn, buy more SPD.) Ambidexterity is particularly useful when the character's good hand is injured.

• **Ambidexterity Cost:** 3 Character Points.

BUMP OF DIRECTION

The character has an innate sense of direction. He can tell direction without reference to visual clues, and can also tell if he is above or below the local ground level. This Talent will not enable a character to automatically find his way out of a maze, but he will know which way he's facing at all times.

• **Bump of Direction Cost:** 3 Character Points, no roll necessary.

COMBAT SENSE

The character has an innate "feel" for combat situations, and can fight even while in darkness or blinded. Combat Sense costs 3 Character Points for the base 9 + (INT/5) or less roll, +1 for 2 Character Pts. A successful Combat Sense Roll allows the character who is attacked hand-to-hand to counterattack on his next Phase with no penalty, even if blinded. A character who makes a successful roll also has his full DCV against all hand-to-hand attacks. The character should roll each Phase to keep track of his opponents. Should the roll fail, the character takes normal penalties.

• **Combat Sense Cost:** 3 Character Points for a base 9 + (INT/5) roll; +1 to roll for 2 points.

CRAMMING

This Talent allows the character to quickly acquire a basic understanding of a non-combat Skill. The character needs several hours to study the Skill, and must have access to learning resources, like a teacher or library. If this is the case, the character can acquire a Familiarity (an 8- roll) with the Skill, which will be applicable for the duration of the adventure. A character could also acquire basic conversation (1 point) with a language. This roll cannot be increased in any way, and the character forgets what he has learned once the adventure is over. Of course, characters who wish to spend experience can acquire the Skill permanently. Cramming can be purchased multiple times, allowing the character to cram for more than one Skill per adventure.

• **Cramming Cost:** 5 Character Points for an 8- roll with skill.

DANGER SENSE

This Talent gives a character a sixth sense about danger. At its most basic level, Danger Sense will prevent the character from being surprised in combat, while at more powerful levels, Danger Sense can alert the character to any threat to his person, or even his world.

The character gets a base 11 or less chance on 3d6 to sense danger for 10 Character Points; this roll can be increased by +1 for every 2 points. For this base, a successful roll will prevent the character from being surprised in combat. For +5 additional points, the character who makes his roll will not be surprised while out of combat; he will notice surprise attacks before they occur if they could be noticed, given the character's senses. For example, a normal human with this type of Danger Sense could see a sniper that was about to shoot at him from the top of a building, but could not sense that he was going to walk into a cloud of odorless, colorless gas. For +5 more points, the Danger Sense becomes mystical, and the character will be forewarned of any danger to his person, regardless of the source.

Regardless of how he actually senses the danger, the character can buy the Talent to sense danger beyond his immediate person. For +5 points, a character who made a successful roll could be forewarned of danger to anyone or anything in his immediate vicinity (the room he was standing in). For +5 more points, he could detect any danger in his general area (city). And for +5 more points, he could detect any danger over any area. This is subject to GM's discretion; danger at the planetary level is usually a reasonable bound.



Normally, Danger Sense just gives the hero the "feeling" of being in danger. If the hero reacts, he's allowed his full DCV against an attack; he could also dive clear of a trap, etc. If a hero rolls less than or equal to half his Danger Sense Roll, the true position and type of danger are known well enough for the hero to launch an attack at full OCV.

Example: *Sipristi, a ninja assassin, has purchased 15 points of Danger Sense because she is exceptionally observant and is almost never surprised. Because she is preoccupied with her meditation, she fails to notice when three Samurai enter her garden. However, as they approach her, Sipristi makes a successful Danger Sense roll. Sensing danger, she spins, pulling a knife from her boot scabbard.*

• **Danger Sense Cost:** 10 Character Points for base 11 or less roll, +1 to the Danger Sense Roll for every 2 Character Points. Base Roll keeps the character from being surprised in combat. +5 points keeps the character from being surprised while out of combat, but only against attacks he could normally sense. +5 additional points keeps the character from being surprised by any attack.

Danger Sense can be used to sense danger in the character's immediate vicinity for +5 points. It will sense danger in the character's general area for +5 additional pts. It will detect danger over any area for +5 more pts.

DEFENSE MANEUVER

The character is an expert at moving while in combat, and never allows an attacker a clear shot at his back. Use of this Talent requires a non-attack Combat Maneuver that takes a half-Phase action to perform; the character can also make a half-move or attack, for instance. When performed, a Defense Maneuver means that no attacker will be considered to attack "from behind", regardless of his position. Defense Maneuver also eliminates any Multiple Attacker Bonus, unless the defender cannot perceive the attacks (the attacker is invisible), in which case the bonus is applied normally.

• **Defense Maneuver Cost:** 5 Character Points.

DOUBLE JOINTED

The character has unusually flexible joints. This Talent costs 3 Character Points. Double Jointed gives a bonus of +1 to +3 to Contortionist and Breakfall rolls, depending on the circumstances. A character with this skill can also fit into hiding spaces (such as suitcases) not normally available to less limber characters.

• **Double Jointed Cost:** 3 Character Points.

EIDETIC MEMORY

This Talent enables the character to remember images that he has studied (including written pages) with near photographic exactness. This does not mean that the character remembers everything that happens perfectly; nor does it mean that he does not forget facts over time. What it does mean is that any subject that the character takes time to memorize will be remembered exactly, down to the smallest detail. Functionally, it allows the character to smuggle information very safely (it is stored in his head); he can also memorize phone books, code books, etc. Eidetic Memory doesn't teach the character any Skills, but the character can recall facts from books that he has read.

• **Eidetic Memory Cost:** 10 Character Points.

FAST DRAW

This Talent represents the ability to quickly ready and fire an attack. A character with this Talent can draw a weapon without wasting a half Phase action (see *Fighting*). Additionally, if two characters simultaneously use a held action, a character with Fast Draw can make a Fast Draw Roll (instead of a DEX Roll) to determine who acts first. Fast Draw has no effect if both characters are not using a held action — it does **not** allow a character to act before his DEX.

Example: *Randall Irons is facing a mobster enforcer, and both men have a held action. The enforcer decides to fire his gun at the same time as Randall. Randall has a DEX of 18 and has spent 5 points on Fast Draw, so he has a Fast Draw Roll of 14-. He uses his Fast Draw Roll instead of his DEX Roll to determine if he fires before the enforcer. Randall rolls a 10, and makes his Fast Draw Roll by 4. The Enforcer only made his DEX Roll by 3, so Randall goes first.*

• **Fast Draw Cost:** 3 Character Points for a base 9 + (DEX/5) roll; +1 to roll for 2 points.

FIND WEAKNESS 

This Skill represents an uncanny ability to find a weakness in the defenses of a target. For 10 Character Points, a character with this skill may reduce his target's appropriate defense by half on a roll of 11 or less. At its basic level, this Talent applies to only one of the character's attack forms; this attack must be determined when this Talent is purchased. For example, if the character with this Talent had a bow and a sword, he would have to decide whether Find Weakness would apply for the bow or the sword; it would give no benefit for the other weapon. For +10 points, the character could use Find Weakness with a group of related attacks (all martial arts attacks, all flame spells). For +10 more points, the character can use Find Weakness for all of his attacks. The character gets a +1 on the Find Weakness Roll for 5 Character Points.

If the Find Weakness is made at a distance, it takes normal penalties for range. Attempting to Find Weakness takes a half Phase action.

A character can try to Find Weakness on a target as often as time allows. Each successful roll is cumulative (second time defense is x1/4, third time defense is x1/8, etc.). If the character ever fails to Find Weakness on a target, he may make no further Find Weakness attempts on that target. Each subsequent attempt to Find Weakness has a cumulative -2 chance to Find Weakness (second try -2, third try -4, and so on).

Find Weakness only works for the character who has the Find Weakness. The target defends against all attacks from other heroes normally. Weakness may be found in all types of defenses, including Force Fields or Force Walls.

Any Weakness found only applies for that particular battle, and the next time the character sees the target he'll have to make his Find Weakness Roll all over again. Conversely, if a character fails to Find Weakness on his target, he may try again when they meet in another encounter.

FIND WEAKNESS MODIFIERS	
Modifier	**Circumstance**
+1	Preparing a Phase
-1 to -3	Unusual or alien physique, totally unknown structure
-2	Second try on same target
-4	Third try on same target

- **Find Weakness Cost:** 10 Character Points; base roll 11 or less, +1 per 5 Character Points, one type of attack only. Any group of attacks, +10 points. All attacks, +10 more points.

IMMUNITY

The character has a natural or acquired immunity to single toxic substances or diseases. Immunity to a very rare substances and diseases (examples: coral snake, rabies) costs 1 Character Point; fairly common substances and diseases (black widow venom, malaria) costs 2 Character Points, and very common diseases or venoms (rattlesnake venom, alcohol, tetanus) costs 3 Character Points. Each Immunity is purchased separately, and only protects against the specific poison or disease it was purchased for. Characters in superheroic campaigns who want a more comprehensive immunity should purchase the Life Support Power.

- **Immunity Cost:** 1, 2 or 3 Character Points for immunity to a particular disease or venom, depending on the commonness of the disease or venom.

LIGHTNING CALCULATOR

The character has the innate ability to mentally perform mathematical operations with startling speed. To perform a basic multiplication of four-digit numbers would take one Phase; to work out the vector of an approach orbit with regards to relative speeds, gravities and rotation speeds would take a full turn, with medium calculations taking medium times. This a handy Talent to have for those galaxy-spanning heroes of science fiction. But remember: Garbage In, Garbage Out. A character's calculations are only as good as the information they are based on.

- **Lightning Calculator Cost:** 3 Character Points.

LIGHTSLEEP

This Talent is for characters who sleep lightly, and are therefore rarely surprised while asleep. A character with this Talent will automatically wake up when someone enters the room, leans over his bed, etc. If the other individual makes a Stealth Roll, the character with Lightsleep can make a PER Roll to hear and wake up (use a Skill vs. Skill Roll). This Skill allows the character to conceal the fact that he has awakened with a successful EGO roll.

- **Lightsleep Cost:** 3 Character Points.

LUCK

Luck is that quality which helps events turn out in the character's favor. The GM may have the character make a Luck Roll when he is totally overwhelmed in combat, when he has no idea of how to find what he's looking for, when an opponent is escaping, or any other time that outrageous fortune could save him when he doesn't expect it.

The GM should never let Luck rule a situation; he has full control over when, how often, and how much Luck will help a character. If it is necessary for a character to be captured, then he should be, regardless of Luck. Similarly, if a character does something really stupid, the GM should not feel compelled to have the character saved through good fortune. In any case, Luck shouldn't come into play very often. Luck should always be a pleasant surprise to the player, not something he can depend on.

When the GM asks for a Luck Roll, the player rolls 1d6 for every 5 Character Points of Luck his character has. Each 6 that's rolled counts as 1 point of Luck. The GM should then decide what (if any) lucky event happens to a character. The more points of Luck that the character rolled, the luckier he should be. The Luck Table gives some general guidelines to follow when determining the effects of Luck.

As an optional rule, the GM can allow Luck to help characters who have Gambling Skill. In this case, every 6 rolled for the Luck should work as a +2 to the Gambling Roll.



LUCK TABLE

Points of Luck	Possible Effects
1	The character might find a clue or gain information; the character's opponent could be momentarily distracted or stopped, giving the character a momentary advantage.
2	The character could accidentally happen upon someone important or stumble across someone he was looking for. The character's opponent could be troubled by a screwed up weapon or a stalled getaway car.
3	The character might be saved by the most miraculous of coincidences. He may stumble upon Mister Big accidentally, or have a terminal fall broken by a huge pile of rubber pads that just happen to be in the right place. The enemy's henchman could turn out to be a childhood friend. Incredible luck is possible.
4 or more	Treat as 3 sixes, but with the possibility that some of the lucky events will "rub off" and help the Lucky individual's friends.

• **Luck Cost:** 5 Character Points per 1d6 of Luck.

PERFECT PITCH

The character can tell the exact pitch of a musical tone by listening; no roll is necessary. Perfect Pitch also adds a +1 to any music-related Skill Roll.

• **Perfect Pitch Cost:** 3 Character Points, no roll necessary.

RESISTANCE

Resistance is the ability to resist interrogation and questioning through self-hypnosis, meditation, or just pure stubbornness. The cost is 1 Character Point for a +1 to the character's EGO Roll for the purpose of resistance. Thus, with 3 Character Points of Resistance the character adds +3 to his EGO Roll when interrogated or questioned. Resistance has no effect on Mental Powers or Pushing.

• **Resistance Cost:** 1 Character Point per +1 to EGO Roll, minimum cost 3 points.

SIMULATE DEATH

The character can slow his metabolism down to the point where he appears completely dead (although a thorough medical investigation would reveal signs of life). For a cost of 3 Character Points, the character can simulate death. The character should determine either the length of time he wishes to remain in his deathlike state or what set of circumstances will wake him up before he makes his Skill Roll.

Once he enters the trancelike state, he cannot be awakened except by the passing of the proper amount of time or by the stated circumstances. Preparation for entering the trance takes 5 minutes; if the character wishes to take a shorter amount of time, he must make make an EGO Roll at -1 for every level on the time chart (thus, at -4 to enter the trance on the same Phase). If the character fails his EGO Roll, he fails to go into a trance. However, if he fails it badly, or rolls a 18, he slips into the trance anyway. The character must then attempt a CON Roll. If he fails, the character has slipped into an unregulated trance, and will truly die if he does not receive immediate medical attention.) If the character makes the CON Roll, he simply remains in his trance 1d6 hours longer than anticipated.

It takes a Paramedic Roll at -5 to detect this simulated condition. A character with Forensic Medicine can detect it with a normal roll. A character simulating death breathes and otherwise functions at $^1/_{10}$ his normal metabolic rate.

• **Simulate Death Cost:** 3 Character Points.

SPEED READING

This ability allows the character to read books and documents up to ten times faster than normal. An average book that takes three hours to read can be read in twenty minutes with Speed Reading. When combined with Eidetic Memory, Speed Reading allows a character to memorize documents as fast as he can turn the pages.

• **Speed Reading Cost:** 3 Character Points.

UNIVERSAL TRANSLATOR

This Talent represents the ability to understand any form of communication — from verbal speech to obscure body language. The character must make a successful INT Roll; if successful he can comprehend what is being said. The roll should have negative modifiers (-1 to -3) for increased distance from known communication forms. Conversely, languages similar to those already encountered would get a bonus (+1 to +3). This roll could be improved with increased time of study, just like a normal Skill Roll.

This power only enables its user to understand the current communication; it does not automatically enable him to communicate back unless he has the proper physical attributes. For example, if the Butterfly People of Altair "talk" by reflecting sunlight off their wings, a human translator could understand them but he could not talk back. In addition, Universal Translator only enables the character to translate; he does not know the language. He will always have to make his Universal Translator roll, and it will always be obvious that the character has an accent.

• **Universal Translator Cost:** 20 Character Points for INT Roll, +1 to roll for 2 Character Points.



POWERS

Powers are abilities far beyond those of mortal men — for example, flying or firing energy bolts. The Powers listed here can be used to simulate the powers of a superhero, the spells of a sorcerer, or the abilities of an alien.

The complete definition of a character's ability can consist of a Power, modified by Power Advantages and Power Disadvantages, and mixed with other Powers in a Power Framework. However, most abilities can be purchased by simply buying the appropriate Power.

Powers define the basic structure of an ability. For example, an Energy Attack defines the amount of damage the attack does, how the attack roll is performed, and the maximum range of the Power.

Power Advantages increase the cost of a Power and extend the Power's capabilities. For example, a Power Advantage can make an Energy Attack affect all targets in an area or act against only half the target's defenses.

Power Limitations decrease the cost of a Power and restrict the Power's capabilities. For example, a Limitation can restrict the Energy Blast to 1 hex range, or increase the END cost.

Power Frameworks modify the cost of purchasing several related powers. For example, a character can buy several related Powers in a Multipower, but the character would only be able to use one of these Powers at a time. The character would pay fewer Character Points for the Powers in the Multipower then he would if he bought the Powers separately.

Virtually any ability can be created using a combination of Powers, Power Advantages, Power Limitations, and Power Frameworks.

WHO CAN BUY POWERS

Not all characters will have Powers. A modern spy or a fantasy swordsman can be built by buying only Characteristics, Skills, and Talents. On the other hand, a superhero or a fantasy magic-user can have many different Powers.

The GM should define which Powers are available to characters in his campaign. The GM may also require certain Limitations or Advantages on all Powers that characters purchase. For example, many modern heroic campaigns have strict limits on which Powers a character can purchase. Conversely, a campaign based around mentalists might allow the characters to purchase Mental Powers, but only with the Concentrate Limitation. Superheroic campaigns, like those based on comic-book superheroes, allow characters to purchase Powers with few restrictions. The GM has the final say whether or not a Power is allowed in a campaign.

BUYING POWERS

A character purchases a Power by paying the Character Point cost listed under each Power. These are the same Character Points used to buy Characteristics or Skills.

The amount of points paid for the Power often determines what the character can do with it. For instance, if a superhero has 50 Character Points in Energy Blast, he may do up to 10d6 of damage with the blast.

Most Powers have a minimum cost but no maximum cost; the more Character Points spent on the Power, the better the Power becomes. There are some Powers that don't improve with more Character Points after a certain level. For instance, once a character has purchased 5 Character Points of Extra Limbs, he has the best there is; spending more on Extra Limbs would only waste points.

Once a character has completed buying all of his Powers, he can't shift points from one Power to another. Because of the tremendous number of different Powers, the first characters a player builds might not have exactly the Powers the player wants. The GM may allow the player to rebuild his characters, once the player is more familiar with the rules.

No character will ever be all-powerful when he is built, but the character will be able to improve as time goes on. After each game, the GM may award the character Experience Points. The character can spend Experience Points just like Character Points, to add to the Powers he already possesses (see *Experience Points*). With sufficient reason, the GM may even allow the character to add totally new Powers.

BALANCING POWERS

The Powers have all been assigned point costs to balance them against each other. However, there are some circumstances where a Power is more efficient then it may initially appear. Powers that may be extremely efficient, depending on the circumstances, are marked with a:



For example, a character with a Variable Power Pool or Absorption may, in certain circumstances, have capabilities that outstrip their point totals. The GM should carefully examine characters with such Powers before permitting them in his campaign.

A second group of Powers have the ability to substantially alter a GM's storyline. For example, characters with Time Travel or N-Ray vision, may easily solve a mystery that would stump characters without these powers. Powers that can radically alter a scenario have been marked with a:



The GM should carefully consider the impact of these Powers before permitting them in a scenario.

GENERAL RULES

Every Phase a Power is turned on, it costs the character 1 END for every 10 Character Points of Power used (see *Endurance*). Powers with the description "cost no END" never cost the character any END to use.

Powers that normally cost END to use have visible special effects (see *Special Effects*). It's up to the player to decide exactly how the Power appears, but it must be obvious where the Power comes from. Powers that "cost no END" (not including Powers bought to 0 END Cost) do not require special effects.

A character does not have to use a Power to its maximum potential. A character can use any amount of his Power, from zero to the number of Character Points he has in the Power. For instance, a superhero with 50 Character Points in Energy Blast can do up to 10d6 damage at a cost of 5 END. He could choose to do only 8d6 and spend only 4 END.

However, a character must use all of a Power's Advantages and Limitations each time he uses the Power. For example, if the superhero buys his 10d6 Energy Blast with the Power Advantage *Armor Piercing*, then the Energy Blast will always be Armor Piercing, even if reduced to 8d6.

Powers that cost no END to use are always functioning at full Power, even if the character is Stunned or unconscious. Powers that normally cost END turn off when the hero is Stunned or unconscious (unless the power is bought with the Power Advantage *Persistent*).

When a character is Stunned or knocked unconscious his END-using Powers turn off at the end of his Phase (after Knockback, knockdown, or whatever). For example, the Phase after a character is Knocked Out, his Force Field has turned off, but his Armor still works.

Each Power is fully described; examples are included with some Powers. For easy reference, the end of each Power's description includes: the Power's cost, minimum cost, range (if applicable) and any other special facts.

INSTANT, CONSTANT, AND PERSISTENT

All Powers can be classified as Instant, Constant, or Persistent. An Instant Power lasts just long enough for the character using the power to make an Attack Roll. Instant Powers include Powers like Energy Blast and Flash. However, the effect of an Instant Power may linger; the damage from an Energy Blast could last for minutes, or even days.

A Constant Power can be maintained over time. Once a character has turned a Constant Power on, he need only expend END each Phase to keep the Power activated. Constant Powers include Powers like Force Fields, Flight, and Invisibility.

If a Constant Power works against a target, then it requires an Attack Roll on the Phase the Power is activated. Thereafter, the character must maintain a line of sight to the location of the Power and pay the END for the Power. However, the character does not have to make a new Attack Roll or use a half-Phase action to maintain the Power; once such a Constant Power is set up, the character can do whatever he wants. If the character loses line of sight to the location of the Power, or is Stunned or knocked out, then any Constant Powers turn off at the end of the Segment.

A Persistent Power stays on unless the character actively turns the Power off. Persistent Powers include Powers like Mental Defense, Armor, and Enhanced Senses. A character does not have to turn on a Persistent Power, the Power is assumed to be on at all times, even when the character is unconscious. A character can turn off a Persistent Power if he chooses; the Power will remain off until the character turns it back on.

These category are not fixed; an Instant Power can be made into a Constant Power with a Power Advantage. Constant Powers can also be turned into Persistent Powers with a Power Advantage. For more information, see *Power Modifiers*.

SPECIAL EFFECTS

The Powers in the HERO System are explained in game terms — a certain number of Character Points buys so many dice of damage, a 20 point Force Field will always have 20 points of Defense, etc. What the Power descriptions don't explain is what the Powers look like — their special effects. The special effects of the Powers have been left undefined on purpose; it's up to the player to decide exactly what his character's Powers are like.

The special effects of a Power define exactly how the Power works, what the Power looks like, and any other incidental effects associated with the Power's use. Sometimes minor advantages and disadvantages are attached to the Power because of its special effects. These minor modifiers don't change the cost of the Power, but any major Advantages or Limitations should change the cost (see *Power Advantages* and *Power Limitations*).

Almost all Powers that cost END to use must have a visible special effect (exceptions are noted in the text). If a player wants an invisible Force Field or Energy Blast, he has to buy the Power Advantage *Invisible Power Effects*.

A visible Power can be sensed by 3 different Sense Groups (see *Senses*). These normally include the Sight Sense Group and the Hearing Sense Group — onlookers should be able to see and hear any Power that is being used. The third Sense Group should be based on the Power's special effects. If the Power is based on energy, then perhaps it can be sensed by the Radio Sense Group. If the Power is based on burning chemicals, perhaps it can be sensed by the Smell and Taste Sense Group.

Under special circumstances, a GM can say that a Power is not sensed by hearing or sight. However, this should not be used as a cheap way to get the equivalent of the *Invisible Power Effects* Advantage.

The special effects of a Power can take any form, as long as it's clear that the Power comes from the character. For instance, when a character buys an Energy Blast, the attack might come from the character's fingertips, eyes, or forehead. The energy may be lightning, fire, cold, sonics, radiation, rubber bullets, or whatever. Rather than trying to list each type of Energy Blast we could think of, we let the player choose what type of energy to project.

When choosing Powers in the HERO System, always start with the effect and work back to the cause. For instance, a player wants his character to be able to throw lightning bolts. The player won't find "lightning bolt" on the Powers list. Instead, the player asks himself "What do lightning bolts do?" Their primary affect is to cause damage at range. The player looks to see if any Powers sound suitable; "Energy Blast",

"Killing Attack (Ranged)" and "Flash" all sound likely. Reading through the descriptions of each Power, the player decides that Energy Blast is most appropriate for the kind of lightning bolts his hero would throw. He buys Energy Blast and calls the resulting attack a "Lightning Bolt".



The special effects of a Power can contain minor advantages and limitations otherwise too small to reflect with Power Advantages or Power Limitations. The GM should feel free to play up both the minor advantages and the minor limitations that he feels a special effect provides. Of course, once the Advantages or Limitations of the Power become significant, they can (and should) be reflected in the cost of the Power.

Example: *Howler has bought Energy Blast, and defined it as a sonic attack. Since her attack is sound, it wouldn't work in a vacuum, and would probably work better underwater (perhaps adding one or two d6, or becoming a small Explosion). The GM might allow her to shatter glass in a room without rolling an attack. However, if Howler was playing in an outer space campaign, she could take a Power Limitation on her Energy Blast (doesn't work in a vacuum), since a vacuum would be a very common occurrence.*

Another example of a special effect is a superhero with Flight that leaves a glowing energy trail. The trail can be useful by alerting heroes and officials to the hero's presence and position. It can also be annoying, by alerting villains to the hero's presence and position. These effects balance out, so that the character gets no modifier on the cost of his Flight.

The GM should play with the PCs' special effects, letting them affect the game on occasion. Sometimes the only way that a character can overcome a death trap or save the world is by a creative use of his Powers and their special effects.

Often, a specific set of special effects will lead to a design for a PC or NPC. A character who Glides with a parawing can be different from a character who glides by making himself lighter than air. Extra running bought through a skateboard has some inherent limitations and advantages that simple sprinting wouldn't have to deal with (a skateboard doesn't work well cross country, but can get velocity bonuses going downhill.) The better a player knows his character's special effects, the more fun the character will be to roleplay.

CREATIVE USE OF POWERS

Occasionally, a player will come up with a conception that doesn't fit directly into the rules. Perhaps he wants his character to have a Power or Skill that's not listed. The player and the GM should get together and see if any combination of Powers, Power Limitations, and Power Advantages can build the Power or Skill needed. (Powers that are often helpful when attempting to fit strange effects into the game are Change Environment, Telekinesis, and Transform.)

Example: *Sniper wants to be able to have an attack that can permanently blind an opponent (by targeting his eyes with an acid mist). This sounds something like a Flash, but a Flash (even a big one) will only blind an opponent for a short period of time. Getting back to the effect, an attack that blinds an opponent changes him in a substantial way. This sounds like a Transformation. Sniper buys the attack as a Transformation that "transforms" his opponent into a blind individual; this can only be healed back at the normal rate.*

CATEGORIES OF POWERS

Powers are divided into several categories: Adjustment Powers, Mental Powers, Movement Powers, Size Powers, Special Powers, and Standard Powers. Each category of Powers has certain special rules that apply to all Powers in that category.

ADJUSTMENT POWERS

These Powers can adjust the Powers and Characteristics of a character or his target. The Powers work by adding to, or subtracting from, the number of Character Points in a Power or in a Characteristic.

Adjustment Powers can drain points from a target, add points to the character or a target, or a combination of the two. These Powers can be used to drain a target of his abilities, restore lost points (like healing BODY or recharging an END Reserve), or to raise a character's abilities above their starting values.

The Character Points gained or lost via an Adjustment Power return to their previous value at the rate of 5 Character Points per Turn. The returning points are normally recorded at the end of Segment 12 when normal Recoveries are recorded.

Adjustment Powers used to "heal" or restore lost Characteristics are an exception to the "5 points per Turn" rule. Any points regained, up to the characters starting values, are not lost. This is how Adjustment Powers are used to heal lost BODY, STUN, or drained abilities.

Example: *Seeker is hit by a Strength Drain which lowers his Strength of 25 by 10, down to Strength 15. The Medic uses a 4d6 Strength Aid to give Seeker 18 points of Strength, which raises his Strength from 15 to 33. At the next post Segment 12, Seeker loses 5 pts of Strength, down to Strength 28. On the next post Segment 12, Seeker looses 3 more pts of STR, down to his base of 25.*

The return rate of 5 Character Points per Turn can be stretched out. For a +1/4 Advantage the return rate is moved one level down the time chart. For example, a Drain which returns 5 Character Points every hour is 3 levels down the time chart, and thus is bought with a +3/4 Advantage.

The Character Points returned can be apportioned over time, if the GM or player wants to go through the additional bookkeeping. This can be especially important when the return rate has been lengthened. For example, if the Character Points from a Drain were bought to return at the rate of 5 Character Points per 5 hours, the GM could have them return at the rate of 1 point per hour. Similarly, at smaller time intervals, the GM could allow the points to return 12 Segments after the initial effect (rather than at the end of Segment 12). These variations increase the flexibility of the Adjustment Powers, at the expense of extra effort and bookkeeping. They are not recommended for new GMs or whenever many characters are using Adjustment Powers.

To balance the usefulness of defenses in the HERO System, the effect of any Adjustment Powers that affect a defense (decrease it or increase it), are halved. Defenses include: PD, ED, Force Field, Armor, Damage Resistance, Mental Defense, Flash Defense, Power Defense, Lack of Weakness, and Knockback Resistance.

Example: *Leech buys 6d6 of Drain. This would normally drain 6d6 of Character Points of a certain Power or Characteristic. However, if he bought it to apply against a defense (PD, ED, Force Field, etc.), he would roll 6d6 and then halve the effect to determine how many Character Points of the defense were Drained.*

The effect of an Adjustment Power is usually defined when the Power is purchased. For example, a character's Drain could be defined as draining STR or his Absorption defined as adding to his END Reserve.

It costs more points to be able to vary the ability effected by an Adjustment Power. To apply an Adjustment Power against any Characteristic or Power within a related group of special effects, **one Power at a time**, is a +1/4 Power Advantage. Thus, a character can have a Drain which works against any one fire-based Power. When attacking a target with more than one fire-based Power, the character decides which fire-based Power he will drain. Similarly, a character with Absorption can use the points absorbed to augment any one of his Powers with a related special effect.

A variable Adjustment Power may only add to one type of Characteristic or Power at a time. For example, if a variable Aid is used to add to a character's Strength, and then the variable Aid is switched to add to the character's Endurance, the Aided Strength fades immediately. The only exception, is that any points regained, up to the character's starting values, are not lost.

It costs even more points to be able to apply an Adjustment Power against many different abilities with a single action. To apply an Adjustment Power against **all** Characteristics and Powers with a related group of special effects is a +2 Advantage. This is an extremely powerful Advantage, as it allows the character to increase or decrease the Power level of a number of different Powers with a single action.

Example: *Gigawatt buys Absorption that will feed the absorbed points into his Energy Blast (and only his Energy Blast). This is the base Absorption, and is bought with no Power Advantage.*

Having earned some experience, Gigawatt buys the Absorption with the +1/4 Advantage. Now he can use the Absorbed points to increase his Energy Blast, Force Field, Flight, or even his Absorption, all of which are based on Gigawatt's control of electricity. Each time he is attacked, he must decide which Power will be assigned the points.

Much later, Gigawatt earns enough experience points to purchase the +2 Advantage. Now, whenever he is attacked by an appropriate attack, the Absorbed points increase all of the related Powers.

The Character Points from Adjustment Powers are applied to the Active Points of a Characteristic or Power. To determine the effect of an Adjustment Power on a Characteristic, divide the points adjusted by the Characteristic's cost per point. In any case, Adjustment Powers that affect a Primary Characteristics have no effect on figured Characteristics.

Example: *The Necromancer has a 3d6 Transfer that transfers 3d6 of Character Points from an opponent's DEX into his IAF amulet Energy Blast. The Necromancer hits Chiron and rolls 15 points of effect. Chiron loses 15/3 = 5 points of DEX, but loses no SPD. The Necromancer gains 15 Character Points (3d6) of Energy Blast.*

Adjustment Powers that can only restore lost Characteristics and Powers (but not raise them above starting values) are bought with a -1/2 Limitation. Adjustment Powers used to heal are often bought with this limitation.

The Adjustment Powers are:
Absorption
Aid
Drain
Transfer

MENTAL POWERS

These Powers are all based on a character's mental, rather than physical, abilities. They directly affect the target's mind, ignoring conventional defenses. Mental Powers are targeted with the mind; This requires an ECV Attack Roll:

ECV Attack Roll =
11 + Attackers ECV - Defender's ECV.

Willing defenders can voluntarily lower their ECV to 0, making it easier for a friendly mentalist to "lock on." A willing defender can also lower his Mental Defense to 0.

Once the mentalist has made a successful ECV Attack Roll, he rolls for effect. Mental Powers are rated in a number of dice of effect. Total the dice roll and subtract the targets Mental Defense (if any.)

For Ego Attacks, the total rolled minus the target's Mental Defense equals the Stun damage inflicted on the target.

For other Mental Powers — Mind Control, Mental Illusions, Mind Scan, and Telepathy — declare the effect the attacker wants to cause to the target. Then, compare the total rolled vs. the targets EGO on the "Effects Chart" for each Power. If the total rolled is greater than or equal to the target's EGO plus a modifier based on the desired affect, the attack is successful. The target can attempt to resist a successful attack with an EGO Roll, modified by how much the total rolled exceeded the total necessary on the "Effects Chart."

END costs are paid when a Mental Power is used, regardless of whether it is effective. Once a continuing Mental Power has been successfully used, the attacker need not pay END to maintain the affect; the target will continue to follow the order, see the illusion, or communicate at the same level until he resists the affect with a successful EGO Roll.

To give a new order, change the illusion, or communicate on a different level, the attacker must again attack with his Mental Power. The attacker makes a new ECV Attack Roll, rerolls the dice total of his Mental Power, compares the total to the target's EGO on the Effects Chart, and pays the END cost.

All Mental Powers are invisible to characters who don't themselves have a Mental Power or Mental Awareness (see *Senses*). However, the target of a mental attack can sense the source of the attack and the identity of the attacker. This identification occurs immediately for Ego Attack or Mind Scan; for Telepathy, Mind Control, or Mental Illusions it occurs after the Power is no longer affecting the character. Of course, a mentalist can buy a Mental Power with the Power Advantage *Invisible Power Effects* (vs. mental senses); in this case, the target would not be able to sense the source of the attack.

Mental Powers can be used to attack any character within the mentalist's line of sight. The Powers are not stopped by any conventional barriers; for example, a mentalist with N-Ray Vision could use his Ego Blast to attack a target through a wall, so long as the mentalist could detect the target. Mental Powers have no range modifiers.

It is possible for a mentalist to help another character who is being affected by one of the continuous mental attacks (Mental Illusions, Mind Control, Mind Scan, Telepathy). Once one of these Powers has been established on a character, another mentalist can attempt to break the character free by using a Mental Power. After making a successful ECV Attack Roll (the target cannot lower his EGO voluntarily), the mentalist rolls his dice of effect. If the total exceeds the total of the initial effect, then the victim is freed.

Example: *Mind Slayer used her 12d6 Mind Control to force Jaguar to attack his comrades. The total of her Mind Control was 45. One of Jaguar's fellow heroes, Solitaire, tries to help him break free. After making a successful ECV Attack Roll, Solitaire rolls her 10d6 of Telepathy. The total is 47 (a great roll), which is just enough to break the Mind Control. Free at last, Jaguar bounds off towards Mind Slayer, intent on teaching her a lesson.*

The Mental Powers are:

- Ego Attack
- Mental Illusions
- Mind Control
- Mind Scan
- Telepathy

MOVEMENT POWERS

Movement Powers are those Powers which help the character get from place to place. They can be extensions of existing abilities, like Running and Swimming, or they can be completely new modes of movement, like Flight or Teleportation.

Characters begin with 6" Running, 2" Swimming, and a running leap of 1" per 5 STR. In a heroic campaign the maxima for these are 10" Running and 5" Swimming; the cost of additional Running and Swimming doubles after these maxima. There is no maxima on a character's movement in a superheroic campaign.

Movement is divided into two categories: combat movement and noncombat movement. Combat movement involves ducking and watching out for enemy attacks — the character is moving as fast as he can while still presenting a difficult target for attackers. A character using combat movement retains his full DCV, and can move at his normal movement rate.

In noncombat movement, the character is concentrating on moving swiftly, not on avoiding attacks. Accordingly, the character's movement rate is doubled, but he has only $^1/_{2v}$his DCV. The character's noncombat DCV can also be determined by using a formula based on his velocity; this is more realistic, but takes more effort to determine (see *Combat and Adventuring*). A character can double his maximum noncombat movement, in one movement mode, for +5 points.

Example: *Fleetfoot wants to be able to run at incredible velocity. He purchases +14" Running for 28 Character Points, giving him a total of 20" Running and a 40" noncombat velocity. He then spends 20 Character Points to give him a x32 noncombat multiple. His maximum noncombat velocity is 640"/Phase. If he has a 5 SPD, this is equal to 1,200 MPH.*

The rules for noncombat Superleap are special (see *Superleap*).

A character can accelerate or decelerate up to his full combat velocity each Phase. Within a Phase, the character can add 5" velocity per hex he moves, up to his combat velocity.

Example: *Defender is 2 hexes away from Howler, and wants to perform a Move Through maneuver. Because he travels 2 hexes, he can accelerate 10", and will hit Howler with a velocity of 10".*

The END costs for Movement Powers is 1 END per 5" moved; Gliding costs no END. When traveling at noncombat velocities, the END cost is equal to the END cost for traveling at combat velocity

Example: *Bluejay purchases 15" of Flight. In combat she can fly up to 15" with her full DCV. Alternately, she can fly up to 30", but this drops her DCV to half its normal value. In either case, the END cost is 3 END per Phase. Within a Phase, Bluejay can accelerate up to 15" and it takes her 3 hexes to reach this velocity. To reach her maximum non-combat velocity takes her two Phases. She can also decelerate up to 15" per Phase. If she were flying at full velocity (30" per Phase), it would take her 2 Phases to come to a complete stop.*

The Movement Powers are:

Flight
Gliding
Running
Superleap
Swimming
Swinging
Teleportation
Tunneling

SIZE POWERS

The Size Powers — Shrinking and Growth — enable the character to change his size. Growth allows a character to be larger than normal, while Shrinking allows a character to be smaller than normal.

A target's size effects the ability of attackers to spot and hit the target. Smaller targets are harder to spot and hit; for every x1/2 as big as a normal human, a target is -2 on all PER Rolls made against it and gets +2 DCV against all attacks. Larger targets are easier to spot and hit; for every x2 as big as a normal human, a target is +2 on all PER Rolls made against it and gets -2 DCV against all attacks.

Example: *Hornet, who is 1/4 human size, receives a +4 DCV against all attacks; he is much harder to hit. Conversely, a giant who is x16 human size has a -8 DCV against all attacks.*

As an optional rule, the GM can ignore the DCV modifier in hand-to-hand combat. This rule adds additional complication, but allows two characters to melee normally, no matter if they are very small or very large.

The Size Powers are:

Growth
Shrinking

SPECIAL POWERS

Special Powers can be bought with all standard Power Limitations and Advantages, but may not be placed in Power Frameworks except with express permission of the GM. They cannot, therefore, be placed in an Elemental Control, Multipower, or Variable Power Pool.

Special Powers do not cost Endurance to use, and they are assumed to be functioning unless the character expressly chooses to turn them "off". They function normally when the character has been knocked unconscious. This means that it is often not immediately apparent that the character has the Special Power (although certain Powers like Duplication or Multiform will be readily obvious once the character turns it on).

The Special Powers are:

Duplication
Enhanced Senses
END Reserve
Extra Limbs
Flash Defense
Instant Change
Knockback Resistance
Lack of Weakness
Mental Defense
Multiform
Mental Defense
Mind Link
Power Defense
Regeneration
Skills

STANDARD POWERS

Standard Powers are the catch-all for all the Powers that don't fit into one of the specific categories. Any special rules concerning a Standard Power are mentioned in that Power's description.

The Standard Powers are:

Armor
Characteristics
Clairsentience
Clinging
Change Environment
Damage Resistance
Damage Reduction
Darkness
Density Increase
Desolidification
Dispel
Energy Blast
Entangle
Extra-Dimensional Movement
Faster than Light (FTL) Travel
Flash
Force Field
Force Wall
Hand-to-Hand Attack
Images
Invisibility
Killing Attack — Hand-to-Hand (HKA)
Killing Attack — Ranged (RKA)
Life Support
Missile Deflection & Missile Reflection
Shape Shift
Stretching
Summon
Suppress
Telekinesis
Transform

THE POWER LIST

The powers are listed on the opposite page alphabetically, with Power Type, Duration, Target, and Range.

Power Name	Power Type	Duration	Target	Range
Absorption	Adjustment	Persistent	Self-only	—
Aid	Adjustment	Instant	Target's DCV	No
Armor	Standard	Persistent	Self-only	—
Change Environment	Standard	Constant	Hex	Yes
Characteristics	Standard	Persistent	Self-only	—
Clairsentience	Standard	Constant	Hex	Yes
Clinging	Standard	Persistent	Self-only	—
Damage Reduction	Standard	Persistent	Self-only	—
Damage Resistance	Standard	Persistent	Self-only	—
Darkness	Standard	Constant	Hex	Yes
Density Increase	Standard	Constant	Self-only	—
Desolidification	Standard	Constant	Self-only	—
Dispel	Standard	Instant	Target's DCV	Yes
Drain	Adjustment	Instant	Target's DCV	No
Duplication	Special	Persistent	Self-only	—
EGO Attack	Mental	Instant	Target's ECV	Yes
END Reserve	Special	Persistent	Self-only	—
Energy Blast	Standard	Instant	Target's DCV	Yes
Enhanced Senses	Special	Persistent	Self-only	—
Entangle	Standard	Instant	Target's DCV	Yes
Extra-Dimensional Movement	Standard	Persistent	Self-only	—
Extra Limbs	Special	Persistent	Self-only	—
Faster-than-light Travel	Standard	Persistent	Self-only	—
Flash	Standard	Instant	Target's DCV	Yes
Flash Defense	Special	Persistent	Self-only	—
Flight	Movement	Persistent	Self-only	—
Force Field	Standard	Constant	Self-only	—
Force Wall	Standard	Constant	Hex	Yes
Gliding	Movement	Persistent	Self-only	—
Growth	Size	Constant	Self-only	—
Hand-to-Hand Attack	Standard	Instant	Target's DCV	No
Images	Standard	Constant	Hex	Yes
Instant Change	Special	Persistent	Self-only	—
Invisibility	Standard	Constant	Self-only	—
Killing Attack (HKA)	Standard	Instant	Target's DCV	No
Killing Attack (RKA)	Standard	Instant	Target's DCV	Yes
Knockback Resistance	Special	Persistent	Self-only	—
Lack of Weakness	Special	Persistent	Self-only	—
Life Support	Special	Persistent	Self-only	—
Mental Defense	Special	Persistent	Self-only	—
Mental Illusions	Mental	Instant	Target's ECV	Yes
Mind Control	Mental	Instant	Target's ECV	Yes
Mind Link	Special	Persistent	Target's ECV	Yes
Mind Scan	Mental	Instant	Target's ECV	Yes
Missile Deflection& Reflection	Standard	Persistent	Self-only	—
Multiform	Special	Persistent	Self-only	—
Power Defense	Special	Persistent	Self-only	—
Regeneration	Special	Persistent	Self-only	—
Running	Movement	Persistent	Self-only	—
Shapeshift	Standard	Constant	Self-only	—
Shrinking	Size	Constant	Self-only	—
Skills	Special	Constant	Self-only	—
Stretching	Standard	Constant	Self-only	—
Summon	Standard	Instant	n/a	No
Superleap	Movement	Persistent	Self-only	—
Suppress	Standard	Constant	Target's DCV	Yes
Swimming	Movement	Persistent	Self-only	—
Swinging	Movement	Persistent	Self-only	—
Telekinesis	Standard	Constant	Target's DCV	Yes
Telepathy	Mental	Instant	Target's ECV	Yes
Teleportation	Movement	Persistent	Self-only	—
Transfer	Adjustment	Instant	Target's DCV	No
Transform	Standard	Instant	Target's DCV	Yes
Tunneling	Movement	Persistent	Self-only	—

POWER DESCRIPTIONS

ABSORPTION

With this Adjustment Power the character may absorb the BODY damage of an attack and add that energy, as Character Points, to a specific Power or Characteristic. Each BODY absorbed becomes 1 Character Point. The character pays 5 points for 1d6 of Absorption.

The total rolled on the Absorption dice is the amount of BODY that the character can absorb from incoming attacks in a single Phase. The maximum number of points that can be added to any Power or Characteristic is the maximum amount that can be rolled on the dice (2d6 Absorption could Absorb a maximum of 12 Character Points). This maximum can be increased by 2 for every 1 Character Point spent.

When the character purchases Absorption, he specifies whether it works versus energy or physical attacks and where the absorbed Character Points go. The points can go either to a specific Characteristic or a specific Power. The character may choose to set up a ratio of Character Points between different Characteristics or Powers (half the pts go to END, half to STR, etc.). Absorption costs no END to use.

The points gained from Absorption fade at the rate of 5 Character Points per Turn. This fade rate can be down on the time chart for a +1/4 Advantage.

Absorption offers no defense against an attack; the attack is applied normally against the character's defenses after he has calculated his Absorption. If a character wants to simulate Absorption as a defense, he should buy defenses (as PD, ED, Force Field, Armor, etc.), and then apply a -1/2 Limitation "Only up to amount rolled by Absorption."

Example: *Gigawatt buys 5d6 of Absorption, which costs him 25 points Because there are 5d6, the maximum amount he can absorb is 30 Character Points (the maximum that can be rolled on 5d6). Gigawatt spends 20 Character Points to increase this maximum; he can now absorb a maximum of 30 + (2 x 20) = 70 Character Points. He specifies that his Energy Absorption works versus energy attacks, and that the points gained go to his Energy Blast. Not wanting to lose 5 Character Pts every Turn, Gigawatt moves the rate down two levels on the time chart, for a +1/2 Power Advantage. The total cost is 50 x (1 + 1/2 = 75 Character Pts, and the Absorbed pts will fade at the rate of 5 Character Pts per 5 minutes.*

The very next day, Oculon hits Gigawatt with an energy attack that does 30 STUN and 10 BODY. Gigawatt rolls his 5d6 and gets 22. Thus he absorbs 10 Character Points from the attack, and could absorb 12 more if he is hit by another attack before his next Phase. The 10 Character Points become 10 Energy Blast Points, which add 2d6 to Gigawatt's Energy Blast. The attack is then applied against Gigawatt's defenses. Gigawatt will lose 5 points of Energy Blast every 5 minutes until he returns to normal.

- **Absorption Cost:** 5 Character Points for 1d6 of Absorption; 5 Absorbed Character Points lost per Turn. Fade rate can be moved down the Time Chart at a +1/4 Advantage per level. The maximum amount that can be Absorbed is the maximum amount that can be rolled on the dice. This maximum can be increased by +2 per +1 Character Pt. Minimum Cost is 15 pts. Absorption costs no END to use.

AID

With this Adjustment Power, a character may increase one of his or someone else's Characteristics or Powers. The cost is 5 Character Points for 1d6 of Aid. The Character Points of Aid apply directly to the Active Points of the Power being Aided. If the Aid raises the Characteristic or Power above its starting value, the points gained by Aid fade at the rate of 5 Active Points per Turn. This fade rate can be moved down on the time chart for a +1/4 Advantage per level. Character Points returned by Aid which restore Characteristics or Powers to their starting values do not fade.

The maximum number of Character Points that can be added to a specific Power or Characteristic is equal to the highest number that could be rolled on the Aid dice. This maximum can be increased by 2 Points for every 1 Character Point spent. Aid which can only be used to restore lost Characteristics or Powers can be bought with a -1/2 Power Limitation. Aid has no range.

Even if two different characters use separate Aid Powers, the maximum number of points that can be healed or added to a target is equal to the largest maximum that can be rolled on either Power. So, one character with a 2d6 Aid can add 12 points to a target, two characters, each with 1d6 Aid, can only add 6 points to a target.

Example: *The Medic wants to be able to help restore his friends to health. He buys 6d6 of Aid for 30 points. He then defines a group of related Characteristics: "Any Characteristic which is below starting value." To affect all of these Characteristics at once is a +2 Advantage (see Adjustment Powers, above). The Limitation for only being able to raise the Characteristics to their starting values is a -1/2 The total cost is 30x(1+2)/(1+1/2 = 60 Character Points. With a single Aid, the Medic can restore 6d6 of Character Points to all of a comrade's Characteristics which are below their starting values. The maximum that he can restore is 36 Character Points to each (the maximum that can be rolled on the dice). Thus he could "heal" a maximum of 18 BODY, 36 STUN, and 72 END to any one character — although doing so might require a few rolls.*

As an optional rule, the GM can simplify the structure for standard healing by making the cost for 1d6 of healing cost 5 Character Points. Each die of healing restores 1d6 STUN and each BODY rolled on the dice is counted as 1 BODY healed. (The healing dice are in effect counted as the reverse of normal damage.) Such healing can only be used to restore BODY and STUN up to starting values, and the maximum that can be healed is still the maximum that could be rolled on the dice.

- **Aid Cost:** 5 points for 1d6 of Aid; 5 Character Points lost per Turn. Fade rate can be moved down the Time chart at a +1/4 Advantage per level. The maximum amount that can be Aided is the maximum amount that can be rolled on the dice. This maximum can be increased by 2 per +1 Character Point. Aid which can only raise Characteristics or Powers to starting values is bought with a -1/2 Limitation. Minimum Cost is 10 points.



ARMOR

With this Standard Power a character buys fully resistant points of defense; that is, PD or ED that acts against both normal and killing attacks. Each 2 points of fully resistant defense (either PD or ED) costs 3 Character Points. Armor defense points act against the BODY and STUN from normal and killing attacks.

The type of Armor defense (PD or ED) must be specified when the Armor is bought; for instance, if a character spent 21 Character Points he could have 14 PD, 0 ED Armor, or 7 PD, 7 ED Armor, or any other combination that totalled 14 points of PD and ED. This combination cannot be changed, although a character can spend Experience Points to add to the existing Armor. Armor costs no END to use.

- **Armor Cost:** 2 points of resistant defense for 3 Character Points, minimum cost 9 Character Points. Armor costs no END to use.

CHANGE ENVIRONMENT

A character with this Standard Power can cause minor changes in the environment. The character could, for example, create light in a certain area, change the temperature, or set up an intense (but non-damaging) magnetic field. The character can change the environment in one hex for 5 Character Points; this radius can be doubled for +5 points. To use Change Environment counts as a Constant attack, and the Power can be used at range.

Change Environment cannot be used to duplicate existing effects (like Darkness); moreover, it does not have any direct effect on combat. However, Change Environment can be used to affect Power Limitations or character Disadvantages like Susceptibilities. At the GM's option, Change Environment can have a slight effect on combat (small minuses to PER Rolls, OCVs, etc.), according to the special effect and the exact circumstances.

A character must specify the effects of Change Environment when purchasing the Power. To be able to vary the effects of Change Environment is a +1 Power Advantage. These varied effects must still fit into a tight group of special effects — the character cannot use the Power to create any environment.

Example: *Fahrenheit purchases the base Change Environment for 10 points. He defines this as the ability to raise the temperature in the area of effect, which in his case is a 2" radius circle. This costs 1 END per Phase to maintain, and allows him to increase the temperature to 120 degrees (Fahrenheit, naturally). Later, Fahrenheit spends 30 points of experience: 10 to increase the radius and 20 for the +1 Power Advantage. He can now raise or lower the temperature in an 8" radius area.*

- **Change Environment Cost:** 5 Character Points to change the environment in a single hex, minimum cost 10 points. x2 Radius for +5 points. A character can vary the environment for a +1 advantage. Maximum Range is points x 5 inches. Change Environment is a Constant Power.



CHARACTERISTICS

Characteristics can be purchased with Power Limitations, Power Advantages, and Power Frameworks, just like Powers. For these purposes a Characteristic should be treated as a Standard Power. The cost is computed as if the Characteristic were a Power.

If a Primary Characteristic is purchased with an Advantage, then the Primary Characteristic affects Figured Characteristics normally. If a Primary Characteristic is bought with a Limitation, it also affects the Figured Characteristics normally. However, any Figured Characteristics gained from a Limited Primary Characteristic automatically have the same Limitation(s). Moreover, if the Limitation does not limit the secondary Characteristics, then the Limited Primary Characteristic does not add to the Figured Characteristic.

Example: *The Necromancer has +35 STR with the Limitation, IIF Magic Ring. The Necromancer only gets the +7 PD, +7 REC, and +18 STUN figured from the STR when he has his ring on. When he loses the ring, he loses the 35 STR and the PD, REC, and STUN.*

Characteristics bought with the Multipower Power Framework never add to Figured Characteristics. Characteristics can only be bought within other Power Frameworks with special permission from the GM.

Characters cannot normally buy back the Figured Characteristics gained from Primary Characteristics bought with Power Limitations. If the GM wants to allow this, he should proportion the points bought back, according to the Limitation. For example, if the character's DEX was purchased with a -1 Limitation, then any points gained by buying back the character's SPD would have to be put through the same Limitation. (Buying back SPD by one would yield 10/(1+1) = 5 points.) In any case, only one Figured Characteristic may be bought back.

Primary Characteristics that don't affect Figured Characteristics can be purchased with a -½ Limitation. Obviously, this Limitation cannot be taken on Primary Characteristics that cannot affect Secondary Characteristics — like those in a Multipower.

Example: *Mecha buys an increased Strength to reflect the servo-motors in his suit of powered armor. These points of Strength will have no effect on Mecha's PD, REC, or STUN, so he buys the Strength with a -½ Power Limitation. However, Norse Storm-Hammer-God buys his STR with the -¼ Limitation "Only in Hero ID" (he's usually a wimpy normal). Since this is a mystical transformation, it affects his secondary stats. In normal guise his PD, REC, and STUN are also lowered. Finally, Lifter wants to buy STR with almost no upper limit, so he purchases 100 STR with the Limitation "x10 END". Since none of the secondary Characteristics uses END, this would not limit them in any way, and Lifter gets no bonuses to his Figured Characteristics.*

CLAIRSENTIENCE

With this Standard Power, one of a character's senses (usually normal sight) works at a distance. It is as if the character were standing some distance away from his current position. Objects in the way won't stop Clairsentience, but they may make it more difficult for a character to get his perception point in the desired spot.

A character with Clairsentience should think of the perception point as a spot he can put anywhere within the range of his Clairsentience; he can then see (or hear, smell, etc.) anything near the perception point just as if he were standing there himself. To have Clairsentience with one sense costs 20 Character Points. +1 additional sense is +5 points, +1 Sense Group is +10 points. The maximum range for Clairsentience is Total Points x 5"; this range can be doubled for +5 points.

Clairsentience can also be used to look through time or into other dimensions. A character can look either into either the past or the future for +20 points. A character can look into both the past and the future for +40 points. A character can look into a related group of dimensions for +20 points.

These last options, if permitted by the GM, can have a powerful impact on the campaign. They should never be completely reliable or something the characters can count on. However, properly managed, such Clairsentience can provide interesting plot devices. What follows is advice on how the GM can referee these Powers in a campaign.

Precognition

With this Power, the character receives visions of the future. If the GM lets this Power into play, he has to decide whether visions seen are permanent and immutable (that is, what the character sees will occur, and the GM has to contrive the adventure so that the scene happens), or whether the visions are of events which need not occur (which has the effect of making such visions considerably less dramatic).

If the GM chooses the first route, he may occasionally have to contrive scenes which are not as their viewers interpret them. For this reason, it is best if the visions are imprecise or "fuzzy". For example, a character could see an individual who looked like his best friend floating still and lifeless in a river. In "reality", his friend could actually be killed, could simply be knocked unconscious into the river, or could be merely playing around. Perhaps the person seen was actually dead but only wearing a disguise of the character's friend. In any case, the vision really occurs — but does not necessarily spell doom for the friend.

Retrocognition

With this Power, the character sees events which have already happened. A classic use of this is to "watch" the ancient Egyptians hide the tomb or to "watch" a crime take place to identify the culprit. Once again, the GM must be careful to use Retrocognition to help the game, not hurt it. Showing a detective the exact events of the murder will not make for a good mystery.

- **Clairsentience Cost:** 20 Character Points for the base PER Roll with one sense. +5 points per additional sense, +10 points per additional Sense Group. Ability to see future +20 points; Ability to see through past +20 points. Ability to see in other dimensions +20 points. Maximum Range = Points x 5"; Max range can be doubled for +5 points.

CLINGING

With this Standard Power a character may cling to walls and sheer surfaces, and move on them as if they were level. The cost for Clinging is 10 points. While Clinging, the character can use his full STR to "stick" to the wall. This total can be increased (above the character's STR); 3 points of Clinging STR costs 1 Character Point.

If an opponent wants to pull a clinging character from a surface, he must exceed the character's total Clinging STR in a STR vs. STR check; otherwise the character cannot be pulled free (although the surface might break). A character with Clinging also subtracts 1d6 from all Knockback Rolls, so long as he is in contact with a solid surface.

Movement across a surface (like running along a wall) is the same as normal ground movement, but moving up a wall uses 2" of ground movement to move 1" up. Clinging costs no END to use, but the character must pay END for normal movement.

- **Clinging Cost:** 10 Character Points for ability to exert character's normal STR; +3 Clinging STR for 1 point. Minimum cost 10 Character Points. Clinging costs no END to use.

DAMAGE REDUCTION

Characters with this Standard Power are tougher than normal characters; only part of any damage that gets through their defenses is applied against their STUN or BODY. Damage Reduction is purchased separately for each type of attack (Physical, Energy, or Mental), is listed as a percentage (25%, 50%, 75%), and must be defined as being nonresistant or resistant.

Every time a character is hit by an attack he applies his defenses normally. If the Damage Reduction applies to the attack, the character then takes the remaining damage and applies his Damage Reduction. A character with 25% Damage Reduction takes 1/4 less damage from every attack. A character with 50% Damage Reduction takes 1/2 less damage from every attack. And a character with 75% Damage Reduction takes 3/4 less damage from every attack.

Normal Damage Reduction acts against normal, AVLD, and NND attacks. Resistant Damage Reduction affects normal, AVLD, NND, and Killing Attacks.

DAMAGE REDUCTION TABLE

Damage Reduction	Normal Cost	Resistant Cost
25% Damage Reduction	10 points	15 points
50% Damage Reduction	20 points	30 points
75% Damage Reduction	40 points	60 points

Example: *Blobbo the Rubber Man has a PD of 10 and spent 20 points on 50% Physical Damage Reduction to represent his rubbery body. If Blobbo gets hit with an attack that does 20 STUN, 10 points of STUN will penetrate his defenses. Blobbo's Damage Reduction is applied, so Blobbo takes 50% of 10 = 5 STUN. If Blobbo gets hit with 50 STUN he'll take 50-10=40, 50% of 40 = 20 STUN. If he gets hit by a 1d6 Killing Attack he'll take the damage normally, because his Damage Reduction is not resistant.*

Damage Reduction is a good tool for the GM who wants to build Master Villains and Giant Monsters. A properly constructed character with medium defenses and Damage Reduction can be damaged by almost anyone, but will still be able to take quite a pounding.

Damage Reduction can also be used to simulate characters who are especially resistant to a specific type of attack. A fire user could buy Energy Reduction at a -1 Limitation (usable only against fire) and be especially resistant to fire attacks. A werewolf could buy 75% Damage Reduction that doesn't work vs. silver at -1/2 Limitation (silver isn't that common, but everyone knows silver hurts werewolves).

The GM should be careful not to let a character have both high defenses and Damage Reduction, as the character will be very difficult to bring down. Remember that a character with 50% resistant Physical Damage Reduction has spent an extra 30 points on his physical defense. Also realize that fights against characters with lots of Damage Reduction can take a very long time.

- **Damage Reduction Cost:** Based on type of Reduction desired, minimum cost 10 points. Damage Reduction costs no END to use.

DAMAGE RESISTANCE

With this Standard Power, the character may use some or all of his normal PD or ED against Killing Attacks. Damage Resistance doesn't add to the character's defenses, it just enables him to use his existing defenses against Killing Attacks. The cost is 1 Character Point. per 2 points of normal defenses. This damage resistance must be bought with all the advantages on the nonresistant defenses.

Example: *Ogre, who has a 28 PD, wants to have some Resistant Physical Defense. He spends 10 points, and now has a resistant PD of 20 to apply against the BODY of physical Killing Attacks. If his PD had been bought with the Power Advantage "Hardened" (+1/4), the Damage Resistance would also have to have been purchased with the Advantage, and would have cost 10 x (1 + 1/4) = 12 Character Points.*

- **Damage Resistance Cost:** 1 Character Point for 2 points of resistant defense, minimum cost 5 points. Damage Resistance must be bought with all the Power Advantages of the defense it is bought for. Damage Resistance costs no END to use.

DARKNESS

With this Standard Power, the character may create a field that is impervious to one sense (usually normal sight). The Darkness fills one hex; +1" of radius costs +10 points. A Darkness can be made impervious to additional senses: +1 sense costs +5 points, +1 Sense Group costs +10 points. Darkness is a Constant Power — it will remain as long as the character continues to pay the END for it.

A character in a darkness field, who cannot perceive his opponent(s) , is ½ DCV, ½ OCV in H-to-H, and 0 OCV at range. If the character can make a non-targeting Perception Roll, then he is only -1 DCV, ½ OCV in H-to-H, and ½ OCV at range. (See *Perception* for more details).

A Darkness field is usually targeted on a hex, and is thus immobile. A character can create a Darkness field upon himself; the Darkness will then move with the character. To create a Darkness that will move with another character (thereby preventing him from getting out) requires the use of the Power Advantage *Usable Against Others*.

The character who casts a Darkness field cannot automatically see through the field. To do so, he should buy the appropriate Enhanced Senses or the Power Advantage *Personal Immunity*.

Example: *Arkelos the Mage wants to create a silence field. He purchases Darkness which functions against normal hearing; for 10 points he has a 1" radius field where no normal sounds can be heard. If he had wanted to include Sonar, it would cost +5 points, and if he wanted to include all forms of hearing (all the senses in the Hearing Sense Group), it would cost +10 points.*

- **Darkness Cost:** 10 Character Points for 1" radius Darkness, minimum cost 10 points. This is impervious to one sense. Impervious to each additional sense, +5 points; impervious to each additional Sense Group, +10 points. +1" radius for 10 Character Points. Range = 5x Character Points in inches.

DENSITY INCREASE

With this Standard Power, a character may become stronger and physically tougher by increasing his density. Density Increase adds to the character's STR, PD, and ED without changing the character's appearance; however, the character must pay END every Phase.

Every 5 points of Density Increase provides:
x2 mass
+5 STR
-1" Knockback
+1 PD (nonresistant)
+1 ED (nonresistant)

The character does not get any Figured Characteristics for the STR. The minuses for Knockback function exactly like Knockback Resistance.

- **Density Increase Cost:** 5 Character Points for +5 STR, +1 PD and +1 ED, -1" Knockback, and 2x mass. Minimum cost is 10 Character Points.

DENSITY INCREASE TABLE

Points	Mass (KG)	STR	KB	PD	ED
0	100	+0	-0	+0	+0
5	200	+5	-1	+1	+1
10	400	+10	-2	+2	+2
15	800	+15	-3	+3	+3
20	1,600	+20	-4	+4	+4
25	3,200	+25	-5	+5	+5
30	6,400	+30	-6	+6	+6
35	12,500	+35	-7	+7	+7
40	25,000	+40	-8	+8	+8
45	50,000	+45	-9	+9	+9
50	100,000	+50	-10	+10	+10
55	200,000	+55	-11	+11	+11
60	400,000	+60	-12	+12	+12
65	800,000	+65	-13	+13	+13
70	1,600,000	+70	-14	+14	+14
75	3,200,000	+75	-15	+15	+15

DESOLIDIFICATION

A character using this Standard Power can become insubstantial — allowing him to walk through walls and ignore attacks. To buy base Desolidification costs 40 Character Points. When this Power is used, the character is immune to all physical and energy attacks; the character is also immune to such things as Power Drain, Flash, or NND attacks. However, the character must define the special effects of a reasonably common group of attacks that will affect him while he is desolid.



Example: *Dr. Mist, who can transform himself into a cloud of vapor, is still affected by any attacks that have wind, heat, or cold as their special effects. Arkelos the Mage, who uses magic to ride the streams of essence, still takes damage from any attack with a magical special effect.*

Desolid characters can also be affected by Mental Powers (those that use an ECV To-hit Roll). For a desolid character to be immune to Mental Powers costs +20 Character Points. All desolid characters can be affected by Presence Attacks

or attacks bought with the Power Advantage *Affects Desolidified.* Desolid characters cannot automatically affect each other, unless their Powers have similar special effects (two desolid wizards could hit each other normally).

In general, desolid characters have no impact on the physical world. When using Desolidification, a character will not register on Sonar or Radar, and he emits no scent. The character can also move through walls and other solid objects at his normal movement rate, unless the walls were bought with the Affects Desolidified Objects Power Advantage. A desolidified character is still visible, but he looks somewhat hazy (people can tell he's using Desolidification).

Of course, there are some problems with being desolid. Although a desolid character can walk through the ground, he won't be able to breathe unless he has appropriate Life Support. Desolidification doesn't automatically allow the character to walk on air; to do that, he has to buy Flight.

When a character is desolidified, he can't affect the physical world in any way; he may launch no attacks of any kind. If a character wants to attack, he'll have to become solid (and therefore vulnerable).

A character who wants to use a Power to affect the physical world while the character stays desolid must buy that Power (not Desolidification) with a Power Advantage *Affects Physical World* — which is a +2 Advantage. A Power bought with this Advantage can be used both when the character is solid and when he is desolid. Characters who can become desolid and still affect the physical world can be very powerful, and the GM should carefully review characters with such Powers before letting them into a campaign.

Desolidification that does not allow the character to walk through solid objects should be bought with a -1/2 Power Limitation.

Example: *Dr. Mist purchases 40 Points of Desolidification, because he can Turn into a cloud of vapor. Because he cannot travel through physical barriers, the Desolidification is purchased with a -1/2 Power Limitation, and thus costs 40 x 1/(1+1/2)= 27 Character Points. If Dr. Mist wanted to be able to attack while desolid, any attack Powers would have to be bought with a +2 Power Advantage. Thus a 4d6 Energy Blast — to simulate lightning — would cost 20 x (1+2) = 60 Character Points.*

Desolidification can also be used to simulate characters who can create an astral form. With this special effect, the character leaves a physical body behind when he turns desolid, and either form can take damage. If the character is knocked out, the "soul" will return to the physical body. This type of Desolidification should be purchased with a -1 Power Limitation.

- **Desolidification Cost:** 40 Character Points to ignore physical attacks and move through physical objects at normal movement rate. Desolidified characters must be vulnerable to a reasonably common group of Powers; they are also affected by Presence Attacks, Mental Powers, and attacks that are bought with the Power Advantage *Affects Desolidified.* Desolid characters can be immune to Mental Powers for +20 points. Characters that cannot move through solid objects should purchase Desolidification with a -1/2 Limitation; characters that leave a physical body behind them while desolid should buy Desolidification with a -1 Limitation. Any Power that can affect the physical world while the character is desolid must be bought with a +2 Power Advantage.

DISPEL

With this Standard Power a character can turn off the Power of another character. Dispel is all-or-nothing; that is, it either completely turns off a Power or it has no effect. The caster gets 1d6 of Dispel for every 3 Character Points spent. The caster must specify what specific Power that he wants to Dispel when he purchases Dispel. Dispel has a range equal to total points x 5 inches.

To use Dispel, the character must successfully hit his target. If successful, the attacker rolls and totals the Dispel dice and subtracts the target's Power Defense (if any). If the remaining total exceeds the Active Point total of the target Power, the target Power is Dispelled; that is, it stops working. If the victim of the Dispel wants to restart the Power, he can, but he must start from scratch — any preparations must be performed again. Obviously, Dispel is more effective against Powers that are difficult to turn on or take a long time to activate (like many fantasy spells).

If the target of the Dispel is an Independent Power in an object or item, the total of the Dispel must exceed the total Active Points of all the Powers within the item. If the Dispel does exceed the total Active Points of all Powers in the item, the item is broken and cannot be fixed.

Dispel can be used to protect the character from incoming Powers, but the character must have a saved action to do this. Assuming that the Dispel applies to the attack, the character aborts his action to use the Dispel and rolls the Dispel dice (without having to make an Attack Roll.) The attack is Dispelled if the total of the Dispel dice exceeds that Active Points in the attack.

Dispel normally applies to only a single Power, like Teleportation or Energy Blast. To buy a Dispel that affects any Power of a given special effect (like fantasy magic), one at a time, is a +1/4 Power Advantage. For example, this could simulate a Dispel that can affects individual magic spells or mutant powers.

A Dispel which affects all the Powers of a given special effect must be bought with a +2 Advantage. Dispel can be used to dispel any Power, even Dispel (don't think about it too much — you'll hurt your brain).

Example: *Arkelos the Mage purchases 12d6 of Dispel that will work against any single Power with a magical special effect. This costs 36 x (1 + 1/4) = 45 points. Later Arkelos is attacked by a necromancer. Knowing he's faster than his opponent, Arkelos saves his action and waits for the necromancer to make his move. The necromancer casts an Energy Blast spell. Arkelos uses his saved action to cast his Dispel, to try to stop the incoming Energy Blast spell. Arkelos rolls his 12d6, achieving a total of 42 Points of Dispel. Since the Energy Blast was only 8d6 (40 Active Points), the Dispel is successful, and the Energy Blast disappears.*

- **Dispel Cost:** 1d6 of Dispel costs 3 Character Points, minimum cost 9 points. Affects any single Power of a certain special effect is a +1/4 Power Advantage; Affects all Powers of a certain special effect is a +2 Advantage. Max Range = points x 5 inches.

DRAIN

A character with this Adjustment Power can temporarily lower the value of an opponent's Characteristic or Power. 1d6 of Drain costs 10 Character Points.

To use a Drain, the character must make a successful Attack Roll. If successful, total the Drain dice and subtract the target's Power Defense (if any). The total remaining is the number of Active Points lost from the affected Power or Characteristic.

Drained Character Points return at the rate of 5 Active Points per Turn. This return rate can be moved down on the time chart for a +1/4 Advantage per level. By moving the return rate far down the Time chart, it is possible to effectively "destroy" an opponent's Characteristic or Power. There is no limit to the amount of Character Points that a character can Drain from his victim.

Example: *Sapper purchases 30 points that will Drain an opponent's Energy Blast. This lets her Drain 3d6 Active Points of EB. The points drained will return to the victim at the rate of 5 Active Points per Turn. Not satisfied with this, Sapper moves the recovery rate down 6 levels on the Time chart, for a +1 1/2 Advantage. The Drain is still 3d6, but now costs 30 x (1 + 1 1/2)= 75 points and the Drained EB will return at the rate of 5 Active Points per month.*

- **Drain Cost:** 10 Character Points for 1d6 of Drain; drained points return 5 Active Points per Turn. Return rate can be moved down the Time chart at a +1/4 Advantage per level. Minimum Cost is 10 points



DUPLICATION

A character with this Special Power can create duplicates of himself. Each duplicate is as free-willed as the original character, and the player can run each Duplicate simultaneously.

The player must make up a different full character for each different form the character can take. The character must choose one of the forms to be the base form; this will be the one built on the most total points. To gain another form, the base character must pay 2 Character Point for every 5 Points in his second form. The minimum cost for a second form is 20 Character Points. For his third and succeeding forms, the base character should pay 1 Character Point for every 5 total points in the new form(s). The minimum cost for the third and succeeding forms is 10 points per form.

The maximum total points the second and succeeding forms can each have is equal to the total points in the base form, minus the Duplication cost.

Each new form should be built on the same guidelines as the base character. For example, if the base character starts with 100 points and a maximum of 150 points of Disadvantages, the new form should be built within these same constraints.

Example: *Multo would like to have two forms simultaneously. The most expensive form is a human form built on 250 total points; Multo's other form has a total of 100 points. The Duplication costs 100 / 2.5 = 40 Character Points (which must be paid by the base character, which in this case is the human form). If Multo would also like to be able to have two more identical forms. Each one will cost him 100/5 = 20 Character Points. The total cost for all the multiforms is 20 + 20 + 40 = 80. Therefore, no form other than the base character can have total points exceeding 250 (base character's total points) - 80 (Duplication cost) = 170 points.*

Duplication costs no END. It takes a half Phase to create a Duplicate, and a full Phase to recombine, no matter how many Duplicates are created or recombined. Both Duplicates must be 1/2 DCV and touching each other to recombine. Duplicates have no special Psychic Link; they must communicate by talking.

When two Duplicates recombine, their BODY, STUN, END, Charges, and END Reserves are averaged between them. If one Duplicate was Stunned, then the combined character will be Stunned. If the maximum loss of STUN is greater than the combined character's CON, then the combined character is Stunned. If one Duplicate is killed, he can't be revived by combining; he stays dead. The character has lost a part of himself.

- **Duplication Cost:** Base character must pay 2 Character Points for every 5 total points possessed by second form, minimum cost 20 Character Points. Each additional form costs 1 Character Point for every 5 total points, minimum cost 10 points. No form can have more total points than the total points of the base character minus the costs for Duplication. Duplication costs no END to use.

EGO ATTACK

A character with this Mental Power can directly attack another character's mind. After making an Attack Roll based on Ego Combat Value (see *Ego Combat*), the attacker rolls 1d6 of damage for every 10 Character Points in Ego Attack. The target subtracts his Mental Defense (if any) and takes any remaining damage as STUN. Ego Attacks are STUN only, have no effect on inanimate objects, and do no Knockback.

- **Ego Attack Cost:** 10 Character Points for every 1d6 damage, minimum cost 10 Character Points. Ego Attack has no range modifier, and requires line of sight.

END RESERVE

A character with this Special Power can set up an independent reserve of Endurance that will provide END to run powers. This END Reserve can simulate the generator and batteries of a suit of Power armor, the reserves of a magical wand, or any other effect where the energy does not come from a character's own END.

To set up an END Reserve, a character purchases the END and REC for the Reserve. The END in an END Reserve costs 1 Character Point for 10 END; the REC costs 1 Character Point for 1 REC. The END can be thought of as the storage capacity for the Reserve, while the REC is the recharge rate.

The END Reserve normally recovers its REC in END each Turn. This return rate can be moved down one level on the time chart for a -1/2 Limitation on the REC; END Reserves cannot recover more frequently than once per Turn.

The REC in an END Reserve is independent of the character: it continues to recharge even if the character is unconscious or preoccupied. Moreover, unlike personal END, the END in an END Reserve is not lost if the character is knocked out.

A character with an END Reserve must decide which Powers draw energy from the Reserve, and which draw energy from his personal END. A Power can normally only draw energy from one or the other — it can't switch from one energy source to another. A Power that can draw END from either the character's personal END or the END Reserve is bought with a +1/4 Power Advantage.

The END Reserve can be bought with Power Limitations; if the END Reserve does not function for any reason, then no END can be drawn from it. In this case, any Power which draws Energy from the END Reserve cannot be used. A character can have "back-up" END Reserves by purchasing this Power more than once.

A character can use Aid, Absorption, or Transfer to feed END into an END Reserve; in this case the END is treated like normal END that costs 2 END for 1 Character Point. For example, if a character Absorbed 11 Character Points of END, this would only be 22 END, not 110.

By putting Limitations on the END Reserve's REC, a character can simulate a wide variety of special effects. For example, if a Reserve could only recover when plugged into an electrical socket, the, REC should be bought with a +2 Limitation.

Example: *Defender wants to build an expanded power-armor suit that will be self-powered. He decides that all of the suit's Powers — Energy Blast, Force Field, Flight, etc. — will be powered through an END Reserve. Defender purchases a 100 END, 20 REC Reserve that will serve as the suit's main batteries. These are OAF Power Packs on the side of the suit (they can be grabbed). The total cost is (10 + 20) / (1 + 1) = 15 Character Points.*

Next Defender decides to purchase an emergency battery that he can use if the other batteries are depleted or taken away. This Reserve is 50 END, 7 REC. It is part of the suit, so it is OIF. In addition, the backup REC does not always work; it is bought with a 14- Activation. Since the END and REC have different Limitations, the costs are computed separately. The END cost is 5 (base) / (1 + 1/2) = 3 Character Points. The REC has the 14- Activation Roll, so the cost is 7 / (1 +1/2 +1/2) = 3 Character Points. The cost for the back-up battery is 6 Character Points, so the total cost for both batteries is 15 + 6 = 21.

- **END Reserve Cost:** 10 END for 1 Character Point, 1 REC for 1 Character Point. Minimum cost, 5 points. END Reserve costs no END to use.

ENERGY BLAST

A character with this Standard Power can attack at range. To use an Energy Blast, the character states his target and makes an Attack Roll. If the roll is successful, the attacker rolls 1d6 for every 5 Character Points in Energy Blast as a normal attack against the target.

The exact nature of the energy in the blast is left up to the character. The energy should be specified when the Power is purchased; it can be lightning, blasters, lasers, sonics, icy cold, cosmic energy, magic, or whatever else fits the character (see *Special Effects*). Energy Blasts can even be applied against Physical Defense instead of Energy Defense (for example, force beams or chunks of rock).

Energy Blast may be defined as a STUN only attack against PD or ED; this is useful if a character wants to knock out opponents without causing serious injury. Energy Blast can also be spread to get a bonus on OCV, or to cover a slightly larger area (see *Spreading Energy Blast*). The maximum range for Energy Blast is 5 x Character Points in inches.

- **Energy Blast Cost:** 5 Character Points for 1d6 of Energy Blast, minimum cost 10 Character Points. Maximum range 5 x Character Points in inches.

ENHANCED SENSES

These Special Powers give a character the ability to sense things beyond the range of normal human senses. A character can buy several Enhanced Senses to reflect a wide array of senses.

For ease of organization, all the senses have been grouped into "Sense Groups." These Sense Groups also have important effects on the ways certain Powers (like Darkness or Invisibility) work.

SENSE GROUPS

Sight: Normal Sight, IR, UV

Hearing: Normal Hearing, Ultrasonic Hearing, Sonar

Radio: Radio Listen, Radio Listen and Transmit, High Range Radio, Radar

Smell/Taste: Normal Smell, Discriminatory Smell, Tracking Scent, Normal Taste, Discriminatory Taste

Unusual Senses: Spatial Awareness* , Unusual Detects* , N-Ray Vision

Mental: Mind Scan, Mental Awareness

* Note that many Detects (and Spatial Awareness) will usually be grouped according to the sense's special effect. For example, if a character had purchased "Detect Water" with the special effect that he could smell water, then this Detect would be grouped in the Smell/Taste Sense Group.

SENSES AND SENSE MODIFIERS

Active Sonar: With this sense, the character emits high-frequency sound that bounces off nearby objects and returns to him. This allows the character to sense nearby objects and can compensate for normal blindness. However, the character cannot "see" fine detail, like print on paper or colors. Moreover, the high-frequency "pings" can be heard by anyone with Ultrasonic Hearing. Sonar is directional; it does not allow sensing in 360 degrees. Sonar is a Targeting Sense. **Cost:** 15 points.

Discriminatory Sense: The character can make a PER Roll to absolutely identify and analyze an object with a certain sense. Discriminatory Sense can be bought several times to cover several senses. All normal humans have this skill automatically for sight and hearing, but not for other senses. **Cost:** 5 points.

Example: *Proboscis buys Discriminatory Sense for his normal sense of smell. He can now make a Perception Roll to identify an object or person by smell only. However, he gets no bonus to his other senses.*

Enhanced Perception: Cost: +1 to Perception Roll for all senses, for 3 points. +1 to Perception Roll with one sense for 2 points.

High Range Radio Hearing: The character can hear and transmit up and down the radio and television communications bands. He can also sense radar emissions. The character may search for a specific frequency on a roll of 9 + (INT/5) or less. **Cost:** 10 Character Points.

Infrared Vision: The character can see heat patterns and traces. The character has normal PER Rolls at night, but can only perceive outlines of people and objects. Cold objects will be very dark, while hot things may be blindingly bright. **Cost:** 5 points.

Mental Awareness: The character can sense the use of Mental Powers. A character with Mental Awareness can "see" both the user and the target of Mental Attacks that are used in the character's line of sight. **Cost:** 3 points.

Microscopic Vision: The character can view nearby objects at 10x magnification. This allows the character to notice features that are too fine or too small for the naked eye. Microscopic Vision may be bought more than once; the second time allows the character to view things at 100x magnification, the third time 1000x magnification, etc. **Cost:** 3 points.

N-ray Vision  **:** The character can make normal sight Perception Rolls through most materials. The character must define a reasonably common substance that his N-ray vision cannot see through. For example, a character could define the vision as X-ray vision, which couldn't see through lead, gold, or Force Fields. **Cost:** 20 points.

Radar Sense: With this sense, the character emits radio waves that bounce off objects and return to him. This allows him to sense nearby objects and can compensate for normal blindness. However, the character cannot sense fine details, and his radio emissions can be noticed by anyone with High Range Radio Hearing. Radar is directional; it does not allow sensing in 360 degrees. Radar is a targeting sense. **Cost:** 15 points.

Radio Hearing: The character can hear local AM, FM, and Police band signals. **Cost:** 3 Character Points.

Radio Listen and Transmit: The character can hear and transmit on local AM, FM, and Police band signals. **Cost:** 5 Character Points.

Range: This allows a character to use a nonranged sense at range. For example, a character who bought this for his sense of taste would be able to taste objects at a range. The character can also make a PER Roll with the sense, with normal penalties for range. **Cost:** 5 Character Points for one sense, and 10 Character Points for all the senses in a Sense Group.

Spatial Awareness: The character can sense his surroundings without having any contact with them. A character with this sense can operate normally in total darkness or while blinded, but cannot sense fine details.

Spatial Awareness can simulate a wide variety of special effects, from a mystical "awareness" to a passive sonar or molecular analysis. Spatial Awareness is directional; it does not allow sensing in 360 degrees. Spatial Awareness is a targeting sense. **Cost:** 25 points.

Targeting Sense: The character can use a nontargeting sense as a targeting sense to locate targets in combat. Targeting Sense can be bought with any normal or special sense. For normal humans, sight is the only sense that can be used for targeting purposes.

Note that although a sense may be targeting, it does not completely compensate for sight. A character with Targeting hearing, for example, would be unable to read printed material or discern colors. **Cost:** 20 points.

Example: *Proboscis wants his sense of smell to be a targeting sense. He pays 20 points, and now he can use his sense of smell to locate targets in combat, darkness, etc. He may also function "normally" while blinded, since his super-acute sense of smell will enable him to avoid walking into objects. However, because he operates by sense of smell only, he cannot tell textures or colors. Moreover, Proboscis might be confused by high winds or strong scents — anything that would impede his sense of smell. He isn't affected by mirages, however.*



Telescopic Sense: The character can define a point at a distance, and sense at that point clearly. For every 3 Character points spent, the character receives a +2 to PER Rolls which can only be used to cancel range penalties. Telescopic Sense only aids the character with a single Sense Group. A character could purchase Telescopic Sense more than once for more than one Sense Group. Telescopic Sense does not help the character sense or identify an object, it just brings it "closer." As such, it has no effect on senses that have no range (normal touch, normal taste, etc.) **Cost:** 3 points for +2 to offset Range penalties on one Sense Group only. Telescopic Sense may be purchased more than once.

Example: *A spy satellite with +16 Telescopic Sense for the Sight Sense Group (24 points) can read a newspaper held by a commuter in Newark. However, it would not automatically be able to find a specific commuter — first it would have to scan the faces of each commuter, one by one.*

Tracking Scent: The character can track someone or something by scent with a successful smell Perception Roll. Modifiers for time and circumstance will alter this roll tremendously. **Cost:** 10 Character Points.

Ultrasonic Hearing: The character can hear very high and very low frequency sounds. Ultrasonic Hearing enables the character to hear dog whistles and to spot Active Sonar. **Cost:** 3 points.

Ultraviolet Vision: The character sees at night as well as he does during the day (no night penalties are taken). This assumes there is some UV light is coming from stars (which will happen even if it's overcast). If there's no UV light, (for instance, inside a cave) then the character gains no advantage. **Cost:** 5 points.

360 Degree Sensing: The character can make a Perception Roll against any point around him; this makes it much more difficult to surprise the character. The character can have his full DCV against perceived threats. **Cost:** 10 points if bought for all the character's senses in one Sense Group, and 25 Character Points if bought for all the character's senses.

DETECT

This is an Enhanced Sense that the character can define. At base value, Detect costs 3 points, requires a half Phase to use, has no range, and uses normal PER Rolls. The PER Roll can be increased +1 per 2 points. Detect will indicate the presence of a subject with a PER Roll.

A Detect can be turned into a Sense for +2 points. The character can use a Sense without a half-Phase action. The sense may be set off by contact at any time. Detects can also be bought with Targeting, Parabolic, Range, Discriminatory, or 360 Degrees (see above).

Example: *Arkelos the Mage wants a spell that will detect gold. Using the Detect rules, he purchases the basic detect with Sense, for 5 points. This will allow Arkelos to Detect gold, but will require him to touch it and will give no information about the amount of gold. Later, having earned some experience, Arkelos adds Range and Discriminatory to the Detect. Now he can Detect Gold at a distance, and the Detect informs him about the quantity or quality of the hoard.*

ENTANGLE

A character with this Standard Power can restrain an opponent or create a barrier. An Entanglement could be such things as webbing, ice bonds, or just turning the ground to mud. Each 1d6 of Entangle costs 10 Character Points. To use an Entangle, make a normal ranged Attack Roll against the target. If the roll is successful, roll the Entangle dice, and read them like normal dice looking for the BODY total (see *Determining Damage*). The total number of BODY is the BODY of the Entangle. The Defense (both PD and ED) of an Entangle is equal to $^1/_{10}$ the amount of active Character Points in Entangle (or 1 DEF per 1d6 of Entangle). This DEF is resistant.

Example: *Icicle has 50 Character Points in Entangle; her special effect is that she creates ice around her target. When Icicle successfully Entangles someone, the ice bonds are DEF 5 (in other words, PD 5, ED 5), and she rolls 5d6 to determine how many BODY the ice bonds have.*

To escape, the entangled character must do sufficient BODY damage to exceed the Entangle's Defenses and destroy the Entangle's BODY. Once the BODY in the Entangle has been destroyed, the character is free.

If an attack against an Entangle does twice the remaining BODY of the Entangle or more, then the attacker may take his full action (i.e. it takes no time at all to break out of the Entangle). If an attack against an Entangle does the remaining BODY of the Entangle or more, then the attacker may take a half action. If an attack against an Entangle does less than the the remaining BODY of the Entangle then the attacker may take no more actions this Phase.

A character who is Entangled can't move; he generally has his arms and legs pinned, giving him a DCV of 0. Characters with Energy Blast could still use their Energy Blast to break out. Characters who have their attacks through Accessible Foci will probably be unable to use those attacks to help them out of the Entangle, depending on the special effects of the Focus.

When the Entangled character is attacked, The Entangle absorbs STUN and BODY equal to the total of its DEF + BODY, then the Entangled character takes the remaining damage normally.

The END for an Entangle is only paid once, on the Phase that the Entangle is thrown. The Entangle remains until broken. When more than one Entangle is thrown on a character, take the largest DEF of all the Entangles. Take the largest BODY of all the Entangles with the largest DEF. Add +1 BODY for each additional Entangle with the largest DEF.

An Entangle may also be used to create a "wall" in one hex, depending on the special effects of the Entangle. To create an Entangle over an area, use the Area Effect Power Advantage.

The range for Entangles is Character Points x 5 in inches.

ENTANGLE OPTIONS

Entangle Stops a Given Sense: Entangles can be purchased so that are impervious to certain senses — the Entangled character cannot use the sense until he is free from the Entangle. To be impervious to one sense costs +5 points to the Entangle; to be impervious to one Sense Group costs +10 points.

Entangle Takes No Damage From Attack: This +1/2 Advantage represents an Entangle that is transparent to attacks: it allows attackers to attack the Entangled character without damaging the Entangle itself. The Entangled character takes the damage normally. If the Entangle is specifically targeted, the damage affects the Entangle and then the entangled character, as for a normal Entangle.

Entangle and Character Both Take Damage: This +1/4 Advantage represents an Entangle that does not protect the Entangled character. When an Entangled character is hit by an outside attack, both the character and the Entangle take damage; the Entangle doesn't shield the character in any way. If the Entangle is specifically targeted, the damage affects the Entangle and the entangled character.

Entangle with Backlash: This +1/2 Advantage represents an Entangle that will reflect back any internal attacks. If the Entangle is destroyed by an attack, the attack will not reflect.

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

Entangle with No Defense: This +1 1/2 Limitation represents an Entangle that may be bought with no DEF, only BODY. This Limitation can be used to simulate an Entangle that anyone can get out of, given time.

Entangle with 1 BODY: This +1/2 Limitation means that the Entangle is brittle; it has a normal DEF, but only 1 BODY. If the attacker exceeds the DEF by 1, the Entangle goes down; if he exceeds its DEF by 2, the Entangle goes down and the attacker has a full Phase remaining.

• **Entangle Cost:** 10 Character Points for 1d6, 1 DEF of Entangle; minimum cost 10 Character Points. Impervious to one sense, +5 points; Impervious to one Sense Group, +10 points. Entangle Takes No Damage is +1/2 Advantage. Entangle and Character Both Take Damage is +1/4 Advantage. Entangle with Backlash is +1/2 Advantage. Entangle with No DEF is a -1 1/2 Limitation. Entangle with 1 BODY is -1/2 Limitation. The range is 5 x Active Points in inches.

EXTRA-DIMENSIONAL MOVEMENT STOP

This Standard Power is the ability to travel from one dimension to another. For 20 points the character may transport himself to a single other location in another dimension; this location must be chosen when the Power is purchased. For +10 points the character may transport himself to a related group of dimensions (the 9 Hells, alternate earths, etc.). For +10 additional points the character may transport himself to any location in any dimension. For +20 additional points the character may transport himself through time.

Example: *Timemaster has the ability to transport himself to March 22, 1014. This costs 20 (base) + 20 (through time) = 40 Character Points. If he wanted to transport himself to a set group of dates, the cost would be 50 points. And if he wanted to travel to any date in history or the future, the cost would be 60 points.*

Normally, a character with Extra-Dimensional Movement can only move himself and his clothing. For each +5 Character Points, the character can transport 2x normal human mass (100 kilograms).

If a character wishes to use this Power on others, without using it on himself, he must use the Power Advantages *Usable By Others* or *Usable Against Others*.

Extra-Dimensional Movement does not give the character any enhanced movement in our world; a character in New York cannot transport himself to Valhalla and then back to Tokyo. The GM should either say that characters return to earth in the same location that they left it, or that they have only travelled as far as they travelled in the alternate dimension.

This Power is extremely tricky, and can be difficult to use in a campaign setting. The GM must regulate Extra-Dimensional Movement in some fashion; otherwise it will be used every time that the characters get into trouble. At the very

least, this Power should be unreliable — if the character misses a Skill or Activation Roll, he will be transported off course to another dimension (or time). This Power is best used by the GM when it fits into his plans; otherwise it should be strictly regulated or disallowed altogether.

- **Extra-Dimensional Movement Cost:** 20 Character Points to transport character to a single other dimension. +10 Character Points for related group of dimensions; +20 for any dimension. Travel through time for +20 points. 2x mass for +5 points.



EXTRA LIMBS

A character with this Special Power has one or more usable extra limbs, like a prehensile tail or extra arms. For 5 Character Points, the character can have as many Extra Limbs as he wants, be it 1 or 100.

Extra Limbs have no direct effect on combat, but the extra limb(s) can be used to perform maneuvers not possible to bipedal humans (like holding someone and then punching him, or hanging from the ceiling from a tail). Characters that use Extra Limb(s) creatively can receive a bonus for surprise maneuvers.

Having an Extra Limb does not allow the character extra attacks in a Phase, and all limbs but the primary limb are considered to be the "off hand". (If the character is ambidextrous, then all the limbs are considered to be the "good hand"). Extra Limb costs no END, but the character must pay the normal END cost when using Strength with the limb.

- **Extra Limbs Cost:** 5 Character Points having any number of Extra Limbs. Extra Limb costs no END, but using STR with the Extra Limb has the normal END cost.

FASTER-THAN-LIGHT (FTL) TRAVEL

This Standard Power is the ability to travel faster than light when in space, for a base cost of 10 Character Points. A character may only travel faster than light in space, never in atmosphere. The GM can assume that it takes some time to get up to full FTL speeds.

For the base of 10 points, a character can travel at a max speed equal to precisely the speed of light, that is one light year per year. 2x velocity costs 2 points.

FTL TABLE

Points	Velocity	Approximation
10	1 Light Year/year	
12	2 Light Years/year	
14	4 Light Years/year	1 LY/season
16	8 Light Years/year	
18	16 Light Years/year	1 LY/month
20	32 Light Years/year	
22	64 Light Years/year	1 LY/week
24	128 Light Years/year	
26	250 Light Years/year	
28	500 Light Years/year	1 LY/day
30	1,000 Light Years/year	
32	2,000 Light Years/year	
34	4,000 Light Years/year	
36	8,000 Light Years/year	1 LY/hour
etc.		

FTL costs no END to use.

- **Faster Than Light Travel Cost:** 10 Character Points for FTL Travel, 2x FTL velocity for 2 Character Points; minimum cost 10 Character Points. FTL Travel costs no END.



FLASH

A character with this Standard Power can "flash" an opponent's senses (usually normal sight). A flashed sense is temporarily disabled. Each 1d6 of Flash costs 10 points, regardless of how many senses the flash will affect. Flash normally affects a single sense. +1 additional sense costs +5 points; +1 Sense Group costs +10 Points. Flash has a range of 5 x Active Points.

To use a Flash, make a normal ranged Attack Roll against the target. If the roll is successful, roll the Flash dice, and read them like normal dice looking for the BODY total (see *Determining Damage*). The total number of BODY, minus the target's Flash Defense (if any), is the number of Phases that the target's sense is disabled. These Phases are the target's Phases; a high SPD character will recover more quickly from Flash than a low SPD one.

Although the target of a Flash takes no STUN or BODY, he is blinded, or deafened, etc. A Flashed character who cannot perceive his opponent(s) with a targeting sense, is 1/2 DCV, 1/2 OCV in H-to-H, and 0 OCV at range. If he can make a non-targeting Perception Roll, then he is only -1 DCV, 1/2 OCV in H-to-H, and 1/2 OCV at range. (See *Perception* for more details). Most characters are only blinded by flashes that affect normal sight; although a character who depends on Sonar can find himself "blinded" by a Flash that affected that sense.



The GM may wish to allow characters who are prepared for a Flash attack to take defensive actions (cover their eyes with their hands, etc.) that can reduce the effects of the Flash. Obviously, whether such actions are successful will be based on the special effect of the Flash — a character who covers his ears will not be protected from a blinding Flash!

Example: *Howler buys 3d6 of Flash that affect an opponent's hearing for 30 points. For +10 points the Flash affects all the senses in the target's Hearing Sense Group. The total cost is 30 + 10 = 40 Character Points. When Howler attacks an opponent with her Flash, she rolls 3d6 of Flash. Every "BODY" on the dice indicates a Phase in which the target will be deaf.*

- **Flash Cost**: 10 Character Points for 1d6 of Flash; minimum cost 20 Character Points. +1 sense for +5 points, +1 Sense Group for +10 points. The maximum range is 5 x Active Points.

FLASH DEFENSE

This Special Power lessens the effect of Flash attacks on the character. For every 1 Character Point, the character can purchase 1 point of Flash Defense that protects a certain Sense Group against Flash. A character can buy more than one Flash defense to protect more than one Sense Group. The character subtracts one Phase from the number of Phases he would be flashed for every 1 point of appropriate Flash Defense.

Example: *Ladybug is designing a helmet to protect herself in battle. She purchases 5 points of Flash Defense to protect her Sight Sense Group, and 7 points of Flash Defense to protect her Hearing Sense Group. In a later battle, she is attacked by a 6d6 Sight Sense Group Flash which rolls 6 BODY. This would normally blind her for 6 Phases, but because she has 5 points of Flash Defense for her Sight Sense Group, she is only blinded for 1 Phase.*

- **Flash Defense Cost:** 1 Character Point for every 1 point of Flash Defense to protect a single Sense Group. Minimum cost 5 points. Flash Defense costs no END to use.

FLIGHT

A character with this Movement Power can fly through the air. At base level, the character can fly at 5" per Phase for 10 Character Points. With Flight, the character can hover in place, gain altitude, etc. The character can increase his combat velocity by 1" of Flight for every 2 Character Points spent. The character can double his noncombat Flight velocity for +5 points.

There are many different special effects for Flight: jetpacks, wings, antigravity, magnetic repulsion, energy trails, and sheer force of will. Some of these special effects involve a Focus Limitation; wings, for instance, can be bought as several different kinds of Focus. Exactly how Flight works (climbing, diving, turning, and noncombat Flight) is covered under Movement.

- **Flight Cost:** 2 Character Points for every 1" of Flight, minimum cost 10 Character Points. x2 maximum noncombat velocity for +5 points. The END cost is 1 END for every 5" of Flight.



FORCE FIELD

A character with this Standard Power can create a field around himself that absorbs damage. The character gets 1 point of resistant defense (either PD or ED) for each 1 Character Point invested. The type of Force Field defense (PD or ED) must be chosen when the Force Field is bought. The ratio of points in PD and ED stays the same, even when the Force Field is used at lower power.

Example: *Howler puts 20 Character Points in Force Field and decides that at full Power, the Force Field acts as 8 resistant PD and 12 resistant ED. Howler subtracts 8 BODY and STUN from any physical Killing Attack or normal attack, and subtracts 12 BODY and STUN from any energy Killing Attack or normal attack. Howler adds her PD to the 8 PD for the Force Field when subtracting damage from normal physical attacks; likewise, Howler adds 12 to her ED versus the damage from normal energy attacks. If Howler decides to run her Force Field at half power, the Force Field would add 4 PD and 6 ED.*

A Force Field only protects the character with the Power. It doesn't protect anything or anyone the character is carrying — the Force Field functions identically to a protective costume. Force Fields don't hinder any of the character's attacks.

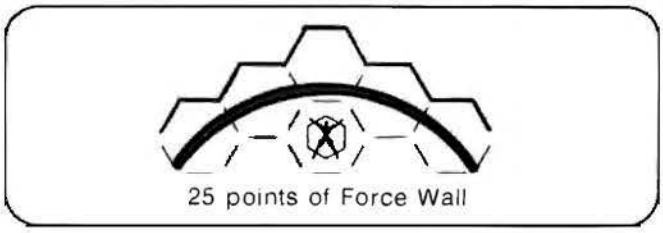
- **Force Field Cost:** 1 Character Point for every 1 point of resistant defense, minimum cost 10 points.

FORCE WALL

A character with this Standard Power can set up a wall. This wall protects with 2 points of fully resistant defense (either PD or ED) for every 5 Character Points invested. The Force Wall protects 1" (three hex sides) for every 5 Character Points (see illustration). This can be increased +2" for +5 points. The maximum range is the total points x 5 inches.

A Force Wall acts like a real wall; attacks won't penetrate in either direction until the Force Wall's appropriate Defense is exceeded. This means that a character can't effectively shoot through his own Force Wall (unless he wants to break the wall or his attack has the Power Advantage *Indirect*).

Force Walls cover a number of hexes at range; any characters behind the Force Wall get the protection of the Force Wall (just as if they were standing behind a real wall). The hexes protected must be connecting, and they must form a simple geometric pattern (like a square, line, or circle). If the ends of the Force Wall are connected (in, say, a circle) the top and bottom are considered covered.



A full width Force Wall is 1" in height. For every +1" the wall gains in height, it loses -1" in length.

Attacks treat Force Walls like real walls that have 0 BODY (see *Breaking Things*). An attack (whether from the inside or the outside) must blow down the Force Wall to continue to its target. If the attack doesn't break the Force Wall, then no STUN or BODY gets through. If the attack does break the Force Wall, then subtract the wall's appropriate defense from the BODY and STUN of the attack and apply the remaining damage to the target normally.

Usually a Force Wall is destroyed if it takes more BODY damage than it has in the appropriate defense. For example, a 20 PD/ 0 ED Force Wall would be destroyed if it took 1 BODY of Energy damage. A Force Wall can be made transparent to one category of attack by buying the entire Force Wall with a +½ Power Advantage. Of course, the Force Wall's transparent defense should be 0.

Someone englobed by a Force Wall may break through by exceeding the appropriate defense of the Force Wall. The Force Wall then goes down, and may not be restored until its creator's next action Phase.



Like Force Field, the proportion of the Force Wall in PD and ED must be chosen when the Power is bought. If the Force Wall is created at range, then the character must target the wall with an Attack Roll based on the DCV of the hex, including range penalties.

Force Walls normally have no effect on senses — although visible, they are completely transparent. A Force Wall can be made opaque to one sense for +5 points; it can be made opaque to one Sense Group for +10 points. Force Walls are usually immobile: once set up they stay in place. A character can make himself the center of the Force Wall; the Force Wall will then move with him. However, such moving Force Walls have 0 STR — they cannot be used for pushing people aside or performing a Move Through.

Force Walls can be bought with the Power Limitation *Feedback*. When a Force Wall with Feedback takes damage, its owner takes the same amount, with the Force Wall's defenses applied as a Force Field. For example, if an 18 PD Force Wall that had Feedback took 12 BODY and 48 STUN damage, the character would suffer 0 BODY and 30 STUN, which would be applied against his other defenses. Feedback is a -1 Limitation.

- **Force Wall Cost:** 5 Character Points for every 2 points of resistant defense, minimum cost 10 Character Points. The width is equal to 1" per 5 total points. +2" width cost 5 points. To make a Force Wall opaque to a sense costs +5 points; to a Sense Group costs +10 points. To make a Force Wall transparent to either Energy or Physical Attacks is a +½ Advantage. Feedback is a -1 Limitation. The max range = Active Points x 5 inches.

GLIDING

A character with this Movement Power can glide through the air. A Gliding character has some control over his movement, but not the total control provided by Flight. The character can glide 1" per Phase for every 1 Character Point; the minimum cost is 5 Character Points.

Gliding has some restrictions; a character must drop 1" per Phase to maintain his forward Gliding velocity. Gliding acceleration is +1" velocity per 1" of altitude lost.

From the ground, a character starts with a velocity and altitude equal to his upward leap in inches. Gaining altitude is under the GM's control; doing it slowly by using thermal updrafts is usually easy. Gliding can be more useful if the character has some Superleap or a strong friend to throw him into the air for initial altitude. Gliding costs no END to use.

- **Gliding Cost:** 1 Character Points for 1" Gliding, minimum cost 5 Character Points. x2 maximum noncombat velocity for +5 points. Gliding costs no END.

GROWTH

A character with this Size Power can increase his size, which increases his STR and other Characteristics. Growth adds to the characters STR, BODY, STUN, Mass, and Height. It reduces his CV and Knockback.

Every 5 points of Growth gives the character:

x2 Mass
+5 STR
-1" Knockback
+1 BODY
+1 STUN

The character does not get any Figured Characteristics for the STR or BODY. The minuses for Knockback function exactly like Knockback Resistance.

Every 15 points of Growth gives the character:

-2 DCV
+2 vs. all PER Rolls against the character
x2 Height and width
x2 Reach

If the character is at a half-way value (like 10 points) then he receives half value for these attributes. (A character with 10 points of Growth would be -1 DCV and +1 against all PER Rolls made against him.

Growth adds some other qualities listed on the Growth Effects tables. The sizes are only approximate; the character can be anywhere from the height listed to one level below his current level (though all other effects remain the same).

Growth increases a character's reach; that is, the character can now hit targets that are more than one hex away. Normal characters (0 levels of Growth) can only hit targets in the adjacent hexes. With enough Growth, the character can engage in combat with targets that are some distance away (for instance, 30 points of Growth would allow the character to hit a target 3 hexes away).

While Growth has many advantages, there's some problems with it, too. Even with only 15 points of Growth, the character can't fit into most normal buildings unless he kneels or destroys part of the ceiling.

If the character takes damage when he's Grown, and then shrinks back to normal size, the damage taken come out of the extra he gets for Growth. However, if he Grows again before that damage would have healed (see *Recovery*), the wounds reappear.

GROWTH TABLE

Pts. of Growth	Height (hexes)	Width (hexes)	Mass (KG)	BODY &STUN	DCV	PER Rolls Against	Additional Reach inches	STR	KB
0	2m (1)	1m(1/2)	100	+0	-0	+0	+0	+0	-0
15	4m (2)	2m(1)	800	+3	-2	+2	+1	+15	-3
30	8m (4)	4m(2)	6,400	+6	-4	+4	+2	+30	-6
45	16m (8)	8m(4)	50,000	+9	-6	+6	+4	+45	-9
60	32m (16)	16m(8)	400,000	+12	-8	+8	+8	+60	-12
75	64m (32)	32m(16)	3,200,000	+15	-10	+10	+16	+75	-15
etc.									

Example: *Tower has 60 points of Growth, which (among other things) adds 12 BODY to his normal 10, giving him a total of 22 when Grown. Tower is struck by a missile and takes 3 BODY even after his defense is applied. Tower shrinks back down and has his normal 10 BODY (since 3 - 12 = -9, or 0). If he were to Grow again, he'd still be down 3 BODY at full size, unless the wounds had a chance to heal.*

For more accuracy (with greater complexity), figure out what percentage of a character's total BODY he lost when he's Grown, and then apply that same percentage when he's normal size. In the example given, that would mean Tower would be down 1 BODY at normal size.

- **Growth Cost:** Every 5 points of Growth gives the character: x2 Mass, +5 STR, -1" Knockback, +1 BODY, +1 STUN. Every 15 points of Growth gives the character:, -2 DCV, +2 vs. all PER Rolls against the character, x2 Height and Width.

HAND-TO-HAND ATTACK (HA)

A character with this Standard Power can increase the amount of normal damage he does in hand-to-hand combat. Normally, a character does 1d6 damage for every 5 STR; this total can be modified by combat maneuvers. For 3 Character Points, the character can buy +1d6 of physical Hand-to-Hand Attack (HA). This adds directly to the damage done by the character's hand-to-hand attacks.

HA can only be used to add to a character's hand-to-hand damage: it can't be used to increase an HKA, NND, etc. Moreover, HA can't be used by itself; it only adds to a character's attack. Thus, if a character was tied up so that he couldn't use his STR, he would also be unable to use his HA (If a character wants to be able to use an attack without using his STR, he should buy an Energy Blast with the *No Range* Limitation.) HA damage is applied after all bonuses or penalties for the combat maneuver.

Example: *Granite has a 40 STR and +4d6 HA (bought as OAF club). When he performs a punch, he does 8d6 + 4d6 = 12d6 damage. When he performs a haymaker, he does 8d6 x 1 1/2 + 4d6 = 16d6.*

- **Hand-to-Hand Attack Cost:** +1d6 hand-to-hand damage for 3 Character Points, minimum cost 6 Character Points.

IMAGES

A character with this Standard Power produces images that are visible to the senses (usually normal sight) of everyone who can sense (usually see) them. The images cannot cause any physical effects and are totally intangible. The base cost to create a one hex image that affects a single sense is 10 points. The number of senses affected can be increased: +1 sense for 5 points, +1 Sense Group for 10 points. Onlookers can attempt to "see through" an Illusion with a PER Roll. -1 to onlookers PER Roll costs 3 points. Images usually affect only one hex; this radius can be doubled for a +1/4 Power Advantage. Images is a constant Power— an Image lasts as long as END is paid. Range is total points x 5 inches.

To project an Image, the character decides what image to produce, where to produce the image, and what actions (if any) the image will perform. He then makes a normal Attack Roll to place the Image in the target hex. All characters with a line of sight or appropriate enhanced senses notice the Image. Individuals who notice the Image may make a PER Roll, modified by any minuses for the Images Power and any plusses for the complexity of image (as listed on the Images Table.) The more complex the Image, the greater bonus a viewer gets to recognize the Image as fake.

IMAGES TABLE

PER Roll Bonus	Image
+0	Solid Simple Images (A stationary object; a single musical note, or odor)
+2	Simple Movements/ Sounds/ Smells/ Sensations (A ball rolling, a simple melody)
+4	Complex Movements/Sounds/Smells/ Sensations (A man walking, A conversation, The smells of a hamburger)
+6	Multiple, Interacting Images/ Sounds/ Smells/ Sensations (A football team in action, an orchestral symphony, the



smells of thanksgiving dinner).

If a viewer misses his modified PER Roll, he believes the Image is real. If a viewer makes his modified PER Roll, he sees the image, but he also spots some flaw that make him doubt if the Image is real. Even if the viewer is not sophisticated enough to know about images, he at least knows that what he is seeing is not right.

Images that have been spotted as fake are not dispelled; rather, the spotting character, can tell that the image is fake.

An onlooker may have special knowledge that enables him to spot an Image as fake, even if the onlooker fails his modified PER Roll. For example, if the supervillain Mirage created an image of Defender tied to the front of a bus, anyone who knew that Defender was on the other side of country would be inclined to suspect trickery.

The hexes in a multi-hex image must be connecting, although connecting hexes do not necessarily have to have images in them (in other words, the connecting hexes count against the total even without images). If the character wishes to copy something with his image, he must make an successful INT Roll; otherwise the copy contains imperfections.

- **Images Cost:** 10 Points to affect a single sense in 1 hex, 10 point minimum cost. +5 points for each additional sense; +10 points for each additional Sense Group. -1 to PER Rolls for +3 pts. Radius of the illusions can be doubled for +1/4 Power Advantage.

INSTANT CHANGE

A character with this Special Power can instantly change from one identity to another and back again. The character can change into one other set of clothes for 5 Character Points. The character can change into any set of clothes he wants for 10 Character Points. This is a useful Power for getting a character with a Secret ID into the fight without an awkward search for a telephone booth or a restroom.

- **Instant Change Cost:** 5 Character Points for changing identities and back to the same clothes, 10 Character Points for changing into any set of clothes.

INVISIBILITY

A character with this Standard Power can become invisible to one sense (usually normal sight) for 20 Character Points. This can be broadened to include additional senses: each additional sense is +5 points; each additional Sense Group costs +10 points. Invisible characters can't be spotted with the affected sense(s), but can be located by using other senses.

Invisible characters have a "fringe" around them. An invisible character with a fringe may be spotted with a normal Perception Roll with the affected sense at a range of 1" or less. Invisibility can have no fringe effect for +10 Points.

In combat, Invisibility often makes the character harder to hit. If an opponent cannot make a successful PER Roll, then he is at 1/2 OCV in H-to-H and 0 OCV at range. Obviously, this will only occur if the Invisibility covers all of the attacker's targeting senses (usually sight). If the opponent can make a nontargeting PER Roll, he is at 1/2 OCV in H-to-H, and 1/2 OCV at range. (The effects of Invisibility on combat are discussed in *Combat and Adventuring*). If the Invisible



character is making a visible attack, the attacker only takes a -1 to his OCV, even at range.

The attacker can try to make a new Perception Roll each Phase to find the Invisible target. In all cases the Perception Roll need only be made once — after that the attacker knows generally where the invisible character is. However, if the attacker turns his attention somewhere else, he must make a new Perception Roll to reacquire the Invisible target.

- **Invisibility Cost:** 20 Character Points for Invisibility to one sense (usually normal sight), minimum cost 20 points. +5 Character Points for each additional sense; +10 Character Points for each Sense Group. No Fringe +10 points.

KILLING ATTACK — HAND-TO-HAND (HKA)

A character with this Standard Power can use a Killing Attack in hand-to-hand combat. This Power can be used to simulate a wide variety of attacks: a knife, claws, even a laser sword. The character gets 1d6 Killing Attack for every 15 Character Points invested; if a character wants to purchase intermediate values, see the Damage Class Table in Combat. Additionally, a character gets +1d6 for every 15 points

of STR used with a HKA. A character can't add more damage dice for STR than he has dice of Killing Attack.

The BODY damage of Killing Attacks ignores normal defenses and is only stopped by resistant defenses (including Damage Resistance, Force Fields, Force Walls, and Armor). A character must define his attack as physical or energy damage (whether it works against PD or ED; STR adds to the damage in either case). Killing Attack costs normal END for the attack plus the normal END for the STR used with the Killing Attack. To determine the STUN from a Killing Attack the character should use a STUN Multiplier (see *Fighting*).

Example: *Armadillo has powered gauntlets that do 1d6 Killing Attack, and he also has a Strength of 50. Armadillo may do 1d6 of Killing Attack for 1 END by using his hand-to-hand Killing Attack. He may do 2d6 Hand-To-Hand Killing Attack for 2 END by using his Killing Attack and 15 STR. He can't do more damage by using his 50 STR unless he Pushes his HKA (see Pushing).*

Characters should realize that a Killing Attack is just that — a killing attack. Characters who don't want to seriously injure or incapacitate their opponents should probably choose another Power.

- **Killing Attack (hand-to-hand) Cost:** 15 Character Points for 1d6 Killing Attack, minimum cost 15 Character Points. No Range.

KILLING ATTACK — RANGED (RKA)

A character with this Standard Power can project a Killing Attack at range, like a bullet or laser. The character rolls 1d6 Killing Attack for every 15 Character Points invested. The attack may be thrown up to a range of total points x 5 inches. Unlike HKAs, a character cannot use his STR to increase the damage of a Ranged Killing Attack.

The BODY damage of Killing Attacks ignore normal defenses and are only stopped by resistant defenses (including Damage Resistance, Force Fields, Force Walls, and Armor). A character must define his attack as physical or energy damage (whether it works against PD or ED). To determine the STUN from a Killing Attack, the character should use a STUN Multiplier (see *Fighting*).

Characters should realize that a Killing Attack is just that — a killing attack. Characters who don't want to seriously injure or incapacitate their opponents should probably choose another Power.

- **Killing Attack (Ranged) Cost:** 15 Character Points for 1d6 Killing Attack, max range 5 x Active Points; minimum cost 15 Character Points.

KNOCKBACK RESISTANCE

A character with this Special Power takes reduced Knockback from attacks. For every 2 Character Points spent, the character takes -1" of Knockback from all attacks.

- **Knockback Resistance Cost:** 2 Character Points for every -1" of Knockback.

LACK OF WEAKNESS

This Special Power represents a character who is tough so that it's harder for an opponent to find a weakness (see *Find Weakness*). For each Character Point spent, the character gets a -1 Lack of Weakness (that is, all characters attempting to Find Weakness on the character take a -1 penalty to their Find Weakness Roll). Walls, or other objects, may have Lack of Weakness if they are especially well constructed.

- **Lack of Weakness Cost:** 1 Character Point for -1 to Find Weakness Roll. Minimum cost 5 points.

LIFE SUPPORT

A character with this Standard Power can operate in unfriendly or deadly environments without harm. The Life Support Cost Table shows the Character Point cost for various types of Life Support.

LIFE SUPPORT COST

Cost	Effect
5	The character may breathe in an unusual environment (under water, in Methane, etc.).
10	The character's breathing is self-contained (doesn't need to breathe at all)
5	Character doesn't need to eat, excrete, or sleep
3 per Safe Environment:	Vacuum/High Pressure; High Radiation; Intense Heat/Cold
3 per immunity:	Immune to Disease; Immune to Aging

Even though a character can survive in a certain environment, he will still take damage from attacks with that special effect, due to the sudden system shock. For example, a character who could survive extreme heat would still take damage from fire attacks.

A character can mix and match from these values; it is not necessary to purchase some before others. It is important to note that a "Safe Environment" only means that the character can survive the rigors of his surroundings; he cannot breathe unless he has bought that form of Life Support separately. To operate in a Vacuum costs 13 points (10 points for "Breathing Is Self Contained" and 3 points for "Vacuum/High Pressure" as a safe environment.) To have total Life Support costs 30 Character Points; it includes Self Contained (10 points), Doesn't need to eat or excrete (5 points), and all the safe environments and immunities (15 points).

Example: *Oracle is a character who never ages; he purchases Life Support: Immunity to Aging, for 3 Character Points. Mighty Man wants to be able to survive for extended periods in in deep space; he purchases Safe Environment: Vacuum/High Pressure (3 points). He also buys "Need not breathe" (10 points) and "Need not eat or excrete" (5 points). The total cost is 18 Character Points.*

- **Life Support Cost:** See table.

MENTAL DEFENSE

This Special Power represents characters who are resistant to mental attacks. A character with Mental Defense can resist some of the effects from Ego Attack, Mental Illusions, Mind Control, Mind Scan, and Telepathy. Characters start with 0 Mental Defense, but a character who purchases Mental Defense gets a defense equal to his EGO/5, plus the number of Character Points spent. This Mental Defense is subtracted from the total of any Mental Powers before the effect of the attack is determined.

Example: *Warhawk, with a 13 EGO, buys 9 Character Points of Mental Defense. His Mental Defense is therefore 13/5 + 9 = 12. Later, Warhawk is attacked by a villain's Mind Control. The Mind Control dice are rolled, with a total effect of 35. Warhawk's Mental Defense is 12. The points of effect of the Mind Control would be 35 - 12 = 23.*

- **Mental Defense Cost:** 1 Character Point for 1 Mental Defense, minimum cost 5 points.

MENTAL ILLUSIONS

A character with this Mental Power can project illusions directly into an opponent's mind. After making an Attack Roll based on Ego Combat Value (see *Ego Combat*), the character defines what illusion he wants the target to see. The character then rolls 1d6 for every 5 Character Points in Mental Illusions and subtracts the target's Mental Defense (if any). The remainder is compared to the Mental Illusion Table.

If the attacker did not roll enough points to reach the desired level, the attack has no effect, but it does alert the target. If the attacker rolls enough to achieve the desired effect, then the illusion is established in the target's mind.

Starting on the target's Phase after a Mental Illusion is established, the target may attempt to see through or "disbelieve" it. These attempts are subconscious, and take no time — whether the target is successful or not, the character may still act for the Phase. To disbelieve a Mental Illusion, the character must make a successful modified EGO Roll (9 + EGO/5). The target's EGO Roll is at -1 for every 5 points of effect over the minimum points necessary to create the Illusion.

Once a Mental Illusion has been established at a given level, it does not cost END to maintain, and the target will remain under the influence of the illusion (at the given level) until he makes a successful modified EGO Roll.

After the initial attempt to disbelieve, the modified EGO Roll can be re-attempted at +1 for each step on the Time Chart. The character thus gets to roll again at +1 after one Turn has passed, +2 after one minute has passed, and so forth.

The attacker can prevent the Illusion from growing weaker by continuing to pay END each Phase; so long as the attacker pays END each Phase, the target gets no EGO Roll bonuses for the passage of time (but he does get to roll).

The target of a Mental Illusion will receive a bonus and a chance to reroll if the illusion performs in a way that does not meet the target's expectations (for example, if an illusory loved one did not recognize the character). At the GM's discretion, the character could get additional bonuses to his roll if his friends are trying to "snap him out of it."

If the attacker desires to create new illusions for the target, he must reroll his attack and again pay the END.

Using these rules, it is easier to establish an illusion that fits into the surroundings than one which seems out of place. The GM should encourage PC mentalists to use this Power in interesting and innovative ways.

When using this Power on PCs, the GM should make all Ego rolls secretly and/or take the player into another room, so that the character and his allies don't know that he's under the illusion.



MENTAL ILLUSION TABLE	
Total rolled on Mental Illusion dice – Mental DEF is:	**Effect**
greater than EGO	Cosmetic changes to setting
EGO+10	Major changes to setting
EGO+20	Completely alters setting
EGO+30	Character no longer interacts with real environment
Modifiers (can be applied at any level)	
+10	Victim can take STUN from illusory attacks
+20	Victim can take STUN and BODY from Illusory attacks

Cosmetic changes in the environment include: colors that change, friends that look like an enemy (but don't act like one), etc. Major Changes include: walls that appear where they are not, friends that look and act like enemies, double the number of opponents that a character is fighting, by illusory pits that open in front of the character, etc. Completely altering the setting can include: a street could be made to appear as a jungle grove or a windswept desert. Similarly, the mentalist could make all objects appear to be 3 feet to the left of where they actually are.

For all of these Mental Illusions, the target still interacts with the real world: although a car might appear to be a horse, the character will still bump into it as a car. Similarly, he will not fall into an illusory pit unless one actually exists. At the GM's option, such "mistakes" in an illusion may give the character another chance to make his modified EGO Roll to disbelieve the illusion.

If the Mental Illusion achieves EGO +30, then the character no longer interacts with his environment: the illusions are completely "in his head." In this case the character will only think he is walking forward or striking an opponent; he will not actually perform these actions. Characters in this state will often be ½ DCV, unless the illusion is of a combat situation.

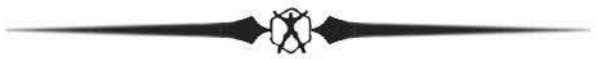
It is also possible for a character to take damage from a Mental Illusion. If the Illusion level is declared at +10, then the character can take STUN from illusory attacks; if +20, then the character can take BODY and STUN. The maximum Active Points that can be in an attack is equal to the total of the Mental Illusion dice. For example, if the character rolled 45 points of effect, he could have up to a 9d6 normal attack. Additionally, an illusory attack cannot inflict more damage than it could logically — a .44 magnum pistol could not do 12d6 NND damage, regardless of how many points the mentalist had rolled. A character under the effects of Mental Illusion will only take damage on the Phases indicated by the attacker's SPD (a 3 SPD character who created an illusion would only be able to use it to inflict damage on Phase 4, 8, and 12.)

Example: *Mental Marauder has decided to harass Jaguar (EGO 10) while the shaggy hero is patrolling the streets. Mental Marauder decides to create the image of a tropical jungle, along with a large tiger, who will be able to inflict both STUN and BODY upon Jaguar. This is a base EGO + 20 effect since it will totally alter the setting; additionally, it will be able to inflict STUN and BODY (+20), for a total of EGO + 40 points. After making his ECV to-hit roll, Marauder rolls his 11d6 of Mental Illusion. MM rolls a total of 37, which is not enough to achieve the desired effect. The attack does, however, grab the hero's attention.*

As Jaguar charges with claws out, Marauder decides that it's time to be a little less ambitious. He creates the illusion that he pulls out an energy pistol, fires, and hits Jaguar. This is an EGO +10 point effect, +10 more because Marauder wants the pistol attack to do STUN). After making another ECV to-hit roll, Marauder rolls his 11d6, gaining a total of 40 points. Since this is greater than Jaguar's EGO + 20, it is enough to establish the desired illusion. Before Jaguar has a chance to disbelieve, he takes 40/5 = 8d6 Stun against his energy defense. This barely slows Jaguar down.

With Jaguar about to pounce, Marauder chooses to create the image of a bus coming around the corner about to run over a small child. Since this doesn't need to do either STUN or BODY, it is a simple EGO + 10 point effect. After making another ECV to-hit roll, Marauder rolls his 11d6, gaining a total of 42 points. Since this is greater than Jaguar's EGO + 10, it is enough to establish the desired illusion. Jaguar has a EGO of 10, so his EGO Roll is 9+EGO/5=11, minus 4 because Marauder made his effect roll by +20 pts, for a final roll of 7. When his Phase comes around, Jaguar rolls an 8, and which fails the EGO Roll by one. Reluctantly he veers away from Mental Marauder and bounds off to save the illusory child.

- **Mental Illusion Cost:** 5 Character Points for 1d6 Mental Illusions, minimum cost 10 Character Points. Range is line of sight, no range modifier.



MIND CONTROL

A character with this Mental Power can take control of another character's mind, and thereby his actions. The character buys 1d6 of Mind Control for 5 Character Points.

To use Mind Control, make an Attack Roll based on Ego Combat Value (see *Ego Combat*). If the Attack Roll is successful, the attacking mentalist gives the target an order. The GM secretly determines what level of Mind Control this order will require, based on how agreeable the target is to the command (See the *Mind Control Table*.)

Roll and total the dice of Mind Control and subtract the target's Mental Defense (if any). If the resulting total does not reach the desired level, the attack has no effect (except to alert the target to the attempt). If the resulting total is greater than or equal to the desired level, then the target must follow the order until he breaks the Mind Control. Note that the attacker must have some way to communicate with his target; otherwise there is no way to give orders.

Starting on the target's next Phase, he may attempt to break free from the Mind Control. These attempts are subconscious and take no time — whether or not he succeeds, the character may still act for the Phase. To break free from Mind Control, the character must make a successful modified EGO Roll (9 + EGO/5). The target's EGO Roll is at -1 for every 5 points of effect over the minimum points necessary to control the target.

Once Mind Control has been established at a given level, it does not cost END to maintain, and the target will remain under the attacker's control (at the given level) until he makes a successful modified EGO Roll.

After the initial attempt to break free, the modified EGO Roll roll can be re-attempted at +1 for each step on the Time Chart. The character thus gets to roll again at +1 after one Turn has passed, +2 after one minute has passed, and so forth.

The attacking mentalist can prevent the Mind Control from growing weaker by continuing to pay END; so long as the mentalist pays END each Phase the character gets no bonuses for the passage of time (but does get to roll).

The character receives a bonus of +1 to +3 and a chance to reroll if he is forced to perform an action prohibited by his psychological limitations. At the GM's discretion, the character could get additional bonuses to his roll if his friends are trying to "snap him out of it." If the attacker desires to issue new instructions to the target, he must reroll his attack and again pay for the END.

If a character is put under Mind Control at a given level, and the situation later changes to require a higher level of Mind Control, then the character gets a +2 bonus to his EGO Roll per level change on the table. Thus, if a character was issued a command which only required an EGO + 10 effect, and the situation changed such that it now required a +30 effect, then the character would receive a +4 to his EGO Roll.

Example: *Mind Slayer sneaks up behind Mighty Man and shouts "Freeze!". Since Mighty Man is a brick and wouldn't really standing still, the GM determines that this is only an EGO + 10 level of effect. Mind Slayer rolls her dice and succeeds in achieving the desired level. However, if Mind Slayer then pulled out a .44 magnum and shot at Mighty Man's DNPC, this would require a higher level of Control (EGO + 30, the GM decides). This is two levels down the table, and would give Mighty Man a +4 to his Ego Roll.*

Mind Control normally requires the mentalist to communicate with the target. Mind Control which doesn't require verbal communication (it has telepathic contact built in) is purchased with a +1/4 Advantage. This only allows communication of the command; the character cannot read the target's mind. Mind Control which only allows a single command is purchased with a -½ Limitation. This command must still be spoken (unless the telepathic option is purchased, as above).

The Mind Control rules make it fairly easy to set up small mind control effects, and more difficult to set up more sweeping ones. It is also easier to create a long-lasting, but inconsequential mind control than a more comprehensive one.

MIND CONTROL TABLE

Total rolled on Mind Control dice – Mental DEF is:	Effect
greater than EGO	Target will perform action he is inclined to perform anyway
EGO+10	Target will perform actions he wouldn't mind doing
EGO+20	Target will perform actions he is normally against doing
EGO+30	Target will perform actions he is violently opposed to doing
Modifiers (can be applied at any level)	
+10	Target will not remember actions performed while Mind Controlled
+20	Target will remember actions and will think they were natural
-5	Order is worded in exceptionally convincing manner
+5	Order is poorly conceived or contradictory

The four basic levels of Mind Control are self-explanatory, and are based on the orders being given. The Mind Control can be made easier if the orders seem reasonable, and harder if the orders are poorly worded. To put the victim in a trance, so that he can't remember his own actions, requires +10 points of effect. To make the victim believe that the decisions were his own requires +20 points of effect. (Unless the mentalist purchases the Mind Control with Invisible Power Effects, the victim will still know he was the victim of Mind Control — he'll just think that his actions were his own idea.) Other characters can convince the victim that he was Mind Controlled, of course.

Example: *The arch-fiend Hypnos is trying to use his Mind Control on his nemesis Mighty Man. Hypnos makes his ECV Attack Roll, and then tells his foe to attack a small puppy. The GM decides that this is an action that Mighty Man is violently opposed to performing, and the Mind Control will thus require an EGO +30 level of effect. Hypnos rolls his 12d6 of mind control, totaling 48 pts of mind control; Mighty Man has no Mental Defense, so 48 points is enough to achieve the desired effect.*

On his next Phase (before attacking the puppy), Mighty Man tries to break out. Mighty Man has a 13 EGO, so his EGO Roll is 12-, adjusted to 11- because Hypnos exceeded the total necessary by 5. Mighty Man rolls a 9 and succeeds in breaking free of the Mind Control. Mighty Man spends the Phase disposing of two of Hypnos' henchmen.

Hypnos decides that he just wants to influence Mighty Man to beat up another of his thugs, thereby allowing Hypnos to escape. Hypnos also wants Mighty Man to think that this was his own idea. Since Mighty Man just wants to bust some skulls, the GM determines that this is only an EGO + 10 point effect, +20 points for the modifier. After a successful ECV to-hit roll, Hypnos rolls his 12d6 of Mind Control, scoring 53 points, which makes the necessary level with 10 points to spare. On his next Phase, Mighty Man must try to make his EGO Roll at 10/5=-2. Rolling an 11, Mighty Man fails and will obey Hypnos' command to "attack Guido." Assuming that nothing else happens to help snap him out of it, Mighty Man will get to try another EGO Roll after 12 seconds have passed, this time at -2+1=-1. Mighty Man wanders off to pound the thug into the pavement, and Hypnos sneaks out a back door. When the police arrive, Mighty Man explains that he decided to catch the thug and to let Hypnos get away.

- **Mind Control Cost:** 5 Character Points for 1d6 of Mind Control, minimum cost 10 Character Points. Range is line of sight, no range modifier.

MIND LINK

With this Special Power, a variation of telepathy, the character can set up a specific link with a receptive mind, thereby allowing instant mental communication. (Characters who want to be able to read minds or communicate with unwilling subjects should buy Telepathy.)

To establish a Mind Link requires the user to see or sense the target; he must make an ECV Attack Roll to set up the Link. The target must be completely willing (ECV 0), otherwise the Link will fail outright.

Once established, Mind Link does not require line of sight, and is only broken when either party wants to "hang up." A character can use Mental Powers through a Mind Link; such attacks do not require an ECV to hit roll. Of course, since the Mind Link must be voluntarily accepted by the target, such "attacks" are rarely violent (unless the subject was tricked into accepting the Mind Link).



The cost is 5 Character Points to be able to establish a link with one specific mind. This individual must be chosen when the Mind Link is bought, and can be human, animal, or even a sentient computer. The ability to establish a Mind Link with a set group of people (like a family or pantheon) costs +5 points. The ability to establish a Mind Link with any willing target costs an additional +5 points. Mind Link can usually only be maintained with one person at a time; the number of targets can be doubled for +5 points. Mind Link is usually limited to a single planet; if it can travel any distance, it costs +5 points; if it can travel through any dimension it costs an additional +5 points. Finally, if the Link can only be maintained with a subject who also has Mind Link, then the entire Power is bought with a -1 Limitation.

Example: *The supervillain Talon has established a Mind Link with his pet falcon. Since this is a single individual, it costs 5 points. Alternately, the eight members of the Vlandry family can all communicate with each other at once, regardless of distance or plane. The total cost to each member is 10 points (for a small group), +15 points (for 8 targets), +10 points (to travel any dimension or distance), for a total of 35 points. However, since the Link will only work with family members who have Mind Link themselves, a -1 Limitation is applied, and the final cost to each member is 17 points.*

- **Mind Link Cost:** 5 points for one specific mind, +5 points for a related group of minds one at a time, +5 points for any one mind, +5 points per 2x the number of minds, +5 points for any distance, +5 pts for any dimension, -1 Limitation for only with others who have Mind Link. Minimum cost 5 pts.

MIND SCAN

A character with this Mental Power can search an area in order to find another mind. 1d6 of Mind Scan costs 5 points, and +1 on the Ego Based Attack Roll costs 2 points.

To use Mind Scan, define the search area (this area can be of any size.) Make an Attack Roll based on Ego Combat Value modified by the number of minds in the search area. The modifier is listed on the Mind Scanning Modifiers table.

MIND SCANNING MODIFIERS

Number of People	Modifier
1	0
10 (Small Gaming Company)	-2
100 (Theater)	-4
1000 (Apartment Building, Gaming Convention)	-6
10,000 (Small Town)	-8
100,000 (Large town; Super Bowl Sell-out)	-10
1,000,000 (Major Metropolis)	-12
10,000,000 (State)	-14
100,000,000 (Large Country)	-16
1,000,000,000 (Continent)	-18
10,000,000,000 (Large Planet)	-20
etc.	

The character should receive a bonus (+1 to +5) if he is searching for a familiar mind. Conversely, the character should receive a penalty (-1 to -5) if he is searching for the mind of a complete stranger, or for a very alien mind. If the roll is unsuccessful, then the character is unable to make any contact with the target. If the roll succeeds, then the mentalist has determined the general presence of the target.

After a successful Attack Roll, the character declares the desired Mind Scan level. The character then rolls 1d6 for every 5 Character Points in Mind Scan and subtracts the target's Mental Defense (if any). The remainder is compared to the Mind Scan Table.

If the attacker did not roll enough points to reach the desired level, Mind Scan has no effect, and the target cannot be contacted mentally. If the attacker rolls enough to achieve the desired effect, then he has "locked on" to the target with Mind Scan.

Starting on the target's Phase after a Mind Scan is established, the target may attempt to break the lock on. These attempts are subconscious, and take no time — whether the target is successful or not, the character may still act for the Phase. To break a Mind Scan, the character must make a successful modified EGO Roll (9 + EGO/5). The target's EGO Roll is at -1 for every 5 points of effect over the minimum points necessary to reach the desired level.

Once a Mind Scan has been established at a given level, it does not cost END to maintain, and the target will remain locked on (at the given level) until he makes a successful modified EGO Roll.

After the initial attempt to break the lock on, the modified EGO Roll roll can be re-attempted at +1 for each step on the Time Chart. The character thus gets to roll again at +1 after one Turn has passed, +2 after one minute has passed, etc.

The attacking mentalist can prevent the Mind Scan from growing weaker by continuing to pay END each Phase; so long as the mentalist pays END the character gets no bonuses for the passage of time (but does get to roll).



Even though Mind Scan does not cost END to maintain, the attacking mentalist must keep the Mind Scan "turned on" — for instance, if it is in a Multipower, he cannot switch the slots. If the Mind Scan is turned off then the lock on is broken.

It is important to note that, once established, Mind Scan is a two-way circuit. If the mentalist is able to mentally attack his target, then his target can mentally attack him; if he knows where his target is, then his target knows where he is. It is entirely possible for two mentalists to carry on a long-distance mental duel through Mind Scan.

MIND SCAN TABLE

Total rolled on Mind Scan dice – Mental DEF is:	Effect
greater than EGO	Mentalist can establish Mind Link or use first level of Telepathy (communication). He also knows the direction of the target.
EGO +10	Mentalist can use all Mental Powers on target, and can estimate general distance to target.
EGO + 20	Mentalist can attack with all attacks (Mind Scan is a Targeting Sense). He knows the exact location of the target. To hit with a nonmental Power, the attack must be able to reach the target.

- **Mind Scan Cost:** 5 Character Points for 1d6 Mind Scan, minimum cost 10 Character Points. +1 to Attack Roll for every 2 Character Points. Line of sight is not necessary, and there is no range modifier.

MISSILE DEFLECTION & REFLECTION

A character with this Standard Power can block incoming ranged attacks. For 5 Character Points, a character can make a Block against a thrown object. To make a successful Block, the character must make an Attack Roll against the incoming attack. This roll is based on the attacker's total OCV; the character with Missile Deflection must roll 11 + his OCV - attackers total OCV. (For more details on Block, see *Fighting*). A successful Missile Deflection Roll means that the character takes no damage.

For 10 Character Points, the character can deflect arrows, sling stones, and other non-gunpowder projectiles. For 15 Character Points, the character can deflect bullets and shrapnel. For 20 points, the character can deflect any ranged attack which can be deflected. This includes, but is not limited to, Energy Blasts, Ranged Killing Attacks (RKAs), most attacks that have the Power Advantage *Range*, and many NND and AVLD attacks.

Missile Deflection will not affect any attacks which target the character's EGO (Ego Attack, Mind Control, etc.), nor can the character deflect any attack that targets his hex (Area Effect, Explosion, etc.). Missile Deflect cannot usually be used against Entangle attacks. Whether or not Missile Deflect can be applied against a specific attack is based on the attack's special effect: if an Area Effect Attack or NND Attack is carried in a bullet, it could be deflected. Missile Deflect can never be used against an attack that isn't perceived by the character.

Missile Deflection functions identically to a Hand-to-Hand Block: it takes a half Phase "attack" action to perform, it must be declared before the attacker rolls his Attack Roll, and it can be aborted to. However, unlike Block, Missile Deflect has no effect on the order of action in combat.

Once a character is Missile Deflecting, he can try to parry as many ranged attacks as are fired at him, but each Missile Deflection Roll after the first is made at a cumulative -2 penalty (second deflection -2, third deflection -4, etc). Once a character has failed a roll, he may not attempt to deflect further attacks.

A character can purchase +1 to his Missile Deflection Roll for 2 Character Points. This bonus only applies to the deflection roll; if a character also has Missile Reflection, he gets no OCV bonus for his attack. Missile Deflection costs no END to use.

A character with Missile Deflection normally deflects incoming attacks in a random direction. A character can Reflect an attack back at the attacker for +20 Character Points. To make this attack, the character must first make a successful Deflection Roll, as described above. He then reflects the attack back at the attacker, using his normal OCV and range penalties. For +10 additional points, the character can reflect incoming attacks at any target.

It is possible to purchase Missile Deflect that will affect attacks not aimed directly at the character. For a +½ Power Advantage, the character can deflect attacks directed at targets in any adjacent hex; he could, for example, protect a comrade standing next to him. For a +1 Power Advantage, the character can deflect attacks at range; these Missile Deflection Rolls are made with standard penalties for range. The maximum range is points in Missile Deflection x 5 inches. A character can never Reflect attacks not targeted directly upon him.

Example: *Sipristi, a ninja assassin, has purchased Missile Deflection against thrown objects for 5 points, and also purchased +3 to her Deflection Roll for 6 points. Sipristi also purchased Reflection for +20 points (Total Cost is 5 + 6 + 20 = 31 Character Points). Sipristi can now deflect or reflect thrown attacks, but cannot affect other types of attacks. Later, in combat, a guard with a 5 OCV throws an axe at Sipristi. She has a held action, and decides to use it to try and Reflect the axe. Sipristi has a 6 OCV, and has +3 with the roll, so she must roll 11 + (6 + 3) - 5 = 15 or less to succeed. Sipristi rolls a 12, which is successful. Sipristi now tries to reflect the attack at the guard. Sipristi is OCV 6, and the guard is DCV 5. Sipristi rolls an 8, hitting the guard squarely. Sipristi continues on her mission unruffled.*

- **Missile Deflection Cost:** 5 Character Points for thrown objects, 10 Character Points for arrows or projectiles, 15 Character Points for bullets and shrapnel, 20 Character Points for all ranged attacks. The base Missile Deflection Roll is as per a Block (11 + Deflector's OCV - Attacker's OCV). +1 to roll costs 2 Character Points. To Reflect Attacks back at attacker costs +20 points; to Reflect attacks at any target costs +10 more points. To deflect adjacent attacks is a +½ Power Advantage; to deflect attacks at range is a +1 Power Advantage. Characters cannot reflect attacks directed against others. Missile Deflection costs no END to use.



MULTIFORM

A character with this Special Power can have several different forms, each with its own personality, Characteristics, and Powers. The player must make up a different full character for each different form the character can take.

The character must choose one fo the forms to be the base form; this will be the one built on the most total points. To gain a second form, the base character pays 1 Character Point for every 5 Points in the second form. The maximum total points the second form can have is equal to the total points in the base form, minus all Multiform costs.

The new form should be built with the same guidelines as the base character. For example, if the base character starts with 100 points and a maximum of 150 points of Disadvantages, the new form would start with these same guidelines. The minimum cost for a new form is 20 Character Points (buying 100 point in the new form). It takes a half Phase to change forms.

Example: *Captain Zoology would like to be able to turn into a dinosaur, and have the dinosaur's personality, powers, etc. Since the dinosaur will be built on (many) more points, the dinosaur is the base character. Captain Zoology designs a Dinosaur with a 100 point base and 150 points of Disadvantages. He now buys his human form. The human form will be built on 200 total points, costing Captain Zoology 200/5 = 40 Character Points (which must be paid by the base character, in this case the dinosaur form). The human form would have a 100 point base and 100 points of Disadvantages.*

It is cheaper to buy additional forms after the second. For his third and succeeding forms, the base character pays 1 Character Point for every 10 total points of the new form(s). The minimum cost is 10 points. The maximum number of total points the other form can have is equal to the total points in the base character, minus all Multiform costs.

Example: *Captain Zoology would also like to be able to transform himself into an Eagle and an Elephant. The Eagle costs 150 total Points, so the cost for the multiform is 150/10 = 15 Character Points. The Elephant is built on 180 total points, so the cost is 180/10 = 18 Character Points. The total cost for all the Multiforms is 40 + 15 + 18 = 73. Therefore, no form can have total points exceeding 250 (base character's total points) - 73 (Multiform cost) = 177 points. The human form and the Elephant form are going to have to lose some points to bring them below 177.*

Multiform only allows the character to be in one form at a time. If the character would like to have multiple forms at one time, he should buy the Power Duplication.

- **Multiform Cost:** Base character pays 1 Character Point for every 5 total points possessed by second form, minimum cost 20 Character Points. Each additional form costs the base character 1 Character Point for every 10 total points, minimum cost 10 points. No form can have more total points than the total points of the base character minus all the costs for Multiform. Multiform costs no END to use.



POWER DEFENSE

A character with this Special Power is especially resistant to Drain, Transfer, and Transform attacks. The character can, at his option, apply Power Defense against Aid. The character gets 1 point of Power Defense for every 1 Character Point spent. When Drain or Transfer is used on the character, he subtracts his Power Defense from the attack. Any remaining points of Drain or Transfer are applied normally to the character.

Example: *Leech tries to Drain 2d6 Character Points of STR from Shadow Wolf (who has 5 points of Power Defense.) The 2d6 total 7, Shadow Wolf subtracts his 5 points of Power Defense from the attack, and loses only 2 Character Points of STR.*

- **Power Defense Cost:** 1 point of Power Defense for 1 Character Point, minimum cost 5 points.

REGENERATION

A character with this Special Power can recover BODY faster than the normal rate. (A character normally recovers his REC in BODY each month.) A character with Regeneration will regain one BODY each Turn for 10 Character Points. This can be increased by +1 BODY for +10 points. Minimum cost is 10 points. Regeneration does not require conscious guidance from the character, and will continue to function even if he is knocked unconscious.

The recovery period can be moved down the Time Chart; each time increment down is a -1/4 Power Limitation. For example, if a character recovered 1 BODY every hour, this would move down the time chart 3 levels, and would thus be a -3/4 Limitation. Characters cannot regenerate more frequently than once per Turn. If the GM desires, he can proportion the regenerated BODY over the recovery period. This can be especially important when a character has moved the recovery period down the Time Chart. For example, if a character recovers 10 BODY every 5 minutes, the GM could allow him to regenerate 2 BODY per minute.

Regeneration will heal back any BODY that the character has lost, including BODY lost from Drains and Transfers. It will also regenerate the BODY of Cumulative Transformations.

- **Regeneration Cost:** 10 Character Points to Recover 1 BODY each Turn, +1 Body for +10 points, minimum cost 20 Character Points. Recovery increment can be moved down the Time Chart as a -1/4 Limitation per level. Regeneration costs no END to use.

RUNNING

A character with this Movement Power can run faster than the 6" per Phase normally allowed. The character gains +1" of Running (also called Ground Movement) for every 2 Character Points spent; this is in addition to the character's normal 6" of running. The character may buy 2x maximum noncombat velocity for +5 points.

Running normally requires no Turn mode — a character can make any number of turns in a Phase while while running. The character can have a Turn mode while Running for a -1/4 Limitation. For a description of Turn modes, see *Combat and Adventuring*.

- **Running Cost:** 2 Character Points for every +1" of Running. 2x maximum noncombat velocity for +5 points. The END cost for Running is 1 END for every 5".

SHAPE SHIFT

A character with this Standard Power can change his outer form and appearance without altering his Powers or other abilities. For 10 Character Points the character may change into a single other shape, chosen when the Power is purchased. To change into a limited group of shapes (Humanoids, animals, car styles) costs +10 points. To change into any shape or form costs +20 points. At this level, a 100 kg character could change into a 100 kg easy chair on one Phase, and a 100 kg rainbow trout on the next. Shape Shift does not enable the character to changes his size or mass — to do this, the character should buy Growth, Shrinking, or Density Increase.

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

- **Shape Shift Cost:** Change form, look and color into a single other form for 10 Character Points; alter shape into a limited group of shapes costs +10 points; to change shape into any other shape (of same mass) costs +20 points. Minimum cost 10 points.

SHRINKING

A character with this Size Power can decrease in size, making him more difficult to see and to hit. For 10 Character Points, the character can become x1/2 Height, x1/8 Mass, +2 DCV, and -2 to all PER Rolls made against him. The character also takes +3" of Knockback. This Knockback modifier is applied against the total distance traveled, but not the damage that the character takes.

Example: *Shrinker puts 40 Character Points in Shrinking. When shrunk, she adds +12 to Knockback (thus, when rolling Knockback, add 12 to the amount of BODY done by the attack, only for the purpose of determining how far Shrinker is knocked back). Someone attempting to see Shrinker must make a PER Roll at -8. Shrinker receives a +8 DCV.*

A character with Shrinking may add his growth momentum to his punch damage. The character can add +1d6 of damage to his punch per point of DCV. In order use this damage, the shrinker literally grows up under the jaw of the opponent. Of course, the character then remains normal size until his next Phase, when he can shrink down again. A character can't use growth momentum on someone the same size or smaller.



Of course, one of the main advantages of Shrinking is the ability to get into places or hide behind things where normal people can't go. The GM should allow shrinkers to use their smaller size in inventive ways during an adventure.

SHRINKING TABLE

Pts. of Shrinking	Height	Mass	PER Rolls Against	CV	KB
0	2m	100 kg	0	+0	+0
10	1m	12.5 kg	-2	+2	+3
20	.5m	1.6 kg	-4	+4	+6
30	.25m	.2 kg	-6	+6	+9
40	.125m	.025 kg	-8	+8	+12
50	.064m	.0032 kg	-10	+10	+15
60	.032m	.0004 kg	-12	+12	+18

- **Shrinking Cost:** 10 Character Points for the character has x1/2 Height, x1/8 Mass, -2 DCV, and -2 to all PER Rolls made against him, and +2d6 damage for growth momentum. The character also has +3" Knockback.

SKILLS

With GM's permission, A character can purchase Skills with Power Limitations and Power Advantages, just like any Special Power. The cost is computed as if the Skill were a Power.

Example: *Bloodstone wears a gem that tells him how to fight. He purchases his martial arts with an IAF Focus (Gemstone). However, if he ever loses the gem, he will be unable to use martial arts, since he bought it with the Limitation.*

If the Skill is bought through a focus and requires a Skill Roll, then the appropriate CHAR is assumed to be 0. Thus a glove with the Skill Sleight of Hand would have a 0 DEX, and the base Skill Roll would be 9 + CHAR/5 = 9. It is possible to buy Combat Skill Levels with Limitations, but there are special rules for doing so (see *Combat Skill Levels*).

- **Skills Cost:** As per the cost of the Skill.

STRETCHING

A character with this Standard Power can stretch parts of his body, attack at range, and reach for things at long distance. The character can Stretch 1" for every 5 Character Points. This distance assumes that the character is maintaining full OCV and DCV; if he is willing to be 1/2 OCV and 1/2 DCV, the character can stretch twice as far. Attacks made at range with Stretching suffer no range penalties — the character is considered to be in hand-to-hand combat.

Stretching does not give the character any bonuses to movement — he cannot, for example, run faster or squeeze under doors. To simulate these special effects, the character should buy Running and/or Desolidification.

When using Stretching, a character must pay the END cost for Stretching as well as the END for any STR he used when Stretching (for instance, if he punched someone at distance).

- **Stretching Cost:** 5 Character Points for 1" of Stretching (2" noncombat), minimum cost 10 Character Points.

SUMMON

A character with this Standard Power can summon a creature from the abyss, another dimension, or somewhere on earth. For 30 Character Points, the character gets a base creature with the attributes of a normal human. Such a creature has the base human attributes: it has Characteristics of 10, can run 6", possesses normal senses, etc. These numbers can be moved around if the character desires — the summoned creature need not have human INT or STR, for example. The summoned creature can be built on more points: for every +1 Character Point the summoner has in the power (above 30), the creature gains +5 Character Points. All summoned creatures must be approved by the GM; the GM should carefully examine each for suitability in his campaign. It is especially important that powerful creatures have a high EGO or Mental Defense; otherwise they may be too easy to control with Mental Powers.

Summon normally allows the character to summon a single type of creature of the assigned power points. Thus a character could summon a wolf, but not a lion. For a +1/4 Power Advantage, the character can summon any member of a limited group (terrestrial animals, birds, Chaotic Demons from Hell). If the character wants to be able to Summon *anything*, then he must purchase Summon with a +2 Power Advantage.

A summoner can have twice as many creatures by paying 5 extra Character Points, which doesn't count toward the creatures' point totals. For instance, to summon a 100 point creature would cost 30 points (base) + 100/5 = 50 Character Points. To summon four such creatures would cost 10 additional points, or 50 + 10 = 60 points in all.

When a character uses the Summon power, he pays END, and the creature appears in the nearest unoccupied space where it will fit. (Summoning a whale requires quite a bit of room!) The character doesn't have to pay any more END to keep the creature here; it's here, and it can decide to go home at any time. When the creature first appears, it will be Stunned and disoriented; it must spend its first Phase reacquiring its bearings.

Of course, Summoning a creature can be a much easier task than getting it to do what you want. The summoned creature will likely be very disturbed by being pulled from its dwelling. Unless the summoner gives the creature a good reason not to, it will likely return from whence it came or even attack the summoner. Hence, the summoner should have some way to compel or convince the new arrival. This can range from bribes and promises, to something as simple as Mind Control. A truly powerful character might even be able to bully a summoned creature into performing a task.



Example: *Arkelos the Mage has spent 80 points on Summon; this will allow him to summon a Demon built on 30 (base) + 50 x 5 = 250 points. Knowing that he can never force the Demon to do his bidding, Arkelos prepares a huge treasure of gold. When the Demon appears, Arkelos offers the Demon the gold as a bribe for a service. The Demon's anger at being summoned is mollified by the huge pile of coins, and it agrees to do the service.*

Summon should never be used as a cheap version of Teleportation, nor can it summon an individual so that the summoner can kill him. Summon should only be used to summon a type or class of creature, not a specific one, except with special GM permission. Thus a character could summon "a man", or perhaps even "a fighter", but he could not summon "Baron Montrose."

The best way to handle Summoning is for the GM to provide a list of the creatures that can be summoned. The capabilities of each creatures should be roughly outlined. Only the GM knows the creatures specific capabilities.

If the GM does not wish to put the requisite time and effort into creating a creature, he can allow the player to build the creature. The GM should work closely with the player on this. Once the player has built the creature, the GM should modify the creature to fit his conception and standards. He should make sure that the creature will not be easy to control; especially if it is going to be powerful.

To force a summoned creature to return home, a character must cast a Dispel or Suppress which overcomes the Active Points used to Summon the creature in the first place.

- **Summon Cost:** The base cost to summon a creature is 30 points; the summoned creature gains +5 points for every +1 Character Point. The number of summoned creatures can be doubled for +5 points. To summon any creature from a limited group is a +1/4 advantage. To be able to summon any creature is a +2 advantage.

SUPERLEAP

A character with this Movement Power can leap great distances. Normally, a character can leap 1" forward for every 5 STR, and half that distance upward (see *Leaping*). With Superleap, a character can increase these natural totals by +1" per Character Point.

In combat, leaps are identical to flight, except that the target hex must be chosen when the character begins the leap, and it is impossible to change direction in mid-leap. A character may half leap and still attack. The target hex of a leap need not be another hex — e.g., the leaper could aim for a flying enemy or the "hex" right in front of an airplane.

It is possible to miss the target location of a leap; the leaper makes an Attack Roll with range modifiers to hit the target hex (DCV 3). Superleap costs END, as does the STR used for the base leap (although a character doesn't have to use his STR).

A character with Superleap can also leap noncombat. This will double the distance, and the character will be half DCV for the duration of the leap. The noncombat distance can be doubled again for +5 points. As with a normal Leap, the character must declare his target hex, and cannot change direction in mid-flight. The duration of such a leap is equal to the number of noncombat doublings — every doubling adds a Phase to the duration of the leap.

Example: *Halfjack has a 55 STR and has purchased 40 points of Superleap, for a total combat leap of 11+40 = 51". In addition, he has spent 20 points to increase the noncombat multiple up to 32x combat distance. Halfjack can leap a total of 51 x 32 = 1632" in a single leap. This is 5 doublings, so the leap will take 5 Phases.*

- **Superleap Cost:** 1 Character Points for every +1" Leap, minimum cost 5 Character Points. 2x maximum noncombat distance for +5 points. Superleap costs 1 END per 5", plus END used for STR.

SUPPRESS

A character with this Standard Power can partially or wholly neutralize another character's Powers or Characteristics. 1d6 of Suppress costs 5 Character Points.

To use a Suppress, make an Attack Roll against the target. If successful, the roll and total the Suppress dice, then subtract the target's Power Defense (if any); the remaining total is the number of Active Points of the target's Power or Characteristic that don't work.

Suppress remains in effect as long as the attacker pays END. Suppress normally applies to only a single power: for example, a character could only Suppress Summon or Energy Blast. To buy a Suppress that affects any power of a given special effect — one at a time — is a +1/4 Power Advantage. This could be used to simulate a Suppress that could be fine-tuned to any magical spell or a mutant power. A Suppress which affects all the powers of a given special effect must be bought with a +2 Advantage.

Suppress can be used to suppress any Power, even Suppress, though this can be confusing. If a power is completely Suppressed (it has no Active Points left), then the power has been "turned off", and will have to be restarted when the Suppress is taken off.

- **Suppress Cost:** 1d6 of Suppress costs 5 Character Points, minimum cost 10 points. Affects any single power of a certain special effect is a +1/4 Power Advantage; Affects all powers of a certain special effect is a +2 Advantage. Suppress max range = points x 5 inches; the Suppress remains as long as the attacker pays END.

SWIMMING

A character with this Movement Power can swim on or through water. The character gains 1" of Swimming for every 1 Character Point spent; this is in addition to the 2" that most characters start with. The character can buy 2x maximum noncombat velocity for +5 points. Buying Swimming is the only way that a character can increase his velocity underwater.

Swimming normally requires no Turn mode — a character can make any number of turns in a Phase while swimming. The character can have a Turn mode while swimming for a -1/4 Limitation. For a description of Turn modes, see *Combat and Adventuring*.

Swimming that only allows the character to swim on the surface of the water is worth a -1 Limitation.

- **Swimming Cost:** 1 Character Point for 1" of Swimming. 2x maximum noncombat velocity for +5 points. The END cost for Swimming is 1 END for 5".

SWINGING

A character with this Movement Power can swing great distances from a line. The character can also Swing up to a certain location by attaching a swingline nearby. The character can Swing 1" for each 1 Character Point spent; the minimum cost is 5 points. The character may buy 2x maximum noncombat velocity for +5 points.

To use Swinging the character must be able to attach his swinglines to high buildings, trees, or cliffsides. The GM shouldn't usually worry about this restriction in urban environments — there are always tall structures around somewhere. However, if the GM wished to be strict, or if the character is in a flat environment, it would be reasonable to penalize the character's velocity or to disallow Swinging all together.

Swinging does not have to be bought with the Focus Limitation (see *Focus*). Unless that Power Limitation is actually taken, the character can produce as many swing lines as he needs.

- **Swinging Cost:** 1 Character Point for 1" of Swinging, minimum cost 5 points. 2x maximum noncombat velocity for +5 points. The END cost for Swinging is 1 END for 5".

TELEKINESIS (TK)

A character with this Standard Power can manipulate objects at a distance. The character can use a STR of 10 at range for 15 Character Points. +2 points of Telekinesis STR cost 3 Character Points. This STR can be used in any way the character desires: Telekinesis can be used to "squeeze" an object or "punch" an opponent. There's no action/reaction with Telekinesis, so a character can't pick himself up with Telekinesis or grab a flying character and be dragged along.

Base Telekinesis is inherently clumsy — the character can manipulate great force, but he cannot manipulate it with any fine control. Fine work costs +10 Character Points. Fine work, like pushing a button, can then be done with Telekinesis if the character makes a roll of 9 + (Character Points in Telekinesis/5), with appropriate penalties for range.

If a character's TK affects all parts of the target, then it is bought with a -1/4 Power Limitation. Characters with this type of Telekinesis cannot squeeze or punch a target; they can grab, however.

All Telekinesis has normal range modifiers. Characters should not buy their STR with the Power Advantage *Range*; they should buy TK instead.

- **Telekinesis Cost:** 10 Points of Telekinetic STR for 15 Character Points, minimum cost 15 points. +2 Points Telekinetic STR for +3 Character Points. Fine Manipulation costs +10 points. Range equals points x 5 inches. Minimum cost 15 Character Points.

TELEPATHY

A character with this Mental Power can read or send thoughts. Each 1d6 of Telepathy costs 5 points.

To use Telepathy, make an Attack Roll based on Ego Combat Value. If successful, the character declares the desired Telepathy level. The character then rolls and totals the Telepathy dice and subtracts the target's Mental Defense (if any). The remaining total is compared to the Telepathy Table.

If the attacker's remaining total is less than the desired level, the Telepathy has no effect. If the remaining total is greater than or equal to the desired level, then he has contacted the target with Telepathy. Each Phase thereafter, he can search for one fact, or get the answer to one question.

Starting on the target's Phase after Telepathy is established, the target may attempt to break contact. These attempts are subconscious, and take no time — whether the target is successful or not, the character may still act for the Phase. To break Telepathy, the character must make a successful modified EGO Roll (9 + EGO/5). The target's EGO Roll is at -1 for every 5 points of effect over the minimum points necessary to reach the desired level.

Once Telepathy has been established at a given level, it does not cost END to maintain, and the target will remain in contact (at the given level) until he makes a successful modified EGO Roll.

After the initial attempt to break contact, the modified EGO Roll roll can be re-attempted at +1 for each step on the Time Chart. The character thus gets to roll again at +1 after one Turn has passed, +2 after one minute has passed, and so forth.

The character can prevent the Telepathy from growing weaker by continuing to pay END each Phase; so long as the character pays END the target gets no bonuses for the passage of time (but does get to roll).

If a character wants to establish a new level of telepathic contact, he must make a new Attack Roll, with the new modifiers.

TELEPATHY TABLE

Total rolled on Telepathy dice – Mental DEF is:	Effect
greater than EGO	The telepath can read or send surface thoughts
EGO +10	The telepath can read deep, hidden thoughts
EGO +20	The telepath can read into the target's memory
EGO +30	The telepath can read into the target's subconscious

- **Telepathy Cost:** 5 Character Points for 1d6 of Telepathy, minimum cost 10 Character Points. Range is line of sight, no range modifier.

TELEPORTATION

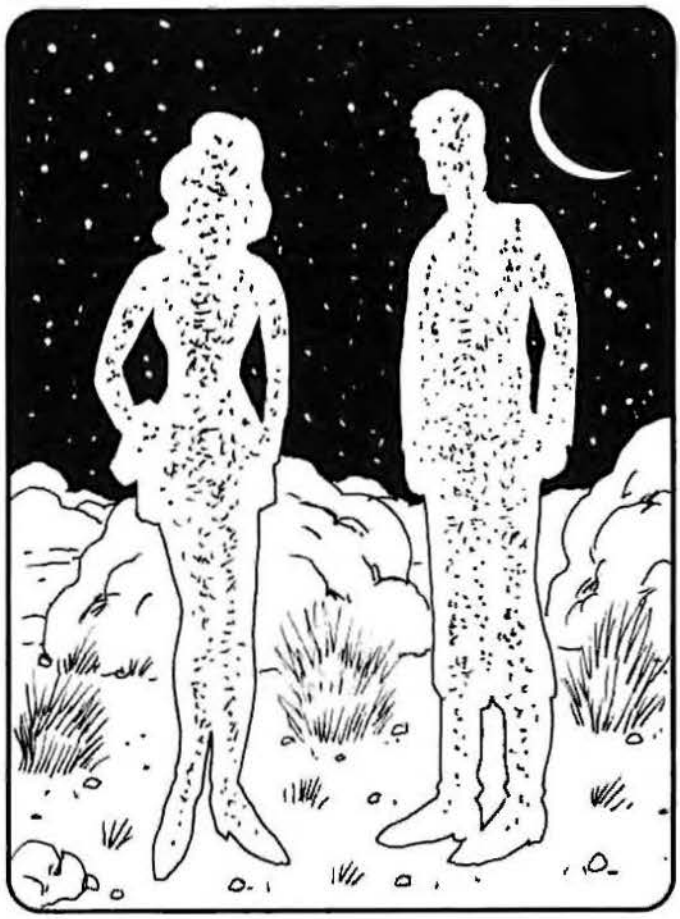
A character with this Movement Power can disappear from one point and appear at another, without traveling in between. The character can Teleport 10" to a spot he can see for 20 Character Points; this distance can be increased by +1" for 2 Character Points. A teleporter can teleport up to half his movement and then attack.

The character can prepare 1 extra Phase and teleport 2x his normal distance for 5 Character Points; he can continue to double the distance for +5 Character Points, but teleporting the added distance will still only take one extra Phase. At the end of this long-range Teleportation, the character will be ½ DCV due to disorientation. (This is Teleportation's version of noncombat movement.)

A character can teleport to any spot he can see as long as it's within his range. The teleporter can memorize a fixed location for 1 Character Point and teleport there without seeing it, but only if the spot is within his range. The location need not be physical, it could, for example, be a living creature, an airplane seat, or whatever. This fixed location cannot ever be changed.

A character can purchase a floating location for 5 points. A floating location functions identically to a fixed location, except that it can be changed during an adventure. To change a floating location, the character must study the new location for a full Turn; after that it is memorized until the character wants to change the location again.

Normally, the character can only teleport himself and his costume, but for each +5 Character Points the character can teleport an additional 2x normal human mass (100 kilograms).



Example: *Cheshire Cat has 20" of Teleportation. For +5 Character Points in Teleportation, Cheshire Cat could teleport himself and some other person he was touching. For 10 Character Points, Cheshire Cat could teleport himself and 3 other people he was touching.*

If a character wishes to teleport other individuals (without being teleported himself) he must buy the Usable By Others or Usable Against Others Power Advantages. (See *Power Advantages*).

A character cannot teleport through any barrier which has been bought with the Power Advantage Hardened, unless he has bought the Teleportation with the Power Advantage Armor Piercing. A teleporter can purchase Armor Piercing multiple times to counteract Hardened bought multiple times.

- **Teleportation Cost:** 20 Character Points to Teleport 10," +1" for every 2 Character Points, 2x mass for 5 Character Points, an additional 2x distance for 5 Character Points (takes 1 extra Phase), 1 fixed location for 1 Character Point, 1 floating location for 5 Character Points. Minimum cost 20 Character Points. The END cost is 1 END for every 5" of Teleportation.

TRANSFER

A character with this Adjustment Power can temporarily take points from an opponent's Characteristic or Power and add those points to one of his own Characteristics or Powers. The character may Transfer 1d6 of Active Points of an opponent's Characteristic or Power for 15 Character Points. The Character Points may be transferred to a different Characteristic or Power than they were taken from.

The points gained from Transfer return at the rate of 5 Character Points per Turn. This return rate can be moved down on the time chart for a +¼ Advantage per level. The maximum amount of Active Points that can be transferred is equal to the highest number that could be rolled on the Transfer dice. This maximum can be increased by 2 points for every 1 Character Point Spent. Transfer has no range.

Example: *Heartburn wants to Transfer 4d6 Character Points of an opponent's fire-based Powers to his fire-based Powers, but only one Power at a time. This is a +¼ Power Advantage (because it can affect any single Power in a group, see Adjustment Powers), so the total cost is 60 x (1 + ¼) = 75 Points. Heartburn can Transfer a maximum of 24 points. When Heartburn attacks Firewing, he decides to Transfer Firewing's Energy Blast points into Heartburn's ED Force Field (probably a good idea). Heartburn rolls 15 on his 4d6. Firewing loses 15 Active Points (3d6) from his Energy Blast. Because Heartburn will be transferring the points to a defense, he only gets half value, and thus transfers 8 points to his to his Force Field. These points will return to Firewing the rate of 5 points per Turn (Heartburn will lose 2 points and Firewing will get back 5).*

- **Transfer Cost:** 15 points for 1d6 Transferred Active Points; 5 Transferred Active Points return per Turn. Return Rate can be moved down the Time chart at a +¼ Advantage per level. The maximum amount that can be Transferred is the maximum amount that can be rolled on the dice. This maximum can be increased by 2 per +1 Character Point. Minimum Cost is 15 points.

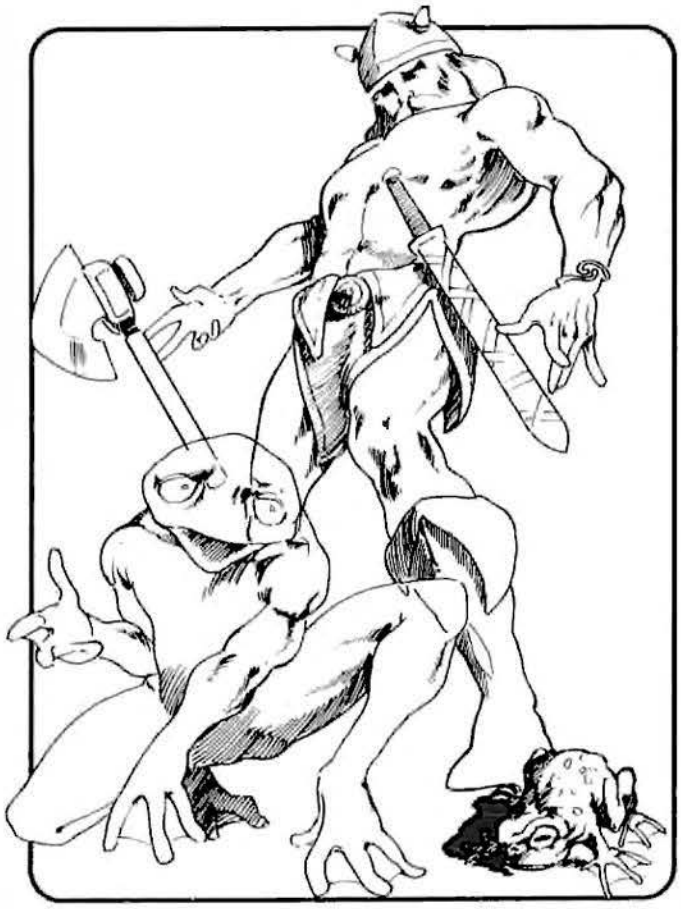
TRANSFORM

A character with this Standard Power can change a target into something else. The caster must decide what the Power's target is and what the result is; this cannot be changed once the Power is bought. For example, a character could transform an opponent into a toad. The target would be "people" and the result "toads". The GM must approve any Transform before the player can use it.

The cost for Transform is based on how radical the change will be. For cosmetic changes, the character can purchase 1d6 of Transform for 5 Character Points. Cosmetic Transforms have no impact on the way the target functions; for example, an attacker could use a cosmetic Transform to change an opponent's hair color, or Turn passable food into better fare. If the character would like to make minor changes, he can purchase 1d6 of Transform for 10 Character Points. Minor Changes could cause an opponent to break out in a rash (with minor penalties to OCV), or urn a dagger into a sword. If the character would like to make major changes in the target, he must pay 15 Character Points per 1d6. This allows the character to completely alter the target; he could turn a person into an anvil, or transform air into food.

To use Transform, the character makes an Attack Roll against his target. If successful, the character rolls and totals the Transform dice and subtracts the targets Power Defense (if any). If the remaining total is twice the BODY of the target, the target is transformed into the "result" of the Transform. If the total is less than twice, nothing happens.

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



The other way to regain normal form is for the character with the Transform to define an All-or-Nothing retransformation (a princess kissing the toad, for example). This means that the target must be treated in some identifiable way. When the target gets the treatment he immediately retransforms.

Transform is usually all-or-nothing — it either succeeds entirely or has no effect. A character can buy a Cumulative Transform for a +1/2 Power Advantage. With a Cumulative Transform, the target keeps track of the Transform "damage" that has accrued. When the total of the Transform BODY is twice the character's BODY, then the Transformation takes place.

Example: *Arkelos purchases a 5d6 Cosmetic Transform with the Cumulative Advantage. This costs 25 x (1+1/2) = 37 Character Points. The next day, Arkelos attempts to use the Transform on a foe who has 12 BODY. On his first attack, Arkelos rolls 18 BODY, which is not double his opponent's BODY, and thus has no effect. However, because the Transform is Cumulative, the target keeps track of this damage. On his next attack, Arkelos rolls 14 more Transformation BODY. Since the total of the two attacks (18 + 14) is greater than twice the target's BODY, the Cosmetic Transformation takes place.*

Transform can usually only be used to change a specific type of target into a certain type of object; this must be specified when the Power is purchased. Thus a character could transform any opponent into a toad, but he couldn't Transform him into a cat. For a +1/4 Power Advantage, a character can transform his target into a limited class of objects (animals, food types, household appliances). To be able to Transform a target into anything is a +1 Power Advantage. If the character wants the Transform to also hurt the target, then he should buy an attack that is linked to the Transform (i.e., only goes off when the Transform goes off).

Transform can be used to simulate special effects involving creation, although this must be closely regulated by the GM. For example, a spell that created water would be a major Transformation; the amount of water would be based on the number of BODY rolled. However, Transform shouldn't be used to create useful things like weapons or gold. The GM should closely regulate any Transforms in the campaign. Transforms cannot be used by the character to change himself: Use Shapeshift for this.

Comment: The cost of Transform is based on the cost of Ranged Killing Attack. The logic is that if a character does enough damage to kill someone or destroy something, he might as well transform it into something else. Transform can be used to simulate any attack that has a long-term effect on the target. For example, if an attack "permanently" blinds its target, this can be done with a major Transform attack.

- **Transformation Cost:** 1d6 Cosmetic Transformation for 5 Character Points; 1d6 Minor Transformation for 10 points; 1d6 Major Transform for 15 points. Transform works versus Power Defense. +1/2 Advantage for Cumulative attack. +1/4 Advantage to change target into limited class of objects; +1 Advantage to change target into anything. Range is 5x points. Minimum cost 15 points.

TUNNELING

A character with this Movement Power can move through the ground by creating a tunnel roughly his own size. The character can tunnel 1" through 1 DEF material for every 5 Character Points; it is possible for a character to tunnel more quickly than he can walk. The DEF that a character can tunnel through can be increased by +1 DEF for 3 Character Points. A character can tunnel at noncombat 2x as fast; he is then 1/2 DCV. Tunneling cannot be used on living creatures to cause damage.

The tunnel is normally left open behind the character. If a character wishes to be able to fill in the tunnel behind himself, the cost is +10 points. In any case, the tunneler does not need life support to tunnel (he is assumed to keep an air pocket around him).

Example: *Armadillo has 60 Character Points in Tunneling. He can Tunnel through substances with a Defense of 12 or less, at the rate of 12" per Phase. Because he did not pay the additional 10 points, his tunnels will always be left open behind him.*

- **Tunneling Cost:** 5 Character Points for 1" Tunneling per Phase, +1 Defense that can be tunneled through for 3 Character Points; minimum cost 20 Character Points. END cost is 1 END per 5" Tunneled.



POWER MODIFIERS

Effective characters can be built using only the Powers and Skills already presented. With Power Modifiers, a character can be made more individualized. There are three types of Power Modifiers: Power Advantages, and Power Limitations, and Power Frameworks.

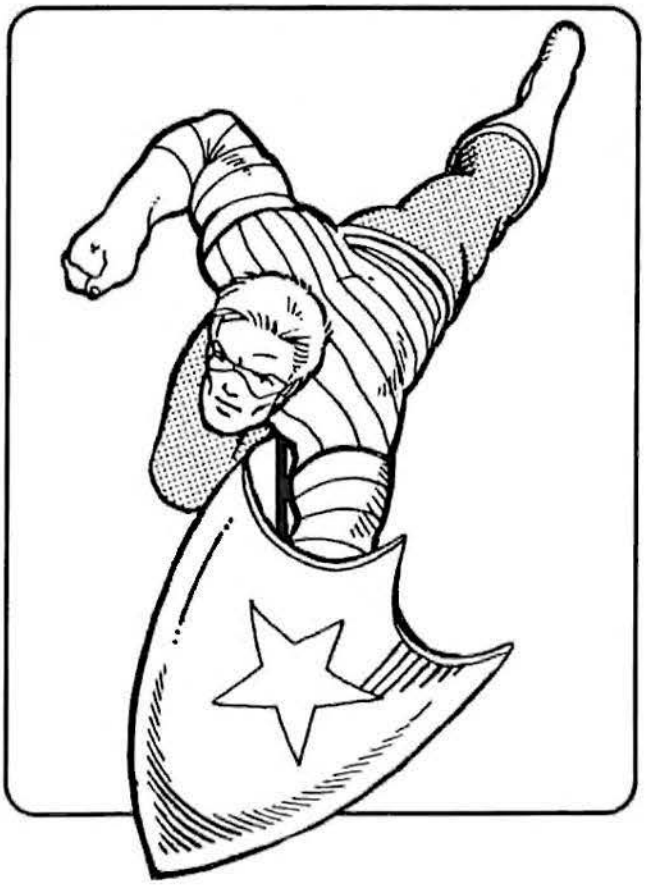
Power Advantages make Powers more useful, and add to the Character Point cost for the Power. Power Limitations restrict the Powers, and make the Powers cost less. Power Frameworks affect the way a character groups his Powers together, and how the character can use them.

By combining Powers and Power Modifiers, the player can create almost any character. A player's first characters may not need any Power Modifiers. Later, the player may use a modifier or two to "customize" a character's abilities. Finally, when the player is very comfortable with the Powers and Power Modifiers, he can use the Power Modifiers to create highly intricate characters with very specific and unusual abilities.

When listed on a character sheet, Power Advantages are listed with a plus (+). Power Limitations are listed with a minus (-). These symbols do not actually affect the Modifiers, they just make them easier to tell apart. Frameworks do not need a symbol, since they are independent of the Powers.

Just because Advantages and Limitations are listed with a plus and a minus, do not add the Advantage and subtract the Limitations to get a total. The total of the Advantages and the total of the Limitations are applied separately to the cost of each Power

The section on Special Effects at the beginning of the Powers also applies to Power Modifiers; in fact, the Power Modifiers are often more important in representing special effects than the Powers are themselves! Using Power Modifiers will make creating characters more complex and flexible. but the rewards are worth it.



POWER ADVANTAGES



A player can use Power Advantages to modify standard Powers and to make them more useful; these modifications increase the Active Point Cost of the Power. Many special effects are best shown by a Power with a Power Advantage; for instance, a grenade is an Energy Blast or Killing Attack with the Power Advantage *Explosion*.

Each Power Advantage has a multiplier that is used to figure the Active Cost of the Power (with the Advantage). The Active Cost is an approximation of how powerful the Power actually is. The Active cost of a Power with Power Advantages is found with the following formula:

Active Cost = Base Cost x (1 + Advantages)

Example: *Sniper wants to buy a 2d6 Ranged Killing Attack with the +1/2 Power Advantage "Armor Piercing." Sniper's Killing Attack has an Active Cost of 30 x (1 + 1/2) = 45 Points.*

USING POWER ADVANTAGES

A Power with a Power Advantage is considered to be a distinct Power, and the Advantages must always be used whenever the character uses the Power. The END usage is based on the Active Points in the Power, that is, the base Power and all Advantages. Powers that normally don't use END won't use END with a Power Advantage either. Power Advantages must be attached to a Power — a character can't have "naked" Power Advantages in a Power Framework without special GM's permission.

When examining a Power with Advantages, the GM must use careful judgement to make sure that play balance is maintained. He should remember that an Advantage is just that — an Advantage. Each Advantage makes a Power more powerful. For a good estimate of how dangerous a Power is, the GM should compare its Active Cost to the Active Cost of other Powers without any Advantages.

Example: *A GM examines a character with a 10d6 Energy Blast with the +1/2 Armor Piercing Advantage to see if the character will fit into the GM's campaign. The total Active Cost of the character's attack is 50 x (1 + 1/2) = 75 points. The GM has a campaign limit of 12d6 for normal attacks (or 60 active points) for beginning characters; he asks that the character's Energy Blast be reduced to 8d6 with Armor Piercing to fit into the campaign.*

Each Power Advantage is listed along with its multiplier. If you don't want to use the formula to figure out the final cost every time, use the Power Advantage Cost Table provided. To use the table, find the base Character Points across the top of the table; then find the total of all the multipliers on the left side of the table. Where those two intersect is the final Active Cost of the Power with the Power Advantage. For instance, a 35 point Power bought with Area Effect (+1) and Armor Piercing (+1/2) would have a total multiplier of 1/2 + 1 = 1 1/2. Referring to the table, the Active Cost is 87 Character Points.

POWER ADVANTAGE DESCRIPTIONS

AFFECTS DESOLIDIFIED

A Power with this Advantage can affect a character who is desolidified. A Power with this Advantage can also affect normal objects or characters. An attack that Affects Desolidified can come as a rude surprise to the desolid character who thought he was untouchable. This Advantage can also be used to create walls that are proof against desolidified characters.

- **Affects Desolidified Cost Multiplier:** +1/2.

AREA EFFECT

Powers with this Power Advantage affect all targets in an area. To use an Area Effect Power, target the center of the area on a hex (DCV 3). Make an Attack Roll with appropriate penalties for range. If the Attack Roll is successful, then the Area Effect centers on the target hex. If the Attack Roll is unsuccessful, then the center of the Area Effect scatters (See *Fighting*).

An Area Effect Power affects all the characters in the area. Anyone who wishes to avoid the Area Effect can use the Combat Maneuver "Dive for Cover" to avoid being affected (see *Combat*).

The character has several options when selecting the shape and characteristics of the Area Effect. These options affect both the cost of the Area Effect and how many hexes the attack covers. The type of Area Effect must be determined when the Power is purchased.

The Area of an Area Effect Power is based on the base points in the Power with all Power Advantages *other* than Area Effect applied: the Character Points spent on the Area Effect Advantage are not considered.

POWER ADVANTAGE COST TABLE

Total Multiplier	Base Points 5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
1/4	6	12	19	25	31	37	44	50	56	62	69	75	81	87	94	100
1/2	7	15	22	30	37	45	52	60	67	75	82	90	97	105	112	120
3/4	9	17	26	35	44	52	61	70	79	87	96	105	114	122	131	140
1	10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160
1 1/4	11	22	34	45	56	67	79	90	101	112	124	135	146	157	169	180
1 1/2	12	25	37	50	62	75	87	100	112	125	137	150	162	175	187	200
1 3/4	14	27	41	55	69	82	96	110	124	137	151	165	179	192	206	220
2	15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240
2 1/4	16	32	49	65	81	97	114	130	146	162	179	195	211	227	244	260
2 1/2	17	35	52	70	87	105	122	140	157	175	192	210	227	245	262	280
2 3/4	19	37	56	75	94	112	131	150	169	187	206	225	244	262	281	300
3	20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320

Example: *Pulsar spends 30 Character Points on his Energy Blast, getting 6d6. If he bought an Area Effect (increasing the cost to 45 points or more), the actual area that the attack covered would be calculated using the original 30 Character Points. Thus, Pulsar could attack in a 3" Radius Circle, a 12" Line of hexes, or whatever option he chose when he bought the power.*

Now Pulsar spends 45 Character Points on a 6d6 Armor Piercing Energy Blast. He wishes to make it an Area Effect (Line) attack. There are 45 Active Points in the power (not including the Area Effect Advantage). Therefore the attack would cover a 2 x 45/5 = 18" line of hexes.

AREA OF EFFECT OPTIONS

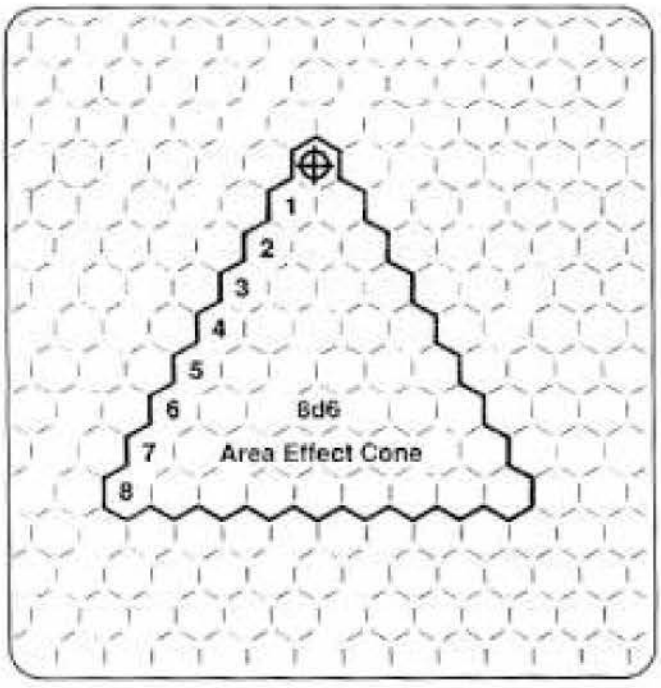
Area Effect (One-hex): This type of Area Effect affects a single target hex; it has no effect on the surrounding hexes. This is a +1/2 Power Advantage.

Area Effect (Radius): This type of Area Effect affects all individuals within a certain radius of the target hex. The Circular area is 1" in radius for every 10 Character Points in the Power not counting the Area Effect Advantage. A 1" radius is thus one hex, a 2" radius is 7 hexes, a 3" radius is 19 hexes, and so on. Area Effect (Radius) is a +1 Advantage; the radius can be doubled for an additional +1/4 Advantage.

Area Effect (Cone): This creates a 60 degree cone of affect which radiates out from the target hex. The size of the cone is defined by the length of any one side; the length of each side equals 1"+ 1" for every 5 Character Points in the Power not counting the Area Effect Advantage. Thus a 1" cone affects one hex; a 2" cone affects 3 hexes; a 3" cone affects 6 hexes, and so on. Area Effect (Cone) is a +1 Power Advantage; to double the length of the side is an additional +1/4 Advantage.

Area Effect (Line): This affects a straight line of hexes; any target in the line of hexes is affected by the Power. The length of the line is equal to 2" for every 5 Character Points in the Power not counting the Area Effect Advantage. A 1" line is 1 hex, a 2" line is 2 hexes, and so on. Area Effect (Line) is a +1 Advantage; to double the length of the line costs an additional +1/4 Advantage.

Area Effect (Any Area): The character can determine the shape when he uses the Power. All the hexes must be adjacent to at least one other hex. The hexes may form a line, circle, triangle, square, or other simple shape. The total number of hexes is equal to 1" for every 10 Character Points in the Power not counting the Area Effect Advantage. Area Effect (Any Area) is a +1 Advantage; to double the number of hexes is an additional +1/4 Advantage.



OTHER AREA OF EFFECT OPTIONS

Once a character with an Area Effect has decided on the shape of the Area Effect, he must decide how the targets in the area are affected. For normal Area Effects, hitting the Area is enough — all characters in the area are affected unless they Dive for Cover. However, not all Area Effects work this way:

Nonselective Target: This means that the character must make a Attack Roll against every character in the area. This is in addition to the roll to target the Area Effect: the character must first target the Area Effect and then he must make an Attack Roll (with Range Mods and other CV modifiers) against every target in the area. Nonselective Area Effects are worth 1/4 less than a normal Area Effect (Nonselective Area Effect (one-hex) is a +1/4 Power Advantage; all other Nonselective Area Effects are +3/4 Advantages).

Example: *Sunburst has bought a 4d6 Flash Attack (sight) that has the Power Advantage "Nonselective Area Effect (radius)". This will cost 40 x (1 + 3/4) = 70 Character Points, and will affect a 4" Radius Area. Later, when fighting the Champions, Sunburst uses his Flash. First he must roll to target the center of the radius. Once he makes this roll, he must make an Attack Roll against each target in the radius. Any target hit by this second roll is Flashed. If Sunburst had missed the hex, he would have rolled to find out where the Area Effect was centered, and would have then had to make an Attack Roll against all the targets in the new area.*

Selective target: This means that the character using the Area Effect can choose which of the characters in the Area Effect he would like try to hit. As per a normal Area Effect, the character first rolls to target the Area Effect. He then decides what targets in the area he wants to affect with the Power. The character must make a normal Attack Roll (with Range Mods and other CV modifiers) against each target he wants to affect. If the roll is successful, then the target is affected by the Power. Selective target is an additional +1/4 Advantage that can be applied to any shape of Area Effect. A character may not have Selective Target and Nonselective Target.

- **Area Effect Cost Multiplier:** +1/2 for One-hex Area Effect; +1 for Radius, Cone, Line, or Any Area. -1/4 less Advantage for Nonselective Target; +1/4 more Advantage for Selective Target.

ARMOR PIERCING

A Power with this Power Advantage acts against one half (1/2) of the defense it normally acts against. The damage for an Armor Piercing attack is rolled normally, but only half of the target's defense is subtracted from the damage. The Power Advantage *Hardened Defense* allows the target to ignore the effect of Armor Piercing. Armor Piercing may be bought multiple times, but can never reduce the defense below half. The only effect of multiple Armor Piercing is to negate Hardened Defense; of course, a defender could buy Hardened Defenses several times...

Example: *Mechanon fires an Armor Piercing Energy Blast at Solitaire, who has an ED of 19. Solitaire doesn't have any Hardened Energy Defense, so she only subtracts 10 from the BODY and STUN done by the attack, instead of 19.*

- **Armor Piercing Cost Multiplier:** +1/2.

ATTACK VERSUS LIMITED DEFENSE (AVLD)

An attack with this Advantage is affected by only limited or unusual Defenses. Such an attack may be directed against Mental Defense, Flash Defense, or Power Defense. For instance, a character could buy a 4d6 Energy Blast against Power Defense. Any Power Defense the target had would be subtracted from the STUN of the attack and the rest would subtract from the character's STUN total. AVLD attacks are STUN only, except with special permission from the GM. The defense that works against the attack is defined when the power is purchased. The GM should approve all Powers bought with AVLD.

- **Attack Versus Limited Defense (AVLD) Cost Multiplier:** +1 1/2.

AUTOFIRE

An offensive Power with Autofire can hit a target more than once in a single Phase. Autofire also allows the character to perform certain combat maneuvers that cannot be done with normal attacks (see *Combat*).

To use a Power with Autofire, the character chooses how many times he would like to fire the Power, up to a maximum of 5 shots. He makes a normal Attack Roll. If successful, the character hits the target; in addition, for every 2 points the Attack Roll was made by, the character hits the target an additional time. If a character needed a 13- to hit his target, and rolled a 9, he would hit his target 3 times, once for 13, once for 11, and once for 9.

Basic Autofire is a +1/2 Advantage; this enables the character to fire a maximum of 5 shots. This maximum can be doubled for each additional +1/2 Advantage.

The END must be paid for each shot that the character takes; the END cost can therefore be enormous. Autofire Powers are often bought with the Charges Limitation or an END Reserve. If a character would like to buy the Reduced END Advantage on a Power with Autofire, he must pay twice the normal price (to reflect the multiple shots). Thus buying a Autofire Power to 1/2 END is a +1/2 Advantage, and buying a Autofire Power to 0 END is a +1 Advantage.

Each hit from a Autofire attack is applied separately against the target's defenses. To calculate Knockback from an Autofire attack, count the BODY of the largest attack, and add +1 BODY for each additional hit.

Autofire is designed primarily for Energy Blast or for Killing Attack (Ranged). It will work with some other Offensive Powers, but with some special rules. If the attack doesn't require a normal Attack Roll or isn't applied against normal defenses, then the Autofire must be bought with an additional +1 Advantage. This includes, but is not limited to, Ego Attack, Drain, Transfer, No Normal Defense attacks, etc. To calculate the BODY of an Autofire Entangle, use the BODY of the largest Entangle and add +1 BODY for each additional Entangle. To calculate the affect of Mental Powers (other than Ego Attack), take the largest roll out of all that hit. Telekinesis, Summoning, and most other Powers don't work with Autofire.

- **Autofire Cost Multiplier:** +1/2 for ability to fire a maximum of 5 shots; 2x maximum for additional +1/4 Advantage. These multipliers are doubled if the Power is not applied against normal defenses or if the Power does not require a normal To-hit Roll. The Cost Multiplier for Reduced END is doubled for any Autofire Power.

BASED ON EGO COMBAT VALUE

A Power with this Power Advantage makes its Attack Roll based on EGO Combat Value rather than on normal Combat Value. Powers based on EGO Combat Value take no range modifiers. Any Powers that would be modified by defenses (such as Energy Blast or Power Drain) can apply either to that defense, or to the character's Mental Defense, at the attacker's option. That choice must be made when the Power is bought, and can't be changed thereafter. All EGO based attacks should be STUN only, except with special permission from the GM. In order to make an attack, the attacker must be able to see his target (see *Mental Combat*).

Even though a Power with this advantage is based on ECV, it is not a Mental Power per se. Unlike normal Mental Powers, a Power with this Advantage is automatically visible. Additionally, a character who has a Power with this Advantage cannot automatically detect Mental Powers.

• **Based on EGO Combat Value Cost Multiplier:** + 1.

CHARGES

Because a Power with Charges uses no END, a Power with a lot of Charges is actually better than a normal Power, and must be bought with a Power Advantage. For more information, see *Charges* in the *Power Limitations* section.



CONTINUOUS

This Advantage allows a character to use an attack on a continuing basis without having to make a new Attack Roll every Phase against the same target. This is the same as a Constant Power.

To use a Continuous attack, the attacker makes an Attack Roll. If successful, the target takes the damage normally. From then on the target will take damage every time the attacker's Phase comes around until the attacker turns off the Power or is unable to maintain it (see *Powers*). If Continuous is applied to an Area Effect attack, the Power stays around in the Segments between Phases. Any target who goes into the area will be attacked upon entering and every time the attacker's Phase comes around while the target is still in the area.

• **Continuous Cost Multiplier:** + 1.

DAMAGE SHIELD

This advantage allows a character to set up a continuing shield around him that causes damage to any target that comes into extended contact with it. The character buys any offensive Power, and uses this as his Shield. The Shield is automatically around the character (the character does not get the Power Limitation *No Range*).

Any attacker that makes a successful hand-to-hand Attack Roll against a character with a Damage Shield takes the damage (and possibly Knockback) from the shield. The character with the shield can also do the shield's damage to a target by Grabbing him. The Grabbed character takes the damage from the shield every time the attacker's Phase comes around (in addition to normal STR damage). Optionally, a GM may want to apply the damage from the Shield against any hand-to-hand Focus an attacker might use, or against the Focus and the character. The Damage Shield does not give its user any kind of defense against attacks. Characters who want defenses should buy Force Field, Armor, etc.

This Advantage can also be used to set up a Mental Damage Shield. In this case, the character buys an EGO Attack (or other Mental Power) with the Damage Shield Advantage. If the character is attacked by a Mental Power, the attacking mentalist will suffer the damage from the shield. This shield damage automatically hits the attacking mentalist; all the character has to do is roll the damage for the shield. A Mental Damage Shield is entirely "in the head"; it has no effect on normal combat.

Example: *The supervillain Hypnos is trying to find Warhawk with his Mind Scan. Hypnos makes a successful ECV Roll, thereby locating Warhawk,. Unfortunately for the villain, Warhawk has a Mental Damage Shield — a 4d6 Ego Attack. The moment Hypnos establishes the Mind Scan, he takes 4d6 STUN; Warhawk doesn't have to make an Attack Roll. Barely conscious, Hypnos doesn't dare use his Mind Control through the Mind Scan — he knows that he'd be knocked unconscious.*

• **Damage Shield Cost Multiplier:** +1/2.

DELAYED EFFECT

This Advantage can only be used in campaigns where the GM has set a limit on the number of Powers that a character can have turned on at one time. (For example, in a fantasy campaign the GM might decide that wizards can only have INT/5 spells turned on or ready at any one time.)

Delayed Effect allows the character to go through any lengthy preparations that are necessary to turn on the Power, then keep the Power "ready" before throwing it. (This process is also known as "stacking your rack".) In other words, the character goes through his normal turn-on procedure with all applicable Limitations. When he's finished, he can either use the Power normally, or he can "store" the Power in his head. This stored Power takes up a slot, counting against the total number of Powers the character can have functioning at one time.

The character can save this Power and use it at any future time; the Power will stay "ready" even if the character is knocked out. Using the Power is only a half-Phase action and the character has his full DCV, regardless of any Limitations taken on the Power.

The character pays the END cost ahead of time. Thus, when he fires the Power, he doesn't need to pay END. However, if an Attack Roll is necessary, he must make that roll when he uses the Power. Similarly if the Power has a Skill Roll, Activation Roll, etc., then he must make the roll at this time. If the character wants to "let go" of a Delayed Effect Power, he may do so at no penalty (the Power just dissipates and doesn't go off).

This is a handy Advantage; it means a character can prepare several Powers that take lengthy preparations in the morning and have them ready to use that afternoon. But once the Power is used, the character has to prepare it again before he can fire it. More than one of the same Power can be "stacked".

This Advantage is recommended for fantasy campaigns — it works especially well for spellcasters. It is not recommended for superhero campaigns, and it can **not** be used in any campaign that doesn't have a limit on the number of Powers that a character can have turned on at any one time.

• **Delayed Effect Cost Multiplier:** +1/4.

DIFFICULT TO DISPEL

A Power with this Advantage is exceptionally difficult to dispel. Each time this Advantage is bought, the number of Active Points in the Power is doubled, for determining the effects of Dispel and Suppress only. Thus, a 10 point Power bought with Difficult To Dispel would have 20 Active Points for the purpose of resisting Dispel. Suppress would be applied normally (it would still suppress the Power), but the Power would not turn off unless the amount rolled on the Suppress dice totalled twice the Power's Active Points. Difficult to Dispel can be purchased more than once.

• **Difficult to Dispel Cost Multiplier:** +1/4.

DOUBLE KNOCKBACK

A Power with this Advantage does increased Knockback. When a character with this advantage attacks, the amount of BODY is doubled before the Knockback Roll is made (see Knockback). Double Knockback can only be bought once.

Example: *The supervillain Tsunami has a 7d6 Energy Blast Wind Attack which does Double Knockback. Tsunami hits Defender with the attack and rolls 9 BODY. To determine Knockback, Tsunami doubles the BODY to 18, then rolls 2d6 to determine Knockback. He rolls a 4, doing 14" Knockback. Defender flies back into a wall and takes 14d6 damage. Good doesn't always win.*

• **Double Knockback Multiplier Cost:** +3/4.

EXPLOSION

An Offensive Power with this Power Advantage acts as an explosion. The character defines a target hex for the center of the explosion, then makes an Attack Roll to target the attack. If the Power has no range, then the center of the Explosion is the character himself (he will take full damage).

The full effect of the base Power occurs in the target hex, but the damage done by the attack is one Damage Class (1d6 normal damage, or 5 active points in Power) less for every 1" distance from the target hex. (For an explanation of Damage Classes, see *Fighting*.) The largest 1d6 rolled is always subtracted first.

No Attack Roll is necessary on targets within the blast radius of the explosion. However, the targets of an Explosion can use a Dive for Cover to get away from an Explosion.



Example: *Starburst has 40 Character Points of Energy Blast with the Power Advantage "Explosion", so his Energy Blast costs him 60 Character Points and does 8d6 damage. Starburst throws his attack and rolls 1, 2, 3, 3, 4, 5, 6, 6 for his damage. The target hex takes 1+ 2+ 3+ 3+ 4+ 5+ 6+ 6 = 30 STUN and 0+ 1+ 1+ 1+ 1+ 1+ 2+ 2 = 9 BODY. Someone 2" away from the target hex would take the same damage, less the two sixes: 1+ 2+ 3+ 3+ 4+ 5= 18 STUN and 0 + 1+ 1+ 1+ 1+ 1 = 5 BODY.*

Explosions normally lose 1 Damage Class per hex. For every additional +1/4 Advantage, the DC falls off 1" more slowly. Thus, for a total Advantage of +3/4 (1/2 for the Explosion and 1/4 to lengthen the damage) a character can have an Explosion that loses 1 DC per 2"; for +1 an explosion that loses 1 DC per 3", etc.

- **Explosion Cost Multiplier:** +1/2. For +1/4 more, the Explosion will lose a DC 1" more slowly.

HARDENED

This Power Advantage "hardens" a particular defense for +1/4 Advantage, enabling that defense to counteract the Power Advantages *Armor Piercing*, *Penetrating*, and *Indirect*. Attacks with these Advantages are applied normally against Hardened Defenses — the Advantage is ignored. Defenses which can be hardened include PD, ED, Flash Defense, Power Defense, and so on. A character must buy Hardened with each of his Defenses separately; a character who has a Hardened Force Field doesn't automatically get Hardened Flash Defense or Armor, for example.

A Hardened Defense is also proof against Teleportation; a character cannot teleport through a Hardened barrier unless he bought his Teleportation with the Power Advantage *Armor Piercing*.

Hardened can be bought multiple times to counteract Armor Piercing bought multiple times.

- **Hardened Defenses Cost Multiplier:** +1/4.

HOLE IN THE MIDDLE

This Advantage can be applied to any Power that affects an area — Darkness, Change Environment, Powers bought with the Power Advantages *Explosion* or *Area Effect*, etc. A Power with this Advantage has a hole in the center where the Power has no effect. For +1/4, the size of this hole must be defined when the Power is bought, although it can be any size the character wants. For +1/2, the character can alter the size of the "hole" each time he uses the Power, or even make it disappear altogether. The size of the hole is usually static, although it will move with the character if the area of effect would move with the character.

Example: *Arkelos wants to be able to talk to his friends without anyone else being able to hear. He buys the Darkness against all senses in the Hearing Sense Group, and increases the radius to 3". He then buys the Power Advantage "Hole in the Middle", defining it as the one hex in the center of the Silence Field. Now Arkelos and his friends can sit in the middle of the field and converse without fear of being overheard.*

- **Hole in the Middle Cost Multiplier:** +1/4 if the hole is of a fixed size, or +1/2 if the size of the hole can be changed each time the Power is used.

INCREASED MAXIMUM RANGE

This Power Advantage increases the maximum range of a Power. It can only be bought for Powers that don't already have a way to increase their maximum range. This Advantage doesn't improve the character's chance to hit and has no effect on range penalties; it just means he can use the Power out to a greater range. Increased Max Range can be bought multiple times to *really* increase the maximum range.

- **Increased Maximum range Cost Multiplier:** 5x to max range for +1/4.

INCREASED STUN MULTIPLIER

This Power Advantage increases the STUN multiplier of a Killing Attack, increasing the average amount of STUN that the attack will inflict. A character who buys this Advantage can add +1 to the number rolled on the STUN Multiplier die of a Killing Attack. Alternatively, he can add +1 to the STUN Multiplier determined from the optional Hit Location Table, if this optional rule is being used. This Advantage can be purchased more than once. Increased STUN Multiplier has no effect on attacks other than Killing Attacks.

Example: *Shadow Wolf buys his Killing Attack claws with a 2 levels of Increased STUN Multiplier, for a total Advantage of +1. Whenever he makes an attack, Shadow Wolf rolls his BODY damage normally. When rolling STUN, he adds 2 to the usual 1d6-1, for a total STUN Multiplier of 1d6+1.*

- **Increased STUN Multiplier Cost Multiple:** +1/2 for +1 to STUN multiplier.

INDIRECT

A Power with this Advantage ignores intervening barriers between the attacker and the target. These intervening barriers include walls, fences, and even Force Walls, but not personal defenses like Force Field or Armor. Barriers purchased with the Power Advantage *Hardened* affect an Indirect Attack normally. The range for determining range penalties is still counted from the attacking character. Indirect attacks may receive a bonus for surprise the first time they are used.

If the Indirect Power always originates from a certain spot (say 3' in front of the character, which is just outside his Force Wall), Indirect is only a +1/4 Advantage. If the indirect Power can originate anywhere, but still only points away from the character, Indirect is a +1/2 Advantage. And if the Indirect Power can originate from anywhere and aim in any direction, Indirect is a +3/4 Advantage. A power bought with this level of Indirect could originate behind a defender and knock him toward the attacker, for example.

Indirect can be used to simulate a wide variety of special effects, ranging from a character who can affect anything he can see to a demon which rises from a pentagram next to the defender and attacks him. Indirect can also allow characters with a Force Wall to fire through it without lowering its defenses. Mental Powers, which operate directly from one mind to another, need not buy this power.

- **Indirect Cost Multiplier:** +1/4 if the attack always comes from the same location and fires away from the attacker; +1/2 if the attack can originate from any location but fires away from attacker; +3/4 if the attack can come from any location and fire in any direction.

INVISIBLE POWER EFFECTS

A Power with this Power Advantage works invisibly. Normally, any Power that affects another character is quite visible, and the source of the attacker is obvious (see *Special Effects*). Such Powers are visible to three Sense Groups. Invisible Power Effects allows a Power to work without these visible effects, so the source of the Power remains inobvious. An attack can be made invisible to one Sense Group for a +1/2 Advantage; each additional Sense Group is an additional +1/4 Advantage. A Power can therefore be completely Invisible for a +1 Advantage.

Mental Powers are handled differently. These are already invisible to all Sense Groups except the Mental Sense Group. To make a Mental Power completely invisible is thus a +1/2 Advantage.

- **Invisible Power Effects Cost Multiplier:** +1/2 for a Power invisible to one Sense Group, +1 Sense Group for +1/4 additional Advantage; +1 Advantage to be invisible to all senses.

NO NORMAL DEFENSE (NND) ATTACK

An attack Power with this Power Advantage ignores all conventional defenses. For example, if this Advantage were applied to an Energy Blast, the EB would ignore the usual PD, ED, Force Field, or Armor — the target would takes the full amount rolled on the dice as STUN. NND attacks are STUN only; they can only do BODY with the express permission of the GM.

When a character purchases an attack with No Normal Defense, he must define a reasonably common Power or circumstance, or a set of uncommon Powers or circumstances as the defense. If the target has this defense, then the attack is totally ignored. Some possible attack types and their suggested defenses are given in the following example.

NO NORMAL DEFENSE EXAMPLES

Type of Attack	Defense
Gas Attack	Appropriate Life Support, target holds his breath
Poison Dart Attack	Resistant Defense
Solidification Attack	Force Field, Density Increase, Desolidification
Hypnotic Attack	Mental Defense, No eye contact
Sonic Attack	Solid ear coverings, Flash Defense (hearing), Target covers his ears

There are many other possible attacks, but they cannot inflict BODY and must have a reasonably common defense (or set of defenses) approved by the GM. The special effects of the NND will often suggest the defenses; a gas attack might be stopped if the character was holding his breath before the attack occurred. Normally, a character can't have more than one type of NND attack. (See also *Attack Vs. Limited Defense*, above.)

- **No Normal Defense Attack Cost Multiplier:** +1.

NO RANGE PENALTY

This Advantage allows an attack to take no range penalties on its Attack Rolls. An attack With No Range Penalty has an equal chance to hit at point blank range and at maximum range.

- **Attack with No Range Penalty Multiplier:** +1/2.

PENETRATING

An attack Power with this Advantage automatically does some damage, no matter what the defenses of the target are. The character rolls his damage dice normally and applies them against the target's defenses, but no matter how high the target's defenses are, the target will take a minimum of 1 point of effect for every 1 "BODY" rolled on the dice. Thus the character takes no points of effect from each 1; he takes 1 point of effect from each 2, 3, 4, and 5; he takes 2 points of effect from each 6.

Example: *Penetrator has a 3d6 Penetrating physical Killing Attack. He attacks Tank and rolls a 2, 4, and 6 — totalling 12 BODY. Tank has a resistant PD of 25, so he would normally take no BODY. However, because the attack was Penetrating, he takes 4 BODY.*

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

- **Penetration Cost Multiplier:** +1/2.

PERSONAL IMMUNITY

This Advantage prevents the character from being affected by his own power. It is especially appropriate for Area Effect and Explosions, but can also be handy, for example, if the opponent has Missile Reflection. Personal Immunity also immunizes the character from non-damaging powers: He can, for example, see through his own Darkness or ignore his own Flash. At GM's discretion, this Advantage could also give immunity to other character's attacks that were extremely similar. For example, if two identical mutant twins were separated at birth, and each had bought Personal Immunity on his Energy Blast, then the GM could rule that each was also immune to each other's Energy Blasts.

- **Personal Immunity Cost Multiplier:** +1/4.

RANGED

No range Powers with this Power Advantage can be used at range. For example, a Drain, Transfer, or Transform with the Ranged Power Advantage can attack targets at range.

This Advantage does not automatically allow the character to use the Power on others — if the Power is a nonattack Power, then the character will have to buy the Power Advantage *Usable by Others* or *Usable Against Others.* This Advantage cannot be bought with STR; characters who want to use STR at range should buy Telekinesis or Stretching.

A Power can be used up to a maximum of 5 x Active Points in inches away. Powers with this advantage suffer standard OCV penalties for range.

- **Range Cost Multiplier:** +1/2.

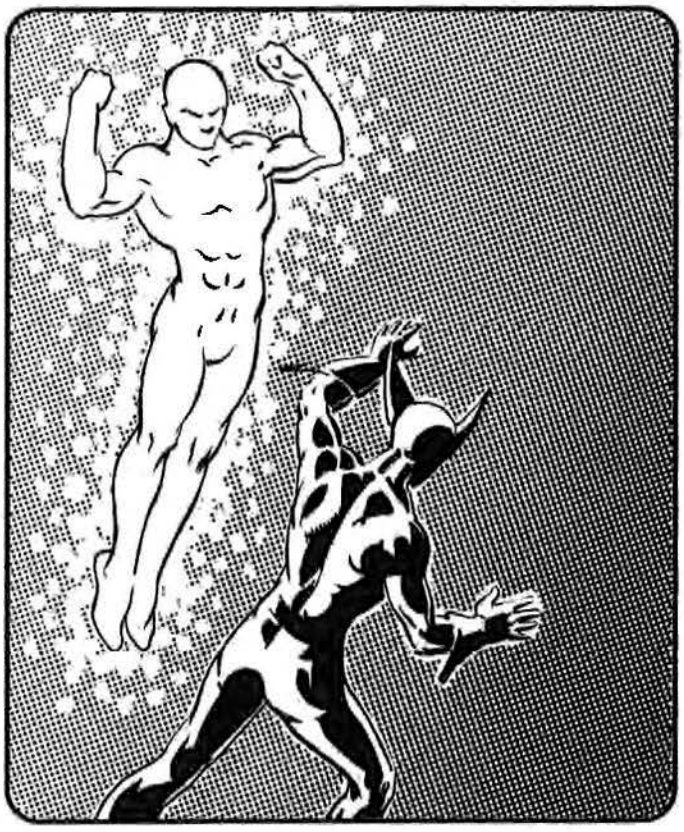
REDUCED ENDURANCE

This Advantage allows a character to reduce the normal Endurance cost of a Power (see *Endurance*). Reduced Endurance is applied like any other Power Advantage. Cutting the END cost of a Power in half is a +1/4 Power Advantage; the Power will then consume 1 END per 20 Active Points of Power (instead of the usual 1 END per 10 Active Points). The minimum END cost is still 1 END per Phase.

Reducing END cost to 0 END is a +1/2 Power Advantage. This means that the Power takes no END to maintain, but the Power will still turn off whenever the character is asleep, Stunned, or knocked unconscious.

If a character wants a Power that will stay on even though he is unconscious, he should buy the power with Persistent, an additional +1/2 Power Advantage. A Persistent Power costs 0 END to maintain, and will stay turned on until the character consciously decides to turn it off.

- **Reduced END Cost Multiplier:** Half END cost is a +1/4 Advantage. 0 END is a +1/2 Advantage. Persistent is a +1/2 Advantage (Power must already have 0 END Cost).



STICKY

This advantage on a Power means that the Power is sticky — any character who touches a character who is being affected by the power will also be affected. This Advantage can only be bought on Powers that require no conscious control from the character, like Entangles and attacks bought with the Power Advantage *Uncontrolled*. The Power must also have a physical effect; Mental Powers may not be bought with this Advantage unless they also have the Power Limitation *Based on CON*.

Example: *Gluegirl throws a 4d6 Sticky Entangle on Defender. Before Defender can break free, Solitaire is Knocked back into him. Now both are entangled.*

The Sticky Power will remain until all the characters who have touched it are no longer affected.

- **Sticky Cost Multiplier:** +1/2.

TIME DELAY

This Advantage allows its user to set off the power at a certain time in the future (after a given number of Segments, or hours, have passed). The time duration can be of any length, but the character must decide the time duration when he "sets" the Power. The character pays END for the Power when he sets up the Power. Once the Power has been set, its user is free; he needn't worry about maintaining the Power.

This Advantage allows characters to make bombs with timers; they can also build Powers that don't have an immediate effect on the target (but have one later).

Example: *Dr. Demolition has a 10d6 Explosion with the Power Advantage "Time Delay." Using the Power he sets up a series of explosions around Champions Headquarters; all are set to explode at 4:00 (when the Champions have their weekly meeting). Unfortunately, Champions HQ has walls of DEF 16 Questonite, and all the explosives do is scuff the paint. Fortunately Dr. D is already on a plane for the Bahamas.*

- **Time Delay Cost Multiplier:** +1/4 .

TRANSDIMENSIONAL

This Advantage allows the character to use a Power to affect other dimensions. Although normally applied to Clairsentience or Mind Scan, Transdimensional can be used with any Power that is indirect or that has purchased the Advantage *Indirect* to the +1/2 or +3/4 level. For +1/2 (in addition to the cost of the *Indirect*), the character can use the Power on a single other dimension. For 1/4 additional Advantage, the character can use the Power on any group of related dimensions (the 9 hells, the outer planes, etc.). For 1/4 additional Advantage, the character can use the Power on any dimension.

This Advantage does not involve any geographical distance; its user must still calculate range modifiers normally wile in this dimension.

Example: *Delaxor the Destroyer wans to create an attack that will work through all the elemental planes. He purchases a 12d6 Energy Blast with the Advantage "Indirect" for (+1/2). He then purchases the Advantages "Transdimensional" at the +1/2 level, which means that Delaxor can use the attack on a group of related dimesnions (the elemental planes). The Active Cost is 60 x (1 +1/2+1/2) = 120.*

Transdimensional is an extremely potent Advantage. It is intended primarily for sensory Powers, not attacks. GMs should regulate its use *very* carefully.

- **Transdimensional Cost Multiplier:** +1/2 to use Power into a single dimension; +1/4 additional Advantage to use Power into related group of dimensions; +1/4 additional Advantage to use Power into all dimensions. Power must be indirect or bought with the Advantage *Indirect*.

TRIGGER

This Advantage allows the character to set up a power that will go off when a given circumstance occurs. This circumstance must be easily verifiable, and cannot depend on any senses that the character does not possess. The trigger could even be a switch that the character must pull, or a button that he must push. GMs may want the player to write down the circumstances which will set off the Trigger; this can prevent arguments later.

If the Power can only be set off by a single Trigger, then this advantage costs +1/4. If the Trigger can be different each time the character sets up the Power, then Trigger is a +1/2 Advantage. The Trigger cannot be "whenever the character is touched"; for this effect use the Power Advantage *Damage Shield*.

The character pays END for the Trigger when he sets it up. A power with a Trigger can usually be spotted with a PER Roll, unless the Power is bought with the Power Advantage *Invisible Power Effects*. If the character wants to have the Trigger use special senses, these can be bought specifically for use with the Triggered Power for a -1 Limitation.

Example: *Arkelos is leaving his Tower behind, and wants to set up some magical traps. He buys an Area Effect Entangle. Using the Trigger Advantage, Arkelos decides that the Power will go off whenever anyone tries to enter the room without saying "I'm home". Since Arkelos has no special senses, the trap will only be set off by normally visible intruders. If a visible thief tries to enter the room, then the Entangle will be set off, likely trapping him until Arkelos returns.*

- **Trigger Cost Multiplier:** +1/4 for a set Trigger, +1/2 for a Trigger that can be changed each time the Power is used.

USABLE AGAINST OTHERS

This Advantage allows the character to use a Power against another character. Unlike the Advantage *Usable by Others,* the character who possesses this Power will always be in control and must pay the END costs for using it. Thus, a character with this Advantage on Teleport could use the Power to Teleport an opponent away or into the air; similarly, Shrinking bought with this Advantage could be used to shrink down an opponent.

Usable Against Others requires an Attack Roll against unwilling opponents, and has no range. In addition, there must be a reasonably common set of defenses which will cancel out the attack. For example, the Teleportation bought with this Advantage might not work against any character who had Teleport, Desolidification, or Power Defense.

Powers with this Advantage can be used against inanimate objects of approximately human mass; this inanimate mass can be increased x2 for an additional +1/4 Advantage. (It's *very* expensive to get enough Teleport Usable Against Others to Teleport the Earth.) The target's mass is only relevant for inanimate objects.

- **Usable Against Others Cost Multiplier:** +1 for attack with no range. Powers with Usable Against Others can be used against inanimate objects of human mass or less. This mass can be doubled for +1/4.

USABLE BY OTHERS

A Power that normally only affects its owner can be used by others with this Power Advantage. For example, a character who had Flight with this advantage could use it to let his teammate fly, but the teammate would control the Flight. (To use a Power on another person without consent, see the Power Advantage *Usable Against Others*). If the character can give a target the Power, but then cannot use it himself, this is a +1/4 Power Advantage. If both characters can use the Power, then this is a +1/2 Advantage. The END cost for the Power (if any) is paid by whomever is actually controlling the Power.

Usable By Others normally has no range; it requires continued contact if the second character is to use the power. For an additional +1/2, this Advantage can be established and maintained at range. In this case, the character who initially had the Power must maintain a line of sight with the second character. If the original possessor of the Power is knocked out or goes to sleep, the Power turns off for all its users unless the Power was bought with the Power Advantage *Persistent*..

Normally only one other character can use the Power at a time. This number can be doubled for an additional +1/4 Power Advantage.

Example: *Mind Titan has such a powerful mind that he can use it to help defend his teammates from mental attacks. He buys his 20 points of Mental Defense with the Power Advantage "Usable by Others." He wants to be able to use his Mental Defense on up to 4 individuals, but these individuals must be touching him. The final multiplier is +1.*

Because the Power is under the control of the recipient, Usable by Others has no effect on unwilling targets — the target can simply choose to not use the Power. It is not necessary to buy this Power Advantage to create a Focus that can be used by other characters; this is already a part of the Focus Limitation.

- **Usable By Others Cost Multiplier:** +1/4 if character loses Power when it is being used by other; +1/2 if both can use Power at the same time. To use the Advantage at range is an additional +1/2 Advantage. Usable By Others can normally only be used by one other character at a time; this can be doubled for +1/4 additional Advantage.

UNCONTROLLED

A Continuous or Constant Power with this Advantage can maintain itself without conscious thought from its user. The base power can be either a Power that is Constant, like Darkness or Change Environment, or it can be a Power with the Power Advantage *Continuous*.

To set up an Uncontrolled Power, the character must make an Attack Roll, as normal. Once successful, the character feeds as much END as he desires into the Power and creates a pool that the Power will draw on. The Uncontrolled Power will then run for as long as there is END to power it. Once the character has set up an Uncontrolled Power, he is not restricted in any way — he could make more attacks, for example. GM's should be wary of *Uncontrolled* attacks that are bought to 0 END or Persistent, as these can be extremely powerful.

If the Uncontrolled Power is an attack, the target takes the damage when the Power is thrown. Every time the attacker's Phase comes up from then on, the attack will use END from the pool set up by the attacker, and the attack will then damage the target. If an Uncontrolled attack is applied as an Area Effect, the effect stays around in the Segments between Phases. Any character who goes into the area will be attacked upon entering and every time the attacker's Phase comes around (so long as the target is still in the area of effect).

Any Power bought with this Advantage must have a reasonably common and obvious set of circumstances that will turn it off.

Example: *Flamelord purchases a 2d6 Uncontrolled Continuous RKA, with the special effect that he literally causes his foe to burn. The way to shut down this continuous attack would be to douse the fire with water (or other non-flammable liquids).*

- **Uncontrolled Cost Multiplier:** +½ Advantage; the Power must already be Continuous or Constant.

VARIABLE ADVANTAGE

A Power with this Power Advantage can have any Power Advantage of up to a certain value. The character can change the Power Advantage on the Power just before it is used. The multiplier for Variable Advantage is equal to +1 more than the maximum total advantages the character apply to the Power. For example, if a character could apply any +½ Advantage on his Energy Blast he must buy the Energy Blast with a +1 ½ Variable Advantage.

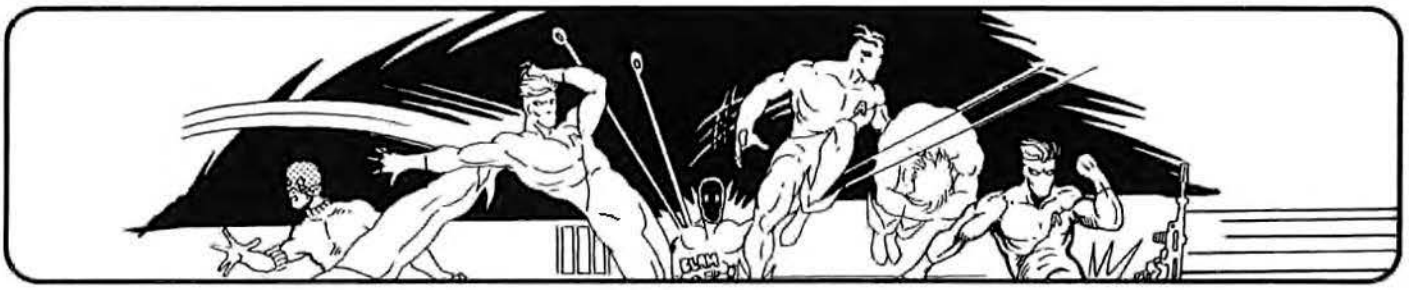
- **Variable Advantage Cost Multiplier:** +1 more than the the maximum total advantages the character apply to the Power.

VARIABLE SPECIAL EFFECTS

The special effects of a Power with this Advantage can vary. This Advantage has no direct effect on combat: A 10d6 Energy Blast will still be a 10d6 Energy Blast regardless of what it looks like. However, a Power with this Advantage can be against an enemy's Limitations or Disadvantages. (If a character knows his opponent takes 2x STUN from fire attacks, he can define his Energy Blast as a fire attack, and inflict twice the damage.)

If the parameters for the special effect are limited, as in "all hot/cold special effects," then the advantage is +¼. If the special effect for the power can be anything, then the advantage is +½.

- **Variable Special Effects Cost Multiplier:** +¼ for special effects limited to a certain group; +½ for any special effect.



POWER LIMITATIONS



Power Limitations have two main uses: They emphasize the particular special effects of a Power, and they lower the cost of the Power to the character. Power Limitations can also be very important to the character's conception and origin. Many origins will automatically suggest Power Limitations, and vice versa.

Before a player loads his character down with Limitations, he should remember that Power Limitations are disadvantageous, and the GM will use these weaknesses against the character. Some of these Limitations (especially the Focus Limitation) can be very effective for the character unless the GM brings the Limitation into play once in a while. If the player complains that this makes his character ineffective, the GM should remind him that these are Limitations, which means that the Power with a Limitation isn't as good as one without.

All Limitations are governed by a very easy rule:

A Limitation that doesn't limit the character isn't worth any bonus!

This rule is universal. For example, a character can't get a Limitation for a Power that doesn't work against magic if there is no magic in the campaign — a Limitation must be limiting if the character wants to receive any points. GMs should also examine Powers that can compensate for Limitations put on other Powers.

Example: *If a character had a Force Field that only worked if the temperature was higher than 100°, this would normally be a Limitation (the Power wouldn't always be available). However, if the character also had the Power "Change Environment" defined to keep the temperature above 100°, he could change the temperature himself, and would always be able to use the Force Field. The Force Field would no longer be limited, and the Limitation on it would not be worth any bonus.*

The Game Master should examine all Power Limitations used in his campaign. It's up to him to decide if certain Power Limitations are worth more or less in his campaign, and change their value accordingly. Remember, the GM has the final say over whether or not a Power Limitation is allowed in his campaign.

Players should be certain that each Limitation represents their character correctly. The GM is going to be taking advantage of the Limitations — sometimes that wonderful savings in Character Points isn't worth having a Focus that can be grabbed whenever you need it the most. The player should consider the Power Limitations carefully before he takes them.

To determine the cost of a Power with a Limitation, first total up the bonuses the Power's Limitations are worth. Total the Limitations as positive values, even though they are listed as negative numbers. Use the formula below to find the real cost of the Power.

Real Cost =
Active Cost / (1 + Total Bonus from all Limitations)

POWER LIMITATION COST TABLE

Total Limitation	ACTIVE POINTS 5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
1/4	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64
1/2	3	7	10	13	17	20	23	27	30	33	37	40	43	47	50	53
3/4	3	6	9	11	14	17	20	23	26	29	31	34	37	40	43	46
1	2	5	7	10	12	15	17	20	22	25	27	30	32	35	37	40
1 1/4	2	4	7	9	11	13	16	18	20	22	24	27	29	31	33	36
1 1/2	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
1 3/4	2	4	5	7	9	11	13	15	16	18	20	22	24	25	27	29
2	2	3	5	7	8	10	12	13	15	17	18	20	22	23	25	27
2 1/4	2	3	5	6	8	9	11	12	14	15	17	18	20	22	23	25
2 1/2	1	3	4	6	7	9	10	11	13	14	16	17	19	20	21	23
2 3/4	1	3	4	5	7	8	9	11	12	13	15	16	17	19	20	21
3	1	2	4	5	6	7	9	10	11	12	14	15	16	17	19	20

The Real Cost is the number of Character Points the character must expend to buy the Power. The Active cost is the number of Character Points that the Power is considered to have when figuring END cost and Power effect. The Total Bonus is the total of the listed Bonuses for each of the different Advantages and Limitations that the Power has.

Example: *Armadillo buys 15 Character Points in hand-to-hand Killing Attack (HKA), with the Limitation that he has an Obvious Inaccessible Focus (powered armor). This Limitation is worth -½. Putting these numbers into the formula, the Active cost is 15 / (1 +½) = 10. Armadillo then pays 10 Character Points for 15 Active Points of HKA.*

Example: *The VIPER Leader wants to build an energy pistol that does 8d6 Armor Piercing normal damage; that's 40 x (1 +½) = 60 Active Points of Power. The pistol only has 12 charges, which is worth -¼ Limitation, and it's an Obvious Accessible Focus (a -1 Limitation). Putting these numbers into the formula, the cost is 60 / (1+ ¼+1) = 26.66 which rounds to 27 Character Points.*

A player can simplify his calculations by using the Power Limitation Cost table. Essentially, it's just the formula given above in chart form. To use it, find the Active Points of the Power along the top line of the table. Find the total of all the Limitations for that Power on the right-hand side of the table. Run one finger down and the other finger to the left; where they meet is the Real Cost you'll pay for the Power. Try out the table with the examples just given.

PARTIALLY LIMITED POWER

A character may have a Power that is only partly limited. In this case, only part of the Power operates under the Limitation. The character decides what Limitation he is going to apply to the Power, then decides what parts of the Power are going to be limited. The character buys the limited part of the Power with the Limitation, and the rest of the Power normally.

Example: *Starseer has a 20d6 Energy Blast with many Limitations. The first 8d6 are bought normally at a cost of 40 points. The next 4d6 are bought at x2 END (-½) for a cost of 13 points. The next 4d6 are bought at x3 END and (-1) for a cost of 10 points. The last 4d6 are bought at 5x END (-2) for a cost of 7 points. The entire 20d6 cost 40+13+10+7=70 points. To throw the entire 20d6 costs 4+4+6+10 = 24 END!*

This effect can be applied to Power Advantages, Power Frameworks, and part of the Powers themselves.

Example: *Laser Lad has a 3d6 Ranged Killing Attack he has tuned to work well against Force Fields. The attack has the Power Advantage "Armor-Piercing," with the Limitation "Only against targets with Force Fields" (a -1 Limitation). The 3d6 RKA costs 45 points, the Armor-Piercing costs 45 x ½ = 22. Because the Armor Piercing has a -1 Limitation, it costs 22/ (1+1) = 11; the entire Power costs 45 + 11 = 56 points. The Active Cost of the Power is 45 + 22 = 67, and the Armor-Piercing increases the END cost of the Power, even when the target doesn't have a Force Field.*

POWER LIMITATION DESCRIPTIONS

ABLATIVE

A defensive Power (Armor, Force Field, Force Wall, etc.) with this Limitation is shot off little by little by attacks. As the Ablative Defense is damaged, it acquires a lower and lower Activation roll, until the defense is gone altogether. If a character has mixed types of defenses, some Ablative and some not Ablative, the Ablative defense is always on top; it takes damage first, and may be destroyed by attacks which do not penetrate the defenses beneath it.

If the STUN or BODY damage done by an attack exceeds the Ablative Defense, the Ablative Defense acquires an Activation roll of 15-. Each time an attack exceeds the Ablative Defense, the Activation roll drops by one (14-, 13-, 12-, 11-, 10-, 9-, 8-, gone).

Every time an attack hits, make the Ablative Defense's Activation Roll. If the roll is successful the Ablative Defense affects the attack. If the Activation roll fails, the Ablative Defense does not affect the attack, and the Activation roll does not drop.

A character can restore his Ablative Defenses to their starting values at the end of each adventure, or more frequently given the GM's permission. For more information, see *Charges*.

• **Ablative Limitation:** -1.

ACTIVATION

A Power with this Power Limitation only works some of the time — it is unreliable. To use a Power with an Activation Roll the character must roll the Activation Roll number or less on 3d6 each Phase.

The character must expend the END necessary to use the Power even if it doesn't Activate. If the Activation Roll is successful, the character can use his Power freely that Phase and can get any benefits from its use. If the Activation Roll fails, the character cannot use the Power that Phase. Activation Rolls are always made after all other preparations: the character must spend the END regardless of whether the Power turns on. Similarly, if the Power is an attack power, the character must use a half Phase even if the Power fails to activate.

If the Power is constant, the character must continue to make Activation Rolls every Phase he wants to use that Power. The Activation Roll Bonus table shows the Activation Roll and the Bonus.

Activation Rolls are useful to represent Armor that covers only part of the body, shields, or tricky gadgets that don't always work.

ACTIVATION ROLL	
Activation Roll	**Bonus**
8 or less	-2
9 or less	-1 1/2
10 or less	-1 1/4
11 or less	-1
12 or less	-3/4
14 or less	-1/2
15 or less	-1/4

Example: *VIPER leader is trying out the latest super-blaster developed by the VIPER labs. Since the blaster is new, it doesn't have all the bugs worked out of it yet, and has an 11- Activation Roll. Whenever he wants to use the blaster, VIPER Leader must roll an 11-; if he rolls 12 or higher the blaster does not work for that Phase.*

There are two additional options for Activation: Burnout and Jammed. Neither Burnout or Jammed may be taken if the Power has only 1 Charge (see *Charges*).

Burnout: A Power with this option has a chance to burn out every time it is used. Unlike regular Activation, Burnout is rolled **after** the power is used. If the roll is made, then the Power may be used again normally. If the roll is missed, then the Power burns out, and cannot be used again for the rest of the adventure (or until recovered, at the GM's discretion). With Burnout, the character can be certain that a Power will work, but is never certain how many times it will work — this shot might be the last!

The bonus for Burnout is equal to the Activation Roll moved down one level on the table. For example, an 8- Burnout is a -1 1/2 Limitation; a 14- Burnout is a -1/4 Limitation; and a 15- Burnout is not worth any points at all.

Jammed: A Power with this Limitation can jam during use. Each time a character tries to use the Power, he must make his Activation Roll. If successful, the Power functions normally. However, if the character fails the roll, the Power does not turn on; moreover it will not work for the rest of the adventure (or until it has been "unjammed," at the GM's discretion). The Jammed Roll is always checked before the Power goes off; Jammed is like Activation, only worse.

The bonus for Jammed is equal to the equivalent Activation Roll, with an additional -1/2 Limitation. For example, a Jammed Roll of 14- would be a -1 Limitation; a Jammed Roll of 8- would be a -2 1/2 Limitation!

- **Activation Limitations:** see table. Burnout Limitation is one level lower on table. Jammed Limitation is an additional -1/2 Limitation.

ALWAYS ON

A Power that the character can never turn off is worth a -1/2 Limitation. The Power must be bought to 0 END Persistent with the Power Advantage *Reduced Endurance Cost* in order to qualify for this Limitation. A Power that is Always On cannot be "pushed".

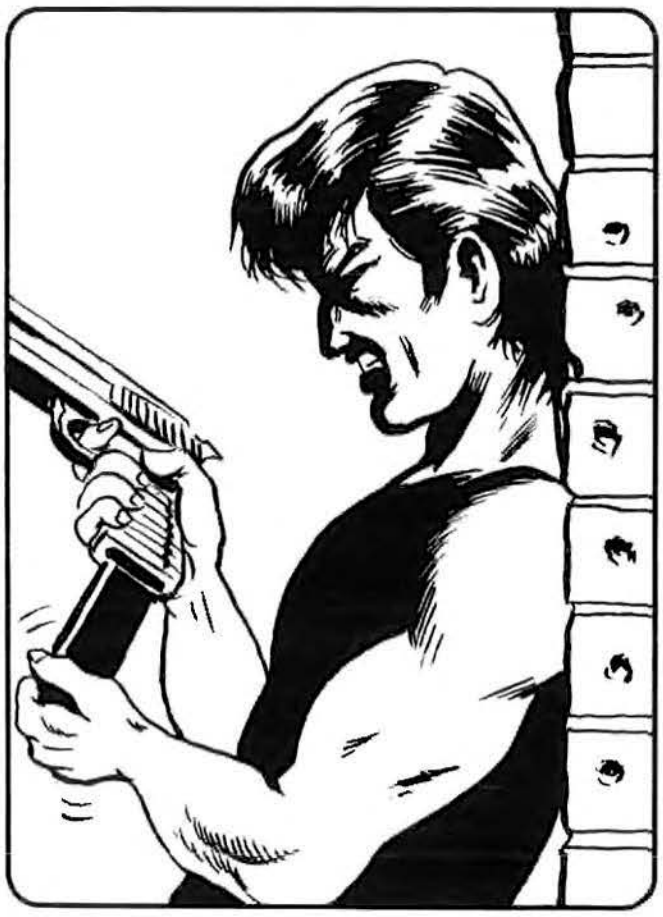
Generally, Always On makes it difficult to for a character to disguise himself, and can cause other problems. Such Powers as Invisibility, Force Field, Growth, or Density Increase have clear difficulties when Always On. (Ever tried eating through a Force Field?) The GM must define problems for the character having his Power always on.

Example: *Powerhouse buys 15 Character Points of Growth (-2 DCV). He buys the Power Advantage "Reduced END Cost" to 0 END Persistent; he also takes the Always On Limitation. The disadvantage is that his mass is 8x normal and he's 4 meters tall, which may prevent him from going certain places, fitting in certain vehicles, or maintaining his Secret Identity.*

- **Always On Limitation:** -1/2.

CHARGES

A Power with this Power Limitation can only be used a limited number of times per day. This can represent a gun that only has a few shots, or a a magic spell that can only be used a few times a day. The character decides how many times a day (or per adventure) the Power can be used, and finds the resulting Limitation on the Charges Bonus table. The number of Charges is the number of times a day a Power may be used.



A big advantage of a Power that has Charges is that it doesn't cost END to use. If the character wants a Power with Charges to use END, he gets an additional -1/2 Limitation.

Charges can generally only be used once on each adventure, though the exact time to regain Charges may vary depending on the special effects of the Power. If a character has Charges that are bullets for a gun, he may have to go home to get new bullets. If the Charges represent a magic Power that only works three times a day, all three Charges are magically restored in the night. The GM and the player should decide on a mutually agreeable method for the Charges to return. The GM will, of course, work those special effects into an adventure when he can.

Each Charge normally only lasts for one Phase, so Charges of, say, Force Field aren't very useful (but see *Charges Options*, below). Of course, since Powers with Charges don't cost END to use, a Power with a great number of Charges is actually better than one that is bought normally. If a Power has 32 or more charges, it must be bought with a Power Advantage. This is reflected on the Limited Charges Table. For purposes of Charges Options, the Advantages should be handled just as an extension of the table. For example, if a player who bought 12 Charges was told to move two levels down the table, the final Power Modifier would be a +1/4 Power Advantage.

CHARGES

Number of Uses	Bonus
1	- 2 Limitation
2	-1 1/2 Limitation
3	-1 1/4 Limitation
4	-1 Limitation
5-6	-3/4 Limitation
7-8	-1/2 Limitation
9-12	-1/4 Limitation
13-16	0
17-32	+1/4 Advantage
33-64	+1/2 Advantage
65-125	+3/4 Advantage
126-250	+1 Advantage

CHARGES OPTIONS

Clips: This represents a Power that has its Charges broken down into several smaller "clips" of fewer Charges. To purchase Clips, a Power must have Limited Charges. Charges are normally purchased in a single "clip" — that is all the Charges are available at all times. By taking a Limitation Bonus one level down on the Charges table, the character can have 2x the number of clips of those Charges. If moving one level down the table would involve an Advantage, then the character can have 4x the number of clips.

Example: *Marksman has 8 Charges, a -1/2 Limitation. This is one Clip. If he wants to have two Clips of 8 Charges, he would move one level down the table — this would be a -1/4 Limitation. four Clips of 8 Charges would be a -0 Limitation (no Limitation at all). If Marksman wanted more clips of 8 charges, he would receive 4x as many Clips for every level down the table. Thus sixteen clips of 8 Charges would be a +1/4 Advantage, sixty-four Clips would be a +1/2 Advantage, etc.*

It takes one Phase for a character to change Clips; during this time he cannot do anything else.

Continuing Charges: Charges normally last for, at most, a character's Phase. If a character wants a Power with Charges to last longer than this (a smoke grenade, for example) he should use the Continuing Charges option. This can only be used with Powers that have Charges, (Use the Power Advantage Continuous if the Power does not have Charges.)

Continuing Charges can be bought by taking a lesser Limitation (or a larger Advantage) on the Charges Table. The length of the Continuing Charge is based on the time table.

CONTINUING CHARGES

Change in Charge Limitation	Duration
No change	Full Phase
-1 level on Charges table	Extra Phase
-2 levels on Charges table	1 Turn
-3 levels on Charges table	1 minute
-4 levels on Charges table	5 minutes
-5 levels on Charges table	1 hour
etc.	

All Powers bought with Continuing Charges must include a reasonably common way to turn the Power off. If the power is turned off for any reason then the Charge is used up; another Charge must be used to reactivate the power.

Example: *Missileer has 12 smoke grenades, bought as Darkness. The Limitation Bonus for 12 Charges is -1/4. Missileer wants the smoke to last for 5 minutes; this is -4 levels on the Charges table. The final modifier is a +3/4 Power Advantage. Missileer decides that the smoke can be cleared away by any Powers based on wind or water.*

Recoverable Charges: These represent Charges that are not used up when the Power is used. This can be a knife that the character throws, or a dust that he can later sweep up and recover. The Bonus for Recoverable Charges is 2 levels down on the table. Recoverable Charges can normally only be recovered once a combat has ended, although this is based on the special effect of the power. The Charge might be broken or lost at the GM's discretion. Broken or lost Charges must be recreated like normal Charges.

Example: *Fletcher has a bow and 4 arrows. Since Fletcher can pick up the arrows, he buys them with the Recoverable option; the total modifier is now a -1/2 Power Limitation. In combat, Fletcher can fire his bow four times, and then he is "out" of Charges. However, once combat has ended, he can walk around the battlefield recovering his arrows. Because one arrow missed its target and flew into the forest, the GM rules that it is lost. In his next combat, Fletcher has 3 arrows to use.*

- **Charges Limitation:** see above.

CONCENTRATE

This Limitation on a Power requires the character to concentrate partially or totally on turning on the Power. As a result, the character will be ½ DCV or 0 DCV; moreover, once he begins using the Power, he notices nothing of what's happening around him. Thus a character who has turned on a Power with this Limitation may not stop voluntarily for any reason. If the Concentration is broken, then the Power turns off, and any preparations must be redone. Concentration will be interrupted by any Power requiring an Attack Roll that successfully gets through the character's defenses (including Drain and Flash, for example). Even if the Concentration only applies to an Instant Power, the character must concentrate until his next action Phase.

CONCENTRATION	
Concentration Effect	**Bonus**
½ DCV	-¼
0 DCV	-½

The bonus listed is that for Powers that only require Concentration while they are being turned on. This includes all Instant Powers (like attacks); it can also be used for Constant Powers that do not require Concentration once they have been turned on. The bonus is doubled for a Constant Power that requires Concentration throughout its duration. The character must set a predetermined time for the Power to last in such a case, since he can't turn it off based on information he gains while using the Power.

- **Concentrate Limitation Cost:** -¼ for half DCV; -½ for 0 DCV. Bonuses are doubled if Power is Constant and character must Concentrate throughout.

EXTRA TIME

A Power with this Limitation takes longer than usual to turn on. During the time that the character is turning on the Power he may take other actions, but the Power will only turn on once the proper amount of time has passed. The exception is for attacks: if the character uses this Limitation with a Power that requires an Attack Roll, he cannot make another attack until the Power has been used.

A character can abort a Power at any time simply by stopping his preparations. For example, if a character began an attack that would take a month to turn on, he could stop the Power at any point and use a more immediate attack. However, any preparation would be lost; if he wanted to turn on the month-delayed Power on later on, he would have to start from scratch.

EXTRA TIME	
Time	**Bonus**
Full Phase	-½
1 Turn	-1
1 Minute	-1 ½
5 Minutes	-2
1 Hour	-2 ½
5 Hours	-3
1 Day	-3 ½
1 Week	-4
1 Month	-4 ½
1 Season	-5
etc.	

These values apply to Powers which require the Extra time each time they are used. If the Power has lengthy start-up time, but can be used every Phase from then on, then the Limitation value is halved. If the character ever strops using the power or stops paying END, the power turns off and he must take the time again to restart the power.

- **Extra Time Limitation:** see table.

FOCUS

A Power with this Power Limitation works through some sort of object or device. This is a very common Limitation in the comic books and adventure literature, especially for villains. Such things as guns, swords, magic rings, web-shooting gadgets, shields, or powered armor can all be Foci (plural of Focus).

A character must decide six things about his Focus: its Obviousness, its Accessibility, its Mobility, if it is Expendable, its Durability, and its Applicability. The first four choices will affect the Limitation bonus for the Focus, as listed on the Focus Bonus table. The last two choices don't affect the cost, but makes a big difference in how the Focus works in the campaign.

Obvious or Inobvious?

First the character decides if his Focus is Obvious or Inobvious. An Obvious Focus makes it clear to anyone watching that the Power comes from the Focus — no Perception Roll is necessary. This is important, because opponents will know where the Power comes from and can attempt to disable the Focus or take it away.

A Focus can be Inobvious, which means that it's not apparent where the Power comes from at a glance. The player who buys an Inobvious Focus must also specify a certain Power, Skill, or set of circumstances that will allow an opponent to identify the Inobvious Focus.

Some examples: a device built into a costume would be detectable by a search; a magic necklace might be identified by anyone with magic abilities; someone with IR or N-ray Vision could tell that a character has a hidden blaster mechanism in his glove. If a Focus is difficult or impossible to detect (say an Invisible Desolidified magic ring), it's not a Focus, and the character gets no Focus bonus for it. The GM has the last word over whether something is or is not a Focus.

Accessible or Inaccessible?

The next step is to decide whether the Focus is Accessible or Inaccessible. An Accessible Focus is one that is easily taken away. An Accessible Focus can hit by a Grab combat maneuver (see *Combat Maneuvers*), or by any ranged attack taking an extra -2 OCV (like an Energy Blast or a thrown rock). In either case, the attacker must state before he rolls his Attack Roll that he's trying to hit the Focus. If he makes his Attack Roll, he has grabbed the Focus (if he made a Grab) or hit it (with a ranged attack).

The focus is knocked free if the attacker rolls more BODY for his attack than the defender rolls BODY for his Strength. (For more information, see *Disarm*.)

An Inaccessible Focus can't be hit with a Grab or a ranged attack while the character is in combat. However, an Inaccessible Focus can be taken away by someone taking one Turn out of combat. An Inaccessible Focus cannot be removed if the character is struggling or resisting. If removing a Focus would cause damage, or removing the Focus would require surgery, then it is not really a Focus, and the character receives no bonus. A metal skeleton is not a Focus, though it may be a special effect that allows the character to buy extra BODY and a Killing Attack (claws). Normally, claws (natural or artificial) are not a Focus, unless they can be removed.

Mobility?

The next question is one of mobility. Focuses are normally movable — they do not hinder the character in any way. If the Focus is Immobile — part of a base, castle, etc. — then it can be purchased with an additional -1 Limitation.

A Focus can be Bulky — it is, large and unwieldy. A Bulky Focus can be carried by the character, but it cannot be carried conveniently in two hands, and the character will be 1/2 DCV. A Bulky Focus can just be oddly shaped (like a large statue of an important deity), or it could large and hard to manage. Bulky Foci are bought with an additional -1/2 Limitation. Immobile Foci cannot be Bulky (since they are never moved).

Expendable?

Most foci are not expendable — they can be used over and over. Even if the Focus has the Charges Limitation, the character can regain Charges by some simple means. However, it is possible for a character to have an expendable focus; that is, one that has to be replaced after each use. This is a common Limitation for spells in fantasy games; it could also be appropriate for any Power which used up something each time it was used. The bonus for being expendable is based entirely upon how difficult it is to "recover" the focus. For example, plutonium would be much harder to find in a medieval setting than in a science fiction one, and would thus be worth more points. If the Focus is hard to acquire (it requires a lot of money, gold, or other resources to recover), then this is an additional -1/4 Limitation (over the normal Focus Limitation). If the Focus is extremely hard to recover (it requires extremely valuable gems, rare herbs, etc.), then this is an additional -1/2 Limitation. If the Focus is dangerous to recover (Dragon's teeth, Crown jewels), then the Limitation is an additional -1.

FOCUS	
Bonus	**Type of Focus**
-1/4	Inobvious, Inaccessible (IIF)
-1/2	Inobvious, Accessible (IAF)
-1/2	Obvious, Inaccessible (OIF)
-1	Obvious, Accessible (OAF)
Modifiers	
-1/2	Bulky (1/2 DCV)
-1	Immobile
-1/4	Fragile
-1/4 to -1	Expendable

Breakable or Unbreakable?

Next a character decides whether the Focus is Breakable or Unbreakable. Either choice has advantages and disadvantages, so there's no cost difference. A Breakable Focus has a DEF equal to the (Active Points/5) of the largest Power bought through the Focus; the minimum DEF is 3. For instance, a gun with a 10d6 Energy Blast has a DEF of 10; if the gun also had 50 points in Flight and 20 points in Life Support, its DEF would still be 10. A Breakable Focus that provides PD or ED to the character (through Armor, Force Field, etc.) can use whichever defense is higher (its own or the one it gives the character) to protect itself from damage; the defenses never add.

Example: *Armadillo has powered armor, which he's defined as an Obvious Inaccessible Focus. Since the powered armor is technological, it seems reasonable that it's Breakable. The largest Power that Armadillo has is 60 Character Points in Energy Blast, so the powered armor has a DEF of 12. Armadillo also bought 20 PD and 20 ED Armor through the Focus, so these values are used against attacks, since 20 is greater than 12. An attack would have to do 21 or more BODY to harm the Focus.*



When a Breakable Focus is hit by an attack, each attack which penetrates the Defense of the Focus destroys one of the Powers bought through the Focus. The amount of BODY done is unimportant — one Power is destroyed whether the attack did 1 BODY or 15. The GM should choose which Power is destroyed — usually the largest one in the Focus. The GM could also roll randomly among the Powers. A Multipower counts as one Power for this purpose. The Focus is destroyed when it loses all of its Powers, or when any single attack does 2x its DEF, at the GM's option. Defenses of any kind aren't broken until the entire Focus is destroyed. The special effects of the attack or the Focus may help the GM decide which Powers are affected.

Any Focus that provides defenses to the character is automatically hit by any attack that hits the character. Of course, the Focus gets its DEF or the defense it provides to the character (whichever is higher) against the attack. If the character has multiple foci, all Foci are "outside" of any defenses they don't provide — so if Armadillo had OAF goggles that gave him Telescopic Vision, the defenses provided by his powered armor wouldn't protect the goggles from damage. (Of course he could have just made them OIF and part of the suit, but this would have cost more points.)

A Breakable Focus can be repaired, rebuilt, or replaced by the character with some effort. This usually involves going home to pick up or make up a spare. Of course, this may not always be possible in the course of some adventures — if the characters are fighting in some distant land or another dimension, it may be a while before a Focus can be replaced or repaired. The GM should decide how the Focus gets replaced based on the various special effects involved and the exact circumstances. Replacing a Focus can even be the basis for another adventure.

A Breakable Focus can be especially vulnerable to attacks. A Fragile Focus has only 1 DEF, and this cannot be bought higher. Fragile represents a Focus that is exceptionally delicate — anyone can destroy it, given time. Fragile is worth an additional -¼ Limitation.

An Unbreakable Focus is just that: unbreakable by any force. Of course, this doesn't mean, for instance, that a character wearing Armor defined as an Unbreakable Focus can't be hurt. The armor would still transmit damage to the character; but the armor itself would remain unharmed.



The player whose character has an Unbreakable Focus must define one way in which the Focus can be destroyed or unmade. This is usually connected with the Focus's origin in some way. For instance, many magical Foci are considered Unbreakable, but the person or being who made the Focus could probably destroy it. The GM should be careful with an Unbreakable Focus; if he destroys it, the character should have some way (a quest, perhaps?) to get it remade. Of course, Unbreakable Foci can always be stolen, even if they can't be destroyed.

Applicability

The last thing a character has to decide about the Focus is its Applicability — in other words, can only he use it, or can anyone use it? Either way, the cost is identical since there are advantages and disadvantages for both. A "Personal" Focus is one that only the particular character can use; if someone else grabs it, it's useless (though the GM might make an exception to this rule). Some examples of this might be magic items "keyed" to the character, or technological items that boost the character's mutant physiology (and thus wouldn't affect someone else). The advantage of a Personal Focus is that a villain can't take it and use it against the character; the disadvantage is that it can't be loaned to a friend.

If the character makes his Focus "Universal," then other characters can use it without special requirements. Most realistic Foci like guns and technological devices are Universal Foci.

Other Notes

Here's a few more general notes about Foci. Some objects can be an Obvious Focus for one character (used one way) and Inobvious for a different character (when used in a different way). If Dr. Mist's Power Ring glows incredibly when he exerts his Powers, and the beams come directly from the ring, then that's an Obvious Focus. If the ring just sits there while he exerts his Powers, then it's Inobvious. Similar things can be said about Accessibility. Not all capes are Accessible, nor all guns Obvious — it depends on how the player wants to define it. Of course, the GM has to believe the explanation for why the gun's not Obvious, or else the character will have to take the Obvious Limitation.

Not all devices or objects are Foci. Sometimes these objects are just special effects for some other Limitation. For example, a character could have a magic sword that transformed him from a normal person into a superhero whenever he wanted. Moreover, it doesn't matter whether or not he has the sword with him, because the sword could teleport instantly to his hand whenever he calls for it. This is just a special effect, not a Focus, because the sword can't be easily taken away or broken. Heroes in the comic books that seem to have a Focus should be looked at carefully. Has that Focus ever been broken? Taken away? If the answer is "No" or "Very rarely," then that object is probably just a special effect, and not a Focus at all. (See the Power Limitation *Only Works in Hero ID.*)

Characters should think carefully before taking the Focus Limitation. When a character has his Power through a Focus, it means that sometimes he's not going to be able to use the Power: that's why he gets a Limitation for it, after all. If a character bought any Characteristics through the Focus, the player should also write down what the character looks like without his Focus. The character should always be able to do something useful or heroic, even without his Focus.

The GM should keep an eye on the player's choice of Focus and how it's applied, and should veto anything he doesn't like. All player characters should be able to do something when they lose their Foci; otherwise the player will likely be very bored whenever the character has his focus taken away.

• **Focus Limitation:** See above.

GESTURES

This Limitation is recommended for use in heroic campaigns only. To use a Power with Gestures requires that the character make some gestures that are visible at a distance and are obviously out of the ordinary. The character must be able to move freely; if he is encumbered or in a confined space, the Power should function poorly, if at all. If the character is restrained or Grabbed, the Power cannot be turned on.

Gestures must be clearly visible at a distance, and they cannot be useful for any other purpose than turning on the Power (Gestures cannot include attacking through a weapon, for example). If any Power that uses an Attack Roll gets through the character's defenses while he is gesturing, the Power with Gestures doesn't turn on.

The bonus for Powers that only require Gestures while they are being turned on is -¼. This includes all Instant Powers (like attacks); it can also be used for Constant Powers that do not require Gestures once they have been turned on. The bonus is doubled if the Power is a Constant Power that requires Gestures throughout its duration. Constant Gestures means that the character must continuously gesture, and he can turn on no new Power that requires Gestures while he's keeping the old Power going.

Example: *Arkelos the mage has two spells: an Energy Blast and a Force Field. Both of them have Gestures for their entire duration. The Energy Blast is an Instant Power, and thus gets a -¼ Limitation. The Force Field is a Constant Power, and thus gets a -½ Limitation. Arkelos must keep gesturing if he wants the Force Field to keep functioning, and he cannot use the Energy Blast while using the Force Field (since this would require different Gestures).*

• **Gestures Limitation:** -¼. If the Power is Constant and requires Gestures throughout, then this is a -½ Limitation.

INCANTATION

This Limitation is recommended for use in heroic campaigns only. A Power with Incantations requires the character to speak loud phrases that are audible at a distance and are obviously out of the ordinary. This is a -¼ Limitation for Instant Powers or for Constant Powers that only require Incantations to start. A Constant Power that requires Incantations throughout its duration receives a -½ Limitation.

Constant Incantation means that the character must continuously speak loudly, and he can use no new Power that requires Incantation while he's keeping the old Power going. The character must be able to speak clearly; if he's gagged or has his mouth full, he can't use the Power. It is also impossible to use the Power while in a silence field (see *Darkness*). The Incantation must be clearly audible at a distance, and it cannot double as normal conversation (saying "Look over there!" isn't considered an Incantation).

If any Power that uses an Attack Roll gets through the character's defenses while he is saying Incantations, the Power with Incantations doesn't turn on (for instance, if the character gets Drained or Flashed).

• **Incantations Limitation:** -¼. If the Power is Constant and requires Incantations throughout, then this is a -½ Limitation.

INCREASED ENDURANCE COST

A Power with this Limitation is particularly strenuous, and costs a character more END than normal. Usually, Powers cost 1 END per 10 Active Points of Power used. The character gets a bonus if his Power costs a multiple of the normal END cost. The Increased Endurance Cost Bonus Table shows the multiple of normal END cost and the Bonus.

This Limitation doesn't apply to Powers that have no END cost (like Life Support). A Power can't have both Increased END Cost and Reduced END.

Increased END cost can be used to simulate Powers that the character can easily "push" above their normal values (see *Pushing*). To create a Power with added push, a character should buy the base amount of Power normally. He should then buy additional Character Points of the Power, with the x10 END Cost Power Limitation.

Example: *Lifter is normally quite strong, but when he pushes, his strength is astronomical. Lifter buys 40 STR for 30 Character Points. He then buys 50 STR, with the Power Limitation "x10 END Cost" This costs 50 / (1 + 4) = 10 Character Points. His full STR would now be 90, but such a herculean effort would cost him 50 + 4 = 54 END.*

INCREASED ENDURANCE

Endurance Multiple	Limitation
x 2	-½
x 3	-1
x 4	-1 ½
x 5	-2
x 6	-2 ½
x 7	-3
x 8	-3 ½
x 10	-4

• **Increased END Cost Limitation:** see above.

INDEPENDENT

This Limitation makes a Power unconnected to the character in any way. This has several effects: the Independent Power will work if the character is unconscious, dead, or across the world; the Independent Power can be used by any other character; and the points spent by the character on an Independent Power can be lost forever.

The primary use of the Independent Limitation is for making special items. Let's take a wizard's magic wand that fires Energy Blast as an example. This wand can be bought two different ways (we won't worry about all the other possible Advantages and Limitations). The first way is to say the magic wand is only a Focus, so the wizard takes the Focus Limitation. The wand is just a stick to anyone else, because it's the wizard who knows how to cast the Energy Blast; he just needs to have this wand handy to help him throw the Power. If the wand is taken or broken, then the wizard can't throw the Power again until he finds the wand or makes a new one. As is explained in the Focus Limitation, making a new wand doesn't cost any more Character Points on the part of the wizard.

The other way to buy this wand is as a Power with a focus and with the Independent Limitation. If the wand is Independent, it means that the ability to throw Energy Blasts is part of the wand, not the wizard. Anyone who picks up the wand, should the wizard lose it, can use it to throw Energy Blasts. The wizard can't use the Power again unless he finds the wand or makes a new one. And making a new wand that's Independent will cost him the same amount of Character Points he paid for it the first time! Such a wand is a magic item that can be used by anyone, and paying Character Points for each and every one is the only way to ensure that wizards don't form assembly lines and flood the world with magic wands.

A treasure in a fantasy campaign could be a material that has Character Points locked inside it. For example, a magically charged stone from the sky, or the body parts of some mythical beast may have Character Points in them that are just waiting to be used in a magic item. The character could only use the points in this material to build an Independent Item — the points could not be added to the characters abilities.

Independent Powers are items when they are built with the Focus Limitation. The Focus must be Universal. However, an Independent Power doesn't have to be tied to an item. A character could also throw an Independent Power on a person or on a place. Casting an Independent Power on a location would attach the Power permanently to that spot. The Power could only be removed if the location itself is somehow destroyed. The possibilities are many: a holy ground, a trap, a land of shadow, etc.

A Power with the Independent Limitation is normally controlled by its wielder. For example, a ring could be constructed with appropriate Life Support, and the wearer could then breathe under water. The person could give that ring to someone else to put on, and then that person could breathe water. Buying the Life Support with the *Usable by Others* Advantage would mean that the person wearing the ring could touch someone and allow them to breathe water without giving them the ring.

• **Independent Limitation:** -2.

LIMITED POWER

If a player can't find the Limitation he wants anywhere else, Limited Power is the catch-all. The Limited Power Examples table below shows some Power Limitations and the appropriate bonus. If a player wants a Limitation not listed, the GM should assign a bonus based on the list below.

Powers with Limitation fall into two groups: Limited Powers and Conditional Powers. In the first group, the Limitation takes away some of the normal effects of the Power: An Energy Blast could do no Knockback, or half STUN, for example. Conditional Powers don't work at all in a given situation. This would include Powers that don't work at night, don't affect Dwarves, etc.

The bonus for the Limitation is based on how restrictive the Limitation is. For a Limited Powers, the GM should decide how much is being taken away from the Power by the Limitation. If the Power is losing half of its effectiveness, it should receive a -1 Limitation, if it loses almost all its effectiveness, it should receive a -2 Limitation, etc. For conditional Powers, the GM should determine how often the character will be unable to use the Power. The Limitation can range from -0 (the GM doesn't think it will limit the character at all — and therefore isn't worth a bonus) to a maximum bonus of -2 (the character will almost never be able to use the Power). These bonuses can, of course, add to other Limitations.

When assigning a bonus, the GM should try to relate it to similar bonuses to get an idea of how much it's worth. How frequently something occurs is related entirely to the specific campaign. Suppose a character wants an Energy Blast that only works in an intense magnetic field. Maybe intense magnetic fields are everywhere because the campaign is set in the far future; on the other hand, a WW II supercharacter would almost never run across an intense magnetic field.

To repeat: A Power Limitation that doesn't limit your Power gives no bonus! A character will receive no bonus for Life Support that only works when his Force Field is on, if his Force Field has the Always On Power Limitation. Similarly, if a character took "Power Only Works in Magnetic Fields", and his buddy on the team just happens to generate intense magnetic fields as a special effect — sorry, he gets no bonus (or a very small one, if they don't work together all the time).

The GM should also watch out for Power Limitations that are too sweeping. For instance, he shouldn't allow a character to buy all of his Powers with the Limitation "Only work in darkness". Such a character would be worthless during the daytime and terrifically powerful at night; this is no fun in a roleplaying campaign, and it's unfair to the other players. Logically, the player would be asking the GM "Will this adventure take place at night?", and if the answer is no, he won't play the character.

LIMITED POWER EXAMPLES	
Bonus	**Power Limitation**
-1/4 to -2	*Limited Power:* Power loses some of its effectiveness (bonus is based on how much is lost)
-1/2	• Power has no range (only works with Powers that normally have a range)
-1/2	• Power costs END to use (only works with Powers that normally cost no END to use)
-3/4	• Power does no STUN (only works for attacks that normally do STUN)
-1/4	• Beam Attack (for EBs only) Cannot spread or bounce, must attack at maximum damage
-1/4 to -2	*Conditional Power:* only works in a given situation (Bonus is based on how often the situation occurs). Some examples:
-1/4	• only works in daylight
-1/4	• only works while touching the ground
-1/2	• only works in darkness
-1	• only works in twilight
-1 1/2	• only works in water
-1 1/2	• only works during natural rainstorm
-2	• only works in tornadoes
-2	• only works in a magnetic field
-2	• only works under a full moon
-1/4 to -2	*Conditional Power:* Power does not work in a given situation (Bonus is based on how often the situation occurs). Some examples:
-1/4	• does not work in darkness.
-1/4	• does not work in water
-1/4	• does not work in magnetic fields

• **Limited Power Limitation:** see above.

LINKED

A Power with this Limitation can only and must only be used with another Power. If the other Power isn't turned on then this Power cannot be turned on either. Linked can only be bought for the smaller of the two Powers. If the Linked Powers are both attacks, then they are fired simultaneously, but the defender gets to apply his defenses separately against them. Additionally, if one of the attacks will affect his defenses (like a PD Drain), then the other attack is applied first. If there are more than two linked Powers, every Power but the first receives this Limitation. Linked is a -1/2 Limitation.

Example: *Laser Lad wants to create a laser attack that both cuts an opponent and blinds him. He buys a 3d6 RKA for 45 Character Pts and a 2d6 Flash against sight for 20 Character Pts. Since the Flash is the smaller Power, Laser Lad gets to apply the Linked Limitation to it. The 2d6 Flash now costs 20/ (1 + 1 1/2) = 13 Character Points, and can only be used when the RKA is used.*

• **Linked Power Limitation:** -1/2.

MENTAL POWERS BASED ON CON

Some of the Mental Powers can also be represented by drugs or other physical effects of some kind. In order to simulate this, a Mental Power may be bought based on the CON of the target. A Power with this Limitation becomes a normal attack with a range of 5 x points in inches, and requires a ranged Attack Roll to hit its target. The attack can be applied against the target's Energy Defense or Physical Defense. The dice of effect are totalled and then the target's defense is subtracted from the effect; the remainder is compared to the target's CON. CON is substituted for EGO on the effects table of the Mental Power. The effect is read and applied from the table normally.

When the character is affected by a Mental Power Based on CON, the character responds to the first person to give commands. For example, if a character is hit with Telepathy, he would answer the question of whomever first approached him (assuming that a sufficient level of effect was rolled). If a character was hit with Mind Control he would respond to the first order given him. If the character was hit with Mental Illusion, he would respond to the illusion of whatever was first described to him. Note that the person who makes the attack is not always the first person to give a command.

A Mental Power Based on CON lasts like a normal Mental Power: until the target shrugs off its effects. To throw off a Mental Power based on CON, the target must successfully make a CON Roll instead of an EGO Roll; this roll is made with the modifiers described in *Mental Powers*.

Powers with this Limitation are automatically visible, just like normal attacks. A Power bought with this Limitation does not enable its owner to detect Mental Powers; a character must have "normal" offensive Mental Powers to do this.

Some Mental Powers, like Mind Scan, do not work well based on CON, but several others can create interesting dynamics. A good representation of a mind drug that must be injected would be taking a Mental Power based on CON, NND (defense is having resistant defenses), No Range. This would create a drug that has to be injected, that would last until the victim overcame its effects.

• **Mental Power Based on CON Limitation:** -1/2.

NO KNOCKBACK

An attack that has this Limitation never does Knockback, regardless of how much BODY was rolled. In addition, the attack is considered to exert no pressure — it can't be used to flip a switch or push a button, for example. This Limitation can only be applied to Powers that normally do Knockback.

• **No Knockback Limitation:** -1/4 .

NO CONSCIOUS CONTROL

This Limitation indicates a Power that is not under the character's control. Although the character possesses the Power, he cannot consciously turn it on. The Power only turns on when the GM chooses — usually when it furthers the adventure. The GM could occasionally allow the character to turn on the power, but this should be done with large penalties to control rolls, Attack Rolls, etc. No Conscious Control is a -2 Limitation. The Limitation could even be higher if the GM intends to only rarely allow the character to use the Power.

This Limitation is good for simulating mysterious powers — those that help the character but that can never be counted on. For example, a character could buy Clairsentience to see through time, with No Conscious Control. The Clairsentience would occasionally give the character flashes of earlier events, but wouldn't allow him to see into the past whenever he wanted. Similarly, a character could buy Telepathy with this Limitation, and occasionally he would be able to read minds.

• **No Conscious Control Limitation:** -2.

ONLY IN HERO ID

This Limitation indicates a Power that can only be used while the character is in his heroic identity. Obviously, this can only be used for characters that maintain two distinct identities — it is commonly used by superheroes who maintain a secret identity. There is usually some difficulty in switching forms, unless the character bought the Instant Change Power. Only in Hero ID cannot usually be bought in addition to a Focus Limitation. It is not recommended for heroic campaigns.

Example: *Norse-Storm-Hammer-God has two identities: one as a wimpy normal, and one as a powerful God of Thunder. He buys his Powers (and many of his Characteristics) with this Limitation; while he's a normal he cannot use them.*

Only in Hero ID can also be used to simulate characters who seem to have a Focus, but somehow never lose it. For example, a character could have a powered armor suit that never gets taken away when the character has it on. This is not really a Focus, since if the character bought the Focus Limitation, he could lose the armor. Instead, the character should buy his Powers with the Limitation "Only in Hero ID".

• **Only in Hero ID Limitation:** -1/4.

REDUCED BY RANGE

This Limitation indicates a Power that gets weaker with range. The Power does full damage to targets within 4". It loses 2 Damage Classes for each doubling of range thereafter: it is -2 DC after 4", -4 DCs after 8", -6 DCs after 16", etc.

Example: *Hurler buys a 12d6 Energy Blast that is Reduced by Range, to represent a thrown hammer. The EB does full damage (12d6) to targets within 4", 10d6 out to 8", 8d6 out to to 16", etc.*

• **Reduced by Range Limitation:** -1/4.

REDUCED PENETRATION

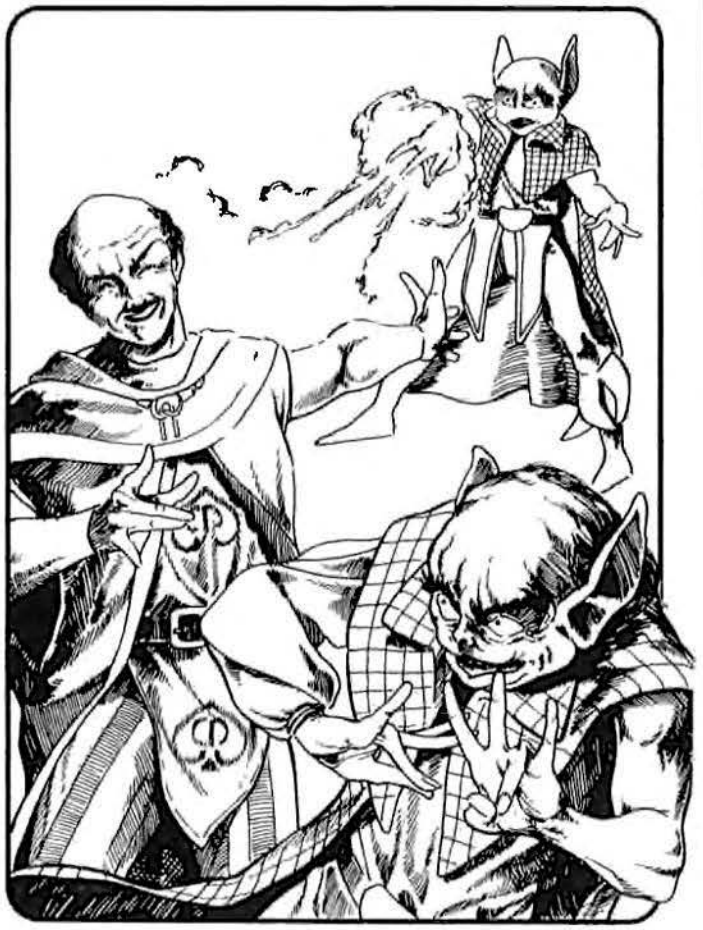
An attack bought with this Limitation has less ability to penetrate defenses than a normal attack. Reduced Penetration splits the attack into two equal parts for the purpose of determining BODY damage. When determining STUN damage, the two attacks are added together before applying a STUN multiplier. For example a 4d6 HKA that has this Limitation is figured as two 2d6 HKAs when determining BODY damage. A defender with 12 points of resistant defense would take no BODY damage, though he might take STUN.

This Limitation is often bought to simulate animal attacks. This Limitation, when combined with Reduced by Range, can also be used to simulate shotguns.

• **Reduced Penetration Limitation:** -1/4.

REQUIRES A SKILL ROLL

A Power with the Power Limitation is not automatic or inherent — the character must make a Skill Roll to activate it. An example would be a wizard who had to successfully "cast" a spell to activate a Power. Similarly, an Eastern mystic might have to successfully focus his mana in order to perform a Power. The character must name the Skill (for example "Magic Skill") and then buy it; the Skill costs 3 Character Points. The base roll is either 11- or Characteristic-based, according to special effects. In either case, +1 to the roll costs +2 Character Points.



To activate the Power, the character must make a successful roll taking a penalty of -1 per 10 Active Points in the Power. Several Powers can be based on a single Skill (though the Skill Roll penalty will be based on the total Active Points of all the Powers being activated at one time.) If a character only wants to activate some of the Powers, then the penalty is based on the Active Points of the Powers being activated. Requires a Skill Roll is a -1/2 Limitation.

Example: *Arkelos the mage is in a fantasy campaign; the GM has said that all Powers (magic) must be bought with the Power Limitation "Requires a Skill Roll." Arkelos buys "Magic" Skill based on his INT for 3 Character Points. His INT is 23, so he has a 9 + (23/5) = 14- Roll.*

Later, when facing a magical chest, Arkelos is trying to use his Dispel Power. The Power has 39 Active Points, so Arkelos must make his roll at 39/10 = -4. Not liking these odds, Arkelos decides to take an entire Turn to prepare, gaining a +1 (see Skills). He now needs a 14 - 4 + 1 = 11 or less to succeed. He rolls an 11 — just enough — and the Power turns on.

• **Requires a Skill Roll Limitation:** -1/2.

SIDE EFFECTS

This Limitation means that bad things happen to the character when he fails to use his Power properly. Side Effects is normally only taken with a Power that has some chance of failure — one with the Power Limitation *Requires a Skill Roll* or *Activation*. Each time the character fails to turn on the Power, he suffers the penalty for the Side Effect. If a character takes this Limitation for a Power that always works, then the character suffers the Side Effect every time that he uses it.

The exact nature of the Side Effect is up to the player (with the GM's approval), but it's always bad and usually directly connected to the type of Power. The player and GM can choose any type of Power for the Side Effect. Energy Blast and Drain are popular favorites, but other choices might include Flash or Summon. The bonus is based on the number of points in the Side Effect, according to the Side Effects table.

Any Side Effect happens to the character without the need for an Attack Roll and the character gets no defenses against the Side Effect.

SIDE EFFECTS

Bonus	Side Effect
-1/2	30 Active Points, or half the Active Points in the Power, whichever is greater
-1	60 Active Points, or the Active Points in the Power, whichever is greater

With GM's permission, players can take these points as short-term Character Disadvantages. The Disadvantages last as long as the GM feels appropriate, but should always last as long as if the character took BODY damage instead.

Example: *Arkelos the mage has several Powers (spells) that have the Limitations "Require a Skill Roll" and the "Side Effects". The first spell, a lightning bolt EB, has a -1/2 Limitation. Since the Power is 8d6 (40 Active Points), Arkelos must take 30 Active Points of Side Effect. He decides that if the spell is not cast properly, the electricity arcs back into the caster, doing 30 Active Points of damage (6d6 EB).*

The second spell is a 14 PD/ 14 ED , bought with a -1/2 Side Effect. The Force Wall has 70 Active Points, so the Side Effect must be based on 35 Active Points (since half of 70 is greater than 30). Arkelos decides that the Side Effect is 35 Active Points of Drain (3 1/2 d6) that will drain his DEX.

Finally, Arkelos creates a 80 Active Point Summon that summons a powerful demon. Arkelos takes a -1/2 Limitation Side Effect, requiring him to come up with 40 Active Points of Side Effect. Arkelos decides that if he fails to properly cast the spell, then the Demon will partially take over his body. The Side Effects will be two Character Disadvantages, a 20 point Psychological Limitation ("Obeys the Demon") and a 20 point Hunted ("Hunted by Demon's Enemies").

• **Side Effects Limitation:** See Above.

VARIABLE LIMITATIONS

A Power with this Power Limitation can have a variety of different Limitations on it. The Power will always have a set total of Limitation Bonuses, but the exact type of Limitations can be altered by the character to fit the circumstance.

The character defines the value of the Variable Limitation on a Power. Each time he uses the Power, he must define Limitations with twice that value. Thus if the Power is defined as having a -1/4 Variable Limitation, the character must find a -1/2 Limitation each time he uses the Power. The GM may define which Limitations can be used to satisfy the Variable Limitation, but a suggested list is: Concentrate, Extra END, Extra Time, Gestures, Incantations, Side Effects, and Visible.

Example: *Arkelos has been captured by brigands, and would like to use his Teleport Power to escape. The Teleport has the Variable Limitations Advantage, and has a total Limitation Bonus of -1/2; Arkelos usually uses Extra Time, Gestures, and Incantations to make up this total. However, in this circumstance, time is of the essence. Crossing his fingers, he transfers all of the Limitations into -1 worth of the Limitation "Side Effect". Fortunately, he makes his Skill Roll.*

• **Variable Limitation Multiplier Cost:** +1/2.

VISIBLE

This Limitation can only be bought for powers which are normally invisible — Density Increase, Mental Powers, and most Special Powers. A Power that is Visible can be perceived like any other Power; it must be noticeable by 3 Sense Groups. Mental Powers with this Limitation must be perceptible by 4 Sense Groups, since they are already perceptible by the Mental Sense Group.

• **Visible Limitation:** -1/4 .

POWER FRAMEWORKS



Power Frameworks are used to buy a number of Powers. There are three Power Frameworks: Elemental Control, Multipower, and Variable Power Pool. All three Power Frameworks change the way Powers are grouped together, resulting in a lower cost in exchange for some restrictions.

Power Frameworks can never be used to modify each other — a character cannot have an Elemental Control inside a Variable Power Pool; a Multipower cannot be a slot in an Elemental Control, etc. Power Frameworks cannot be used with any of the Special Powers or Talents, except with special permission of the GM. A Power Framework cannot contain a "naked" power advantage; that is, each slot in a framework must be a complete power (with any Advantages and Limitations). The GM should carefully check each character's Power Frameworks to make sure that they fit in his campaign.

ELEMENTAL CONTROL

A character with this Framework can buy several related Powers at a reduced cost. The character gets a cost break because the Powers in an Elemental Control are linked by common special effects. Unlike Multipowers, a character can use all of the Powers in his Elemental Control at the same time (assuming he can pay all the Endurance, of course).

An Elemental Control may have as few as two Powers or as many Powers as the character can reasonably link together with a good rationale. Basically, Elemental Controls are a way of giving the character a bonus for having a good character conception and a closely connected set of Powers. The GM must decide whether an Elemental Control is acceptable.

The character pays Character Points for the base Elemental Control and for each Power (also called a "slot") in the Elemental Control. The Active Points in each slot must be greater than or equal to the Active Points in the base Elemental Control. The total Active Points of the Power in each slot is equal to the total of the Active Points in the base Elemental Control plus the Active Points in the slot. Thus, the minimum total Active Points in any Power is twice the Active Points in the base Elemental Control.

The base Elemental Control cost can be bought with any Limitation that affects all the Powers in the Elemental Control. Powers in different slots of an Elemental Control cannot be linked to go off together. Any Powers that are linked must be bought in a single slot.

The GM should always closely examine a character's Elemental Control. Not every character will have one, and even if a character does, not all of his Powers may belong there. It is fine for characters to have an unconnected collection of Powers, but they should not be grouped together in an Elemental Control.

Elemental Control is intended as a bonus for characters whose Powers and special effects are closely connected with the character conception. An Elemental Control should never be used simply as a way to save points.

Example: *Rob is constructing Shadow Wolf, a character built around an Elemental Control: Werewolf Powers. The GM decides that this is a valid Elemental Control, and will allow the Elemental Control to incorporate the Powers possessed by a classic Werewolf. Shadow Wolf can use the Elemental Control to reduce the cost of his Damage Reduction, Running, and Killing Attack. He cannot use it for his Senses or Regeneration because these are Special Powers. And he cannot use it to reduce the cost of his Growth or Density Increase because the GM rules that these are not classic Werewolf Powers. This does not mean that Shadow Wolf can't have them — but he'll have to pay full cost.*

ELEMENTAL CONTROL EXAMPLES

Elemental Control, Ego Domination:
- Ego Attack
- Mental Illusions
- Mind Control
- Mind Control, Area Effect

Elemental Control, Telekinetic Powers:
- Telekinesis
- Telekinetic Shield (bought as Force Field)
- Telekinetic Fist (bought as Energy Blast, physical attack)

Elemental Control, Weather Powers:
- Fog (bought as Darkness)
- Whirlwinds (bought as Telekinesis, Area Effect)
- Wind Riding (bought as Flight)
- Lightning Bolts (bought as Energy Blast)
- Weather Control (bought as Change Environment)

Elemental Control, Fire Powers:
- Fire blast (bought as a Continuous RKA)
- Missile Deflection (bought as a Fire Field that melts physical attacks)
- Heat attack (bought as Energy Blast)
- Flight (leaving a fiery trail)
- Fireball (Explosion Energy Blast, -½ Limitation No range)

ELEMENTAL CONTROL EXAMPLE:

Bruce is building Icicle and decides to buy some of her Powers as an Elemental Control; since her Powers are based on cold, Elemental Control: Ice Powers seems appropriate. Bruce decides that Icicle's Powers would generally be about 50 points, so the cost for the base Elemental Control should be 25 Character Points. The Powers that Bruce wants are Entangle (special effect: ice bonds), Running (special effect: ice slides), Force Field (special effect: ice coating), Energy Blast with Armor-Piercing (special effect: pointy chunks of ice), and Force Wall (special effect: ice walls, only 4 uses). The Elemental Control looks like this:

Power	Active Cost	EC Bonus	Remaining Cost	Real Cost
Elemental Control: Ice Powers	25	0	0	25
Entangle: 5 DEF, 5d6	50	25	25	25
Running: 20", at ½ END (+¼)	50	25	25	25
Force Field: 20 PD/15 ED at 0 END (+½)	52	25	27	27
Energy Blast: 8d6, Armor-Piercing	60	25	35	35
Force Wall: 12 PD, 8 ED 4 Charges (-1)	50	25	25	12

*The total cost would be 149 Character Points. Notice that Reduced Endurance was included with Running and with Force Field; this is perfectly legal. Icicle could have had more Running or Force Field, but then the END costs would have been too high for her to fight for very long. The Energy Blast was bought with the Power Advantage Armor-P*iercing, *which adds a +½ Power Advantage to the cost; 8d6 is 40 Character Points with a +½ Power Advantage is 60 Active Points. The Force Wall is bought with the Power Limitation* Charges, *so Icicle can only use it 4 times a day; this is a -1 Limitation, which is applied to the Remaining Points column. Notice that this Limitation only applies to the one Power, and doesn't affect the cost of anything else in the Elemental Control.*

Bruce decides that this is too expensive for Icicle, so he thinks of a way to reduce the cost. Since he wants to get the entire cost of the Elemental Control down, he decides to limit Icicle's Elemental Control by saying it won't work when it's very hot or very dry. The GM tells Bruce that this isn't specific enough, and that Bruce will have to define the circumstances better. Bruce lists some circumstances he considers appropriate: hot days, dry places like deserts, being within a few hexes of fiery or hot characters, being near fires, etc. The GM agrees to allow a -¼ Limitation, but tells Bruce that he may reduce Icicle's effectiveness somewhat in moderately hot situations (say, only allow half power). The -¼ Limitation applies to the entire Elemental Control, including the Elemental Control Cost. Although the cost is limited, the character should still subtract the Active Cost from all Powers in the Elemental Control (not the Real Cost, which will be less). In the case where there is already a Limitation (like the Force Wall), the Limitation is added to all other Limitations, just like a normal Limitation. The cost calculation would now look like this:

Power	Active Cost	EC Bonus	Remaining Cost	Real Cost
Elemental Control: Ice Powers, -¼ Limitation won't work in hot or dry conditions	25	0	0	20
Entangle: 5 DEF, 5d6	50	25	25	20
Running: 20", at ½ END (+¼)	50	25	25	20
Force Field: 20 PD/15 ED at 0 END (+½)	52	25	27	22
Energy Blast: 8d6, Armor-Piercing	60	25	35	28
Force Wall: 12 PD, 8 ED 4 Charges (-1)	50	25	25	11

The total cost of the Elemental Control is now 121 Character Points, but the entire Elemental Control will be useless in hot or dry conditions.

- **Elemental Control Cost:** 1 Character Point for every 1 character point in the Elemental Control. The minimum Active Points in any slot is twice the Active Points in the Base Elemental Control.

MULTIPOWER

A character with this Power Framework can have several different Powers that draw from a common point reserve (also called a point pool). A Multipower sets up a reserve of Character Points that's shared among the Multipower slots. Because the points must be shared, not all the Powers in the Multipower can run at full blast at the same time.

The points in the reserve are shared among the various Powers in the Multipower; the distribution of points may be varied from Phase to Phase. When the Multipower is bought, the character sets aside a point reserve, then chooses which Powers will draw off of this point reserve.

Example: *Kerendor, High Priest of the cult of the Raven, decides to set up a Multipower. He sets aside a point reserve of 60 Character Points, and puts Flight (wind riding), Energy Blast (lightning), and Force Field (wind shield) in his Multipower. Kerendor now decides from Phase to Phase how the 60 points reserve is divided among those three Powers.*

Kerendor may place all 60 points in Flight, leaving no points for Energy Blast or Force Field. He may put 10 points in Flight, 20 points in Force Field and 30 points in Energy Blast. The point reserve may be divided any way the character chooses each Phase as long as the points do not add up to more than the point reserve.

Multipower (60 Character Point reserve)

1) Flight
2) Energy Blast
3) Force Field

Some possible variations:

1) 60	*1) 10*	*1) 5*
2) 0	*2) 20*	*2) 40*
3) 0	*3) 30*	*3) 10*

SLOT COSTS

The character pays Character Points for the reserve and for each Power (also called a "slot") in his Multipower. The cost for each slot is equal to the amount of the reserve points that may be put into the slot divided by 5.

Cost of slot = (Max Character Points in slot / 5)

The cost of a slot in the Multipower example above would be 12 Character Points. If a character wants a lower limit on the amount of points in one of the slots, he would pay less.

Example: *The cost of Kerendor's Multipower would be as follows:*

60	*Character Point Reserve*
12	*Character Points Slot 1: 30" Flight*
12	*Character Points Slot 2: 12d6 Energy Blast*
12	*Character Points Slot 3: 30 PD, 30 ED Force Field*
96	***Character Points Total Cost***

This allows Kerendor to put up to 60 Character Points into any of the slots; the values listed for the Powers are for the maximum 60 Character Points. Suppose Kerendor distributes his 60 point reserve as follows: 10 points to Flight, 40 points to Energy Blast, and 10 points to Force Field. This would let him fly up to 5", fire up to an 8d6 blast, and have a 5 PD, 5 ED Force Field — all at the same time. If Kerendor wanted to do more damage with his Energy Blast, he'd have to take points out of Flight or Force Field; for instance, he could take the 10 points from Flight and put them in the Energy Blast. This would give him 50 points in Energy Blast (so he could do 10d6). Obviously, running a Multipower requires some thought.

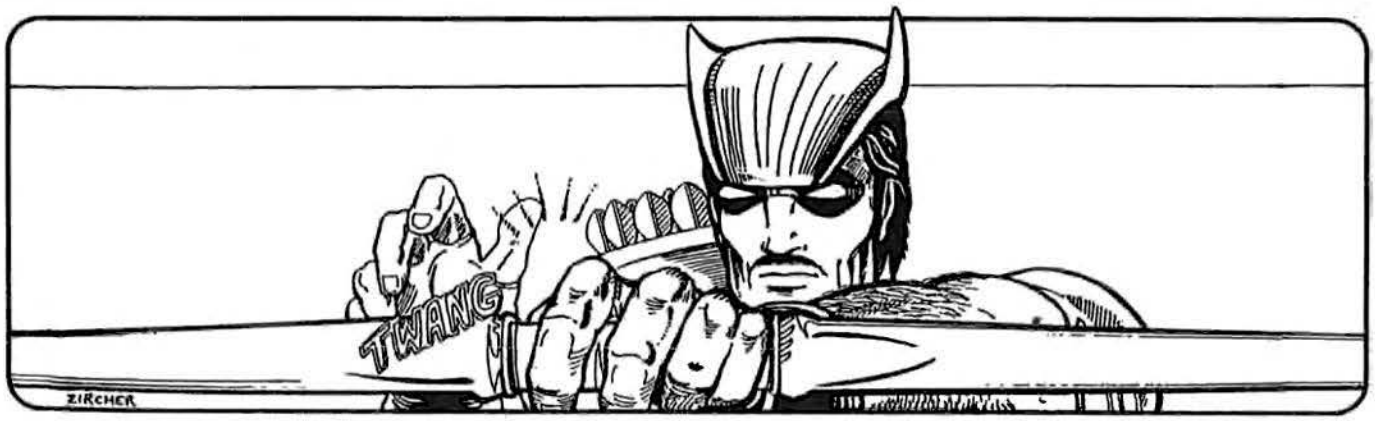
If Kerendor didn't want one of the slots to be able to use the entire reserve, he could restrict that particular slot. For example, he could restrict his Flight slot to a maximum of 30 Character Points instead of the full 60 Character Points. The cost would only be 30/5 = 6 Character Points, but Kerendor could not use more than 30 Character Points of Flight, even if there were points left in the reserve.

REDUCED ENDURANCE COSTS FOR SLOTS

As in Elemental Controls, a Power with Reduced Endurance Cost is perfectly acceptable as a slot.

Example: *Kerendor decides that his Multipower would be more useful if the Powers in it cost less Endurance to use. He raises the reserve to 62 points and reduces the base points in each Power with the following results.*

62	*Point Reserve*
12	*Slot 1: 25" Flight at ½ END (+¼ Advantage)*
12	*Slot 2: 10d6 Energy Blast at ½ END (+¼ Advantage)*
12	*Slot 3: 25 PD, 25 ED Force Field at ½ END (+¼ Advantage)*
98	***Character Points Total Cost***



FIXED SLOTS

A character may also define one or more of his Multipower slots as "fixed". The amount of points that may be put into a fixed slot (also called an ultra) is decided when the Power is bought. The cost of a fixed slot is equal to the number of Character Points in the slot divided by 10.

Cost of a fixed slot = (Character Points in slot / 10)

Example: *Kerendor might decide to make his Force Field an ultra, fixed at 50 Character Points. Thus whenever Kerendor decides to use his Force Field, he must put 50 points of his reserve into Force Field, no more, no less. The slot only costs him 5 Character Points instead of 12 Character Points. However, this means that there are 50 points assigned to the slot, whether Kerendor uses them all or not. He could, for instance, use 20 of them and have a 10 PD, 10 ED Force Field up. But regardless of how many points he actually uses, all 50 Character Points are assigned to that slot as long as he wants to have any points in it at all. Therefore only 12 Character Points are available to be divided between his Flight and Energy Blast slots.*

Power Limitations may be applied to Multipowers. If the Limitation applies to a slot within the Multipower, then the Limitation serves to decrease the cost of the slot, but not the Multipower. If the Limitation is applied to the whole Multipower, then the Limitation reduces the cost of the point reserve and the slots. This is the only way that the Reserve cost can be Limited.

Example: *Armadillo has a suit of powered armor with several Powers built into it. Armadillo puts his Energy Blast, Killing Attack, and Tunneling, and a point reserve of 62 Character Points, into a Multipower. Armadillo wants his Multipower to be flexible, so he has three standard slots, each with a maximum of 62 Character Points. He buys the whole Multipower through a suit of Power Armor, which is an Obvious Inaccessible Focus (a -½ Limitation). Since this affects all the slots in the Multipower, it also limits the Reserve. Armadillo also decides that the Energy Blast isn't always reliable, so he buys it with a 14- Activation (a -½ Limitation.) Since the Limitation does not affect all the Powers in the Multipower, only that particular slot receives a bonus. The cost for Armadillo's Multipower looks like this:*

Real Pts	Active Pts	Max Pts in slot	Power
41	62	—	Reserve (OIF Armor Suit)
6	12	62	Slot 1: up to 10d6 Energy Blast at ½ END, 14- Activation
3	4	19	Slot 2: up to 1d6 hand-to-hand Killing Attack, ½ END
8	12	62	Slot 3: up to 12" Tunneling through 12 DEF
Total:	58 Real Points,	90 Active Points	

EXTRA POWERS FOR A SLOT

It's all right to have extra Powers outside of a Multipower that add onto one of the Multipower slots. However, that extra Power can only work with the slot, and not by itself or with another slot. Also, a character cannot have a second Multipower where one or more of its slots add on to the slots of the first Multipower.

Example: *Starburst decides he wants a special "starburst" attack, combining a Flash with an Energy Blast. He buys an variable slot for his Multipower that is a 10d6 Energy Blast. To add the Flash attack, Starburst buys 2d6 of Flash, for 20 points. He also gets an additional +½ Limitation: Linked Power, because the Flash only works with the Multipower slot. The 20 Active Points in Flash cost 13 real points. This Flash attack only works when Starburst throws the Energy Blast; that's why he can buy the Flash outside of the Multipower and still add on the effect to a Multipower slot.*

DISTRIBUTING MULTIPOWER POINTS

How the character distributes the points in the Multipower is very important. A character can change the way his Multipower points are distributed at the beginning of his action Phase, but between Phases he can only change his points by aborting his next action Phase entirely (see Action Phases).

One more important note: the Power in a Multipower slot won't work unless the minimum point cost of the Power is supplied to the slot; for instance, in order to Teleport, there must be at least 30 Character Points in the Multipower's Teleport slot.

- **Multipower Cost:** 1 Character Point for every 1 Character Point in the Power reserve; maximum possible active Character Points in slot = 5 x cost of slot, maximum possible active Character Points in slot = 10 x cost of fixed slot. Minimum Power reserve is 20 Character Points.



VARIABLE POWER POOLS

A character with this Power Framework can set aside a pool of points that can be used to create any Power with a given special effect. Think of a Variable Power Pool as a Multipower that has all of the Powers of a certain special effect. The points in the Power Pool are distributed among whatever Powers the character wants to have at a given time. The Powers created from the pool must be linked by common special effects.

The Power Pool consists of two parts: the Character Points in the Pool (the Pool Cost) and the Control Cost. Each Character Point in the Pool costs 1 Character Point. The Control Cost is 1 Character Point for every 2 Character Points in the Power Pool. To have 50 Character Points in the Power Pool (allowing a character to have, say, up to a 10d6 Energy Blast or a 25 PD, 25 ED Force Field), he must spend a total of 75 points — 50 points for the Pool Cost and 25 points for the Control Cost.

No Advantages or Limitations can ever be applied to the Pool Cost. However, the Control Cost can have Advantages and Limitations to represent different kinds of Variable Power Pools.

A character with a Variable Power Pool can have any combination of Powers whose total Real Cost doesn't exceed the Character Points in his Power Pool. Powers may have Limitations that reduce their Real Cost. No Power in the Power Pool can have an Active Point Cost greater than the total number of points in the Power Pool. The GM should approve any Powers in the Power Pool to ensure that they are within the special effects of the Power Pool.

Normally, the Powers in the Power Pool can't be changed in combat — to change a Power takes between 1 Turn and 1 minute.

Example: *Cosmo has a 50 point Power Pool, which cost him 50 points (Pool Cost) +25 points (Control Cost) = 75 points. Cosmo has 2 Powers currently in his Variable Power Pool, 10d6 Energy Projection at 3x Endurance Cost (50/(1+1) = 25 points) and 12" of Flight = 24 points). This uses up 49 points of the Power Pool. When out of combat, Cosmo could change his Powers to any combination of Powers that fit his special effects.*

A character may buy a Skill in manipulating his own Variable Power Pool; with this Skill the character may change the Powers in his Power Pool while in combat. The Skill cost 3 points, has a roll of 9 + INT/5 or less and is +1 per 2 points. Changing Powers with the Skill takes a Full Phase. The character must make the Skill Roll at -1 per 10 Active Points being changed in the Power Pool. The GM may define other modifiers depending on how closely the Powers follow the Power Pool's special effect and other circumstances. If the character makes the roll, the Powers change; if not, he's wasted his time and must try again. This skill can be the same skill used for powers outside the Variable Power Pool that have the *Requires a Skill Roll* Limitation.

The name of the Skill will depend upon the special effects of the Power Pool; e.g., Gadgeteering to modify gadget Power Pools or Magic Skill to modify magic Power Pools.

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

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

VARIABLE POWER POOL LIMITATIONS

Bonus	Limitation Type
-1/2	Only change between adventures (takes days)
-1/2	Powers change only in given circumstance (must touch target, or only under full moon, or when with bulky spell book, or in lab)
-1/2	No choice of how Powers change when change occurs (often goes with given circumstance)
-1/2	Restricted type of Powers available (Drains only, or Limited Special Effect, or only the kind that the target has)

Example: *Widget has a 30 point Gadget Power Pool. All of his gadgets are Obvious Accessible Foci and must take the +1 Limitation. Widget pays 30 points for the Pool and 15/(1+1) = 7 points for the Control Cost. Widget's Power Pool currently has 3 items: a 2d6 Killing Attack OAF buzzsaw (30/(1+1) = 15 points), an 8" Flight OAF Detachable Jetpack (16/(1+1) = 8 points) and 10 Points of Armor, an OAF shield, (15/(1+1) = 7 points) for a total of 30 points.*

VARIABLE POWER POOL ADVANTAGES

Bonus	Limitation Type
+1	Can in change Powers as a 0 Phase action (change itself takes no time)
+1	No Skill Roll required for change

EXAMPLES OF POWER POOLS:

Gadget Pool and Gadgeteering: The standard Gadget Pool is always an Obvious Accessible Focus and can only be changed in a lab. Total Limitation on the Control Cost is -1 1/2. This Limitation can be reduced to to include Gadgeteers who can make alterations while in the field.

Magic Pool: This Power Pool represents a magician who must prepare his spells and who has a spell book. The Limitation on the Control Cost is -1/2: Need bulky spell book to change spells.

Cosmic Power Pool: This is a Power Pool that can be whatever the character wants, whenever the character wants. Total Advantage on the Control Cost is +2.

Mimic Pool: This Power Pool mimics the Powers of a target character. The character must hit his target in hand to hand combat (-1/2). Then the Power Pool mimics each of the target's Powers in order of their Active Points (-1/2), only up to a maximum of the target's Power (-1/2). The total Limitation on the Control Cost is -1 1/2.

- **Variable Power Pool Cost:** Pool Cost is 1 Character Point per 1 Character Point in Power Pool, Control Cost = 1/2 Pool Cost. Modify Pool Skill costs 3 points, roll is 9 + INT/5, +1 per 2 points.



CHARACTER DISADVANTAGES

Characters have weaknesses as well as strengths; both are necessary to create an interesting, well-rounded individual. Determining a character's Disadvantages helps determine his personality, gives the GM interesting ideas for adventures, and gives the character more Character Points to spend.

This section lists the various Character Disadvantages in alphabetical order, along with their point costs.

The total number of points in Disadvantages that a character may take is determined by the GM, and is based upon what type of campaign the GM is running. The more Disadvantages each character has, the more flaws he has, and the more points he gets to spend on Powers, Skills, etc. Greater numbers of Disadvantages will also require more work from the GM; in general, the greater the number of players, the lower the Disadvantage total should be for each player. The table provided at the bottom of this page gives rough guidelines as to the number of starting points and maximum points in Disadvantages GMs should allow each character.

If a GM wants to encourage the characters to take a variety of different Disadvantages, he should set a limit on the number of points that characters can gain from a single category of Disadvantage. For heroic campaigns, it is recommended that no more than 25 points come from a single type of Disadvantage. For superheroic campaigns, the character should get no more than half his base points from any one Disadvantage. Thus, if the character was constructed on a base of 100 points, in a standard superhero campaign, for instance, then he could take no more than 50 points in any single Disadvantage category.

These are only guidelines, and GMs should feel free to modify them up or down according to the type of campaign that they want to run. For example, if a GM wants to run a fantasy campaign where each character is a demi-god, he should start the PCs with more points, perhaps at the superhero level. Similarly, a GM who doesn't want to worry about Disadvantages could raise the starting base and decrease (or even eliminate) the points gained from Disadvantages. A GM who liked a certain type of Limitation (like Vulnerability or Psychological Limitation) could raise the restriction on maximum points from a single Disadvantage type. This allows characters to take more of the selected Disadvantage.

Players should often be encouraged to take additional Disadvantages for their characters, above and beyond the set point limit. Even though they won't get any points for them, such Disadvantages flesh out the character and make him more enjoyable and rewarding to play.

All Disadvantages come with a rule which is called the Basic Law of Disadvantages, to wit:

A Disadvantage that isn't a Disadvantage isn't worth any points!

None! For example, if a PC wants to take Physical Limitation: No legs, and then buys Extra Limbs (legs), then he doesn't get the Disadvantage points. Similarly, if the character takes "Hunted by trolls" and there are no trolls in the campaign world, then it's not worth any points. The GM has to approve all Disadvantages; he should weed out any that don't seem reasonable or don't fit into his campaign.

Character Type	Base Points	Max Points from Disadvantages	(Max Points from one category of Disadvantage)	Total
Normal				
Incompetent Normal	-20 (or lower)	25	25	0 (or less)
Normal	0	25	25	25
Skilled Normal	25	25	25	50
Competent Normal	50	50	25	100
Hero	75	75	25	125
Superhero				
Standard	100	150	50	250
High Powered	150+	225+	75+	375+

GMs should remember that Disadvantages are there to be used. A Disadvantage shouldn't dominate play — not every villain should have the weapon the character is vulnerable to — but they should be brought into play often enough to keep the character on his toes. A GM shouldn't feel bad if he uses a lightning bolt against a character who takes 2x STUN from electricity; that's what the Disadvantage is for, after all.

The GM should have a copy of each player character (PC) for his reference, especially the character's Disadvantages. These should be used by the GM to create adventures and subplots. If a GM is stuck for an adventure to run one evening, he can script an entire scenario around a PC's Hunted or DNPC. Such an adventure won't seem far-fetched, and besides, that character will be the center of attention for a whole evening.

GMs should note that not all the Disadvantages are appropriate for every character in every genre. For example, a knight would not normally purchase Accidental Change, and most normal humans have no reason to buy Vulnerabilities. However, all the Disadvantages have been presented in a single place for ease of use; each GM should make clear which, if any, are not allowed in his campaign.

CHANGING OR BUYING OFF DISADVANTAGES

Disadvantages aren't permanent; a character can buy them off as he acquires experience. The cost for buying off a Disadvantage is the same as the bonus received for it in the first place. For example, if a character received 10 points for a Psychological Limitation, it would cost 10 Character Points to buy the Disadvantage off. Buying off Disadvantages always requires the GM's permission, and must make sense for the character. For example, if a character wants to buy off a Psychological Limitation, he should spend campaign time trying to overcome his quirk. If a character wants to buy off certain Disadvantages like Hunteds, the GM should probably come up with a reason that the Disadvantage no longer limits the character. For example, if a character was Hunted by the FBI, the GM could have a run where the PC proves his innocence, or the FBI finds that it is following the wrong suspect. Of course, the character will have to pay points to get rid of the Disadvantage.

With GM's permission, the characters should also be allowed to alter their Disadvantages during the course of the campaign. This can reflect the way the character is being played, and can also help promote character development. Perhaps a character begins the campaign with the Psychological Limitation "Greedy". As the campaign progresses, this could be changed to "Generous", or even "Idealistic". Similarly, a character with a Secret ID could be discovered, and have to trade in the Disadvantage points for a Hunted, or even a Public ID. So long as the points remain constant and the GM gives his permission, the character's Disadvantages should be allowed to evolve to suit the character.

ACCIDENTAL CHANGE

A character with this Disadvantage will accidentally change forms or identities. This Disadvantage usually applies to the superhero genre and should not be used in other campaigns.

The character defines the circumstances under which he will change, and the likelihood that the change will occur. The following table shows the points received for Accidental Change

Circumstances	Points
Uncommon Circumstance	5
Common Circumstance	10
Very Common Circumstances	15
Chance to Change	**Bonus**
8 or less	+0
11 or less	+5
14 or less	+10

The GM must decide whether a circumstance is Uncommon, Common, or Very Common.

Every Phase that a character is in a circumstance where he would change, he should roll against his Accidental Change. If the roll is made (if the character rolls under the listed number), then he changes form, and may not change back until the circumstances that caused the change have altered. This change is involuntary; if the character wants to be able to change voluntarily, he must buy Instant Change.

Example: *Shadow Wolf has Accidental Change 11- when experiencing stress under a full moon. The GM rules that this is an uncommon circumstance, so Shadow Wolf gets 10 points. Henceforth, whenever he is in a stressful situation and the moon is full, he will turn into a werewolf on a roll of 11-.*

AGE

This Disadvantage indicates a character who is not at the peak of his physical capabilities. Normally a character is considered to be in ideal condition, regardless of his actual calendar age; a physically fit character can be older than 40 without taking this Disadvantage.

To take Age, a character must have normal characteristic maxima. That is, he must either be playing in a heroic campaign or have already purchased the Disadvantage *Normal Characteristic Maxima* (worth 20 points). A character with Age has different Characteristic maxima than is normal; so it is harder to buy up some Characteristics to high levels.

A character who is over 40 receives a 5 point Disadvantage. A character who is over 60 receives a 10 point Disadvantage. These ages are given as a sample; the actual age of the character is up to the player (a player could take the 5 point Age Disadvantage for his character and say that the character is a remarkably spry 93-year old.)



Characteristic	Normal	Age 40+	Age 60+
STR	20	15	10
DEX	20	20	20
CON	20	15	10
BODY	20	15	10
INT	20	25	30
EGO	20	25	30
PRE	20	25	30
COM	20	20	20
PD	8	6	4
ED	8	6	4
SPD	4	4	4
REC	10	8	6
END	50	40	30
STUN	50	40	30
Movement (Run)	10"	8"	6"
Movement (Swim)	5"	4"	3"

GM's should remember that characters with this Disadvantage are simply not as healthy and fit as their peers (unless their peers also have Age, of course). In addition to the lowered Characteristic Maxima, they might get sick more easily, have trouble with strenuous tasks, and so forth.

BERSERK

A character with this Disadvantage tends to go berserk during periods of stress. Berserk characters can't tell friend from foe, and automatically attack whomever is in front of them until the target is knocked out. The Berserk character then attacks the nearest visible target. Berserk characters use their most familiar or often used offensive Power at full strength while Berserk, and apply all Combat Levels to OCV (none to DCV).

A character with the Berserk Disadvantage must specify a set of circumstances that initiates the frenzy (the sight of blood, a woman's scream, etc.). The player also decides how easily the character goes Berserk and recovers from being Berserk. The Character Points a character gets for Berserk are shown on the Berserk Bonus chart; the GM decides whether a circumstance is Uncommon, Common, or Very Common.

Every Phase a character is in a circumstance where he can go Berserk, he should roll his chance to go Berserk. Once he goes Berserk, a character can attempt to recover from the frenzy whenever he runs out of END, changes targets (usually because he's knocked out or killed his opponent), or when someone attempts to snap him out of it (sometimes a dangerous task). The character gets a free attempt to recover from Berserk after segment 12 if he hasn't attempted to recover in that turn.

The Berserk Disadvantage is usually used for villains, since it's not very heroic. When a player character does have a Berserk (which is rare), the Berserk is usually Infrequent; otherwise the character is likely to hurt someone and get arrested. This Disadvantage is especially inappropriate for any characters who are stealthy or who make a point of keeping their "cool".

As an optional rule, GMs can allow characters to buy a limited form of Berserk called Enraged. When a character is Enraged, he mindlessly attacks the individual (or object) that set him off. He attacks with no regard to defending himself, and ignores other targets or teammates in need of help. Once the Enraged individual has finished with his target, he must roll his Recovery; if he fails, he is still enraged. The enraged individual then vents his anger on other targets (animate or otherwise). Enraged is worth half the equivalent Berserk, since there is far less chance that the character will attack his friends.

BERSERK BONUS	
Circumstances	**Points**
Uncommon circumstance	5
Common Circumstances	10
Very Common Circumstances	15
Chance to Go Berserk	**Bonus**
8 or less	+0
11 or less	+5
14 or less	+10
Chance to Recover	**Bonus**
14 or less	+0
11 or less	+5
8 or less	+10
Enraged Only	x1/2

DEPENDENCE

A character with this Disadvantage is dependent on a certain substance, item, or event. If he is unable to get it, he slowly dies. This Disadvantage can be used to simulate chemical dependencies, as well as characters who feel they have to do something to survive. Dependence applies most strongly to a superhero game, though characters with Dependence could be found in any genre.

To determine the value of this Disadvantage, the character should first establish how easily the Dependency is fulfilled. (Insulin is harder to acquire in most campaigns than water, so a Dependency on insulin would be worth more points than a Dependency on water.) The GM will be the final arbiter on how common a substance is in his campaign.

The character should then determine how long it takes for the Dependency to have an effect. The longer the character can go without the substance, the lower the value of the Disadvantage. Finally, the character should determine the amount of damage he takes from the Dependency. The time increments are taken directly from the Time Chart. The points a character gets for the Dependency are given on the following chart.

A Dependent character takes STUN damage with no defense immediately when the Dependency time increment has passed. Thereafter, he takes damage at each successive Dependency time increment. Once he is unconscious, the character will begin to take BODY from the attack as well, until death. The character may not recover from the damage until the Dependency is satisfied. At GM's option, the Dependency can inflict damage other than STUN. In this case, each d6 of STUN damage should be replaced with 10 Active Points of another attack.

Dependent Substance is	Points
Very Common	5
Common	10
Uncommon	15
Time Before Taking Damage	**Bonus**
Segment	+15
Phase	+10
Turn	+5
Minute	0
5 minutes	-5
1 Hour	-10
5 hours	-15
etc.	
# of Dice	**Bonus**
1d6	+0
2d6	+5
3d6	+10

Example: *Aquakid takes a Dependence: He can only stay out of water for one hour, or else he starts to dry out and die. Water is a Very Common Substance (5 points), 1 hour is (-10 points), and Aquakid will take 3d6 damage (+10 points), for a total of 5 points. After 1 hour out of the water, Aquakid will take 3d6 of damage, and every hour after that he will take an additional 3d6. This damage may not be recovered until Aquakid reaches water.*



DEPENDENT NPC (DNPC)

A character with this Disadvantage has a non-player character friend, companion, or associate who gets into trouble a lot, requiring the character to protect or save him. The DNPC Disadvantage can also be used to simulate fans or even villainous siblings — in short anyone the character feels he has to look out for. The character should define how competent the NPC is and how often the NPC gets involved in scenarios. The points for a DNPC are given on the DNPC table.

The player must determine who the DNPC is before playing the character, and should give the GM a full description; the GM can then help develop the NPC's personality and Characteristics. The GM might even give the DNPC some Disadvantages, thus making the character more interesting. Sometimes the player may leave the DNPC entirely up to the GM, letting the DNPC be a surprise. The DNPC can also change from time to time, or even every adventure ("A date in every port").

The GM should determine at the beginning of an adventure whether or not the DNPC is involved; this may mean being kidnaped by villains, falling into a deep pit, getting close to discovering the character's Secret Identity, or just getting into trouble. The frequency roll is given as a guideline for the GM; feel free to ignore it if it doesn't fit with the evening's adventure. Just make up for it some other time.

The Dependent NPC should be someone that the PC feels that he has to protect. Moreover, the DNPC should have weaknesses such that he needs to be protected. Remember, a DNPC is a Disadvantage. He might help the character once in a while, but on the whole he just causes trouble. If a DNPC is too helpful, the character shouldn't get any points for the Disadvantage (or should even pay points, see Contact). In a superhero campaign, a DNPC may or may not be aware of a character's Secret Identity (either choice can lead to interesting complications).

If a DNPC dies, the character has several choices, depending on the nature of his personality. The character can find a new DNPC (provided by the GM), or gain the equivalent Character Points in a Psychological Limitation. Such a Psychological Limitation could be revenge, violence in general, or depression and uncertainty.

Example: *A superhero has a weak old Aunt Mary who tends to get involved in adventures frequently; she doesn't know her nephew is a superhero, and so she follows him around to find out what he's up to. The point bonus would be: (Frequently involved, Incompetent person) = 25 Character Points.*

Andarra's kid sister is the CEO of OmniCorp Inc., one of the largest megacorporations in the Gemini cluster. Andarra's sister is constantly getting into situations that require Andarra to bail her out. The kid sister is worth 10 points (Occasionally Occurring, Normal Person, Useful noncombat position).

Finally, Shadow Wolf's Father is the supervillain Talon. Although Shadow Wolf fights against Talon, he feels that he has to protect him from serious injury. This is worth 5 points. (Occasional, As powerful as the PC.)

GMs should be careful when allowing players to design DNPCs. A DNPC is a Disadvantage and should not be an excuse for a character to have access to a number of skills that he didn't pay for. If he wants a sidekick or a useful companion, then he should buy a Follower.

The DNPC is	Points
Incompetent (-20 points or lower)	10
Normal	5
Slightly Less Powerful than the PCs	0
As powerful as the PCs	-5
DNPC has useful noncombat position or skills	-5
Appearance	**Bonus**
8 or less (Infrequently)	+5
11 or less (Occasionally)	+10
14 or less (Frequently)	+15

DISTINCTIVE FEATURES

A character with this Disadvantage has some easily recognizable features that are difficult to conceal. Distinctive Features could be such things as bright red hair, a facial scar, unusual height (large or small), a peculiar walk, a strange voice, extra arms, green skin, or some other trait. It could also be some distinctive personal habit that the character displays even when inappropriate (always uses off-color expressions, chews tobacco, always tells puns, etc.)

The GM has to decide how frequently a character looks distinctive to others, and whether it is enough to merit a Disadvantage. If so, he should also determine the reaction of others. Remember that this is a Disadvantage; if a superheroine has Distinctive Features that cause unabiding lust in all who look at her, it might help her occasionally, but usually it will just cause trouble (men will vie for her attention, other women will be indignant, etc.)

This Disadvantage should usually only be taken once; having several scars just makes you more distinctive. However, if a character has two completely unconnected Distinctive Features (he happens to be a mutant and an incorrigible punster), then it might be acceptable to buy this Disadvantage more than once.

In a science fiction or superhero game, Distinctive Features would really have to be unusual to be "distinctive". In a society where there are hundreds of different races or superheroes, people would consider very few traits to be unusual. Clothing may be considered Distinctive Features, but the character has to dress that way even in inappropriate situations.

DISTINCTIVE FEATURES	
Points	**Concealability**
5	Easily concealable
10	Concealable (with Disguise Skill or major effort)
15	Not concealable
Bonus	**Reaction**
+0 points.	Is Noticed and Recognizable
+5 points	Is always noticed; causes major reaction or prejudice
+10 points	Causes Extreme reaction (abject fear, unabiding lust, complete disgust)



Example: *A strange voice would be Concealable, since the character could avoid talking, and does not cause appreciable prejudice: the total value would be 10 points. If the voice was so frightening that it causes people to react negatively, it would be worth 15 points. And if it is so revolting that it causes revulsion in all who hear it, it would be worth 20 points.*

This Disadvantage should also be used for characters who suffer prejudice because of some physical feature. For example, in a campaign where all mutants are the victims of prejudice (they are discriminated against, can't get government jobs, etc.), a PC mutant could take this Disadvantage. If his mutation was not concealable (he was blue and furry, for example), the Disadvantage would be worth 20 points (Not Concealable, Major Reaction). Similarly, if a character were an orc in a campaign where orcs are loathed and reviled, he could purchase the Disadvantage *Distinctive Features.*

HUNTED AND WATCHED

A character with this Disadvantage is hunted by some person or group. Taking Hunted means that during adventures the Hunters can show up and attempt to do something nasty to the character. This can range from monitoring his activities, to interrogating him, to arresting him, to trying to kill him outright. The character may or may not know he is being Hunted (player's choice).

The Character Points a character gets for being Hunted depends on how competent (dangerous) the Hunters there are, what they will do with the character, and how actively they are looking for him. The Character Point bonus is listed on the Hunted table. First, the player chooses the ability of the Hunters to carry out their goals. If they intend to kill the character, then these values should reflect their ability to beat him in combat. However, if they only intend to watch him, these values should reflect their ability to keep him under observation. A private investigator might be very good at watching someone but could not fight them under any circumstances. Such a character would be worth 15 points as a watcher, but only 5 as a hunter. Conversely, a low intelligence supervillain might be a very ineffectual watcher, but could easily defeat the character in combat. Such a character would be worth 15 points as a hunter, but 5 as a watcher.

Having set the Hunted's capabilities, the player should next choose what the hunters will do when they catch the character. Lastly, they choose how often the Hunters show up.

The chance for a Hunter to show up in each game session is a base 8 or less roll on 3d6. The GM secretly rolls this chance at the beginning of the adventure; if the GM rolls an 8 or less, the Hunter should show up sometime during the course of the adventure. This chance to show up is meant as a general guideline for the GM, not a strict rule. The GM should feel free to ignore the roll if another adventure is planned. However, he should make a note of it and have the Hunters show up during another session. Characters hunted more actively than an 8 or less receive more points.

All Hunteds must be approved by the GM, and all Hunters should already be written up by the GM. The player (with the GM's help) should figure out why he's being Hunted by that particular individual or group. The Hunters may be involved with the character's origin or some part of his early (non-played) career. The player should use his imagination; the more creative the reason for the Hunted, the more fun the game will be.

Hunters are normally villains, but the character may be wanted by the police for questioning, or sought after by a government agency (FBI, CIA, etc.) for any of the above reasons. In a fantasy campaign the Hunters could be minions of an evil wizard or soldiers of the King. Characters don't get points for individuals or groups that begin Hunting during the campaign — that's just one of the hazards of adventuring.

HUNTED

Capabilities	Points
Less powerful than PC	5
As powerful as PC	10
More powerful than PC	15
Has extensive non-combat influence (NCI)	+5
Hunter(s) are limited to a certain geographical area	-5
Appearance	**Bonus**
8 or less (Occasionally)	+0
11 or less (Frequently)	+5
14 or less (Very Frequently)	+10
Motivation	**Bonus**
Hunter(s) is only watching the character	x1/2
Hunter(s) desire to mildly punish the character (deportation, fining, question, theft of possessions)	-5
Hunter(s) desire to harshly punish the character (imprison, enslave, kill)	0

NORMAL CHARACTERISTIC MAXIMA

This represents a character who is a "normal" in a world of superheroes or other super-powerful beings. This Disadvantage can only be purchased by characters in a campaign where there are normally no restriction on Characteristics (a superheroic campaign). Characters with this Disadvantage have the same characteristic maxima as other normals, and to raise characteristics above that level costs twice the usual number of points. Powers that raise the Characteristics (Growth, Density Increase) affect Characteristics normally, and are not counted against the Characteristic maxima.

Characteristic	Normal Maximum
STR	20
DEX	20
CON	20
BODY	20
INT	20
EGO	20
PRE	20
COM	20
PD	8
ED	8
SPD	4
REC	10
END	50
STUN	50
Movement(running)	10"
Movement(swimming)	5"

This Disadvantage also forces the character to pay the "normal" rates for increasing his movement rates above the normal human maximum. Characters with this Disadvantage can also purchase the Disadvantage *Age* to still further restrict their Characteristics. Normal Characteristics is worth 20 points.

PHYSICAL LIMITATION

A character with this Disadvantage has a physical problem which hampers him, such as blindness or a weak leg. The amount of points given for a Physical Limitation is determined by how often the limitation gets in the way and by how damaging the limitation is. The GM, of course, is the final judge of how many points a Physical Limitation is worth.

A Physical Limitation that is directly corrected by a Power is worth a lesser bonus or no bonus at all; for instance, if a telekinetic character took Physical Limitation: "No Hands", it would be worth less, or perhaps nothing at all.

The points given for a Physical Limitation are shown on the Physical Limitation table. Often, Physical Limitations can have some other effect on the character. For instance, a character with the Physical Limitation: "Bad Leg" would probably sell back some of the 6" of Running that every character has, maybe two or three inches. This would give the character an extra 4 or 6 Character Points in addition to the bonus for the Physical Limitation.

PHYSICAL LIMITATION	
Limitation Occurs	**Points**
Infrequently	5
Frequently	10
All the Time	15
Limitation Impairs	**Bonus**
Slightly	+0
Greatly	+5
Fully	+10

Examples:

No Hands (All the Time, fully impairing)
25 Character Points.

Unable to walk (Frequent, fully impairing)
20 Character Points.

Blindness (All the time, fully impairing)
25 Character Points.

Missing one eye: lack of depth perception, no peripheral vision on one side: (infrequent, slightly limiting)
5 Character Points.

Physical Limitations can also be used to represent basic abilities that the character does not have. For example, if everyone in the campaign can read, and the character can't, this would be worth 10 points (Frequently, Slightly), or even more in a highly technical society. Similarly, if a character was "Completely unfamiliar with Earth culture", this would be a Physical Limitation worth 20 points. (All the time, Greatly). In short, if there is something that the character *can't* do for some reason, this can be simulated by using Physical Limitation. If the problem is that he *won't* do it, but is physically capable, then the Disadvantage is a Psychological Limitation (see below).

PSYCHOLOGICAL LIMITATION

A character with this Disadvantage has a mental quirk regarding a given thing or situation. The player defines how often the limitation occurs and how impairing it is. The character gets points according to the Psychological Limitation table.

There are three basic types of Psychological Limitations:

1) *Morality or Codes of Conduct:* These include Disadvantages such as a code of honor, a code against killing, "Will not hit an unsuspecting target", "Chivalrous", and so on.

2) *Fears and Hatreds:* This category includes things, places, and events that cause the character fear or spark feelings of hatred. This category includes fear of heights, cramped rooms, open space, hatred of foreigners, criminals, and so forth.

3) *Personality Traits or Compulsions:* This category includes behavior that a character feels compelled to do or traits that describe him. This category is not just a description of negative traits, but of positive ones also. This category includes limitations such as greed, overconfidence, "Will not tell a lie", "Loves Professor Wong", and so on.

PSYCHOLOGICAL LIMITATION	
Points	**Situation Is:**
5	Uncommon
10	Common
15	Very Common
Bonus	**Intensity**
+0	Moderate: decides character's choice of targets, reactions to situations.
+5	Strong: character takes irrational actions concerning the situation: may only change with EGO Roll.
+10	Total: character becomes totally useless or completely irrational in the situation: will not change his or her mind for any reason.

Once the situation has occurred, the character must react as the Psychological Limitation dictates for at least one Phase. Then the character may attempt to control his or her feelings through strength of will.

Psychological Limitations should define the major outlines of the character's personality. The GM should not allow frivolous or silly Psychological Limitations (fear of mice, hatred of the color pink). A Psychological Limitation must have some application to the campaign, otherwise it's not worth any bonus.

EXAMPLES

- **Codes of Conduct —**
  - **Code of Chivalry:** Common situation, Total commitment (20 points)
  - **Code Against Killing:** Common situation, Total commitment (20 points)
  - **Honorable (always keeps word, never takes advantage of a situation):** Common situation, Total commitment (20 points)
  - **Cannot Tell a Lie:** Uncommon situation, Total commitment (15 points)
  - **Superpatriot (believes in country right or wrong):** Common situation, Total commitment (20 points)
  - **Always Obeys Orders of Superiors:** Very common, Moderate commitment (15 points)
- **Fears or Hatreds —**
  - **Claustrophobia:** Uncommon situation, Total reaction (15 points)
  - **Fear of Crowds:** Common situation, Total reaction (20 points)
  - **Paranoid:** Very Common situation, Strong reaction (20 points)
  - **Hatred of Orcs:** Common situation, Strong reaction (15 points)
- **Personality Traits —**
  - **Overconfidence:** Very common situation, Moderate commitment (15 points)
  - **Greedy:** Common situation, Strong commitment (15 points)
  - **Compulsive Liar:** Common situation, Total commitment (20 points)
  - **Prankster:** Common situation, Moderate commitment (10 points)
  - **Coward:** Common situation, Total commitment (20 points)
  - **Vengeful:** Uncommon situation, Strong commitment (10 points)
  - **In love with X:** Common situation, Strong commitment (15 points)

Of course, the amount of points for these examples could vary due to the intensity of the limitation, which changes from character to character. For example, one character may have a 20 point Code vs. Killing, simulating a total commitment not to kill. Such a character would also seek to prevent others from killing. On the other hand, another character may only have a 10 point Code Vs. Killing (The character will never himself kill but might allow others to, albeit with much protest).

Also remember, that this is a Disadvantage, so the GM should stress the bad aspects of the Psychological Limitation. Occasionally, overconfidence may help the character, but most often it causes trouble.

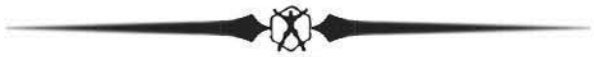
Note that whereas a Physical Limitation indicates something that a character *can't* do, a Psychological Limitation indicates something that the character *won't* do. No matter how hard a character tries, he cannot overcome a Physical Limitation. (If you are missing a hand, no amount of willpower will bring it back). A Psychological Limitation, in contrast, is "all in the mind"; there is nothing physically preventing the character from performing a task. And if he can muster the willpower (make an EGO Roll), he can overcome his own limitation (assuming it isn't a total commitment).

PUBLIC IDENTITY

A character with this Disadvantage is a famous public figure, and will be known and recognized nearly everywhere. Such an individual has no possible underground or secret identity, and authorities, supervillains, and autograph seekers can always find him. Hunters looking for a character with Public ID will probably find him more frequently (add a bonus to the roll). The Hunters will also know more about the character, and can take advantage of his known Disadvantages (if he has a DNPC, for example).

This Disadvantage is only appropriate for characters who are known by everyone; a character who is little known (but who doesn't have a Secret ID) does not automatically get a Public ID. This Disadvantage can make a character's life simpler, but also causes a lot of trouble (ask any celebrity).

Public Identity is a 10 Point Disadvantage.



REPUTATION

Reputation means that people recognize and know about the character (due to the character's exploits before the campaign begins). This can occasionally be useful, but more often it serves to inform people of the character's personality and gives them knowledge they wouldn't ordinarily have about tactics or equipment. Characters may, of course, build up a Reputation during the course of adventuring, but this won't give them any Character Points.

REPUTATION	
Points	**Recognized**
5	Sometimes (8 or less)
10	Frequently (11 or less)
15	Almost always (14 or less)
+5	Extreme Reputation

Reputation and Public ID are by no means identical. A Public ID means that the general populace knows the true identity of the character — he can never work undercover (without disguise) and will never be free to lead a private life. A Reputation, in contrast, involves the character's adventuring persona. A supervillain may well have a bad reputation as a bloodthirsty killer; a knight could be known for his sense of honor.

The disadvantage of a Reputation is that others will know (or think they know) how the character reacts to certain situations, and they can use that to advantage. Extreme Reputations will almost control the reactions of anyone who recognizes the character. For instance, if a knight has a Reputation for a sense of honor, an evil princess might trick the knight into giving his word to defend her. The Reputation of the knight means that the evil princess knows that the knight would never go back on his word.

Other types of Reputation can make life difficult for a character. A character with a Reputation for violence might find himself shunned by polite company, refused service, or even being arrested just on suspicion.

RIVALRY

A character with this Disadvantage is engaged in a not-so-friendly rivalry, either professional, romantic, or both. A Rivalry is not like a Hunted, because the rival is usually on the same side as the character, and the Rivalry usually affects the character's personal life. All Rivalries must be approved by the GM, and the other PC if a PC is the object of the Rivalry.

In a Rivalry situation, the character always attempts to outdo his rival in every endeavor. The character acts this way even when it endangers the overall success of the adventure.

Example: *Hamilton Cross, a bitter piano player, has always been jealous of the way that Randall Irons is lucky with the ladies. One night in the Empire Club, he sees Randall dancing with the Duchess Lydia. Leaving the other PCs behind, Hamilton walks down to the dance floor to show Randall what dancing is all about.*

Rivalry Situation	Points
Professional or Romantic Rival	5
Professional and Romantic Rival	10
Rival is in superior position (superior rank, is engaged to romantic interest, etc.)	+5
Rival is PC	+5

SECRET IDENTITY

A character with this Disadvantage has a secret identity which is completely independent of his adventuring persona. He leads a life as a normal person, with a job, friends, house, etc. A character with this Disadvantage will go to great lengths to protect his secret. He feels (often, quite correctly) that if his identity was known, his family and friends would be in constant danger.



This Disadvantage presumes that the character leads a double life (not every individual on the street has a Secret ID). Moreover, it is assumed that someone or some group cares about who the character is — and is trying to discover the character's true identity. If no one cares who a character is, Secret ID is not really disadvantageous, and is not worth any points. This is, of course, the case for the vast majority of people — don't assume that you have a Secret ID just because you aren't famous!

This Disadvantage is very common in superheroic campaigns. In heroic games, Secret Identity is less common. Some genres won't be appropriate for a Secret Identity (most fantasy campaigns are not).

Secret Identity is worth 15 points.

SUSCEPTIBILITY

A character with this Disadvantage takes damage from objects or effects that are harmless to most people. The character defines how frequently the damaging object or effect is encountered, how often he'll take damage from it, and how much damage he'll take. The points a character gets for Susceptibility are given on the Susceptibility Bonus table.

A Susceptible character takes STUN damage with no defense immediately when subjected to the effect of the Susceptibility. Thereafter, he takes damage at time increments determined when the susceptibility is purchased (the more frequently the character takes damage, the more points the Disadvantage is worth). Once he's unconscious, the character begins to take BODY from the attack as well, until death. The character may not recover from the damage until the object or effect is removed.

Example: *Centurion takes 3d6 each Phase he is in contact with green argonite meteorites. This is uncommon, so it is worth 25 points (3d6, Uncommon, Damage is once per Phase). He is placed in a green argonite cell and takes 3d6 STUN each of his Phases. Centurion soon goes unconscious. Now he'll take 3d6 STUN and BODY each Phase until he dies. (Count the BODY on the STUN dice — don't roll 3d6 of BODY damage.) Don't worry, he'll be rescued before then.*

If the character is Susceptible for some instant effect, like an attack, he takes the damage whenever exposed to the instant Power. He receives no bonus for time increments, since the effect will not last long enough to fulfill a time increment.

Example: *Cheshire Cat takes 3d6 damage whenever he is teleported. This is uncommon for 5 points, +10 points because he takes 3d6. Cheshire Cat gets no points for time because teleport is an instant effect.*

Condition is	Points
Uncommon	5
Common	10
Very Common	15
Take damage every	**Bonus**
Segment	+15
Phase	+10
Turn	+5
Minute	0
5 minutes	-5
etc.	
Effect is instant	+0
# of Dice	**Bonus**
1d6	+0
2d6	+5
3d6	+10



At the GM's option, the susceptibility can inflict damage other than STUN. In this case, each d6 of STUN damage should be replaced with 10 Active Points of another attack.

Example: *A vampire NPC becomes weaker while on holy ground. The GM creates a 3d6 Susceptibility that will affect the vampire each turn. When the vampire steps onto holy ground, he suffers a 30 Active Point STR Drain, which comes out to a 3d6 Drain of Character Points of STR. The vampire cannot regain this loss until it leaves the blessed ground.*

A character may choose to take BODY and STUN from his Susceptibility each Phase even before he's unconscious; if so, he should buy the Susceptibility twice. Be careful with this alternative — it's quite dangerous.

If a character is Susceptible to some item like green argonite, the GM should make sure that such a thing is found in his campaign.

This Disadvantage is primarily for a superheroic campaign. Characters in heroic campaigns should not take a Susceptibility except in highly unusual circumstance (playing a vampire, for instance).

UNLUCK

A character with this Disadvantage has improbable, unlucky things happen to him. The GM should ask the character to make an Unluck Roll when the character is winning easily in a fight, depending on a sure thing, taking a simple task for granted, and so forth. The GM should be careful not to overemphasize this Disadvantage, as Unluck can be extremely frustrating and annoying. The GM might roll secretly for Unluck, and let the player worry about whether or not it's working. Usually, Unluck should only be rolled once during an encounter, in order to give the GM a general idea of the outcome.

The character rolls 1d6 for every 5 Character Points of Unluck. Each "1" that appears on the dice counts as one level of Unluck. The more levels of Unluck, the more intense the effects should be. The following table gives some suggested effects for Unluck.

UNLUCK

Levels	Possible Effects
1	The character slips and is put at a combat Disadvantage, the computer malfunctions, the character could lose a vital clue or piece of equipment, or a complete stranger picks a fight.
2	Bystanders get between the character and his target, normally friendly people are unwilling or unable to help the character, the character's bow breaks at an in opportune moment, a vacuum suit temporarily malfunctions, or a fumble injures a friend.
3	The character is suddenly Stunned in a fight by falling debris, another enemy shows up, a downed enemy is revived by a spectacular coincidence, the character's jetpack shuts off in flight, or an airlock opens accidentally. Incredibly bad coincidence is possible.
4 or more	Like 3, only the bad luck starts to affect the character's friends or comrades. An entire team's spacesuits might fail, all ammunition might turn out to be duds, several hunters might turn up simultaneously, etc.

Unluck is not just a roll; it should affect the character in minor ways whenever he is winning or on top of a situation. A character with Unluck may also buy Luck. The character would be Lucky when losing and Unlucky when winning (resulting in a very confused character). The maximum amount of Unluck allowed is 5d6 (25 Character Point Disadvantage). Any more than this and the character would have great difficulty staying alive in a dangerous world, and would probably kill his friends as well.

VULNERABILITY

A character with this Disadvantage takes extra damage from a particular attack form. The character determines (with the help of the GM) how common the attack is and what multiple of normal damage he takes. The points a character gets for a particular Vulnerability are given in the Vulnerability Bonus Chart.

The damage is multiplied by the Vulnerability multiplier before any defenses are applied — if you're Vulnerable to the attack, it's going to hurt.

This multiplier applies to either the STUN and BODY of the attack; this must be determined when the Disadvantage is purchased. It is possible for a character to take a STUN Vulnerability and BODY Vulnerability to an attack; in this case he should buy the Disadvantage twice.

Normal Vulnerabilities multiply the damage by 1 ½; alternatively, characters can take 2x damage for a larger Disadvantage. The frequency of a certain type of attack will vary from campaign to campaign. If the campaign is high-tech, energy blasters might be common, while in a fantasy setting they would be non-existent (and therefore not worth any points). The GM can judge how common different types of attacks are in his campaign.

Generally, this Disadvantage is only appropriate for a superheroic campaign. Vulnerabilities are only permitted in heroic campaigns with GM's permission.

VULNERABILITY BONUS

Points	The Attack is:
5	Uncommon
10	Common (A group of Uncommon attacks, or a single Common attack)
15	Very Common (A group of Common attacks).
Bonus	**Vulnerability Multiplier**
+0	x 1 ½ (Target takes 1 ½x damage)
x2	x2 (Target takes 2x damage)

EXAMPLES:

Character takes 2x BODY from Sonics: *(Uncommon attack, 2x BODY) 5 x 2 = 10 Character Points.*

Character takes 1 ½x BODY from Punches: *(Common attack, 1 ½x BODY) = 10 Character Points.*

Character takes 1 ½x STUN from Physical Killing Attacks: *(Very Common, 1 ½x STUN) = 15 Character Points.*

Vulnerability can also be used for those attacks that do not do strict "damage" — like Mental Illusions, Mind Control, and Presence Attacks. The value for such a Vulnerability is determined normally (i.e., it is based on the level of Vulnerability Multiplier and the commonness of the attack). When attacked by the attack form, the character multiplies the dice of effect by the Vulnerability Multiplier, and then uses this new total to determine level of effect.

Example: *Ferret takes x2 effect from Presence Attacks (he's timid). Mechanon flies down and shouts "Freeze, organic form!" Mechanon's Presence is 40, and he rolls 29 on his 8d6. Ferret doubles this to 58, and then applies it against his 8 Presence. This is a Presence + 50 effect*

PACKAGE DEALS



— Ferret won't be going anywhere for a long time.

WHAT IS A PACKAGE DEAL?

A Package Deal is a framework for building a character. The Package Deal represents the set of Skills, Disadvantages, restrictions, and bonuses that a character would acquire because of membership in an organization, or from practicing a certain profession. Package deals represent the character's experiences, or minimum requirements for an organization.

Package Deals have advantages for both the player and the GM. For the player, it's easier to build a character because package deals give a place to start, and extra points for the character (due to the Disadvantages connected with the Package Deal). The GM, in turn, now has a better idea of the character's background and more information about where he comes from.

CREATING PACKAGE DEALS

All Package Deals should be created by the GM, or at least carefully scrutinized by him. Package Deals represent important organizations in the GM's campaign, and therefore should be under his direct control.

When constructing Package Deals, the GM should first decide what benefits the package would have. Do the members of the organization all have a certain skill, or knowledge of a certain subject? If so, the skill should be a part of the package. For example, all members of a Thieves Guild might know how to pick pockets, and would have the Sleight of Hand Skill. Similarly, are there any Disadvantages associated with the job? Hunteds and Reputations are common Disadvantages, as are Distinctive Features.

The GM should be careful not to include too many Skills and Perks, as this takes away character individuality. Powers and Talents shouldn't be included in Package Deals except in special cases. Generally, Package Deals should cost the character between 3 and 10 points, with 15 being the usual maximum. Package Deals should not be all-encompassing; instead, they should provide a basic framework for character development.

In addition, each Package Deal should include Skills that won't be of immediate use to the character. These can include Knowledge Skills, Professional Skills, and Sciences. GMs should be careful to avoid Package Deals that are simply cheap ways to buy combat skills that the character would buy anyway.

When the player writes down the Package Deal on a Character Sheet, he should put any points from Disadvantages in the Disadvantage section, and write down the Skills in the Skills section. The name of the Package(s) that the character has should also be written down.

RACIAL PACKAGE DEALS

Package deals can also be used to create the attributes of different races such as elves, dwarves, Alpha Centaurians, heavyworlders, etc. When designing a racial Package, the GM should only include those Skills and Disadvantages that all members of the race possess. Common Disadvantages include Distinctive Features and Physical Limitations. The GM should avoid putting Psychological Limitations into a Racial Package Deal, because it will make all the members of the race seem similar.

Racial Packages can also include two other features not usually found in normal package deals: Powers and altered Characteristic Maxima. Powers can be used to reflect racial abilities: bird men might all have flight, while pixies might all have Shrinking. Most such Powers would be bought with the Power Advantage *Always On*, if they were not already Persistent.

A racial Package can also alter the Characteristic Maxima for the race. The cost for raising the Characteristic Maxima costs the same as actually buying the Characteristic (not counting any doubling for exceeding the maxima). For example, if the GM wants a race of felines to have racial maxima for DEX of 25, it would cost 5 x 3 = 15 Character Points. It is also possible to decrease the Characteristic Maxima; for each 2 Character Points that the Characteristic Maxima is decreased, the character receives 1 Character Point. For example, for a race of Brownies to have a maximum BODY of 15, they would receive 10/2 = 5 Character Points. Of course, a character of the given race can have a Characteristic over the racial maxima — it will just be more expensive. (See *Characteristic Maxima*.)

When designing a Racial Package Deal, the GM should be careful to make a distinction between racial abilities (which everyone born into the race has), and racial skills, which are taught as the individual grows up. For example, a dwarf is naturally tougher and more hearty than a human, so this should be part of the Racial Package Deal. However, a dwarf only learns to be a master blacksmith from growing up in dwarven society; if he was raised in a human family, he might become a farmer or a goatherd. Thus blacksmithy should not be part of a dwarven Racial Package Deal.

Neither powers nor changes in Characteristic maxima should be considered when calculating the Package value

for the Package Bonus.

PACKAGE BONUS

This is the most important part of a Package Deal. The intent behind a Package Bonus is to encourage a character to take the Package, by giving a "bargain price". The Package Bonus also serves to compensate the character for the fact that not all of the Skills in the Package will be equally useful. To determine the Package Bonus, the GM should total the Character Point value of all the Skills and Perks in the package. This should be done **before** any Disadvantages are applied. The total is then compared to the following chart.

PACKAGE BONUS	
Total Points	**Package Bonus**
1-4	No Bonus
5-9	+1 Point
10-14	+2 Points
15+	+3 Points

OBTAINING A PACKAGE DEAL

In order to acquire a Package Deal, the character should simply pay the Package cost with character points. To fit conception, the character should only buy a Package Deal if it fits — the Green Berets would never accept a 12 year-old child into their ranks. The GM has the final decision whether a character can purchase a Package Deal or not.

Once he's purchased a Package Deal, the character now has all the Skills and Disadvantages listed in the Package Deal. Do not be confused by the term "Package bonus". The character does **not** get points from the Package bonus, it just makes the package cheaper. Characters should list the Package Bonus under their Disadvantages in order to balance their point totals.

SAMPLE PACKAGE DEALS

POLICEMAN	
Skills	**Cost**
FAM w/Small Arms	2
FAM w/Billyclub	1
KS: Criminal Law 11-	2
CK: City of Operation 11-	2
Perk: Local Police Powers	2
3 Skills from the following list: (Bureaucratics, Combat Driving, Concealment, Conversation, Criminology, Forensics Work, Persuasion, Shadowing, Streetwise)	9
Disadvantages	
Package Bonus	-3
Distinctive Features (Cop)	-5
Monitored by Local Police Department, 11-	-10
Package cost	0

ROGUE	
Skills	**Cost**
FAM w/Melee Weapons	2
Language: Thieves' Argot	3
KS: City Guards 11-	2
CK: City of Operation 11-	2
PS: Type of Crime 11-	2
Stealth	3
Choose two appropriate 3 point skills at +1:	10
Perk: Contact 13-	4
Disadvantages	
Package Bonus	-3
Hunted by City Militia	-20
Monitored by fellow rogues, 8-	-5
Package cost	**0**

RACIAL PACKAGE DEALS

DWARVES		
Ability		**Cost**
Increased CHAR maxima:	CON 23	6
	BODY 23	6
	EGO 21	2
	END 60	5
	PD 10	2
	ED 10	2
Disadvantages		
Package Bonus		0
Decreased CHAR maxima:	INT 18	-1
-1" Running (base running 5")		-2
Distinctive Features (Dwarf)		-10
Package cost		**10**

WOOD ELVES		
Ability		**Cost**
Increased CHAR maxima:	DEX 21	3
	INT 23	3
	EGO 21	2
	COM 22	1
+2" Running (base running 8")		4
UV Vision		5
Lightsleep		3
Disadvantages		
Package Bonus		0
Decreased CHAR maxima:	STR 16	-2
	BODY 16	-4
	PD 6	-1
	ED 6	-1
	STUN 45	-3
Distinctive Features (Elf)		-5
Package cost		**5**

SAMPLE CHARACTERS



The following sample characters have been provided as examples on how to build characters. Individual campaign books provide more character examples, specific to the type of campaign being run.

CHIRON

Chiron is a thief in a fantasy campaign. Chiron is hard-bitten and cynical, but would be willing to help a stranger in need, so long as no one was looking. After all, he wouldn't want to hurt his rep.

Chiron is designed for a heroic campaign, but one that includes the use of magic. He is built on a 75 point base, and can have up to 75 points of Disadvantages. Chiron spent the majority of his points on his Characteristics and Skills.



CHIRON

Val	Char	Cost	75+	Disadvantages
15	STR	5	15	Psychological Limitation: Code Against Killing (Common, Strong)
20	DEX	30		
10	CON	0		
10	BODY	0	10	Psychological Limitation: Greedy (Common, Moderate)
18	INT	8		
13	EGO	6	15	Reputation (Thief) 14-
13	PRE	3	10	Distinctive Features Long Scar (Con, noticeable)
14	COM	2		
4	PD	1	25	Hunted by City Guard (more powerful, NCI, limited geographical area) 14-
3	ED	1		
4	SPD	7		
5	REC	0		
26	END	3		
23	STUN	0		

Cost	Skills and Talents
5	Streetwise (PRE-based) 13-
7	Stealth (DEX-based) 15-
3	Sleight of Hand (DEX-based) 13-
3	Climbing (DEX-based) 13-
3	Breakfall (DEX-based) 13-
3	Lockpick (DEX-based) 13-
3	Gambling (GEN) 11-
3	Shadowing (GEN) 11-
3	KS: City Guard 12-
10	+1 Overall Level
3	Talent: Lightsleep
3	Talent: Ambidexterity
3	Talent: Fast Draw 13-
	Languages
0	Common (native)
3	Thieves' Argot
	Combat
2	Familiarity with melee weapons
15	+3 w/Melee Weapons
	Perks
3	Contact: "Fingers" the Fence 12-
	Items*
6	(20 Active Points) Magic Ring: Invisibility to Normal Sight — Independent (-2), IIF (-¼), 2 END/Phase

* As this is a magic item, Chiron had to receive special permission from the GM before purchasing it.

OCV: 7+; **DCV:** 7+; **ECV:** 4; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	103	+	47	=	150	=	75	+	75

ANDARRA

Andarra is a secret agent of the Alliance, an organization of planets in a science-fiction campaign. Andarra was once a pilot in the military, but was recruited to perform espionage. She circulates among the rich and famous of alien worlds, using her skills to gain information. She is a dangerous foe and quick with a gun, but prefers to use her wits and avoid combat.

Andarra was created for play in a heroic campaign where the GM said all the characters should be Competent Normals. Andarra has a 50 point base and a maximum of 50 points of Disadvantages. Because it is a heroic campaign, she has no Powers or Talents — only Skills.



ANDARRA

Val	Char	Cost	50+	Disadvantages
15	STR	5	15	Psychological Limitation: Curious; will investigate any lead (common, strong)
15	DEX	15		
13	CON	6		
9	BODY	-2	10	DNPC: sister (normal, 11-, useful skills)
13	INT	3		
10	EGO	0	5	Age 40+
23	PRE	13*	13	Monitored by Phychi Secret Service (more powerful, 14-)
12	COM	1		
4	PD	1		
3	ED	0		
3	SPD	5		
7	REC	2		
26	END	0		
24	STUN	0		

Cost	Skill
3	Concealment (INT-based) 12-
3	Security Systems (INT-based) 12-
3	High Society (PRE-based) 14-
3	Conversation (PRE-based) 14-
3	Bribery (PRE- based) 14-
3	Disguise (GEN) 11-
3	Computer Programing (INT-based) 12-
1	FAM w/Persuasion (Familiarity) 8-
4	KS: Phychi Military 13-
2	KS: Espionage Techniques 11-
6	+2 w/ High Society, Disguise, or Conversation
	Languages
0	Phychi (native)
2	Tradespeak
	Combat
2	Familiarity with all small arms
1	Familiarity with Ship to ship weapons
3	+1 with blasters
	Perks
1	Starship Pilot License
1	Favor: Head of Phychi Secret Service

OCV: 5+; **DCV:** 5+; **ECV:** 3; **Phases:** 4, 8 ,12

COSTS:	Char.		Powers		Total		Disadv.		Base
	49	+	44	=	93	=	43	+	50

*Note that Andarra has the Age Disadvantage, and thus has different Characteristic Maxima

HOWLER

Howler is a supervillain in a *Champions* campaign. She is built using the rules for a superheroic campaign, and thus must pay points for all her Powers and equipment,

Howler was once a young archaelogist who had been working on a dig in Israel, when she stumbled across the wreckage of an alien spaceship. Going inside she found a strange creature dying within the craft. Some odd compulsion made her take the creature's necklace and put it around her neck. She immediately realized the power within the necklace, and flew out of the spaceship. Since then, she has used the Powers to create a name for herself — the name of Howler.

HOWLER

Val	Char	Cost	100+	Disadvantages
13	STR	3	20	Psychological Limitation: Code Against Killing (Common, Total)
26	DEX	48		
23	CON	26	15	Psychological Limitation: Fear that the Amulet will be stolen (Common, Strong)
10	BODY	0		
13	INT	3		
13	EGO	6	15	Psychological Limitation: Superstitious
18	PRE	8		
18	COM	4	10	Distinctive Features "Sultry voice" (Con, Noticed)
7	PD	4		
7	ED	2	20	Hunted by Aliens 11-
5	SPD	14	20	Hunted by Israeli Super heroes (limited Geographical) 11-
10	REC	4		
46	END	0	15	DNPC Akeem (normal, 11-)
29	STUN	0	15	Reputation (supervillainess), 14-
			10	Rivalry: Pierre Renau (French Archaeologist)
			10	Depedency: on Amulet or 1d6/turn.

Cost	Powers	END
17	Elemental Control: Sonic Powers (All OIF Necklace)	
a-17	10d6 Energy Blast (Sonic Scream)	5
b-17	20 PD/20 ED Force Field, Hardened (Sonic Wall)	5
c-22	3d6 Flash vs. Hearing Sense Group, Cone Area Effect, No Range, 2x Endurance (Deafening Scream)	12
d-17	25" Flight (50" noncombat)	5
e-10	4d6 Absorption, to all EC Powers (+2), max absorb 24 pts., can only absorb Sound Attacks (-2)	0
f-10	75% Damage Reduction, resistant, Only vs. sound attacks (-2)	
3	Ultrasonic Hearing	
6	+3 Hearing	
	Skills	
3	KS: Archaeology 12-	
2	AK: Middle East	
2	+2 OCV w/EB	

OCV: 9+; **DCV:** 9; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	127	+	123	=	250	=	100	+	150

Unfortunately, the power within the necklace has effected Howler adversely, making her physically dependent upon the item for existence. She now lives in constant fear that the aliens who owned the amulet will try and take it from her.

In combat, Howler will put up her Force Field and clobber opponents with her Energy Blast. She will use her Flash if she feels that disrupting her opponents' communication is especially important. Howler is well aware of her near-invulnerability to sound-based attacks, and will always challenge opponents who use such Powers.



AVERAGE INDIVIDUALS

The following characters are average people, not heroic PC types. They start with a different number of character points. The GM may use these for typical individuals the PCs will meet on the street.

INCOMPETENT

Val	Char	Cost
8	STR	-2
8	DEX	-6
8	CON	-4
8	BODY	-4
8	INT	-2
8	EGO	-4
8	PRE	-2
10	COM	0
2	PD	0
2	ED	0
2	SPD	2
4	REC	0
16	END	0
16	STUN	0

Cost	Skill
2	KS: own profession 11-
2	KS: hobby 11-
-2	-1" Running

OCV: 3; **DCV:** 3; **ECV:** 3; **Phases:** 6, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	-22	+	2	=	-20	=	0	+	(-20)

SMALL CHILDREN

Val	Char	Cost
0	STR	-10
8	DEX	-6
5	CON	-10
5	BODY	-10
7	INT	-3
5	EGO	-10
5	PRE	-5
10	COM	0
1	PD	1
1	ED	0
1	SPD	-8
2	REC	2
10	END	0
8	STUN	0

Cost	Skill
13	1 level Shrinking (always on)
-4	-2" Running.

OCV: 3; **DCV:** 3; **ECV:** 2; **Phases:** 7

COSTS:	Char.		Powers		Total		Disadv.		Base
	-59	+	9	=	-50	=	0	+	(-50)

SENIOR CITIZENS

Val	Char	Cost	-25	Disadvantages
5	STR	-5	5	1 Age 40+.
8	DEX	-6		
5	CON	-10		
8	BODY	-4		
13	INT	3		
13	EGO	6		
10	PRE	0		
10	COM	0		
1	PD	0		
1	ED	0		
1	SPD	-8		
2	REC	0		
10	END	0		
14	STUN	0		

Cost	Skill
2	PS: own profession 11-
1	KS: hobby 8-
-4	-2" Running

OCV: 3; **DCV:** 3; **ECV:** 4; **Phases:** 7

COSTS:	Char.		Powers		Total		Disadv.		Base
	-24	+	-1	=	-20	=	5	+	(-25)

NORMAL

Val	Char	Cost	0+	Disadvantages
10	STR	0	5	1 Disadvantage such as Age, Physical or Psychological Limitation.
10	DEX	0		
10	CON	0		
10	BODY	0		
10	INT	0		
10	EGO	0		
10	PRE	0		
10	COM	0		
2	PD	0		
2	ED	0		
2	SPD	0		
4	REC	0		
20	END	0		
20	STUN	0		

Cost	Skilll
2	PS: own profession 11
2	KS: hobby 11-
1	Familiarity with 1 skill

OCV: 3; **DCV:** 3; **ECV:** 3; **Phases:** 6, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	0	+	5	=	5	=	5	+	0

SKILLED NORMAL

Val	Char	Cost	25+	Disadvantages
13	STR	3	5	1 Disadvantage such as Age,
11	DEX	3		Physical or Psychological
13	CON	6		Limitation
10	BODY	0	5	1 Psychological Limitation,
10	INT	0		Physical Limitation, Depend-
10	EGO	0		ence, Reputation, or Hunted
10	PRE	0		
10	COM	0		
4	PD	1		
3	ED	1		
3	SPD	9		
5	REC	0		
26	END	0		
24	STUN	0		

Cost	Skill
2	PS: own profession 11-
2	KS: hobby 11-
2	Familiarity with 2 skills
6	Pick two: Skills, Weapon Fam, Skill Levels.

OCV: 4; **DCV:** 4; **ECV:** 3; **Phases:** 4, 8, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	23	+	12	=	35	=	10	+	25

COMPETENT NORMAL

Val	Char	Cost	50+	Disadvantages
13	STR	3	10	1 Disadvantage such as
14	DEX	12		Age, Physical Limitation or
13	CON	6		Psychological Limitation
10	BODY	0	15	1 Psychological Limitation,
13	INT	3		Physical Limitation, Depend-
11	EGO	2		ence, Reputations, or
13	PRE	3		Hunteds or any combination
10	COM	0		
5	PD	2		
4	ED	1		
3	SPD	6		
6	REC	0		
26	END	0		
25	STUN	1		

Cost	Skill
3	PS: own profession 12-
2	KS: hobby 11-
2	Familiarity with 2 skills 8-
9	Three Skills or talents variable
10	Two Skills at +1
5	5 point Skill Levels
2	+1" Running
3	Fam. with one weapon group

OCV: 5; **DCV:** 5; **ECV:** 4; **Phases:** 4, 8, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	39	+	36	=	75	=	25	+	50





COMBAT AND ADVENTURING

Combat can be anything from throwing a punch to drawing a pistol to firing a lightning bolt. Adventuring involves all the other sorts of slam-bang action that heroes could ever want to engage in. The HERO System allows for all types of combat with a set of simple rules. As you gain experience with these rules, there are optional rules you can add to give greater realism to combat.

This section details the rules that govern combat and adventuring. Combat has been broken down into several steps. Each step is explained thoroughly, and usually some examples are included. Many optional rules are included here as well. For the most part, the optional rules are better used in heroic games rather than superheroic games. If you're just beginning to play the HERO System, it's better to leave out the optional rules. Add in optional rules when you feel more comfortable with the game and can deal with the added complexity.

THE CHAPTER IS ARRANGED AS FOLLOWS:

1. Before Combat xx
2. Entering Combat xx
3. Fighting xx
4. Determining Damage xx
5. Optional Damage Rules xx
6. Recovery xx
7. Endurance xx
8. Presence Attacks xx
9. Characteristic Rolls xx
10. The Environment xx
11. Concealment xx
12. Automaton xx
13. Computers xx
14. Vehicles and Bases xx
15. Vehicle Combat xx
16. Animals xx
17. Weapons xx
18. Experience xx
19. Designers' Notes xx
20. Combat Example xx
21. Glossary xx

BEFORE COMBAT



NONCOMBAT TIME

In any roleplaying game, there are two types of time: combat and noncombat. Combat time is usually very precise, measured second by second, with exact actions and results. Because so much can happen in only a few seconds of combat time, there are extensive rules for playing it out. It often takes a couple of hours (real time) to play out a couple of minutes (game time).

Noncombat time, on the other hand, isn't as exact. This is when the GM sets the scene for the players, tells them what's happening to their characters, and begins the plot of the evening's adventure. Hours, days, or weeks of game time can pass in a few minutes of real time as the GM describes what's happening. This tremendous variation in time is similar to what happens in movies and novels. Within a novel, weeks may pass in one paragraph or sentence, or a whole chapter may describe a fight that lasts for a minute.

The GM should think of the play session as the telling of a story with the help of the players. First, the GM describes where the characters are, perhaps dealing with each one individually, or starting with a group. As the setting is described, the characters will probably want to do things. For example, the GM says, "Reynolds, you hear the high-pitched whine of a laser-pistol shot. It sounds like it's right around the corner." The player responds (as Reynolds) "I'll run around the corner to see what's happening." The GM shouldn't worry about exactly how far it is to the corner, or how long it takes Reynolds to get there, because this is still noncombat time. What's important to the adventure is that Reynolds gets to the corner, looks around, and sees an assassin shooting an ambassador.

Thus, unless it looks like there's going to be a fight (or detailed chase sequence), there's no need to be exact about things like time or distance. It is not really important exactly how long it takes Reynolds to eat his breakfast, drive to work, or talk to his boss. The GM starts the adventure by telling the characters' current locations and activities. Then there may be some investigation, conversation between the players and NPCs, perhaps some mood-setting emotional scenes. All this happens in noncombat time.

Usually, the event that marks the change from noncombat to combat time is Perception, when the player characters spot their enemies (or vice-versa).

PERCEPTION

Characters may not always be aware of everything that's going on around them, especially during combat. Whenever something is obvious, the GM will tell the player about it ("You see the '67 Chevy in front of you"). The character may be required to make a Perception Roll to notice something inobvious, or to notice something while in a combat situation. Every character's base Perception Roll is equal to 9 plus the character's Intelligence divided by 5.

Perception Roll = 9 + (INT/5)

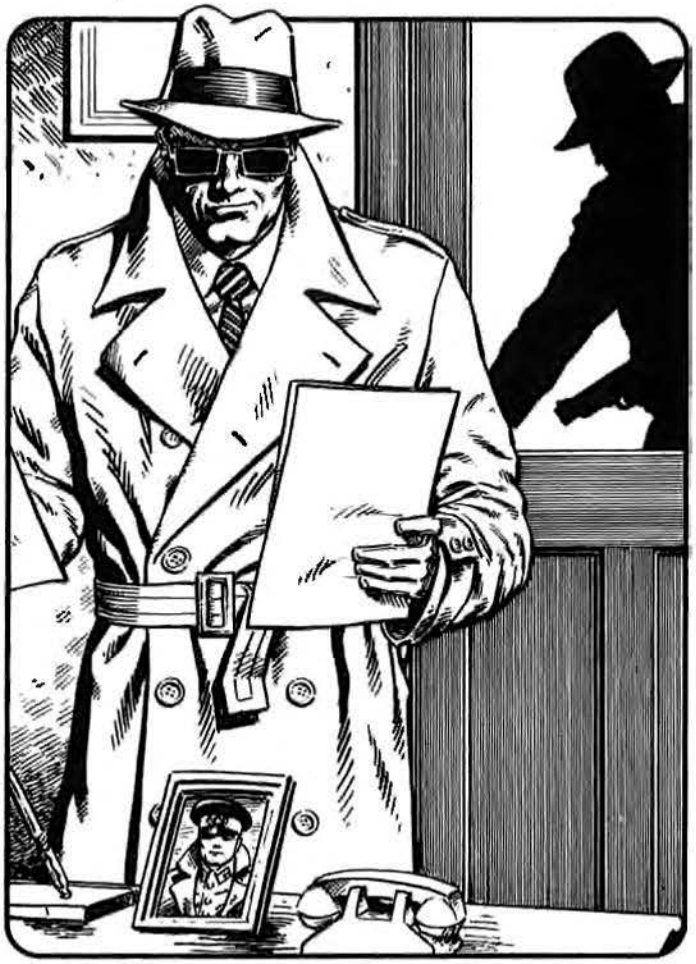
To make a Perception Roll, the character should roll this number or less on 3d6. The GM should apply modifiers to this roll depending on the circumstances.

Since it is harder to notice something at a distance than close-up, PER Rolls will take penalties for range. Range penalties will affect a Perception Roll according to the following table (see *Range* for more details).

Range	Modifier to PER Roll
Adjacent	0
2-4"	-0
5-8"	-2
9-16"	-4
17-32"	-6
each additional doubling of range	additional -2

TARGETING VS. NONTARGETING SENSES

Of course, not all senses are equal — a normal human can learn a lot more about someone by looking at him than by smelling him. To reflect this difference, all senses are divided into two categories: Targeting and Nontargeting. A Targeting sense is a sense that a character can use to determine the exact location of a target. For normal humans, Sight is the only sense that is Targeting. A Nontargeting Sense is one that the character can use to sense the general location of a target. For normal humans, hearing and smell are Nontargeting Senses. Taste and Touch both have no range, and therefore cannot be used to locate a target at all (to use these senses, the character would already have to have found his opponent.)



In combat, a character must normally use a targeting sense to detect his target. If this is the case, then there is no change in OCV or DCV, and combat proceeds normally. However, if a character cannot sense his opponent, then he is 1/2 DCV, 1/2 OCV in hand-to-hand, and 0 OCV at range, against that opponent only. This could result from a character being attacked by surprise, being blinded by a flash, or being in impenetrable darkness. It's important to note that this value is taken on a case by case basis; a character could conceivably sense some opponents while being unable to sense others.

If the character can make a PER Roll with a Nontargeting sense, then he is only -1 DCV, 1/2 OCV in hand-to-hand, and 1/2 OCV at range.

Example: *Obsidian, who is being attacked by the supervillain team Eurostar, has been Flashed, and therefore can't see. Obsidian would normally be 1/2 DCV, 1/2 OCV in hand-to-hand and 0 OCV at range — a sitting duck However, Obsidian makes his hearing PER Roll against Durak. He is now only -1 DCV, 1/2 OCV in hand-to-hand, and 1/2 OCV at range, against Durak only. He has the old modifiers against any opponent that he didn't hear.*

OPTIONAL PERCEPTION MODIFIERS

If the GM wants to be more exact about perception in his campaign, this optional set of modifiers is presented.

The specific Sight and Hearing Perception Modifier tables show modifiers for specific objects or conditions. The GM should add up all of the modifiers; if the total is positive, then the character will notice the noise or object without making a PER Roll. If the total is zero or negative, the character will have to make a Perception Roll with those modifiers to notice the object.

As a general rule of thumb, use the modifiers for Attack Rolls on the Perception Rolls. For example, a character looking at an object for two full Phases might get the "Set" modifier which would add +2 to the Perception Roll. A character trying to sight something very small would use modifiers for target size.

If the character is trying to spot someone who is using Stealth, use the system described in Skill versus Skill. The amount the character makes a Stealth Roll by is subtracted from the other character's PER Roll.

SIGHT PERCEPTION MODIFIERS

Situation	Modifier
Extremely high contrast (A lighted object in darkness)	+5
Telescope	+3
Binoculars	+2
Long look (full Phase, 1/2DCV)	+2
Looking (half Phase)	+1
High contrast object (black on white)	+1
Moving object	+1
Object fills entire hex	+2
2 hex object	+4
4 hex object	+6
8 hex object	+8
16 hex object	+10
32 hex object	+12
etc.	
Low contrast	-1
Night	-2
Dark night	-4
1/4 hex object	-2
1/8 hex object	-4
1/16 hex object	-6
1/32 hex object	-8
etc.	

HEARING PERCEPTION MODIFIERS

Situation	Modifier
Grenade	+6
Rifle	+5
Submachine gun	+4
Pistol	+3
Parabolic microphone	+4
Truck	+3
Hovercar	+1
Spaceship taking off	+5
Whistle	+3
Shout	+2
Loud conversation	+1
Breaking glass	+1
Sneeze	+1
Punch	+0
Body hitting ground	+0
Run (6"+)	+1
Fast walk (3")	+0
Normal walk (2")	-1
Careful walk (1")	-2
Whisper	-3
Open a door	+0
Slowly open a door (1 Phase)	-2
High contrast sound	+1
Foggy weather	-1
Listen (half Phase)	+1
Listen close (1 Phase, ½DCV)	+2
Echoes	+3
Locating source of echoes	-3
Downwind	+1
Upwind	-1
Quiet area	+3
Noisy area	-3

SMELL PERCEPTION MODIFIERS

Although the sense of smell is technically ranged (a character can smell something across the room), it is not as precise as either sight or hearing. Moreover, as the distance to the object increases, the chance to smell it decreases dramatically.

Characters can use their sense of smell in combat, but only with great difficulty. Smelling an opponent is automatically a -5 to the PER Roll, along with normal penalties for range. The following list can provide additional modifiers:

Situation	Modifier
Person	0
Smelly person (unbathed or perfumed)	+2
Extremely smelly person	+4
Upwind, light breeze	-2
Upwind, strong breeze	-4
Downwind, light breeze	+1
Downwind, strong breeze	-1
Dung	+3
Gasoline	+3
Skunk	+5





ENTERING COMBAT

Once the GM decides to begin combat, time becomes very important. Exact combat time is used to make play easier. This section explains how combat time works in the HERO System. But first, it's necessary to explain how characters are positioned.

GAME SCALE

It is possible run combat without using a map or a board. This is easy for short combats, or when several characters are fighting a single opponents. For larger or more intricate combat situations, the GM should probably use a floor or tabletop and some miniatures or other markers for the characters. The GM can then lay out exactly where each character is in relation to the surroundings and the other characters.

Whenever an "inch" is referred to in the game, it's equal to an inch on a playing surface. Each inch represents 2 meters (approximately 6 1/2 feet) in real life. This scale allows the GM and player to use 25 mm (1/72 scale) miniatures to represent characters.

One map inch = 2 meters = 6 1/2 feet

COMBAT SEQUENCE

A fire fight can be over very quickly if the opponents are unequal, but a fair fight can last much longer. Because of it's importance, combat is divided into very small fragments of time. There are three separate time increments: Turn, Segment, and Phase.

TURN

The basic time frame of combat is called a Turn. Each Turn is equal to 12 seconds of real time. Each Turn a character gets to perform a number of actions equal to his Speed. A Turn is divided into 12 Segments.

SEGMENT

Each Turn consists of 12 Segments that are 1 second long. Any characters who can perform an action in a given Segment do so in order of their DEX values. The character with the highest DEX score goes first, the second highest goes next, and so on. Two or more characters with the same DEX that act in the same Segment should each roll 1d6. The characters then act in order of their roll on the 1d6, from high to low. Ties should roll again.

PHASE

Each character can perform a certain number of Action Phases in one Turn, equal to the character's SPD. For instance, a Speed 5 character has five Action Phases; each Phase the character gets to perform an action. Each Phase begins on a Segment; the Speed Chart determines the Segment a character's Phase begins.

Each time a character's Segment comes up, he may execute a Phase (perform an action). Find the character's Speed on the top line of the table, and look at the column below it. Every Segment marked with an "X" in that column is a Segment where the character may begin a Phase. For instance, a character with a SPD of 4 has Phases that begin on Segments 3, 6, 9, and 12.

SPEED CHART

Character's Speed	Segment 1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	—	X	X	—	—	X	X	X	X	X
4	—	—	X	—	—	X	X	—	X	X	X	X
5	—	—	—	—	X	—	—	X	—	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	—	X	X
8	—	—	X	—	X	X	—	X	X	X	X	X
9	—	—	—	X	—	—	X	X	—	X	X	X
10	—	—	—	—	X	X	—	—	X	X	X	X
11	—	—	—	—	—	—	X	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

CHANGING SPEED

A character cannot ever have a SPD higher than his maximum SPD. A character who wants to use a lower SPD can decide to lower his SPD post-Segment 12. A character cannot normally change his SPD except post-Segment 12.

Example: *Seeker is thrown into a river on Phase 8, and starts to drown. In order to survive long enough for help to arrive, he decides to reduce his SPD to 2. To do this, he must wait until the end of the turn (post-Segment 12). He will now be SPD 2 until he decided to return to his normal SPD (this must also happen on a post-Segment 12 also).*

OPTIONAL SPEED CHANGE

If the GM wants to allow a character to change his SPD within a turn, the following optional system should be used. It is much more complex, but lets characters with Special Powers (like Multiform and Duplication) use their abilities to the fullest.

Under this system, a character can change his SPD on any Phase he has an action. Changing SPD is a 0 Phase action. After he has changed his SPD, the character cannot act until he has had a Phase for **both** of the SPDs. Once he has taken an action at the new SPD, he can be considered that SPD for the rest of the Turn.

Example: *Shadow Wolf is in his human form, which has a SPD 3. On Segment 4, he has a Phase, and decides to change into his Shadow Wolf form, which has a SPD 5. He can now only act when he has had a Phase for both of his SPDs. The SPD 5 gives Shadow Wolf a Phase on Segment 5, but because he has not had a Phase for SPD 3, he cannot take an action until Segment 8 (when his SPD 3 would get an action).*

TIME CHART

The Time Chart indicates the different time increments used both in and out of combat. It is used for Powers, Power Modifiers, and Skills.

TIME CHART
1 Segment
1 Phase
1 Turn (Post-Segment 12)
1 minute
5 minutes
1 hour
5 hours
1 day
1 week
1 month
1 season (3 months)
1 year
5 years
1 decade
5 decades (50 years)
1 Century

OPTIONAL TIME INTERVALS

The intervals on the standard Time Chart were chosen for ease of memorization. Each increment is between 3x and 7x the length of the preceding increment, and is represented by either 1 or 5 time periods.

If the GM wishes to use a more mathematically regular (but harder to remember) series, each increment can be 5x the length of the preceding increment. This 5x multiple leads to the following time increments: 1 Segment, 1 Phase, 1 Turn, 5 minutes, 25 minutes, 2 hours, 10 hours, 2 days, 10 days, etc. The GM can use these optional time increments with Powers, Power Modifiers, and Skills.

BEGINNING COMBAT

Combat always begins on Segment 12. This gives everyone a chance to act and then take their post-Segment 12 Recovery (see *Recovery*). If combat begins with a surprise attack, then the targets don't get to act on that Segment 12 — the attackers get a free action.

The character with the highest DEX of those acting in that Segment goes first; the GM should then count down the DEXes until there's no one left to act on that Segment For example, if Andarra had a DEX of 15, he GM would say "DEX 19, 18, 17, 16, 15... okay, Andarra, your action").

ACTION PHASES

The actions a character can perform in an Action Phase are listed on the Action Phase table. Any actions not listed must be judged by the GM as to how much time they take. The GM should compare unusual actions to the ones listed.

***Example**: Paul wants his character to run to a pedestal and grab a mind-control helmet. The GM might call that a half move and a Grab maneuver.*

Any attack action such as Mind Control, Energy Blast, or Punch takes a half Phase, but **must** be the last action performed in the action Phase. A character can half move and then attack, but can't attack and then half move. A Power can be turned on or off at the beginning of the Phase or after a character have performed his first half-Phase, but not at any other time.

If there's some question as to the exact timing (like, a character is trying to desolidify when someone's trying to hit him), the GM should resolve it with DEX Rolls (see below). The zero (0) Phase actions can be done at the beginning or the middle of a Phase, as many different ones as wished, but not after an attack action. Similarly, Skill Levels are shifted only at the beginning of a Phase; the setting lasts until the character's next Phase.

HOLDING AN ACTION

This is also called *Delaying a Phase*. Characters may choose not to act when their DEX value indicates that it's their Phase. They may hold until a lower DEX value or until some action occurs ("I wait until he strikes"; "I wait until he comes around the corner"). A character may even hold his Phase until another Segment, but he can never take two actions in one Segment. A character loses any Phases saved when his next Phase occurs because he can only have one saved Phase at a time. Even a character who waits a whole Turn without acting still has only one Phase saved.

A character may perform a half-Phase action and then reserve the second half of the action. The character is considered "ready", and may perform the held half-Phase action later.

A character can usually use a held action (or half-action) at any time. If two characters want to perform an action at the same time, each character should make a DEX Roll; the character who makes his DEX Roll by more gets to act first. If one of the characters is using an EGO Power, he can roll against his EGO instead of his DEX. If both characters make the roll by the same amount, then the actions go off simultaneously. Regardless of the roll, defensive actions (or any that the character could abort to) will go off first; the DEX Roll only applies to attack or movement actions.

Example: *Defender and Ogre are fighting hand-to-hand outside a bank. Both have an action on Segment 12. When his 23 DEX comes up, Defender wants to wait to see what Ogre will do next, so he Holds his action. When his 18 DEX comes up, Ogre charges at Defender to attack him. Defender decides to fire his Energy Blasts. Since both characters want to take their actions at the same time, each must make a DEX Roll. Defender's DEX Roll is 9 + 23/5 = 14. He rolls a 7, making his roll by 7. Ogre has a DEX Roll of 9 + 18/5 = 13. He rolls a 14, missing his roll by 1. Since Defender made his roll by more, he will go first. If Ogre is still standing afterwards, he can then take his action. If the rolls had been made by equal amounts, the two characters would have taken their actions simultaneously.*

ABORTING AN ACTION

This is also called *Canceling a Move.* A character can abort his next action to perform a defensive Combat Maneuver or some other defensive action like turning on a Force Field. This requires the character's next full Phase to perform. Once a character has attacked, he can't abort to any action before the next Segment.

The usable maneuvers when aborting are Block and Dodge. A character can't normally abort to a movement action.



Example: *Starburst has just shot someone with an Energy Blast as his action for this Phase. In that same Segment, the supervillain Oculon shoots at him. Starburst cannot abort to any defensive action yet, because it's still the same Segment in which he attacked. Fortunately, the villain misses. Next Segment, before Starburst would act again, Grond takes a punch at him. Starburst chooses to abort his next action to perform a Block maneuver. He Blocks successfully, but loses his next action Phase.*

ACTION PHASE TABLE

Time Action	Move Required	Required
Move By	1 Phase	1"
Move Through	1 Phase	1"
Haymaker	1/2 Phase † *	—
Grab	1/2 Phase § *	—
Bracing	0 Phase	—
To "set"	1 Phase	—
Set and brace	1 Phase	—
Missile Deflection	1/2 Phase *	—
Find Weakness	1/2 Phase	—
Other Combat Maneuvers		
(Any action which requires an Attack Roll)	1/2 Phase *	—
Drawing a weapon	1/2 Phase	—
Full move	1 Phase	Full Move
Half Move	1/2 Phase	—
Making a Skill Roll	Variable	
Turning on a Power	0 Phase	—
Turning off a Power	0 Phase	—
Shifting a Multipower	0 Phase	—
Open a door	1/2 Phase	—
Preparing a grenade	1/2 Phase	—
Starting a vehicle	1/2 Phase	—
Change Clothes	1 Phase	—
Take a Recovery	1 Phase	—
Recover from being Stunned	1 Phase	—
Presence Attack	No Time	—
Speaking (Soliloquy)	No Time	—
GM asks you to make a roll	No Time	—

† Action takes place at the very end of the next Segment

§ A character who has made a successful Grab can squeeze the target for his normal STR damage or Throw him.

* The character may not perform another action after these actions, but may perform a half Phase action before these actions.

MOVEMENT

All characters have some sort of movement ability, be it flight, walking, or teleportation. Each Phase, a character may move any portion of his movement per Phase. A full move is defined as moving greater than half of a character's movement distance. A character who has made a full move can't perform any other action.

All movement is divided into two categories: combat movement and noncombat movement. A character using his combat movement is moving as quickly as possible while still looking out for incoming attacks. A character using combat movement has his full DCV, and can move up to his full movement rate.

A character who uses noncombat movement is moving as quickly as he can — he isn't looking out for incoming attacks. A character can usually move noncombat 2x as fast as his combat movement rate: This noncombat rate can be increased without increasing the character's combat movement (see *Powers*). A character's base OCV and DCV while moving noncombat is ½ normal DCV. GMs who want additional realism can use the Optional Velocity DCV Table to determine the character's DCV. The OCV will always be ½. A character using Noncombat movement can still fight, but at the lowered values.

OPTIONAL VELOCITY DCV TABLE

To use this table, the character should determine the total number of inches the character would travel in an entire turn. (This keeps high SPD characters from being penalized when traveling noncombat). The simple formula for this is:

Velocity per Phase x SPD = Inches per Turn

Velocity in Inches per Turn	Base DCV
1-32	1
33-64	3
65-125	5
128-250	7
251-500	9
501-1,000	11
1,001-2,000	13
2,001-4,000	15
4,001-8,000	17
8,000-16,000	19
etc.	etc.

When using his movement, a character can accelerate at a rate of 5" per hex, up to his normal combat Movement in inches per Phase. Thus a character with 25" of Flight would be moving at a velocity of 5" after traveling one hex, 10" after traveling two hexes, 15" after traveling three hexes, and so on, up to his combat velocity.

A character can decelerate at the same rate, up to his normal combat velocity. Since the total acceleration or deceleration in a phase is limited to the character's combat velocity, a character with a high noncombat movement can thus take several Phases to reach maximum velocity, and several Phases to slow down at the end of his journey.

All movement costs END at the rate of 1 END per 5 inches of combat movement. If a character is moving noncombat, the END cost is equal to the END he would be using without the Noncombat multiple.

As an optional rule, the GM can allow characters to use their movement to enhance their ability to lift or push. In this case the character should use 2" of combat movement for 1 point of STR. This should only be used for Flight and Superleap; it will allow the character to "blast out" with his movement. Any Movement "velocity" used in this way cannot be used for movement.

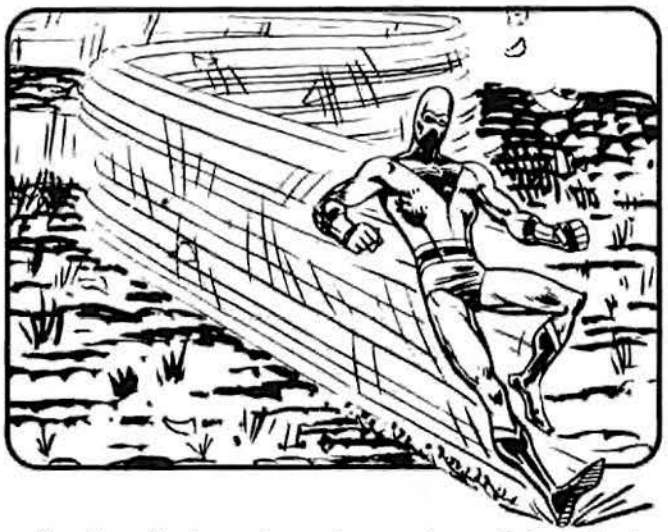
Example: *Defender sees a building about to fall on a crowd of innocent civilians. He flies under the building, but his 55 STR is not enough to hold it up. Thinking quickly, he points his bootjets straight down. He can now add half of his 10" of Flight to his STR; his STR (for holding the building up only) is now 55 + 10/2 = 60.*

For characters interested in how fast they are actually moving, the following table is provided for easy reference. To use this table, the character should determine the total number of inches the character would travel in an entire turn. The simple formula for this is:

Velocity per Phase x SPD = Inches per Turn

VELOCITY CONVERSIONS TABLE

Total Inches/Turn	KPH	MPH	Inches/ Segment
24	14	9	2
60	36	22	5
120	72	45	10
180	108	67	15
240	144	89	20
300	180	112	25
360	216	134	30
420	252	157	35
480	288	179	40
540	324	201	45
600	360	224	50
900	540	336	75
1200	720	447	100
1800	1080	671	150
2400	1440	895	200
3000	1800	1118	250
3600	2160	1342	300
6000	3600	2237	500



If a character is moving and comes to an obstacle, he has several options. He can stop his movement, assuming he has sufficient room to slow down. He can do a Move Through on the object, thereby moving *through* it. Or he can try to shrug it aside by using his Casual Strength.

A character's Casual STR is equal to 1/2 his STR. A character can use his Casual STR to push aside obstacles as a 0 Phase action. Casual STR can also be used to shrug off Entangles and Grabs (see the STR table later in *Characteristic Rolls*). Using Casual STR costs normal END to use, although a character only has to pay END costs once per Phase.

Example: *Baran the warrior (STR 25) is running away from a fire demon when he comes to a thin wooden door. Not wanting to slow down, Baran uses his casual STR — 13 STR — to try to push the door open. The GM looks at the Strength Table to find that 13 STR would lift 150 kg, so he rules that is more than enough to push aside the door.The door creaks wide and Baran continues his flight without wasting a step.*

SEGMENTED MOVEMENT

Some types of movement don't work realistically by uneven Phases. The movement can be split into Segment by Segment movement. This can be used to show the way that people fall and similar situations where the character's SPD doesn't directly affect his velocity. If a character is using Segmented Movement, he should be moved on every *Segment,* instead of every Phase. The GM can multiply the character's velocity per Phase x SPD to determine his velocity per turn, and work from there.

The Velocity Conversions table shows the relationship between kph, mph, inches per Segment and inches per turn. The numbers have been rounded off for easy calculation.

NORMAL MOVEMENT

RUNNING

Running is the standard form of movement that characters normally possess. All characters start with 6" of movement; this can be increased by +1" for 2 Character Points. For heroic campaigns, the the maximum for Running is 10" per Phase. After this maximum, the cost is doubled (just like Characteristics). There is no maximum for superheroic campaigns. Running has no turn mode; a character can turn as often as he wants over the course of a move. The GM may require characters to use a turn mode if the footing is especially treacherous. (For more information on turn rates, see *Flight*, below).

SWIMMING

Most characters can swim a base distance of 2" per Phase. The Swimming rate can be increased by +1" for 2 Character Points. The maximum Swimming rate in heroic campaigns is 4"; after this maximum the cost is doubled (just like Characteristics). There is no maximum for superheroic campaigns. Swimming has no Turn Mode; a character can make as many turns as he wants.

According to their conceptions, some Characters do not naturally swim, although this doesn't mean that they cannot learn. For example, Dwajmi the desert nomad has never seen water except in a well. He cannot swim at all until he actually buys 1" of Swimming. Until he has bought at least 1" of swimming, he cannot even stay afloat. Once he has bought 1" swimming, then he may buy extra inches of swimming. The GM may rule that some aliens (like Heavyworlders) can't swim at all.

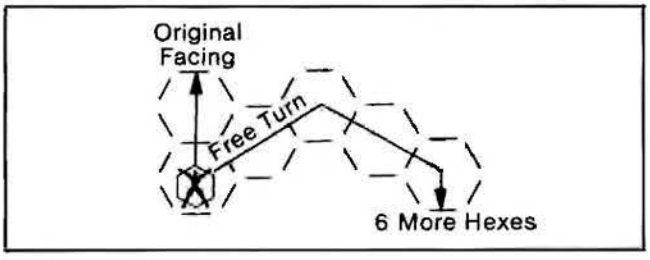
POWERED MOVEMENT

FLIGHT

A character with Flight has a base Flight speed based on how many points have been spent on Flight. A character who is flying is not as maneuverable as someone on the ground. Characters who are flying have a "Turn Mode" which defines how often the character may make a 60° turn (or a one hex shift on a hex grid). The character's Turn Mode is defined by the formula:

Current Turn Mode = Total Flight Distance/5

The character can make his first 60° turn any time after the start of his move. Once the character has turned, he shouldn't turn again until he's moved his Turn Mode in inches forward. As a simple rule, a character making a combat move should make a maximum of 5 evenly spaced turns during a movement. If the character is moving noncombat, he can make 2 evenly spaced turns. If the character has any Skill Levels that apply to Flight, he may use his Levels to lower his Turn Mode by one for each Skill Level applied.



Example: *Dragonfly is using 10" of Flight per Phase. Using the formula, he has a Turn Mode of 10/5 = 2". Dragonfly wants to turn around, so he turns 60°, moves 2", turns 60°, moves 2", turns a final 60°, and completes his move by flying 6" (see illustration).*

A flyer must use 2" of Flight distance to gain 1" of altitude. A flyer can dive 1" of altitude free for every 1" of Flight distance he has. To pull out of such a dive, the character should dive his Turn Mode in inches. If the character is diving straight down (his Flight distance in inches free, plus his Flight distance down) then he must dive twice his Turn Mode. When a character has pulled out of a dive, he's considered to be flying level and can continue flying whatever direction he wants.



GLIDING

The GM should regulate how rapidly a gliding character can climb. Climbing is relatively easy when there are thermals or good winds; a glider can generally gain 1d6" of altitude per Phase. The turn mode and dive rate of a gliding character are the same as for Flight.

LEAPING

All characters have a base forward leap of 1" for every 5 STR points. Every character can leap straight up 1" for every 10 STR points. It is impossible to change direction once a leap has started — there's no way to leap around a corner. A leap is considered to include a short run to get some velocity. A standing leap is only half as far. It is possible to perform a half-distance leap as a half Phase action.

TELEPORT

A character can't remove velocity by Teleporting. For instance, a character falling at 30" per Segment would still have that velocity no matter where he teleports to.

Teleporting Blind

When a character cannot see his target location and doesn't have it memorized, any attempt to Teleport is considered "blind". The character makes an Attack Roll to hit the hex, with normal penalties for range. If the roll misses, the character will end up in a different hex, using the standard rules for attacks that miss a hex. If the hex is occupied, then the character will take damage.

Teleporting Into a Solid Object

If the character is unlucky enough to Teleport into a solid object (for whatever reason), the teleporter's natural safety system kicks in, getting the character to the closest space from the target hex where he will fit. The system shock is terrible, and may be fatal. To determine damage, use the following table:

DAMAGE TABLE	
2d6 Roll	**Effect**
2-7	3d6 of d6 of STUN Only Damage
8-11	2d6 of d6 Normal Damage
9-12	1d6 of d6 Killing Damage

If the safe hex is further than normal Teleport range, +2 to effect roll; if safe hex is more than double Teleport range, +4 to effect roll.

The Teleporting character gets no defenses of any kind against this damage. The damage is applied directly against the character's STUN and BODY, just like an NND attack. (This is one of the cases where an NND can do BODY damage). It is impossible for a character to teleport another character into a solid object.

Example: *Cheshire Cat has a base Teleport of 30". He is placed in a cell deep within the earth. Although he can't see his way out, he decides to try to escape by Teleporting straight up. Cheshire Cat declares his target hex, and makes a successful roll to hit (including range penalties). Unfortunately for Cheshire Cat, the cell is buried 100" underground, so the nearest safe location is the cell. Cheshire Cat's Teleportation shifts him back to the cell automatically. Cat rolls 2d6 for the effect; he rolls a 9, which means that he will take 2d6 of d6 of Normal Damage. He rolls a 8, so he will take 8d6 of damage.*

VEHICLE MOVEMENT

Vehicles can move just like characters: they have a SPD, combat velocity, and a noncombat velocity. However, all vehicles must use the rules for Turn Mode. For more details on Turn Mode, see *Flight,* above.



FIGHTING

This section deals with all aspects of fighting, starting with how to hit a target. Different modifiers to combat are discussed next. The following sections describe how to determine damage, how to take damage, and the effects of taking damage. Finally, the Endurance cost for fighting is explained.

There are many optional rules for fighting that can be used. Ignore these when you're just learning the game and concentrate on the basic rules. Also, the more players you have, the fewer optional rules the GM should use (combat goes faster). With six or more players (unless they're very familiar with the rules), no optional rules should be used.

HOW COMBAT WORKS

Combat in the HERO System is really quite simple. The player decides what action to perform on the character's Phase. To hit someone or something, the character rolls an Attack Roll. If the Attack Roll is missed, the character's Phase is over. The GM goes on to the next character's action Phase. If the character makes the Attack Roll, then the damage to the target is determined. Then the character's Phase is over, and the GM goes on to the next character's action Phase.

Below is the checklist of events to follow for combat. If a character attacks someone, these steps take place in that Phase. The steps are explained in the following sections.

COMBAT SEQUENCE CHECKLIST

1) Determine the attacker's Offensive Combat Value (OCV).

2) Determine the defender's Defensive Combat Value (DCV).

3) Attacker makes an Attack Roll (3d6). To hit, the character must roll less than or equal to 11 + attacker's OCV - defender's DCV.

4) If the Attack Roll is missed, the attacker's Action Phase is over. Go to the next character's Phase.

5) If the attacker hits, determine the damage and any effects of damage. Then go to the next character's Phase.

Optional rules add to this Combat Sequence. The GM may use any or all of the Optional rules. If the GM does use all of them, combat goes much slower, but is much more realistic. Normally, the GM would only want to do this for very special battles — like a "trial by combat" or a one-on-one battle.

OPTIONAL COMBAT SEQUENCE CHECKLIST

1) Determine the attacker's OCV.

2) Determine the defender's DCV.

3) Attacker makes an Attack Roll (3d6). The roll required is 11 + attacker's OCV - defender's DCV.

4) Pay the END cost for the attack.

5) If the Attack Roll is missed, the attacker's action Phase is over. Go to the next character's Phase.

6) If the attacker hits, determine the damage and any effects of damage. Then go to the next character's Phase.

7) To determine the additional effects of the damage:

- **a)** Roll on the Hit Location table to find where the attack hit (this will affect the damage result).
- **b)** Check for Knockback: target may be knocked back or down.
- **c)** Check for a Wounded result; target makes Ego Roll to keep fighting next Phase.
- **d)** Target may be Bleeding; keep track of blood loss.
- **e)** Check for severity of wound; target may be Impaired or Disabled.

COMBAT VALUE AND ATTACK ROLLS

Whether or not an attack actually hits a target is determined by an Attack Roll of 3d6. If the character is attacking with punches, swords, or such — any attack where he is actually trying to hit his opponent — the Attack Roll is determined as follows:

Attack Roll = 11 + Attacker's OCV - Defender's DCV

Where OCV means Offensive Combat Value (Attacker's DEX/3). DCV means Defensive Combat Value (Defender's DEX/3).

The Attack Roll is determined by adding 11 plus the attacker's OCV and subtracting the defender's DCV.

***Example**: If the attacker's OCV is 8 and the defender's DCV is 6, then the Attack Roll is 11 + 8 - 6 = 13 or less. If the attacker has an OCV of 7 and the defender has a DCV of 10, then the Attack Roll is 11 + 7 - 10 = 8 or less.*

Whenever a character attempts any roll of 3d6, a roll of 3 always hits or succeeds; a roll of 18 on 3d6 always misses or fails. This applies not only to Attack Rolls, but also to Skill Rolls, Perception Rolls, and Characteristic Rolls. The GM should consider giving a character some advantage for rolling a 3 (perhaps some extra dice of damage), and some disadvantage for rolling an 18 (perhaps reducing the character's DCV for a Phase).

FIGURING OCV AND DCV

Base OCV and DCV are figured as follows:

Base OCV = Attacker's DEX/3

Base DCV = Defender's DEX/3

It's called **Base** OCV and DCV because OCV and DCV can be modified by Skill Levels, Range, Combat Modifiers, and Combat Maneuvers. If the result of the formula is a fraction, round to the nearest whole number (for a DEX of 20, OCV is 20/3 = 6.66, which rounds to 7).

COMBAT VALUE (CV)

Sometimes a general term "Combat Value" or CV, is used. CV reflects how good the character is at combat. CV = DEX/3. The term CV may be used to discuss modifiers to OCV and DCV.

The steps in determining a character's OCV and DCV are given on the following checklist. It may look complex but actually figuring OCV and DCV is quite easy. These steps will be explained in the following sections.

OCV CHECKLIST

1) Determine base OCV (character's DEX/3).

2) Add any applicable Skill Levels.

3) Apply any modifiers for the particular weapon or armor being used.

4) Apply any modifiers for the particular Combat Maneuver being used.

5) Apply any Combat Modifiers.

6) Apply any Range Modifiers.

DCV CHECKLIST

1) Determine base DCV (character's DEX/3).

2) Add any applicable Skill Levels.

3) Apply any modifiers for the particular weapon being used.

4) Apply any modifiers for the particular Combat Maneuver being used.

5) Apply any Combat Modifiers (any halving occurs here).

COMBAT LEVELS

Combat Levels can modify the character's OCV, DCV or both. Combat Levels are bought with Character Points, and are listed and described in the Skill List. Combat Levels may increase the character's OCV, DCV, Damage, or BODY done in an attack. Usually, one Combat Level adds +1 to a character's OCV (and sometimes DCV). The player must state how the Combat Levels are being applied before making the Attack Roll. See *Combat Levels*.

Combat Levels with melee weapons may also be used to increase damage. Two Combat Levels can be used to increase the weapon's damage one Damage Class (see *Added Damage*), up to the maximum damage of the weapon (see *Weapons*).

As an optional rule, GMs can decide that Combat Levels do not apply to DCV in all cases. Combat Levels with ranged attacks (like small arms) can't be used for defense, and only the 8 point Combat Levels with All Combat can be used for DCV against ranged attacks. Five point Combat Levels with melee combat may be applied to DCV only against hand-to-hand attacks, not against ranged attacks. Any DCV modifiers from Combat Modifiers also apply to DCV versus all attacks.

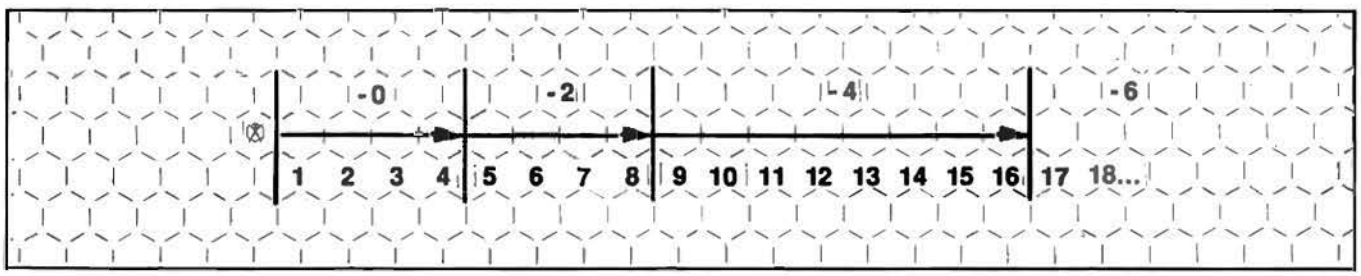
RANGE MODIFIERS

When a character attacks a target at a distance, the attack is given a Range Modifier. This is intended to reflect the fact that it is harder to hit a target that is far away than one that is close up. This is because (among other reasons) the target appears smaller at range — there is "less" of it to hit. Thus a target which is half man-sized will be just as hard to hit as one which is man-sized, but twice as far away.

There is no range penalty out to 4". This means that any attack made at a target at 4" will be as easy to hit as an adjacent target. After 4", any attack is made with a -2 OCV Penalty (remember that an inch on a small scale map represents 2 meters or 6 ½ feet). There is an additional -2 OCV Penalty for each doubling of the range thereafter: -4 OCV at 16", -6 OCV at 32 ", and so on.

RANGE MODIFIERS

Range	Modifier
Adjacent	0
2-4"	-0
5-8"	-2
9-16"	-4
17-32"	-6
33"-64"	-8
65"-128"	-10
etc.	etc.



GMs who want additional detail can use the optional range modifier in between steps.

OPTIONAL RANGE MODIFIERS	
Range	**Modifier**
Adjacent	0
2-4"	-0
5-6"	-1
7-8"	-2
9-12"	-3
13-16"	-4
17-24"	-5
etc.	etc.

Example: *If the target were 15" away, the attacker would suffer an OCV penalty of -4, making it harder to hit.*

The Range modifier is easiest to calculate by counting the distance in multiples of two, starting at eight, and counting until the number s greater to or equal to the range. Then multiply the total by -2 OCV.

Example: *The attacker is standing 31" away from the target. The GM starts counting the distance "8, 16 32— that's three levels, so your total penalty is -6 OCV."*

Skill Levels with a ranged attack (like a pistol) can be added directly to OCV (see *Skill Levels*), which will help offset the range penalty. Range Skill levels can only be used to offset range penalties. This is also used for weapons that have especially good or bad performance over range. These bonuses or penalties have no effect on adjacent targets.

Example: *Assume a derringer has a Range Modifier of -2. When Randall fires his derringer at an opponent 12" away, the total range modifier is -4 for range, plus -2 for the derringer, giving a total modifier of -6. If Randall were using a rifle (with a Range Modifier of +2), then the total OCV modifier would be -4 for range, +2 for the gun, giving a total of -2. Neither gun would get any bonus or penalty when adjacent, and Range Skill Levels never add to a character's OCV — they just offset Range penalties.*

MENTAL COMBAT

Almost all attacks use the ordinary Attack Rolls and CV that have already been described. However, the Mental Powers use Ego Combat Value instead of the normal Combat Value. The Powers that use Ego Combat Value (or ECV) are Ego Attack, Mental Illusions, Mind Control, Mind Link, Mind Scanning, and Telepathy. Ego Combat is also used for Powers bought with the Power Advantage *Based on ECV*. Ego Combat Value is determined using the following formula:

Ego Combat Value = EGO/3

Substituting ECV for CV, Mental Combat works just the same as normal combat. The Attack Roll is 11 + Offensive ECV - Defensive ECV on 3d6. Apply any modifiers for Skill Levels, just as normal. However, Mental Combat works on a line-of-sight basis; if an attacker can see the target, he can affect him with no Range Modifier. None of the Combat Modifiers apply, either. A character using a Mental Power uses EGO instead of DEX to determine when the character moves in the Phase.

COMBAT MODIFIERS

Where and how combat takes place should affect the characters' Attack Rolls. Combat Modifiers are used to describe situations when a character attacks someone by surprise or ducks behind cover. The table on the next page describes the situation where each Combat Modifier is used, and exactly how it works.

During play, many situations will occur that aren't covered in the Combat Modifiers, like firing upside down from a helicopter at midnight during a thunderstorm. In such cases, the GM should apply a modifier that seems reasonable. He should find similar things on the Combat Modifiers Table to compare with the unusual situation. He should always remember, though, that this is a game that simulates fiction, and incredible feats are often possible. In fact, he should give players a bonus for especially creative and exciting maneuvers, since they make things more fun for everybody.

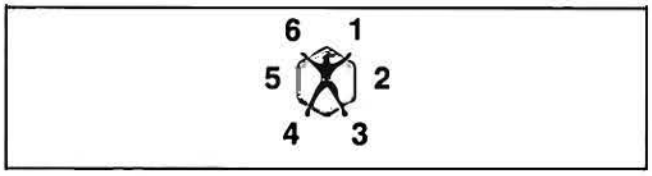
The Combat Modifiers table summarizes the information about the Combat Modifiers. A dash on the table means that there is no change in the indicated value.

EXPLANATION OF THE COMBAT MODIFIERS

AREA EFFECT ATTACKS

This section covers not only Area Effect Attacks, but any attack directed against a point on the ground (in other words, a hex) rather than a person or an upright object. Area Effect Attacks may be made at either a hex or at the target's normal DCV. Generally, it's easier to hit the hex the target is standing in.

The DCV of a hex is 3, or 0 if the hex is adjacent. Attacks aimed at a hex suffer normal penalties for range. To use an Area Effect Attack, the character picks the hex he's aiming for; this will be the central hex of his Area Effect. If the character fails his Attack Roll, the center of the Area Effect misses the target hex by 1" for every 1 point that the Attack Roll is missed by; the maximum miss distance is half the distance to the target. To determine direction, the character should roll 1d6 and look at the picture below.



Everything in the area of the Area Effect attack usually is affected without requiring a separate Attack Roll on each target. Note that even if the center of the Area Effect misses the target hex, the attacker may still catch his target with one of the hexes in the Area Effect, depending on how far the Area Effect misses by and in what direction.

AUTOFIRE

Automatic weapons and Powers bought with the Power Advantage *Autofire* can fire a stream of attacks with a single attack roll. Thus, they can hit one target several times, or several targets with one attack. A character making an Autofire attack chooses how many "shots" he would like to use, up to his maximum (see the Power Advantage *Autofire*). The attacker then makes a normal Attack Roll. For every 2 points the Attack Roll is made by, the attacker hits the target one time. A single target can never be hit more times than "shots" were used.

Example: *Andarra fires her Autofire blaster at an alien agent standing next to her. Andarra has a base OCV of 7, and the agent has a DCV of 5. Because the attack is point-blank, there is no range penalty.*

Andarra's Attack Roll is 11 + 7 - 5 = 13 or less. She rolls a 9, hitting the agent three times (at 13, 11, and 9).

A character may spray a Autofire attack at several targets. When doing this, there is a -1 OCV penalty for each hex fired into. Each target can only get hit once. The attacker declares the targets and counts the number of continuous target hexes. He must fire a minimum of one shot into each hex, even if there is no target there (so a character with a 5 shot maximum could affect a maximum of 5 hexes).

Example: *Later, Andarra fires at two rock creatures 4 hexes apart. She takes a -5 on her OCV for firing at each target (-1 for the hex of the first target and -4 for the other hexes). Andarra has an OCV of 6. Each rock creature has a DCV of 4. Andarra's Attack Roll is 11 + 6 - 4 - 5 = 8 or less. Andarra rolls a 5. One rock creature gets hit once. Andarra rolls to hit the second rock creature and gets a 9, missing it altogether.*

COMBAT MODIFIERS

Modifier	Notes	OCV	DCV
Area Effect Attack	Must hit hex DCV (3, except if adjacent)	—	—
Autofire	More than one shot; 1 hit/2	+0	-0
Concealment target	by hit location table or:		
	half hidden	-2	—
	target head and shoulders only	-4	—
Bouncing Attack	Requires 1 Combat Level per bounce	+1 to +3	—
Braced	Only affects Range; can be combined with Set	+2	x1/2
Coordinated Attacks	Combine damage for purpose of Stunning	—	—
Encumbrance	Attacker is weighed down	—	-0 to -4
Explosions	Treat like Area Effect	—	—
Multiple Attackers	+1 OCV/each attacker after the first; must coordinate.	+1	—
Off Hand	using off hand	-3	—
Target Prone	may have concealment	—	x1/2
Set	takes 1 full Phase	+1	—
Spreading Energy Blast	For one target, +1 OCV per -1d6	varies	—
	To hit multiple targets, -1d6 per additional hex	—	—
Surprise Move	GM decides	+1 to +3	—
Surprised	in combat:	—	x1/2
	not in combat, take 2x Stun:	—	x1/2
Target Size	fills 1 hex	+2	—
	fills 2 hexes	+4	—
	fills 4 hexes	+6	—
	1/2 human sized	-2	—
	1/4 human sized	-4	—
	1/8 human sized	-6	—
Throw	unbalanced, unaerodynamic	-4	—
	balanced or aerodynamic	-2	—
	balanced and aerodynamic	-0	—
Target a hex	Must hit hex DCV (3, except if adjacent)	—	
Unfamiliar weapon	—	-3	—

BOUNCING AN ATTACK

This rule is usually only used in superheroic campaigns. A character with a ranged attack and Combat Levels that apply to that ranged attack can bounce the attack off the right surface. The GM will have to decide what surfaces are appropriate to bounce a given type of attack. For each "bounce" that the character wants the attack to perform, the character must use one Combat Level to bounce. The Range Modifier for an attack that bounces is counted along the entire path of the attack. A bounce can give the character a Surprise Maneuver bonus (+1 to +3) if the target is not expecting this type of attack.

BRACED

This allows a character to Brace himself in order to steady his aim and improve his accuracy over range. To Brace, a character must take a 0 Phase action to steady himself; this gives him a +2 OCV which can only be used to offset range penalties. The drawback is that the character's DCV is halved, because he is standing still in order to Brace. A character can combine Bracing with Set in the same Phase, and get both bonuses together. He will have a +1 OCV and +2 OCV only to offset range penalties, but this will take an entire Phase, and the character will be ½ DCV. For more information, see *Set*.

CONCEALMENT

Targets that are partly concealed are harder to hit from a distance. If a target is half concealed (like a person behind a table or leaning around a corner), the attacker receives a -2 OCV. If only a person's head is showing (like someone peering out of a door), the attacker receives a -4 OCV. This affects all attacks — ranged and hand-to-hand.

If the optional Hit Location table is being used, Concealment may be determined differently. If a character has some cover from an opponent, the GM should decide what Hit Locations are covered. For example, a character standing behind a desk would have his feet, legs, and (perhaps) abdomen covered; similarly a character firing a pistol around a corner would only be exposing his head and one hand, arm, and shoulder. Once the GM has determined cover, combat is handled normally, but any attack that would have struck the Covered section of the target strikes the cover instead. This usually means that the target takes no damage, although if the cover was lightweight or the attack was large, then the attack can blow through the cover and do damage to the target anyway.

Example: *Andarra has just drawn her blaster on a squad of Imperial Star Marines. Not liking the odds, she drops prone and fires her blaster. The well-trained marines return fire. But because Andarra is prone and the marines are 20 hexes away, the GM decides that they can only shoot her in the head, hand, arms, and shoulders. If one of them was standing next to her, she would of course get no cover.*



COORDINATED ATTACKS

This allows two or more characters to coordinate their attacks against a single opponent. To coordinate attacks, the two attackers must have fought together in the past and trained in working together. This "training" could occur in a Danger Room for superheroes, or over the course of numerous combats for other characters.

To coordinate their attacks, the characters must attack on the same DEX on the same Phase. This might require faster characters to wait for comrades that have a lower DEX. If the combat is particularly confusing or noisy, the GM might require the characters to make a PER Roll to notice the cue to attack.

Coordinated attacks can make the target easier to hit (see *Multiple Attackers Bonus*, below). It also increases the probability that the target will be Stunned. When two attackers successfully coordinate their attacks, the damage is rolled normally. However, any STUN that gets through the target's defenses is added together from both attacks for the purposes of determining whether the target is Stunned. If the Knockback rule is being used, Knockback is determined normally, then added together.

Example: *Arkelos the mage and Chiron the rogue are attacking a Dragon. Arkelos is SPD 3, DEX 18; Chiron is SPD 4; DEX 20. Since the Dragon just incinerated the paladin, the pair decide to coordinate their attacks. On Segment 6, Chiron holds his attack. On Segment 8, Arkelos gets a Phase, and at DEX 18, they both attack (Chiron uses his Held Action). Chiron's sword does 15 STUN after defenses, Arkelos' flame bolt does 18 STUN after defenses. The damage is totalled for the purposes of seeing whether the Dragon is Stunned. since 15 + 18 = 33 STUN is greater than the Dragon's 28 CON, the Dragon is Stunned. Whew.*

ENCUMBRANCE

This rule reflects the fact that a character who is carrying around heavy equipment will be *encumbered,* and therefore won't be able to fight as well. The character will also find it difficult to perform acts requiring agility (a DEX Roll). The Encumbrance rules should only be used in heroic campaigns.

To determine Encumbrance, the character should calculate the total weight of all the items that the character is carrying. This total will include the character's armor, backpack, and weapons. It **does** include items carried in the character's hands. Since a character will often be carrying around a fair number of miscellaneous items, he should probably add one or two kilograms to the total. The GM must decide the weight of any items not listed. This total encumbrance is then compared to the Encumbrance Table.

ENCUMBRANCE TABLE

Total Weight Carried (kg)	DCV/ DEX Roll	END cost/Turn
0-3.2	0	0
4.9-6.4	-1	0
6.5-12.5	-2	1
12.6-25	-3	2
25.1-50	-4	3
50.1	-5	4
etc.		



The END cost can be modified according to the STR of the character (strong individuals do not feel the weight as much). To determine the modified END cost, compare the character's STR to the following table. This can also be used with the Long Term Endurance optional rule.

MODIFIED ENCUMBRANCE TABLE

STR	END cost/Turn
0-4	x2
5-9	x1 1/2
10-14	x1
15-19	-1
20-24	-2
25-29	-3
30-34	-4
35	-5

Encumbrance keeps the characters from carrying around outrageous amounts of equipment; it also discourages characters from wearing weighty armor. However, it does require additional bookkeeping.

EXPLOSION

Explosion attacks are aimed at a hex, and the Attack Roll is handled identically to an Area Effect attack (see *Area Effect,* above). Explosions do full damage to the center hex; they lose 1 DC per hex distant from the center hex. The largest dice are always subtracted first. Anyone standing in the blast radius can attempt to Dive for Cover. For more information, see the Power Advantage *Explosion*.

MULTIPLE ATTACKERS BONUS

This optional rule reflects the facts that the more attackers there are fighting a single defender, the harder it is for the defender to evade their blows. To gain a multiple attacker bonus, the attackers must coordinate their attacks (see *Coordinated Attacks*, above). If the attackers coordinate, the defender suffers a -1 DCV for every attacker after the first, down to a minimum of 1/2 DCV. The attackers can be fighting at range, hand-to-hand, or a combination of both.

A defender who is being attacked by multiple attackers can choose to ignore some of them to concentrate on a more dangerous opponent. In this case the character gets his full DCV against the single opponent, and 1/2 DCV against all the other Multiple Attackers. The DCV penalty applies only against those opponents who coordinate their attacks; the character's DCV against other attacks is determined normally.

Multiple attackers bonus is an optional rule. It can be particularly inappropriate for a Martial Arts campaign or one based on the swashbuckling exploits of the Three Musketeers.

Example: *Seeker is being attacked by 5 VIPER agents. Because they are finding Seeker almost impossible to hit, the agents decide to try and get a Multiple Attacker Bonus. (This is made simpler because all VIPER agents have DEX 14 and SPD 3.) On Segment 4, the Agents all attack as one. Seeker receives a -4 to his DCV, and will probably be hit. Poor Seeker.*

OFF HAND

This optional rule is usually used in heroic campaigns. A weapon used in the character's "off" hand will take a -3 OCV penalty. If the character is right-handed, this applies to weapons held in the left hand, vice-versa for left handed characters. The Talent *Ambidexterity* eliminates this penalty.

SPREADING ENERGY BLASTS

This optional rule is usually used only in superheroic campaigns. A character may "spread" his Energy Blast in order to get a better chance to hit. Effectively, he's widening the beam at the cost of doing less damage. The character does 1d6 less damage for every +1 OCV he wants. The END cost must still be paid for all the dice, even though some of the dice are not doing damage.

A character may also spread his Energy Blast to be able to hit more than one target. The character loses 1d6 of damage for each hex he wants to fill with his Energy Blast. The hexes must be adjacent. The attack could therefore hit a hex, and the hexes on either side, but not the hex behind. The character rolls a separate Attack Roll against each target. The END cost is paid on all the dice, even though some of them aren't doing damage.

Only Energy Blasts can be spread; if a character wants to "spread" a different attack, he should buy the power with the Power Advantage *Area Effect.*

Example: *Starburst has 10d6 of Energy Blast. He decides to spread his attack to get a better chance to hit his target. He spreads his attack by 2d6. This gives him a +2 OCV, and he will only do 8d6 if he hits. However, he pays the full 5 END that his Energy Blast normally costs.*

Starburst now wants to try to hit several agents with one shot. The agents, not being extraordinarily clever, have conveniently lined up shoulder to shoulder, six agents in three adjacent hexes. Starburst spreads his attack by 3d6, thus filling up all three hexes. Starburst must now roll his Attack Roll against each agent. Each agent he hits will take 7d6 damage. Starburst pays the full 5 END for his Energy Blast.

SET

This allows a character to take extra time to aim at a target, thereby improving his accuracy. A character must Set on a a specific target (either individual or object); he can't just Set until a target presents itself. An attacker who wants to Set must spend an entire Phase tracking the target; during this time he cannot perform any action other than 0 Phase Actions. A character who has Set on a target receives a +1 OCV to all attacks against that target until he loses his Set.

A character who has Set can attack on a Phase, then track his target for several Phases, and then attack again, all without losing his Set bonus. However, the character will lose the Set bonus if he doesn't attack or track the target. A character will also lose the Set bonus if the target moves out of sight. Of course, a character can regain the Set bonus by spending a Phase Setting on the target.

A character can Set and Brace in a single Phase, thereby getting both bonuses. However, the character will have to fulfill the requirements for both Modifiers — he will have to take an entire Phase, and will be ½ DCV.

SURPRISED

This Modifier applies when the character is attacked from behind, above, by an invisible attacker, and so forth. A character who is surprised while not in combat has ½ DCV and takes 2x STUN from the attack; moreover, the penalty for any Placed shots are halved (see *Optional Effects of Damage*). For an attacker to receive this bonus, the target must be not be expecting any attacks. For example, a character who's running at noncombat speed toward a fight is expecting trouble, and isn't totally unaware. In this situation the character wouldn't take 2x STUN, although would have a DCV penalty because of using noncombat speed. Conversely, a character who is unconscious or asleep will take 2x STUN. The STUN is doubled before any defenses are applied.

The DCV of a character who is in combat and is attacked by surprise is halved; the damage he takes is normal.

SURPRISE MOVE

A Surprise Move is any maneuver where a character startles an opponent (by smashing a control panel, faking unconsciousness, swinging from a chandelier, etc.). The GM should reward such inventiveness on the part of the players with a bonus, for this type of playing adds great interest to the game. Of course, the villains also get their chance to pull Surprise Moves on the characters. The Bonus for a Surprise Move is +1, +2, or +3 OCV (sometimes even greater).

TARGET SIZE

Targets larger or smaller than normal human size affect the chance to hit. Big objects are easier to hit: a target 2x human size is +2; a target 4x human size is +4, and so on. Targets smaller than human size are harder to hit: ½ human Size is -2, ¼ human size is -4, etc.

THROWING OBJECTS

Throwing an unbalanced, unaerodynamic object like an unwilling character, a duck, or a building has a -4 Range Modifier. Throwing a balanced or aerodynamic objects like a willing character, a rock, or a jetpack has a -2 Range Modifier. Objects that are balanced and aerodynamic, like a spear or throwing knife, can be thrown with normal range penalties. The penalties only apply at range; a character can still use the device in Hand-to-hand with no penalty. The Throwing Table in the Characteristic Rolls section describes how far a character can throw different types of objects.

If a character is throwing something that fills one hex or more, the GM should treat it like an Area Effect Attack. That is, the character can target it at a hex, rather than at a specific character. This method should also be used for thrown objects that are not targeted at an individual (like grenades).

UNFAMILIAR WEAPONS

This optional rule is usually only used in heroic campaigns. A character must buy Familiarity with a weapon to use it, otherwise the character has a -3 OCV penalty when using the unfamiliar weapon.

COMBAT MANEUVERS

Although the number of different ways to strike someone in combat is nearly infinite, the differences between the vast majority of these maneuvers — **in game terms** — are minimal. Combat maneuvers have been reduced to several maneuvers that cover most of the possibilities. These basic combat maneuvers can be used by any character, provided the character has the necessary weapon (if any) or meets other special conditions listed. Alternatively, Martial Arts maneuvers cost Character Points to learn; these are listed in the *Skills* section.

A few definitions are in order before we begin:

Hand-to-hand (H-to-H) combat in the game means fighting without ranged weapons. Melee is included in hand-to-hand combat. Melee combat refers to fighting with weapons close-up, without using missile weapons.

Missile weapons are hand weapons used at a distance (like thrown daggers, or arrows).

Small Arms refers to guns such as rifles, lasers, tasers, and pistols.

Other weapons include things like grenades or heavy artillery.

Combat maneuvers can modify the character's OCV, DCV, damage done, or other qualities. Any modifiers from the maneuver are in effect when the character performs the maneuver until the beginning of the character's next Phase. A character can elect to use any of these combat maneuvers, according to the restrictions listed on the combat maneuvers Table. However, the player must state what combat maneuver the character is using before rolling the dice. Attacking ends the character's Phase. Any combat maneuver (except Brace) takes either a half Phase or a full Phase action; in either case, it must be the last action the character performs in a Phase. A character can half move and Strike, but cannot Strike and then half move.

Characters are free to try any action they want, even if it's not listed on the Combat Maneuvers Table. The GM should interpret this action in relation to the combat maneuvers listed. If the action is sufficiently odd, the GM should give the character a Surprise Move bonus.

Usually actions players suggest consist of several parts, and may take them more than one Phase to accomplish.

Example: *Andarra says: "I'll pull out my pistol, shoot the guard, smash the window, and leap outside!" Analyzing this action, it consists of: half Phase (draw weapon), half Phase (shoot the guard, which is a Strike maneuver), half Phase (smash the window; treat as a Strike maneuver, but it's an easy target, so no Attack Roll needed) and half Phase (leap out of the window). Since Andarra can use her Casual STR to smash the window (by jumping through it), the GM decides that she can jump through the window in a half Phase.*

EXPLANATION OF STANDARD MANEUVERS

BLOCK

This action blocks a hand-to-hand opponent's attack and sets the blocking character up to deliver the next blow. A character who wants to Block must declare his intention before his attacker attempts an Attack Roll. To attempt the block, the character must roll against his opponent's OCV (not DCV). If the character successfully Blocks, he takes no damage (and no Knockdown or Knockback). If these two characters both have their next action Phases in the same Segment, the character who blocked automatically gets to strike first, regardless of relative DEX (his opponent is delayed until the defenders DEX). Blocks have no effect on ranged attacks.

The GM can assign a penalty (-1 to -3) to Block if one character is armed and the other is not. This penalty should only be used for heroic campaigns.

Example: *Ogre tries to punch Seeker. Seeker attempts to Block. Ogre's OCV is 6, and Seeker's OCV is 11. Seeker needs an 11 + 11 - 6 = 16 or less. Seeker rolls a 10, and successfully Blocks. Next Phase, Seeker gets to strike first.*

A character who has successfully blocked can block additional attacks made against him. Each additional roll is made at -2 cumulative, and if the character misses any of his rolls he cannot block further attacks.

Example: *Ogre, frustrated, brings a group of friends to pound on Seeker. Seeker blocks Ogre's punch as before, but now must also block two more attacks. His roll to Block this second attack is determined as described above, but with an additional -2 penalty to Seeker's OCV. He makes this roll, but fails against the third attack (he had a -4 penalty, after all). Because he has failed to Block an attack, Seeker cannot try to Block any more attacks until his next Phase.*

BRACE

This allows the character to improve his accuracy against ranged opponents. For a full description, see *Combat Modifiers*.

DISARM

A character who successfully performs a Disarm maneuver can try to knock a weapon or other hand-held device from an opponent's grasp. If the Attack Roll is successful, Disarm functions as a Grab. Both characters roll 1d6 for each 5 STR, then count the total BODY. If the defender's BODY total is higher, then he retains a grip on his weapon — the Disarm failed. However, if the attacker rolls a higher BODY total, then the Disarm was successful. The Disarmed character's object goes flying ½d6 hexes in the direction of the strike (player's choice, within reason). The GM may want to assign additional penalties (-1 to -3) if one character is fighting with a much shorter weapon — it's hard for a bare-handed fighter to disarm someone with a sword!

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Standard Maneuvers				
Block	1/2	—	+0	stops attacks, abort
Brace	0	+2	1/2	+2 to offset Range Penalties only
Disarm	1/2	-2	0	can disarm target; attacker gets STR vs. STR Roll
Dodge	1/2	—	+3	vs. all attacks, abort
Grab	1/2	-1	-2	grab, do STR
Haymaker	1/2 †	0	-5	x1 1/2 STR before Pushing
Move By	1/2	-2	-2	STR/2 + v/5; attacker takes 1/3 damage
Move Through	1/2	-v/5	-3	STR + v/3; attacker takes 1/2 or full damage
Set	1	+1	+0	
Strike	1/2	+0	+0	STR or by weapon type
Other Attacks	1/2	+0	+0	
Optional Maneuvers				
Covered	1/2	*-2**	*+0*	*target held at gunpoint*
Dive for Cover	1/2	*+0*	*+0*	*moves character, abort*
Pulling a Punch	1/2	*-1 / 3d6*	*0*	*strike, normal STUN damage, 1/2 BODY damage*
Rolling with Punch	1/2	*-2*	*-2*	*roll after being hit, take 1/2 STUN and BODY, abort*
Snap Shot	*1*	*-1*	*+0*	*lets character duck back behind cover*
Suppression	*1*	*-2*	*+0*	*continuous fire on hex(es), must be autofire*
Sweep	*1*	*-2*	*x1/2*	*hits multiple targets in hand-to-hand*

Maneuver	Phase	OCV	DCV	Cost	Damage/Effect
Martial Maneuvers					
Defensive Strike	1/2	+1	+3	5 pts.	STR strike
Martial Strike	1/2	0	+2	4 pts.	STR +2d6, strike
Offensive Strike	1/2	-2	+1	5 pts.	STR +4d6, strike
Martial Block	1/2	+2	+2	4 pts.	Block, abort
Martial Dodge	1/2	—	+5	4 pts.	Dodge, affects all attacks, abort
Martial Throw	1/2	+0	+1	3 pts.	STR + v/5; target falls
Nerve Strike	1/2	-1	+1	4 pts.	2d6 NND1
Choke Hold	1/2	-2	0	5 pts.	Grab, 2d6 NND2
Killing Strike	1/2	-2	0	4 pts.	1/2d6 HKA
Sacrifice Throw	1/2	+2	+1	3 pts.	STR; you fall and target falls
Martial Disarm	1/2	-1	+1	4 pts.	Disarm, +10 STR to Roll
Martial Escape	var	0	0	4 pts.	+15 STR vs. Grabs
Martial Grab	1/2	-1	-1	4 pts.	Grab, +10 to STR for hold only (not damage)

* Also use OCV mod for Hit Location

† This maneuver takes one extra Segment to perform

EXPLANATION OF TERMS:

Phase: This column explains how long it takes to perform the maneuver.

OCV (Offensive Combat Value): This number tells the player the modification for performing the maneuver. For example, a +1 OCV means that a character has +1 addition to his roll (or his OCV) to hit.

Dash ("—"): A dash on the table means that column is not relevant.

DCV (Defensive Combat Maneuver): This number tells the person performing the maneuver the modification to the attacker's DCV. For example, performing a disarm maneuver decreases the attacker's DCV, making it more likely for the him to be hit.

Damage: This number is the damage done by the attack. STR means that the attack does STR/5 in d6.

Abort: A character can forfeit the next Action Phase to do this maneuver out of Phase. For a more detailed explanation, see *Action Phases*.

DODGE

A character performing a Dodge can't attack, but is much harder to hit. The dodging character adds +3 DCV against all attacks. It is possible to abort to a Dodge.

GRAB

A character who successfully performs a Grab maneuver can catch hold of an opponent.To Grab an opponent, a character must make a successful Attack Roll, with appropriate modifiers. If successful, the character has grabbed his opponent; he can now squeeze him or throw him. These maneuvers do the attacker's normal STR damage (STR/5 in d6). The attacker and defender both occupy the same hex when Grabbed.

When a character tries to escape from being grabbed, both characters 1d6 for each 5 STR. Both sides count the amount of BODY done on the dice, and the higher total wins. Ties go to the attacker, so to break out of a Grab a character must roll more BODY than his attacker. Of course, Casual STR means that very strong characters can effectively ignore Grabs performed by much weaker foes. The Casual STR should be rolled immediately when a Grab is made; if BODY rolled by the casual STR overcomes the BODY done by the attacker's STR, then the Grab has no effect. Trying to break out of a Grab does no damage.

A character who has been Grabbed has 1/2 DCV, and most handheld weapons and accessible foci will be rendered useless. He will also have his arms immobilized.

A character performing a Grab can choose to grab a target's weapon, instead of the target himself. Such attacks must be performed with a -2 OCV penalty in addition to all other modifiers. If the attacker successfully makes the Grab, then he has his hands on the target's weapon, and can attempt to wrench it away. In this case, use normal Grab rules to see if the attacker is successful. Until one character gains control of the weapon, neither character can use it.

As an optional rule, the GM may want to assign additional penalties (-1 to -3) if one character is fighting with a much shorter weapon.

HAYMAKER

This is basically an all-out punch, and takes an extra Segment to execute. If a character states on Segment 6 that he wants to do a Haymaker, the blow won't land until the very end of Segment 7, after all characters in Segment 7 have taken their action. This extra Segment can even allow the target to move out of the way if he has an action. In this case, the Haymaker misses altogether.

MOVE BY

This particular maneuver is most appropriate for super-heroic campaigns; the GM may allow it in heroic campaigns for certain circumstances (such as a horseman with a sword). This action allows a character to attack while doing a full move. The character simply thrusts out an arm, leg, tail, or other appendage and hits his opponent as he moves by. The character plots his entire movement path and then makes his Attack Roll. The target can be at any point along the hero's intended path. Hit or miss, the character will end up at the end of his movement path. The character does 1/2 normal damage for STR plus (Velocity/5)d6 normal damage to the target. The character also takes one third of the STUN and BODY damage done to the target. Since the character gets his PD against this damage, he normally won't feel it; for practical purposes this can be ignored most of the time.

Example: *Starburst is using 15" of Flight and is 5" away from Ogre. Starburst does a Move By on the villain and ends up 10" away from Ogre at the end of the Maneuver. The villain takes 1/2 of Starburst's STR damage plus 15/5 = 3d6 for the Starburst's velocity. Starburst has a 15 STR, so the villain takes (1/2x3d6) + 3d6 = 4 1/2d6 of damage. Starburst will take one third of the damage himself, but this will bounce off of his PD.*

A character can also perform more than one Move-By in a Phase. A character can do a Multiple Move-By on one target or on several different ones. A Multiple Move-By takes a cumulative -2 OCV for **all** the attacks that the character makes that Phase. Thus, when a character decides to do a Multiple Move-By on 4 agents, he takes a -8 when attacking each agent. Once the attacker misses one of his Move-Bys, he gets no chance to hit with any of his subsequent Move-Bys. The character uses END for STR once for the Phase, plus the END for movement.

If a character performs a Multiple Move-By upon one target (by running in a circle and hitting him repeatedly), the character can only make an attack each time he returns to the first hex he attacked from. If an attacker was running in a tight circle around a target, the target would have to travel through 5 hexes before he returned to his original hex. The attacker could only attack the target each time he came back to the original hex.



MOVE THROUGH

This particular maneuver is most appropriate for super-heroic campaigns; the GM may allow it in heroic campaigns for certain circumstances. A Move Through allows the character to attack at the end of a full move; the character simply runs right into his opponent. To perform a Move Through, the attacker must make an Attack Roll against his target, modified for velocity. If the attacker misses his target, he'll travel in a straight line through the hex the target was standing in (and he may hit something else if he can't stop in time). A character who has missed his target can decelerate, or continue going as far as his movement allows.

If the attacker hits the target, he does normal damage for STR + (Velocity/3)d6 normal damage. The character then applies half of the STUN and BODY to his own PD. If the attack did no Knockdown or Knockback, then the attacker takes **full** damage (it is like running into a wall). If the attacker hits the target and doesn't do Knockdown or Knockback, he is stopped in the hex directly in front of the target. If he hits and does do Knockdown or Knockback, he can travel with the target, and can decelerate or end up in the hex in front of the target, continue to move up to his remaining inches of movement or the inches of Knockback, or remain in the hex where he hit the target.

Example: *Starburst does a Move Through on Ogre. Starburst does 3d6 for STR, and 15/3 = 5d6 for velocity, for a total of 8d6. Starburst rolls the damage, and applies half the STUN and BODY versus his own PD. If he had rolled no Knockback, he would have taken full damage. Yes, it's possible to knock yourself out with a Move Through!*

The character doesn't have to travel his full move to get the damage for his velocity. A character can accelerate 5" in velocity for every 1" moved, so in the example Starburst would only have to move 3" to get his full velocity against the villain.

SET

This allows a character to take extra time to aim at a target, thereby improving his accuracy. For more information, see *Combat Modifiers.*

STRIKE

This is the basic attack maneuver, and includes attacks such as punches and kicks. The OCV modifier and the damage may vary by weapon type. A Strike performed with a fist (or foot, elbow, or knee, for that matter) has an OCV modifier of +0, and the damage is the character's STR/5 in normal dice (1d6 for every 5 STR). A STR 20 person could do up to 4d6 normal damage with a Strike. The GM may well award a particularly creative Strike with a Surprise Move bonus. For instance, a sudden head butt or back kick may be worth an OCV bonus.

OTHER ATTACKS

This Maneuver applies to any other attack not listed, like Energy Blast, Entangle, Flash, Power Drain, and so on. To attack, the character should just make a normal Attack Roll with any particular modifiers for the Power, Skill Levels, or Combat Modifiers.

EXPLANATION OF OPTIONAL COMBAT MANEUVERS

These maneuvers add more flavor to combat, but require more work by the GM. They shouldn't be used if the GM is just learning the HERO System, or if there are a tremendous number of players.

COVERED

This maneuver allows the character to aim an attack at an opponent, but not actually fire. It can be used to simulate the common situation of holding someone at gunpoint or at bowpoint. To Cover an opponent, the character must declare his intention and then make an Attack Roll. This roll is made with all normal modifiers; in addition, it takes a -2 Penalty to make an attack roll with the modifiers for that location. If the attacker makes the roll (but doesn't shoot) the target is covered.

Example: *Defender shouts "Freeze!" at Pulsar and tries to cover him. Defender has a 7 OCV and Pulsar has a 8 DCV. Pulsar is standing 5" from Defender, so Defender's final roll is 11 + 7 - 8 - 1 - 2 (for the Maneuver) = 7. He rolls a 6, and successfully covers Pulsar.*

If the target attempts to escape, the attacker automatically gets to do damage to the target (since, in essence, the attacker has already successfully made the Attack Roll).

How does the defender get out? He waits for (or arranges for) a distraction. Any Presence Attack that equals the Covering character's PRE will do the trick, but note that the defender is at -3d6 for any Presence Attack he makes (after all, he is at a big disadvantage). If the attacker is successfully distracted, then make a DEX versus DEX Roll (target first). If the attacker wins, the defender is Covered again. If the attacker fails, then the target is no longer Covered.

Covered is usually limited to ranged attacks, although a GM could decide that certain hand-to-hand attacks could be used to Cover a target. (A thief could hold a dagger against a character's neck, for instance). Covered is often performed with a placed shot (the attacker aims the gun at the target's head, for example). In this case the attacker should add the modifier for Covered to the modifier for the placed shot.

DIVE FOR COVER

This maneuver enables the character to get out of the way of explosions and area effect attacks. The character chooses a hex to dive to, and attempts to make a DEX Roll at -1/1" of distance. If the roll is successful, the character will be in the designated hex when the attack goes off. If the roll is not made, the character is considered to be in the air in his starting hex. A character can only Dive for Cover up to half his maximum movement.

Diving for Cover can also be used by a character to protect another character from an attack. The character must Dive for Cover to a point between the attacker and the victim. The Dive for Cover Roll is attempted normally. If successful, the character who Dove for Cover takes full damage for the attack — no Attack Roll is necessary. If the Dive for Cover Roll fails, the attack has a normal chance to hit the target.

A character Diving for Cover may not perform any other maneuver (like Dodge or Block). A character can abort his next Phase in order to Dive for Cover, assuming that he hasn't already had an action in the Segment.

PULLING A PUNCH

This maneuver allows an attacker to knock out his opponent without permanently injuring him. A Punch that has been pulled does half the BODY that the attack would do normally, and Knockdown and Knockback are calculated from this BODY. To Pull a Punch, an attacker takes a -1 OCV penalty for every 3d6 in the attack. If the attacker makes his attack roll exactly, he does full damage to his target.

Example: *Obsidian wants to incapacitate a youth-gang member without hurting him. He does a 9d6 Punch, and declares that he is Pulling his Punch. He is -3 OCV for the attack, giving him a final OCV of 3, the same as the gang member's DCV. Obsidian must roll an 11- to hit; if he rolls an 11 exactly the kid will take full damage (and probably land in the hospital).*

ROLLING WITH A PUNCH

This combat maneuver allows the character to take less damage from a hand-to-hand attack. This maneuver is unique because it may be performed after the character has been struck by an opponent's attack has succeeded (but before he rolls damage). A Block or Dodge must be performed before the character's opponent has made an Attack Roll.

To Roll with a Punch, the character must make an Attack Roll against his attacker's OCV (like Block); this roll has a a -2 OCV penalty. If successful the character takes only half the STUN and BODY that the attack would have normally done. (The total is halved after defenses have been applied). The attacker also rolls -1d6 for Knockback. This maneuver is most appropriate for superheroic campaigns, though the GM may allow in heroic campaigns.

SNAP SHOT

This maneuver allows a character to move after making an attack (which is normally not allowed). Using this maneuver, a character ducks out from concealment, makes an attack, and then ducks back under cover.

To make a Snap Shot, the character must start fully concealed near a corner, edge, or opening in whatever the character is hiding behind. The opening or edge must be in the same hex as the character. The character ducks out (on the character's Phase and DEX) and shoots, using the modifiers for Snap Shot in addition to whatever other Combat Modifiers there might be.

The character may only fire at a target that he is aware of, although he may make a Perception Roll to spot previously unknown targets. After this combat action, the character is exposed to enemy fire for one full Segment. On the Segment after the Snap Shot the character may duck back under cover (at the same DEX that the character made his Snap Shot).

A character performing a Snap Shot takes a -1 OCV, and gets his full DCV plus a bonus for cover.

SUPPRESSION FIRE

This is a combat maneuver that may only be used with weapons capable of Autofire. Basically, a character uses this maneuver to "hose down" an area with bullets so that anyone coming into that area is automatically attacked.



To use Suppression Fire, the player defines a hex or group of hexes that the character firing at. Find the character's OCV at that hex, or hexes, taking into account all of the normal modifiers for Range, and using Autofire against a group of hexes (if the character is firing at more than one hex). Remember that for each hex fired into there is a -1 OCV (see *Combat Modifiers*). Also, there is a -2 OCV penalty to the character's OCV for performing Suppression Fire.

The Suppression Fire maneuver takes a half Phase and is a combat action. The Suppression Fire can last until the character's next action Phase. The character must shoot the same number of bullets in every Segment that he will be using Suppression Fire.

Anyone (or anything) that enters the area covered by Suppression Fire is automatically attacked. There is no way to "sneak" through the hex, move through the hex on the character's off Phase, or run through the hex without getting attacked. Note that several targets may take damage, even if they enter the area on different Segments. The target's DCV is normal, and each target can only be hit once per Segment. The number of hexes being fired into determine the character's OCV, as explained above, (plus the -2 OCV maneuver penalty).

This maneuver also simulates the classic "Cover me!" situation in movies, where one character sprays a hail of bullets at the enemy in order to give another character a chance to move.

SWEEP

This maneuver allow the character to attack more than one target with a hand-to-hand attack. To perform a Sweep is a full-Phase action, and all the targets must start the Phase in hexes adjacent to the attacker. For each target after the first, the Sweep takes a cumulative -2 OCV for **all** the attacks that the character makes that Phase. For instance, if a character tried to hit 3 opponents with one mighty swing, his OCV would be -4 for each roll. If a character misses any of the Attack Rolls, he can't hit any of the following targets.

Sweep is usually performed with some sort of (large) hand-to-hand weapon such as a two-handed sword, but it may be done bare-handed.

EXPLANATION OF MARTIAL COMBAT MANEUVERS

All the Martial Maneuvers require that the character purchase some form of Martial Arts in order to use the Maneuvers. These Maneuvers are usually based on the standard combat maneuvers, but are somewhat better. Martial Arts maneuvers often do additional damage, bought separately. For a longer description of the maneuvers, see *Martial Arts*.

DEFENSIVE STRIKE, MARTIAL STRIKE, OFFENSIVE STRIKE

These function identically to a normal strike, but with the different modifiers to OCV, DCV, and damage.

MARTIAL BLOCK

This maneuver functions identically to a normal block, but with different modifiers to OCV and DCV. Like a normal Block, a Martial Block must be declared before the attacker rolls his Attack Roll.

MARTIAL DODGE

This maneuver functions identically to a normal dodge, but with a better DCV bonus.

MARTIAL THROW

This maneuver allows an attacker to throw an opponent to the ground. A character using this maneuver does his STR damage to the target plus 1d6 for every 5" of velocity that the target has. The target ends up prone in an adjacent hex.

NERVE STRIKE

This maneuver allows the attacker to do an NND attack to his target. The nerve strike is handled as a normal attack, but the target gets no defense against the attack. However, if the target has rigid armor, a Force Field, or Lack of Weakness, he takes no damage.

CHOKE HOLD

This maneuver allows the character to Grab an opponent and inflict NND damage. A Choke Hold is handled exactly like a normal Grab in terms of seeing whether the victim escapes. However, the victim of a Choke Hold takes the listed NND damage. This NND is applied directly to the victim's STUN — he doesn't get any defense against the attack. However, if he has Force Field, rigid neck armor, or Life Support so that he doesn't have to breathe, then he takes no damage.

KILLING BLOW

This maneuver allows the character to do killing damage to the target without using a weapon. It includes things like breaking bones, throat punches, kidney strikes, and so on. Like any other killing attack (such as bullets or knives), the character struck by a Killing Blow does not subtract PD from the BODY or STUN damage done, unless he has some resistant defense.

SACRIFICE THROW

This is identical to a Martial Throw, except that the attacker end up prone in his own hex.

MARTIAL DISARM

This maneuver is identical to a normal Disarm, except that the character receives a bonus to his STR, for determining the outcome of the Disarm only. The character has his normal STR for all other purposes. The character also receives a bonus to his DCV.

ESCAPE

This maneuver helps the character escape from a character who has Grabbed him. The character adds the STR from this maneuver to his own STR when rolling BODY to break out from a Grab, the additional STR has no other effect.

MARTIAL GRAB

This maneuver is identical to a normal Grab, except that the character receives a bonus to his STR. This bonus only helps the character hold the target; it does not add to damage.

COMBAT SPECIAL EFFECTS

Combat in the HERO system has been fully explained in game terms. But no system, however complex, can include every possible combination of punch, kick, and energy blast. The Combat Maneuvers have names simply to represent the general form of an attack. How a character actually performs the attack shouldn't be held back by the names of the Maneuvers.

Many different Maneuvers fit under the styles of attack Maneuvers listed. Snap kicks and elbow smashes are Maneuvers that aren't listed because they fit the same general game modifiers as a strike. A character may use a snap kick against a fallen foe, or an elbow smash when infighting, but these can all be used with the OCV, DCV, and STR Multiple of a strike.

Other Maneuvers can have flexible effects also. A haymaker can be a double handed smash, a kick, or a full uppercut. A Throw can be as simple as a foot thrust in the way of a running opponent.

Players should get creative with their actions in combat and then find the maneuver that best represents their actions. On the other hand, GMs should be careful not to give out bonuses for a fancy maneuver unless it's truly unusual. The listed maneuvers assume that both the attacker and defender are fighting intelligently. Only very surprising, risky, or exciting maneuvers should get additional bonuses.

DETERMINING DAMAGE



Attacks may do damage; the amount is determined by rolling dice. This means that the damage done by any attack is variable. The variation in damage from rolling dice makes combat more interesting. And of course it's fun to roll dice.

There are two different types of attacks: Normal attacks and Killing attacks. This is explained in more detail below, but basically, a normal attack, like a punch, is intended to stun an opponent, while a killing attack, like a knife or a bullet, is intended to kill the victim.

HOW MANY DICE DO I ROLL?

For characters with natural Powers that they use to attack, the amount of damage is determined by the number of Character Points that the character has spent on the Power. For weapons, the number of dice of damage is based on the weapon type. For unarmed combat, the number of dice of damage is determined by the character's STR (strength), plus any extra damage for the maneuver. Divide the character's STR by 5 to get the base number of dice of normal damage done by the character. A character with a STR of 20 could roll up to 20 / 5 = 4d6 of damage.

Of course, STR can be bought in totals that are not multiples of 5. If the hero's STR is over half way to the next multiple of 5 (3 or 4; 8 or 9) then the character can add ½d6 of effect. For instance, someone with a STR of 23 would do 4 ½d6 of damage with a punch (23/5 = 4.6).

A character is not required to use full Strength damage in an attack.

DAMAGE CLASS

Of course, different dice of damage are not the same. A 1d6 Killing Attack is much more damaging to the victim than a 1d6 normal attack. The "Damage Class" of an attack is intended to overcome this obstacle. A Damage Class is based on the number of Active Points in an attack divided by 5. Thus, 15 Active Points is equal to Damage Class 3, and could either be 3d6 normal damage or 1d6 Killing damage, both of which will be equally bad (on the average) for the victim.

To determine the Damage Classes for an attack with Power Advantages is a little more difficult. One Damage Class will always be equivalent to 5 Active Points of the Power. To determine how much a certain attack gains or loses with each Damage Class, the character should determine how much the attack would gain if it had 5 Active Points added to it. When calculating this, the character should **only** count those Advantages that have an effect on how the victim takes damage. Thus the Power Advantages "No Normal Defense" and "Armor Piercing" would be applied, while "Reduced END Cost" or "Indirect" would not.

Example: *To determine the Damage Class of a NND attack, start with the base (Energy Blast), which has 1d6 per DC. The NND is a +1 Power Advantage, so each 5 Active Points would only add ½6d NND.*

Now something trickier. Assume that a character had a Transformation bought with the Power Advantages "Cumulative". Each d6 of Transformation costs 15 Character Points, so the base is 3 DCs per 1d6 of Transform. Cumulative is a +½Advantage, so the total number of Character Points per d6 is 22. Each DC would add 5 Active Points to this, so it would take 4 DCs to add 1d6. Adding or subtracting 1 DC would therefore have no effect, and a change in 2 DCs would only change the Transformation by ½d6.

DAMAGE CLASS TABLE

DC	Killing	Normal	Active Points
1	1 pip	1d6	5
2	½d6, 1d6-1	2d6	10
3	1d6	3d6	15
4	1d6+1	4d6	20
5	1 ½d6, 2d6-1	5d6	25
6	2d6	6d6	30
7	2d6+1	7d6	35
8	2 ½d6, 3d6-1	8d6	40
9	3d6	9d6	45
10	3d6+1	10d6	50
11	3 ½d6, 4d6-1	11d6	55
12	4d6	12d6	60
13	4d6+1	13d6	65
14	4 ½d6, 5d6-1	14d6	70
15	5d6	15d6	75
16	5d6+1	16d6	80
17	5 ½d6, 6d6-1	17d6	85
18	6d6	18d6	90
etc.			

NORMAL ATTACKS

Punches, weapons like clubs, and concussion explosions are "normal attacks". This type of damage tends to knock an opponent out (by causing STUN damage) rather than kill him (by causing BODY damage). For normal damage, the total of the dice rolled is the number of STUN done to the target. Each die also does some BODY damage: any die that rolls a "1" does 0 BODY, any die that rolls "2 to 5" does 1 BODY, and any die that rolls a "6" does 2 BODY. The number of BODY done are thus usually close to the number of dice rolled.

Roll on die for Normal Attack	Body done
1	0(zero)
2-5	1
6	2

Example: *Randall Irons uses his 25 STR to hit the nefarious Professor Wong. Because Wong is irredeemably evil, Randall decides to do his full damage. Randall rolls 25 / 5 = 5d6 for damage. He rolls the dice and the following numbers come up: 2, 6, 3, 5, 4. The total of the dice is 20, so 20 STUN are applied to Wong. The 2, 3, 5 and 4 do 1 BODY each, for a total of 4 BODY; and a single "6" among the dice, which does 2 BODY. The total BODY damage is 4 + 2 = 6 BODY.*

If a character needs to roll a ½d6 then damage is determined differently. The half die should be rolled separately or separated by color or size to identify it as the ½d6. The face value of the die is multiplied by one half and rounded up to get the number of STUN done. The ½d6 does 1 BODY if the roll is a 4, 5, or 6.



KILLING ATTACKS

Damage for Killing Attacks (most weapons, or a Killing Blow) is determined differently from normal attacks. The total of the dice is the number of BODY applied to the target. To determine the STUN done, the character then rolls 1d6-1 (called a STUN Multiple), and multiplies the result by the amount of BODY done. The minimum STUN multiplier is 1.

If the GM is using the Hit Location Table, use the STUN Multiplier listed on the table, instead of rolling 1d6-1. Certain Killing Attacks will have a different STUN multiplier, to indicate a Killing Attack that does more or less STUN than usual.

Example: *Armadillo slashes a policeman with his claws, doing a 2d6 Killing Attack. The dice rolled are 4 and 1, for a total of 5 BODY. Armadillo then rolls 1d6, rolling a 5. Since Armadillo has a standard Killing Attack, the multiplier is 1d6-1. He rolled a 5, so the STUN Multiplier is 5-1 = 4. The total STUN damage done is 5 x 4 = 20 STUN.*

ADDING DAMAGE

Several different combat maneuvers and circumstances can increase the amount of damage done by an attack. Martial Arts maneuvers and Haymakers add to the damage a character can normally do with his STR, as do Move Bys and Move Throughs. The GM can also sometimes give a player bonus damage dice for extraordinary circumstances or Maneuvers.

Maneuvers that multiply a character's STR increase damage without increasing END cost. A character performing a Haymaker multiplies his STR by x 1 ½. He then divides his multiplied STR by 5 to get the number of dice of damage he rolls.

Example: *Obsidian has a STR of 60, so his Haymaker is equal to a 90 STR. When he does a Haymaker, he has 18d6 of attack.*

The Character only pays END for the STR he used, before multiplying. If a character Pushes his STR by expending extra END, the extra dice are added after multiplying his base STR. A 30 STR character who Pushed for 10 STR and performed a Haymaker would do a total of 30 STR x 1 ½ + 10 STR = 55 STR = 11d6.

Other maneuvers that add extra damage to a character's STR represent bonuses for movement (Move Bys and Move Throughs) or circumstance. The character must pay END for any movement and for the STR involved. The extra dice of normal damage can exceed the number of dice a character has for STR. If a character has bought his STR as Armor Piercing he only adds 1d6 for every 1 ½d6 of damage bonus.

If a character has a Hand to Hand Killing Attack he can add 1DC for every 1d6 of bonus normal dice. These bonus dice can come from a Move By, a Move Through, or a Haymaker. As always, the total DC of damage bonus for STR, Velocity, and circumstances cannot exceed the number of DC in the original attack.

TAKING DAMAGE

Now that you know how to dish out damage, we'll show how to take it.

NORMAL ATTACKS

A character's PD (plus any special defenses) protects the character from damage done by normal physical attacks (punches, kicks, falling, clubs, concussion explosions or other normal attacks). The character's PD (plus any special defenses) is subtracted from the total STUN done by the attack, and again from the total BODY done by the attack.

Example: *Chiron is hit with a club; the attack does 6 BODY and 23 STUN. He has a PD of 4 plus leather armor with a Defense of 3, so he takes 23 - 7= 16 STUN and 6 - 7 = -1 or 0 BODY.*

KILLING ATTACKS

Killing Attacks are applied differently from normal attacks. First, find the BODY, apply the STUN multiple to determine the STUN done by the attack, then apply the character's relevant defenses. A character's PD or ED does not subtract from either the STUN or the BODY damage done by a Killing Attack (like a bullet), unless the character has resistant defenses. Resistant defenses in a superheroic campaign can be natural, like a Force Field or Armored Skin. In a heroic campaign, resistant defenses are more likely to be some form of body armor (bought with money), although some characters might have personal defenses.

The character gets the resistant defense against the BODY of the Killing attack. The character gets his resistant defense plus his nonresistant PD against the STUN of the Killing Attack. However, a character takes a minimum of 1 STUN for every 1 BODY that gets through his defenses.

ENERGY ATTACKS

A character's ED works the same way as his PD, but against energy attacks (electricity, lasers, fire, or other such attacks). Body armor and resistant defenses work for Killing energy attacks the same way.

Example: *A Vegan hauls out its maser (which does a 2d6 K) and shoots Andarra. The GM uses the optional Hit Location rules, and finds that Andarra was hit in an area not covered by her body armor. The Vegan rolls 6 BODY and 12 STUN. Since Andarra has no body armor in that area, she takes 6 BODY and 12 STUN.*

The Vegan, flushed with victory, tries again. This time its maser blast does 8 BODY and 24 STUN. Unfortunately for the creature, it hit Andarra' body armor. Andarra subtracts her body armor's ED of 6 from the BODY done: 8 - 6 = 2 BODY gets through. Andarra totals her ED of 3 and the body armor ED of 6 and subtracts that from the STUN: 24 - 9 = 15 STUN gets through.

ATTACK MODIFIERS

Some Power Advantages enable attacks to partially or fully ignore a character's defenses. These Advantages include Armor Piercing (AP), Attack vs. Limited Defenses, No Normal Defense, Penetrating, etc. Similarly, there are a number of Power Limitations (like Reduced Penetration) that affect the amount of damage the attack does. For a full description of these Modifiers, see *Power Modifiers*.

EFFECTS OF DAMAGE

There are three major effects of damage: in order of severity, they are Stunning, Knockout, and Death.

STUNNING

If the STUN done (after subtracting defenses) is less than or equal to the character's CON, there's no effect (other than the loss of the STUN, of course). If the STUN done by a single attack (after subtracting defenses) exceeds the defender's CON (Constitution), the defender is Stunned.

A Stunned character's DCV instantly drops to to ½. At the end of the Segment, any Powers that are not Persistent turn off. The character remains Stunned and can take no action until the next Phase. A character who is Stunned or recovering from being Stunned can take no action, take no Recoveries (except a free post-Segment 12 Recovery), and is unable to move.

Recovering from being Stunned requires 1 full Phase. The character must lose one full Phase to recover. If Andarra, a SPD 3 character, was Stunned by an attack on Segment 6, she would use her Phase on Segment 8 to recover. Andarra wouldn't be able to take any action until her next Phase on Segment 12. Immediately after the character's DEX rank, the character recovers from being Stunned, regaining his full DCV, even though the character can't act until his next action Phase. The character can act normally the Phase after recovering from being Stunned. There is no limit to the number of times that a character can be Stunned and recover.

KNOCKOUT

If a character's STUN total is reduced to zero or below, he is Knocked Out.

A character who is Knocked Out is lying on the ground. The character's OCV and DCV are instantly reduced to zero, and any attack that hits the character will do 2x STUN, just as if the character were Surprised while not in combat. At the end of the Segment, any Powers that are not Persistent turn off. The unconscious character has his normal ECV, however, and can be affected normally by Mental Powers.

If he is only barely Knocked Out (down to -10 STUN), the character is aware of what is going on around him, but is too woozy to take any action or maintain any Power. The character can make a PER Roll to hear something really important, but otherwise he cannot interact with the world, is unable to move, etc. If the character has been Knocked Out further (below -10 STUN), then he cannot have any contact with the outside world — he's out cold.

Regardless of how severely the character has been Knocked Out, he cannot do anything except recover. Characters who are Knocked Out take recoveries until their STUN total is greater than zero. When the STUN total is positive, the character wakes up.

The body of an unconscious character puts its entire energy reserve into waking up. Because of this, upon waking, the character's END equals his current STUN total.

Example: *Andarra was Knocked Out by a plant creature with a stun rod; she was taken to -4 STUN. She has a REC of 7, so she'll have 3 STUN at the end of her next Phase (when unconscious, the body automatically tries to recover, since it can't do anything else). Since Andarra was Knocked Out, she awakens with the same END total as STUN, so she wakes up with only 3 END.*

A character who is both Stunned and Knocked Out by the same attack spends the next Phase recovering from being Stunned and does not get a Recovery that Phase, even if he would have normally.

A character who is Knocked Out by a lot won't get to Recover every Phase. Compare the Knocked Out character's STUN total to the Recovery Time Chart below to find out how often the character Recovers.

RECOVERY TIME	
STUN Total	**How Often Character Recovers**
-0 to -10	Every Phase and post-Segment 12
-11 to -20	Post-Segment 12 only
-21 to -30	Once a minute only
-31 or more	GM's option (a long time)

A character can Recover one level better on the table if someone is helping by slapping the his face, splashing water on the him, or offering similar aid. Helping someone requires a full Phase, and the unconscious character only gets the Recovery benefit as long as someone is helping.

UNCONSCIOUSNESS EFFECT	
STUN Total	**Effect**
-0 to -10	Character is aware, but cannot affect surroundings or use Powers
-11 or more	Character is out cold



DEATH

A character at or below 0 BODY is dying. The character loses 1 BODY each turn (at the end of Segment 12). Death occurs when the character has lost twice his original BODY.

Example: *If a character who normally has 10 BODY reaches negative 10 BODY, he is dead. Characters with a lower BODY, say 8, would only have to reach -8 BODY to die. Characters with higher BODY, like 12, would not be dead until they reached -12 BODY.*

SAVING A DYING CHARACTER

This unpleasant fate is not inevitable. A character can be saved from 0 or negative BODY with a successful Paramedic Skill Roll, -1 for every negative 2 BODY. This doesn't give the wounded character back any BODY; it just stabilizes the patient's condition so that the character doesn't lose any more BODY. The GM should modify this number for circumstances. With good medical care, good food, rest, and warm and dry conditions, the character's chances are greatly improved. Poor conditions, such as dirt, additional shocks, and extreme cold would be a -1 to -3 penalty.

OPTIONAL EFFECTS OF DAMAGE



The rules in this section are all optional. They all take more time and effort to use during play, and thus add realism at the expense of slowing down the action. It's a good idea to avoid using these rules if there are a lot of players (more than five or six). If the GM and players are just learning the game, then it's an even better idea to leave these optional rules for later.

WOUNDING

This useful option prevents characters from totally ignoring wounds. A character who takes BODY damage for any reason should try to make an EGO Roll (9 + EGO/5), -1 for every 2 BODY done to the character. Since the roll is always rounded in favor of the character, a 1 BODY wound would be no minus to the EGO Roll.

If the character makes the roll, then there's no effect beyond whatever damage is normally done by the injury. If the EGO Roll is failed, the character can't take any offensive action in the next Phase (the character can't shoot, strike back, or use any offensive Combat Maneuver). The character may still move to cover, dodge, or use any other neutral or defensive Combat Maneuver. This is intended to simulate the instinctive response to being wounded (saying "ouch!", clutching the wound, and perhaps ducking back behind a wall).

This rule is more applicable to NPCs than to player characters. Player characters are assumed to be tough. Sometimes the NPCs don't have the drive or motivation that the players have.

HIT LOCATION

The Hit Location optional rule can be used to determine where a particular weapon or blow hits a character. There are two ways to use Hit Location (if the optional rule is used at all). GMs can just use the table to see where an attack hit the target, but this location will have no effect on the amount of damage the victim takes. Thus a blow to the head will do the same amount of damage as a blow to the arm, and so forth. This gives combat some extra color, but does not actually affect it in the least. This is the recommended way to use Hit Locations in superheroic campaigns.

For heroic campaigns, the GM might want to use the Hit Location table in full — that is, to help determine both the location of the attack *and* how much damage the attack does. To use the Hit Location table for Killing attacks, do the following: Once an attacker has hit the target, roll 3d6. Consult the first and second columns of the Hit Location table to find out where the character's blow struck the target. Then roll the BODY damage done (for Killing Attacks, the total on the dice). Multiply the BODY done by the STUNx instead of rolling a STUN multiplier. The result is the amount of STUN the target receives.

Subtract the target's resistant PD or ED, whichever is appropriate, from the BODY of the attack to determine the BODY done. Then multiply the BODY total by the BODYx to find the number of BODY the target receives.

For normal (nonkilling) attacks, STUN should be rolled as usual. The attacker should then multiply the STUN by the N STUN to determine how much STUN is inflicted. BODY is determined as for Killing attacks: subtract relevant defenses and then multiply by the BODYx to determine the total.

HIT LOCATION

3d6 Roll	Location	STUNx	N STUN	BODYx	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x1/2	x1/2	-6 OCV
7-8	Arms	x2	x1/2	x1/2	-5 OCV
9	Shoulders	x3	x1	x1	-5 OCV
10-11	Chest	x3	x1	x1	-3 OCV
12	Stomach	x4	x1 1/2	x1	-7 OCV
13	Vitals	x4	x1 1/2	x2	-8 OCV
14	Thighs	x2	x1	x1	-4 OCV
15-16	Legs	x2	x1/2	x1/2	-6 OCV
17-18	Feet	x1	x1/2	x1/2	-8 OCV

If necessary, roll 1d6 to determine left or right side (hands, arms, shoulders, thighs, legs, feet). If you roll a 1, 2, or 3, the left side is hit; if you roll a 4, 5, or 6, the right side is hit.

PLACED SHOTS

Use the To Hit column to determine the OCV modifier for trying to hit a particular area. If a character made an Attack Roll even with the OCV modifier, the character hit the area listed, doing the BODYx and STUNx listed, plus any of the special effects possible.

Example: *Randall Irons wants to shoot Professor Wong in the arms. He will take a -5 on his OCV to hit, including any other modifiers for range, concealment, and so on.*

If applicable, the character can even choose the precise number that he would have rolled on the hit location dice. (This can be important if the defender is has sectional defenses.) If the character misses the adjusted Attack Roll, then he missed the target altogether.

Example: *Chiron is fighting an armored knight. Chiron aims at the knight's head, which applies a -8 OCV to Chiron's OCV. Amazingly, Chiron hits anyway. He can choose whether he hit in "location" 3, 4, or 5. Since the knight has armor covering locations 4 and 5, Chiron chooses "location" 3, thereby avoiding the armor.*

Important Note: Whenever the target is not "in combat" (he is taken by total surprise), the placed shot modifiers are halved. For instance, shooting at the head becomes a -4 OCV shot instead of a -8 OCV shot.

A character may place a weapon against some specific portion of a completely immobile body by taking an extra Phase. In such a case, the attacker does not need to make an attack roll to hit the target in a specific location.

SPECIAL HIT LOCATIONS

Sometimes a character may want to take a placed shot at a group of areas on the target, and not just one area. Or perhaps the target is partly concealed, and only certain areas of his or her body could be hit. In such circumstances, the attacker should use Special Hit Location tables. These tables list the different circumstances, the OCV modifier of the attacker, and the dice roll to consult the main Hit Location Table.

SPECIAL HIT LOCATION		
Circumstances	**OCV**	**Dice Roll**
Head Shot (Head-Shoulders)	-4	1d6+3
High Shot (Head-Vitals)	-2	2d6+1
Body Shot (Hands-Legs)	-1	2d6+4
Low Shot* (Shoulders-Feet)	-2	2d6+7
Leg Shot (Vitals-Feet)	-4	1d6+12
* Count 19 as Feet		

Consult the Hit Location table normally. Use the number from the dice roll (indicated in the third column) as the number on the first column of the Hit Location Table.

SECTIONAL DEFENSES

If the GM is using the Hit Location optional rule, then defenses can be sectional — that is, they only protect certain Hit Locations. This can be used to reflect a bullet-proof vest (that only protects the chest), or a riot helmet. If the GM is using sectional defenses, characters should keep track of the armor that they have for each location (if any). The defense against an attack will be based on that location's armor.

Example: *Andarra has bought a vest of reflective armor that provides 5 points of resistant ED against lasers and the like. The vest covers the chest, stomach, and vitals, so it protects Locations 10-13 on the table. Any Energy Attack that strikes these locations is applied to the armor; the armor has no effect on attacks hitting other Locations.*

If the GM would like to use this option in a superheroic campaign, he has two options. First, he can simply use the Power Limitation *Activation*; this can be used to reflect defenses that don't always protect their user. If the GM would like to use the Hit Location rules, then he should use the Power Limitation *Activation* to determine the Limitation for the sectional defense. For example:

Defense Activates on	Protects Locations	Example
8-	12-13	Short Vest
9-	11-13	Standard Vest
10-	5, 10-13	Cap, Long Vest
11-	4-5, 9-13,	helmet, jacket
12-	3-5, 9-14, 16-18	full coverage helmet, long jacket, high boots
14-	3-5, 7-14, 16-18	full coverage helmet, long jacket with sleeves, high boots
15-	3-14, 16-18	full coverage helmet, long jacket with gauntlets, high boots

The GM can modify these numbers as he sees fit. However, in superheroic campaigns, the GM should be careful to make sure that the character is not getting too much protection for his points.

IMPAIRING

Whenever the BODY damage done to an area (before or after the BODYx) is more than half the character's total BODY, that area is considered impaired. Consult the following table to determine the effects of impairment on different areas. The impairment effect for head and torso areas should occur if the character fails to make a CON Roll (see *Characteristic Rolls*), or at the GM's discretion.

These effects are optional, and the GM should use judgement concerning the nature of the attack that caused the wound and the situation. Sometimes using these effects strictly is not the way to have the most fun. Feel free to alter the effects according to specific circumstances.

Each area is listed, and possible effects of impairment are discussed after each listing.

IMPAIRMENT TIME	
1d6	**Time condition lasts**
1	1 turn
2	1 minute
3	5 minutes
4	1 hour
5	5 hours
6	1 day

HEAD: The character may be unconscious at the GM's discretion, and upon waking could suffer from temporary amnesia, dizziness, double vision, or impaired speech. The GM could apply a -1 to -3 penalty on the character's CV, Perception, and all Skill Rolls to reflect this. Roll 1d6 on the Impairment Time Chart to see how long this condition lasts.

The GM may also decide that an NPC who has taken an impairing shot to the head is dead, dying, or at the very least out of the fight. This is a good tool for getting unimportant ruffians out of the way. Used wisely, this rule can add to the drama of an adventure. Player characters would almost never be killed by an impairing blow to the head. The GM should only do that to a player character in extreme circumstances (for example, if a PC is trying to commit suicide with a small dagger).

HANDS, ARMS, AND SHOULDERS: The character loses the ability to perform delicate actions with that hand. He suffers a -3 OCV with any attacks using that arm, and -3 with any Skills involving that arm. Striking someone with that arm would cause the character to take 2d6 STUN; no defense.

CHEST, STOMACH, AND VITALS: The character no longer receives his post-Segment 12 Recoveries (see *Recovery*). An impairing shot to the vitals may leave an NPC dead or dying, if the GM so decides (as for head wounds).

THIGHS, LEGS, AND FEET: The character's movement is cut in half, and he is -2 DCV because of this reduced mobility.

DISABLING

Whenever the BODY damage done to an area (before or after the BODYx) is more than the character's total BODY, that area is considered disabled. Consult the following list to determine the effects of disabling on different areas.

The disabling effects should occur at the GM's discretion. Generally, unimportant ruffians and NPCs could be considered dead for the sake of faster game play. Player characters should be given the benefit of the doubt; after all, they're the important ones.

If the character makes a CON Roll, the long term effects should be less severe, and possibly only temporary in nature (roll on the Impairment Time Chart). A character who fails a CON Roll may have to buy back any lost Characteristics, movement, or Perception, depending on the GM. All these are bought back at the normal price.

The GM should apply disabling effects as plot devices. The roleplaying possibilities are legion for characters who are suddenly blinded, lose an arm, or become paralyzed. Remember, though, don't spoil the players' fun for the sake of rules. Keep in mind that technology or magic can often fix any disability a character has. Bionics might be used, or a new body part regrown, depending on the campaign.

Each area is listed below with the possible effects of Disabling.

HEAD: The character will probably suffer a long term effect such as amnesia, impaired speech, some partial paralysis, hearing loss, or impaired vision. The GM may decide to reduce some characteristics such as INT, EGO, or COM to reflect this. Roll 1d6 on the Head Disabling Table to determine the type of damage. This could be a useful plot twist. Perhaps the character forgets which side he was working on!

HEAD DISABLING	
1d6	**Effect**
1	Lose 1d6 EGO
2	Lose 1d6 INT (amnesia, impaired speech)
3	Lose 1d6 COM
4	-½d6 to Perception Rolls (hearing or vision loss)
5	-½d6 to all Skill Rolls
6	Limb paralyzed (see next listing)

HANDS, ARMS, AND SHOULDERS: The character may have decreased STR or DEX in that limb (-1d6 of STR or DEX to that limb only). The arm may be totally severed depending upon the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If the character fails the roll, the arm is permanently impaired, with the same effects as Impairment. A character who makes a CON Roll can retrain the arm to normal by taking several months of therapy, and possibly paying character points.

CHEST, STOMACH, AND VITALS: Long term effects could be loss of various Characteristics. Roll on the Chest Disabling Table.

CHEST DISABLING	
1d6	**Effect**
1	Lose 1d6 STR
2	Lose 1d6 CON
3	Lose ½d6 BODY
4	Lose ½d6 REC
5	Lose 2d6 END
6	Lose 1d6 STUN

THIGHS, LEGS, AND FEET: The character may have decreased movement and/or a distinctive limp. The limb may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If the character fails the roll, the limb will be permanently impaired, with the same effects as Impairment. A character who makes a CON Roll can retrain the arm to normal by taking several months of therapy, and possibly paying character points.

KNOCKDOWN

Weapons, especially big ones, can knock people down. This knockdown system works with the Hit Location Table. Whenever a character takes an impairing wound (the weapon does half the character's BODY before or after the BODYx is calculated), the character must retreat one hex and make a DEX Roll. If the roll is failed, the character falls down. Whenever the character takes a disabling wound (the weapon does the defender's full BODY before or after the BODYx is calculated), then the character is automatically knocked down, going back one hex for every 2 BODY over the character's BODY total. A character who is knocked down must spend a half-Phase action on his next Phase getting to his feet (if the target was in midair, he must spend a half Phase regaining his equilibrium).

Example: *Lem, a giant amoeba with a 2d6K blaster, does 12 BODY to Zil, who only has 8 BODY. Zil goes flying back two hexes.*

Knockdown is recommended only for use in heroic campaigns. Superheroic campaigns should use Knockback (see below).

BLEEDING

This optional rule means that a character can continue to take damage after a blow because of blood loss. Primarily, this rule allows the GM to state that NPCs may bleed to death if untended (sometimes useful for plot purposes). In situations where the characters can get immediate medical care, there's no need to use the Bleeding rules. Generally, this rule should be applied when a character gets shot and yet wants to keep going.

Whenever a character loses BODY, he will bleed, therefore losing STUN and occasionally some extra BODY. The table below lists bleeding damage. The column marked "No. of Dice/Turn" is the number of dice of STUN the wounded character takes. Wounded characters should roll the dice on Segment 1 of each new turn. The STUN lost from bleeding may be recovered normally (see *Recovery*). Whenever the character rolls a six on any of the dice, he will lose an additional 1 BODY. This may push the character over into a higher rate of bleeding. However, even if several sixes are rolled, the maximum BODY lost from bleeding is 1 BODY per turn.



The following table shows the STUN taken each turn by a wounded character:

BLEEDING

BODY Lost	No. of Dice/Turn	Stop Bleeding
1-5	1d6	1
6-10	2d6	2-5
11-15	3d6	3-9
16-20	4d6	4-13
21-25	5d6	5-16
26 and up	6d6	6-20

Thus, a character who has lost 3 BODY due to a wound would lose 1d6 STUN every turn.

However, there is a chance for the bleeding to stop on its own accord. The character must be unconscious or resting — he cannot engage in hand-to-hand combat or make a full move in any Phase of that Turn. If these conditions are met, the bleeding will stop if the character rolls the number shown in the third column. This is the total of the dice rolled to determine how much STUN damage the character took. Characters will still take the indicated STUN damage on the Segment the bleeding stops.

Characters with Paramedic Skill may attempt to stop the bleeding. All characters have Paramedic Skill with an 8 or less roll, so anyone may try to stop the bleeding from a wound. Note that appropriate tools (bandages, pressure packs, antiseptics) can add up to +3 to the roll, as can taking additional time. Extremely poor conditions or medical techniques ("bleeding's good for you") can warrant a penalty (-1 to -3). The bleeding stops if a successful Paramedic roll is made as per the rules in the section "Death".

Wounds that have stopped bleeding can reopen if the character exerts energy. The GM should check on Segment 1 if the character exerted STR or made a full move in the previous turn. Roll 9 + (No. of dice character would bleed), minus the amount the Paramedic Roll was made by (if indeed a Paramedic Roll was made to stop the bleeding). If that number or less is rolled, the wound reopens.

Example: *Andarra has lost 6 BODY. She will take 2d6 of STUN per Turn. Andarra stops to rest. On Segment 1, she rolls the 2d6 of STUN and gets a 2 and a 1, totalling 3. Because she did not exert herself, and rolled within the numbers listed under the "Stop Bleeding" column, she stops bleeding.*

Andarra stops resting and runs toward the villain's spaceship. To check to see if her wound reopens, she rolls 3d6. She rolls a 13. Since the chance for her wound to reopen was 9+2 = 11, she doesn't start bleeding again.

Blunt weapons or normal damage are less likely to induce bleeding. Such damage is -1 level on the bleeding table. Thus, a character who has taken up to 5 BODY from normal damage only will not bleed; 6-10 BODY, 1d6 per Phase, and so on.

KNOCKBACK

Such mighty blows are delivered in some types of combat that heroes and villains are knocked all over the battlefield. To reflect this, characters can do Knockback (KB). Knockback should usually be used in superheroic campaigns; most heroic campaigns should use Knockdown (see above).

Of course, not all attacks do Knockback. Knockback should be limited to those attacks that do damage by striking the target, that is, punches, Energy Blasts, Killing Attacks, etc. Attacks that don't damage the target through direct force do not do Knockback. This second category includes Energy Powers like Drain and Transfer, Flashes, NND and AVLD attacks, and Transform.

DETERMINING KNOCKBACK

There are two steps in determining Knockback. First, the attacker should roll 2d6 and subtract that total from the amount of BODY done by the attack. If the result is negative, no Knockback results, and the defender remains where he was standing before the attack. If the result is 0, the defender is knocked down. A character who is knocked down must spend a half-Phase on his action next Phase getting to his feet (if he was in midair, he must spend a half Phase regaining his equilibrium). If the result is positive, the target is Knocked Back; he'll end up lying on the ground, and must spend a half Phase to get up (or getting out of whatever he hit). The positive total is equal to the distance in inches that the target is Knocked Back.

Under certain situations the number of d6 rolled can be modified. The Knockback Modifiers table lists the different situations and the modifier to the 2d6 normally rolled (the modifiers are cumulative).

KNOCKBACK MODIFIERS

Circumstance	# of dice rolled for Knockback
Target is in the air	one less d6
Target Rolled with the Punch	one less d6
Target is underwater	one more d6
Attack was a Killing Attack	one more d6
Attack was a Martial Attack	one more d6
Target has Clinging	one more d6

So if the target was flying, only 1d6 would be rolled to check for Knockback. If the target was underwater, 3d6 would be rolled. If the attacker used a martial Killing Attack on an underwater opponent, the attacker would subtract a grand total of 5d6 from his BODY to determine Knockback. Shrinking, Density Increase, and Growth will affect the total Knockback that a character takes. The GM can add other modifiers as he sees fit.

Example*: Howler flies up and tags Green Dragon with an Energy Blast, doing 31 STUN and 9 BODY worth of damage. Rolling 2d6, Howler rolls a 5. Green Dragon is Knocked Back away from Howler 9 - 5 = 4".*

Green Dragon gets up and hits Howler with a Martial Kick for 29 STUN and 8 BODY worth of damage. He rolls 2d6 -1d6 (because Howler is flying) +1d6 (because it is a Martial Attack) = 2d6 and rolls a 10. Since 8 - 10 = -2, Howler isn't Knocked Back at all.

KNOCKBACK DAMAGE

Knockback can also cause damage to the target. A character who is Knocked back into a wall (or other upright structure) takes 1d6 normal damage for every 1 inch of Knockback taken. For instance, a character who was Knocked back 4 inches into a wall would take 4d6 damage. A character Knocked Back into another character will damage himself and the character he hits; both heroes take 1d6 damage per 1 inch of Knockback. To see if a character hits a structure, the GM should apply the Knockback in the opposite direction from the direction of the attack.

If a character hits a structure, both he and the structure will take damage. The character takes a maximum of 1d6 per Defense and BODY total of the structure. If the character is being Knocked back for more inches than the wall has Defense and BODY, the wall shatters, and the character continues through the hole. For every Defense and BODY total worth of wall a character is Knocked back through, he flies back 1 inch less. (See *Breaking Things*).

Example: *Mechanon is Knocked back 11 inches by an attack. Two inches behind Mechanon is a 6 Defense, 2 BODY wall. Mechanon flies back 2 inches and blows through the wall (because he has been Knocked back further than 8"). Mechanon takes 8d6 damage, blows through the wall, and flies 11-2-8 = 1 more inch.*

If a Knocked back character does not hit an upright surface and impacts into the ground, he takes 1d6 damage for every 2 inches he was Knocked back. The character may take less damage if he hits something soft, or more damage if he hits something with jagged edges. If he flies into something that is particularly sharp, the GM can convert the damage to a Killing Attack of an equal Damage Class.

A character with Breakfall skill may attempt to avoid taking damage from Knockback. A conscious character may attempt an Breakfall Roll, -1 per 2" of Knockback; if the roll is successful the character may land on the ground and take no damage. The character who makes the roll will also land on his feet, and will not have to waste a half-Phase action to re-orient himself. Breakfall doesn't help a character who will impact into a wall, however.

An attacker can, if he chooses, knock an opponent downward into the earth. This can usually only be performed in hand-to-hand combat, but could also be performed at range by attackers who were able to get above their opponent. To use this option, the attacker must declare his intention before he attacks. He then attacks and rolls Knockback normally. If he rolls any Knockback, the character is knocked prone in his hex. In addition, the character takes 1d6 damage for every 2 inches of Knockback rolled (just as if the target had been Knocked back). A character who has been Knocked downward can use Breakfall to stay on his feet and avoid damage.

Knockback is reduced by 1 inch for every 2x human mass (100 kg) the target masses, and increased by +1 to the BODY for the purpose of calculating Knockback for every x½ human mass (100 kg). These and other modifiers don't affect the damage done by the Knockback, just the distance (although this might change the likelihood of the character hitting a structure). If a character who massed 800 kg was Knocked back 10" by an attack, he'd only go back 7"; but if he hit a wall at that point, he'd take 10d6 of damage.

A character with Flight may declare that part of his Flight is being used to root himself to a single spot. For every 1 inch of Flight expended to stabilize the hero, he takes 1 less inch of Knockback. The character must declare this before he is hit, and must declare which direction he is bracing against. If he's hit from an unexpected direction, he takes normal Knockback. Resisting Knockback requires a half Phase action.

A nonflyer can say that he's using his STR to prevent Knockback from a given direction. Each 5 points of STR reduces the Knockback by 1". This requires a reasonably stable ground surface in order for the character to "dig in". The character only has to pay END for STR once in a Phase; he could resist Knockback and punch an opponent without paying twice. This is a half Phase action, and the character's becomes 1/2 DCV.

If the Knockback exceeds the resistance of a character who is trying to resist Knockback, he takes full Knockback, just as if he had done nothing.



RECOVERY

During a battle, a character may temporarily lose both STUN and END. To reflect the body's recuperative capacity, each character has a Recovery (REC) Characteristic. After Segment 12 each turn, all characters get to Recover. This Segment 12 Recovery is free, and places no requirements on the character. When a character Recovers, add his or her REC to current STUN and END totals.

Example: *At the end of Segment 12 Chiron has 4 END and 13 STUN left. Chiron has a REC of 5, so after he recovers he ends up with 13 + 5 = 18 STUN. Chiron also recovers 5 END, and now has 4 + 5 = 9 END pips. At the end of the turn, Chiron has 18 STUN and 9 END.*

A character may also Recover during any of his or her action Phases. A character who takes a Recovery during an action Phases may do nothing else. The character may do nothing that costs END while Recovering, and has 1/2 DCV. However, a character cannot hold his action and then Recover. It is also impossible to abort to a Recovery.

The character may be hit while taking a Recovery. If any STUN or BODY gets past the character's defenses, the character does not get to Recover (he does not get back END or STUN). A character who Recovers during Segment 12 also gets the post Segment 12 Recovery.

HOLDING BREATH AND DROWNING

A character holding his or her breath does not get to recover, even after Segment 12. The character also expends a minimum of 1 END per Phase. A character may lower his or her SPD to 2, and only act as SPD 2, thus reducing the amount of END used. The player may only declare the SPD change at the end of Segment 12.

A character who runs out of Endurance while not breathing expends STUN as END (see *Endurance*). A character who runs out of STUN then loses BODY, drowning at -1 BODY/Phase.

All characters drown at a minimum SPD of 2; so even a 1 SPD character must expend 2 END per turn. (Low SPD individuals think more slowly, but they still have to breathe!)

RECOVERING BODY

Generally, a character will recover a number of BODY in one month equal to his or her REC characteristic. The GM can proportion this BODY over the course of the month. For instance, Chiron of the preceding example could recover 5 BODY in a month, or approximately 1 BODY every 6 days. This rate of healing assumes that the character is taking it easy.

If the character is running around, fighting, traveling, and so forth, the healing rate is halved. If the conditions are very poor, unsanitary, overly cold or hot (in jail, perhaps), then the healing rate is also halved. Hospital care can halve the time needed to heal. Impairing or disabling wounds can mean double the normal healing time, at the GM's discretion.

Of course, modern (or even more advanced) medicine may greatly speed up the character's healing rate. If the campaign is high-tech, then the GM may want to adjust the healing rate for characters receiving medical attention.



ENDURANCE



Action requires some energy, and this is reflected in the game by requiring characters to use Endurance (END) to perform physical feats. The general rule is that 10 Character Points of an action cost 1 END each Phase to use. Of course, if a Power comes from the character (it is not self-powered), then the character must pay END for that as well. Thus, a character using a 2d6 Energy Blast would use 1 END. A character does not have to use full STR. Some actions don't have a STR listed; in such cases, a character will spend 1 END. This includes such maneuvers as Block, Dodge, or firing a weapon. Characters also expend END for movement (see *Movement*), at the rate of 1 END per 5" traveled.

END that has been expended is partially regained whenever a character gets to Recover (see *Recovery*). A character who runs out of END and still wishes to take action may use STUN as END. The character takes 1d6 STUN damage for every 2 END used, and no defense is allowed against this damage. Yes, characters can knock themselves out using this rule. Isn't it wonderful to be heroic?



ENDURANCE IN SUPERHEROIC CAMPAIGNS

Using 10 Active Points costs 1 END per Phase.

In superheroic campaigns, many characters will be paying END just to maintain their Powers, so END will be very important. Superheroes tend to have mighty powers that use up huge quantities of Endurance, and rationing their power is an important consideration in a long battle.

ENDURANCE IN HEROIC CAMPAIGNS

Using 5 Points of STR costs 1 END per Phase.

Using 10 Active Points costs 1 END per Phase.

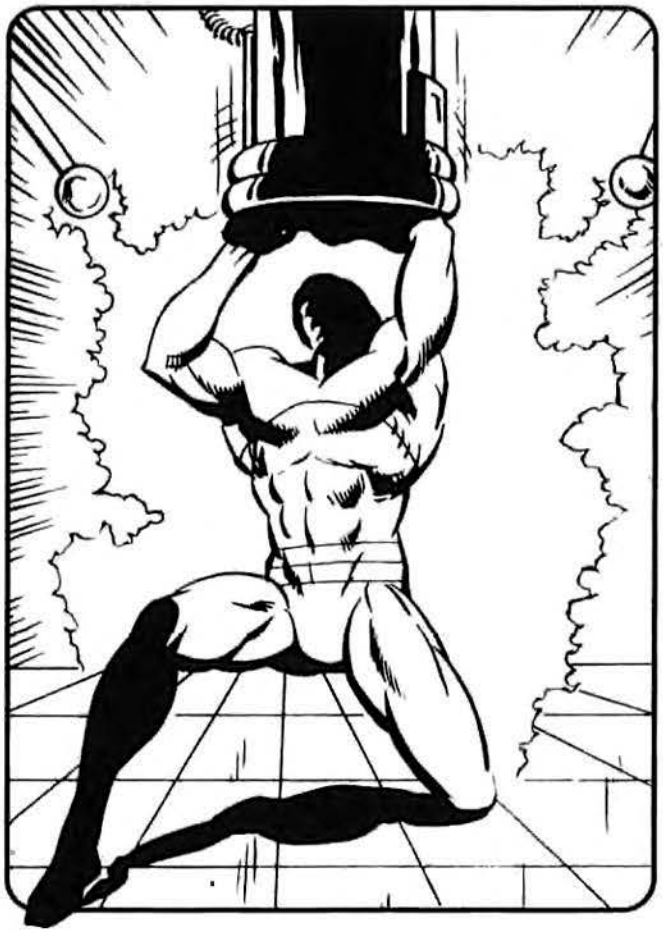
The importance of END varies greatly from campaign to campaign. In most modern and science-fiction, heroic campaigns, the characters will be using weapons and devices that are self-powered, and thus the characters will rarely run out of END. In sword and sorcery fantasy, the character will likely engage in more hand-to-hand combat, so END will be more important. In heroic campaigns, the END cost should be 1 END for every 5 points of STR. This simulates the use of hand weapons and hand-to-hand combat better. Magic should cost 1 END per 10 Active Points, to give wizards a chance to throw more than one or two spells before they are exhausted.

GMs should feel free to adjust, or even ignore, END costs. The GM should never require the characters to keep track of END unless it will be important.

OPTIONAL LONG TERM ENDURANCE LOSS

This optional rule involves the use of Endurance over long time periods, and reflects the fact that characters will become more and more fatigued if forced to continuously exert END. The rule is complicated, and should only be used when the GM feels that it will enhance the adventure. This rule is particularly useful to keep magic users from casting spells too frequently.

To use calculate Long Term END (LTE) Loss, the character should compare the amount of END used in a Turn to the character's REC. If the END used in a turn is less than half the character's REC, then the character loses no Long Term END. If the character uses greater than half his REC, then he begins losing Long Term END.



LONG TERM ENDURANCE	
(END in turn)/REC	**END lost to Long Term**
1/2	1 per 5 Minutes
1	1 per Minute
2	1 per Turn
3	2 per Turn
4	4 per Turn
5	8 per Turn

A character does not recover Long Term END losses with normal recoveries. However, with resting, a character can slowly recover the END. A character will recover his REC in Long Term Endurance every five hours of rest; if the character is not resting, then he only gets back his REC in Long Term END once per day. The GM can proportion this over the course of the day if he wants.

Example: *Pulsar is trying to use his Energy Blast to blow his way out of his Prison Cell. Since this is going to take a long time, the GM decides to use the LTE rules. Pulsar's Energy Blast is 12d6, so it costs 6 END to use. Pulsar has a 5 SPD, so he uses 30 END per turn, assuming that he doesn't use any other Powers. 30 is 3x Pulsar's 9 REC, so Pulsar loses 2 LTE each Turn. He will be able to recover 10 Long Term END per day, or approximately 1 every 2 hours, assuming he stays active. If he rests, he can recover 10 LTE every 5 hours, or 2 LTE per hour.*

PUSHING

Occasionally a character may need to exceed the normal limits of his abilities to perform a heroic action. This is called Pushing.

PUSHING IN HEROIC CAMPAIGNS

A character in a heroic campaign may push his STR up to 5 points with a successful EGO Roll. Also, the character may Push 1 point more than 5 for every 1 point the EGO roll is made by. The character expends 1 extra END for every 1 point the STR is pushed in additional to the normal END expenditure.

The GM may provide a bonus or a minus to the character's EGO Roll, depending on how important the Push is. If Andarra is trying to pull a lever that will save the planet Theris from being devoured by the giant amoeba, the GM should give her a bonus to her EGO roll. However, casual use of Pushing should be discouraged by applying a minus to the character's EGO Roll.

The player must declare that the character is Pushing before attempting to make an Attack Roll, not after. If the Attack Roll is missed, the character must still expend the END.

PUSHING IN SUPERHEROIC CAMPAIGNS

Pushing in superheroic campaigns is a much more common occurrence. A character can Push the limits of his Power by up to 10 Character Points, using 1 extra END for every 1 Power Point he Pushes his Power. There is no EGO Roll required.

Example: *Jaguar is trying to stop a wall from falling down on a helpless old lady. The GM determines that his STR of 30 is not strong enough to hold up the wall. Jaguar Pushes his STR 10 Character Points up to 40 STR. The GM says that a 40 STR will allow Jaguar to hold up the wall long enough to allow the lady to escape. The END cost for this heroic feat was 3 for a 30 STR and 10 for Pushing the STR to 40 for a total of 3 + 10 = 13 END.*

Only Powers (and STR) which normally cost END can be Pushed. The GM can allow greater Pushes than 10 Character Points in unusual circumstances, such as saving the universe.

PRESENCE ATTACKS



Powerful individuals are impressive. Some can be so overwhelming as to cause others to stop and listen, or even obey commands. A Presence Attack is an attempt to influence the targets, and can have very useful effects.

Presence Attacks affect all people that can hear (or sometimes just see, depending on the Presence Attack) the character performing the attack. However, the Presence Attack is reduced one level of effect for those the attack isn't directed against. If one member of a group of player characters performs a Presence Attack on some villains, the other PCs are not as affected as the villains.

To perform a Presence Attack, a character rolls 1d6 for every 5 points of PRE he has. The total of the Presence Attack is compared to the defender's PRE or EGO (whichever is higher), and is then checked according to the Presence Attack table.

PRESENCE ATTACK

Presence Attack is	Effect of Attack
Target's (PRE or EGO)	Target is impressed; will hesitate enough so that the attacker may act before the target this Phase.
Target's (PRE or EGO) + 10	Target is very impressed; will hesitate as above, and only performs a half Phase during the next Phase. The target will consider very deeply what the attacker says.
Target's (PRE or EGO) + 20	Target is awed; will hesitate for 1 full Phase. Target has ½ DCV, and will possibly do as the attacker commands. If target is friendly, he is inspired and will follow character into danger.
Target's (PRE or EGO) + 30	Target is cowed; and may surrender, run away, or faint. Target has DCV 0, and will nearly always follow commands. If target is friendly, he is inflamed, and will follow character into any danger.

GMs should modify this roll heavily, according to the exact circumstances. The Presence Attack Modifiers table lists some modifiers the GM can apply.

PRESENCE ATTACK MODIFIERS

Modifier	Situation
-1d6	Inappropriate setting
-2d6	Very inappropriate setting
-1d6	In combat
-1d6	At a disadvantage
-1d6	Reputation weak
-1d6 to -3d6	PRE Attack runs against existing moods
+1d6	Reputation strong
+1d6	Surprise
+1d6	Exhibiting a Power or superior technology
+1d6	Violent Action
+2d6	Extremely violent action
+3d6	Incredibly violent action
+1d6	Good soliloquy
+2d6	Excellent soliloquy
+3d6	Incredible soliloquy
+1d6	Appropriate setting
+2d6	Very appropriate setting
+2d6	Targets in partial retreat
+4d6	Targets in full retreat

In addition, characters should receive a 1d6 bonus if they make a roll for an appropriate PRE based skill (Bureaucratics, High Society, Streetwise, etc.).

Example: *Arkelos the mage, surrounded by 4 giant trolls, shouts "Surrender or die!" and shatters a tree with an Energy Blast spell. Arkelos has a PRE of 15 (15/5 = 3d6). He is exhibiting a violent action (+1d6), but is at a combat disadvantage with 4 opponents (-1d6). Arkelos has a previous reputation of being a powerful sorcerer (+1d6). He gets a total of 3 + 1 - 1 + 1 = 4d6 for a Presence attack. Arkelos rolls, and gets a total of 17. The trolls all have PRE of 15. Arkelos' PRE Attack equals their base PRE, so the trolls hesitate and Arkelos can act first.*



Presence Attacks can represent emotions other than fear. A character could use a PRE Attack to command respect, impress an onlooker, or get a crowd's attention. A character could also use a PRE Attack to inspire friendly listeners, thereby improving their morale.

Example: *Howler and her thugs are losing a firefight to some UNTIL agents. Her demoralized thugs are about to run. Howler, not wanting to face the agents alone, attempts to improve her thugs' morale.*

"Don't worry, we can beat them" Howler says. She turns on one of the UNTIL agents and screams, knocking him through a window and into the street.

This is a combat situation (-1d6), and one of the thugs has been hurt (-1d6). However, Howler has a strong reputation with being able to deal with agents (+1d6) and she did exhibit her powers (+1d6) in a violent manner (+1d6). Howler, with her 18 presence, adds a total of 1d6 to her natural 3½d6 to achieve a 4½d6 Presence attack. Howler rolls a 21. As this number is equal to the Thugs' PRE +10, they are inspired and return to the fight.

Presence Attacks shouldn't be overused by the players or the GM. Repeated Presence Attacks against the same targets is less effective. Each time a character repeats a Presence Attack, he gets -1d6 of effect (-1d6 on the second attack, -2d6 on the third attack, etc.)

CHARACTERISTIC ROLLS



In certain situations, it may not be clear whether or not a character can perform a given action. For example, Andarra is falling out of a building and tries to grab for a passing ledge. Will she make it? The GM asks the character to make a DEX Roll. Generally, Characteristic Rolls are equal to 9 plus the Characteristic divided by 5. The roll is made on 3d6.

Characteristic Rolls = 9 + (Characteristic/5)

A DEX Roll would be, therefore, 9 + (Dexterity/5) or less. For example, Chiron with a DEX of 20 would have a base DEX Roll of 9 + 20/5 = 13. He would be successful if he rolled a total of 13 or less on 3d6.

Characteristic Rolls should not be required too often; they tend to slow the pace of play. Be careful that the characteristic rolls do not rob the player of control over his character.

DEX ROLLS

These are used when an individual is trying to perform a major feat of physical agility. DEX Rolls can also be used when a character is attempting a feat that requires a very fine touch and a steady hand. DEX Rolls can be affected by Encumbrance, if this rule is being used.

CON ROLLS

A character should make a CON Roll whenever he has to make a feat of physical hardiness (mental hardiness would require an EGO Roll). The GM could require the character to make a CON Roll to resist disease, poison, and so forth.

INT ROLLS

These are used when the character tries to use knowledge not specifically represented by a skill, or when attempting to remember something. INT Rolls can also be used to see if a character is able to figure something out that the player cannot. This can be particularly important if the character is substantially smarter than the player.

EGO ROLLS

These might be made when a character has a test of will. An individual may have to make an EGO Roll to keep going against the odds, to resist temptation, or to overcome a

THE STRENGTH TABLE

The Strength characteristic determines how much the character can lift (in kilograms, in the table below), damage done in Hand-to-Hand combat, and how far the character can jump (the table below is in meters and presumes a running broad jump). The last column in the table gives examples of items for the weights listed. For example, if Tessa has a Strength of 10, she may under most circumstances pick up a human.

A character has a Casual STR equal to one half his normal STR. This is the STR that the character can exert without conscious effort or wasting an action; he can use this to barge through crowds, lift objects, etc. Using casual STR takes no time, and allows strong characters to ignore the effects of small entangles, weak Grabs, etc. The character must still pay END for the STR used, although he need only pay for END once each Phase.

Example: *Ogre is walking through a subway station when a normal policeman Grabs him. Ogre has a STR of 60, so his Casual STR is 30; the policeman has a STR of 15. Ogre immediately gets to try to break out of the Grab, using his Casual STR. He rolls 6 BODY to the policeman's 3, and thus breaks the Grab without breaking stride.*

A human-sized character needs at least a Strength of 0 to stand up and walk around. Characters may exceed their Strength scores to perform remarkable deeds by "pushing" their Strength.

JUMPING

The leaping distances in the STR Table above are based on the running broad jump. A character takes a step or two and leaps. This leap can either be a full move or a half move. In heroic campaigns, fast-moving characters may leap further: For every +1" of Running skill a character has, add +1 meter (1/2 inch in game terms) to the jump distance. A character who has the Power *Superleap* can also jump further. A character who cannot get a running start (and therefore has to take a standing jump) leaps only half the listed distance, and running bonuses don't count. A character may leap straight upward 1/4 of the distance he may jump forward. Remember that the game scale is one hex equals 2 meters, so a character who can jump 2 hexes will actually be jumping 4 meters.

As an optional rule, GMs can base the total Jumping distance on the character's mass — after all, a heavier character has more mass to lift when he jumps. To determine jumping distance, the GM should move down 5 STR on the table for every x1/2 mass of the jumping character. Heavier characters should move up 5 STR on the table for every 2x mass. This rule, if used, will mean that characters with Growth or Density Increase will not intrinsically be able to jump any further than characters without these Powers. It will also mean that characters with Shrinking will be able to leap further (+3" for every +2 DCV of Shrinking), unless they buy back their STR..

STRENGTH TABLE

Strength	Lift (kg)	Damage	Jump (hexes)	Example
-25	.8	—	—	Grenade, Football
-23	1.0	—	—	
-20	1.6	—	—	Pineapple
-18	2.0	—	—	
-15	3.2	—	—	One-handed sword
-13	4.0	—	—	Rifle
-10	6.4	—	—	
-8	8.0	—	—	Shotput
-5	12.5	—	—	
-3	16.0	—	—	
0	25.0	—	—	Full Suitcase
3	37.0	1/2d6	1/2	
5	50.0	1d6	1	
8	75.0	1 1/2d6	1 1/2	
10	100.0	2d6	2	Man
13	150.0	2 1/2d6	2 1/2	
15	200.0	3d6	3	2 Men
18	300.0	3 1/2d6	3 1/2	
20	400.0	4d6	4	Motorcycle
23	600.0	4 1/2d6	4 1/2	
25	800.0	5d6	5	
28	1200.0	5 1/2d6	5 1/2	
30	1600.0	6d6	6"	Small car
35	3200.0	7d6	7"	Truck
40	6400.0	8d6	8"	
45	12.5 ton	9d6	9"	Jet Fighter
50	25 ton	10d6	10"	
55	50 ton	11d6	11"	Tank
60	100 ton	12d6	12"	
65	200 ton	13d6	13"	Large Plane
70	400 ton	14d6	14"	
75	800 ton	15d6	15"	Trawler
80	1.6 kton	16d6	16"	
85	3.2 kton	17d6	17"	
90	6.4 kton	18d6	18"	Destroyer
95	12.5 kton	19d6	19"	
100	25 kton	20d6	20"	Cruiser

Jump: Running broad jump distance in hexes.

Lift: Lift capacity in kilograms. This assumes solid ground.

Damage: Normal damage in hand to hand combat.

Note: 1Kg = 2.2 pounds

Example: *A small puppy isn't very strong; by the table it only has a STR of -15. This would normally mean that it can't jump. However, the puppy only weighs 6.25 kg. Since this is 1/16 human mass, the puppy gets a +20 STR for determining Jump distance. The puppy can jump one hex with a running start.*

Now it's Leadboy's turn. Leadboy has a 60 STR, but all the STR (above 10) is because of Density Increase. Leadboy weighs 25 tons. He can only jump 2 hexes with a running start.

THROWING THINGS AROUND

Characters are forever throwing things. Fantasy characters throw beer mugs in a barroom brawl just as superheroes throw cars up and down a street. When they're not throwing grenades and rocks at each other, they will be throwing each other off cliffs or tossing car keys across a yawning chasm. Frequently, an improvised thrown weapon will be the only way a character can attack an opponent at range.

To determine how far a character can throw something, the GM should consider three factors: how strong the character is; how heavy the object is; and how the character throws the object.

Find the character's Strength (STR), compare this to the STR necessary for the character to pick up the object. Subtract the latter from the former; the result is used with the Throwing Table.

The Extra Strength the character has (the amount the character's STR exceeds the STR needed to pick up the object) determines how far the character can throw the object (see the Throwing Table on this page).

Example: *Sgt. Barnes, with STR 15, throws a grenade. (a balanced, but not aerodynamic, object) The grenade requires a STR of -25 to pick it up. Therefore, Barnes has 40 STR more than he needs to pick up the grenade. Consulting the table above, he finds out that if he performs a running throw (i.e., he runs half his movement score and then lobs the device) he can toss the grenade 32", or 56 meters. If he is merely standing and throwing it, he can lob it 16", or 32 meters. If he's lying on his stomach, he obviously can't throw at optimum performance, and so can only heave the thing 8", or 16 meters.*

HOW AN OBJECT'S SHAPE AFFECTS THE RANGE MODIFIER

The shape of an object affects the range modifier for throwing it. If the object is both balanced and aerodynamic (such as a boomerang or spear), it takes normal penalties for range. Items that are merely balanced or aerodynamic, but not both (balanced: tomahawks, rocks; aerodynamic: paper planes, jetpacks) suffer a -2" modifier. The penalties only apply at range; a character can still use the device in Hand-to-hand with no penalty Thus, at range two to four inches, there is a -2 penalty; at 4 to 8" the character takes a -4; at range 8 to 16", -6, and so on. Items that are both singularly unbalanced and unaerodynamic (such as struggling ducks, bales of hay, tentacled horrors from the planet Indus, etc.) receive a -4. The GM is the final arbiter of whether a particular object is balanced or aerodynamic.

RANGE MODIFIER FOR THROWN OBJECTS

Object is:	Range Modifier
Balanced and aerodynamic	normal
Balanced only	-2
Aerodynamic only	-2
Neither balanced nor aerodynamic	-4



THROWING TABLE

Extra Strength	Running Throw	Standing Throw	Prone Throw
0	0"	0"	0"
3	2"	1"	½"
5	4"	2"	1"
8	6"	3"	1 ½"
10	8"	4"	2"
13	10"	5"	2 ½"
15	12"	6"	3"
18	14"	7"	3 ½"
20	16"	8"	4"
23	18"	9"	4 ½"
25	20"	10"	5"
28	22"	11"	5 ½"
30	24"	12"	6"
35	28"	14"	7"
40	32"	16"	8"
45	36"	18"	9"
50	40"	20"	10"
55	44"	22"	11"
60	48"	24"	12"
65	52"	26"	13"
70	56"	28"	14"
75	60"	30"	15"
80	64"	32"	16"
85	68"	34"	17"
90	72"	36"	18"
95	76"	38"	19"
100	80"	40"	20"



THE ENVIRONMENT

The environment is often a source of danger for daring characters. The perils of falling are discussed in this section in some detail. How characters affect the environment is also detailed here. It's not possible to cover all the objects and circumstances that could occur in a campaign. The GM should compare the situation to the tables provided.

FALLING

Occasionally a character may suffer the misfortune of falling from a great height. Falling itself does no damage whatsoever to a character, but hitting the ground can be extremely painful.

Falling objects have a velocity down and move every Segment, at the DEX that they started to fall. The object falls its velocity in inches each Segment. On planets with a gravity near Earth's, an object's velocity increases by +5" each Segment due to the acceleration of gravity. The object accelerates, and then moves. Hence, when an object begins to fall, it starts with a velocity of 5".

FALLING TABLE

Segments since fall began	Current Velocity	Total Distance fallen
1	5"	5"
2	10"	15"
3	15"	30"
4	20"	50"
5	25"	75"
6	30"	105"
7	30"	135"
8	30"	165"
9	30"	195"
10	30"	225"
11	30"	255"
12	30"	285"
etc.		

SHORT FALLS

A character who falls 10" or less takes 1d6 damage per 1" fallen. For example, a character falling off a 4 story building 8" high would take 8d6 normal physical damage.

LONG FALLS

Characters who fall 10" or more take 1d6 normal physical damage for every 1"/Segment of velocity they have at the time they strike the ground. The speed is shown in the Falling table. For example, a character hitting the ground at a velocity of 25" takes 25d6 of damage.

The damage taken by a fall may be considered killing damage if the character falls on jagged stones or similar broken ground. The damage would then be 1d6 of killing attack for every 3" of velocity. Conversely, falling into softer surfaces such as tree branches or snowbanks could decrease the damage done to the character by several or many dice.

GMs who are using the Hit Location optional rule could use the Hit Location Table to find out what part of the character's body strikes the ground first, and give the majority of the damage to that body part.



This horrible fate need not be inevitable. A character with Breakfall can use this Skill to reduce or eliminate the damage (see *Breakfall*). A falling character can also try to lower his falling velocity by grabbing or falling through something. If a falling character grabs something he subtracts from his falling velocity a number of inches equal to the total DEF and BODY in the object he grabbed. The object breaks if it takes all of its BODY. A normal flagpole has DEF 4, 2 BODY, while a standard awning has DEF 3, 1 BODY. A character may have to make an Acrobatics Skill Roll to swing on difficult or inaccessible objects.

Example: *Voyager is falling from an airplane when he spies a flagpole. He tell the GM that he would like to use it to break his fall. Voyager makes an Acrobatics Roll, and catches the flagpole. The flagpole snaps (after taking 6 BODY), but slows Voyagers descent by 6". He slams into the ground taking 24d6. Ouch.*

One way to attempt to save a falling character is to catch him. The character who is attempting the catch subtracts 1d6 from the damage taken for every 5 points of STR he has. Both the falling character and the character catching him take the amount of dice left.

As an optional rule, GMs can allow conscious characters to use their STR or Superleap to reduce the damage they take from a fall. The character must Hold an Action, and then leap "upwards" at the same time that he hits the ground (this simulates a character absorbing the damage when he lands). For every 1" of vertical leap the character can subtract 1" of velocity. A character that can leap 120" (30" Vertically) thus takes no damage from a landing that he can prepare for.

FALLING ON OTHER PLANETS

If a planet has a different gravity than earth's, the falling speed will be higher or lower proportionally. Similarly, the maximum falling velocity is affected by the density of the planet's atmosphere. Since few characters survive a long fall in any case, GMs should set the value that seems to fit the situation.

Example: *While skulking about Alpha Talos VII, Andarra is pushed off a kilometer-high atmosphere reprocessing center. Since the planet has an extremely high gravity, the GM decides that Andarra will accelerate downwards at 6" per Segment. Moreover, since the atmosphere is very thin, the GM declares that Andarra's maximum velocity will be 40" per Segment (which would inflict 40d6 if Andarra hit the ground). Andarra earnestly hopes she remembered to recharge the battery on her jet pack.*

BREAKING THINGS

Many fights inevitably involve property damage. What would a barroom brawl be without smashed chairs? The following section describes how to determine when things are broken.

Each object has a Defense value and a Body total. The object's DEF works like a character's PD and ED. When an attack is made against the object, the Defense value is subtracted from the BODY done (regardless of whether the attack was physical or energy). This DEF is considered to be resistant, except in special cases. If the remainder is 0 or less, no damage is done to the object; any amount left is subtracted from the Body total.

Only the BODY done matters in breaking an object; objects don't have STUN, so attackers can ignore it.

OBJECT BODY TABLE

Mass		Living or vehicle	Unliving	Complex
200g		1	0	0
400g		2	0	0
800g	(grenade)	3	0	0
1.6kg		4	1	0
3.2kg		5	2	0
6.4kg	(shotput)	6	3	1
12.5kg		7	4	2
25kg	(TV Set)	8	5	3
50kg		9	6	4
100kg	(man)	10	7	5
200kg	(piano)	11	8	6
400kg	(sail boat)	12	9	7
800kg	(small trailer)	13	10	8
1.6t	(van)	14	11	9
3.2t	(garbage truck)	15	12	10
6.4t	(small jet)	16	13	11
12.5t	(subway car)	17	14	12
25t	(small rocket)	18	15	13
50t	(tank)	19	16	14
100t	(space shuttle)	20	17	15
200t	(Cargo plane: C-5A)	21	18	16
400t	(trawler)	22	19	17
800t	(drilling rig)	23	20	18
1.6kt	(small bridge)	24	21	19
3.2kt	(destroyer)	25	22	20
6.4kt	(large Submarine)	26	23	21
12.5kt	(freighter: unloaded)	27	24	22
25kt	(freighter: loaded)	28	25	23
50kt	(battleship)	29	26	24
100kt	(large bridge)	30	27	25

g = gram
kg = kilogram
t = ton, 1000 kg
kt = kiloton, 1000 t, 1,000,000 kg

OBJECT LIST

Material or Object	DEF	BODY
Bushes	2	3
Control console (per hex)	4	4
Dirt (per hex)	0	16
Doors:		
Airlock door	8	7
Interior wood door	2	3
Interior Spaceship door	6	4
Exterior wood door	4	3
Metal fire door	7	5
Safe door	10	9
Large vault door	16	9
Flag pole (breakaway)	4	2
Furniture:		
Light wood furniture	3	3
Heavy wood furniture	4	5
Plastic furniture	2	3
Steel reinforced furniture	5	5
Glass	1	1
Lamp post (breakaway)	5	3
Locks:		
House door lock	3	2
Magnetic lock	5	3
Padlock	4	3
Machinery:		
Light machinery	5	4
Medium machinery	7	6
Heavy machinery	9	8
Rock	5	3
Boulder	5	13
Spacesuit	2	3
Telephone pole(wooden)	5	4
Trees:		
Small tree (less than 1")	4	5
Medium tree (less than 5")	5	8
Large tree (5" or more)	5	11
Vehicles:		
Armored car	10	15
Automobile	3	14
Bicycle	3	2
Helicopter	4	15
Hovercraft	5	14
Jetpack	4	4
Motorcycle	3	11
Light plane	3	13
Twin engine plane	3	15
Multi-engine plane	3	19
Submarine	10	20
Tank (front armor)	20	
(side, top, rear, bottom)	16	19
Truck or bus	4	17
Walls:		
Armored wall	13	7
Brick wall	5	3
Concrete wall	6	5
Home inside wall	3	3
Home outside wall	4	3
Reinforced concrete wall	8	5
Spaceship interior wall	8	6
Weapons:		
Heavy weapon	6	8 or 9
Pistol	4	3 or 4
Rifle	4	5 to 7
Very large heavy weapon	6	12

Example: *Chiron tries to cut through a wall with a sword. He slices into a DEF 5, 6 BODY wall, and rolls 10 BODY of damage. The wall's DEF of 5 is subtracted from the 10 BODY, yielding 5 BODY. The wall takes 5 BODY. Since the wall has a total of 6 BODY, it is still standing, and not yet cut through.*

The number of BODY an object has is dependent upon how much the object weighs and how fragile it is. A machine can have a heavy steel casing but weak insides, so it would have a large DEF but few BODY.

The BODY and DEF of an object can change depending on the level of technology. Generally, the higher the technology, the more BODY and DEF the object has. This shows that more materials are available, and high-tech worlds avoid fragile materials for the practicality of sturdier ones.

The Object List covers some common items that characters will try to break. This list just suggests DEF and BODY for these items; the GM should change them to fit a particular adventure. The BODY refers to the amount of damage necessary to break the device; to fully destroy it would take twice as much. The same type of object may have different DEF and BODY. For example, Altarian spacesuits are sturdier than Denebian ones. They have 1 more DEF and BODY.

Note that if characters use an object as a weapon, the maximum amount of damage that can be done with the object is equal to the combined DEF and BODY — any additional damage and the object simply breaks.

DETERMINING THE BODY AND DEFENSE OF AN OBJECT

To determine the BODY and DEF of an object, the GM should compare it to the objects listed on the previous page. Alternatively, the GM can determine the DEF and BODY by using the tables in this section. An object's BODY is based on its total mass; each doubling of mass is +1 BODY.

The Defense of an object is based on the material it's made from. Find the weakest material that is an important part of the object. The Object Defense table will give the DEF of the object.

OBJECT DEFENSE TABLE

Substance	DEF
Wood	
Thin board	2
Plywood	3
Heavy wood	4
Very heavy wood	5
Metal	
Sheet metal	4
Chain or heavy tube	5
Heavy bar	6
Plate	7
Casting	8
Hardened casting	9
Light armor	10
Medium armor	13
Vault doors	16
Heavy armor	19
Stone	
Brick	5
Concrete	6
Reinforced brick	7
Reinforced concrete	8
Plastic	
Light plastic	1
Plastic castings	2
Light fiberglass	4
Heavy fiberglass	6
Armored plastics	8

When determining the DEF and BODY of an object, the GM should first look at the object's function. If the function comes from several different parts of the object then each part should be figured out separately.

Example: *Howler hits a large automated drill press with an Area Effect attack. The attack does 6 BODY to each portion of the machine. The computer control is a 50 kg complex machine that is wrapped in a cast plastic casing. It would have DEF 2 and 4 BODY. The attack destroys the machine beyond any possibility of repair. The drill press is a 200 kg simple machine — the weakest part is sheet metal. It is DEF 4 and has 8 BODY. It takes 2 BODY and is only partially damaged.*

BROKEN MACHINERY

An object that takes more damage than it has BODY is broken. However, partially damaged objects have the possibility of not functioning perfectly, even before they are completely disabled. GMs should decide whether the device works, or roll on the following optional table.

DEVICE MALFUNCTION

Damage	Chance to work properly
Less than 1/4 BODY damage	14 or less
1/4 to 1/2 BODY damage	11 or less
Greater than 1/2 BODY damage	8 or less

WALL BODY

Of course, with walls and similar structures, a character doesn't have to completely destroy the object — he just wants to blow a hole through it. In this case, use the wall's thickness, according to the following table. A character who exceeds the wall's body has created a human-sized hole in it. The size of the hole doubles for every +1 BODY inflicted over the wall's base BODY.

WALL BODY

	Thickness (millimeters)									
Material	**4**	**8**	**16**	**32**	**64**	**125**	**250**	**500**	**1m**	**2m**
Wood	—	1	2	3	4	5	6	7	8	9
Stone	—	—	—	1	3	5	7	9	11	13
Metal	1	3	5	7	9	11	13	15	17	19
Plastic	1	3	4	6	7	9	10	12	13	15



CONCEALMENT

There are many things that a character might want to conceal: weapons, equipment, papers, microfilm. A character uses the Concealment Skill to hide objects in a room or on his or her body. The Concealment Skill is used vs. searcher's Concealment Roll in a Skill vs. Skill. First the character makes a Concealment Roll, then the other individual makes a Concealment Roll at minus whatever the first character made the Concealment roll by.

Modifiers may be applied to Conceal an object. The size and shape of an object affects the ability to hide it, in addition to the clothing the character is wearing. Whatever hiding space is chosen must be large enough to hide the device; otherwise the device cannot be hidden there regardless of the Concealment Skill Roll. (No one can hide an assault rifle under a baseball cap.)



OTHER MODIFIERS FOR CONCEALING AN OBJECT ON THE BODY

Situation Concealment	Roll Mod.
Object is built into clothes (belt buckle or bracelet)	+2
Object is bulky or an awkward shape (telescope, helmet)	-2
Object is malleable (putty, plastique)	+1 or +2
Object is grenade sized	-0
Object is pistol-sized	-2
Object is submachinegun-sized	-4
Object is rifle-sized	-6
etc.	

A successful Perception Roll tells an observer that someone's carrying an object, but it won't tell him what the object is. So long as clothing still covers an object, the object's exact identity remains hidden. However, some information about the object should be available. If the observer has noticed a bulge under the character's left armpit, it's probably a gun. But the exact type of gun wouldn't be known until the object comes out into view.

SEARCHING A PERSON

Whenever a character gets captured, he will probably get searched. There are three kinds of searches: a Fast Patdown, a Thorough Patdown, and a Strip Search. All work on the Concealment Roll vs. Concealment Roll system.

A Fast Patdown only takes 1 Phase and finds most large items hidden on a character's torso. The searcher rolls a Concealment Roll. The searcher finds each item if he makes a Concealment Roll, taking into account the minuses for the victim's successful Concealment Roll. The chance is pretty good for the searcher to find a gun, but there's still a small chance to miss one.

A Thorough Patdown takes a full turn and finds most large items hidden all over a character's body. The searcher still must make a Concealment Roll with +2, and can now find objects hidden anywhere on a character.

A Strip Search is exactly what it sounds like. It takes at least one minute and often five or ten minutes, or even longer. The searcher removes all of a character's clothing, sometimes even systematically destroying the clothing to make sure everything is found. The searcher can then search the character's clothing at leisure and finds anything not hidden with Concealment Skill. The searcher has a good chance to spot items hidden under fake skin, in the character's hair or in a bionic appendage. A Strip search gives +3 to +5 the searcher's Concealment Roll.

AUTOMATONS



Automatons are those "individuals" that, although active, aren't alive in the traditional sense. Automatons can be robots, zombies, golems, skeletons, mechanical constructs, etc. An automaton is more like a device than a free-willed person.

Automatons, in their various forms, are popular in adventure literature, especially as servants for a master villain. Robots are very popular among supervillains, since they never ask questions, don't require food, never check morale, and rarely form unions. Similarly, a necromancer doesn't have to worry about feeding or paying his skeleton army. Even heroes get into the act with robot servants — it's *so* hard to find good help these days!

DESIGNING AUTOMATONS

To design an automaton, the builder should design a character normally. Thus the automaton will start with a 10 STR, 2 SPD, 6" Running, etc. The designer purchases increased Characteristics, Skills, and Powers, as appropriate. However, an automaton is not really a sentient, living being, so it has a 0 EGO and is immune to all EGO attacks. An automaton cannot make EGO Rolls, and does not have the ability to make its own decisions.

Automatons often buy back their END to 0, and then buy all their Powers down to 0 END or through an END Reserve. Some special effects of literary automatons can be bought with regular powers and effects. A builder should look especially closely at the individual parts of Life Support (to create an automaton that doesn't eat, for instance).

It is possible to give an automaton a computer brain (or in a fantasy campaign, some magical instructions); the computer will then give the automaton orders. To buy a computer brain costs 1 point per 5 points in the computer. For information on other restrictions, see *Perks.*

USING AN AUTOMATON

Because an automaton has no free will it can only act by following commands. An Automaton can have a number of simple commands, or programs, equal to its INT. An automaton's commands can include statements like "Shoot anyone who comes through this door and who is not wearing a badge", or "Drive the car to the headquarters".

The automaton must have requisite skill to execute a command. If the automaton is commanded to fire a gun, it must have Familiarity with the gun (just like a character). If the automaton is commanded to drive a car, it must have Vehicle Familiarity and City Knowledge (unless someone can give it orders/directions). An automaton has no Everyman Skills nor free languages — it must buy all of these things with points.

Usually an automaton follows the last order it received. If an automaton has not received an order, it will stand lifeless, gathering dust. The way that an automaton receives commands is defined when the automaton is created. The method can be as simple as giving a verbal command or as complex as down-loading a computer program.

Example: *The Zombie is an automaton created by the Evil High Priest. It has an INT of 5 and can have 5 simple commands at any one time. The EHP has also created The Zombie so that it can accept voice commands, but only if those commands are in the EHP's voice, and only when preceded by the phrase "Your dark lord commands..." If someone were to discover the key phrase, and properly mimic the EHP's voice, he could also command the Zombie.*

AUTOMATONS IN COMBAT

Normal Automatons are affected by damage just like normal characters — they have defenses, take STUN, etc. However, because they have no free will, automatons are completely unaffected by all mentally targeted attacks (those requiring an EGO Attack Roll). Automatons can be bought with Automaton Special Powers (see below) that will allow them to apply damage differently.

The following are special powers that automatons may purchase. They should not be used for player characters, except with special GM's permission.

AUTOMATON POWERS

CANNOT BE STUNNED

An automaton with this Power is never stunned, even if he takes STUN damage that exceeds his CON. The automaton with this Power will be able to fight until it is knocked out or destroyed.

• **Cannot be Stunned Cost:** 15 Character Points.

DOES NOT BLEED

An automaton with this Power does not "bleed" or lose additional BODY when under 0 BODY. This can be due to lack of blood or a mechanical infrastructure that keeps damage from spreading.

• **Does not Bleed Cost:** 15 Character Points.

TAKES NO STUN

An automaton with this power ignores the STUN damage from any attack: It only takes the BODY. This is the most important automaton Special Power, and can be used to simulate robots, zombies, skeletons, — any of the mindless beings that will continue fighting until they are completely destroyed.

An automaton that buys this Power has no STUN Characteristic. The automaton does not get any points for this, and cannot buy its STUN back. Takes no STUN also affects the cost of the automaton's defenses. Base physical and energy defenses are divided by 3, and the cost of all additional defenses is multiplied by 3 (before applying any Advantages or Limitations).

Example: *The Zombie is a 9 PD/6 ED automaton constructed with this Automaton Power. His defenses become 3 PD/ 2 ED. If he wants to increase these in any way, the cost will be triple.*

The base cost for this Power is 45 points. An automaton with this Power is never stunned, because it takes no STUN. However, if an attack succeeds in penetrating the character's DEF, then the automaton loses one of the following: one Power, 10 STR, 1 SPD, or 1 normal sense (just like a Focus). What exactly is lost is up to the GM.

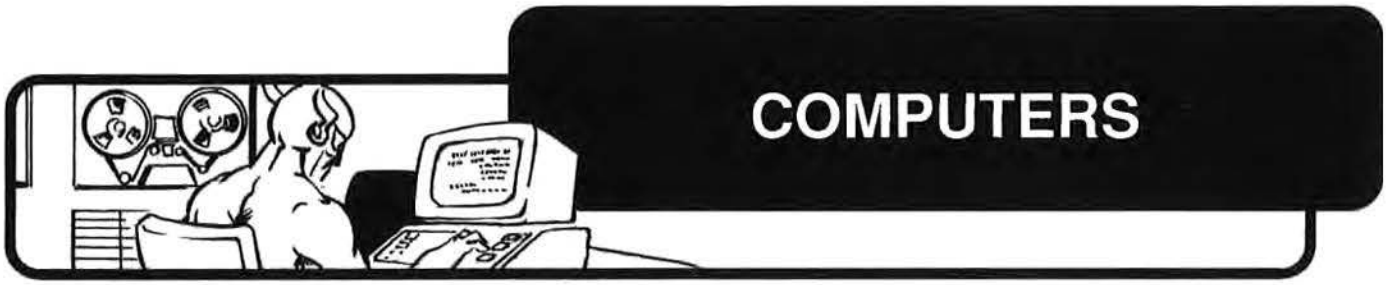
An automaton with this Power stops functioning when it's BODY falls below 0, and is destroyed when it's negative BODY total is equal to its normal BODY. For example, a 10 BODY automaton ceases functioning after it has taken 10 BODY, and is destroyed after it takes 20 BODY.

Some automatons are even tougher than this: they take no effect from attacks except to take BODY damage. This costs an additional 15 points; such an automaton is completely unaffected by attacks until it runs out of BODY, at which point it is destroyed.

Example: *Mechanon has constructed a robot to help him destroy all sentient life on earth. This robot has 40 BODY and is purchased with the Power "Takes no STUN" (to the 60 point level) When engaged in battle, the robot will fight relentlessly. It cannot be Stunned or Knocked Out, nor will it fall apart. Indeed it will fight until it has taken all its BODY, at which point it will be destroyed.*

The Game Master should mentally multiply an automaton's defense by 3 when evaluating its suitability for a campaign. Thus an automaton with a 7 PD is roughly equal to a normal character with a 21 PD.

- **Takes no STUN Cost:** 45 Character Points to take only BODY and to lose abilities each time an attack does BODY. 60 Character Points to only take BODY.



COMPUTERS

Computers are useful for reference and entertainment. They can be slow and stubborn or user-friendly; extremely advanced computers can even possess their own intelligence. Computers can be used to create self-controlled weaponry, vehicles, and bases. Using the AI rules, they can also be used for intelligent devices, magic items, etc. They are a staple of most modern and science fiction literature. What self-respecting starship would be without one?

CONSTRUCTING A COMPUTER

Computers are designed just like normal characters: they possess Characteristics, Skills, Disadvantages, etc. Computers have 4 Characteristics: INT, DEX, SPD and (sometimes) EGO. The starting values for a computer in these Characteristics are the same as for a human character. In addition, each point can be used to purchase a program that will help the computer run. For information on where these points come from, see *Perks.*

General Computer Information:

COMPUTER STATISTICS		
Statistic	**Starting Value**	**Cost**
INT	10	1
EGO	10 (AIs only)	2
DEX	10	3
SPD	1 + (DEX/10)	10

Normal Computers have:	**AIs have:**
1) Characteristics: INT, DEX, SPD	1) Characteristics: INT, EGO, DEX, SPD
2) Skills	2) Skills
3) No Psychological Disadvantages	3) Psychological Disadvantages
4) Programs (1 point each)	4) Programs (1 point each)
5) No self will	5) Self will: can initiate own actions with EGO roll.

NORMAL COMPUTERS

Normal computers do not think for themselves. They have skills, programs, and three statistics, INT, DEX and SPD. Normal computers are immune to all Mental Powers. They cannot have Disadvantages. All they can do is execute a program, such as "Fly from planet A to planet B" or "Test all weapon systems" or "Incarcerate any intruders".

Once a computer starts a program, it will continue doing the same thing until it reaches a logical conclusion (such as arriving at its destination), or the program is stopped by someone, perhaps by pressing a button. Normal computers have no common sense, instincts, or self-will: they will follow their program regardless of the consequences. For example, once instructed to "Attack", a normal computer continues to attack until the target is destroyed, even if doing so results in the destruction of the ship and the computer itself.

However, this lack of self-will does not necessarily make computers stupid: they may have very sophisticated programs. The general sophistication of a computer's program is determined by the computer's INT: whenever a computer is faced with a problem in achieving its goal, it must make an INT roll, with modifiers as determined by the GM. If the INT roll succeeds, the computer comes up with a clever action. If the INT roll fails, the computer reacts in a very simple way.

Example: *A computer autopilot on a spaceship is fighting an enemy ship which suddenly turns invisible. The computer makes an INT roll. If it succeeds, it will realize that the enemy is using an invisibility device, and hunt for it with all available detectors. If it fails, it may conclude that the enemy has been destroyed and stop fighting, turning off all the ship's Force Fields. A badly failed roll may even lead to the Computer choosing another nearby ship at random to attack.*

Computers may run several programs simultaneously. The programs can be modified or erased and replaced with new ones by a character with Computer Programing skill, although this usually takes at least a few hours.

As an optional rule, the Gm can limit the number of programs a computer can run at one time to INT/5. This encourages high-INT computers.

PROGRAMS AND SKILLS

There is a difference between programs and skills. Computers with Skills but no programs are powerful but not "user friendly." Such computers can only be used by characters who make a successful Computer Programing Skill Roll. Computers with both Skills and programs are easy to use — they can often be used by anyone, and may even respond to voice commands.

For example, a computer chauffeur with Vehicle Familiarity skill and no program can drive a limousine, but requires constant supervision by a computer programmer. A more "friendly" computer with both Vehicle Familiarity Skill and the program "Drive from A to B" can be used by anyone for routine transportation, and does not require supervision (the program can handle that).

If a Computer and a character have the same Skill, the computer's Skill can act as a complementary Skill. Most programs require one or more Skills to be useful. Here is a list of example programs and required Skills; players and GMs should make up more programs as needed.

Since they have no self-will, Normal computers are immune to all Mental Powers and cannot be reasoned with. They only accept commands to switch from one program to another, or to change the operation of the current program.

AIs

Artificially intelligent computers (AIs) can think, and may have instincts and a personality. They may even have Psychological Limitations. AIs have the same Characteristics as normal computers, and also EGO. The base EGO for an AI is 10. AIs are vulnerable to mental attacks. AIs have programs just like Normal computers, but they may also initiate their own actions if they make a successful EGO roll.

For example, an AI with the Psychological Limitation *Self-Preservation Instinct* may decide to run away from combat even if it has been ordered to fight. Attempts to persuade a stubborn AI make great roleplaying, and may be decided by a Skill vs. Skill roll, with the AI using an EGO Roll to resist Persuasion or Computer Programing skill.

EXAMPLE PROGRAMS:

Program	Required Skill(s)
Attack and Destroy Target	Fam w/Weapons
Diagnose Ship Malfunction	Mechanics
Diagnose a Character's Disease	Paramedic; KS: Medicine
Drive from Location A to Location B	Vehicle Fam w/(Combat Driving)
Search Nearby Space for other Spaceships (alerts crew if one is found)	Sensors Operations
Search Reference Material for Information on a Topic	Knowledge Skills
Show Entertainment	Knowledge Skills

All programs cost 1 point each.



COMMON AI PSYCHOLOGICAL LIMITATIONS	
Self-Preservation Instinct: common, strong	15 points
Code vs. Killing Humans: very common, strong	20 points
Curiosity: common, total commitment	20 points
Secretly Hates Organic Lifeforms: common, strong	15 points
Considers Mission Goals More Important Than Crew's Lives: common, total commitment	20 points
Secret Programmed Goals the Crew Doesn't Know About: uncommon, total commitment	15 points
Must Obey Orders from humans: common, Total Commitment	20 points

OPERATING A COMPUTER

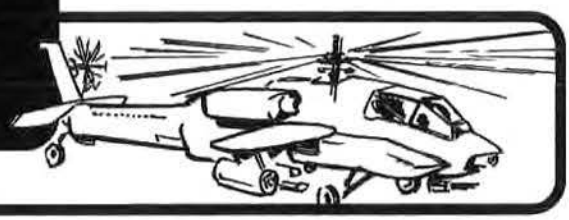
A computer's OCV and DCV are equal to its DEX/3, and it can fire any weapons that it is hooked up to. Computers get Phases according to their SPD and DEX just like characters. If a computer is running more than one program at once, such as Pilot and Gunner, each program may act on each of the computer's Phases. A computer can run a number of programs equal to its INT/5.

EXAMPLE COMPUTER

This is a bare minimum, normal starship computer. This computer can drive a starship on routine flights, as long as no emergencies arise. Its SPD of 1 may seem too slow for safe piloting, but it maintains a held move for emergencies. If some emergency arises, the computer will try to continue towards its destination with the best plan its 11- INT roll can come up with. Furthermore, since it may only run two program at a time, it turns off all entertainment when landing, checking its position and making course corrections. The 8- entertainment programs represent a dreary, small selection of movies, music and games: it has only an 8- chance of having any particular item.

CHARACTERISTICS		
Value		**Cost**
8	INT	-2
10	DEX	0
1	SPD	-10
SKILLS		
Cost	**Skill**	**Roll**
	Autopilot Skills	
3	Navigation	10-
3	Sensors Operation	11-
3	Combat Piloting	11-
2	KS: Flight Protocols	11-
1	Tradespeak (for voice commands)	
	Entertainment Skills	
1	Popular Movies	8-
1	Popular Music	8-
1	Video Games	8-
PROGRAMS		
Cost		**Roll**
1	Drive Ship from A to B (A and B must be on the Navigation Maps)	
1	Show Entertainment	
5 = **TOTAL COST**		

VEHICLES AND BASES



These rules describe how characters can create bases and vehicles. Vehicles can range from the subcompact a bureaucrat drives to work to the faster-than-light spaceship of an intergalactic smuggler. Similarly, bases can range from a medieval castle to the sprawling underground headquarters of a supervillain. Regardless of their origin or technical level, all bases and vehicles use the same rules. A base or vehicle can even become an important part of the campaign. At the very least it can provide a place for the characters to meet, or a way for them to get around.

These rules are intended primarily for modern and futuristic campaigns. Superheroic campaigns will be most appropriate for these rules. Characters in heroic campaigns would normally acquire vehicles or bases (if they had a need for a base) by using money. However, players may want to create their own vehicle; this is fine as long as the GM approves it.

CREATING BASES AND VEHICLES

WHERE DO THE POINTS COME FROM?

Buying a base or vehicle is like buying any other type of equipment. In a heroic campaign, the character must pay money. In this case, the vehicle or base usually is designed by the GM, and he also sets the price. The players can design their own vehicles or bases, but only with special permission from the GM.

Characters in a superheroic campaign, conversely, must pay for a base or vehicle with Character Points. These points can come from one individual or several; to buy a vehicle costs 1 Character Points per 5 vehicle points, minimum cost 5 Character Points. Characters who want a vehicle better than the basic vehicle can spend additional points. The number of character points a character can spend is strictly regulated by the number of points the character is himself built on. For more information, see *Perks.*

VEHICLE CHARACTERISTICS

Vehicles are defined by 6 Characteristics. Like the Characteristics for characters, Vehicle Characteristics reflect the attributes and abilities of the vehicle. Vehicles also have a certain type of movement. These values are summarized:

Characteristic	Starting Value	Cost
STR	10	1
BODY	10	1
Size	1 hex	see table
DEF	2	3
DEX	10	3
SPD	1 + DEX/10	10
Movement	6" (12" noncombat)	As per Power

STR (STRENGTH)

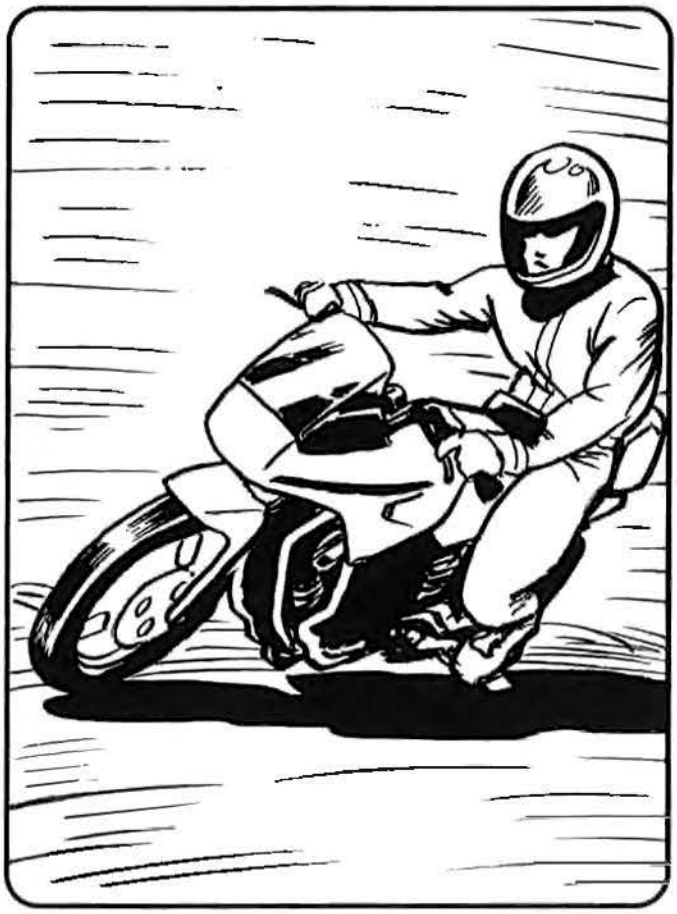
This is the lifting STR of the vehicle; and thus determines how much mass the vehicle can carry and still move. The base STR for a vehicle is 10; this can be increased as the Size increases. STR can also be bought separately, to reflect an especially robust powerful, but small, vehicle. STR bought independently costs 1 point per point of STR.

Vehicle STR can lift exactly as much as character STR.

Strength	Lift (kg)	Example
10	100	Man
13	150	
15	200	2 Men
18	300	
20	400	Motorcycle
23	600	
25	800	
28	1200	
30	1600	Small car
35	3200	Truck
40	6400	
45	12.5 ton	Jet Fighter
50	25 ton	
55	50 ton	Tank
60	100 ton	
65	200 ton	Large Plane
70	400 ton	
75	800 ton	Trawler
etc.		

GROWTH TABLE FOR VEHICLES

Length (hexes)	Width (hexes)	Area (hexes)	Mass	DCV	STR	KB	BODY	Example
1	.5	.5	100 kg	0	10	0	10	Motor bike
1.25	.64	.8	200 kg	0	15	-1	11	Motorcycle
1.6	.8	1.25	400 kg	-1	20	-2	12	Golf Cart
2	1	2	800 kg	-2	25	-3	13	Compact
2.5	1.25	3.2	1.6 ton	-2	30	-4	14	Station Wagon
3.2	1.6	5	3.2 ton	-3	35	-5	15	Limousine
4	2	8	6.4 ton	-4	40	-6	16	Lear Jet
5	2.5	12.5	12.5 ton	-4	45	-7	17	Fighter (F-16)
6.4	3.2	20	25 ton	-5	50	-8	18	Tank
8	4	32	50 ton	-6	55	-9	19	Locomotive
10	5	50	100 ton	-6	60	-10	20	Large Cargo Plane
12.5	6.4	80	200 ton	-7	65	-11	21	ICBM
16	8	125	400 ton	-8	70	-12	22	Trawler
20	10	200	800 ton	-8	75	-13	23	Cutter
25	12.5	320	1.6 kton	-9	80	-14	24	Freighter
32	16	500	3.2 kton	-10	85	-15	25	Destroyer
etc.								



BODY

BODY indicates the structural integrity of the vehicle, and how much damage it can take before it falls apart. The base BODY for a vehicle is 10; this will increase as the vehicle's size increases. The vehicle's BODY can also be bought up independently; in this case the cost is 1 point per BODY.

SIZE

The size of a vehicle is very important: as size increases, so too does the vehicle's BODY and STR. Also, since passengers take up space, a larger vehicle will be able to carry more passengers than a smaller one.

The size of a vehicle is determined in the same fashion as the size of characters; however, vehicles are horizontal, rather than vertical. Thus, the base vehicle size is 1 hex long and 1/2 hex tall. This size can be increased according to the following table:

Each increment of size costs 5 points; 2 CV of size thus cost 15 points. Increased size functions identically to Growth that has been bought Persistent and Always On.

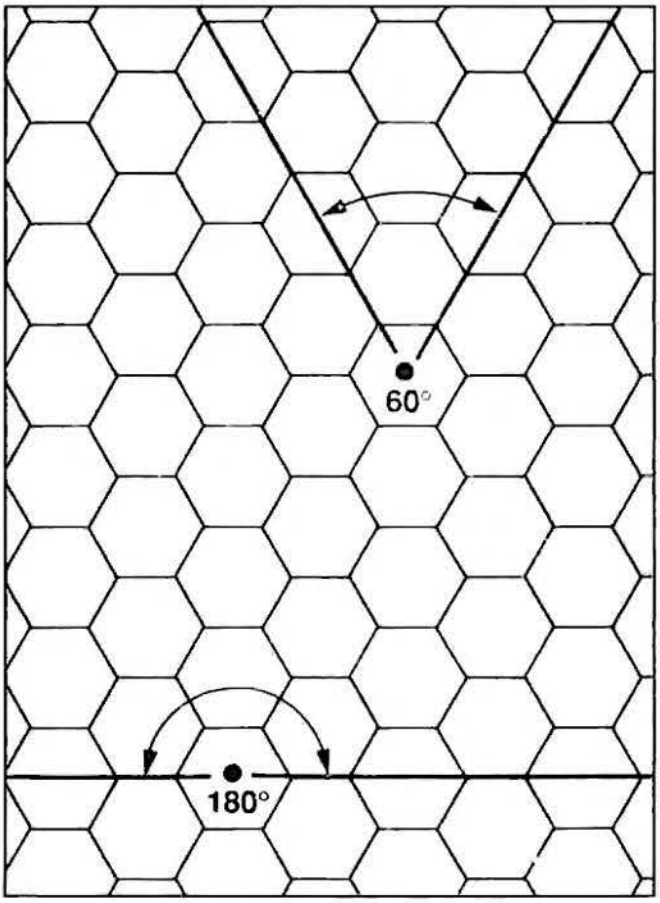
Example: *Defender would like to build a vehicle the size of a golf cart. To increase its size by 2 increments costs 10 points. The vehicle now has a STR of 20, weighs 400 kg, and has 12 BODY.*

The lengths and widths presented are not absolute; the builder can alter them somewhat so long as the number of total hexes remains the same. The interior size of a vehicle is equal to half the external size; with a minimum of 1/2 hex. A normal passenger takes up 1/2 hex of space, although it is possible to squeeze many more characters in.

DEF

DEF is the defense of the vehicle; it functions as both PD and ED and is fully resistant. A vehicle begins with 2 DEF; this can be increased by +1 DEF for 3 points (the same as buying +1 PD/+1 ED Armor). DEF normally protects all parts of the vehicle; but it is possible to buy armor that only protects the vehicle from attacks from a certain direction. The Limitation is determined according to the size of the arc; the Limitation is applied to any defenses that receive the bonus.

Coverage Protects	Limitation
60 Degrees (one hex side)	-1
180 Degrees (3 consecutive hex sides)	-1/2
Additionally	
Only on the same horizontal Level	-1/4
Coverage does not protect passengers (like a motorcycle or skateboard)	-1/2



DEX

This represents the intrinsic handling ability of the vehicle; the higher the DEX, the more difficult the vehicle will be to hit in combat. Thus a fighter plane will have a higher DEX than a bulldozer. When in combat, a vehicle will have the DCV based on its own DEX or the DEX of its driver, whichever is lower. For more information, see *Vehicle Combat*.

SPD

Vehicles have a SPD, just like characters. The vehicle's SPD controls how often the vehicle moves (not how fast), and how often the driver can adjust the vehicle's direction. Responsive vehicles, like sportscars, have a higher SPD than station wagons. It is possible for a vehicle to have a SPD higher than the Driver; in this case the vehicle is "too responsive", and the driver will not be able to use it to its fullest potential.

MOVEMENT

This is the actual ability of the vehicle to move. All vehicles begin with 6" Running and a x2 noncombat multiplier. Vehicles can buy additional movement according to the rules in the *Powers* section. Thus, the prices for various modes of movement are:

Movement Mode	Cost per 1"	Base	Minimum
Ground Movement	2 points	6"	—
Flying	2 points	0"	10 points
Swimming	1 point	2"	—
Gliding	1 point	0"	5 points
Superleap	1 point	0"	5 points
Swinging	1 point	0"	5 points
Teleportation	2 points	0"	20 points
Tunneling	5 points	0"	10 points
Extra Dimensional Movement	—	—	20 points
FTL	—	—	10 points
Clinging	—	—	10 points

All movement has a x2 noncombat multiplier for free; that is a vehicle can travel twice as fast if it travels noncombat. The noncombat multiple can be doubled for +5 points. Vehicles do not have to pay END for the movement that they use.

Example: *Defender is building a gyrocopter. He buys 10" of Flight for 20 points. He then spends +10 points for an additional x4 noncombat multiple. The final noncombat multiple is x8, and the gyrocopter can fly 80" per Phase when flying noncombat.*

Vehicles can also be built with special modes of movement like Extra-Dimensional Movement, Faster than Light Travel, and Clinging. These Powers are bought for a vehicle just as they would be bought for a character.

MOVEMENT LIMITATIONS

To reflect certain types of movement, the vehicle's movement can be bought with Limitations. These Limitations are applied just like Power Limitations, and can help reduce the cost of the movement.

Stall

Flying vehicles normally have no stall velocity; that is, they can hover in place; fly straight upward — the flight is effectively momentumless. A vehicle that takes this Limitation on its movement can "stall" if it is not flying quickly enough to exceed its stall velocity. A vehicle which has stalled is considered to be noncombat (1/2 DCV), and will begin to fall normally. A skilled pilot (one with the Skill *Combat Piloting*) can attempt to pull out of a stall by making a Combat Piloting Roll.

If the Stall Velocity is half the vehicle's maximum combat velocity, then this is a -1/4 Limitation. If the Stall velocity equals the vehicle's combat velocity, then this is a -1/2 Limitation. Such a vehicle could only stay airborne at noncombat velocities.

Limited Maneuverability

All vehicles, even those on the ground, must use a turn mode when turning, like fliers in personal combat. However, some vehicles are so unwieldy that they cannot turn around in a Phase. Vehicles with this Limitation can only make 2 equally spaced turns (instead of 5) over the course of a Phase while moving at combat velocity. When moving noncombat, such a vehicle can only make 1 turn over the course of the Phase. Limited Maneuverability is a -1/4 Limitation.

BASE CHARACTERISTICS

The rules for constructing bases are similar to those for building vehicles with one important difference: Bases don't move. Thus they do not have a SPD or DEX statistic; bases are defined by only 3 Characteristics:

Characteristic	Starting Value	Cost
BODY	2	1
DEF	2	3
Size	8 hexes	see table

BODY

BODY indicates the structural integrity of the base's walls and roof. Because the BODY must be spread out over a greater area, a base's walls start with only 2 BODY, and this is unaffected by Growth. +1 BODY costs 1 point; this BODY will affect the entire base.

DEF

DEF is the defense of the base's walls; it functions as both PD and ED and is fully resistant. A base begins with 2 DEF; this can be increased by +1 DEF for 3 points (the same as buying +1 PD/+1 ED Armor). This DEF protects all parts of the base.

When a base is attacked, the attack hits either the walls, ceiling, or floor. Damage to the base is determined as per normal *Breaking Things* rules. It is also possible to target particular pieces of equipment (see below).

Partial Coverage

It is also possible to build a parts of a base (or vehicle) that have more armor or BODY than the rest of the base. Because this DEF or BODY will not protect the entire base, this Partial Coverage is a Limitation. It is applied against the cost of the DEF or BODY just like a Power Limitation. In special cases, Partial Coverage can be applied to vehicles.

To determine the value for Partial Coverage, the character should determine the overall size of the base, and the size of the heavily protected section. For each increment higher on the base size table, the DEF for the smaller section receives a -1/4 Limitation. The maximum Limitation is -2.

Example: *The Champions are constructing a base that is 500 hexes large. The base, which is just a normal building, has DEF 2 BODY 2 walls. However within the building is an inner sanctum which is 125 hexes large. This moves up the Size Table 3 increments, so the DEF and BODY can be bought with a -3/4 Limitation. In addition, the Champions decide to have a super-secure vault that is only 28 hexes large. Because this is 8 increments up the table, the Champions receive a -2 Limitation. This is the maximum Limitation possible; even if the vault was made smaller, the BODY and DEF would only get a -2 Limitation.*

SIZE

The final attribute of a base is size. Bases are initially 8 hexes large; this represents the minimum size for a base. This size can be increased according to the Base Size Table.

BASE SIZE TABLE

Cost	Length (hexes)	Width (hexes)	Area (hexes)	DCV
0	4	2	8	-4
2	5	3	15	-4
4	6.4	3.2	20	-5
6	8	4	32	-6
8	10	5	50	-6
10	12.5	6.4	80	-7
12	16	8	125	-8
14	20	10	200	-8
16	25	12.5	320	-9
18	32	16	500	-10
20	40	20	800	-10
22	50	25	1,250	-11
24	64	32	2,000	-12
26	80	40	3,200	-12
28	100	50	5,000	-13
30	125	64	8,000	-14
32	160	80	12,500	-14
34	200	100	20,000	-15
36	250	125	32,000	-16

Each increment of size for a base costs 2 points; -2 DCV of size thus cost 6 points. Increased size functions identically to Growth that has been bought Persistent and Always On.

GROUNDS

The size of the base is assumed to be a building. In addition, a base can have grounds or a yard equal to the size of the base itself. The area of the grounds can be doubled for +1 point; this has no effect on the size of the base itself. Of course, a base cannot have unlimited tracts of land, especially in an urban setting; the GM is the final arbitrator as to whether the grounds surrounding a base would "fit".

The grounds have no walls nor rooms. At the builder's options, the grounds can be surrounded by 2 BODY, 2 DEF fence. The BODY and DEF for the fence can be increased like the BODY and DEF of the rest of the base.

FLOOR PLANS

The internal arrangement of the installation is left up to the designer. He should make sure that the base has all the facilities required (such as bathrooms).

The area of the base may be distributed vertically as well as horizontally. Many bases have several floors, especially in skyscrapers.The designer may designate that some of the hexes are in a different location. For example, he might want to have a waterfront warehouse that contains his vehicles, far away from his base in a prominent New York skyscraper. Thus, he would buy 500 hexes, and say that 50 were in the warehouse and a 450 were in the main base.

LOCATION

The location of the base can affect its price: This reflects the availability of land, transporting building materials, and ease of maintenance. The standard base is located in a city or near an equivalent population center.

Location	Cost (pts.)
City	0
Suburb	5
Distant	10
Modifiers	
Floating in water	+5
Deep Wilderness	+5
Floating in air	+10
Underwater	+15
Underground	+20
In Space	+25

LOCATION

City: The base is located in the major city of the campaign, and is easily accessible to PCs, villains, authorities, ordinary people, etc.

Suburb: The base is close to the city, but not actually within the city limits. It may take some time for characters to get from the base to events happening in the city, and vice-versa.

Distant: The base is far away from the city. Such isolation makes the base very private and secure from unexpected visitors. However, the base will also be remote, and characters will be unable to quickly reach the city unless they have a very fast transportation system.

MODIFIERS

Floating in Water: The base is on a ship or raft. This usually makes it easier to reach the water, but also makes the base susceptible to waves, hurricanes, driftwood, etc.

Deep Wilderness: The base is located in deep wilderness, like the Arctic, the Amazon jungle, a mountain top in the Himalayas, etc. This location is great for solitude, but the night life is very dull. Some Life Support may be needed for the more remote locations, especially in high altitudes.

Floating in Air: The base is suspended above the ground by some device. Note that the base is still immobile (characters wanting a mobile flying "base" should purchase a vehicle instead).

Underwater: The base is a submarine. This protects it from most waves and winds, but has problems of its own in the from of underwater flora and fauna.

Underground: Just what it sounds like. Really secure, but the base is essentially a hole in the ground.

Space: This location has a great view and very stable weather. However, getting anywhere requires spaceships, teleportation machines, or extremely tough residents.

VISIBILITY

Normally a base is relatively easy to find and is recognize. Anyone can find the location of the base with a little research; anyone looking at the base will instantly know what it is — a base.



However, this need not be the case; a base can be both hard to find and hard to recognize. To make a base that is hard to locate, the builder should purchase Concealment Skill for the base. This will have an 9- roll for 3 points (bases get no bonus for INT); the Roll can be improved normally. Whenever a searcher is trying to locate the base, the base's Concealment is rolled, and the searcher's skill (Computer Programing, Concealment, etc.) is rolled as a Skill vs. Skill. If the searcher's Skill Roll is successful, then the base is found; otherwise it remains hidden.

It is also possible to disguise a base's function so that it does not necessarily appear to be a base. To do this, the builder should purchase Disguise Skill for the base. This costs 3 points for an 11- roll; this roll can be improved normally. Whenever an onlooker is trying to determine the function of the base, he should roll his PER Roll against the base's Disguise as a Skill vs. Skill contest. If successful, then the viewer can tell that it is a base; otherwise, the building's function remains hidden. Of course, a curious individual can always go to the base and ask what its function is.

Example: *Defender wants to make his base hard to find and recognize. To make it hard to locate, he buys Concealment Skill on a 16-; this costs 3 + 14 = 17 points. He then buys Disguise on a 15-; this costs 3 + 8 = 11 points. The base is now extremely hard to locate, and reasonably hard to recognize.*

OUTFITTING A BASE OR VEHICLE

Now that the characters know the size of the base or vehicle, they can outfit it. Buying equipment costs points, and these points count toward the overall point total of the base or vehicle.

Any equipment must be self-powered; that is, it must be bought to 0 END, run off Charges, or have an END Reserve. It is possible to have a single large END Reserve for an entire base or vehicle; this would simulate the large power plant and batteries possessed by many bases and vehicles.

GENERAL ABILITIES

A base or vehicle can have a Power or Talent that is intended to affect all of it. For these all-inclusive abilities, the builder should simply buy the Power with appropriate Advantages and Limitations.

Life Support is one of the more common Powers bought for a base or vehicle. It is often bought with the -½ Limitation *Costs Endurance*. This means that the Life Support must be turned on and that it must be hooked up to an END Reserve (or have some other power source).

Special defenses may also be purchased for the base, such as Lack of Weakness, Power Defense, Ego Defense (though this would require good justification), and Hardened Defenses. The base or vehicle could also purchase Force Field, Force Wall, Invisibility, etc. A base could even buy Desolidification or Invisibility, although these would only be bought in special cases. Of course, the GM has final say as to what can and cannot go into a base.

COMPUTERS

It is possible for a base or vehicle to have a computer installed within it. The points used to pay for the computer are determined as for a normal computer, and do not count against the overall total of points spent on the base or vehicle. For more information, see *Computers*.

Example: *Defender would like to buy a computer. Defender buys 100 points of Characteristics, Programs, and Skills. The total cost for the computer is 100 /5 = 20 points.*

PERSONNEL

It is possible for a base or vehicle to have personnel associated with its operation. The personnel can include human workers, guards, chauffeurs, animal pets, and even robots. These should be built using the Follower rules.

Once a builder has paid for a certain individual, he can have twice as many for +5 points. This can be purchased more than once.

Example: *Defender has spent 140 points, and would now like to buy some guards for his base. He creates an agent built on 100 Character Points. The cost for this agent is 100/5 = 20 Points. In addition, Defender would like to have 64 such agents. This costs 30 more points; so to buy all the guards costs 50 points. The base now costs 190 points.*

LABS AND SKILLS

In addition to providing a place to hang out, a vehicle or base can have laboratories. Labs will help a character do research; they can help provide a way to analyze data about those mysterious events, glowing meteorites, strange aliens, etc. Labs needn't be limited to sciences: a base could have a "lab" stocked with Disguise equipment, or lockpicking tools. All of these would use the same rules as laboratories.

To build a lab, the builder should simply buy the appropriate skill — this will indicate what the lab is designed for. This skill can be a Familiarity for poor labs, or it can be bought up for better ones. When a character wants to use the lab, he can use the lab's roll as a complementary roll to his own roll. Because labs don't have any characteristics, the base roll for a lab Skill is always 11-. Of course, the lab will only help the character with his Skill; if he doesn't have the Skill in the first place then the lab won't do him any good. (It wouldn't help you or I any good to work in Einstein's laboratory).

All labs must take up a minimum of one hex of space.

Example: *Because he's the one who has to design the base, Defender decides that he's going to install an electronics lab. The cost for an electronics lab is 3 points; this gives a lab with an Electronics roll of 11-. Defender buys +6 with the skill; this costs 17 points. The lab now has a 17- Electronics Roll that can serve as a complementary Skill to anyone doing Electronics research there.*

Computers and AIs may also be given control over the laboratories, though of course the computer or AI must have the requisite Skill to use it. The computer needs either Extra Limbs, a robot, or a person in the lab to help the computer use the facility.

CELLS

Characters can build cells to hold enemies or villains. Such cells should be built with extra defense using the Partial Coverage Limitation. In addition the walls can be built with special Advantages to hold unusual prisoners. They can be Hardened to stop Teleportation; they can be bought with *Affects Desolidified* in order to keep desolid characters from simply walking out. Similarly, they can be bought with Life Support to keep Shrinkers from escaping through the bars. The walls can have Mental Defense to keep mentalists from acting up. All of these Powers and Advantages should be bought with the *Partial Coverage* Limitation to reflect the size of the cells.

POWER PLANTS

Bases are considered to be hooked up to the normal power grid for no point cost. This is sufficient to run all normal lighting, air conditioning, and laboratory needs. If the base is outside normal power sources (like on the moon), it is assumed to have internal generators for these purposes. If the builder wants the base to have a power plant large enough to power equipment and weapons, he should buy an END Reserve.

SENSORS

External sensors for the base may be bought as Clairsentience with the appropriate Enhanced Senses. Of course, if there is no one to monitor the sensors, then they won't accomplish much (although a computer or AI can serve as an effective monitor). External Sensors are usually bought with an Activation Roll to reflect imperfect coverage; the GM may require this.

Sensors for the interior of the base are bought similarly, although they can purchase the Partial Coverage Limitation, if not all the base is under surveillance.

Sensors can function as Security Systems, and may be disabled with a successful Security Systems Roll.

DANGER ROOM

Danger Rooms are a classic part of many bases, and are the place where the base's owners work out. Danger Rooms are usually heavily reinforced because they contain a lot of dangerous weaponry. Danger Rooms offer characters the following benefits:

1) The ability to buy off Vulnerabilities and Susceptibilities by working out with those specific attacks in the Danger Room. The Danger Room weapons can be reworked to produce those specific kinds of attacks, so that the character learns to resist them. The character must spend the Character Points, of course, and receive GM's permission.

2) The ability to buy new Skills, based on workouts with teammates. For example, if one of the character's teammates has Find Weakness, it would be reasonable that the character might acquire Lack of Weakness to resist this attack. Similarly, the team ninja could teach another character to be stealthy.

3) Knowledge of the team — its abilities, strengths, and weaknesses. Of course, if a character keeps a certain ability or Disadvantage hidden, then there's no way anyone could know about it.

4) The ability to buy specific Combat Levels for maneuvers with your teammates.

5) The ability to work out battlefield tactics and team coordination. Such preplanned combat actions might require the team leader to shout out instructions in combat. Of course, whether or not a listener follows the instructions is up to him.

6) Specific workouts against specific opponents or types of attacks. The GM might even allow characters to buy special attacks or Combat Levels only against a certain opponent, if the characters had a great deal of knowledge about him.

7) Familiarity with different environments, meaning that characters wouldn't take a penalty in that environment. Such environments include zero-gee, vacuum, underwater, high altitude, extreme heat, extreme cold, different atmospheres, different gravities, etc.

8) Allows buying Powers against specific materials or overcoming Disadvantages against specific materials. For example, a character whose attack only affected iron could work out against other materials to expand his range of effect.

EQUIPMENT

Bases and vehicles can also be bought with equipment. This equipment can range from weaponry to telescopes to communication devices. Such equipment is usually bought with a Focus Limitation, unless it is intrinsically a part of the base or vehicle. In addition, Vehicle equipment receives an extra -1/2 Limitation, the same as a bulky, but mobile, Focus. Base equipment receives an additional -1 Limitation, the same as an Immobile Focus.

It is cheaper to buy the same piece of equipment several times. For +5 points, the builder can have twice the number of pieces of equipment; this number can be bought more than once.

Example: *Defender wants to install some defensive weaponry in his base. He buys a 10d6 Energy Blast with the Limitations for an Obvious Accessible Focus that is also Immobile. (The EB has 16 Charges). The cost for one blaster is 50 / (1 + 1 + 1) = 17. Defender decides to buy 16 of the blasters; this costs an additional +20 points. The total cost for 16 Blasters is 20 + 17 = 37.*

It is possible to destroy equipment without destroying the vehicle or base wall. An Accessible Focus (OAF or IAF) is outside the DEF of the vehicle or base, and get their DEF from normal foci rules. Inaccessible Foci gets its DEF of the vehicle or base plus their own. Obvious Foci are recognizable for what they are and the function they perform. Inobvious Foci are hidden as part of the vehicle or base.

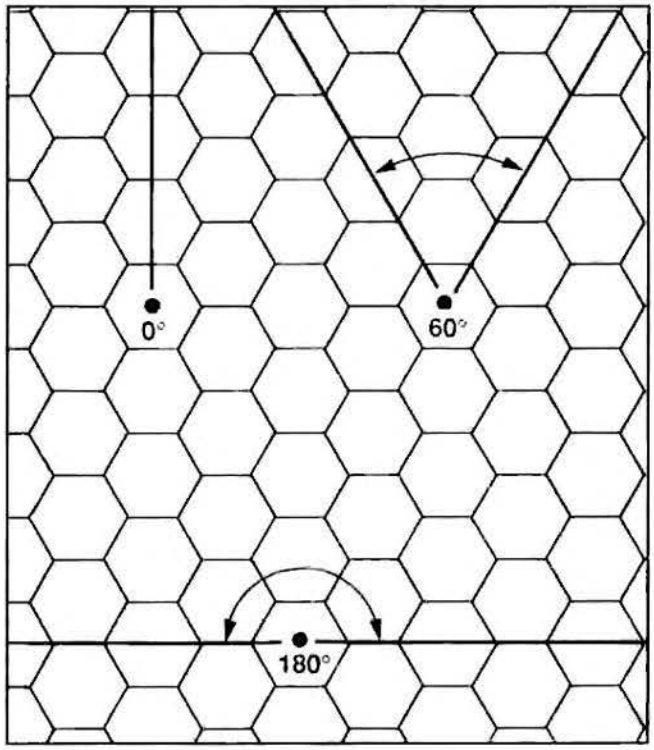
VEHICLE EQUIPMENT LIMITATIONS

LIMITED ARC OF FIRE

Vehicle weaponry can also be bought with a special Limitation: Arc of Fire. A weapon with a limited Arc of fire cannot fire in all directions; instead, it can only fire in certain zones. The Limitation bonus is based on the size of the arc.

Vehicle weapons can also receive a Limitation if it can only fire at targets on the same horizontal level. For example, a vehicle weapon with this Limitation would not be able to fire at a flying target if the vehicle were on the ground.

Arc of Fire	Limitation Bonus
One hex row	-3/4
60 degrees	-1/2
180 degrees	-1/4
Additionally	
Only on same horizontal level	-1/4



VEHICLE AND BASE DISADVANTAGES

A vehicle or base can have Disadvantages, just like a character. Such Disadvantages serve to give the base or vehicle flavor; and they also decrease the number of points the builder has to pay to build the base. GMs should carefully examine the Disadvantages to make sure that they fit into the campaign and don't just give the base or vehicle free points. GMs can also set a maximum number of Disadvantages for the base or vehicle.

DEPENDENT NPC

The base or vehicle has an individual who is almost always there. A DNPC is different from Personnel because the builder for the base or vehicle will feel a special need to protect the DNPC from harm. The DNPC will often be especially defenseless or close to the builder.

Example: *Defender has an out-of-work brother who is staying at Champions HQ because he doesn't have anywhere else to live. He keeps himself busy by fixing things up around the base, and acts as a DNPC 14-.*

DISTINCTIVE FEATURES

A base or vehicle that is particularly distinctive can have the Distinctive Features Disadvantage.

Example: *The Star Dreadnaughts of the Kindred Empire are constructed to inspire fear in opponents. They have Distinctive Features (Unconcealable) and cause an extreme reaction, for a total of 25 points. Onlookers are always able to recognize a Star Dreadnaught, and associate it with death and destruction — they usually shoot on sight.*

MYSTERY DISADVANTAGE

Something is wrong with the base or vehicle, and the builder doesn't know about it! This is not really a new Disadvantage, but a way for the GM to add suspense to building a vehicle or base. All mystery Disadvantages must be approved by the GM, who must decide exactly what the Disadvantage is. Once the characters find out what the Disadvantage is, it may then become a normal Disadvantage, or it may change. Some old "lemon" vehicles or bases have so many problems that as soon as one problem is fixed, another appears.

PUBLIC ID

Just like a character, a base or vehicle can have a Public ID. This means that everyone, but everyone, knows its (current) location, who owns it, prominent features, what can be found inside, etc.

UNLUCK

The vehicle or base itself is a nexus for unfortunate events. Equipment malfunctions, windows break, the computer starts printing out poetry, the AI gets hooked on video games, escalators suddenly reverse directions, the base weapons go off by accident, etc. Unluck can be even worse if the base or vehicle is in a hostile environment: the wall could be punctured by a meteor that flew out of clear space, the airlock door falls off, etc.

VULNERABILITY

The vehicle or base is particularly vulnerable to certain types of attacks.

WATCHED

Many bases or vehicles are watched by some organization or group. This can even be part of a deal that enables the base or vehicle to be built in the first place ("we'll let you build the base, but we'll be keeping an eye on you"). The costs for having someone Watch the base or vehicle are covered in the Hunted rules.

If the group Watching is the government (as is often the case), then there will be other effects. The Government will often insist on information about anyone who uses the base or vehicle. Of course, the Government will also insist on detailed reports of all group activities, especially detailed descriptions of all villains encountered. Any unusual technologies or equipment "found" by the group will be turned over to the Government for examination by the "top men in the field".

"Who?"

"Top men. *Top* men. Don't worry, it's all being taken care of."

VEHICLE COMBAT



Vehicle movement and combat is handled similarly to character movement and combat. It is possible to have a combat between several characters with vehicles; or a mixed group of vehicles and pedestrians, all without breaking a sweat. These rules apply mainly to modern and futuristic campaigns.

VEHICLE MOVEMENT

Vehicles have a base movement in inches. This movement is the number of inches that the vehicle can move at combat velocity in a single Phase; a vehicle can move more quickly if the driver (or pilot) is willing to move noncombat. The Phases that a vehicle can move is based on its SPD, just like a character. A vehicle with a SPD 4 could move on Segments 3, 6, 9, 12. (For details on noncombat movement and acceleration, see *Combat.*)

A vehicle's effective combat SPD is equal to the vehicles SPD, or the driver's SPD, whichever is lower. If the vehicle is driven at this SPD or lower, then it has normal turn modes. In addition, the vehicle could receive a DCV bonus if the driver has Combat Piloting or Combat Driving. In this case, the driver should act at the same time as the vehicle, or Hold his Action so that he always has an action ready to direct the vehicle's movement.

If the driver wants to drive the vehicle at a SPD higher than his own, then the vehicle is considered to be noncombat. This means that it is harder to turn, and may well be easier to hit. The driver can only adjust the vehicle's direction or velocity when he has an action. On Segments when only the vehicle has an action, it repeats the driver's last action. Of course, the vehicle can only attack when the driver has an action.

A vehicle can never move at a SPD higher than its own (a vehicle can only be so responsive).

Example: *Fast Eddie has a SPD 2 and Combat Driving, and is driving a Corvette (SPD 4). Eddie can drive the vehicle at SPD 2, thus driving it at combat velocity. Alternatively, he can really open it up and drive the vehicle at SPD 4. In this case the 'vette will be traveling at noncombat speed, and will have only half DCV. In addition, Eddie will only be able to adjust his course on Segments 6 and 12 (although the car will move on Segments 3, 6, 9, and 12.)*

HITTING A VEHICLE

Vehicles have an effective DEX equal to their DEX or their driver's DEX, whichever is lower. Vehicles are normally driven noncombat; hence their base DCV is half normal DCV for the vehicle's DEX. Optionally, this base DCV can also be determined by the vehicle's velocity (see *Movement).* This DCV is affected by the vehicle's size, range modifiers, etc. If the vehicle's driver does not have the Skills Combat Driving or Combat Piloting, then the vehicle's DCV is half normal, regardless of whether the vehicle is traveling at combat or noncombat velocity. (The only advantage of traveling at combat velocity is that the vehicle is easier to turn).

If the vehicle's driver has Combat Driving or Combat Piloting (whichever is appropriate to the vehicle), then the vehicle receives its full DCV against incoming attacks. This usually makes it much harder to hit.

The driver for a vehicle does not have to be human; it could also be a sentient computer or AI. In any case, the vehicle's DCV is determined as above.

DAMAGE TO VEHICLES

Vehicles that take damage slowly fall apart. Each time takes BODY from an attack, it should roll on the damage results table:

d6	Vehicle Loses
1	2x noncombat movement
2	5" of combat movement
3	Vehicle's largest Power
4	10 STR
5	5 DEX
6	1 SPD

When a vehicle has lost all of its BODY it falls apart, or blows up, at the GM's option.

SENTIENT VEHICLES

Of course, some vehicles do not need a driver; such "vehicles" can include can include living animals or vehicles with computer drivers. In this case, any passengers should be treated as just that — passengers. A sentient vehicle controls its own movements according to its DEX and SPD; any characters onboard can act on their own Phases.

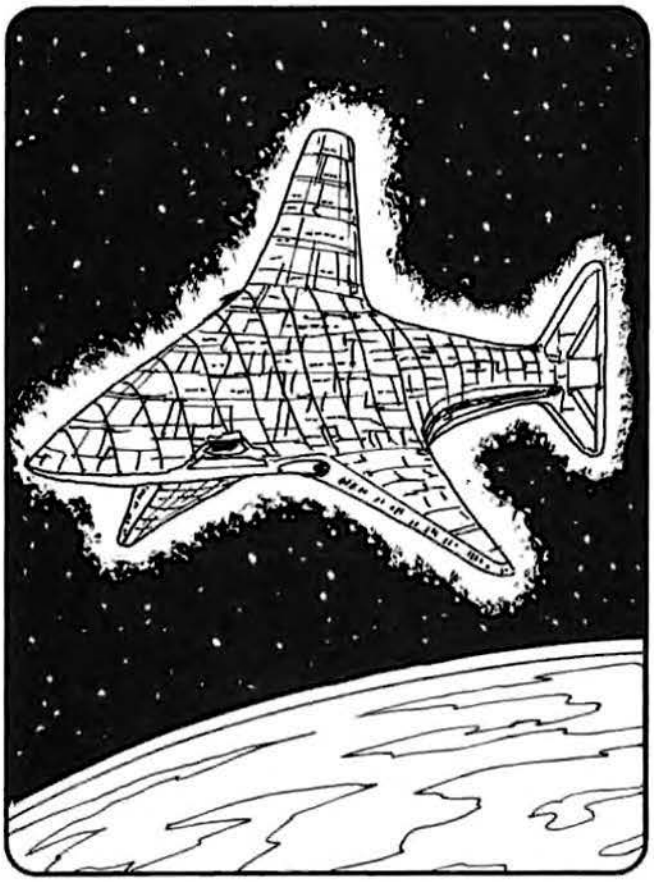
OPTIONAL NON-MAPPED COMBAT

It is not always best to play out vehicular combat on a hex map. This is because vehicles move extremely quickly, and are often "off the map" in only a matter of Segments. Similarly, a running chase between two vehicles can be extremely tedious to manage using a map.

GMs who want to simplify combat can keep track of the distance between the two vehicles. An important value for this is MAX, or the total distance a vehicle could cover in a Turn.

MAX = Vehicle's SPD x Maximum Noncombat Movement

A driver would be able to change the distance between the cars or lose a pursuer by making a Skill vs. Skill Roll. Two examples of non-mapped combat follow.



DOGFIGHT COMBAT

Whenever vehicles are at at close range, the GM can use Dogfight Combat. You can enter a Dogfight whenever the range between two vehicles is less than their combined MAX (for aerial dogfights) or when 2x their combined combat movement and their combined current velocity is less than 2x their combined combat movement.

A "dogfight" is a pilot's term to describe close-in air combat where the planes circle like fighting dogs trying to snap at each other's backs. Dogfight combat simplifies all of the combat maneuvering of two circling opponents down to several die rolls. Vehicles fighting at long range using noncombat movement will use the rules for Intercept Combat (see below).

Dogfights are conducted in full Turns; each dogfight Turn is equal to one full Turn on the ground. All you need to keep track of in a dogfight is the number of Turns needed to Escape (discussed later), each vehicle's current velocity, and, most important, the relative positions of the vehicles. There are four different positions in a dogfight: neutral, head on, side on, and tail chase.

When a dogfight starts, the GM can set the initial position of all the vehicles, or it can be rolled randomly. During a dogfight, each player rolls his Combat Piloting Roll. If no pilot makes their roll, the vehicles are in a neutral position and the next Turn is started.

If at least one pilot made his roll, the pilot who made his Combat Piloting Roll by the greater amount is considered the attacker. Subtract the amount the defender made his roll by (this can be negative) from the amount the attacker made his roll by. This number gives you the relative positions of the aircraft from the Dogfight Table.

Each pilot's roll is modified by several factors, listed below.

PILOTING ROLL MODIFIERS	
Bonus	**Condition**
+1	If the number of attackers outnumber the defenders.
+1	For every 2x the attackers outnumber the defenders.
+1	If your vehicle's current velocity is faster than your opponent's vehicle's current velocity.
+1	For every 2x your vehicle's current speed is faster than your opponent's vehicle's current speed.
+1	If you were the attacker in a side on a position last Turn
+2	If you were the attacker in a tail chase last Turn
+1	If you are surprising your opponent
-2	If you are attempting to Escape
-2	If the other pilot has successfully executed an Escape

DOGFIGHT TABLE	
Attacker - Defender	**Relative Position**
+0 to +1	Both vehicles neutral; neither may fire.
+2 to +3	Both vehicles are head on; both may fire once.
+4 to +5	Attacker faces Defender's side; both may fire once.
+6 or +7	Attacker is tail chasing the Defender. Attacker may fire once.
+8 or more	Attacker is tail chasing the Defender. Attacker may fire as often as his SPD.

The Dogfight Table assumes that both vehicles can only fire in their front 180 degree arc; the GM can make special allowances for vehicles that can attack to the rear. Also, in a head on position, the attacker may elect to fire, in which case the defender gets to fire back at him that Turn. Alternately, the attacker may elect to evade, in which case neither pilot gets to fire that Turn.

The most important part of a dogfight is shooting the other vehicle down. Normal combat rules are used, except that range is determined by the vehicle's velocities and special To-hit modifiers are applied to represent the high speed fleeting shots that are available in a dogfight.

Each position in Dogfight combat has an OCV modifier and a range between targets figured as a multiple of the attacking vehicle's current velocity. To find the range, multiply the attacking vehicle's current velocity by the number listed in the Range column of the Gunnery Modifiers table, relative to the position. The Gunnery Modifiers Table will also list any special OCV modifiers for either side.

GUNNERY MODIFIERS			
Relative Position	**Attacker's OCV Modifier**	**Defender's OCV Modifier**	**Range**
Head on	-2	-4	x1
Side on	-4	-4	x2
Tail chase +6, +7	-4*	-4*	x2
Tail chase +8	-4*	-4*	x1
Tail chase +9 or more	-0	-4*	x1/2

* Only guns mounted to the rear only, or with 360 degree field of fire, may fire at an attacker in a tail chase.

LEAVING A DOGFIGHT

There are several ways out of a dogfight. If both pilots break off, the dogfight is over. If one pilot wishes to break off and the other doesn't, it's more complicated. The pilot who wants to leave must execute one or more Escapes.

Cover of some kind can normally be found, even in an aerial battle. Clouds, the sun, large trees, or friendly fire can all help a pilot escape. In space, ducking into the nearest meteor swarm is always a good move. Before the dogfight begins, the GM should determine how many Turns of Escape are necessary for a vehicle to leave the dogfight. The more cluttered the battlefield, the fewer Escapes needed. If the GM doesn't want to decide, he can roll 1d6 and use that as the number of Escapes necessary to break off combat.

A pilot executes an Escape by declaring "Escape" before the Turn begins. Both pilots roll normally. If the Escaping pilot wins the roll or has a tie, he has successfully made one Escape. If the other pilot wins, combat proceeds normally. If the Escaping pilot has a higher current velocity, he gets credit for an Escape even if he lost the roll. Losing does not force the pilot to take a minus on his Combat Piloting Roll next Turn, and has no effect on the fire directed at him.

After the pilot executes his required number of Escapes, the dogfight is over. Depending on the GM, the fight may move on to an Intercept Combat. The number of Escapes that a pilot has executed is cumulative; that is, a pilot may execute an Escape early in a fight, and then execute another Escape later in the fight and have credit for two Escapes.

INTERCEPT COMBAT

Intercept combat is only used when two vehicles are at long range. Intercept Combat is executed in full Turns. Range, target position, and target velocity are the important things to keep track of in Intercept Combat.

There are two conditions where vehicles may be in Intercept Combat. First, two vehicles flying at each other but still at a range greater than their combined MAX can engage in intercept combat. Second, two vehicles may engage in intercept combat after Escaping from a dogfight; in that case, the range starts at the vehicle's combined velocities.

Intercept Combat starts by defining the range between targets. The quality of the spotting equipment (usually radar) carried on the vehicles will determine the range at which in intercept Combat begins (or ends). So long as the vehicles could theoretically spot each other they are within range, and if one wishes to fight, they are in Intercept Combat.

Next the GM must define the vehicles' Intercept Velocities. Positive Intercept Velocities represent moving towards the enemy, negative Intercept Velocities represent moving away from the enemy. In aerial combat the vehicle's Intercept Velocity is equal to plus or minus its MAX.

In Aerial Intercept Combat, follow these steps:

(1) Declare maneuver (close, jink, or disengage). Close means to fly towards the enemy, Jink means to circle to deny the enemy a shot, and Disengage means to fly away from the enemy. The Intercept Velocity of a closing vehicle is equal to its MAX, the Intercept Velocity of a jinking vehicle is 0, and the Intercept Velocity of a disengaging vehicle is minus its MAX Speed.

(2) Determine the facing of the vehicles. Each vehicle's maneuver determines which face he shows to the enemy. Closing vehicles show their front to the enemy. Disengaging vehicles show their rear to the enemy. Jinking vehicles roll on the Facing Table to determine their facing.

FACING TABLE	
1d6 Roll	**Facing**
1-2	Front
3-4	Side
5-6	Rear

(3) Determine Range between enemy vehicles. Subtract each vehicle's Intercept Velocity form the Range. Remember that subtracting a negative number is equal to adding. If the range becomes negative the vehicles have passed. Multiply the range by -1 to make it positive again.

(4) Make Attack Rolls. Each player can fire any or all of his weapons once per Turn. Be sure to check the maximum range of a weapon to see if the enemy is in range.

(5) Repeat steps 1-4 until both vehicles break off, or the vehicles are out of radar range.

A vehicle may only attack if it is showing its front or side to the enemy. If the vehicle is showing its side it takes a -4 OCV because of the difficulty of the shot. This assumes the vehicle can only fire in the front 180 degrees. The GM must make allowances for vehicles that can fire behind themselves.

Unless the vehicles have very special weapons with long range mods the GM may normally dispense with intercept Combat and go right into dogfighting. If a vehicle is specially equipped for long range combat it can use Intercept Combat to take advantage of its weapons.

VEHICLE LIST

Name	Size	DCV	Mass (KB)	STR	DEF	BODY	DEX	SPD	MOVE	MAX	Notes
Standard Ground Vehicles											
Motorcycle (Kawasaki Ninja)	1.25x.64	0	200 kg (-1)	15	3	11	20	3	33x4	396	—
Porsche 928S	2x1	-2	800 kg (-3)	25	3	13	20	4	24x4	384	—
Honda Prelude	2.5x1.25	-2	1.6 ton (-4)	30	3	14	15	3	24x4	300	—
Cadillac Fleetwood	3.2x1.6	-3	3.2 ton (-5)	35	3	15	10	2	36x4	288	—
GMC Panel Truck	4x2	-4	6.4 ton (-6)	40	4	16	10	2	15x8	240	—
Semi-Truck	5x2.5	-4	12.5 ton (-7)	45	4	17	10	2	14x8	224	—
Special Ground Vehicles											
Indy Car	2x1	-2	800 kg (-3)	25	2	13	25	5	40x4	800	—
Military Jeep[1]	2x1	-2	800 kg (-3)	25	4	13	10	2	20x4	160	—
M113 APC[1]	5x2.5	-4	12.5 ton (-7)	45	9/6	17	10	2	7x8	112	—
M-1 MBT[2]	8x4	-6	50 ton (-9)	55	[20/16]	19	10	2	9x8	144	—
Airplanes											
Cessna Skyhawk	2x1	-2	800 kg (-3)	25	3	13	15	3	34x4	408	Stall Velocity 34"
Learjet Century III	4x2	-4	6.4 ton (-6)	40	3	16	20	4	48x8	1536	Stall Velocity 48"
Boeing 747	8x4	-6	50 ton (-9)	55	3	19	15	3	50x8	1200	Stall Velocity 50"
F-15 Eagle	5x2.5	-4	12.5 ton (-7)	45	3	17	25	5	110x8	4400	Stall Velocity 55"
Helicopters											
Jet Ranger III	3.2x1.6	-3	3.2 ton (-5)	35	3	15	20	4	23x4	368	—
AH-1 Huey Cobra[3]	4x2	-4	6.4 ton (-6)	40	9	16	20	4	42x4	672	—

[1] Armed with 1x .50 Cal HMG
[2] Armed with 1x 120mm Tank Cannon, 1x .50 Cal HMG
[3] Armed with 8x TOW Missile, and 2x .50 Cal HMG

Size: This is the length and width of the vehicle. This does not include the wings on airplanes or the rotors of helicopters.

DCV: This is the DCV Mod of the vehicle for its size.

Mass (KB): This is the mass of the fully loaded vehicle and its Knockback modifier. Vehicles can generally carry half their fully loaded weight in passengers and cargo.

STR: This is the maximum lifting Strength of the vehicle.

DEF: This is the Resistant Defense of the vehicle. If the defense is listed as #/#, then the first number is the defense from the front, the second number is the defense from the sides, bottom, top, and rear. If the defense is in brackets then it is hardened.

BODY: This is the amount of BODY the vehicle can take before it stops running.

DEX: This is the maximum effective DEX that can be used when driving the vehicle.

SPD: This is the maximum effective SPD that can be used when driving the vehicle.

MOVE: This is listed as #x#; the first number is the vehicle's maximum combat move, and the second number is the vehicle's noncombat multiple.

MAX: This is the maximum noncombat movement the vehicle can travel in 1 full turn.

Notes: This includes any other information.

ANIMALS



Animals are built with the same base as human characters; thus they have 10 in the 8 Primary Characteristics, 6" Running, etc. Animals are often bought with Powers to simulate their defenses, attacks, and senses; these Powers are almost always intrinsic to the animal (no foci). Most animal attacks are bought with the Power Limitation *Reduced Penetration.*

Animals do not receive Disadvantages just for being animals; they do not get points for being unable to speak, relate to humans, etc. However, most animals receive a Disadvantage for having no manipulation — they cannot use tools, dial a telephone, etc. This is a Physical Limitation that is frequently, greatly impairing, for a 15 point Disadvantage. What follow are examples of animals that the GM can use in his campaign.



LION

Val	Char	Cost	50 +	Disadvantages
23	STR	13	15	Physical Limitation: No Fine Manipulation
20	DEX	30		
20	CON	20	146	Animal Bonus
14	BODY	8		
6	INT	-4		
5	EGO	-10		
20	PRE	10		
16	COM	3		
10+	PD	5		
8	ED	4		
4	SPD	10		
9	REC	0		
40	END	0		
36	STUN	0		

Cost	Ability
24	2d6 HKA, reduced penetration. 2x 1d6 HKA (2x2d6 HKA with STR)=Claws
15	1d6 HKA (2d6 with STR)= Bite.
10	+2 with H-to-H combat
9	+15 PRE, Fear only (-1/2), only while roaring (-1/4)
1	1 PD Armor
20	+10" Running
6	+2 Perception w/ all senses
4	+2 Hearing and Smell Perception.
5	UV vision
10	Tracking Scent
3	Climbing 13-
5	Concealment 11-
5	Stealth 14-

OCV: 7; **DCV:** 7; **ECV:** 2; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	89	+	122	=	211	+	161	+	50

NORTH AMERICAN BLACK BEAR

Val	Char	Cost
23*	STR	8*
15	DEX	15
18	CON	16
12	BODY	4
5	INT	-5
5	EGO	-10
20	PRE	10
10	COM	0
8*	PD	3*
6*	ED	1*
3	SPD	5
10	REC	2
36	END	0
33	STUN	0

50+	Disadvantages
15	No Manipulation
39	Animal Bonus

* Density Increase bonuses already added

Cost	Ability
15	1d6 HKA (2d6 with STR) = Bite.
16	1d6+1 HKA with reduced penetration 2x 1d6-1 HKA (2x 1d6+1 with STR) = Claws
5	+1 with H-to-H combat
3	+2 PD Armor
7	Density Increase, 5 pts. Persistent, Always On 6 +10 PRE, Fear only (-1/2), only while growling (-1/4)
3	+1 Perception w/ all senses
4	+2 smell perception
3	Climbing 12-
3	Concealment 10-
-4	-2" Running

OCV: 5; **DCV:** 5; **ECV:** 2; **Phases:** 4, 8, 12

Costs:	Char		Powers		Total		Disadv.		Base
	49	+	55	=	104	=	54	=	50

HORSE

Val	Char	Cost
25*	STR	0
15	DEX	15
20	CON	20
16*	BODY	6
4	INT	-6
5	EGO	-10
15	PRE	5
16	COM	3
5	PD	0
4	ED	0
3	SPD	5
11	REC	4
40	END	0
40	STUN	1

50 +	Disadvantage
15	Physical Limitation: No Fine Manipulation
75	Animal Bonus

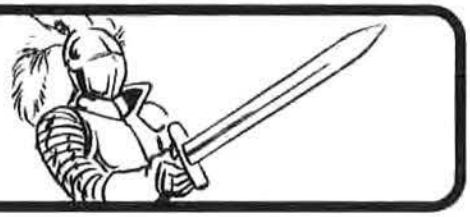
* Bonuses for Growth already figured in

Pts	Abilities
16	1d6+1 HKA with Reduced Penetration 2x[1]/2d6 HKA (2x 1d6+1 with/STR) = Bite
9	+3d6 HA = Kick
20	-2 DCV Growth, Persistent, Always On
15	+3 with H-to-H combat
5	+2 PD/ 1 ED Armor
24	+12" Running
8	+4 Hearing Perception

OCV: 5; **DCV:** 5; **ECV:** 2; **Phases:** 4, 8, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	43	+	97	=	140	+	85	+	50

WEAPONS AND ARMOR



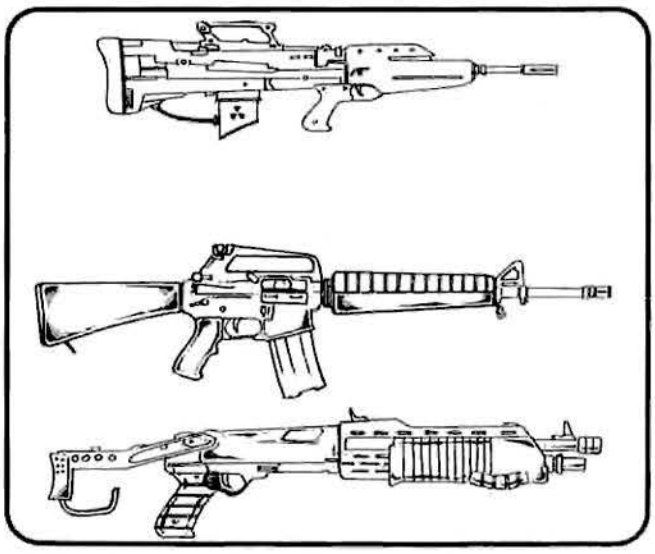
This section covers weapons and armor. Characters will use weapons for a variety of purposes, from hurting an opponent to breaking out of a prison cell. Weapons can improve a character's ability to do damage, his accuracy, or both. Armor, of course, will help keep the character from getting hurt in the first place.

WEAPONS

The way weapons are handled will vary according to the nature of the campaign. In heroic campaigns, most characters will use weapons of some kind. The characters buy weapons with money, and can change weapons as often as they wish. Characters will have to buy Weapon Familiarity with the weapons in question; otherwise they will suffer an OCV penalty.

In a superheroic campaign, characters will have to pay Character Points for any weapons they possess. They cannot easily change weapons, since the "weapons" are just the special effect of some power. Additionally, a character cannot buy a weapon with money and then regularly use it — unless he's willing to pay the Character Points for the weapon. However, a character in a superheroic campaign doesn't have to buy Weapon Familiarity with the weapon; it's considered to be part of the character.

The weapons listed are described as realistically as possible. They are also listed with a point total for characters who want to build them for use in a superheroic campaign.



RANGED WEAPONS

This section covers guns, bows, rockets, and other devices of ranged destruction. Most ranged attacks do Physical Killing Damage, although some do Energy Damage. Some weapons could do STUN only attacks (sonics, for example). A weapon should be defined as doing either killing, normal, or STUN only damage.

Weapons up to machine gun size may be carried (a high STR would be required to carry a machine gun, though). Auto cannons and larger weapons are listed as vehicle mounted weapons and weapons emplacements in bases.

OPTIONAL GUN MALFUNCTIONS

This optional rule can be used to make gun combat more exciting. It won't come into play very often, but when it does, the effects can be devastating. Besides, IT GIVes the characters a reason to take care of their weapons. These rules should only be used with gunpowder firearms, and should only be used in heroic campaigns.

There are several ways that a firearm can malfunction. The two main types of problems are jamming and misfiring. In addition, autofire weapons are subject to runaway fire. Whenever a character rolls a Attack Roll, the roll should be compared to the following table.

WEAPON MALFUNCTION	
Attack Roll	Problem
18 (17-18)	Misfire
17 (16)	Jam
16 (15)	Runaway (only for weapons with autofire)

The numbers in parentheses should be used if the weapon is is dirty, has gone without maintenance, or is otherwise in less than perfect condition.

MISFIRE

Rounds which are damaged or improperly loaded can fail to fire when the character pulls the trigger. This is very dangerous, since the round is still live. The gun will not fire until the round has been removed from the chamber. A character with an appropriate Weaponsmith Skill can clear a misfire with a successful Skill Roll in a half Phase. If he fails his Skill Roll, clearing the misfire will take a full Phase.

A character without an appropriate Weaponsmith Skill can try to make a DEX Roll to clear the misfire in only one Phase. If he makes the DEX Roll, then the misfire will be cleared after one full Phase. If he fails the roll, then the round will explode,

doing damage to the character's hand (half the round's normal damage). If the character is willing to take two full Phases, he can clear the round without making a DEX Roll, and therefore without having a chance of blowing up his hand.

JAMMING

Sometimes a round can fail to feed properly into the firing chamber. When this happens, the gun will not fire until the jam is cleared. It takes one full Phase for a character to clear a jam. A character with Weaponsmith Skill for the weapon can clear the jam in a half Phase. Once the jam has been cleared, the weapon can fire normally. Revolvers and single-shot bolt action weapons will not jam.

RUNAWAY

Weapons with autofire can "runaway" when firing more than one bullet. A runaway gun will continue to fire even after the trigger has been released, and will expend all its rounds in one Phase. This does not affect the character's chance to hit, and when the gun has been reloaded it will fire normally.

SIGHTS

Science has made possible mechanical aids that allow anyone to shoot more accurately. Special vision devices can allow a gunman to work in very low light or total darkness. The attacker must first be Brace and be sighted in to use most of the sights listed on the chart. The sights are listed with their OCV and Range Modifiers, and any special bonus. If a gun has no sights, the character using it receives only +1 OCV while Bracing, at the GM's option (see Brace).

SIGHTS

Name	OCV	R Mod
Iron Sights (normal)	+0	+0
Micrometer Sights	+1	—
Scope	+1	+1
Hi Power Scope	+1	+2
Laser Spotting Sight*	+1	+1
Infrared Sighting	—	—
Ultraviolet Sighting	—	—

* Need not brace to use, only good for shots to 64", may not be usable against brightly colored back-grounds, through fog, or in other conditions.

MELEE WEAPONS

This section covers knives, clubs, sword, and other weapons that a character can use in hand-to-hand. These rules are also used for thrown weapons, and any other weapon which does increased damage according to the actual STR of the wielder. The character's chance to hit with a melee weapon is the same as with his fists (11 + OCV - TARGET'S DCV), PLUS ANY APPROPRIATE modifiers. Some melee weapons add or subtract from the attacker's OCV or DCV.

DAMAGE OF MELEE WEAPON

Each weapon does the amount of damage listed next to it on the chart. This damage can be physical or energy, and can be normal damage or killing damage. This damage can be increased, according to the character's STR.

SUPERHEROIC CAMPAIGNS

In superheroic campaigns, the character should build the weapons using Character Points, just like any other attack. Weapons are normally built as an Hand-to-Hand Attack or Killing Attack (Hand-to-hand), along with the Power Limitations Focus and Reduced Endurance. For Killing Attacks, the character can add one DC per 5 points of STR, up to double the damage of the weapon (just like a regular HKA). For attacks that do normal damage, the character adds the damage to his STR damage. In either case, the END cost is determined normally for the weapon, and the character must also pay END for the STR used to wield it.

Characters in superheroic campaigns cannot usually carry a weapon around with them unless they pay the points for it. They can, of course, pick up a normal weapon and use it in combat. In this case, the GM should use the rules for heroic campaigns, below.

HEROIC CAMPAIGNS

In heroic campaigns, weapons have a STR Minimum to wield. The character takes -1 OCV for every 5 points below the STR Minimum. A character can also add 1 Damage Class for every 5 STR above the STR Minimum, up to a maximum of twice the weapon's Damage Class. This rule applies to weapons that do normal damage and to weapons that do killing damage.

To wield these weapons costs END (endurance): 1 END for every 5 STR.

Example: Drak the Barbarian has a 18 STR, and wields a dagger. The dagger has a STR Min of 8, so Drak takes no penalty for using the weapon. In addition, he can add up to 2 DC to the dagger's damage, raising its DC from 1d6-1 to 1d6+1. He could not raise the damage any higher (by doing a haymaker, for example) because he is already at twice the weapon's Damage Class.

HUGE WEAPONS

Extremely strong characters, especially those in superheroic campaigns, can wield huge weapons, like trees or automobiles. When using a weapon of this size, the character can make a Area Effect To-hit Roll, based on the size of the object. (This is made instead of a normal AtTACK Roll). This Area Effect rule can be used for huge weapons used in hand-to-hand, and those that are thrown.

Example: Ogre is fighting Seeker outside Fort Knox. Unable to hit the marital artist with his fists, Ogre grabs an armored car and swings it. Because the armored car fills 4 hexes, Ogre can use it as an Area Effect attack (by swinging it where Seeker is, rather than at Seeker himself). Ogre successfully hits the hex, walloping Seeker broadside.

RANGED WEAPONS							
Name	**OCV**	**R Mod**	**Damage**	**STUNx**	**STR Min**	**Shots**	**Notes**
Muscle-Powered							
Light Bow	0	0	1d6K	0	8	1 §	
Medium Bow	0	0	1d6+1K	0	10	1 §	
Heavy Bow	0	0	1 ½d6K	0	13	1 §	
Light Long Bow	0	+1	1d6+1K	0	12	1 §	
Medium Long Bow	0	+1	1 ½d6K	0	14	1 §	
Heavy Long Bow	0	+1	2d6K	0	17	1 §	
Light Crossbow	0	+1	1d6+1K	0	12	1 §	1 Phase to reload
Heavy Crossbow	0	+1	1 ½d6K	0	14	1 §	1 Phase to reload
Arbalest	0	+2	2d6K	0	16	1 §	2 Phases to reload, x½ DCV while Reloading
Sling	0	-1	1d6+1K	+1	19	1 §	
Staff Sling	0	0	1 ½d6K	+1	14	1 §	
Revolvers							
Derringer	0	-2	1d6-1K	0	5	2	
.38 Special (S&W Mod 10)	0	0	1d6+1K	0	7	6	
.357 Magnum (Colt Python)	0	0	1 ½d6K	0	8	6	
.41 Magnum (S&W Mod 57)	-1	0	1 ½d6K	+1	1	6	
.44 Magnum (Super Comanche)	-1	0	2d6K	+1	13	6	
.445 (Webley)	+1	-1	1d6K	0	7	6	
.45 (Colt Peacemaker)	+1	0	1d6+1K	+1	12	6	
Automatic Pistols							
.22 LR (Hi Standard)	+2	-1	1d6-1K	0	6	10	
.30 (Luger P-08)	+1	0	1d6+1K	0	8	8	
.380 A (Walther PPK S)	+1	-1	1d6K	0	6	7	
9mm R (Makarov PM)	0	-1	1d6K	0	4	8	
9mm (Browning HP)	0	0	1d6+1K	0	7	14	
.45 Automatic (M1911A1)	+1	0	1d6+1K	+1	12	7	
.44 Magnum (Wildey)	0	0	2d6K	+1	15	8	
Submachine Guns							
.223 (Bushmaster)	+1	+1	2d6-1K	0	12	30	Autofire up to 5 shots
.32 A (Skorpion Model 61)	+1	-1	1d6K	0	5	20	Autofire up to 5 shots
9mm (Uzi)	+2	0	1d6+1K	0	12	40	Autofire up to 5 shots
9mm (Heckler&Koch HK 54)	+2	0	1d6+1K	0	12	30	Autofire up to 5 shots
.45 A (Ingram MAC 10)	+1	0	1d6+1K	+1	12	30	Autofire up to 5 shots
.45 A (M3A1 Grease Gun)	0	0	1d6+1K	+1	12	30	Autofire up to 5 shots
.45 A (Thompson SMG)	+2	0	1d6+1K	+1	12	50	Autofire up to 5 shots
Rifles							
7.62 RL (SVD Sniper Rifle)	+1	+2	2d6+1K	+1	17	10	
.30-06 (Springfield M1903)	+1	+2	2d6+1K	+1	17	5	
.30-06 (M-1 Garand)	+1	+2	2d6+1K	+1	17	8	
.450 M Nitro (H&H African)	0	+2	2d6 ½ K	+1	18	2	
Assault Rifles							
.30 C (M-2 Carbine)	+2	+1	1 ½d6 K	0	14	30	Autofire up to 5 shots
.223 (M16A1)	+2	+1	2d6-1K	0	14	30	Autofire up to 5 shots
5.54 R (AK-74)	+2	+1	2d6-1K	0	14	30	Autofire up to 5 shots
7.62 R (AK47/AKM)	+2	+1	2d6K	0	17	30	Autofire up to 5 shots
7.62 N (FN-FAL)	+1	+2	2d6+1K	+1	21	20	Autofire up to 5 shots
Shotguns †							
.410 full choke	+1	+2	2d6 K	+1	9	5	See below
.410 open choke	+2	0	2d6 K	+1	8	5	See below
.410 sawed off	+3	-2	2d6 K	+1	8	5	See below
12 gauge full choke	0	+2	2 ½d6K	+1	12	5	See below
12 gauge open choke	+1	0	2 ½d6K	+1	12	5	See below
12 gauge sawed off	+2	-2	2 ½d6K	+1	11	5	See below

Name	OCV	R Mod	Damage	STUNx	STR Min	Shots	Notes
Heavy Weapons							
7.62 (M-60 LMG)	+1	+2	2d6+1K	+1	17	100	Used w/ Bipod, No STR Min w/Tri-Pod
.50 Cal (M2 HB HMG) *	+1	+4	3d6 K	+1	—	200	Mounted
Light Anti-tank Weapon (LAW)	0	+1	4d6K AP	+1	—	1	May Not Reload
Wire Guided Missile (TOW) * ‡	0	—	6d6K AP	+1	—	1	No Range Mods, ½ DCV
Recoilless Rifle (57mm) *	-1	+3	4d6K AP	+1	—	1	
SAM (Stinger) ¥	+2	—	14d6 EX	0	—	1	No Range Mods
Science Fiction Pistols							
Blaster Pistol	+1	0	9d6N E	—	8	32	
Laser Pistol	+1	0	2d6K AP E	+0	9	32	
Neutron Pistol	+1	0	4d6 NND	—	7	32	
Gyrojet Pistol	+2	-1	2d6K	+1	7	16	
Science Fiction Rifles							
Blaster Auto Rifle	+1	+2	9d6N E	—		16	
Laser Auto Rifle	+1	+2	2d6K AP E	+0	15	64	
Neutron Auto Rifle	+1	+2	4 ½d6 NND	—	10	64	
Gyrojet Auto Rifle	+2	+1	2d6K	+1	13	32	
Science Fiction Special Weapons							
Micro-rocket Launcher	0	0	3d6K	0	5	6	1 Handed
Bolo Gun	0	0	6d6 Entangle	—	10	6	Entangles Target, 2 Handed
Special Handguns							
Taser	-1	-2	5d6 NND	—	8	1 §	
Grenades							
Concussion	—	—	6d6N EX	—		—	Must Be Thrown
Fragmentation	—	—	2d6K EX	0	—	1	Must Be Thrown

* Weapon must be mounted on a tripod or vehicle

§ Recoverable Charge

‡ No Range mods so long as attacker tracks target

¥ Locks on; missile suffers no range penalties

† All shotguns have the reduced Penetration and

EXPLANATION OF TERMS

All ranged weapons are defined by 7 statistics. Any special notes about the weapons is also listed.

OCV: This reflects the intrinsic accuracy of the weapon; and is applied as a bonus or penalty to all attacks made with the weapon.

R Mod: This stands for Range Modifier, which describes how quickly a weapon loses accuracy at range. The modifier is only applied for attacks made at targets more than 1" away. For negative values, the penalty is applied to all attacks; positive values can only be used to offset Range Penalties. A character can never raise his Base OCV due to a weapon's Range Modifier, the R Mod can only negate penalties.

Damage: This is the damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as "d6N". Killing Attacks are listed as d6K. All attacks do Physical damage, unless listed with an "E", in which case they do energy damage. Armor Piercing is abbreviated AP; Explosion is abbreviated EX; No Normal Defense NND. For a complete description of how these work, see *Power Advantages*.

STUN x: This is the STUN Multiplier, and should only be used for Killing Attacks. When the STUN Multiplier d6-1 is rolled,the character should apply the weapon's STUNx modifier. If the Hit Location optional rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a.44 Magnum (STUNx = +1) hit an opponent in the head, the total STUNx would be +6.

STR Min: STR Min stands for Strength Minimum, which is the minimum amount of STR necessary to fully control the weapon when firing. If the character has less STR than the STR Min, he takes a -1 OCV when firing for every 5 STR his STR is below the STR Min. Pistols are rated for one-handed firing; the STR Min should be reduced by 3 if the pistol is fired with two hands. Similarly, the rifles are rated for two-handed firing; the STR Min should be increased by +5 if they are fired with one hand. All autofire attacks add +5 to the STR Min.

STR Min is an optional statistic, and the GM shouldn't use it if he doesn't want to. It should not be used in superheroic campaigns.

Shots: This is the number of times that the weapon can be fired without reloading. Reloading can range from inserting another magazine to nocking another arrow.

MELEE WEAPONS

Melee Weapon	OCV	Damage	STUNx	STR Min	Notes
Axes & Maces					
Great Axe	0	2d6+1K	0	18	2 Handed
Battle Axe	-1	2d6K	0	13	1 ½ Handed
Francisca	0	1 ½d6K	0	13	Can Be Thrown
Hand Axe	0	1d6+1K	0	10	Can Be Thrown
Small Axe	0	1d6K	0	8	
Maul	0	1 ½d6K	+1	19	2 Handed †
War Hammer	-1	1d6+1K	+1	13	1 ½ Handed †
Hammer	0	1d6K	+1	11	†
Small Hammer	0	1d6-1K	+1	8	†
Great Mace	0	2d6K	0	15	2 Handed
Morningstar	0	1 ½d6K	0	10	1 ½ Handed
Mace	0	1d6+1K	0	10	
Small Mace	0	1d6K	0	8	
Great Pick	0	1 ½d6K AP	0	19	2 Handed †
Military Pick	0	1d6+1K AP	0	13	1 ½ Handed †
Pick	0	1d6K AP	0	11	†
Small Pick	0	1d6-1K AP	0	8	†
Clubs (Do Not Require Weapon Familiarity)					
Great Club	0	6d6N	0	15	2 Handed
War Club	0	5d6N	0	10	1 ½ Handed
Club	0	4d6N	0	10	
Baton	0	3d6N	0	8	
Stick	0	2d6	0	5	
Swords and Knives					
Great Sword	+1	2d6K	0	18	2 Handed
Bastard Sword	0	1 ½d6	0	13	1 ½ Handed
Broad Sword	+1	1d6+1K	0	13	
Short Sword	+1	1d6	0	10	
Dagger	+1	1d6-1	0	8	Can Be Thrown
Knife	+1	½d6	0	6	Can Be Thrown
Stiletto	+1	½d6K AP	0	8	Can be thrown
Pole Arms (Long Weapons)					
Pole Arm	-1	2d6K	0	13	2 Handed
Long Spear	-1	2d6K	0	13	2 Handed
Medium Spear	-1	1 ½d6	0	10	1 ½ Handed
Javelin	0	1d6K+1	0	8	Can Be Thrown
Uncommon Melee Weapons(Flails ignore +DCV for Shields)					
Battle Flail	0	2d6K	0	19	2 Handed §
Military Flail	-1	1 ½d6K	0	13	1 ½ Handed §
Bladed Flail	0	1d6+1K	0	13	§
Flail	0	1d6K	0	9	§
War Flail	0	1d6K	+1	13	§
Unusual Melee Weapons					
Quarterstaff	+1	4d6N	—	13	
Lance	0	1 ½d6K	0	13	Long Weapon
Shuriken/Darts	0	½d6K	0	4	Can Be Thrown
Whip	0	1d6K	0	9	Range of 3"; can Grab
Science Fiction Melee Weapons					
Electric Whip	0	1d6K Energy	0	9	Range of 3"; can Grab
Shock Prod	0	3d6 N E	0	6	
Vibro-blade	+1	1 ½d6K AP	0	11	†
Energy Saber	+1	1 ½d6K E	+1	11	†

† +2 DC per 15 STR over STR Min

§ +2 DC per 12.5 STR over STR Min

EXPLANATION OF TERMS FOR MELEE WEAPONS

OCV: This is applied as a bonus or penalty against all attacks made with the weapon.

Damage: This is the damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as "d6N". Killing Attacks are listed as d6K. All attacks do Physical damage, unless listed with an "E", in which case they do energy damage. Armor Piercing is abbreviated AP; Explosion is abbreviated EX; No Normal Defense NND. For a complete description of how these work, see Power Advantages.

STUN x: This is the STUN Multiplier, and should only be used for Killing Attacks. When the STUN Multiplier d6-1 is rolled,the character should apply the weapon's STUNx modifier. If the Hit Location optional rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a War Flail (STUNx = +1) hit an opponent in the head, the total STUNx would be +6.

STR Min: STR Minimum. For STR Min, see above.

Notes: This catch-all category includes any statistics that aren't listed elsewhere.

EXPLOSIVES

Characters in HERO games may occasionally (or frequently) want to use explosives: blowing up a dam, rescuing innocents trapped under a rockslide, blowing the alien invader into the stratosphere — the possibilities are limitless.

The following is a list of common explosives that might be found in a HERO universe. To hit with an explosive, the attacker need only hit the target hex — not the target himself. Each explosive is listed below with the amount of damage, type of damage, cost, and weight. These are only estimates; the exact damage would vary according to the shaping of the charge, nearby structures, etc. The type of explosive can also affect the damage: Black Powder is a less efficient explosive than dynamite, which is itself outperformed by Plastique. GMs should add or subtract damage if the explosive being used is somehow extraordinary.

EXPLOSIVES

Explosive	Damage	Notes
Fragmentation Grenade	2d6K EX	
Concussion Grenade	6d6 EX	
Dynamite (1 stick)	5d6 EX	
Dynamite (2 sticks)	7d6 EX	
Dynamite (4 sticks)	9d6 EX	
Nitroglycerine (1 Liter)	12d6 EX	
Gas Tank (12 Liters)	15d6 EX	
Mortar Round	4d6K EX	
Howitzer Round	5d6K EX	Loses 1 DC per 2 hexes
Heavy Bomb	6d6K EX	Loses 1 DC per 3 hexes

ARMOR

Characters may want to wear armor to partially or wholly protect themselves from damage. Personal armor can range from a policeman's kevlar vest to a knight's plate hauberk. Most armor functions as both PD and ED, although it is possible for armor to protect only against one category of attacks. All the body armor shown is fully resistant, although a character could have armor that was nonresistant (like a padded suit).

The protective value of armor is based on the material it is constructed from, and the skill with which it was put together. Armor is often heavy, although high-tech armor can be lightweight. Most armor only covers a portion of the body, so it is only effective some of the time (see Sectional Defenses).

Fantasy Armor	Defense
Cloth	1
Leather	2
Boiled Leather	3
Brigandine	4
Scale	5
Chain	6
Plate and Chain	7
Full Plate	8
Modern Armor	**Defense**
Light Kevlar	3 †
Kevlar	5 †
Heavy Kevlar	7 †
Science fiction Armor	**Defense**
Light Reflect	+3 ED §
Full Reflect	+6 ED §
Advanced Polymers	9 †
Hardened Ceramics	10 †

† x1/2 Listed Mass
§ x1/4 Listed Mass

SHIELDS

Shields protect a character by raising his DCV from attacks to the front. A shield is assumed to be "in the way" even when a character isn't doing a Block maneuver. If a character does a Block maneuver he can add his Shield DCV bonus to his OCV.

Shield	DCV	Weight	STR Min
Small Shield	+1	2	5
Normal Shield	+2	4	13
Large Shield	+3	7	18

ARMOR WEIGHT CHART (KG)								
Defense	**8-**	**9-**	**10-**	**11-**	**12-**	**14-**	**15-**	**Full coverage**
1	.9	1.3	1.8	2.2	2.6	3.1	3.3	3.5
2	1.3	1.9	2.5	3.1	3.8	4.4	4.8	5.0
3	1.8	2.6	3.5	4.4	5.3	6.1	6.7	7.0
4	2.5	3.8	5.0	6.3	7.5	8.8	9.5	10.0
5	3.5	5.3	7.0	8.8	10.5	12.3	13.3	14.0
6	5.0	7.5	10.0	12.5	15.0	17.5	19.0	20.0
7	7.0	10.5	14.0	17.5	21.0	24.5	26.6	28.0
8	10.0	15.0	20.0	25.0	30.0	35.0	38.0	40.0
9	14.0	21.0	28.0	35.0	42.0	49.0	53.2	56.0
10	20.0	30.0	40.0	50.0	60.0	70.0	76.0	80.0

BUYING WEAPONS AND ARMOR

SUPERHEROIC CAMPAIGNS

In superheroic campaigns, weapons and armor are simply special effects for Powers, and must be bought with Character Points, like any other Powers. If a character wants to simulate a specific type of weapon or armor, he should buy it with Limitations and Advantages so that it performs identically to the weapon or armor on the weapon chart. Most guns are Ranged Killing Attacks, with the Limitations Charges and Focus. Similarly, armor is simply Armor with the Limitation Focus, and perhaps Activation. If the character wants to improve the accuracy of the weapon, he should buy Combat Skill Levels or Range Skill Levels with the appropriate Limitations (see Skills). Either weapons or armor can be built with the Limitation Independent, but in this case the points are gone forever, and if the character loses the weapon or armor he will have to pay the points again (see Independent). For more information on appropriate Limitations and Advantages, see Power Modifiers.

Example: The supervillain Sniper wants to have a M16 Assault Rifle with one clip of ammunition. Looking at the M16 on the weapon list, the M16 is a 2d6-1 Killing Attack, +2 OCV, +1 vs. Range Mods, with a 30 shot clip and the Advantage "Autofire". To determine the price for this, Sniper simply determines what it would cost to buy an identical Power. The 2d6-1 RKA costs 25 points. To receive +2 OCV is the same as buying 2 Combat Levels. Since these Combat Levels will have Limitations, they must be 5 point levels, so they cost 10 points. The Range Level costs 3 points. Thus the base cost is 25 + 10 + 3 = 38. The M16 has the Advantage of 30 Charges (+1/4). The Active Cost is 38 x (1 + 1/4) = 47. Sniper now applies Limitations. The gun will be an Obvious Accessible Focus (-1). Sniper doesn't want the Independent Limitation, so the Real Cost is 47 / (1 + 1) = 23.

HEROIC CAMPAIGNS

In Heroic Campaigns, characters can buy normal weapons with money. This includes all the weapons on the charts above, although some weapons may be hard to locate. (Or impossible, a character couldn't find a Taser in a fantasy setting, for example.)

Heroic characters who want to build special weapons or armor, like magic weapons, will have to pay Character Points. What follow are some guidelines for building special weapons in a heroic campaign. GMs should note that none of these Limitations necessarily apply in all cases. For example, a wizard could enchant a suit of armor so that it could never be removed from its wearer against his will. Such a suit would not be bought with the Limitation Focus.

SPECIAL LIMITATIONS

These are Limitations that characters in heroic campaigns can use when constructing special weapons. They should not be used in superheroic campaigns.

WEAPON LIMITATIONS	
STR Min	**Limitation**
Base STR Min = (Active Points/3)	-3/4
Base STR Min = (Active Points/2)	-1
Limitation Modifiers	**Limitation**
STR Min -10	+1
STR Min -5	+1/2
Base STR Min	-0
STR Min +5	-1/2
STR Min Can't add damage	-1/2
Weapon Type	Limitation
1 Handed Weapon	-0
1 1/2 Handed Weapon	-1/4
2 Handed Weapon	-1/2

ARMOR LIMITATIONS	
Mass	Limitation
No Mass	-0
Half Mass	-1/2
Normal Mass	-1
Double Listed Mass	-1 1/2
Real Armor	-1/4

MELEE WEAPONS

Most melee weapons are built from with the OAF, Independent, and Has a STR Min (Active Pts./2) Limitations. The final value for the limitations are modified, however, by the weapon's actual STR Min, Weapon Type, and if the weapon can be thrown.

To build a melee weapon, find the Active Cost of the attack and apply the following modifiers.

Base Limitations: OAF (-1), Independent (-2), and Has a STR Min (-1).

Choose one of each Limitation:

STR Min: STR Min -10 (1 less Limitation), STR Min -5 (1/2 less Limitation), STR Min as calculated (0), STR Min +5 (-1/2).

Weapon Type: 1 Handed Weapon: (0), 1 1/2 Weapon (-1/4), 2 Handed Weapon (-1/2).

Weapon can be thrown: +1/2 Advantage (Melee only Weapon is +0).

The STR Min of a 1 1/2 Handed Weapon is -2 less than calculated when used in 2 hands. A character may add 1 Damage Class to a melee weapon for every 5 points his STR exceeds the weapon's STR Min. The DamaGE CLASS OF THE weapon may never be more than doubled for excess STR, Combat Levels, and Maneuver Bonuses.

MUSCLE-POWERED RANGED WEAPONS

Most muscle-powered ranged weapons are built with the OAF, Independent, 2 Handed Weapon, 1 Recoverable Charge, Concentrate at 1/2 DCV, and Has a STR Min (Active Pts./2) and Can't add damage with STR Min Limitations. The final value for the limitations are modified, however, by the weapon's actual STR Min.

To build a muscle-powered ranged weapon, find the Active Cost of the attack and apply the following modifiers.

Some muscle-powered weapons (like crossbows) take a full phase to load and use the Extra Time Limitation; but, since a Crossbow can be carried loaded the Limitation is halved.

Base Limitations: OAF (-1), Independent (-2), 2 Handed Weapon (-1/2), 1 Recoverable Charge (-1 1/4),

Concentrate to 1/2 DCV (-1/2), Has a STR Min (-1), and Can't add damage with STR Min (-1/2).

Choose one of each Limitation:

STR Min: STR Min -10 (1 less Limitation), STR Min -5 (1/2 less Limitation), STR Min as calculated (0), STR Min +5 (-1/2)

May also have: Takes a Full Phase (-1/2)

A character may not use a muscle-powered ranged weapon unless his STR equals or exceeds the STR Min of the weapon.

GUNS

Most guns are built with the OAF, Independent, Charges (to represent the size of the clip), Has a STR Min (Active Pts./3) and Can't add damage with STR Min Limitations. The final value for the limitations are modified, however, by the gun's actual STR Min.

To build a gun find the Active Cost of the attack and apply the following modifiers.

Base Limitations: OAF (-1), Independent (-2), Has a STR Min (-3/4), and Can't add damage with STR Min (-1/2).

Choose one of each Limitation:

STR Min: STR Min -10 (1 less Limitation), STR Min -5 (1/2 less Limitation), STR Min as calculated (0), STR Min +5 (-1/2)

Charges: (Limitation to define size of clip)

Weapon Type: 1 Handed Weapon: Pistols (0), 1 1/2 Handed Weapon (-1/4), 2 Handed Weapon: Rifle (-1/2)

The STR Min is defined for a weapon using all of its Advantages. Autofire Weapons are -5 STR Min fired single shot. A 2 handed weapon has a -5 STR Min. A 1 1/2 Handed Weapon has a +2 STR Min when used with 1 hand. A 1 handed weapon is -3 STR Min when used with 2 hands. A Braced Weapon is -5 STR Min. A weapon on a Bi-Pod is -10 STR Min. A weapon on a tripod or mount should not buy STR Min.

The character takes a -1 OCV for every 5 pts. the STR Min exceeds the character's STR. The Character takes a 1d6 Normal attack for every 10 pts. the STR Min exceeds the character's STR.

ARMOR

Most armor is built with the OIF, Independent,Real Armor, and Mass Limitations. The final value for the Limitations are modified by the Armor's actual mass and coverage.

ARMOR COVERAGE

Protects Locations	Limitation	Weight (kg)	Example
12-13	-2	10	Short Vest
11-13	-1 1/2	15	Standard Vest
10-13	-1 1/4	20	Cap, Long Vest
4-5, 9-13	-1	25	Helmet, Jacket
3-5, 9-14,16-18	-3/4	30	Full Coverage Helmet,Long Jacket, High Boots
3-5, 7-14,16-18	-1/2	35	Full Coverage Helmet, Long Jacket with Sleeves, High Boots
3-14, 16-18	-1/4	38	Full Coverage Helmet, Long Jacket with Gauntlets, High Boots

The Real Armor Limitation means that the armor must be put on and taken off like real armor, it may restrict the wearer's ability to swim, it will get muggy in a hot climate, etc.

The Mass Limitation means that a full coverage suit of armor has a mass based on the armor's largest defense. The base mass is equal to 2.5 kg. at DEF 2, and doubles for every +2 DEF. If the defense is an odd number then use a base mass of 3.5 kg. at DEF 3, and doubles for every +2 DEF.

To build armor, find the Active Cost of the defense and apply the following modifiers.

Base Limitations: OIF (-½), Independent (-2), Real Armor (-¼), and Mass (-1).

Choose one of each Limitation:

Mass: No Mass (1 less Limitation), x½ Mass (½ less Limitation), x1 Mass (0), x2 Mass (-½)

Coverage: See above

SHIELDS

Most shields are built from with the OAF, Independent, and Has a STR Min (3 + 5x the DCV bonus) Limitations. The final value for the Limitations are modified, however, by the shield's actual STR Min.

To build a shield find the Active Cost of the Levels on DCV (5 pts. per +1 DCV) and apply the following modifiers.

Base Limitations: OAF (-1), Independent (-2), and Has a STR Min (-1).

Choose one of each Limitation:

STR Min: STR Min -5 (½ less Limitation), STR Min as calculated (0), STR Min +5 (-½)

EXPERIENCE



As the characters play in the campaign, they improve by learning from their experiences. The GM should give each character Experience Points to reflect the time the character spent improving his physical condition, learning new Skills, improving old ones, or buying off Disadvantages.



Experience Points work like Character Points in all ways. Experience Points are just Character Points that the character obtains from adventuring.

A character usually spend Experience points between adventures. However, the GM may allow a character to learn a new skill during an adventure. For example, Randall could "just figure out" how to fly a DC 3 as it's spiraling downward into the ocean. Some skills may require a fair amount of time in the campaign to learn, while others would require that the character be trained under an instructor. The character may have to go off the beaten path to find a teacher in some of the more esoteric Skills or Talents.

The GM must carefully consider how many Experience Points to give out after each adventure. If the GM gives out too few points, then the characters and the campaign be-

EXPERIENCE POINTS	
Situation	**Experience**
Base experience points for being in a scenario	1 point
Characters were on a very long, involved adventure	2 points
Adventure ran more than one session	+1 point
The adventure was difficult	+1 point
Characters heavily outnumbered	+1 point
Optional Guidelines:	
Characters were clever, inventive, subtle, or roleplayed well	+1 point
Characters solved a mystery	+1 point
The adventure was a resounding success	+1 point
Characters role played very poorly	-1 point
The adventure was a terrible failure	-1 point

come stagnant. If the GM gives out too many points, then the PC may become unrecognizable and overpowerful in a very short amount of time.

The following table should help the GM decide how many Experience Points to give out to the characters. This table is a set of guidelines, and should not be taken as absolute. A very large adventure may be worth as much as many small adventures that were resolved swiftly.

Each character is given Experience Points on his own merits. The amount of Experience given to each character can therefore vary. Usually, a one night adventure will be worth about 2 experience points. If an adventure takes more than one session, add +1 experience point for each session beyond the first (a 3 session adventure would give approximately 4 experience points).

The GM never takes Experience Points away. Player characters should always get a minimum of 1 point of experience if they play a scenario.

ASSIGNED EXPERIENCE POINTS

The GM can also give out Experience Points for specific Skills or attributes that the characters used during the adventure. Each player may state at the end of the adventure one Skill (new or old) his or her character used a great deal during that particular adventure. The GM then can decide to give the character an Experience Point to be used only for that specific Skill. The Assigned Experience Points are like a bonus, over and above the Experience Points given out for the adventure.

Assigned Experience Points are usually given to Background Skills and Perks. The GM could also give out assigned experience to help a character buy off a Disadvantage. Occasionally the GM may give a character 1 Experience Point towards a +1 with some Skill. The GM may well choose to give out more than one or two Experience Points by assignment, thus helping the character grow in the direction indicated by his or her actions on the adventure. However, characters should always have some Experience Points that can be spent anywhere.

EXPERIENCE IN SUPERHEROIC CAMPAIGNS

In a superheroic campaign, the GM should take special care to manage how the characters spend their experience. Each Experience Point is identical to a Character Point, and the GM should examine any new Powers or Talents as carefully as he would for a starting character. Also, a character should usually have a good rationale for spending the experience, particularly when buying off Power Limitations or Disadvantages. For example, a PC with a 14- Activation Roll could justify buying off the Limitation by saying that he gained more control over his Power (and thus no longer had an Activation Roll). However, a character with a Focus couldn't put the focus in a milkshake and drink it — there would have to be a better explanation for losing the Focus Limitation. Wherever possible, the GM should try to structure adventures so that characters can buy off Limitations and Disadvantages.

And never forget, villains get experience too...



DESIGNERS' NOTES

ORIGINS OF THE HERO SYSTEM

Long before there was a "HERO System", there was only *Champions,* the HERO system's super roleplaying game. Champions was born during a college lecture. George was bored by the lecture, so he started designing a super hero roleplaying game in his notebook. The final result of that effort is the game you're holding.

George had some good ideas for combat and characteristics, but the problem of assigning powers was a difficult one. Then George met Wayne Shaw at a convention and saw his point system for distributing superpowers. The current system looks almost nothing like Wayne's original work, but owes much in spirit to Wayne and his group's pioneering effort. Thanks, Wayne.

The original edition of the *Champions* rules took about two and a half years of playtesting and revision. It was a cooperative effort among numerous gamers, but essentially George was responsible for testing the rules, and Steve was responsible for translating the ideas to paper. Jim Landes, Ray Greer, Glenn Thain, and Tom Tumey were all instrumental in getting the rules published. After racing through its initial print runs, George and Steve revised the rules twice: once in 1982 and again in 1984. Each new edition of *Champions* took advantage of additional playtesting and helped clean up the rules.

Meanwhile, the HERO system was branching out in new directions. In 1983, HERO Games published *Espionage,* the Secret Agent Roleplaying Game, followed in 1984 by *Justice Incorporated*, the roleplaying game of the 1920s and 1930s. These were followed by *Danger International* (an Espionage revision), *Fantasy Hero*, *Robot Warriors.,* and *Star Hero.*

The problem was that as the HERO system spread out over several genres, it became less unified. George and Steve never had a chance to sit down with all the rules at once and say "how do we want to handle mentalism" or "how do we want to build gadgets." As a result, each game was built on what came before it, but changed it to fit special circumstances. Hence *Fantasy Hero* Magic was different from *Champions* Powers or *Justice Incorporated* Talents. Moreover, because there was no single set of rules, HERO players ended up buying several different HERO games just to make sure that they had all the rules.

In the summer of 1987 we first started thinking about fixing all this. In the end, what really convinced us to change things was a desire to clarify the original vision behind the Hero System. We always envisioned the Hero System rules as a complete and unified set of rules for roleplaying in any background. Our initial goal was to create rules that could be used to duplicate any setting from a novel, a comic book, a movie or television show. To accomplish this, we decided to unify all the rules, smooth out the discrepancies, and put them under one cover. This would also give us an opportunity to clean up the presentation, fix some loopholes, and act on all the feedback we'd received in the 7 years since the first HERO system book had gone to print.

Of course, the situation had changed somewhat since 1981. *Champions* was no longer a small game run by a handful of people — it was an established, successful games system. HERO had even signed an agreement with Iron Crown Enterprises to help relieve the press of publishing the game.

It was Iron Crown that hired me in 1987 to help manage the HERO line. The revision itself took almost exactly 2 years. George, Steve, and I went over the rules one by one, and we solicited feedback from over a hundred players. We playtested, and then replaytested — so that these rules will be the best they can possibly be. On the whole, we're very pleased with the results, and we think you will be, too.

DESIGN CONSIDERATIONS

The main object of the game is for the players and the GM to have fun. We like to think of the Hero System as a Game Construction Set, where each GM can create his own unique campaign world. Perhaps it's based on a favorite novel or movie, or a combination of several sources, or a completely original vision. In any case, the Hero System lets you customize it.

Designing a set of roleplaying rules is a process of making numerous decisions. How do we represent combat? What numbers do we use to determine your chance to hit? In constructing these rules, we used a relatively simple set of guidelines. We wanted to keep the mechanics simple, encourage roleplaying, and create a flavor similar to that in books, movies, and comics. Most important was giving the game the "flavor" of a good action novel or a movie. When realism conflicted with that goal, we put realism in second place. Then we tried to reduce the rules to the simplest set of numbers we could come up with, so that the game mechanics wouldn't get in the way of having fun. Finally, we tried to put in rules that would encourage storytelling on the part of the players and the GM.

Above all, we wanted the Hero System to be flexible and open-ended — capable of simulating any real or fictional situation. This flexibility means that there is potential for "minimaxing" and distorting the rules. We could have put in a lot more "don'ts", but that's not the way we wanted the rules to be. We would rather let you make your own decisions about what is permissible. If you want to allow the characters to travel through time, it's silly for us to say "no you can't." After all, you've paid your money for the game, so why shouldn't you alter it any way you please? As a consequence, we've asked for a lot of decision-making from the Game Master. It may be difficult for you to tell your friends that no, they can't have a character with Extra-Dimensional Movement or Precognition. But they'll probably understand if you explain your reasons for your decision.

This leads to the most important design idea we worked toward: that we wanted a game that could stimulate everyone's creativity. The HERO system is intended to be a tool for you to use in designing your own campaign game. We hope you'll use it that way.

CHANGING THE GAME

There are many ways that the HERO System rules could be modified to produce a much different game. Some of the more important ones are:

DESIGNING NEW SKILLS

The Skill list was intended to simulate the Skills necessary to play in most standard genres. We have also included Professional Skills and Background Skills that can be used to fill any gaps. But if you are playing in an extremely unusual campaign setting (like Ice Age mammoth hunting), you might want to expand the Skill List.

When designing new Skills, the first thing to decide is whether the Skill will be based on a Characteristic. Compare the proposed Skill to the ones on the list, and see if it fits into any of the Categories. If not, it is probably a General Skill.

Next, decide exactly what the Skill does. What happens if the character makes his Skill Roll? What happens if he makes it by a lot? What happens if he fails? Then set a few modifiers, so that when a character uses the Skill he can improve (or hurt his chances).

DESIGNING NEW POWERS

Almost every conceivable effect can be simulated with the existing Powers and Power Modifiers. But that doesn't mean that you can't or shouldn't come up with your own, especially if you think your Power works better than the ones presented. When designing your own Powers we suggest the following considerations:

1) A general rule that we followed was that about 40 to 50 Active Points in a Power was pretty good, and 75 Active Points in a Power was wonderful.

2) A Power that you don't want too many people to have should be given a high minimum cost.

3) Try to build Powers around the 1d6 per 5 points principle.

4) Most of the Powers we designed are open ended, rather than absolute.

5) Every offense should have a defense, and the defense should be considerably cheaper.

NO ENDURANCE

To simplify the superheroic games, you may want to get rid of Power Limitations and Endurance cost. No Power will cost Endurance to use, but you won't get any breaks on the cost. You can ignore Endurance in the heroic games, though some combats could take a very long time.

AFTERWARD

We hope that you have a lot of fun with this game; we've had a lot of fun putting it together. Hero Games produces many other products that you can use with your campaign. There's a full line of supplements described in our catalog; if you don't already have one, just write to the address at the front of this book.

We're interested in your ideas and submissions. We really want to know what you think of our games (even *bad* — if you don't tell us what's wrong, we can't fix it). We especially welcome any suggestions you have on how we can improve our products. We're looking for adventures, villains, ideas for new Powers or rules, artwork, and any other concept you think would be helpful to other HERO players. Write us a letter and ask for our Submission Policy (please enclose a self-addressed, stamped envelope).

If you have questions about *Champions* , we'll do our best to answer them, but for our sake: please try to phrase the questions so it can be answered with a yes, no, or a number; and please enclose a self-addressed stamped envelope, otherwise we cannot reply. You should also keep a copy of your questions, so you'll remember them when you get your answers.

We also recommend that you subscribe to the Adventurers Club, the magazine about Hero System games. Every issue has an adventure, new rules, GM hints, new villains, reviews, product news, and answers to questions. Check out the information in the catalog.

That's all for now. So what are you waiting for? Go out there and Be a Hero!

GEORGE'S CREDITS

To the players in my first and best campaign:

Glenn "Icestar" Thain

Steve "Force" Goodman

Bruce "Marksman" Harlick

Stacy "Mind Maid" Laurence

Doug "Mercenary" Garrett

Mike "Aircobra" Gray

Tom "Rose" Tumey

Ray "Dove" Greer

STEVE'S CREDITS

To Pamela, for understanding above and beyond the call of duty.

To Alexander, for putting things in perspective.

To George, for arguing and being right.

To Ray, for keeping an eye on things.

To Rob, for being so foolish as to agree to take on this task.

ROB'S CREDITS

A dedication (or three) may not pay the rent, but it does show my appreciation to some deserving people — especially those I haven't seen enough of for the last few months. These are all personal and first name only — so if you don't know me, feel free to tune out.

So, without further ado,This book is dedicated to:

My family: for (bravely) supporting my hobby until my hobby could support me

George, Steve, Ray: For letting me do the revision

Keith (0-2): For giving me a reason to

The Freedom Patrol (Chris , Danny, Bill, and the rest): For being the first

The Gangbusters (Bruce, Brian, Paul, JB, Dave^2, Tim, and all who went before them): For providing the best roleplaying an undeserving GM could ever ask for

The crew of the USS Castor (JB, Kailo, JL, Carol, Becky, and Brian): For letting me play *him.* Oy!

Allen: For Coming Through In A Big Way

Bob and Nonie: For kind words when the revisions seemed never-ending

JB: For being my right-hand "Mouth"

And Carol: For showing me what springtime in Virginia is all about

For all you do, this book's for you.

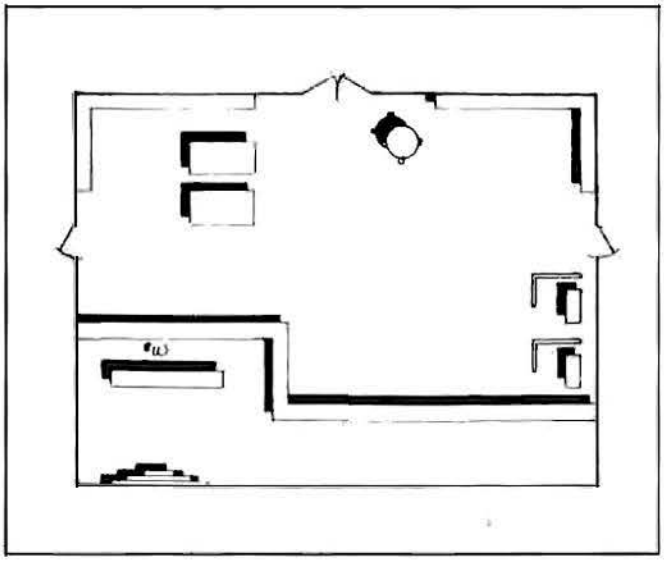
COMBAT EXAMPLE



Here is an example of how to direct combat. This is not intended to be a complete example of roleplaying. The roleplaying in this example is minimal, because the scenario was written to illustrate combat.

Three people get together and decide to play Champions, the superhero roleplaying game using the HERO System. Champions uses the superheroic rules. One player volunteers to be the Game Master (GM). He thinks of a scenario for the other players to run characters in. The GM decides that a bank robbery would be a good start. The GM has written up one villain, named Ogre. The GM has decided to provide Ogre with some thugs, essentially normals with a PD of 3 and an ED of 3. The thugs also have +3PD/+3ED Armor. The players have their two characters, Crusader and Starburst. They have some dice, pencils, paper, and their imaginations. They are ready.

The GM draws the bank on a piece of paper, basically a rectangle 8" by 10". He puts doors on three sides, and a vault door on the fourth side. A line in front of the vault side indicates the counter, two squares indicate tables. Some desks are against the front wall (see illustration).



GM: Okay, let's get started. What are your secret identities?

Starburst: I'm a physicist.

Crusader: I'm a security guard.

GM: Crusader, its payday, and you're at a bank making a deposit while on your lunch hour. Starburst, you were busy experimenting in your laboratory, and your latest experiment isn't working out, so maybe a little fresh air might help...

Starburst: A short flight around town sounds like just the thing.

GM: While you're making your deposit, Crusader, you hear a familiar noise: the click of a safety on a gun being taken off.

Crusader: I look in that direction. What do I see?

GM: Two tellers over from you, there are two men with rather bulky jackets standing in front of the cashier. A woman standing next to you blocks your view of the man's hands, but you can see that the cashier looks very pale all of a sudden.

Crusader: Hmm, sounds like a job for Crusader. I'll make my way to the door.

GM: Things are starting to happen now, so let's use the Speed Chart. Ogre is SPD 4, Starburst is SPD 5, and Crusader's SPD 6. The two thugs are SPD 2, as is everyone else in the bank. Its Segment 12. Crusader, you have the highest DEX. You notice as you approach the door that there's a man standing next to it, with one hand in his jacket.

Crusader: Standing there with his hand in his jacket. Right. What about the main door?

GM: There's a big man in front of it. The security guard is right next to him, and the big man shoves him through the plate glass door. The big man tears off his trenchcoat, revealing someone that looks like this [GM displays drawing of Ogre]. People start screaming, the alarm begins to ring, and general Pandemonium breaks out.

Crusader: I'll take advantage of the confusion, if I can. Is there someplace where I can change?

GM: Yes. There's an enclosure around this desk. You know, the frosted glass panels. The man who was in there just ran out, and you're right next to the door.

Crusader: Okay, I dash in there, close the door, and become Crusader.

GM: That's your action for Segment 12. As you're doing that, you hear something break, and Ogre says: "I'm taking all the money, 'cuz nobody can stop the Ogre!" (Ogre rolls a Presence Attack as he breaks a desk in half with his fist. He rolls +1d6 for a violent action, and the total is 24. This causes the normals in the bank to hesitate, in some cases scream, and one old lady faints.)

GM: Meanwhile, Starburst, you saw a truck with the motor running parked in front of a bank. As you see this, you hear the crash of breaking glass and see a man come hurtling out of the front door of the bank.

Starburst: Looks like trouble. I'll dive down and through the hole in the door, and maybe I'll surprise whoever's in there.

GM: That's your action for Segment 12. OK: Segment 1, nobody goes. Segment 2, Crusader, your move.

Crusader: Well, I'm too far from Ogre or any of the gunmen except the gunman at the door here, who's only a half move away. I'll do a flip over the top of this screen and Martial Strike the gunman.

GM: Fine. Make your Acrobatics Roll to do the flip.

Crusader: I rolled a 10, and I make my Acrobatics Roll on a 14 or less.

GM: No problem. Now, roll your Attack Roll on the gunman. His combat value is 3, but he's surprised so its halved and becomes a DCV 2.

Crusader: My 3 levels with Martial Arts are on offense, so my Combat Value is 12.

GM: You need a 21 or less, so you hit unless you roll an 18.

Crusader: I roll a 13.

GM: You hit him. Roll your damage.

Crusader: I roll 6d6, and do 28 STUN and 7 BODY.

GM: Well, he's knocked out (28 STUN — 6 PD = 22 STUN. A normal only has 20 STUN). Did you do any Knockback?

Crusader: (Rolls 3d6 because of his Martial Punch for Knockback. The total is an 11.) No Knockback.

GM: Record your END used. Now, Segment 3. Starburst?

Starburst: I'm flying in low, about 3 feet off the ground, to make it through that hole in the door. What do I see?

GM: You see a large costumed figure in front of the door with his back to you, and you hear him make that little speech. You could do a Move Through on him if you want.

Starburst: Yes, I think will. He needs to be taken down a peg. I have 25 points of my Multipower in Force Field, and the other 25 points in Flight.

GM: That's 10" of Flight (because the Flight has a +¼ Advantage). Ogre's DCV right now is halved because he's unaware, so his DCV is 3.

Starburst: My OCV is 8. 11 + 8 - 3 = 16, so I need 16 or less to hit. I roll an 8.

GM: Do your damage. 1d6 for each 3" of movement is 3d6, plus 3d6 for your STR is a total of 6d6. Take half the damage yourself.

Starburst: 18 STUN and 6 BODY, which causes me 0 STUN. Knockback is (roll 2d6 = 4, 6 - 4 = 2) 2".

GM: Ogre takes 1d6 damage from striking the floor, but I won't bother to roll it since his defenses are so high. Now, at 18 DEX, it's Ogre's turn. He can still act since he wasn't Stunned. He doesn't get up, but reaches out and grabs that big table next to him and throws it at you. He doesn't need an Attack Roll to grab a helpless table. The table is 2 hexes in size, so he uses it as an Area Effect. But the table is an unbalanced thrown object, so the range penalty is -4. Ogre's OCV is 9 -4 = 5 and the DCV of your hex is 3.

Starburst: Uh oh.

GM: I hit you with a 13 or less, and I roll a 12. Ogre does the maximum he can with the table. The table is DEF 5, BODY 6, for a total of 11d6 possible attack. Ogre can do up to 12d6 with his STR, so he can do 11d6 with the table. He rolls 48 STUN and 12 BODY.

Starburst: Ouch. My PD is 10 +12 for Force Field = 22, so I take 26 STUN and 0 BODY. I'm Stunned (Starburst's CON is 25).

GM: You were knocked back 3" and landed on a brochure rack. The 3d6 damage rolls 11 STUN and 3 BODY which causes you 1 STUN, since your Force Field drops when you're Stunned. Now, Segment 4. Crusader?

Crusader: I'll half move 3" from here and use my Offensive Strike on one of the guys holding up the teller. I put my 3 levels on DCV, since he's pointing a gun at me. What's his DCV?

GM: One of the gunmen is stuffing money into a bag, but the other one sees you coming. He is trying to raise his gun to fire at you, but you're faster than him. His DCV is 3. Your OCV is 9, -2 for Offensive Strike, equals 6. You need 11 + 6 - 3= 14 or less to hit him.

Crusader: An 11 — I hit him! I do 28 STUN and 8 body. I rolled a 4 on 3d6! Ha, that's 8 - 4 = 4" of Knockback!

GM: The gunman is knocked back and takes 4d6 (Knockback damage). The extra damage is 16 STUN and 4 Body. The gunman is down and looks hurt.

Segment 5, Starburst you recover from being Stunned this phase, you can act next phase. Segment 6, Crusader, Ogre, and the gunmen in that order.

Crusader: It's time to take on Ogre before he flattens Starburst. I'll half move over to Ogre and kick him. That's an Offensive Strike. My levels are still on DCV. My OCV is 8 - 2= 6.

GM: Ogre's DCV is also 6, so you need to roll 11 + 6 - 6 =11 or less.

Crusader: I roll 11, I just hit. I rolled 31 and STUN and 7 BODY, not a very good. I roll a 10 for Knockback on 3d6, so (10 - 7 = -3) he doesn't get Knocked back.

GM: Ogre isn't really hurt by that attack (he takes 3 STUN). He turns to you and says "Bah! Your puny powers can't hurt Ogre!" He swings at you. Your DCV is 8 + 3 (levels) + 1 (Offensive Kick) = 12. His OCV is 6. Ogre needs to roll 11 + 6 - 12 = 5 or less to hit you. He rolls a 10 and misses.

The two gunmen are both unconscious, so they don't do anything.

GM: Segment 7, no one acts. Segment 8, Crusader and Starburst in that order.

Crusader: This guy is tough — I better kick him again. My OCV is 6, and so is his. I need 11 + 6 - 6 = 11 or less. I rolled a 12, just missed!

Starburst: I get up and change my Multipower to 10 points in Force Field and 40 points in Energy Blast. I say to him "Now, Ogre, feel my Stellar Photonic Blasts!" I hope I hit. My OCV is 8, and +1 for my Combat Level, for a 9 OCV. He's 5 inches away so my OCV takes a -2. My OCV is 7.

GM: Ogre's DCV is 6, you need 11 + 7 - 6 = 12 or less to hit.

Starburst: I roll a 9, I got him! I roll 8d6 and do 32 STUN and 9 BODY but no Knockback.

GM: (After marking off 32 - 20 = 12 more STUN from Ogre's record sheet) Ogre roars with pain, but is not Stunned. Segment 9, Ogre's action. He spins and ignores Crusader, who hasn't really hurt him.

Crusader: It's not my fault — wait until I Find Weakness!

GM: Right. Ogre glares at Starburst and says "Ogre crush you!" He leaps next to you for a half move, and then tries to grab you. His he has 3 Combat Levels on OCV, so his OCV is 6 + 3 = 9. Grab is -1 OCV and half moving is -1 OCV. Starburst's DCV is 8. Ogre needs an 11 + 9 - 8 - 1 -1 = 10 or less. He rolls a 13, and misses.

Starburst: Whew — that would have taken me out.

GM: Segment 10: Crusader, then Starburst.

Crusader: This time I'm really going to put Ogre down. First, I'll try to use my Find Weakness Talent. I have a 12- roll. I got an 11. That means his defenses will be halved against my attack. Next, I'll push my STR by 10 and go to 30. That means my Martial Strike will do 6d6 + 2d6 for the push, total 8d6. I'll stand right behind Ogre so when Starburst blasts him I won't get hit.

GM: If Starburst knocks Ogre back, you might take some damage.

Crusader: Good point. I'll hold my attack so that Starburst and I will attack together.

Starburst: To make sure Ogre goes down I'll put all my Multipower points in Energy Blast, and push my attack by 10 points. That gives me a total of 12d6.

GM: Because the two of you haven't worked together, there's no multiple attacker bonus. Starburst, your Attack Roll is still 11 or less. Crusader, your Attack roll is 11 or less. Go for it.

Starburst: I hit with a 10. I do 48 STUN, 13 BODY, and 7 inches of Knockback.

Crusader: I hit, too, on an 11. I do 33 STUN, 9 BODY, and 2 inches of Knockback. Remember that he only gets half defenses against that because of my Find Weakness.

GM: Since you struck together on opposite sides Ogre won't go anywhere, but I will add your Knockback damage together. Ogre takes 9d6 for 30 STUN and 9 BODY. (GM now calculates damage on Ogre). Ogre stiffens, and falls to the floor with a "Thud!".

Crusader and Starburst: We got him!

GM: Segment 11, no actions. Segment 12, the last gunman is stuffing money into a sack. As the room falls quiet he looks around and sees Ogre on the ground and you two standing up.

Starburst: I smile at him.

Crusader: I smile, too, and say "Making a withdrawal? Do you have an account with this bank?"

GM: He stops, sees he is outnumbered, and raises his hands. "I give up, just don't hurt me..."

Crusader: I'll make sure his gun is out of the way.

Starburst: I'll check on Ogre, to make sure he doesn't wake up.

GM: Nope. Ogre's out for the count. Outside you hear the wail of sirens. Will you two stay for the police and the press?

Crusader: Nah, I've got more important things to do.

Starburst: Well I will — I look good on camera.

GM: That looks like the end. Ogre was a tough villain, but you double-teamed him. He did have some assistants, and it was your first adventure. I'll give you each 1 point. of Experience.

GLOSSARY



Abilities: All of the character's Skills, Talents, Powers, Perks, and Powers — anything that the character can do.

Active Points: Refers to a Power bought with an Advantage. The Active points are the amount of points of effect in a Power, including Power Advantages. See Real Points, Character Points.

Advantage: A modifier applied to a Power that makes the Power more useful. This increases the cost of the Power because it makes the Power better.

Agent: A member of an organization in the game, particularly superheroic games. An agent has more training than a normal person, but is not as powerful as a superhero.

Attack Roll: The number a character must roll to hit an opponent in combat. The character must roll his Attack Roll or less on 3d6 to hit his opponent.

Automaton: A character (usually an NPC) that, although active, isn't "alive". Examples include robots or zombies. Automatons have special rules for taking damage.

Brick: A character in the game whose main attribute is a high Strength.

Champions: The super roleplaying game using the HERO system. *Champions* simulates the superheroics of comic books.

Character Points: The points used to purchase Characteristics, Skills, Perks, Talents, and Powers.

Character: A person in the game, a being which the players or Game Master constructs. A character has a name, a set of Characteristics, abilities, and a personality defined by the person controlling him. A character can be a hero or a villain; players will normally play heroes, and the GM will run all villains.

Characteristic: A single defining feature of a character, represented by a number. Example: Strength is a Characteristic.

Combat Movement: Moving while trying to present a difficult target: the character gets his normal DCV against attacks, but doesn't travel as quickly as if he were traveling noncombat.

Cost: The amount of Power Points necessary to purchase a Power, Skill, or Characteristic.

d6: A six sided die, the kind used to play craps. To refer to the sum of more than one six sided die at a time the following notation will be used: 1d6 1 die, 2d6 2 dice, 3d6 3 dice, etc.

DCV: Defensive Combat Value. A number representing how hard an object is to hit in combat.

Disadvantage: A problem that a character is built with in order to gain additional Character Points used in buying Powers, Skills, and Characteristics. Disadvantages also help flesh the character out and make him more fun to play.

ECV: Ego Combat Value. A value used to determine an Attack Roll for mental combat; it is used with Powers like Ego Attack, Mind Control, etc.

Energy Projector: A character whose major Power is a ranged attack.

Fantasy Hero: The fantasy sword and sorcery game using the HERO system.

Figured Characteristics: A Characteristic that's based in part on another Characteristic. The following are figured Characteristics: Physical Defense, Energy Defense, Speed, Recovery, Endurance, and Stun.

Frameworks: The Power Modifiers that change the way that the character's Powers are grouped and structured. The Power Frameworks are Multipower, Elemental Control, and Variable Power Pool.

Game Master: The person who directs the game and interprets the rules when playing.

GM: Abbreviation for Game Master.

HERO System: The rules used to simulate various genres of roleplaying. The HERO System can be used for fantasy, science fiction, superheroics, or any other genre.

Heroic: When referring to a campaign, this means that the Player Characters are primarily normal — that is, they don't all rely on superpowers, and probably have more Skills than superhuman abilities.

Hex: Standard area in the game. A six sided area 1 game inch (25 mm) on the Street Map; it represents an area 2 meters across.

Human Mass: For all purposes in the game, a person is considered to weigh 100 kilograms (220 pounds).

Inch: The standard unit of length in the game. One inch (25 mm) in the game is equal to 2 meters in real life.

Killing Dice: Dice that are rolled to represent the damage done by a Killing Attack. The total rolled is the number of BODY done to the character. The number of STUN done by a Killing Attack is equal to 1d6-1 times the BODY done. Normal defenses don't apply against Killing Attacks; only resistant defenses do.

Knockback: A possible effect of getting hit. Sometimes a character will be Knocked back by a blow for a considerable distance.

Limitation: A restriction on a Power. Limitations are taken on a Power when a character is created. Taking a Limitation on a Power reduces the cost of a Power.

Martial Artist: A character whose major ability is hand-to-hand combat without having a massive Strength.

Noncombat movement: Moving without trying to present a difficult target. A character who is moving noncombat is only half DCV.

Normal Dice: The most common way to determine damage. The total of the dice is the amount of STUN done to the target. Each 1 counts for 0 BODY, each 2-5 counts for 1 BODY, and each 6 counts for 2 BODY. Normal defenses count against Normal attacks.

NPC: Non-Player Character. A character whose actions are controlled by the Game Master.

OCV: Offensive Combat Value. A number that represents how easily an attacker can hit an object in combat.

Perks: A useful items, privileges, and contacts that a character has special access to in the campaign.

Phase: A character's action Segment in a Turn. Each character has a number of Phases in a Turn equal to his SPD. Each Phase occurs during a Segment.

Player: A person playing Champions , assuming the role of a character and reacting to situations presented by the Game Master.

Power Modifier: Something that modifies the function and cost of a Power. Power Modifiers are Frameworks, Advantages, or Limitations.

Power: One of the abilities that a character in a superheroic campaign can have.

Range Modifier: A number that represents how much an Attack Roll loses when the target is at a distance.

Run: One play session of Champions, an individual scenario or adventure.

Scenario: A particular situation for the characters to act in, invented by the Game Master. A scenario might include several NPCs breaking into a bank. The characters would have to react to this situation.

Segment: The smallest unit of time in the game. Each Segment is approximately 1 second long.

Skill: An ability a character may buy with Character Points. Skills may be learned later by a character.

Slot: Referring to the Power Frameworks *Elemental Control* and *Multipower.* A Slot is one of the Powers within a Multipower or an Elemental Control. In a Multipower, a Slot is one of the places where the character may allocate his Power reserve.

Special Effects: The defining features of a character's Powers, decided by the player. The special effects of a Power define exactly how it is used, and the player may get small advantages or disadvantages because of the way he has defined his Powers.

Star Hero: The science fiction game using the Hero System.

Superhero: Also called a hero. A character with Skills, Powers, and Characteristics beyond the bounds of ordinary men, who uses his abilities to fight injustice and help mankind.

Superheroic: When referring to a campaign, this means that most of the Player Characters have superpowers. A comic-book campaign would be a superheroic campaign.

Supervillain: Also called a villain. A character with Skills, Powers, and Characteristics beyond the bounds of ordinary men, who uses his abilities for personal profit and destruction. Normally, all supervillains are NPCs.

Talents: The weird and unusual abilities that some people possess. Examples of Talents include Eidetic Memory, Luck, and Ambidexterity.

Targeting Sense: A sense that the character can use to detect the exact location of a target (and thereby attack without penalty). For normal humans, only Sight is a targeting sense.

Turn: A unit of time in the game. One Turn is composed of 12 Segments and is 12 seconds long in real time.

Value: The number defining a Characteristic.

Name: _____

Player: _____

Val	Char	Base	Cost	Max	Pts.
___	STR	10	x1	___	___
___	DEX	10	x3	___	___
___	CON	10	x2	___	___
___	BODY	10	x2	___	___
___	INT	10	x1	___	___
___	EGO	10	x2	___	___
___	PRE	10	x1	___	___
___	COM	10	x1/2	___	___
___	PD (STR/5)	___	x1	___	___
___	ED (CON/5)	___	x1	___	___
___	SPD (1+DEX/10)	___	x10	___	___
___	REC (STR/5)+(CON/5)	___	x2	___	___
___	END (CONx2)	___	x1/2	___	___
___	STUN (BODY)+ (STR/2)+(CON/2)	___	x1	___	___

Characteristics Cost: ___

CHA Roll = 9+CHA/5

STR Roll: _____

DEX Roll: _____

INT Roll: _____

EGO Roll: _____

PER Roll (9+INT/5) : _____

Run (6"): _____

Swim (2"): _____

Jump (L/H): _____

Disadvantages **Base (_____)+Pts.**

Experience

Disadvantages Total: ___

Experience Spent + ___

Total Cost = ___

___ : **Skills Cost**

___ + **Char Cost**

___ = **Total Cost**

Pts.	Skill / Talent / Perk / Power	END / Roll

Weapon	OCV/RMod	Dmg/Stunx	STR Min	Notes

Base OCV(DEX/3): ___ Base DCV(DEX/3): ___

Adjustment + ___ Adjustment + ___

Final OCV = ___ Final DCV = ___

Levels: _____

Combat Maneuvers

Maneuver	Phase	OCV	DCV	Effect
Block	½	—	+0	stops attacks, abort
Brace	0	+2	½	+2 vs. RMod
Disarm	½	-2	0	can disarm: STR vs STR
Dodge	½	—	+3	vs. all attacks, abort
Grab	½	-1	-2	grab, do STR
Haymaker	½	0	-5	x1 ½STR before Pushing
Move By	½	-2	-2	STR/2 + v/5
Move Through	½	-v/5	-3	STR + v/3
Set	1	+1	+0	
Strike	½	+0	+0	STR or weapon type
Other Attacks	½	+0	+0	

Range	0-4	5-8	9-16	17-32	33-64	65-128
RMod	0	-2	-4	-6	-8	-10

DEX: ___ SPD: ___ ECV(EGO/3): ___

Phases: 1 2 3 4 5 6 7 8 9 10 11 12

PD/rPD: _____ ED/rED: _____

END: _____ STUN: _____ BODY: _____

3d6	Loc	StunX	NStun	Bodyx	CV	Armor
3-5	Head	x5	x2	x2	-8	___
6	Hands	x1	x½	x½	-6	___
7-8	Arms	x2	x½	x½	-5	___
9	Shoulders	x3	x1	x1	-5	___
10-11	Chest	x3	x1	x1	-3	___
12	Stomach	x4	x1 ½	x1	-7	___
13	Vitals	x4	x1 ½	x2	-8	___
14	Thighs	x2	x1	x1	-4	___
15-16	Legs	x2	x½	x½	-6	___
17-18	Feet	x1	x½	x½	-8	___

Height: ____ **Race:** _____

Weight: ____ **Age:** _____ **Sex:** ____

Description: _____

Name: _____

Player: _____

Val	Char	Base	Cost	Max	Pts.
___	STR	10	x1	___	___
___	DEX	10	x3	___	___
___	CON	10	x2	___	___
___	BODY	10	x2	___	___
___	INT	10	x1	___	___
___	EGO	10	x2	___	___
___	PRE	10	x1	___	___
___	COM	10	x1/2	___	___
___	PD (STR/5)	___	x1	___	___
___	ED (CON/5)	___	x1	___	___
___	SPD (1+DEX/10)	___	x10	___	___
___	REC (STR/5)+(CON/5)	___	x2	___	___
___	END (CONx2)	___	x1/2	___	___
___	STUN (BODY)+ (STR/2)+(CON/2)	___	x1	___	___

Characteristics Cost: ___

CHA Roll = 9+CHA/5

STR Roll: _____

DEX Roll: _____

INT Roll: _____

EGO Roll: _____

PER Roll (9+INT/5) : _____

Run (6"): _____

Swim (2"): _____

Jump (L/H): _____

Disadvantages **Base (_____)+Pts.**


SOURCEBOOK

CHAMPIONS SOURCEBOOK

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Welcome to the superpowered world of ***Champions***.

Here's where your four-color comic books can come to life; this is where superheroes and supervillains do battle for the destiny of the human race. ***Champions*** allows you to become a superhero and fight for justice. But beware! ***Champions*** is not a game for the weak of heart. It takes guts, intelligence, and imagination for your hero to succeed.

What follows are some general guidelines to help you design the character you really want to play. We'll also give you advice on how to play your hero so that he'll seem like the heroes from comic books. So what are you waiting for — get out there and be a hero!



CHARACTER CREATION

Champions lets you create the exact superhero you want to play. This takes some time and there are many choices involved. Indeed, half the fun can come from creating a character just as you imagine him to be. Of course, it isn't necessary to create your own hero to play the game. Players who aren't familiar with the rules or who want to get started quickly should use one of the heroes presented in the *Sourcebook*.

This section tells you how to create your own ***Champions*** heroes. The rules also apply to the villains the heroes will fight. For more examples of completed characters, look in the *Sourcebook* section.

CREATING A HERO

Each player controls the actions of his hero during a ***Champions*** session. You can use the heroes provided (at the back of this book), or you can create your own. Eventually, you'll probably create many heroes, so you'll have some choices when you sit down to play.

Throughout these rules, we'll concentrate on heroes, but the procedure for creating villains is almost the same. Creating a hero consists of three major steps:

1) **Character Conception:** Determine what sort of hero you want to play. This idea, or "conception," of your hero may change as you build him, but the conception should be the basis for all further decisions about what the hero is like. Do you want to play a strong hero, a fast hero, someone who fires bolts of energy? What sort of personality will your hero have? What will his motivations be? Answering these questions will give you a much better idea of what abilities and Disadvantages your hero should have.
2) **Choose Abilities:** Choose those Characteristics, Skills, Talents, Perks, Powers (with or without Power Modifiers), and Character Disadvantages that will represent the hero in game terms.
3) **Balance Points:** Balance the point cost and the total points available. Often a hero will have to be built slightly below a player's initial conception. Heroes such as these will grow into the player's conception as they gain Experience Points.

CHARACTER CONCEPTION

Creating a hero requires that you have a starting point — some idea to build the character around. Four points you may draw inspiration from are:

1) **Abilities:** You may have some idea about what kinds of Powers, Skills, and Characteristics you want the hero to have (such as teleporting or being a martial artist).
2) **Name:** You might have a special name in mind for a hero. Often a name will suggest certain abilities and Skills ("Ogre" suggests Strength; "Starburst" suggests Energy Blast).
3) **Costume:** Using the hero outlines on the Character Sheets, you might come up with a costume design that suggests something about the hero (a hero's shield, a cape, or a weapon, for instance).
4) **Disadvantages:** Perhaps there's some type of imperfect character you want to play (one who is honorable, or can't leave water).

You can start with any of these things to get a good idea of what your hero is like, but no matter where a hero's conception comes from, it should lead to a well-rounded character. The best conceptions are those whose abilities, disadvantages, name, costume, and personality fit together logically.

CHOOSING ABILITIES

There are a few questions you should ask yourself about the hero when you're putting him down on paper. These questions deal with the hero's abilities in an average adventure. A well-rounded hero should have some ability in these categories:

1) **Mobility:** How does your hero get around during an adventure? Does he fly, teleport, run fast, or have a fast car? Often a hero can hitch a ride with another character, but they aren't always willing, or able, to help your hero. It's embarrassing to have to hail a cab to chase a villain!
2) **Offense:** Villains don't usually just surrender when the hero shows up. There is often a fight. During such a fight, a hero will find it helpful to have a way of putting his opponent down for the count. A hero should not be all offense, but he may feel useless without some kind of damaging attack.



3) **Defense:** Once battle is started, it's embarrassing to have your hero fly in, wow the crowd with his megablast, and then be laid low by a small child with a thrown rock. A hero's defense can be a high DCV (to keep him from being hit), a high PD or ED, a Force Field, or a high enough SPD to defeat his opponents before they can fire.

4) **Non-combat Skills:** Life isn't all combat, and a well-rounded superhero should have a few Skills that don't directly help in combat. These could be Skills like Criminology or Conversation, or they could be even more unusual Knowledge Skills or Professional Skills.

5) **Distinguishing Characteristic:** Every hero should have something that sets him apart from other characters. It could be a small Power only used in emergencies or a Power Advantage that makes his Energy Blast different from other Energy Blasts. Sometimes all a hero needs is a classy special effect that has little direct impact on the game, but adds excitement and interest.

EXCLAMATIONS AND SOLILOQUIES

Two things that can help define your character and make him uniquely yours are Exclamations and Soliloquies.

EXCLAMATIONS

Some heroes have favorite exclamations they use when surprised or excited. Some examples are:

"Its Clobberin' Time!"
"Christmas!"
"Holy (whatever is applicable)!"
"Thank (favorite deity)"

Not all characters should use exclamations, but a few here and there will help characterize those heroes and add a lot of spice to the campaign.

SOLILOQUIES

Both heroes and villains tend to be long winded. They love to talk while they're fighting. Some heroes make wisecracks or talk about how tough they are. Many villains continually make speeches about their wonderful plans and how no one can stop them. Soliloquies never detract from anyone's fighting ability, and they add a lot of color to a situation. Try it, you might like it.

THE ORIGIN

The hero's origin can help define many of his Powers and Disadvantages. For instance, the hero may have gained his Powers at the expense of a villain (a good reason for a Hunted) or during a terrible and traumatic accident (giving a rationale for a Psychological Limitation). A character's origin can be the springboard for many adventures, so the player should select his origin carefully. Some possible origins include:

1) The hero comes from another world.
2) The hero was exposed to radiation (caught in a nuclear explosion, bitten by a radioactive spider, whatever).
3) The hero is a product of intensive training.
4) The hero built his Powers himself (he may be a scientist or engineer), or had them built for him (a wealthy hero).
5) The hero took some sort of super-serum.
6) The hero was exposed to magic (has a magic focus, magic powers, or had a magical accident).
7) The hero was exposed to strange chemicals, or alien devices, etc.
8) The hero is a natural-born mutant.

These are merely a few common origins. Be creative. Determine your hero's real name, where he grew up, and what his childhood was like. Ask yourself why he is a superhero. His motives are an important part of his origin and his personality. When did he become supernormal? Was he born that way? Did he build a suit of powered armor? Why does he fight criminals?

CHARACTER BIO SHEET

Hero Name: _____ **Secret ID:** _____ **Player:** _____

Group(s) Affiliation: _____ **Occupation:** _____

PHYSICAL DESCRIPTION: Age: ____ **Sex:**_____ **Height:** _____ **Weight:** ____ **Skin:** _____ **Hair:** _____

Distinguishing Features: _____

Appearance (Hero & Secret ID): _____

Outward Attitude: _____

Ambitions/Goals: _____

Routine Activities: _____

Financial Status: _____

Friends/Family: _____

Enemies (and why): _____

Physical Problems: _____

Psychological Quirks & Problems: _____

Origin: _____

A hero's conception can be centered around the hero's Secret Identity (or lack of Secret Identity). If a hero doesn't have a Secret Identity, figure out what the hero does between adventures. If he does have a Secret Identity, that identity should be consistent with his origin and history. Heroes might even assume their superhero identity to get away from the problems of their Secret Identity.

The details of the hero's origin are left up to you, the player. The GM will be there to help and guide, but you're the creator of the hero. Let your imagination roam free. Invent the hero's name, family background, job, and possessions. The more details you develop, the easier the GM can fit the hero into the campaign. Also, a well detailed hero will make your roleplaying more enjoyable.

CHARACTER BIO SHEET

Just because you've gotten all the numbers to add up doesn't mean you've provided yourself and the GM with all the information he'll want.

Remember that character idea you had before you started crunching those numbers? Think a little more about it. On the previous page you'll find the Character Bio Sheet, with space for all those things that make your character more than a two dimensional concept and an applied math problem.

CHARACTER EXAMPLES

After you read through the lists of Skills, Powers, and Modifiers, trying to use this information may seem like a difficult job. It's really quite easy, as these examples will demonstrate. Each character example is built step by step, and is designed for a campaign where the GM allowed characters to be built with a base of 100 Character Points and a maximum of 150 Character Points of Disadvantages. Refer to these examples, as well as the characters provided at the back of this book, for helpful hints when building your own heroes or villains.

CRUSADER

Crusader is a grim stalker of the night; a character who hunts down criminals who think themselves beyond traditional justice. However, because he once killed a man, Crusader will not allow anyone else to die — not even criminals. The player wanted a character who was based mostly on skills, but with a few Powers (through various devices) to allow him to keep up with other superheroes.

A search through the Skills and Powers sections turned up the following list of desired abilities.

Deduction & Criminology: A good crime-fighting ability.

Gliding: A Movement Power based on a glider cape, and not too flashy.

Martial Arts (Karate): The character needs this Skill for offense; with this, he doesn't need to spend much on STR.

Stealth: To keep from being heard.

2 Combat Levels w/Martial Arts: As offense and defense.

Find Weakness: Used with Martial Strike, to give the character a strong offense.

Missile Deflection: Defense against ranged attacks.

This is a good preliminary list. Obviously, this is a heavily Skill-based character — someone who is the result of superb training, rather than super powers. That's just what the player is trying to create here. Now the character needs some Characteristics. The player decides to spend a lot of points on DEX and SPD, so Crusader will be a fast martial artist and hard to hit.

Value	CHA	Cost	Notes
20	STR	10	A good STR, 4x normal; with Martial Arts, it can make a reasonable attack.
26	DEX	48	Very high DEX, for a high CV; good on offense and defense.
20	CON	20	A good CON; keeps him from being Stunned.
12	BODY	4	Above average; adds to his STUN total.
18	INT	8	High INT, which adds to Perception Rolls and certain Skills.
11	EGO	2	One above normal, which adds 1 to his Ego CV.
18	PRE	8	Impressive, which is useful for a hero.
12	COM	1	A fairly handsome character.
15	PD	11	A fair PD, but he tries not to get hit.
11	ED	7	A low ED, not very tough; that's why he has Missile Deflection.
6	SPD	24	Very high SPD, which is helpful in defense; it allows him to Block or Dodge and still get a good number of attacks.
12	REC	8	A good REC; this brings him back quickly from being hurt or exhausted.
40	END	0	Enough END to last awhile, since only his STR and Running use END.
33	STUN	1	A fair amount, but could use some improvement later.
Total Points: 152			

The character now costs 152 Character Points for Characteristics and 76 Character Points for abilities. So far, the total cost is 228 Character Points. The character needs some Disadvantages to pay for his Powers, so a search through the Character Disadvantages turns up the following list.

Value	Disadvantage
20	Berserk when people are killed 14 or less, recover 11 or less
20	Psychological Limitation: Code against Killing
15	Psychological Limitation: Hatred of Killing Attacks
15	Psychological Limitation: Distrusts Authorities
0	Psychological Limitation: Hates Criminals

This Disadvantage is worth 0 points because Crusader has already taken the maximum number of Psychological Limitations.

10	Reputation (well-known vigilante) 11-
15	DNPC Normal (girlfriend), 11-
20	Hunted by VIPER, 8-
20	Hunted by the CIA, 8-
15	Secret Identity (Sam Saunders, Security guard)

Adding these up, the character has more points in Disadvantages than in abilities and Characteristics. The player adds a few more Skills (like Acrobatics and Breakfall). He also adds some Background Skills — KS: Organized Crime 11- and CK: Home City 12-. He then balances points. To see how Crusader turned out, see the full character description in the *Campaign Book* section.

STARBURST

This character's design began with a costume — a drawing of a character with a starburst design on his chest and a cape. An energy-projecting character named Starburst was an obvious result. Starburst is very Power oriented (as opposed to Crusader), so the Powers were chosen first.

Multipower — With the following three slots:

1. Energy Blast
2. Force Field
3. Flight

Other Abilities Include

Flash, must work with Energy Blast slot (-½ Limitation).
Telescopic Vision
Computer Programing
+1 Combat Level with Energy Blast
IR Vision

The first three slots in the Multipower are fairly obvious: offense, defense, and movement. The third slot is linked with the Flash attack bought outside the Multipower, so both attacks happen at the same time. However, they can't be used separately since they're bought together.

Starburst rounds out his Powers with some Enhanced Senses (Telescopic and IR Vision), Computer Programing (since he's a scientist), and one Skill Level with his Energy Blast (he'll need it).

Starburst then buys Characteristics and takes Disadvantages to fit his conception. To see how Starburst turned out, see the *Campaign Book* section.

EXPERIENCE

Why should your hero gain Experience Points? ***Champions*** is intended to simulate comic-book situations. Those of you familiar with comic books may feel that your beginning ***Champions*** characters are not as tough as your favorite comic characters. You're right; this was a deliberate design consideration. A careful study of the oldest comic book characters shows that they started out with few Powers and Skills. They became stronger, faster, and more skilled as time went on.

Nowadays, the average comic book character is built with 300 or more points. However, there's a big difference between a character built with 300 points and a character built with 150 points plus 150 Experience Points. A 150-point character with 150 points gained by Experience will have a broader range of capabilities than a straight 300-point character. The 300-point character will probably have a larger attack, but the 150 + 150 point character will be able to do a lot more, and will be much more useful and enjoyable than a 300-point character, especially in a well-run campaign.

Where should heroes spend all their Experience Points? Use the Experience you gain to expand your hero's abilities. The most interesting heroes in the comics have a wide range of abilities rather than just one big power. When the GM puts you up against a villain that's too tough to hurt with your megabolts, you're up the proverbial creek unless you have other options. Maybe your megabolts can't hurt him, but your seldom used vitality drain (Drain: STUN) will take him out. Better yet, use your wits. Take advantage of his psychology or perhaps your newfound Skill with gadgetry to beat him.



SPENDING EXPERIENCE

What guidelines should you consider when you're spending your experience? Do you spend the points as fast as you get them, or do you save up 50 or more and make major changes all at once?

There are many choices to consider when spending Experience Points: improving old Powers or Skills, improving Characteristics, buying new abilities, or buying off Disadvantages.

Before you spend your Experience Points, make a list of the possible places you can spend them. Then ask your friends for suggestions. Their perspective on your character may give you lots of ideas you hadn't thought of. Finally, show the GM your list and talk to him about it. He may veto some of your ideas or add ideas of his own. Remember, the GM has the final world on the characters in his campaign.

Some places to add Experience Points:

1) **Skills:** Has the character been spending a lot of time with someone who could teach him new Skills? There are two types of Skills that a character can learn: combat and noncombat. Combat Skills include Martial Arts, Combat Skill Levels, and Weapon Familiarities; these will help the character be more effective in combat situations. If your character has been feeling outclassed in combat, then he might want to buy some combat Skills.

   Noncombat Skills are all those that won't help the character in combat; they can range from criminology to computer programing. If your character has been practicing a skill a lot lately, and you think it is within the character conception, he should buy it. Similarly, your character should acquire Knowledges and other Background Skills (like languages) to reflect things he has learned while adventuring.

   Of course, the character can also improve the Skills he already possesses.

2) **Characteristics:** Maybe you've discovered that your character's DEX is only 17 when everybody else has a DEX of 23. Now's the time to improve those Characteristics that have proven inadequate in the course of play. Be careful that you don't go overboard. Don't increase a Characteristic beyond the initial conception of the character. Sure, your martial artist only has a PD of 14; but it doesn't make sense for him to spend 10 Experience Points and get a PD of 24. The martial artist is supposed to avoid damage, not suck it up. Those Experience Points would be better spent on his DEX or SPD.

3) **Forgotten Characteristics:** Remember that extra PRE you skipped back when you were first building the character? Having a PRE of only 10 can be embarrassing, especially if you're supposed to be a fearless (and fearsome) hero. What about buying some EGO? Don't you think your character is strong-willed and hard to persuade? Buy a few points of COM. It never hurts to look good, especially now that you're getting all that TV coverage.

4) **Perks:** Has your character been interacting with a certain NPC lately? Or would you like to have a friend somewhere? In either case you should consider buying Perks. Similarly, a character could buy a new vehicle, or plunk down the points for a base.

5) **Buying off Disadvantages and Limitations:** Perhaps it's time you bought off that Hunted which has been very annoying. How? Well, work with the GM and find a good reason for the Hunted to stop hunting you. Pay the points, and the GM can run an adventure about getting rid of the Hunted. This method works for almost any Disadvantage.

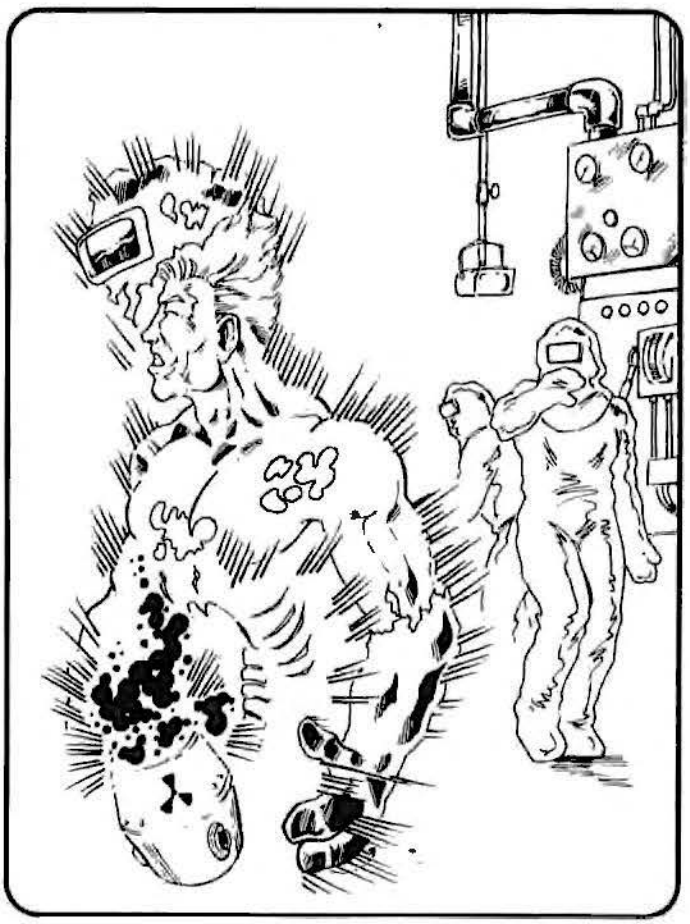
   Power Limitations can also be bought off, though this is harder to justify. You can't just incorporate a Focus or create a gun with unlimited charges. However, things like buying off your Increased END Cost on a Power that you've used a lot is reasonable. Disadvantages and Limitations that are central to the character's conception should never be bought off.

6) **Powers and Talents:** Look at how useful your Powers have been. Could your Energy Blast use another d6? What about some Reduced END for your STR? Are there some unusual Talents you've thought of that you think your character should have? Or would you like to buy a new slot for your Elemental Control or Multipower?

   Suppose your character has Powers that come from the sun. It seems reasonable that you might have some resistance to Flash attacks. You might even develop a Flash Attack yourself. Perhaps you want higher defenses against light-based attacks. You could buy Energy Defense or Damage Reduction with a -1 Limitation: only usable against light-based attacks.

   Let's get even further out. Perhaps you employ a field of blinding light defined as Darkness or you can negate a Darkness field with bright light (Suppress: Darkness). Have you looked at Absorption (-1 Limitation: only works against light-based attacks)?

There's a strong temptation to spend your Experience Points as soon as you get them. It makes sense: If some villain is about to fry you with an photonic blast, your saved Experience Points aren't going to help you. However, if you spend your Experience Points this way, you won't be able to buy more expensive powers, and you'll miss out on one of the most exciting experiences of ***Champions:*** the radiation accident.



RADIATION ACCIDENTS

If you can resist temptation long enough to save 25 to 50 Experience Points, the GM might arrange for your character to have a "radiation accident." A radiation accident can be any unusual incident, an explosion, a special serum he's developed, or alien experimentation which radically affects the character. These incidents change the character dramatically, infusing him with the Experience Points he's been saving, perhaps even changing his old powers. Here's a perfect chance for the player who's bored with his character to change things. The GM has to be consulted on the proposed changes, since he has ultimate control over what's going on within the campaign.

The player should rewrite the character and present the new version to the GM. If the GM approves of the character, let him decide when and how the change takes place (it's much more fun to be surprised). For a real surprise, let the GM rewrite your character, with you adding a few hints on what you'd like to see. The GM could keep your new abilities secret until you discover, in the course of play, exactly what your new abilities are. (See also *Mystery Powers and Disadvantages*.)

However you decide to spend your experience, always remember to work within the character's conception. You should think of a plan for expansion based on the character's original conception. This may change in the course of the character's career, but at least you have somewhere to start.

MOTIVATING YOUR CHARACTER

Roleplaying games are often described as "cooperative storytelling." The GM creates the setting for the story, provides the atmosphere, and reveals facts while challenging the characters. The players in turn cause their characters to take actions and work towards completing the story. When things all go well, the story that's told is enjoyed by all and is a pleasure to recount. All too often, however, the story is incomplete.

Why? Where do these stories fail? What's the difference between fight scenes and a full fledged story? Why do so many campaigns ask nothing more than "What crook gets pulped tonight?"

Every author knows a story needs a plot, setting, pacing, and characters. Any GM, whether a novice or an expert, can provide a setting, a plot, and some pacing to make an adventure fun. The one aspect of an adventure that the GM cannot provide is the soul of the characters who are going to be involved. That's up to you, the players.

Before anyone protests that a GM can always limit the type of characters going into an adventure, let's clear up a point or two. "Character" does not refer to the ungodly pile of points that indicates your playing piece can lift a car, eat the tires, and throw the rest of it a country mile. That sort of action can be done by anyone with the ambition to put the points together. "Character" is the conception and goals — the things that *motivate* that collection of Powers, Disadvantages, and sprayed-on costume.

And given the outright hostility of some communities to their heroes, risking your neck as a hero has to require more motivation than the desire to see your picture in the paper. Face it, you can't use your scrapbook of clippings to pay for your traction or get a job. Who's going to hire a guy that half the evil villains in the world want to obliterate?

Deciding to become a hero requires strength of conviction. Perhaps that's what makes heroes different from normal folks. How and why they're different is up to you.

THE STORY OF REVENANT

Let's talk about an average ***Champions*** character in a typical campaign world to help illustrate the points made above.

Revenant, the subject of this example, is a highly trained human who uses gadgets in his campaign against criminals. Revenant specializes in criminals who believe themselves beyond the law. Justice, not law, is his motivation for action.

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

His Disadvantages, however, don't explain why Revenant risks his life to do in criminals. The answer to the question "Why?" goes deeper into the character. It is not fully reflected in his Disadvantages, and yet it drives him to keep on fighting.

Revenant is the grandson of Professor Moriarty, *the* Moriarty, who managed to avoid aging through a formula given to him by Fu Manchu. His heritage embarrasses and disgraces Revenant; he feels that the suffering caused by his grandfather somehow taints him as well. Revenant would do anything to destroy his grandfather's criminal organization, to destroy what could be his.

Changes in a character and new motivations may be added as a result of a campaign's adventures. All too often in bad campaigns, the results of a character's actions do not affect him afterwards. Sure, destroying a building might stop a criminal, but what about the families that lived in the building? How many characters actively help the families of those they accidentally hurt? How many heroes help the fire department put out the fires they start or help shopkeepers salvage things from their destroyed stores?

Imagine how having Powers is going to affect the personality of the character. How does your character act in his secret ID so he's not automatically linked with his hero persona? Does your character play a janitor in an apartment building, a person who suffers indignities at the hands of the rich, only to collect their accolades after saving them in Hero ID? Why? What good reason does he have to act that way?

Imagine, if you will, a hero who begins his career vowing to avenge his parents' deaths at the hands of a criminal gang. Let us also assume that this character has a total commitment against killing. Now place that character in a situation where a gang has taken hostages while robbing a bank and the hero is being asked to rescue them. Just for fun, add the daughter of two of the hostages tugging on the hero's cape, begging him to save her folks.

What sort of motivation is that character going to have? Not only does he want to catch the crooks, he also wants to safeguard the parents of the child. What effect will failure have on him? What if the parents of the child die, and the child bawls at our hero with tears streaming down her face?

In such a situation the character could, in his Secret ID, adopt the child. The Hero's commitment against killing might be abandoned when he gets his hands on the crooks that killed the parents. Or perhaps the character will hold off, refusing to kill them because he doesn't want to become "as bad as they are".

Inner motivations for a character are part of the soul of roleplaying. The best comic books (and superhero adventures) supply more than just slam-bang fights. They provide us with a reason to cheer the heroes and boo the villains.

Adding the motivations to a character is not as difficult as you might imagine. Come into the campaign with a good idea of your character's history in mind. The simplest way to determine what drives your character is to continually ask, "Why?" Why does the hero have a code against killing? Why is he hunted by the KGB? Why does he go berserk when betrayed?

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

ARE YOU A POWERGAMER?

What is a Powergamer? You may have another name for it, but to many it means someone who squeezes every last ounce of efficiency out of a character, device, or rule. There is nothing really wrong with that, until the Powergamer abandons any character idea and just goes for the bag o' ultimate Powers concept.

This is someone who takes, "Missing One Hand", as a Disadvantage, but tries to get it per finger in order to get more points out of it.

Are you peering over the rulebook at your friends, nodding to yourself? Yep, you know one.

For those looking for the ultimate character, here is the end to your search. You must persuade (con) the GM into allowing you have 1000 points of Disadvantages to pay for the raw Power you will wield. Your character is going to be a hopelessly psychotic cripple who takes damage from being alive, and is hunted by every intelligent being in the universe; but with this kind of power, who cares?



Here are some of the characters (using the term loosely) you can build with these points:

PlanetMan: This is your average guy — with the ability to shrink planets down to pocket size and keep them there indefinitely (END Reserve). If he is annoyed, he pulls one out and throws it, turning the Shrinking off while one of his six DNPCs teleports him to another dimension. Trivia questions of the day: How far does a hero have to dive for cover to get away from a planet-sized object (Earth)? How much extra damage does it do? (Answers: About 3,000,000 hexes, +86d6.)

Azathoth: He just sits at the center of the universe and gibbers. His Powers only work at the center of the universe (-2), except for teleport which only works outside the center of the universe (-1/4). He has a Multipower with every Power, most based on EGO combat value and having almost unlimited range. He uses his N-ray Vision (with amazing scads of Telescopic Vision) to see what he wants, and then he blasts it.

Landlord: For only a handful of points, you can build a base with grounds that cover the known universe. The Landlord bought it. He owns everything. And for 165 more points, Landlord can have 4 billion loyal followers (that's everyone on Earth).

NovaMan: A man with an explosive temper. If bothered while in his private intensive care ward, he explodes, doing about 700d6. This will level skyscrapers within about a kilometer radius. Of course, he has Personal Immunity, but he needs new NPCs every time.

Now, the whole point of this travesty is not to show what you *can* do (even if it is amusing), but what you *shouldn't* do. ***Champions*** is based on comic books with plots, intricacies, personality clashes, and all the other things that make it seem almost real. It isn't a bunch of mobile howitzers wandering around pulverizing each other for no reason. You can have as good a time with a low-powered character as with All-Being, mutant alien son of the gods. Moreover, you can be certain that all the other players (and the GM) will have a lot more fun. Just give it a try.



GAME MASTERING CHAMPIONS

The dark room feels very hot and close. Your vision is obscured by the heavy, velvet cowl you've donned to gain entry. To the left and right you can see and feel others in the room with you. Sweat rolls down your face as you imagine what would happen if you were discovered.

A shadowy figure lights the candle in the middle of the room. In the flickering light you see a figure in a white velvet robe. His cowl has two scarlet slashes running diagonally across the left eye. That eye, icy blue, turns to you and stabs fear into your soul.

"You have been selected to learn the Secrets of Successful Game Mastering. Let the lessons begin!"

There is no strange fraternity you have to enter to become a good Game Master. In fact the process of becoming a good GM is quite simple, provided you are willing to expend some time and effort. You're the one who has to figure out what the world is like. You have to write up all the NPCs and villains, decide what organizations exist, how the villains interact, and every other detail of your campaign. And then you'll share it with your players... a piece at a time.



BASIC GAME MASTERING

There are several ideas you should keep in mind when running an adventure. Remember them and the rewards of successful Game Mastering will be yours.

1) BE ENTERTAINING.

GMs have been described as "gods" in their own little worlds. All too often GMs come to believe that being a god means that everything must go their way, but this is wrong.

The job of a GM is to entertain the players. If things don't go the way a GM has planned it, what difference does it make as long as everyone is having fun? Every GM has the right to feel proud about the adventure he's designed, but if the characters solve it in an unexpected manner, that doesn't make the adventure poor. It means the players are good.

Entertaining the players takes various forms. Designing puzzles for your players who love to figure them out is an excellent technique. However, providing the same puzzles for people who would rather play out a night at the Opera won't work nearly so well. If your players prefer the dirty job of assaulting a VIPER Base, create the base for them.

Try to cater to your players. You'll find much more satisfaction in the thanks they give you for an enjoyable evening of gaming than you will in killing off all of their characters.

2) BE FAIR.

This is often hard to do, but it is vital for a good GM to remember. Every GM runs into a situation where he has overlooked one detail in the design of the perfect trap. Suppose you station frogmen with radios at the ocean bottom around your secret base. The PCs come in with scuba gear, and you mention that the sentry has radioed back to headquarters that the characters are on their way in. Then one of the players tells you that radio waves do not transmit underwater (truth). What do you do?

A bad GM will answer, "Well, these are special radios." The bad GM refuses to suffer from his own errors, something he would certainly not allow the characters to get away with. A good GM will admit his error, and revise his plan accordingly. This will be good for his game, because his players will come to trust him and accept his judgments without argument. This can save many problems in the long run.

3) BE FIRM AND CONSISTENT.

If a question does arise in a gaming situation, and you're certain you're being fair about its resolution, stick with your decision. If a player can force you to back off a perfectly fair and logical solution to a problem simply by being loud and obnoxious or by offering you some sort of bribe, your players will start to argue about any call that goes against them.

Consistency will save you many headaches. If you decide that being hit by a baseball in the bleachers does 1d6 STUN in one session, then ignore the damage in another session, you may cause problems. The example above is trivial, but changing accepted conventions will get you into trouble.

4) BE FLEXIBLE.

Players will do the most unorthodox things when you least expect them to, and you have to be prepared to deal with their actions. Every harebrained scheme deserves to be considered and concluded fairly. If the plan throws a monkey wrench into your plotting, accept it and roll with the punch.

Example: *The GM has planned for the bad guys to hit a character's apartment while the character is at a movie. The character changes his mind. Learning of the villainous plan, he returns home to lay a trap. While the GM knows the character is waiting, he can't stop his bad guys because there's no way they could tell if the character was out or not. The only solution is to play the scenario out, playing dumb for the bad guys.*

5) USE DRAMATIC LICENSE.

GMs should not be afraid to disregard the mechanics of a situation for dramatic effect. If you want the characters to dive for cover, don't roll the dice for the agent with the autoblaster. Just say that his spray of laser fire passes over the character's heads. If the dice roll could gum up the effect you want, and the effect isn't crucial or won't hurt anyone, don't roll the dice. Dramatic license is permissible, and even encouraged. If the GM is fair with his players, it can make the difference between a boring game and an entertaining adventure.

6) STRETCH YOUR PLAYERS.

GMs should present the players with situations where there are no easy solutions. Make them think! If the answer to every dilemma is too easy, then the players will become bored, and won't get any feeling of accomplishment. Moreover, difficult situations encourage teamwork among the characters and camaraderie among the players — both of which will promote fun.

7) GIVE EACH PLAYER AIR TIME.

GMs should make sure that each character gets some "air time" directed solely at him or his interests (as opposed to the group or group interests. This will allow the character to take center stage, even if only for a moment. Giving a character air time needn't take a tremendous amount of time or energy; it could be as simple as a call from a DNPC or being allowed to use an unusual Skill or Talent. However, by giving each character time to advance his goals, the GM can ensure that all the players feel like full participants in the campaign.

SETTING UP THE CAMPAIGN



A campaign is a game where characters or plots continue over a series of gaming sessions. Each session could last several hours, maybe one evening a week. The players are usually involved in long adventures where each session brings their characters to new places and dangers. Characters come and go, as in a continuing comic-book series.

Before you sit down with pencil in hand, ready to scrawl those notes that are coming to your mind faster than you can write them, pause a moment and think about a few things.

CREATING YOUR WORLD

The preceding sections of this book provide all the information needed to run a superhero campaign. The HERO rules can be used to simulate any superhero game, from the exuberant apple-pie comics of the 1940s to the gritty "realism" of today's graphic novels. Taken further, they can recreate the swashbuckling adventure of modern science-fiction movies as well as the pulp-magazine exploits of 1930s heroes.

What the rules don't do is explain how to set up the campaign in the first place. The HERO system was designed for flexibility and gives the GM a lot of options. However, not all the options are appropriate for all superhero campaigns. The GM must decide what the campaign will be like and then adjust those rules which would hurt the campaign. A cyberpunk game feels very different from a campaign simulating four-color comics, just as crimefighting is different from heroic sword-and-sorcery.

In the course of the campaign, the players and GM will have to decide on its "ground rules" — what the GM expects from the players and what the players expect from the GM. Real problems develop in campaigns where the GM provides no guidance as to what the ground rules are, and in campaigns where the PCs find that their own codes of behavior clash with one another and the GM.

The following sections will take you through the various questions that you must ask yourself and your players when starting a campaign. Guidelines are included for each step — what you should consider before making a final choice. At the end of this section is the *Campaign Ground Rules Sheet* which can help you make the decisions described here.

PLAYER INPUT

Before diving into the details of campaign creation, you should always talk with your players. Find out what kind of campaign they would like, and then keep their desires in mind when designing the campaign. For example, if all the players are aspiring super-ninjas wishing to overthrow an evil Shogun, then a swashbuckling Three Musketeer-ish campaign would probably be a poor choice. The players will, after all, be the ones who play in the campaign, and if they have a good time, you will too.

Equally, you must think about your own goals and desires. You should never run a campaign that you don't enjoy — it shows up in the game, and no one will have any fun. Take the players' desires into consideration, but in the end the decision is yours and yours alone. You should decide, in general, what the direction of the campaign will be, and then let the players work within these guidelines while creating their characters.

As GM, you should carefully consider other "real world" concerns, and design your campaign accordingly:

What is the nature of the player group? If the group has a rotating membership, then don't try to set up a campaign in which every character has to be there at every run — you'll only frustrate everyone involved. A better idea would be to make the PCs part of a more informal organization (a "Hero Inc.") that calls all available members (whatever PCs happened to show up at that run) and sends them on a mission of some sort.

Will some of the players be leaving the area (perhaps graduating?) after a given period of time? Perhaps their characters don't have to remain a team forever. Maybe you could run a dramatic end to the campaign, or start up with a new group of players in the same campaign world.

Do the players frequently get into arguments? Plan a campaign that will encourage them to work together toward mutual goals. In general, plan the campaign to make the most of the players.

PLAYER GOALS AND MOTIVATIONS

Your most basic questions concern the goals and motivations of the PCs. What do the heroes want, and what will they do to get it? Is it something that can be achieved or only worked towards? Every PC should have a goal, even if its just to preserve the existing status quo. These goals guide the campaign more than any other factor; PCs that are fighting to promote the forces of good react very differently from PCs trying to find true love or get rich.



ACHIEVABLE GOALS

This goal is something real that can actually be achieved over the course of the campaign. This campaign can revolve around returning freedom to an oppressed region, solving a mystery, or defeating a hated villain. These campaigns are often linear in nature: The characters strive to achieve the goal, they overcome numerous obstacles, and in the end they succeed. This type of campaign can be ideal if the campaign must be short-lived.

On the other hand, such campaigns can be somewhat limited because the characters will spend most of their time trying to achieve their goal, missing out on other interesting activities. Also, once the goal is reached, the campaign is basically finished and must change radically if the GM wants to keep running it.

NON-ACHIEVABLE GOALS

In this type of campaign, the goal is not really attainable, and the PCs know it. They could be united in their desire to fight crime or to protect the United States from foreign invaders. Or they could want nothing more than money, fame, and more money. They know, however, that crime will never be completely eliminated, the U.S. will always have foreign enemies, and there is always more fame and fortune to be had.

This type of campaign has some advantages over a campaign with an achievable goal. Because the goal is not really attainable, you don't have to worry about the PCs charging single-mindedly towards their goals and having the campaign end abruptly. There should be plenty of time for character development and roleplaying. A PC can spend several adventures exploring his relationship with NPCs, Dependent or otherwise.

However, because the quest can go on and on, you must work to keep the campaign fresh and interesting. The PCs must be allowed to have successes, even if they never achieve their ultimate goal. For example, if the characters are intent on stopping the smuggling of illegal drugs into America (so far a non-achievable goal), they should be able to conduct large drug busts, trace and destroy a major drug importer's "manufacturing plant", or maybe even, through some painstaking process, neutralize the physical effects that the drug itself causes. Without small successes, the campaign will seem pointless, and the players will eventually despair or grow bored.

COMMITMENT TO THE GOAL

Having determined the type of goal each player has, it is now time to decide how each character's goals will mesh with the goals of the other characters. How the PCs' goals relate will help you decide how to treat the heroes and the world around them.

UNITED GOAL

Although the PCs might have minor differences in motivations or personal concerns, they are all united to achieve a common goal. They'll work together to overthrow an evil emperor, fight violent crime, or discover the source of rampaging robots. A united goal provides a strong unifying theme, and the PCs will usually have no problem working together, so long as their goal is kept in mind. However, this kind of campaign doesn't offer characters the kinds of interesting conflicts that occur in less-united teams.

OVERLAPPING GOALS

In this type of campaign, the PCs do not all have common motivations. Instead, there are two or more individual goals which overlap — and each character helps himself by helping the other PCs. For example, a group could consist of two characters who want to do good deeds, another who wants to avenge the death of her father, and a fourth who wants to gain publicity as a glamorous costumed crime-fighter. In such a campaign, the quartet could get together as the two do-gooders track a villain who killed the father of the third hero, while the fourth sees the chance for fame that the capture of the villain could bring.

Because the heroes' reasons for cooperating as a team are quite different, this kind of campaign can be much more varied and intricate than one based around a single group motivation. The campaign can explore the heroes' backgrounds and the reasons they do what they do. At the same time, take care that inter-character conflicts don't get out of hand. If the players are not capable of handling these

conflicts, or if they have trouble working together, this type of campaign could make things worse. If you're not careful to create scenarios that encourage the characters to cooperate towards their goals, the PCs might decide that their differences outweigh their similarities and split up, ending the campaign.

A variation in the campaign with overlapping goals is one that magnifies the differences between the characters' motivations. A "hero" group in such a campaign could include both superheroes and supervillains who share some mutually desirable end. Such a campaign will never be dull, since intragroup conflict will always be ready to bubble over. Also, the players will not be limited to certain character conceptions, as they are in the earlier types of campaigns. This can be a fun short-term campaign, especially if you are willing to do the extra planning necessary to get the PCs to work together.

If you run a campaign with overlapping goals, you must develop a good reason for the group to stay together; otherwise, it will inevitably split apart. Also, the players must be able to roleplay any conflicts as characters, and not fight as players.

IMPORTANCE OF THE HEROES TO THE CAMPAIGN WORLD

The second point a GM must determine is the overall importance of the heroes. The heroes should, of course, always be the focal point of the campaign. But this doesn't necessarily mean that they're the focus of the campaign world. Characters running a superhero-for-hire business in Brooklyn may have plenty of exciting adventures, but they probably won't have that big an impact on the world at large. On the other hand, a group of Interstellar Guardians may very well hold the fate of entire galaxies in their hands.



This question is not necessarily a reflection of raw power. Extremely powerful characters might have limited concerns, and weak ones could hold the keys to the universe (remember hobbits?). However, it often does reflect the *relative* power level of the characters — superpowers are likely to have a greater impact if they are rare. If everyone had them, they would be of relatively little consequence.

The following campaign categories are not set in stone; a campaign can evolve from one type into another. For example, a superhero team based in Washington D.C. could begin by affecting only the city and suburbs. As it gains experience and publicity, the group could slowly gain power and influence, expanding until it defends the entire East Coast, and then eventually the entire country.

Also note that the players don't need to know what kind of campaign they're playing in. (They might think that they're simply farmboys on a desert planet when actually the fate of the galaxy rests on their shoulders.) The categories are as follows:

ALL-IMPORTANT

In these types of campaigns, the PCs are the most important individuals in the entire campaign world. Their decisions are tremendously consequential, and everything hinges on their actions. The heroes might be the first paranormals to appear in the world, or they could be the only ones left.

Such a campaign is especially good for simulating epic adventure with larger-than-life heroes. The players will never feel inconsequential; they know what will happen if their characters are beaten or fail. On the other hand, it can sometimes be difficult to concentrate on less grandiose aspects of roleplaying. Roleplaying casual conversation or a love scene can seem trivial to heroes who regularly save the world. And if you're not careful, the players will be afraid to do anything without considering the consequences. ("Do I dare spend dinner with my wife, when I know that Lower Manhattan could be destroyed while I'm eating my peas?") Be prepared for PCs that want to completely change the campaign world. (See *Setting*, below.) And, if the PCs ever fail, you can't bail them out with a backup team of NPCs.

VERY IMPORTANT

In this sort of campaign, the heroes are an elite group of individuals who have a major impact on their world. However, the world does not revolve around them alone, and important things happen totally unrelated to the PCs. There may be special tasks which only the PCs can perform, but usually there are other groups who could do them (although maybe not as well). The heroes could be the most powerful superhero team in a world of many such teams.

This sort of campaign is good if you want the heroes to feel important, but don't want the players to have the pressure of being the "only heroes in the world." The heroes in this setting can relax occasionally without worrying that the world will fall apart without their supervision. At the same time, they will find it considerably harder to change their world (which can be a boon for GMs who wish to keep the campaign world constant).

IMPORTANT

This sort of campaign simulates most team comic books. The heroes are neither more nor less important to the campaign world than many NPC heroes. They might have importance in a certain region, but outside of that area, things happen that they have no control over. They might save the world occasionally, but it is more the exception than the rule. These heroes can institute major changes on a small scale, but usually cannot change the world without great effort.

You have much better control over this sort of campaign. And, because the stakes of each contest are lower, the pressure on the PCs is lower too. Heroes can spend time exploring sub-plots or flights of whimsy without worrying about "more important" matters. However, you should emphasize that the PCs and their actions are consequential, at least within their area. (The players could meet people whose lives they have saved, or be given the key to the city.) PCs that help arrest all the drug pushers in Lafayette Park may not have achieved as much, in a global sense, as heroes who just kept the sun from going nova, but the players still feel that thrill of accomplishment. They should never be allowed to feel that "nothing we do makes any difference."

UNIMPORTANT

This type of campaign is somewhat bizarre and not often used in a ***Champions*** campaign where the heroes are super-powered. The PCs here have only a small impact on the campaign world (little would change if the heroes weren't there) and are much less important than many NPCs. The heroes can certainly have adventures and change their own destinies, but they don't have the power to change the world. They might be unimportant paranormals, or even normals in a world filled with super-beings. They may only wish to survive in a hostile environment, or perhaps they're cringing underlings of someone who is infinitely powerful.

GMs who run this sort of campaign don't have to worry about the PCs being able to alter the campaign world. And since there isn't any all-important plot that the PCs have to be concerned about, they can concentrate on character development and interaction. However, you will have a harder time keeping the PCs from feeling useless. Even though they are inconsequential in the world, they should have important successes on a personal level.

CAMPAIGN TONE

Having established these two important points (Unifying Goals and PCs' Importance) think about what *tone* the campaign will have. A campaign's tone is the feel that the GM tries to present through his scenarios. Although it is more abstract than the first two points, tone is important, and you should make an effort to describe its relevant aspects to the players. Is the campaign going to be triumphant or depressing? Funny or serious? The answers to these questions will have an effect on the characters that the players create.



An important facet of tone is consistency. Some GMs maintain a consistent tone throughout the campaign. Such campaigns allow players to construct characters that fit comfortably into the milieu. In campaigns where flavor is very important, like cyberpunk or post-holocaust, it is often best to maintain a consistent tone. However, such campaigns can suffer from the tedium of adventures that all feel the same.

Often GMs allow the tone to slowly evolve from one type to another. Perhaps it begins as an upbeat superhero book, then becomes darker and depressing as the world falls apart, and finally returns to optimism when the heroes fix everything. Such campaigns do not allow the players to completely integrate their characters into the campaign tone (there could be funny characters even when the campaign is deathly serious). They do, however, allow for a greater variety of scenarios and character types, and can prevent a campaign from becoming stale and treadworn.

In the last type of campaign, you make no effort to preserve a consistent tone from adventure to adventure. One adventure will be satire, another a gritty crime story, the next romantic adventure, and the fourth could be some combination. Such campaigns allow you to experiment with different tones, and offers something for all kinds of characters. At the same time, it can be frustrating for players who like to work their characters into the campaign tone, and it can be difficult for you to run a scenario where the tone is an especially important feature, since not all the characters will be of that same tone. (For example, it would be difficult to run a satisfying hostage scene with characters who were designed as Saturday morning cartoon characters.)

What follows are some of the elements you should consider when determining the campaign's overall tone.

MORALITY

How clear are moral choices — is there a clear difference between good and evil? Or are all aspects of morality just different shades of gray? The question of campaign morality will affect both the way that the characters are designed and how they react to situations. If all issues can be seen in black and white, then the heroes can act in an epic-heroic fashion, secure in their knowledge that Professor Muerte is evil to the core. This works especially well for larger-than-life campaigns or those where evil is a mystical, palpable force. However, a campaign where issues are clear-cut is oversimplified and unrealistic. It can be unsatisfying for characters designed for more complex moral issues and doesn't work for characters who are themselves "morally gray."

If you assume a morality that does not easily distinguish between right and wrong, the campaign tone will be very different. Heroes won't be able to assume that villains are villains and heroes are heroes. Perhaps some of the PCs will themselves tread a fine line between the two groups. This campaign is closer to reality and appeals to GMs and players who want to explore ethical questions while roleplaying.

On the down side, making decisions will be a lot more difficult than it is in clear-cut worlds. Such campaigns are not as good for the epic superhero who fights for "Truth, Justice, and the American Way." Moreover, since each right decision can be tinged with wrong, the characters may not often experience a complete triumph.

REALISM

Consider the sort of adventures you'll be running. Will they be realistic or romantic, and to what extent?

Do you want the campaign to feel like the real world? In a campaign with a realistic tone, the world will likely be an unforgiving place. Characters who are mortally wounded will die, and those that grandstand will pay for it. Player characters in a realistic campaign will avoid dangerous situations and make efforts to preserve their own lives. They will, in short, act like normal people in the "real" world. This is good for simulating a real-life genre where the PCs should avoid taking risks, such as a modern mercenary campaign.



Realism, in a superhero game, also means following the genre's conventions, regardless of the outcome. If a character's flight is inertia-less, then it is always inertia-less, every time he uses it. Similarly, if you say that a Mark VI Fusion Rifle totally disintegrates whatever it hits, and if a PC is shot by one, the PC would realistically be dead.

But should he die? Would it be better to have him survive? Perhaps he would be horribly maimed or mutated. This type of Tone fringes on the Romantic.

In the Romantic campaign, you encourage dramatic (but unrealistic) behavior. Far from penalizing a PC for swinging from a chandelier, you applaud the action — perhaps giving the character a bonus due to surprise. If the character "dies", you could say that the body was never found, and the character will miraculously reappear a few adventures later. Such a campaign better simulates the rip-roaring swashbuckling of most heroic adventure. At the same time, it frees the players from the constant fear of losing their beloved characters and lets them roleplay fearless PCs.

It does, however, make it more difficult to instill fear in the players. This tends to cheapen the players' sense of triumph, since they never know if the GM was "helping" them.

OUTLOOK

What does the future hold for the campaign world? Are the people there optimistic or pessimistic about the world and the future?

In a pessimistic campaign, the heroes will always have a wrong to right. But at the same time they may have difficulty achieving long-lasting victories, and much of their work could be ignored or overturned. This campaign can easily become depressing, and you should take care that players don't despair and leave the campaign.

In an optimistic campaign, the heroes regularly triumph, and the forces of evil are quickly overcome. This outlook allows the players to feel the thrill of positive accomplishments, and the glow of living in a wonderful world. However, it can grow stale if the successes come too easily. You must work to give the PCs credible challenges.

SERIOUSNESS

How serious is the campaign, and how seriously is it taken by the players? Campaigns can range from the totally goofy antics of cartoon characters to the jagged-edge seriousness of crime stories — and everything in between. This all depends on what you and the players feel most comfortable with and enjoy playing.

A light-hearted campaign can be lots of fun to play. It allows the players to go hog-wild with character creation. But at the same time, it is totally inappropriate for some genres and can make the entire campaign seem inconsequential.

In contrast, a serious campaign allows you to explore and simulate genres that don't lend themselves to cheap laughs. A serious campaign also allows the PCs to roleplay characters who wouldn't fit into a light-hearted campaign. Be careful not to make the campaign seem so heavy as to be unenjoyable. Every story can use some comic relief, if only to contrast the seriousness of the rest of the environment.

CONTINUITY

How closely will one adventure follow the next? How important is it to you?

In an episodic campaign the adventures are disconnected stories, united solely by the presence of the heroes. Adventures can take place out of order and have no connection with each other. The GM isn't concerned if each character meshes properly with his campaign world. Episodic campaigns are easier to run and makes it simpler to work in new or visiting players.

In a serial campaign, the adventures are all part of a continuous series — separate chapters in an ongoing story. Continuity in such a campaign is very important: Otherwise the adventures will seem disjointed. In a serial campaign, try to carefully weave every occurrence and detail into the fabric of the campaign. Moreover, the adventures should flow together, with actions taken in one scenario affecting the situations in adventures to come. A campaign with strong continuity can feel very realistic, allowing the heroes to fully immerse themselves in their surroundings.

However, maintaining continuity entails a lot of work. If you have to deal with a revolving roster of players, then trying to maintain strict continuity will be frustrating.

TONE IN THE COMICS

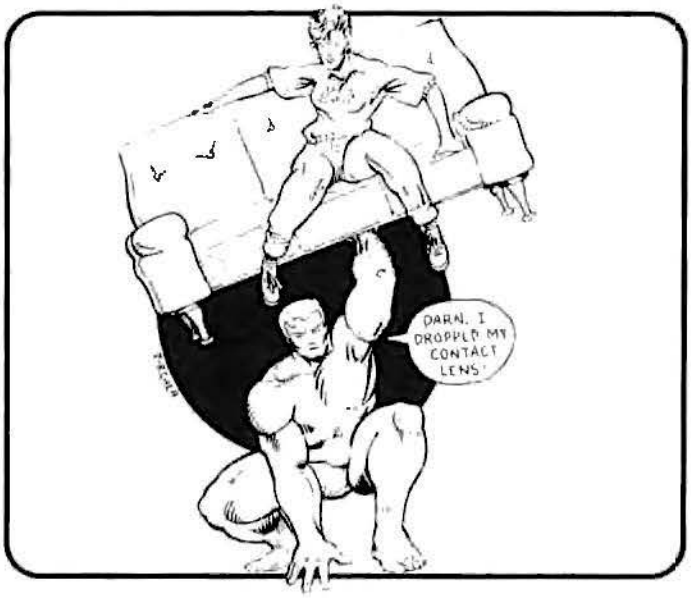
Since the tone of a campaign involves many things, several examples of different tones and how they were arrived at are given below. This list is by no means complete, so feel free to adapt these as well or construct your own.

Four Color Golden-Age Comics: This was when every hero fought for truth, justice, and the American way! Mom and apple pie! The Heroes were Good and the Villains were Evil! (No one could say anything without an exclamation point!) Morality was black and white. The campaign was swashbuckling and romantic. The outlook was unflaggingly optimistic. The scenarios were lighthearted, and there was little continuity from scenario to scenario.

Standard Comics: The heroes are heroic, but their motivations are more complex and believable. The morality in such campaigns is reasonably clear. The outlook is optimistic (the bad guys always get it in the end). The feel of these campaigns ranges from somewhat light-hearted to serious, and an effort is made to preserve continuity.

Modern Graphic Novel: The heroes aren't always so heroic, and the future isn't necessarily bright or cheery. The morality in such campaigns is rarely clear. Realism is harshly enforced. The outlook is rather pessimistic. The feel is deathly serious, and an effort is made to preserve continuity.

Comedy Campaign: This sort of campaign is played for laughs, and the scenarios range from light camp to heavy-handed gonzo goofiness. The morality, such as it is, is black and white. There is little effort to promote realism. The outlook is usually upbeat and optimistic. The adventures are very light-hearted, and there is little or no attempt to maintain continuity.



SETTING

With these issues resolved, decide what the environment — the Setting — of your campaign. Is there sentient life on other worlds? What about other dimensions? Magic? And what is the state of the supreme beings at each end of the moral spectrum?

The setting will establish the physical surroundings of the characters, and the physics of the campaign universe. It affects the way heroes interact with their environment and with each other.

HERE AND NOW

The simplest setting is a world similar to our own. It is easily identifiable by the players — you don't have to go into too much detail describing a Holiday Inn or a Boeing 747. The players have a certain amount of data already stored away, which can ease your job. Moreover, such a campaign lets you use modern-day events as campaign events. There is a tremendous amount of source material for a contemporary campaign (TV and the newspaper can be as valuable a source of ideas as comic books). Most major comic books and almost all ***Champions*** supplements have this setting.

Of course, using the real world for the campaign world isn't perfect. For example, you could set a story in Manhattan, and if you've never been east of Little Rock, the New Yorker in your group is likely to pick up on your mistakes. Additionally, you'll have to keep your players on a tight leash if they don't want them to alter your campaign world.

FAMILIAR

Another type of campaign is one that is familiar, but is not the world of here and now. This could be the Earth of another time period (like a campaign set in World War II) or one based on a book that all the players have read. Such a campaign is easily envisioned by the players (everyone has a basic understanding of what Nazi Germany was like). Also, the PCs don't need to be as tightly restricted, unless the GM is trying remain true to the course of history or a given book. This kind of setting requires more work, since ready-to-use source material will be harder to find (if it exists at all).

UNFAMILIAR

The most difficult type of campaign setting to design is one that is completely unfamiliar to the players. (This is not recommended for novice GMs.) The physical world could range from Earth of the far future to some alien dimension. It could even be a world roughly analogous to our own, but with important differences (perhaps everyone is socialist or practices magic). Such a world requires you to do a tremendous amount of work, since you cannot expect any ready-to-use support materials. Also, since the players know nothing of the world, you have to describe *everything*. You should either prepare an information packet detailing what the characters know about the world, or have several adventures where the PCs do little more than learn about the world. When done properly, such a campaign can allow the PCs and GM to fully stretch their imaginations in an unfamiliar setting, but it takes a lot of work to pull it off.

KEEPING IT ALL STRAIGHT

Now that you have decided on some of the important parameters for the world, what's the next step? How can you use these guidelines to help mold the HERO rules to fit your campaign?

On the following Ground Rules sheet, questions and blanks pertain to Power levels, Skills, Talents, Powers, and Disadvantages. Once you've filled in your sheet, photocopy it and hand copies to each of your players, so they'll know what sorts of characters to create, what rules they'll be playing under, and what to expect from your campaign.

CAMPAIGN DESCRIPTION

The first section of the form lets you describe the campaign's Tone, Setting, and how important the PCs themselves will be. (Remember, though, the players don't necessarily have to know this).

CHARACTER-BUILDING GUIDELINES

In the next section, give your players basic information to help them put their characters together.

QUESTION (1) — BASE POINTS?

You have to decide how many points your players may use to start building their characters. Obviously, characters built on more points will be more powerful, and versatile. If you want the PCs to regularly have combat with normal opponents, they probably should not be very powerful. Conversely, if their only antagonists are going to be godlike planet devourers, then they should be built on substantially more points. As a general guideline:

If your characters are to be super-agents or low-powered paranormals (heroes at the low end of the super-spectrum or the super-beings common to graphic novels), start them with 75 points.

If they're to be standard super-beings in a superhero campaign similar to that in mainstream comics, start them with 100 points.

If they are to be high-powered supers — those that regularly save the world or prevent earthquakes, start them with 150 points.

And if they're to be the massively-powerful super-guardians of the really high-powered comics, start them with 200 points (or more).

QUESTION (2) — POINTS FROM DISADVANTAGES?

This is where you tell your players how many extra points they can receive from taking Disadvantages. You should put a limit on this number, especially in your first campaign. Otherwise, most players will overload their characters with Disadvantages, unbalancing the campaign and creating impossible-to-play characters.

If you want the PCs to be shining, flawless examples of heroic perfection, don't allow them to take a great number of Disadvantages; increase their starting points instead. If you want them to be "troubled actors on a lonely stage," increase the Disadvantage allowance. As seen in a great number of historic and literary figures, there is nothing inherently unheroic about having a great number of Disadvantages (remember King Arthur?). For superheroic campaigns, we recommend that characters have approximately 1 $^1/_2$x (150%) as many Disadvantage Points as base points.

The GM should also decide if he would like to set a limit on the number of points that characters can get from a single type of Disadvantage. Setting a limit will ensure that characters have numerous types of Disadvantages; they won't be able to get all their Disadvantage points from Hunteds or Psychological Limitations, for instance. We recommend that the maximum points that a character can gain from any one Disadvantage should be equal to half the character's base points. Thus, if the character was in a standard campaign (with an 100 point base), he could take up to 50 points in any Disadvantage category.

Character Type	Base (pts.)	Max pts from Disads	Max pts one type of Disad
Skilled Normal	25	25	25
Competent	50	50	25
Hero	75	75	25
Superheroes			
Standard	100	150	50
High Powered	150	225	75

QUESTION (3) NORMALS OR PARANORMALS?

This deals with the nature of the basic characters — are most of the characters super-beings, or are they more like normal humans (perhaps with extraordinary Skills and gadgets)? In most superhero campaigns, the characters are much more powerful than normal humans, and should not be restricted to human standards (except as a special character Disadvantage). However, if you want to keep the heroes closer to the human average, you can make them take normal human Characteristic maxima.

QUESTION (4) — HEROIC OR SUPERHEROIC?

This deals with the heroes' ability to carry normal-level technology all the time without paying their own points for it.

"Normal-level" includes gadgets and equipment which one can get through ordinary sources. In a modern era campaign, this includes firearms, pocket radios, miniaturized TVs, and so forth. In a far-future setting, "normal-level" technology could include many fantastic devices. For *superheroic* campaigns , the answer would normally be "No." In *heroic* campaigns possibly including low-powered supers or very powerful normal heroes, the answer could be "Yes."

POWER LEVELS

In these lines, you tell your players how much raw Power they can take in their super-powers and Skills. Under "Beginning Range," you tell them how much Power their characters may have when they begin the campaign. Under "Maximum," you tell them how much Power their characters may have in the campaign — period. For example, a typical arrangement:

Attack Powers: Beginning Range: 40 to 50 active points, and Maximum: 60 active points.

Defense Powers: Beginning Range: DEF 15-25, and Maximum 30 active points.

Skills: Beginning Range: 8- to 14-, and Maximum 18-.

CAMPAIGN RULES

QUESTION (5) — HIT LOCATIONS?

This also helps define your campaign. Will you be using the Hit Locations Chart in combat? If you like to simplify combat, mark "No". If you'd like to make it more realistic and visual, mark "Yes". If you choose "Yes" then you must also decide whether or not to use the special damage results from the Hit Locations Chart. These results makes combat more visual and much more lethal. They are not recommended for *superheroic* campaigns.

QUESTION (6) — KNOCKDOWN?

This asks whether or not you're using the game's Knockdown Rules. If you do, your combats will be more realistic — people won't be flying all over from blows and blasts. At most they'll be knocked down or staggered back. If you answer "No", you'll use the Knockback rules. Your campaign combat will be like the comic books: louder and more boisterous. It is recommended that most comic-book campaigns answer "No".

QUESTION (7) — LONG TERM ENDURANCE RULES?

This asks whether you'll be using the Long-Term Endurance Rules. The Long-Term Endurance rules keep heroes from fighting all day long and going to bed fresh as a daisy; they force characters to conserve their power. However, it requires extensive bookkeeping, and tends to slow the game down. If that's what you want, circle "Yes."

QUESTION (8) — LIMITED PUSHING

This determines how characters push Powers and physical abilities in your campaign. If your campaign only allows limited pushing, where characters have to make an EGO Roll to push, answer "Yes." This is more realistic, and will make pushing less common. If you want to run a more typical superhero campaign, answer "No".

HOUSE RULES

In this section is space for any miscellaneous House Rules not covered in the preceding sections.

For example, you might decide to run a really nonlethal campaign: In this campaign all Hit Locations will do half their usual damage. A killing shot to the head, for instance, does 1x BODY and 3x STUN, while a killing shot to the arm does 1/2x BODY and 1/2x STUN.

Or, you might decide that all Powers that are ordinarily 0 END instead cost END, with no Limitation value being accorded to the power. This simulates a campaign where all Powers are considered magical and take END to power.

CHARACTER REQUIREMENTS

In this section you can tell your players which Skills, Talents, Powers, and Disadvantages are required, not recommended, or totally disallowed.

Are the heroes all agents of a high-tech government organization? The agency would certainly have basic training requirements — Skills taught to all their agents. You can reflect this by requiring the characters to have these Skills. Are all the heroes from a race of bird people? You could require them to have a minimum amount of Flight. If the heroes are all the results of some super-soldier experiment, you could disallow Physical Limitations to reflect their superior physiques.

There is also space for any notes regarding a particular restriction or requirement. Any Skills, Powers, etc. not listed can be assumed available and unrestricted.

PLAYING THE NUMBERS

It's possible, of course, to play a ***Champions*** campaign without any limits on the power level of the characters. However, such a campaign will likely sport grossly unbalanced characters: some will put all their points in a single omnipotent attack, or an impregnable defense. It will be impossible for the players designing their PCs to know what is considered a "good defense" or "a great strength." Hence it is usually a good idea to set limits the amount of damage each character can do, and the defenses each character can have. You will also limit each character's SPD and DEX.

When determining the actual limits, there are several things to remember. Each 1d6 of normal damage does an average of 3.5 STUN; this costs 5 Active Points. If the GM sets the campaign's average defenses at 3x the maximum number of (normal) attack dice, then such an attack will only do .5 STUN per die, on the average. Thus in a campaign with limits of 10d6 attacks (50 Active Points) and 30 defenses, an attacker could only expect to inflict 5 STUN per attack. At this rate combat will last forever. The PCs would abandon normal attacks for Armor Piercing Attacks, Killing Attacks, and No Normal Defense Attacks — all in an attempt to do effective damage.

On the opposite extreme, the GM could set the average defenses at 1x the maximum attack dice. Thus, in a campaign with maximum attacks of 10d6 and average defenses of 10, the average attacker would inflict 25 STUN per attack. At this rate, there is an overwhelming advantage for attacking first, because any attack that hits will do tremendous damage to the target. An average roll will Stun many characters, and most characters will go down after only 2 hits. Characters will try to get a high DCV, because the only good defense is not getting hit.

A good rule of thumb: The average defense should run about 2 times the maximum attack (in normal dice), and have a maximum of 2.5 times the maximum attack. Thus a 10d6 campaign might have an average defense of 20 and a maximum defense of 25. Similarly, a 12d6 campaign might have an average defense of 24 and a maximum of 30. Characters with low DCVs can be allowed to have the highest defenses, while characters with high DCVs should have defenses near the bottom.

The character's maximum SPD helps define the character's relationship with the world around him. Heroes who are much slower than their counterparts have fewer chances to act, and will be able to do less in combat. As a general rule, SPDs should be kept within 3 points of each other; they could range from 3-6, 4-7, etc.

When setting limits on DEX and CV, you are deciding how easily the character will hit others and be hit himself. Of course, there are several things to consider. A defender that has a DCV advantage of 4 or more over the attacker will only be hit one time in six. Thus, the range between the highest DEX and lowest DEX should rarely be greater than 4 points of CV. In a low-DEX campaign, the DEX could range from 15-27 (CV 5-9), averaging 20; in a high DEX campaign DEX could range from 20-34 (CV 7-11), averaging 26.

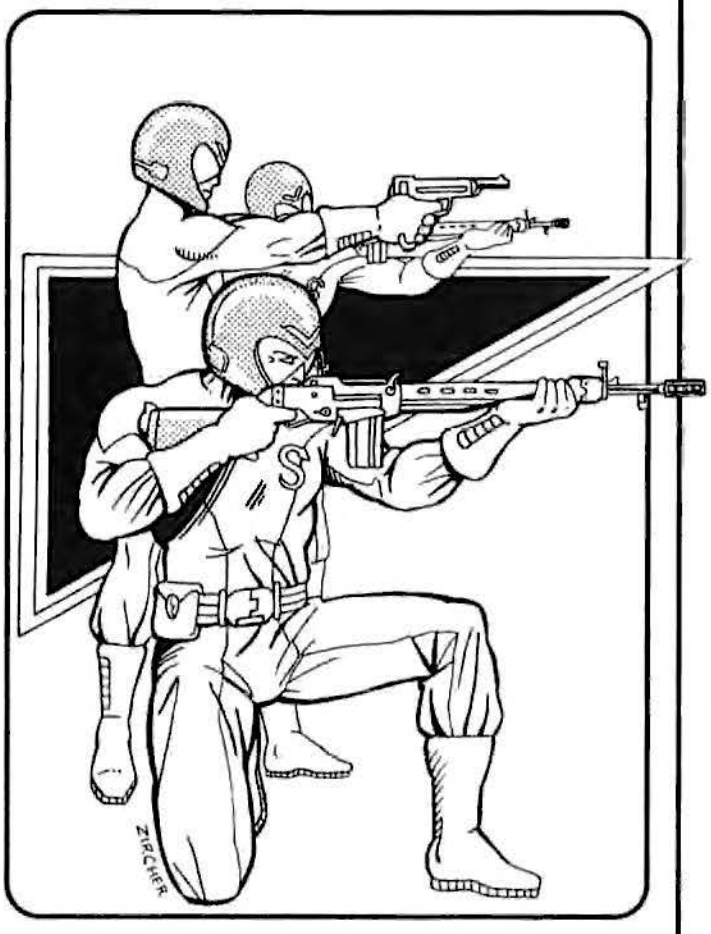
Notice, however, what happens to the heroes in each type of campaign. Assume that a well-trained agent has a DEX of 15. In a low DEX campaign, the agent has a -2 chance to hit the average hero; he will hit one time out of 3. The same agent attacking the average hero in a high-DEX campaign will be -4, and will only have a one in six chance of hitting. In the low-DEX campaign agents can be effective, while in the high-DEX one they are probably just an exercise in dice rolling.

The GM should carefully consider each of these values when setting limits for the campaign. The lower the limits, the closer the heroes will be to "normal" people; higher limits will raise the capabilities of the characters. This will have a tremendous impact on the way the characters affect the world and the flavor of the campaign.

Average Champions campaign

According to survey data, the average ***Champions*** character has the following stats:

Average Main Attack:	11d6
Average total PD or ED:	25
Average DEX	23
Average SPD	5.5



CHAMPIONS CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION _____

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_____

_____

_____

_____

IMPORTANCE OF THE PC's _____

_____

CAMPAIGN TONE

Morality: 1 / 2 / 3 / 4 / 5
(1) Good vs. Bad is black & white; (2) Good vs. Bad is mostly clear-cut; (3) Some cross over between Good vs. Bad;
(4) There is little distinction between good and bad; (5) Morality is always in shades of gray

Realism: 1 / 2 / 3 / 4 / 5
(1) Very romantic; (2) Romantic; (3) Neutral; (4) Realistic; (5) Extremely Realistic

Outlook: 1 / 2 / 3 / 4 / 5
(1) Everything works out — Very Optimistic; (2) Almost everything works out;
(3) Successes balanced by failures; (4) Successes are rare;
(5) Almost nothing works out — Very Pessemistic

Seriousness: 1 / 2 / 3 / 4 / 5
(1) Very light-hearted — campaign plays for laughs; (2) Mostly light-hearted;
(3) Seriousness balanced by light-hearted; (4) More serious than light-hearted; (5) Almost entirely serious

Continuity: 1 / 2 / 3 / 4 / 5
(1) Episodic — No effort is made to tie the adventures together; (2) Mostly episodic, with some continuing stories;
(3) Some long stories and some episodic ones; (4) Mostly serial, some enforcement of campaign continuity;
(5) Entirely serial — everything must fit into the storyline

PHYSICAL WORLD (DESCRIPTION) _____

_____

_____

_____

_____

CHARACTER BUILDING GUIDELINES

(1) Starting Points for PC's: _____
Max points from one Disadvantage Category: _____
(2) Maximum Disadvantage Points for PC's: _____
(3) Characters automatically have Characteristic Maxima disadvantage at no point value: YES/NO
(4) Character can carry normal technology (weapons, etc) at no point cost: YES/NO

Power Levels	**Beginning Range**	**Maximum**
Attack Powers	_____	_____
Defense Powers	_____	_____
Skill Rolls	_____	_____

CAMPAIGN RULES

(5) Combat Uses Hit Locations Chart YES/NO
(6) Knockdown Rules Used YES/NO
(7) Long-Term Endurance Rules Used YES/NO
(8) Limited Push YES/NO

HOUSE RULES

_____

_____

_____

_____

_____

_____

CHARACTER REQUIREMENTS

Skills	Required / Not Recommended / Disallowed?	Requirements / Notes
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____

TALENTS & POWERS

_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____

DISADVANTAGES

_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____
_____	R / N / D	_____

CHAMPIONS CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION This is a standard Superhero Genre-type Campaign. The PCs are Superheroes in a modern day world populated with Superhumans. They will fight against supervillains and villainous agencies. All characters should be "good guys" who can work as part of a Superhero Team.

IMPORTANCE OF THE PC's The PCs are Superheroes

CAMPAIGN TONE

Morality: 1 (2) 3 / 4 / 5
(1) Good vs Bad is black & white. (2) Good vs. Bad is mostly clear cut. (3) Some cross over between Good vs. Bad. (4) There is little distinction between good and bad. (5) Morality is always in shades of gray

Realism: 1 (2) 3 / 4 / 5
(1) Very romantic. (2) Romantic. (3) Neutral. (4) Realistic. (5) Extremely Realistic

Outlook: 1 (2) 3 / 4 / 5
(1) Everything works out — Very Optimistic. (2) Almost everything works out.
(3) Successes balanced by failures. (4) Successes are rare.
(5) Almost nothing works out — Very Pessimistic

Seriousness: 1 / 2 (3) 4 / 5
(1) Very light-hearted — campaign plays for laughs. (2) Mostly light-hearted.
(3) Seriousness balanced by light-hearted. (4) More serious than light-hearted. (5) Almost entirely serious

Continuity: 1 / 2 / 3 (4) 5
(1) Episodic — No effort is made to tie the adventures together. (2) Mostly episodic, with some continuing stories.
(3) Some long stories and some episodic ones. (4) Mostly serial, some enforcement of campaign continuity.
(5) Entirely serial — everything must fit into the storyline

PHYSICAL WORLD (DESCRIPTION) The campaign world is identical to our own, except that superheroes and supervillains exist.

CHARACTER BUILDING GUIDELINES

(1) Starting Points for PC's: 100
Max points from one Disadvantage Category: 50
(2) Maximum Disadvantage Points for PC's 150
(3) Characters automatically have Characteristic Maxima disadvantage at no point value: YES (NO)
(4) Character can carry normal technology (weapons, etc) at no point cost: YES (NO)

Power Levels	Beginning Range	Maximum
Attack Powers	40-50 Active Pts	60 Active Pts
Defense Powers	18-25 DEF	30 DEF
Skill Rolls	—	—

CAMPAIGN RULES

(5) Combat Uses Hit Locations Chart YES (NO)
(6) Knockdown Rules Used YES (NO)
(7) Long-Term Endurance Rules Used YES (NO)
(8) Limited Push YES (NO)

HOUSE RULES
None. Use All rules for superheroic Campaigns

CHARACTER REQUIREMENTS

Skills	Required / Not Recommended / Disallowed?	Requirements / Notes
	R/N/D	
	R/N/D None	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

TALENTS & POWERS

	R/N/D	
	R/N/D None	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

DISADVANTAGES

	R/N/D None	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

CHAMPIONS CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION This is a Street-Level Superheroic Campaign. The PCs are low-powered superheroes in a world without many superheroes. The PCs will fight normals, Thugs and Drug Kingpins. They will occasionally fight low-powered supervillains. All characters should be willing to fight for justice, though they can be vigilantes.

IMPORTANCE OF THE PC's The PCs are the most powerful street fighters, but are still not especially important. They have limited impact outside their home city.

CAMPAIGN TONE

Morality: 1 / 2 / 3 (4) 5
(1) Good vs Bad is black & white. (2) Good vs. Bad is mostly clear cut. (3) Some cross over between Good vs. Bad. (4) There is little distinction between good and bad. (5) Morality is always in shades of gray

Realism: 1 / 2 / 3 (4) 5
(1) Very romantic. (2) Romantic. (3) Neutral. (4) Realistic. (5) Extremely Realistic

Outlook: 1 / 2 / 3 (4) 5
(1) Everything works out — Very Optimistic. (2) Almost everything works out.
(3) Successes balanced by failures. (4) Successes are rare.
(5) Almost nothing works out — Very Pessimistic

Seriousness: 1 / 2 / 3 (4) 5
(1) Very light-hearted — campaign plays for laughs. (2) Mostly light-hearted.
(3) Seriousness balanced by light-hearted. (4) More serious than light-hearted. (5) Almost entirely serious

Continuity: 1 / 2 / 3 / 4 (5)
(1) Episodic — No effort is made to tie the adventures together. (2) Mostly episodic, with some continuing stories.
(3) Some long stories and some episodic ones. (4) Mostly serial, some enforcement of campaign continuity.
(5) Entirely serial — everything must fit into the storyline

PHYSICAL WORLD (DESCRIPTION) The Campaign World is identical to our own, except that superheroes and supervillains exist.

CHARACTER BUILDING GUIDELINES

(1) Starting Points for PC's: 100
Max points from one Disadvantage Category 50
(2) Maximum Disadvantage Points for PC's: 150
(3) Characters automatically have Characteristic Maxima disadvantage at no point value: YES (NO)
(4) Character can carry normal technology (weapons, etc) at no point cost: YES (NO)

Power Levels	Beginning Range	Maximum
Attack Powers	40-50 Active Pts	60 Active Pts
Defense Powers	18-25 DEF	30 DEF
Skill Rolls	—	—

CAMPAIGN RULES

(5) Combat Uses Hit Locations Chart YES (NO)
(6) Knockdown Rules Used YES (NO)
(7) Long-Term Endurance Rules Used YES (NO)
(8) Limited Push YES (NO)

HOUSE RULES
None. Use all Rules for superheroic campaigns.

CHARACTER REQUIREMENTS

Skills	Required / Not Recommended / Disallowed?	Requirements / Notes
	R/N/D	
	R/N/D None	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

TALENTS & POWERS

	R/N/(D)	PCs cannot have any powers or talents that will
	R/N/D	make them immune to conventional (real)
	R/N/D	weapons. For example, they cannot have
	R/N/D	desolidification, unless it has power limitations
	R/N/D	that keep it from being reliable. They also cannot
	R/N/D	have persistent resistant defense over 10.
	R/N/D	
	R/(N)/D	Any power or talent that has a ☺
	R/N/D	
	R/(N)/D	Any power or talent that will make it difficult
	R/N/D	for the GM to run a mystery
	R/N/D	(like Telepathy or X-ray Vision)

DISADVANTAGES

	R/(N)/D	Public I.D.
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

CHAMPIONS CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION In a modern setting, the PCs will be mutant mentalists employed by the U.S Government. They will be sent on specific missions by their superiors. They will fight against enemies of the government. They will also fight against the Cabal, A group of Evil mentalists who are trying to take over the world.

IMPORTANCE OF THE PC's The PCs are valuable agents for the government, and can occasionally go on their own missions.

CAMPAIGN TONE

Morality: 1 (2) 3 4 5
(1) Good vs. Bad is black & white. (2) Good vs. Bad is mostly clear cut. (3) Some cross over between Good vs. Bad. (4) There is little distinction between good and bad. (5) Morality is always in shades of gray.

Realism: 1 2 (3) 4 5
(1) Very romantic. (2) Romantic. (3) Neutral. (4) Realistic. (5) Extremely Realistic.

Outlook: 1 2 (3) 4 5
(1) Everything works out — Very Optimistic. (2) Almost everything works out. (3) Successes balanced by failures. (4) Successes are rare. (5) Almost nothing works out — Very Pessimistic.

Seriousness: 1 2 3 (4) 5
(1) Very light hearted — campaign plays for laughs. (2) Mostly light hearted. (3) Seriousness balanced by light hearted. (4) More serious than light hearted. (5) Almost entirely serious.

Continuity: 1 (2) 3 4 5
(1) Episodic — No effort is made to tie the adventures together. (2) Mostly episodic with some continuing stories. (3) Some long stories and some episodic ones. (4) Mostly serial, some enforcement of campaign continuity. (5) Entirely serial — everything must fit into the storyline.

PHYSICAL WORLD (DESCRIPTION) The world is identical to our own, except that certain individuals develop Mental Powers. All such mutants are recruited to work for the government, or the Cabal, a group of evil mentalists.

CHARACTER BUILDING GUIDELINES
(1) Starting Points for PC's: 75
Max points from one Disadvantage Category: 50
(2) Maximum Disadvantage Points for PC's: 75
(3) Characters automatically have Characteristic Maxima disadvantage at no point value: (YES) NO
(4) Character can carry normal technology (weapons, etc) at no point cost: (YES) NO

Power Levels	Beginning Range	Maximum
Attack Powers	40-50 Active Pts	60 Active Pts
Defense Powers	10-15 Mental DEF	20 MD
Skill Rolls	—	—

CAMPAIGN RULES
(5) Combat Uses Hit Locations Chart: (YES) NO
(6) Knockdown Rules Used: (YES) NO
(7) Long Term Endurance Rules Used: (YES) NO
(8) Limited Push: (YES) NO

HOUSE RULES
All rules for a Heroic Campaign will be used. Characters can purchase equipment (Guns to Armor) Normally.

CHARACTER REQUIREMENTS

Skills	Required / Not Recommended / Disallowed?	Requirements / Notes
KS	(R) N D	KS: Mental Powers (1 - Cor better)
KS	(R) N D	KS: Cabal (1 - Cor better)
	R N D	
	R N D	
	R N D	
	R N D	
	R N D	
	R/N/D	
	R N D	
	R/N/D	
	R/N/D	
	R/N/D	

TALENTS & POWERS

Mental DEF	(R) N/D	All characters must buy mental defense.
	R/N/D	
	R/N (D)	Any defenses other than mental defense
	R/N/D	(This includes all powers that do not require
	R/N/D	an attack roll).
	R/N/D	
	(R) N/D	All powers other than mental powers must be
	R/N/D	bought with the Power Advantage "Based on
	R/N/D	ECV" and should be bought with
	R/N/D	"Invisible Power Effects."
	R/N/D	
	R/N/D	

DISADVANTAGES

	(R) N/D	Hunted by the al Q-.
	(R) N/D	Watched by the Government 8-.
	R/N/D	
	R/N/D	
	R/N/D	

CHAMPIONS CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION The PCs are Galactic Guardians. They travel at faster-than-light speeds through the Universe, fighting interstellar threats. Their opponents are the most powerful and dangerous supervillains.

IMPORTANCE OF THE PC's The PCs are vastly more powerful than any other heroes.

CAMPAIGN TONE

Morality: (1) 2 / 3 / 4 / 5
(1) Good vs. Bad is black & white; (2) Good vs. Bad is mostly clear cut; (3) Some cross over between Good vs. Bad; (4) There is little distinction between good and bad; (5) Morality is always in shades of gray.

Realism: 1 (2) 3 / 4 / 5
(1) Very romantic; (2) Romantic; (3) Neutral; (4) Realistic; (5) Extremely Realistic.

Outlook: (1) 2 / 3 / 4 / 5
(1) Everything works out — Very Optimistic; (2) Almost everything works out.
(3) Successes balanced by failures; (4) Successes are rare;
(5) Almost nothing works out — Very Pessimistic.

Seriousness: 1 / 2 (3) 4 / 5
(1) Very light-hearted — campaign plays for laughs; (2) Mostly light-hearted;
(3) Seriousness balanced by light-hearted; (4) More serious than light hearted; (5) Almost entirely serious.

Continuity: 1 (2) 3 / 4 / 5
(1) Episodic — No effort is made to tie the adventures together; (2) Mostly episodic, with some continuing stories;
(3) Some long stories and some episodic ones; (4) Mostly serial, some enforcement of campaign continuity;
(5) Entirely serial — everything must fit into the storyline.

PHYSICAL WORLD (DESCRIPTION) The Galactic Guardians exist in a near-future where humans are one of many species forming rules. High technology is available, and PCs can come from a multitude of races.

CHARACTER BUILDING GUIDELINES
(1) Starting Points for PC's: 450
Max points from one Disadvantage Category: 75
(2) Maximum Disadvantage Points for PC's: 225
(3) Characters automatically have Characteristic Maxima disadvantage at no point value: YES (NO)
(4) Character can carry normal technology (weapons, etc) at no point cost: YES (NO)

Power Levels	Beginning Range	Maximum
Attack Powers	50-60 Active Points	75 Active Points
Defense Powers	20-30 DEF	45 DEF
Skill Rolls	—	—

CAMPAIGN RULES
(5) Combat Uses Hit Locations Chart: YES (NO)
(6) Knockdown Rules Used: YES (NO)
(7) Long-Term Endurance Rules Used: YES (NO)
(8) Limited Push: YES (NO)

HOUSE RULES
All characters should reserve XP for bases and vehicles.

CHARACTER REQUIREMENTS

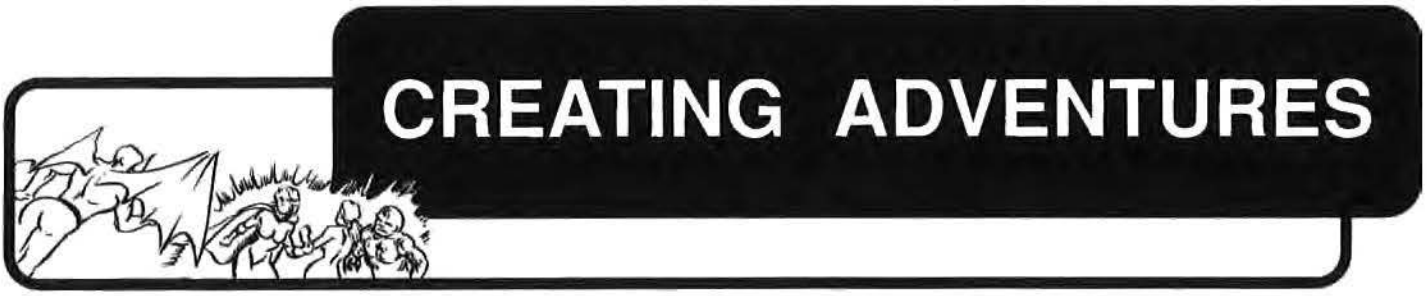
Skills	Required / Not Recommended / Disallowed?	Requirements / Notes
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

TALENTS & POWERS

FTL	(R) N/D	All characters must have access to FTL
	R/N/D	through natural powers or a vehicle
	R/N/D	
Life Support	(R) N/D	All characters must have access to life support
	R/N/D	through natural powers or a vehicle
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	
	R/N/D	

DISADVANTAGES

	R (N) D	Secret I.D.
	(R) N/D	Recommended: Vulnerability
	R/N/D	
	R/N/D	
	R/N/D	



CREATING ADVENTURES

Now you have a firm grasp on the world that you've created — partly on paper, a lot in your head. Your prospective players have all created characters. Next comes the fun of creating the adventures for those villain-stompers to think and fight their way through.

The first things you should do when beginning to create a scenario are:

GETTING THEM TOGETHER

The first story in a campaign is generally the one which brings the characters together. There are many ways to get everyone together for the first time: Giant Monster Attacks City, Government Sends Out Distress Call for Heroes. More complicated, and sometimes more satisfying, is the Peculiar Sequence of Events that Brings Everyone Together. Hero 1 meets Hero 2 in a bar fight in Vienna, where they discover evidence of the assassination plot against Heroine 1. Heroine 1's private detective is murdered; that detective's best friend, Hero 3, flies in to investigate. Hero 4's psychic prowess gives him visions of a knifing-murder (the death of the private eye), and so on. With this approach, it's easiest to write a page describing the events to each character before the players sit down together; this gives them a storyline to act on immediately.

CHECK FOR LOOSE ENDS

If this isn't your first adventure, you'll want to think back over the last episode and see what questions the characters may want to resolve this time. At the end of an adventure, ask players to write up the investigations, communications, and contacts that they wish to initiate between adventures. At the beginning of the next scenario have their answers, either written out for them or inherent in the scenario. Look over those lists and see if any character's actions inspires a story. Players have long memories for inconsistencies and hanging threads, so be prepared.

CHECK HUNTEDS AND DNPCS

Before completing your preparations, roll to see whose NPCs and Hunteds could show up. Remember that an appearance by a Hunted (or DNPC) doesn't have to dominate the adventure or even result in a fight. A hunter could leave a cryptic note, a severed hand, a Christmas card, whatever.

Don't worry about an excess of Dependent NPCs showing up, as long as the dependents are interesting. A dull DNPC is a waste of time, no matter how infrequently he/she shows up. (See the section on *Handling Disadvantages,* below.)

Look over your stock of villains. If one of your favorites hasn't shown up lately, maybe it's time to bring him out of the closet.

SOMETHING DIFFERENT

Cast an eye over your last few adventures (if you've had a last few) and make a conscious note of what theme they've had; if your last seven adventures have been outer-space Sci-Fi adventures, it's probably time for something more terrestrial (or mystical). Variety isn't just a magazine, it's what keeps a campaign alive.

If vestigial thoughts for plots aren't starting to seep in now, consider this. Characters who routinely patrol the city or engage in mystic or scientific research are sure shots for an occasional story: the experiment that goes awry, the odd string of murders in lower Manhattan. Similarly, the heroes that come from peculiar and exotic backgrounds, can always have a visit from the spaceship from home.

Have the characters become too complacent? Do they need to have their confidence shaken? The story where a master villain casually maneuvers them into doing his bidding can bring a lot of drama into the campaign.

On the other hand, are things too tense? Is it time for a silly adventure where the heroes can let off some steam? Perhaps it's time for a night on the town in secret ID, or the incredibly powerful alien could show up and try to steal (or buy) the Earth as part of a pan-galactic scavenger hunt.

COMPLICATE MATTERS

The occasional knockdown-dragout adventure can be satisfying, but a steady series of them doesn't make much of a campaign. Let's say the basic plot elements for the adventure you've chosen are these: You want to use Gobble the Giant Turkey on a rampage. Nell the Generic Girlfriend is rolled to show up, as well as Silver Star's hated nemesis Blackfeet. The simplest plot you can hatch from these elements goes something like this: Blackfeet finds the sleeping Gobbler and stomps him into raging wakefulness. The Gobbler goes berserk, and Nell's car breaks down in front of the fearsome fowl. Ho hum.

This is where you can start to complicate matters to make a story more interesting. Let's go back to square one. Blackfeet has just discovered the somnolent bird. Sensing in Gobbler a means to strike at Silver Star, he lures the bird into a cavern complex with conveniently-provided giant seeds. Meanwhile, Nell's editor has assigned her the story of tracking down the originator of the giant turkey tracks that have been found all over the countryside. Tracking Gobbler to the caverns, she manages to get off one distressed CB call before Blackfeet kicks her unconscious. The heroes are informed of the situation and the distress call from Nell.



Arriving at the caverns, they find the lime-covered coop empty. As they spot the getaway 'copter, they receive a radio message from Blackfeet: "You can capture me or save downtown — Gobbler's on the interstate." Lurid chuckle.

Here's where the GM can really diversify the complications. Is Blackfeet really in the helicopter, or is he actually hiding around, waiting for the shot at Silver Star sure to come up in the approaching battle? Is Nell with Blackfeet, already escaped, or tied to Gobbler's beak, awaiting death at his first enraged peck? Is Silver Star really such a jerk that he'd fly off after the helicopter, leaving Gobbler to devour the market district? Could Blackfeet's craft also be carrying away a sinisterly huge egg?

The above example is tongue-in-cheek, but it shows the kind of thought process that can go into scenario development. There are all sorts of opportunities for plot complications, not to mention loose ends for the next adventure. If Nell stays kidnaped, or if Silver Star gets kidnaped, there's motivation for an adventure right away. If Gobbler is killed, the heroes could have to deal with a furious SPCA, an uncooperative city sanitation department, Ben Franklin's ghost, or Frank Purdue. Perhaps Blackfeet got away without anyone knowing it was him. And there's always that giant egg.

By now, you've plotted out the beginning of the adventure. Oftentimes, the initial sequence of events in an adventure will lead you to imagine how each scene in the adventure will happen. Unfortunately, you may fall in love with a particular scene, or a specific ending. This is unfortunate because most of the time the characters'reactions and responses will not be what you imagined. The players will be too smart for some plot manipulations, not bright enough for others, and often surprising with new ideas or approaches. If a shape-shifting, hypnotizing villain is disguised as an arcade game, and you expect that one of the heroes will be hypnotized and controlled by the dastard, (indeed, your whole scenario depends upon it), the plot could be shattered by a character with Danger Sense. You'll have to do a lot of improvising. Fast. Plan around this sort of thing. Avoid forcing his players into a sequence of events that has suddenly become obvious, illogical, or stupid.

Let's presume that you've had your idea for an adventure. You've complicated it, polished it, and thought it through to several possible endings. It's time for the paper.

MECHANICS

It's possible to improvise good, solid adventures off the top of your head, once you've become accomplished at GMing. It's even possible to become good enough at it that your players won't realize that the adventure is totally improvised. However, looking back over your improv scenario, you'll curse yourself for lost opportunities.

Until you feel you're experienced enough to improvise an adventure start to finish and have people enjoy it, try to set the following pieces of information to paper for every adventure you run:

(1) Character record sheets for all villains and major NPCs.

(2) A list of important equipment carried by agents, goons, SWAT teams, etc., so you don't forget that Thug 5 through Thug 14 carry grenades.

(3) A map for every scene that will need to be laid out in detail during the course of the adventure. The little coffee shop the heroes stop in won't necessarily require this treatment, but the large underground training complex will.

With these in hand, you should be able to Game Master more confidently and faster than without; and you won't be taking time away from play to work out stats for the enemy's minions.

SUBPLOTS

In the comics, as in real life, things do not necessarily have a clear and well-defined beginning and end. Events which seem to be of little importance at the time that they occur may in fact be related to some larger scheme which will soon explode in the hero's face. Similarly, the defeat of some mega-villain's master plan doesn't imply that there won't be loose ends left dangling.

In a well-constructed ***Champions*** campaign, the Game Master should see to it that a player who wants to follow up on seemingly trivial — but annoying — events is able to do so. A string of minor thefts at chemical plants may indicate a scheme to blackmail the country with ultraincendiary devices. And who's to say when a hero has *really* cracked the case; the competent supervillain is always willing to sacrifice a few lackeys in order to protect his true plans.

A player who thinks he sees a pattern in otherwise unimportant events — who suspects that there may be more to a scenario than meets the eyes — should be rewarded for his perception by having his suspicions be true on occasion.

The importance of developing subplots in the midst of otherwise unrelated adventures cannot be overestimated. If a player thinks he's witnessing something important unfolding gradually under his nose, he's going to be very interested in seeing what happens next. Don't disappoint him.

The theory behind successful subplotting can be applied to any large, complicated scenario. Break up the action of the introductory scenes over several adventures to avoid the problems inherent in presenting such a scenario to your players full-blown. The steps for doing this are simple:

1) Introduce the subplot as a peripheral element. Have a villain pop up in the middle of a scenario in which he has no business popping up ("Good lord! It's the Wingless Gizzard! What are you doing here?" "Ha-ha-ha, Galooper! Wouldn't you like to know?" Ka-pow!)

2) Drop clues that there's more to the peripheral element than appears on the surface. ("Ha-ha-ha! I've defeated you at last, Galloping Galooper!" "Only momentarily, you chortling fiend!" "Consider yourself lucky, Galooper! We may yet meet again before this business is over!")

3) Be patient; don't worry about how long it takes for the players to get the idea that something's going on. Continue to use the long term scenario to enhance unrelated scenarios until the time is right to move on to the meaty part of it. ("Gee, Galooper, do you think something is going on?" "I'm not sure, Condor. In the past few days I've been attacked for no reason by the Gizzard, the Annihilator, and the Cosmic Meat-Hawk." "But the Cosmic Meat-Hawk's *my* enemy." "Yes, I know. Odd, isn't it?")

4) When the time is right, don't hesitate! The worst thing you can do is to drag a scenario out endlessly. When the stage is set for your climactic scenario don't hesitate, leap forward into it!

EXAMPLE SUBPLOT

ONE YEAR AGO:
Battling in his hidden underground laboratory, the evil Professor Pythias Pomegranate was accidently slain when he was knocked back into the Power generator of his amazing Ubermachine, which he was using to create supervillains for the notorious Thugmaster. There was no doubt of Pomegranate's death; his body was a charred husk, and there were no vital signs. The superheroes took the remaining villains into custody, and left the body for the coroner.

TWO MONTHS LATER:
Rumors of another Ubermachine operating in the Denver area brought super-heroes into conflict with Professor Pomegranate's twin brother, Damian! Until his brother's death, Damian had been little more than a chemist at a Denver drug store. Now, filled with hatred for the heroes who killed Pythias, Damian has offered his services to the Supreme Underground Science Headquarters International (SUSHI), and has succeeded in duplicating his brother's greatest invention. Damian is captured and brought to trial.

MEANWHILE,
a brain surgeon in the Denver area, Dr. Brian Hughes, is kidnaped by villains with powers suspiciously similar to those granted by Pythias' Ubermachine. The heroes track down and capture some of the villains who staged the kidnaping, but there is no trace of the Doctor. No ransom note is received.

AFTER THE TRIAL:
Much to the disgust of the heroes who captured him, Doctor Damian Pomegranate is released when the Denver District Attorney refuses to conduct a second trial after the first produced a hung jury. The heroes suspect that Pomegranate has used subtle mental manipulations to influence the jurors, but are unable to prove it.

IN SEVERAL LOCATIONS:
Animals are stolen from zoos. In the Los Angles area, a group of intelligent animals operating out of the Griffith Park Zoo become directly involved when their teammate, the Gorilla, is kidnaped.

THE TRAIL OF THE GORILLA:
This leads to Denver(!) where the heroes burst in just in time to prevent a surgical team from removing the Gorilla's brain. The surgical team consists of members of SUSHI, but they know nothing beyond the specific instructions they were given to deliver the Gorilla's body to a Chicago-area headquarters.

UPON RECEIVING THIS NEWS,
It occurs to one of the heroes involved in the adventure of one year before that something bizarre is afoot. He gets a court order to exhume the body of the late Prof. Pomegranate, and discovers that while the charred corpse is there, the brain isn't!

REALIZING AT LAST,
What the Game Master has been up to for the last twelve months, the heroes stage a full-scale assault on SUSHI's Chicago headquarters to prevent the resurrection of Pythias Pomegranate! But the GM has a zinger left to pull: Brian Hughes *wants* to perform this brain transplant operation. He is bound by his Hippocratic oath to preserve life, and Pomegranate, or at least his brain, is still alive. After battling their way past the forces of SUSHI and the villains created by the Ubermachine, the heroes must resolve a moral dilemma. With Damian Pomegranate there to accuse them of murder if they stop Hughes, the heroes grudgingly allow the operation, then take everyone into custody.

STILL TO COME:
Though alive and housed in a new living body (which, rest assured, had suffered brain death before Hughes would consent to the transplant), Professor Pomegranate remains in a comatose state and under heavy guard in a prison hospital. But there will come a day when Pomegranate awakens, and then the world may face the dire threat of his evil intelligence again, when the Resurrected Man strides the Earth!

CRIMINALS ARE A SUPERSTITIOUS, COWARDLY LOT

Yes, it's time to talk about Them. The villains. The bad guys. The blokes in the black hats. The reason for becoming a superhero in the first place (other than the opportunity to cruise around in keen skintights). Let's talk about how the villains can be played.

Superheroes and villains aren't too terribly different. They have the same improbable origins, the same gaudy outfits, the same high-sounding hyperbole. The main difference is their outlooks on life. That's an easy enough concept to think through; implementing it in a game can be more of a problem.

There are many things which might drive villains' antisocial behavior. Revenge, anger, and betrayal can all be reasons for a villain to run amok. Simpler and more common reasons like lust for power, monetary greed, and sheer love of villainy should not be overlooked.

There are some other things to keep in mind when creating the villains. Minor villains, the muscle, can be loaded down with more Disadvantages (especially Susceptibilities and Vulnerabilities) than you'd give a player-character; this makes them tougher but more vulnerable. Remember the villain bonus you give a major bad guy is essentially his experience. The higher the bonus, the more likely it is that he has a reputation, allies, enemies, and a recognizable *modus operandi*.

Established villains will have established personalities and goals. Generally, you should work up a few of the major bad guys before the campaign ever starts, and create new ones as needed.



A villain who takes on several heroes single-handed should be built on more points than normal in order to give the heroes a good battle. Powerful villains provide a single target for the heroes and make things easier for the GM, as well as providing a great deal of fun. Of course not all villains should be extra powerful. Some villains are only effective in a one-on-one situation or when attacking by surprise.

SUPERVILLAIN MOTIVATIONS

Following are a few of the classic villain motivations. The list is far from complete but should give a good idea of the main motives for villainous action.

World Conquest: A simple, understandable goal. This usually involves a complex plan of blackmail (threatening to blow up cities or release a deadly plague). Alternately, you can become powerful enough to beat up anyone who disagrees with you.

World Destruction: If you can't conquer it, blow it up. Sometimes a plot for conquering the world goes awry, and the world is in danger of destruction. Or maybe the villain just eats worlds for breakfast (a really galactic bad guy).

Revenge: The villain feels he has been wronged and seeks revenge through illegal means. This situation can be developed during play, or written into the villain's background.

Get Rich Quick: The villain steals for personal profit. Sometimes there's a reason why he needs all the money (like financing a world takeover, or his ailing mother's surgery); sometimes it's just an irrational greed.

Power Lust: The villain is power-hungry, and tries to control heroes, other villains, political figures, or nations.

Having Fun: The villain just plain enjoys breaking things, stealing, and beating up superheroes.

Battle of Wits: The villain commits crimes because he wants the thrill of matching wits with superheroes. This type of villain really likes elaborate deathtraps.

Crazy: The villain is around the bend, and performs villainous deeds for some irrational (and probably secret) reason of his own.

Accomplish a Goal: A catchall for any motives not covered. The villain wishes to return to his home planet, retrieve a stolen object, or achieve some other goal.

These themes are merely the most common ones that appear in the comics. Reading old pulp magazines, science fiction, fantasy, detective stories, and spy novels (in addition to comics), will yield a wealth of ideas for themes, plots, villains, and devices.

CLASSIC VILLAIN "BITS"

There are a number of common occurrences in comics which add a lot of flavor to a scenario. We call these occurrences "bits". A small sampler of "bits" is listed below.

THREATENING INNOCENTS

A great way for villains to distract unwanted heroes is to endanger innocent people. The villain may knock over a building, set a fire, throw a car at a crowd, or drop someone off of a building. This forces the true hero to spend time saving people and buys the villain enough time to escape or set up his shot into the hero's back.

REVEALING INFORMATION

Villains will often tell the hero information that he couldn't have discovered any other way. This can range from the boasts of the ranting megalomaniac to the slips of the stupid brick. This is a great way for the GM to slip the PCs clues or important tips.

PLAYING POSSUM

Sometimes a villain will pretend to be Stunned or Knocked-out to sucker the hero into coming into range of a surprise attack. If the GM wants, the character can be allowed a PER Roll to try to detect a fake.

SECRET ESCAPE ROUTES

Rare is the villain who doesn't have a means of escape when things start going badly. The villain will have a hidden jetcar, escape tunnel, or a Power he doesn't often use. Often the villain has a pre-planned diversion for the heroes.

DEATHTRAPS

Often when a villain captures a hero, he puts the hero into a deadly situation designed to torment the hero to the fullest. If the hero escapes from the situation, then at least the villain knows more about the hero's abilities. If the hero doesn't escape, then the villain has one less hero to worry about.

HOW THE SUPERVILLAINS GET AWAY

The escape of the master villain, however temporary, is one of the longest-established conventions of the superhero genre. Our heroes' arch-foe hatches a fiendish plot for world domination, only to be continually thwarted by his greed, his mad lust for power, his allies, or the heroic intervention of a handful of heroes risking everything to save the rest of us. And, just as inevitably, the villain escapes from our heroes' grasp just as his plans are falling apart, only to return another day. Or does he? How can a GM assure the continued freedom of his favorite world-conqueror and a favored nemesis of the heroes?

The villain can always run away. If the villain just happens to be the fastest runner, swimmer, or flyer alive, this should be easy. However, if he is not, a vehicle, usually parked just outside a secret passageway or trapdoor may be helpful. This plan gives the heroes a second chance to stop the villain. They now have the opportunity to follow him and disable his craft before he reaches top speed.

TYPES OF DEATHTRAPS

Deathtraps should be innovative. The old standbys such as sawblades and spiked pits will do in a pinch; but remember, it's hard to work up much fear while you're bored. One of the best ways to improve deathtraps is to give the old standbys new twists. Perhaps a DNPC is also threatened by the crushing walls, or perhaps the sawblade is mounted in the ceiling, slowly cutting through a rope that holds a heavy weight suspended above our helplessly shackled hero. Still too mundane, you say? Not if the bottom of that weight is heated red-hot, or (heh, heh, heh) coated with the substance that the hero is Susceptible to.

SAMPLE DEATHTRAPS

The Gas-Filled Balloon: This is a giant balloon in the shape of the hero's worst enemy, painted to look as realistic as possible, and kept in dim light. It confronts the hero with a threat or insult (delivered by tape recorder). One punch or blast that connects with the balloon bursts it, and gas floods into the immediate area (10" radius or more). The gas can be poison, knockout, laughing, or anything else you choose.

The Glass House: The hero is put into a huge glass "jar" that has been sound-proofed and coated with a substance that reflects the hero's Energy Blast. The glass is only 1 DEF and 1 BODY, but it is engineered to shatter into razor-sharp fragments when broken. The amount of killing attack this debris does is up to you, but it should be sufficient to hurt the toughest brick — use Armor Piercing, or any other Power Advantage that will do the trick.

The "Et Tu?" Syndrome: The hero awakens to find himself strapped to a bulls-eye, about to be shot by one of his trusted teammates! Naturally, the teammate has been mind controlled, and the villain is nearby giving orders. This is a comic-book classic.

The Deadly Giant Video/Pinball Game: Simply choose your favorite video or pinball game and have the villain put the hero(es) through a deadly, giant version of it. This requires a mechanically-inclined villain, or at least hired technicians.

Combat in the Arena: The exact nature of the "sporting" conflict is up to you, the GM. Perhaps half the hero team has been hypnotized and must fight the other half. Or perhaps the heroes must face (individually or collectively) a frightfully-powerful monster. The basic scenario is standard and much-used, but the variety of situations that can be used is virtually limitless.

Teleportation is a second option. This too gives the heroes a second chance, since it generally requires two Phases for a long teleport. If the teleport is from a remote location, or is an area effect, it's possible for the heroes to be teleported right along with the villain — inadvertently, of course.

Another way to escape is simply to have the villain go where the heroes cannot or dare not follow. If Captain Krypton can't follow the Jackal into the sun, the Egyptian monster is home free. If Swiftwind is chasing Pisces (the Prince of Piranhas), the fish-fiend just ducks underwater and he's safe.

Similarly, if the heroes can't follow the villain's trail, he gets away. (The Invisible Man is rarely hauled in for questioning). As a variation of this, the villain can blow himself up — "no one could have survived that". Somehow, the villain does.

Assuming the heroes are not randomly violent vigilantes with no respect for the law, there are a couple of other ways for the malevolent mastermind to stay free.

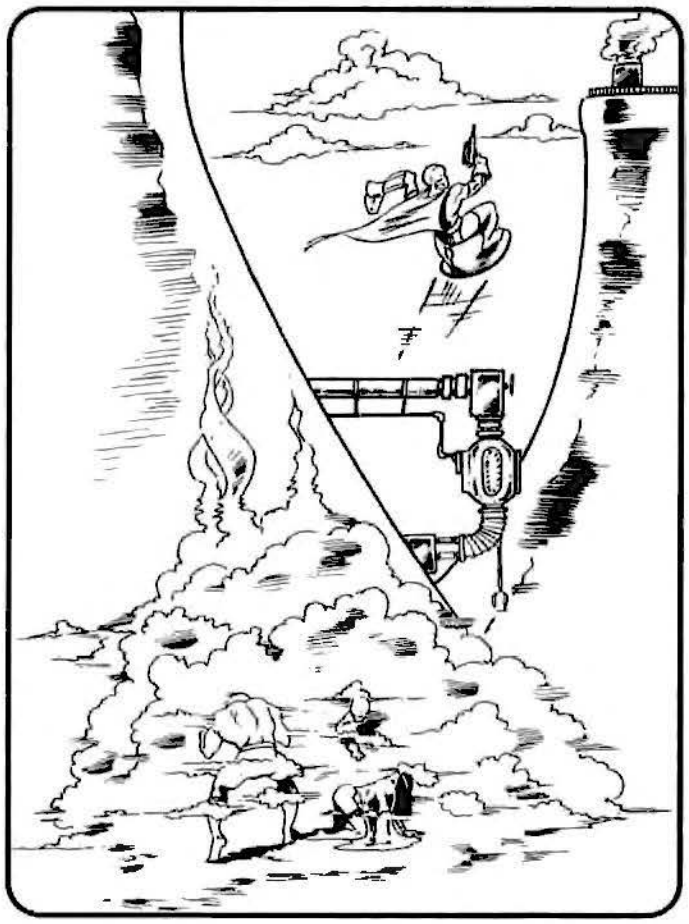
He could work for the government. What he did may have been unauthorized, or even frowned upon, but if he works for the feds, he's probably not going to jail. After all, the man was just trying to do his job.

Even worse, the villain could *be* the government. If you've just stopped the king of Lower Moldavia from taking over the world, you aren't going to get him convicted in Lower Moldavia. Not only that, but while the international community may applaud the defeat of his horrible scheme, it won't stand for American (or any other) superheroes deposing heads of state. For that matter, neither will the State Department, unless a declared state of war exists between the United States and Lower Moldavia. Also, even if the king of Lower Moldavia visits this country for the express purpose of bashing our heroes, well, he's got diplomatic immunity. He can trash the whole lot of 'em and all he'll get is deported.

Now, of course, if the villain wants the heroes to think they have him trapped, he can always send them a robot double or some poor dupe wearing his costume. The heroes, having captured the bad guy, can be completely satisfied, while the villain can stay free. When the villain's robot body is violently deactivated, the good guys might be certain they got their man. When he shows up again, they think he's come back from the dead. A few more times and they'll think he's indestructible.

Once upon a time in the west, a man held off a crowd by taking himself hostage. As ridiculous as this sounds, it can work in some situations — if the villain can convince the heroes that (1) he's just suicidal enough to do it, and (2) letting him go will keep innocents out of danger. Of course, the heroes, or at least their leader, must have a totally committed Psychological Limitation or two, or this cute little scheme might blow up in the arch-fiend's face (literally). A common variation, more broadly effective, is to hold someone else hostage, preferably a wimpy little DNPC. (That's what they're there for, after all.)

There are other ways a villain can use a hero to prevent incarceration. A hero with a code of honor can be coerced into freeing a villain who saved his life. A hero with a secret ID may have to refuse to jail a villain who knows who he really is. The master villain may even, at the moment of his defeat, succeed in pushing a button which doesn't seem to do anything... at the time.



So, don't let your favorite rascal spend time in the hoosegow unless you're tired of him. He doesn't really have to make it to jail, after all!

COMBAT RECORD SHEET

Now that you have designed your villains and created their plots, your adventures are ready to roll. Take a few moments to fill out the Combat Record Sheet. It can save you the time and embarrassment of asking your players questions like, "What's your hero's ECV again (for the sixth time)?" And while you're at it, fill out one for your villains too.

ADVENTURE RECAP SHEET

Now that you've run an adventure... you have, haven't you? No? Then go run one, we'll wait... (elevator music)... Done? Good. Now that you've run an adventure, you may want to jot down a few notes about it for future reference.

COMBAT RECORD SHEET

CHARACTER	DEX Levels	SPD	1	2	3	4	5	6	7	8	9	10	11	12	OCV	DCV	OCV
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
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			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			

CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
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CHARACTER	NOTES (Unluck, Psych. Lims, Knockback Resistance, EGO Def., Et)

ADVENTURE RECAP SHEET

Adventure Name: _____ Game Master: _____
Game: _____ Date(s) Played: _____ Game Date(s): _____
Adventure Locaction(s): _____ Time passed during adventure: _____

CAST OF CHARACTERS

Player Characters	EXPs	Player Characters	EXPs	Villains / NPCs	EXPs

Exceptional Actions by:	Actions:	Reward (EXP bonus, Perks):

Actions by NPCs: _____

Action by Hunters / Monitors: _____

Story: _____

Loose Ends: _____

HANDLING PLAYERS AND THEIR CHARACTERS



CHARACTER CREATION CHECKLIST

Players and GMs alike can use this when evaluating new characters — it's the Character Conception Checklist. Take each new character and compare it to the questions on the Checklist. If the answer to any of the questions is Yes (or if the last one is No), the character should be changed in order to work well within the campaign.

TYPES OF CHAMPIONS PLAYERS

Lots of different kinds of people play roleplaying games; each has different aims and requires different treatment in order to be happy. While this diversity is good for the campaign, the GM must work to discover what everyone wants.

The following list constitutes most of the different types of ***Champions*** players. It's not completely comprehensive — but you'll probably see yourself and most of your players in one or more of these types.

THE BUDDY

This player is only involved in the campaign because his friends are. He'd rather be at a movie or watching a ballgame, but as long as all his friends are playing he'll go along for the ride. As the GM you have two options dealing with the player. First, you can ignore him — the Buddy's not contributing much to the campaign, after all. A more rewarding course, though, is to draw the player into the campaign. Lurking inside almost every Buddy is another type of player trying to get out. If you can find this type, and cater to him, he will likely become a much more integral part of the campaign.

THE BUILDER

This player wants his character to change the world — to build institutions, to clean up a city, etc. If your campaign is static, if player characters cannot introduce new technologies and make the world a better place to live, the Builder just won't be happy. He must have some lasting successes, or he will end up frustrated.

CHARACTER CREATION CHECKLIST

Character Conception Problems:

- ☐ Does the hero lack heroic motivations?
- ☐ Does the hero have personal goals the GM does not wish to address in the course of the campaign?
- ☐ Does the hero step on another PC's toes — does he have Powers or Skills that overlap enough to steal another hero's thunder or place in the team?
- ☐ Will the character be unable to work in a group setting — is he a loner at heart?
- ☐ Do the character's history, personality, or Powers bore the GM?

Powers Problems:

- ☐ Do the hero's attacks do too much damage?
- ☐ Are the hero's attacks too weak to be competitive?
- ☐ Does the hero have defenses that are too powerful?
- ☐ Are the hero's defenses too weak — leaving him unconscious while his teammates are still fighting?
- ☐ Does the hero have too many types of defenses; has he been built so that villains can't get at him?
- ☐ Is the hero too versatile? Can he affect too many villains too efficiently?
- ☐ Does the hero have Powers that are so innovative or efficient that every campaign villain will have to be redesigned to cope with him?

Disadvantages Problems:

- ☐ Does the hero Berserk so frequently that his new teammates will want to kill him instead of help him?
- ☐ Is his DNPC boring?
- ☐ Does the DNPC have no role in the campaign other than the character's friend, lover, or relative?
- ☐ Is the hero's Hunted boring to the GM?
- ☐ Is he a Casual Killer in a campaign dominated by Codes vs. Killing, or a non-killer in a murderous campaign?
- ☐ Does he have Psychological Limitations that will turn potential teammates against him?
- ☐ Is his Secret ID inadequately developed?
- ☐ Do the hero's Disadvantages fail to leave any handles for the GM? Will the GM be unable to exploit the Disadvantages to motivate the character toward certain actions or predict his reactions in many circumstances?

Accounting Problems:

- ☐ Does the character add up right? (Make sure!)

THE COMBAT MONSTER

This player wants his character to fight, fight, fight. This doesn't mean that the campaign must consist of only combat, but if every episode doesn't have some sort of battle, or if the character is prevented from participating in these conflicts, the player will not be happy.

THE COPIER

This player likes to run the game-world equivalent of characters he's seen elsewhere — in movies, comics, TV, or a previous campaign. The problem is, he also expects the copy to be as efficient or as universally respected as the original hero. You have to work to understand the Copier's goals for his character; if you feel these goals can't be met in your campaign, explain the problem to the player.

THE GENRE FIEND

This player's motto is "No, do it right!" He's an expert in the super-hero genre, and if you miss a convention or opportunity while GMing, the Genre Fiend is certain to pounce on it. Your task here is to understand the genre and ascertain what sort of encounters, situations, and themes the Fiend is expecting to play, and then provide them whenever possible.

THE MAD SLASHER

This player spends a long, hard week at the office or at school, and when he gets to the gaming table all he wants to do is kill. When a villain confronts the hero, the Mad Slasher kills him. When a cop gives the hero lip, the Mad Slasher kills him. When the villain is shielding himself with the body of a DNPC, the Mad Slasher blasts right through the DNPC to get at the villain. If everyone in your campaign is a Mad Slasher, you have no problem. If some of them are roleplayers, you are going to have to get rid of the Mad Slasher.

THE MAD THINKER

This player loves spending his time figuring out how to outsmart his foe. This player has good and bad points. The good points: He's thinking, hungrily evaluating each situation, offering interesting solutions to problems which require analytical deduction. Bad points: You have to work hard to keep ahead of the player, and the Mad Thinker sometimes slows progress to a crawl, working out every minute detail. As long as every episode has an intellectual problem to resolve, the Mad Thinker should stay satisfied.

THE PLUMBER

This player likes to create a character with a finely-detailed and intricate personality, and then spend his gaming career plumbing this character to its depths. As the GM, you need to provide the Plumber with a variety of different situations, including moral quandaries and emotional scenes.



THE PRO FROM DOVER

This player creates characters who must be the best at what they do. If the hero is a strongman, he must be the strongest in the world. If the hero is a scientist, he must be the master of his field — having the highest Skill Roll in the world and the universal acclaim of other experts. The Pro wants to be provided with opportunities to display his prominence, and new PCs must not overlap the Pro's area of interest.

THE ROMANTIC

This player is most interested in the personal relationships of his characters. This is not just romances, but professional and family relationships as well. If the Romantic's character does not become involved with another PC, the GM must provide the Romantic with NPCs to meet, get to know, and develop relationships with.

THE RULES RAPIST

In general, this player mostly wants to create characters with Skills or Powers which bend and exploit the existing rules. These players are constantly redesigning their characters for higher point efficiency. Unless they also have other campaign interests, they're probably not all that involved in roleplaying.

THE SHOWOFF

This player needs to have the spotlight on himself all the time. His characters may be well-designed or unimaginative; only how much attention he receives is important. You will have difficulties with the Showoff. You must either let this player dominate the campaign or make sure that all players get equal time until the Showoff grows out of this phase or leaves the campaign.

THE TRAGEDIAN

This player likes literary tragedy and wants to play it out with his characters. Be prepared to give this player what he wants: The Tragedian's character must be betrayed, lose loved ones, or make mistakes which result in catastrophe. This cannot take place all at once — the tragedy must be sustained across the campaign. While he's somewhat masochistic, the Tragedian does create interesting characters and backgrounds and is a sure outlet for your more cruel impulses.

THE "CHARACTER STORY"

As important as identifying what type of players you're dealing with is learning to spot, carefully nurture, and eventually play out the "Character Story."

Each player-character has a story above and beyond the ordinary adventures encountered during the course of the campaign. This character story usually involves the resolution of the character's goals.

Take a look at the PCs and try to root out the Character story of each one. Sometimes it'll be easy. If a big, nasty Hunted figures into the character's background — including the development of his Powers and the stimuli which made the character decide to be a hero — then the final defeat of the Hunted is likely to be the Character story. Bringing about the circumstances which will allow a hero to buy down, or buy off, his greatest Psychological Limitation could be another character's story.

In short, try to figure out what element of a character's background, relations, or psychology will eventually make him (and his player) frustrated and unhappy if not ultimately resolved. That's the Character story. Once you've figured out what it is, use subplots and adventures to bring this story to a climax and resolution.

Not all characters will present you with a story to develop — some never do. Occasionally, GMing requires you to invent a story tailored to the character. Of course, few campaigns last long enough for every Character story to be discovered and exploited, so if you can't figure out one character's story, move on to another.

Don't be fooled into thinking that the resolution of a character's main story will result in the character getting bored and retiring from the campaign. In all likelihood, by now he's become firmly entrenched in the super-hero world and will continue adventuring. Completion of a character's story can, however, allow a player to retire his hero gracefully before he grows weary of playing him. The decision to start a new PC can breath new life into a campaign, keeping things fresh and exciting.

THE NEW PLAYER

It's good to have new players come into a campaign; new players mean new blood and new energy. But there's a danger associated with new players, especially when a new player is mainlined right into the campaign. He becomes an important part of it immediately — but may not have a good grasp on the campaign's background and ground rules.

When a new player comes into a campaign, unless you are already familiar with the player's style and attitudes, you may wish to lend the new player an NPC hero, one who is known to the player-characters.

The result? The new player gets to play several episodes with a character who is known to the existing PCs. He'll have these episodes to learn how the series regulars play their game. If the player fits in, he can create his own character. If he doesn't, you can redirect actions that might permanently harm another character or the campaign by saying, "Sorry, but Star Mangler just wouldn't do that. Try something else."

Once the player is ready to play in the campaign (and you're confident that he isn't going to wreck it), let him design his character. You might want to start him with a higher base than usual, especially if the other characters have accumulated a great deal of experience.

OTHER NOTES ON GMING

Here's some general notes on handling players and their PCs. All players should read these to get a better idea of how ***Champions*** plays.

NUMBER OF HEROES

The average ***Champions*** hero has more capabilities than PCs in many other roleplaying games. Because of the extra information that the players and the GM must keep track of, we recommend that each player only play one hero at a time. This allows the players to better develop their character's personality and history.

NUMBER OF PLAYERS

As a single hero in ***Champions*** can get into a large amount of trouble all by himself, we don't recommend large runs with many players to beginning GMs. Once both the players and the GM are familiar with the system, mass runs can be very exciting, but until then they can bog down.

UNBALANCED HEROES

As ***Champions*** allows the players to build their own heroes, there will be times when a GM comes up against a hero he doesn't feel will fit into his game. Other times a hero will be built that is very unbalanced (such as a hero who spent all of his points on Energy Blast).

The GM should hold firm against heroes that would unbalance a scenario, for on his shoulders rests the enjoyment of all of the players. Try to show the unbalanced hero how his weaknesses can (and will) be used against him. Inform the player that his hero might ruin the adventure for all. Good players should be willing to go along with the GM in the hopes that everyone will have a better adventure (and more fun).

REFEREEING CHAMPIONS DISADVANTAGES

Everyone knows that the Disadvantages built into a ***Champions*** character are there for more than just points. Disadvantages force players to define areas of weakness, and give personality to their characters. The Disadvantages are supposed to give the player a handle on the character — so he'll be different from every other car-lifting, tire-biting monster out there.

A character's Disadvantages often don't get the attention they deserve. Player-characters often have so many Disadvantages (to pay for all those expensive powers) that you can't keep up with all of them. Here are some ideas on how to use some or the more common character Disadvantages.

CODE VS. KILLING

A character with the Psychological Limitation *Code vs. Killing* has extreme, negative reactions to the taking of a life. In fact, the character will do almost anything to avoid having to kill. A hero with a Code vs. Killing is not going to try to beat a villain down to 1 BODY or mortally wound him, confident that a Paramedic Roll will save him — there's no guarantee that the roll will succeed. A Code vs. Killing does not mean that the character has no convictions and wants to reward baby-killers with a slap on the wrist. But when it comes down to a choice between killing a villain and letting him escape, the hero will not kill him.

The Code vs. Killing often (not always; discuss it with your players) involves a negative reaction to lethal attacks used in a combat. To the character, a lethal attack is any attack that looks as though it could kill its target — or has a chance of ricocheting and killing someone else. It can be a 10d6 Energy Blast as easily as a 4d6 RKA.



BERSERK

Some people consider Berserk, especially "Berserks in Combat," to be no Disadvantage at all. After all, when you are in combat you can pound away at your pleasure, and if your foe is as good as your are, it doesn't make very much difference whether you are "berserk" or not, right?

Nonsense. Agent-level characters trigger "Berserks in Combat" just as easily as Mechanon — and agents can't take 15d6 of angry haymaker. Supervillains who know about a character's Berserk may trigger it and then run off, leaving the hero to obliterate agents, henchmen, and policemen while his teammates frantically try to calm him down.

Remember — a character who is berserk basically becomes an NPC. Allow the player to run the character, if you wish, but you can "take control" any time you wish. "Sorry, Jim, my random roll says that you attack Miss Justice... That is a 4d6 Energy Killing Attack you're using, isn't it?"

HUNTED

The appearance of a Hunted should be unexpected to the characters — but should be no surprise to the GM. Roll for a character's Hunteds when you're starting to devise your scenario. If the Hunted comes up, ask yourself where you can use the Hunted to your best advantage.

For example, assume the heroes have vowed to keep a mystic gem out of the hands of the evil mage Pentastar, and are standing guard in the museum waiting for the arch-fiend to strike. A character's Hunted is rolled. How can you best use the Hunted in this situation?

Here are some possibilities: The Hunted will make a play for the gem too, either before or after the principal antagonist shows up. Pentastar could employ the Hunted as an ally, giving him an opportunity to frustrate his "favorite" superhero. Conversely, the hunter might choose not to confront the heroes at all and instead ambush Pentastar after he purloins the gem, only bothering with the good guys if they track Pentastar.

Hunteds should enhance a scenario, not hinder it. If a Hunted is inappropriate to the scenario, don't use it. But don't avoid Hunteds too often, or the players may feel that they've gotten their points for nothing and lose respect for their Disadvantages.

If it seems that the Hunteds will appear too often to suit you, or have too great a chance to disrupt the scenario, ask the player why the hunter is after him so fanatically. Unless your campaign is deeply involved with this one villain (for instance, an UNTIL campaign with VIPER as the villain), a 14- roll is too frequent. If it's a memorable villain and the players aren't annoyed by his frequent appearances, an 11- Hunted is reasonable. Villains who appear on an 8- are best under most circumstances.

THE DNPC

The DNPC is a special kind of GM-controlled character. What makes the DNPC special is that the PC is emotionally tied to him or her. Love, loyalty, protectiveness, or a sense of duty may link the hero to his DNPC. Whatever the reason, the DNPC influences the character's judgement and can be used by villains, should they discover his ties to the hero.

Many DNPCs are relatively permanent, like husband/wife, son/daughter, etc. However, some NPCs are semi-permanent, like friends or business associates, and some are temporary, often called "random DNPCs". These reflect someone met briefly before or during an adventure (standard minute-romance stuff). Defining a "random DNPC" means the hero becomes attached to the people he encounters very quickly.

How often should a DNPC show up? As with the Hunted, the roll for appearance of a DNPC is your (the GM's) option. Most relatives, children, and friends only show up on an 8-, and then probably on the home front. Lovers and workmates are generally sidelines (11-), only involved directly if a sort of soap-opera campaign is run where everybody is interwoven with every event. Constant companions like the character's partner, private secretary, or romantic interest associated with the adventure (usually a random) can be involved on a 14-, as this DNPC could be consistently underfoot.

Remember, a DNPC is a Disadvantage! Regardless of the DNPC's power level, he should be a weight on the PC's shoulders. DNPCs will often mess things up trying to help or even blow a mission to save the hero from harm. And don't forget the D in Dependent. They rely on the Hero for a reason — whatever it may be. Consider it a built-in psychological limitation of the DNPC.

DNPCs may be introduced in many ways. One way is the Crowd Scene. In the heat of the battle, the villain turns and says, "Surrender or I will kill these innocents." That's when the hero, with a convenient Sight Perception Roll, sees his beloved Melinda in the middle of the crowd. This is a dramatic way of bringing a DNPC into a scenario.

However, having the DNPC just happen to be in the neighborhood doesn't always work, especially for the well-traveled superheroes. If you're adventuring in India one week and Iceland the next, how could Stealth Shadow's DNPC brother be in both places? The DNPC should only show up if there is a logical reason for being there. Stealth Shadow's sibling could be an UNTIL agent, the team's pilot, or a world reporter. Any of these choices allow for him to be anywhere in the world at any given time — much better than if he's a mechanic at a local racetrack.

The art of using a DNPC lies in realizing that despite their dependency they are full-fledged characters with motivations and aspirations of their own. They don't do things simply to get into the heroes' way, getting in the way is a side-effect of what they do or try to do. Keep this in mind, and play the DNPC with all the care that you'd give any other character, and the DNPC will come to life in your campaign.

DNPC EXAMPLE: JIMMY DUGAN

Jimmy Dugan is an ace reporter for the Washington Daily. He covers the toughest stories — the rough assignments that no one else will touch. He gets shot at, beaten, captured, threatened, and underpaid.

Jimmy covers the supervillain stories as well. Oh, those supertypes aren't so tough: Jimmy will tell you how he saves a couple of them from time to time (the superheroes tell the stories somewhat differently).

Why does he carry a gun? Listen, sister, if you were out there on the streets mixing with the kind of scum that Jimmy deals with day to day, you wouldn't ask that question. It's a dirty job, covering the seamy side of the supervillain scene, but somebody's got to do it. Jimmy's the only man with the guts, integrity, skill, and the overwhelming modesty to handle the job. Just ask him. He'll tell you.

Jimmy Dugan can be helpful in starting off an adventure or for leading the characters right into the middle of a rough, tough situation. Jimmy clears out as soon as he has his story (and it doesn't take him long to get a story), but he usually stops by the hospital to see how the characters are doing and maybe get some good quotes for his next exclusive.

Jimmy has written some startling stories in his time. Some of them even had grains of truth in them. But he supplies what his readers want: excitement and action — an upfront, exclusive look into the world of superheroics, as told by a man who's been there and back again.

Among his other talents, Jimmy makes an excellent Dependent NPC. He has regular contact with heroes, is willing to travel the world in search of "the real story," and has an infallible talent for finding trouble in the most innocuous places.

Use Jimmy as a model for the intrepid NPC idiot in your campaign, the one with just enough skill to get into real deep trouble and the lack of brains to think he can handle any situation. Jimmy does have his own motivations and goals; he is as dedicated to getting his story as the heroes are to stopping the villains.

JIMMY DUGAN

Val	Char	Cost	50+	Disadvantages
13	STR	3	20	Overconfidence
15	DEX	15	5	Curiosity
10	CON	0		
12	BODY	4		
13	INT	3		
13	EGO	6		
15	PRE	5		
16	COM	3		
5	PD	2		
3	ED	1		
3	SPD	5		
5	REC	0		
20	END	0		
24	STUN	0		

Cost	Abilities
3	Stealth 12-
11*	GyroJet pistol: 2d6 RKA, 6 charges (**OAF**)
5	1d6 Luck
5	PS: Journalism 14-
4	+3PD, +3ED Armor, Activation 11- (OIF — Kevlar Vest)

COSTS:	Char.		Skills		Total		Disad.		Base
	47	+	27	=	75	=	25	+	50

OCV: 5; **DCV:** 5; **ECV:** 4; **Phases:** 4,8,12

MAINTAINING THE CAMPAIGN



Once your campaign is up and running you may find that your players will want to range far beyond the borders of the adventure you planned. How can you possibly cope with the diversity of modern society?

ORGANIZATIONS

When running your campaign, do not overlook the Organization. Throughout the milieu of comic worlds, you'll find lots of organizations: criminal syndicates, scientific labs, special branches of the armed forces, detective firms, megacorporations, superhero and supervillain groups, and even groupie groups. Most of these organizations will eventually interact with your heroes, perhaps on a regular basis.

Organizations are important to a supervillain who needs mercenaries for a job, to a hero who needs a Nuclear Bifurcator disassembled, or to the GM when he needs a lab for an atomic monster to break out of. It's not necessary to map out the membership roster of every single group the heroes may encounter; just keep in mind that they may need to borrow an experimental rocket sometime, and they'll need to know where to find one.

Organizations and agencies also serve another important purpose in the the comic book campaign: They provide wimpy opponents for the heroes to beat up. Actually, though individual agents may be wimps, the plots and devices they come up with should only be underestimated at the heroes' peril. Maybe you can beat up 47 VIPER agents before breakfast, but can you stand up to their cosmic cannon?

Of course, if an organization is going to become a major part of the campaign, the GM will have to define it in greater detail. Determine important NPCs and distinguishing features of the organization's agents. Also decide just how big it is: This will allow the PCs to actually have an effect on the organization.

Example: *Without planning, your heroes destroying a VIPER base probably doesn't affect VIPER's operations because you don't know how many VIPER bases there are or how many agents they have. If you decide that VIPER has four bases and the heroes trash one, VIPER's just lost one-fourth of its fighting capacity. And if the heroes can find and eliminate the other three bases, they've destroyed VIPER (at least for now, and perhaps for good).*

Agencies often use supervillains to do some of their dirty work for them. Like regular agents, a villain's loyalty to the organization will vary according to the individual villain and how well he is paid. Mercenary villains usually work on a "cash up front" basis. Of course, the agency may try to get its investment back by double-crossing the villain — eliminating or capturing him after he's done his job. Then again, the villain may just take his cash and refuse to do the job, in which case the agency will add the villain to their revenge list.

The agency can also elect to blackmail the villain instead of paying him. In that case the GM has to think of a reasonable threat (holding a DNPC hostage, possessing the serum that allows the villain to live, etc.). This means the agency has the unwilling cooperation of the villain for as long as they continue to hold the threat over the villain's head. Of course, once that threat is gone, the villain will try to take vengeance on the agency. He might even drop some clues in the heroes' direction and have them do his work for him.

Heroes may encounter agencies in many ways. An organization may require certain special objects or devices for new projects. Requiring the agency to steal a special device before it can build something is an interesting way to generate adventures for the player characters. These gadgets could be taken from player-characters, organizations where the PCs work in their Secret IDs, or other places that are closely associated with the heroes. This allows the heroes to either fight the agents on the spot or track them back to the villain agency headquarters.

EXISTING ORGANIZATIONS

Many organizations can be used in your ***Champions*** campaign. In addition to those sketched below you can and should write up your own organizations to fight with the heroes as well as against them. Several Organization Books (like ***CLOWN, Circle and METE,*** etc.) have been printed, detailing many other organizations as well as providing additional information on those below.

P.R.I.M.U.S.

PRIMUS (Primary Response and Interdiction Military Unified Service) was formed in 1964 in response to superpowered threats to national, as well as local security. Agents were chosen from the best of all branches of service. In the early 1970s it was decided that PRIMUS should become a civilian agency (to circumvent any constitutional protests). Agents would be on detached duty (recallable at any time), and would be deputized as U.S. Marshals; only PRIMUS's commanding officers would remain on active duty. Primus is basically a paramilitary force, having only a small investigative and scientific staff.

DEMON

DEMON was initially recognized in the 1920s as a cult engaged in satanic worship and bilking old ladies. DEMON went underground after stealing Nazi treasure after WWII. Over 40 years later DEMON re-emerged as an organization steeped in mystical arts and black magics. The main difference between DEMON and other mercenaries is DEMON's drive to master magical energies. Power is DEMON's ultimate goal; wealth, prestige, and control are merely the rewards of power.

DEMON is an organization ruled by fear. DEMON's rank and file are terrified by the Morbanes, the powerful sorcerers who head the Dark Hierarchy. Below this Dark Hierarchy are the common agents of DEMON as well as the feared espionage arm, DEMONFLUX. DEMON'S minions operate like most other criminal conspiracies, using teams of trained agents to accomplish their goals.

VIPER

VIPER was formed shortly following WWII by a group of political and corporate leaders as a codename for their illicit activities. In the early fifties, following an internal conflict, VIPER reorganized. What started as an enforcement arm of VIPER grew into the New VIPER. VIPER technicians built the Serpentine computer, which was then filled with all the information collected by VIPER agents throughout the world.

After the Vietnam War VIPER was able to swell its ranks with great numbers of military-trained agents. This growth again forced the organization to reorganize. They split up into individual installations across the world. These "Nests" could operate independently and untraceably, while drawing on the knowledge of the vast Serpentine computer. The sole purpose of VIPER in its present form is the acquisition of money and power; it will stop at nothing to attain these ends.

U.N.T.I.L

UNTIL (the United Nations Tribunal on International Law) was formed after WWII as a U.N. paramilitary force which would oversee and control all nuclear weapons in the world. When the Soviet Union exploded its first nuclear weapon, it became clear that UNTIL's original goal was unattainable. The intelligence and administrative branches remained in service to the U.N. until 1950 when its activities were expanded in response to the Korean conflict. The war solidified the organization and ensured its continued survival. Today UNTIL exists to fight international terrorism, respond to superhuman threats to world security, provide intelligence to the U.N., and promote international cooperation.

Since 1980 the U.S. has made it clear that UNTIL's presence is not welcome in the States unless requested. This was in response to fears about the number of Russian-born agents in UNTIL's ranks as well as the development of SAT and PRIMUS.

S.A.T.

SAT (Special American Tactics) was formed as a stopgap measure by the congress to protect the United States interests while PRIMUS was being organized. It also helped alleviate the need for multi-national UNTIL forces within the United States. After PRIMUS was up and running, it was decided that SAT should continue to operate in tandem with PRIMUS (though the two organizations aren't on the best of terms). SAT now continues its job fighting supervillain threats and protecting the U.S. citizenry (as well as keeping UNTIL outside U.S. borders).

COVERT STRATEGY AND TACTICS FOR VILLAINOUS ORGANIZATIONS

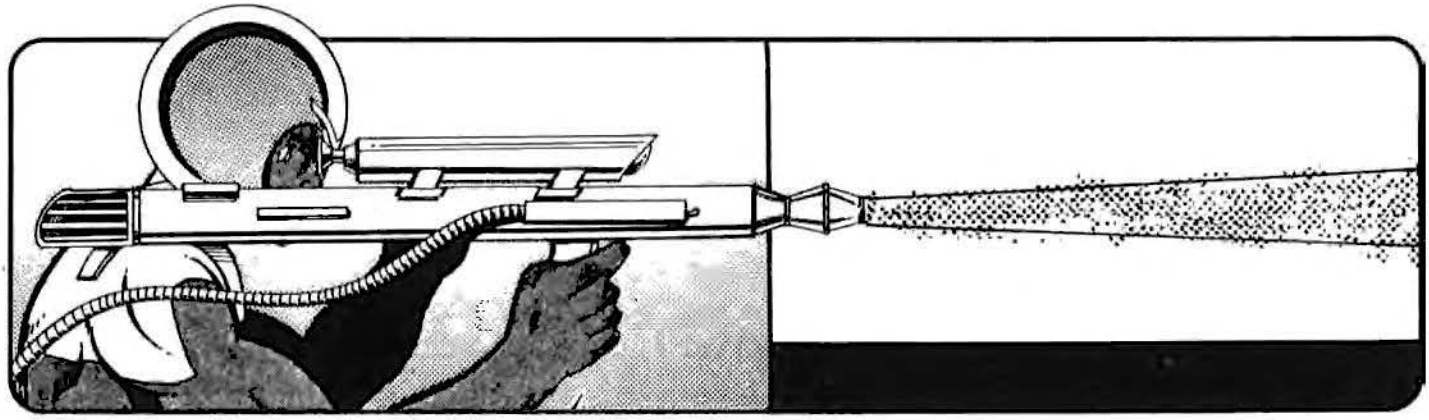
Though often ignored or missed by the GM, Covert Operations are the backbone of many villainous organizations. Covert Operations are responsible for gathering funds, equipment, and information. Covert Operatives are often disguised and even unarmed — nevertheless, this department can do more damage to inexperienced heroes than a whole horde of gun-toting agents (or even hired supervillains). Covert Operations specialize in tricking heroes into letting their defenses down... then blasting and capturing them, or smearing their reputations to get them into trouble with the law.

Following is a list of tricks organizations often use on heroes. Your heroes won't fall for all of them, but success with just one of these tricks is enough to inconvenience or incapacitate a hero, while adding a lot of excitement to your campaign.

Pigeon Hunt

The idea behind all Pigeon Hunts is the same: trick the hero into standing there like a dope while all of your agents blast him. Naturally, this tactic doesn't work too well on heroes with Danger Sense. However, Pigeon Hunt is tops on the "favorite tricks" list.

"Say Cheese" is a typical Pigeon Hunt. Covert agents disguise themselves as reporters, corner a hero on the street and ask him to tell them about his latest accomplishments. Of course, their cameras are not real cameras — they are



8d6 EBs (Invisible Power effects, no Knockback, IAF, one charge). While setting up, the agents use *Find Weakness*, with +2 on the roll for all the time they have to study the hero. If he is knocked out, a fake doctor will arrive on the scene, examine him, and take him back to agency headquarters.

Savior Game

In Savior Game, agents try to make it look like innocents are villains, and villains innocent.

"The Masked Man" is a Savior Game. In it, Covert agents design a flashy, unpowered, costume. The newly created "villain," an agent with the costume on, leads a bank robbery. He does nothing but look impressive as his goons collect the cash. Once this has been done a few times, Covert Operations will find a derelict, or a prominent citizen — especially someone who is sickly (low BODY), put him in the "villain suit", and release him where the heroes can find him.

This trick is best used against trigger-happy heroes who can be counted upon to shoot before they ask questions, possibly killing the innocent victim. If the stooge is an unknown, this also "solves" the bank robberies, and unless the heroes figure out they've been duped, no heat comes back to the organization.

"My Hero" is also a Savior Game. In it, agents set up thugs to push people around along the hero's normal patrol route. Have the thugs attack some (very beautiful) woman. Correctly timed, the hero arrives on the scene just as the thugs begin their assault on the victim.

The trick to all this, of course, is that the woman is actually a Covert Operations agent. Once rescued, she will try her best to initiate a relationship with the hero. If a romance starts, she can then secretly inform her agency of his plans, base layout, and maybe even his Secret ID.

Masquerade

In a Masquerade, Covert agents try to smear a hero's reputation by impersonating him. An agent dresses up as the hero and employs gadgets which mimic his Powers (or at least his special effects). The agent then goes about beating up normals, smashing cars, and robbing art galleries. This tactic works well against characters who have Secret IDs, because they can't easily prove they're not doing the dirty deeds.

"Switcheroo" is the most dangerous form of Masquerade. When a hero is captured, an impersonator is put in his place. The agent is specially trained to impersonate the hero. Switcheroo is best used when the hero has a Public ID so that agency knows how the hero should behave.

There are two ways to GM a Switcheroo.

Method "A" involves player cooperation. You outline your plan to the player — tell him that his character has just been captured and then ask if he wouldn't mind roleplaying the villainous double who's taken his place. He'll usually be intrigued enough by the scenario's possibilities that he'll jump at the chance.

Method "B" involves player absence. When a regular player fails to show up, assume that the capture-and-switch has already taken place. Run the "super" as an NPC during that episode.

Distraction

The Distraction is the oldest trick in the book. The idea is a simple one: It's hard for a hero to be in two places at one time. Therefore, make sure the hero is off fighting somewhere else when the real heist is going down. Since superhero battles attract the attention of the police as well, the distraction will draw them off as well and be doubly effective. Classic distractions include kidnaping DNPCs or releasing giant monsters to rampage through the city.

"Pandemonium" is also a nice trick to play. Send a few agents to the city's power stations. Blow them up. Downtown goes dark and, human nature being what it is, the night turns into a looter's holiday — every street tough (and many a respectable citizen) is going to try to get his hands on anything valuable. Under this kind of cover, all sorts of agency operations can happen.

TURTLE™ ARMOR

With Turtle ™ Armor your organization's security agents can

TAKE ON THE MOST POWERFUL ENEMY

AND WIN!

An agent in this armor is four times stronger than a normal man, able to bounce .357 Magnum rounds off his chest, carry the largest available weapons, and still move more swiftly than normal. The patented Positive Reflex Power Enhancers built into every suit make all of this possible.

Everything you need is here: a self-contained battle suit with integral strength and speed enhancers, armored protection against shells and lasers, and weapons mounts that allow a wide selection of very effective armament.

By itself the armored suit would be fantastic, but it offers so much more! This powered suit comes with exterior connectors so that each customer can custom-fit its security forces. Equipment — including weapons, sensors, and special enhancers of all kinds — can be attached to the suit. Properly equipped, the suit can run up a wall, tunnel through the earth, or even fly through the air! **You** decide what is best for your agency's needs!

Turtle ™ Armor

Turtle™ Armor suits give their wearer the characteristics and equipment listed below. Use the charts to find out what the agents will be carrying. By rolling once on each chart, the agents and their suits will be worth 100 points.

There are several common tactics that agents use with powered armor. A group with a Flash Rifle will use it first, to blind incoming targets. Blind targets will have lower DCV's and have a hard time counterattacking.

Once the battle is joined, agents with Armor Piercing Blasters should fire at enemies with very high defenses. The Energy Explosion Rifles should be used against Martial Artists and other characters with high DCVs. The Entangle is useful against characters with Accessible Foci, since they must normally break out before they can use their Foci effectively. Do not waste the autofire Blaster on targets with high defenses. The proper mix of the weapons will vastly increase the effectiveness of agents in Turtle™ Armor.

TURTLE™ ARMOR

VAL	Char	Cost
20*	STR	5*
17*	DEX	10*
10	CON	0
10	BODY	0
10	INT	0
10	EGO	0
20*	PRE	5*
10	COM	0
2+	PD	0
2+	ED	0
3#	SPD	7
4	REC	0
20	END	0
20	STUN	0

*Characteristics are **OIF** (Armor Suit); Primary Characteristics do not affect Figured Characteristics (-½)

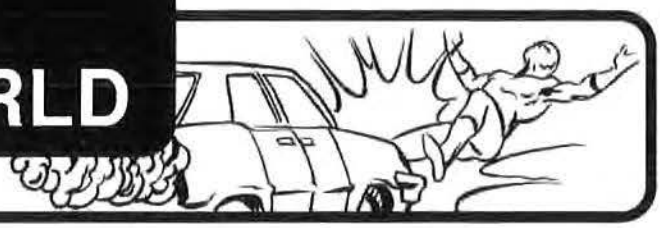
OIF (Armored Suit)

Cost	Powers	END
	All Suits	
10	END Reserve 100 END, 5 REC (**OIF** Armored Suit)	
	This Reserve provides END for all Powers (including STR	0
10	+6 PD/+4 ED Armor (**OIF** Armored Suit)	
10	**Agent Training** (1D6)	
	1) 10 pts Martial Arts (GM's choice of maneuvers)	
	2) +2 Combat Levels w/Armored Suit	
	3) +1 SPD	
	4) +5 DEX, no SPD Bonus	
	5) Find Weakness with gun, 11 or less	
	6) +5 EGO	
30	**OAF Gun** (1D6)	
	1) 6d6 EB, Autofire, 64 Charges	
	2) 12d6 EB	6
	3) 8d6 Energy Explosions	6
	4) 8d6 AP EB	6
	5) 6d6 Entangle, DEF 6	6
	6) 6d6 Flash	6
10	**OIF Movement Powers** (1D6)	
	1) Clinging, +2" Running	
	2) 10" Flight, x 1 ½ END	3
	3) +10" Running, (16" Total) x 1 ½ END	3+
	4) 3" Tunneling, Defense 3	
	5) 15" Gliding	0
	6) 5 pts. Life Support & +10" Swimming (12" Total)	2
3	**OIF Special Powers** (1D6)	
	1) +5 EGO Defense	
	2) 5 pts. Power Defense	
	3) +5 PD, non-resistant	
	4) IR Vision	
	5) +5 ED, non-resistant	
	6) 5 pts. Flash Defense (sight)	

COSTS:	Char.		Powers		Total		Disad.		Base
	27	+	73	=	100	=	0	+	100

OCV: 6+; **DCV:** 6+; **ECV:** 6+; **Phases:** 4, 8, 12

LIVING IN A DANGEROUS WORLD



Characters in ***Champions*** take damage in the most interesting way. They get hit by cars, shocked by high voltage lines, and dumped in vats of acid. Unfortunately for most GMs, many of these attacks are just a product of a tough environment and don't have specific damage assigned to them. In order to help, here are some common circumstances and the amount of damage they might cause.

VEHICLE IMPACT

A vehicle striking a target is handled identically to character combat. A vehicle can perform a *Move By* (sideswiping the target) or a *Move Through* (striking the target head on). The damage is determined by the vehicle's velocity and STR. This STR is determined from the vehicle's base 10 STR plus additional STR based on size **only**. Hence big vehicles do more damage than small ones; fast vehicles do more damage than slow ones. The velocity is determined by the vehicle's combat velocity, never its noncombat velocity.

Example: *A Datsun has a 25 STR (10 Base + 15 for Size), and is moving 20". On its Phase, the driver elects to perform a Move Through on the villain standing in front of him. The vehicle (assuming it hits), will do 5d6 (for STR) + 20/3 = 12d6.*

The damage is considered to be normal damage. If you decide that the impact will do a killing attack, because the car has a long spike on the front end, divide the number of damage dice by 3 and call it a killing attack.

ELECTRICITY

Characters may get electrocuted in lots of different ways. They can be knocked into a junction box or accidentally grab the wrong wire. A fleeing villain might drop high tension lines onto a hero to slow him down. A character could even be stupid enough to stand outside during a lightning storm.

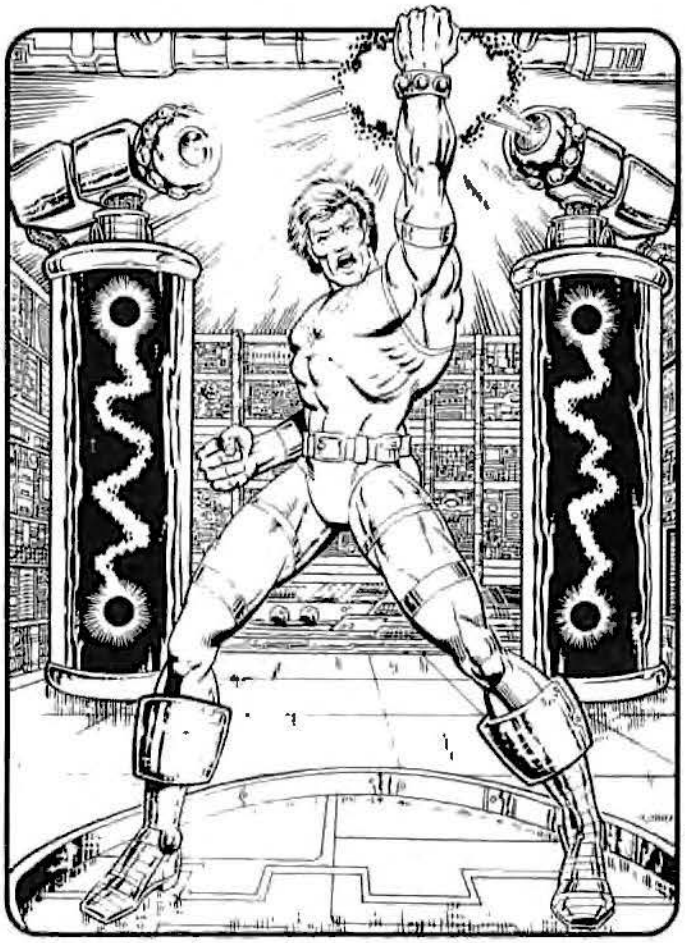
Three things determine how much damage a character takes from such an attack: the voltage of the attack, the current of the attack, and how well grounded the target is. Luckily, the voltage and current of most common wires are standardized so a simple chart will take care of most attacks.

The damage from an electric shock takes into account how well the target is grounded. Grounding refers to how easily electricity can flow through a character and into the earth, (or ground). Well grounded characters will have more electricity flow through them, and will consequentially be more thoroughly zapped. For simplicity, the GM should define a character as either Well Grounded, Poorly Grounded, and Insulated.

Sometimes, the state of a character is obvious. If a character is standing in a puddle of water or holding on to a metal pipe that is stuck into the ground, he is well grounded. If a character is flying or standing on a rubber mat, he is insulated. The rest of the time a character can probably be considered poorly grounded.

Attack Type	Insulated	Poorly Grounded	Well Grounded
Household Plug	1d6 S	2d6	1d6 K
Heavy Household	3d6 S	5d6	2d6 K
Light Industrial	5d6 S	8d6	3d6 K
Heavy Industrial	7d6	11d6	4d6 K
High Tension Line	9d6	14d6	5d6 K
Auto Sparkplug	2d6 S	5d6	2d6 K
Lightning Bolt	5d6 S	10d6	4d6 K

"S" indicates a STUN only attack



All of the attacks listed are alternating current or AC. When the character is hit with an AC charge, his muscles will spasm and throw him away from the source of the attack. The character may, for some strange reason, want to hold onto a current source. If so, he must make an EGO Roll at -1 per 5 STUN that gets through his defenses. When a character is holding on to a current source he takes the listed damage every Segment.

In some strange laboratories, or possibly at a power plant, a character might run afoul of direct current (DC). If a character grabs a DC source his muscles will tend to lock themselves onto the current source so that the character will take damage every Segment. To pull away the character must make an EGO roll, -1 per 5 STUN taken.

FIRE

Raging fires and devastating blasts of heat emanate from dozens of sources in a comic world. The following is a list of common fires along with the amount of damage each will do.

Attack Type	Heat Damage (Energy)	Other Damage
Wood or House Fire	0-2d6 K*	0-2d6 Smoke NND
Oil or Chemical Fire	0-3d6 K*	0-3d6 Smoke NND
Superheated Steam	2-3d6 K	10d6 Physical, if in blast
Molten Metal	4d6 K	14d6 Physical
Blast Furnace	6d6 K	12d6 Physical, if in furnace
Rocket Exhaust	6-8d6 K	18d6 Physical
Thermite Blob	2d6 K AP #	—
Acetylene Torch	2d6 K AP #	—
Oxy-Hydrogen Torch	2½ d6 KA	—
White Phosphorus	1½ d6 K AP#	—
Napalm	1d6 K #	—

K = Killing Attack AP = Armor Piercing
NND = No Normal Defense

* In a burning structure the intensity of a fire will vary. Lay out the fire in terms of the number of dice damage in each hex.

\# All three of these attacks are sticky and will do damage every Segment until they burn out. Assume each attack does its full damage when it hits, 1DC less in the next Segment, 2DC less in the next Segment, and so forth. TK, Wind Blasts, Water Blasts, Control Environment, etc. could be used to blow the particles of burning material away from the character, but water will not put out Thermite or White Phosphorus.

The smoke damage in a hex is usually equal to the dice of fire damage in the hex. Smoke damage is STUN only, No Normal Defense. Not having to breathe the smoke is the obvious defense (Life Support or holding your breath). Once unconscious, a character will take BODY from the smoke as well. Characters who breathe through a filter (like a wet cloth) will take 1d6 less from smoke inhalation.

CHEMICALS

Caustic chemicals are everywhere in laboratories and factories. Deathtraps can contain vats of acid. A villain's factory may have huge piles of dangerous waste-products and open tanks of bubbling fluids. When these get dumped on characters, the characters take damage.

The number of different dangerous chemicals is nearly infinite, but their basic combat effects are simple. Most chemicals are mixed in water to form solutions. The chemical itself is defined as either weak or strong. The solution of the chemical is either concentrated or dilute. Weak acids are used in large quantities by industrial operations. Strong acids are normally used in laboratory experiments and more exotic industrial processes.

The figured damage from a chemical attack is assumed to consist of about 1 quart of the chemical being splashed on the hero. If the attack is much larger add 1d6. If the character is flung into a vat of the chemical add 2d6. The following is a list of some of the different qualities of caustic chemicals.

Chemical Type	Damage
Dilute, Weak Chemicals	½ d6 per Segment
Dilute, Strong Chemicals	2d6 per Segment
Concentrated, Weak Chemicals	1d6 per Segment
Concentrated, Strong Chemicals	4d6 per Segment

All chemical attacks are No Normal Defense attacks that do STUN and BODY damage. The defense is to be covered by a substance that the acid will not affect, or to have something like a Force Field that keeps the acid from touching the character. Acids often have the Penetrating Advantage.

Once doused with a chemical, the hero will continue to take damage every Segment until it is washed off. Emergency showers are normally mounted on the ceiling of laboratories or factories that use toxic chemicals. Be aware that certain special chemicals must be neutralized with their chemical counterpart (acid with base or vice versa) and should not (and cannot) be washed off with water. If these acids are mixed with great quantities of water an explosion of 2-12d6 will result.

Chemicals attack by "burning" the skin of the defender. They can cause scars and disfigurement if allowed to burn too long. Some chemicals may cause changes in a character's super powers. Chemicals can also cause fumes that could hurt a character. Fuming chemicals do 2d6 No Normal Defense STUN (defense is appropriate Life Support) every Phase the fumes are inhaled.

RADIATION

Hard radiation can be used in ***Champions*** in two different ways. In the tradition of standard comics where gamma radiation causes green monsters, radiation is primarily a plot device. Radiation can also be handled realistically; in this case it will cause burns, disease, and slow, agonizing death.

COMIC BOOK RADIATION

Comic book radiation generally causes a physical and/or mental change in a character. It can give a character enhanced powers, degrade an NPC hero's powers, give a normal individual some superpowers, etc. Such a change could be subtle, such as developing a slow, smouldering hatred or an uncontrollable increase in the hero's powers; or a change could be instant and obvious — a character exploding into flames and berserk madness. Many scenarios can be developed around a character's changes after a radiation accident

The true use of comic book radiation in a scenario is to provide surprise. Radiation is the perfect excuse to power up a hero and send him against his comrades. The classic scenario involves a normal given incredible powers. He abuses them, forcing the heroes to bring him down.

When a character's Powers are altered by radiation, the effect is usually drastic but temporary. A character may become incredibly tough, gain SPD, high defenses, and/or do much more damage than normal. Since the radiation effect is temporary, the Powers will run out. A strong ending to an adventure often comes at the point where the character loses his extra powers.

Radiation is not always beneficial to a character, however. Sometimes a player character or NPC hero exposed to radiation will lose much of his power. The hero will have to limp along with reduced Powers while his comrades (and the villains) are still at full strength. Reducing or taking away a hero's Powers temporarily will force him to utilize his Skills and find new ways to use his remaining abilities. Radiation can have as many effects as it has forms: from progressive degenerative mutations induced by chemicals to a rapid aging of the hero after he flies through the tail of a comet.

REALISTIC RADIATION

Realistic radiation has a much more hard-hitting and serious effect. Exposure to radiation will usually have no immediate effect on the hero. However, it will catch up with him in the long run. Radiation in such a realistic campaign causes severe burns, radiation sickness, cancer, and eventually death. Several adventures could be organized around a way to slow or stop the radiation sickness.

Example: *In the process of saving the city from a terrorist's radium bomb, Seeker is irradiated. He may suffer no ill effects at the time, but years later a super cancer develops for which there is no cure. Seeker must come to terms with his own mortality.*

EVERYTHING ELSE

So far only a small sampling of the dangerous world around us has been covered. You will often have to improvise effects for many bizarre circumstances. This section provides some guidelines for the damage different effects might inflict on a character.

The first question is whether an attack is instantaneous or takes place over time. If an attack takes time, you should figure the number of dice per Segment it will do to a character, and the number of Segments it will affect him. A way to stop the attack should also be devised. If an attack is immediate, simply figure how much and what kind of damage it does.

Most things which can damage a hero can be defined using three kinds of damage: STUN only, Normal, and Killing. Modifiers such as Armor Piercing and No Normal Defense can be added so these attacks more closely represent their real life counterparts. The chart below gives different types of attack combinations and their game effects.

Attack Type	Possible Use
STUN only	Small shocks
STUN AP	Hits to Pressure points
STUN NND	Gasses
Normal	Attacks spread over an area
Normal AP	Attacks concentrated at a point
Normal NND	Corrosive or deadly gasses
Killing	Sharp objects
Killing AP	Ultrasharp hypervelocity objects
Killing NND	Intense Radiation

Once an attack's damage has been classified, it must be given an amount of damage. As GM, you should define the lethality of the attack following these four general classes: Annoying, Dangerous, Lethal, and Overkill. The chart below lists the range of dice of damage an attack from each category should do:

Lethality	STUN Damage	Normal Damage	Killing Damage
Annoying	1-4d6	1-3d6	1 pip-½ d6
Dangerous	5-10d6	4-7d6	1d6- 1 ½ d6
Lethal	11-16d6	8-12d6	2d6-3d6
Overkill	17d6+	13d6+	3d6+1+

Several things should be noted about this chart. First, Armor Piercing and No Normal Defense attacks will normally be shifted up one column on the chart. A Dangerous No Normal Defense attack could be 3d6 NND. Second, the lethality names are simply convenient references to approximate power level; a STUN-only attack is not actually lethal. Finally, the category names represent the effect of the Power on normal people. Superheroes will probably scoff at the lower level attacks; only Lethal or Overkill attacks hurt them.

The main point that you must take into account when figuring damage from an item or effect is whether the damage fits into the scenario well. Don't overwhelm a character with his surroundings. If a hero has low defenses, give him the opportunity to dodge around most of the damage or find the nook that protects him from the splashing acid. A character with high defenses can be hit by a large truck so that the bystanders can gasp, "Oh my God! No one could have survived that!" But a character who won't survive the truck shouldn't be hit at all.



THE HERO AND THE LAW

In ***Champions***, as in the comic books, it is usually the spirit of the law, not the letter, that is important. Players are very happy to upset the master plot of the supervillain, beat him up, deliver him to the "proper authorities," and be done with it. This process saves a great deal of work for you as the GM.

However, the use of the criminal justice system can provide the opportunity for a roleplaying battlefield as heated as any conducted on a hex map, as satisfying in its victories and as devastating in its defeats.

In the comics, many superheroes come into contact with the legal system. There are many questions you need to be prepared to answer when you choose to include a realistic justice system in your campaign. Has the criminal justice system dealt with super powers before? Is owning an android considered slavery? Do aliens have worldwide diplomatic immunity?



PRECEDENT

One of the most important aspects of the American legal system is the concept of *precedent*, the setting of a court decision that can be used as an example in future, similar cases.

There cannot be a precedent if there has never before been a case involving a super-powered hero or villain. Thus, if your player-characters are among the first superheroes, they could face months of legal proceedings before they find acceptance in the eyes of the court.

Can it be proved to the court that superpowers exist? To set this necessary precedent, the heroes must provide evidence in court. Let's say a person has been accused of using Telepathy to commit a crime. The defense attorney will force the prosecution to prove that Telepathy exists. He will not let a simple demonstration suffice and will perhaps attempt to disprove the existence of the Power by demonstrating, with stage performers, the sort of tricks used in stage acts to simulate Telepathy.

If your players like roleplaying, scenarios can be created that set the necessary precedents, such as allowing heroes with Secret IDs to testify masked or permitting "eyewitness" testimony gained through Telepathy or N-Ray Vision to be admitted in court.

THE LEGALITY OF THE POWERS THEMSELVES

The use of some superpowers may be against the law in some parts of the country. This is reasonable if you remember that the good of the general public is considered first. For example, traveling faster than the speed of sound through city streets will cause sonic booms capable of raining glass down on an unsuspecting rush-hour crowd. A character with seismic powers might endanger millions of people if allowed to use them unsupervised near San Andreas, California.

Information gained by N-Ray Vision may well be considered an invasion of privacy. Skintight costumes may be in violation of obscenity laws, and energy blasters may need to be registered much the same as guns are. Most laws are made for good reasons, even if those reasons have become dated. But a few seemingly senseless laws can add color to a campaign.

LEGAL SANCTION

A hero's legal sanction will determine how he is treated by the legal system. Determine each hero's status within the law enforcement community. Is the hero viewed by the legal system as (1) a helpful Private Citizen, (2) a Special Deputy (either local, federal, or international) or, (3) a vigilante?

Private Citizen

In the United States, any citizen has the legal power to stop a crime in progress or apprehend a criminal leaving the scene of a crime by making a "citizen's arrest." All heroes that aren't sponsored by the government work under this clause.

Private citizens can be held accountable if they make a mistake or act without sufficient proof. Citizens (or superheroes) without official authority can be charged with assault, harassment, and various other charges.

If private citizens break the law or cause excessive property damage while trying to apprehend a criminal, they may be classified as vigilantes. On the other hand, if they are helpful to law enforcement agencies and stay within the law, they could be made special deputies.

Special Deputy

A special deputy is a hero who has been given the right by a law enforcement or government agency to enforce the law and make arrests. Customarily, superheroes do not begin their careers as special deputies — the classification has to be earned. (The FBI doesn't just hand out special authority to everyone who wants to be a G-man.)

The special deputy must work within the law — following proper channels, getting search warrants, having probable cause, making sure villains are read their rights, and engaging in no unnecessary violence. Peace officers must identify themselves as such and allow criminals to surrender peacefully. As special deputies, heroes are under the same restriction. Identifying himself will make everyone aware that the hero is a "good guy" and not just another costumed creep committing random acts of violence. (It also alerts the villain to the hero's presence.)

Remember that law enforcement agents and special deputies have specific jurisdictions — City Police, County Sheriffs, State Troopers, etc. Federal agents range nationwide, but are generally confined to a set of objectives set by Congress (the IRS: tax evasion; Treasury agents: counterfeiting; the Secret Service: protecting the President, etc.).

Vigilante

Vigilantes are private citizens who take the law into their own hands, using the criminals' own methods against them (assault, breaking and entering, stealing, use of excessive force, etc.). Vigilantes assume the role of judge, jury and executioner by capturing villains, deciding their guilt, and administering punishment.

A vigilante is usually hunted by law enforcement agencies including, perhaps, government-sanctioned heroes and super-agencies as well.

LIABILITY

When saving the city from giant space cockroaches, a case can be made for "accidental" destruction of private property. If heroes are sponsored by a wealthy foundation, they can have the damage repaired or the owner reimbursed. Special deputies are protected from these costs because they are doing their job. The liability of private citizens can be determined in court.

It is possible that the hero will be held responsible and have to make restitution. A vigilante hero might not care; the authorities have to catch him to make him pay. A private citizen who refuses to pay will be arrested and charged with contempt of court. However, the courts are often sympathetic; they can give the hero a reasonable amount of time to make restitution or allow the hero to repair as much damage as possible.

DIPLOMATIC IMMUNITY

Villains from other countries will likely have protection from legal action due to diplomatic immunity. A villain, whether he rules his own nation or is just the chauffeur of some third world ambassador, will be above the law; the most that the authorities can do with him is deport him to his own country.

DISADVANTAGES AND THE LAW

Roleplaying the criminal justice system is also a good way to bring a hero's Disadvantages into play.

A hero's Hunted could be used in a number of ways, from turning the courthouse into a deathtrap to ruining a hero's reputation by keeping him from getting to court in time, perhaps resulting in the case being tossed out and a warrant issued for the hero's arrest.

If a hero has a Berserk, the defense attorney might provoke him to go Berserk in the courtroom, discrediting him if not actually getting him arrested.

DNPCs can also be used in the courtroom drama. A villain's henchmen could kidnap the hero's DNPC to make the hero change his testimony. Or the DNPC might have to testify against the hero. If the DNPC is a lawyer, he may be asked to defend a villain the hero put in jail. Of course, if the hero is a lawyer in his Secret ID, he might be asked to do the same thing.



CAMPAIGNING TIPS

Champions gives you the flexibility to adapt the rules to your particular style of gaming, and to each individual campaign. This flexibility does leave a few gray areas. What follows are tips, helpful hints as it were, on various subjects not easily worked into the rules.

HOW TO *RUIN* YOUR CAMPAIGN

For every thing you can do to improve and sustain your campaign, there are many more you can do to ruin it. Here, for your interest and entertainment, are the top ten sure-fire ways that you, as GM, can utterly destroy your campaign.

(1) *Never Let Your Player-Characters Be Best At Anything.* Player-characters like to be considered experts in their fields, and it's your job to make sure they understand that they're really not. Always have an NPC around who's better at the PCs' Skills and professions. If you have both a PC and an NPC available to perform a task, make sure the NPC gets to do it. When your heroes are overwhelmed by enemies, have your NPCs save them. Every time. And don't forget the experience factor; as your heroes get more experienced, make sure that the common grunt enemy gets tougher, too. That way the PCs will never get cocky.

(2) *Make Sure the Plot and NPCs Are More Important Than the PCs.* Make sure that the plot and the NPCs you worked so hard to create aren't seriously disturbed by the actions of the PCs. Don't hesitate to force the PCs back into the plotline as you conceived it. The NPCs will do a better job without them anyway.

(3) *Force Your PCs Into Roles Their Players Hate.* If a hero wants to be shiny and respected, frame him for murder and make everyone hate him. If a hero wants to be happy, kill his lover or family. And don't forget about deliberately crippling and scarring the heroes for plot effect.

(4) *Introduce Genre Conventions Your Players Hate.* Whose Campaign Is This, Anyway? If you want to do a tragedy or a romance, even though your players hate these themes, go right ahead. If, by chance, you actually tell the players your plans ahead of time, and they say they don't like the idea, reassure them that you won't do it — but then sneak it in anyway. By the time they notice, they'll be in love with the way you're doing things and won't mind. Really.

(5) *Overcomplicate!* This is fun. Create massively complex plots with clues flying about like clouds of bats. Then make the players feel like idiots when they can't figure things out. Better still, have your NPCs explain everything to them. Another way to keep things complicated: Invite too many players! After all, if six players is the perfect group, then 12 is twice as perfect.

(6) *Always Obey Die Rolls; Never Surrender the Scene.* A PC has come up with a brilliant way to defeat the villain, and all the other characters have pitched in, and everyone's tired and ready to finish this spectacular story and go home. The situation is just like the climax of a superior comic book. If, after all this, our hero botches his roll, he's failed. The fight keeps going, until the heroes win or lose for real. And remember, nothing keeps a combat going longer than making sure unconscious villains get all their recoveries.

(7) *Drone.* When game-mastering, use narration rather than acting out the interaction and dialogue between PCs and NPCs. Narrate the adventure's climax. Describe things at a staggering level of detail, down to the number of buttons on the NPCs' costumes. Don't ever get agitated and theatrical. Keep telling yourself, "It's Only A Game".

(8) *Get To Know Your Players — And Step On* ***Their*** *Psychological Limitations.* Find out what your players want out of a campaign — and by denying them the things they most want, show them just who's in charge. If a player is a Romantic, give him no NPCs for relationships. Or, even better, have all his NPC associates die just as the relationship is getting interesting (this is high drama!). If a player is a Combat Monster, make sure all of his encounters are thinking encounters. Don't forget the players' lesser irritations: If for instance, the players truly dislike a recurrent villain, have him show up all the time. If they have a dislike of their Vulnerabilities and Secret IDs being known, then start the campaign with the villains already knowing them.

(9) *Use Characters As Leverage On Their Players.* Try making this announcement: "If you're not here on time, I start tearing up character sheets." You'll like it.

(10) *Ignore Complaints.* Finally, some of your players may tell you that they're not enjoying themselves and they would if you just changed a few things. Don't!

More seriously — if you, as GM, are doing any of these things — rethink them. They **do** cause real problems and will cause lasting, often disastrous damage to campaigns.

KEEPING IT FRESH

If your campaign runs for several years, you, along with the players, will have to figure out how to keep it fresh. It's sad for a campaign to perish simply because it's gone stale. Here are some ideas which can help keep that from happening.

NEW PLAYERS AND CHARACTERS

The most inevitable campaign change, and one that helps keep it fresh, involves the introduction of new players and characters. New players coming into the campaign add enthusiasm and energy. And, eventually, all players will want to try out new characters within the campaign, retiring their old characters or just putting them on ice. These new characters and their stories, Hunteds, and Powers add vitality to a campaign.

NEW CHARACTER DIRECTIONS

You can also spruce up old and shaggy characters by developing new directions and interests for them to pursue.

Adding to or changing the character's goal will move the character in a new direction. If a PC's motivation or goal has been resolved or has become a bore, it's time to change it.

Another way to pump new energy into a character is to change the character's relationships with the NPCs in his life. The character's hunter might suddenly die, retire, become a friend (or a romantic interest for that matter). The hero's girlfriend could decide to break up with him, discover his Secret ID, or suddenly turn out to be the daughter of his Hunted and a villainess to boot. Any of these situations will create new energy in a character.

Finally, if a character is just too boring to continue playing, completely rework him with the player. A radiation or magical accident could strip him of the Powers he now possesses and give him a whole new set of abilities. A power-armor hero could lose his suit but become a magical adept; the radiation-spawned brick could lose his powers, regain his human form, and become a martial artist. This character is as interesting as a new one — but still has all his experience and an extensive background to boot.

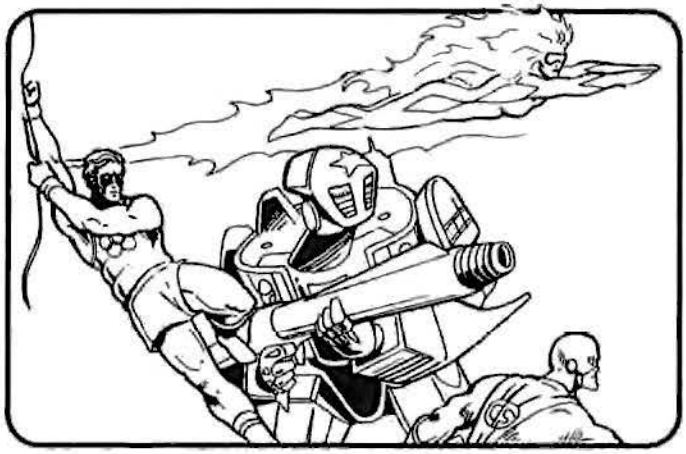
NEW CAMPAIGN DIRECTIONS

A more radical change is to alter the very nature of the campaign.

You, the GM, can do this (but only if the players don't mind) by changing the characters' relationship with the world, or by changing the world itself. Some sample changes:

Fugitives: The heroes, previously law-abiding, well-respected citizens, could become fugitives, hunted by the law and other heroes. Conversely, fugitive heroes could be cleared by the law or accepted by the general population. This will change the whole tone of the campaign.

Holocaust: Blow up the world — have a nuclear holocaust, have the world enter a magical dimension where technology won't work, have a plague ravage the planet, or have it conquered by space aliens. The PCs then have to work both to control the depredations of supervillains and to recover and rebuild their battered home.



THE TRANSLATION FOLLIES

Not everything you see in the comics will translate effectively into a superhero roleplaying campaign! Some comic-book conventions just don't work in ***Champions*** campaigns:

SEPARATING HEROES FOR LONG STRETCHES

In the comics, you see the heroes fall into traps which separate them and make them work alone for long periods of time. In the game, it doesn't work so well. Other players grow bored when only one character is being played. Sometimes it's necessary to do this, but don't separate the heroes unless it really is essential to the story's progress.

DOING TIME

Whenever PCs are captured, the players will want to play out every second of their imprisonment, to facilitate a speedy escape (regardless of your plot-related purposes for capturing them). If you say, for instance, "After your capture last issue, you were put to work in the salt-mines of Deneb. Now, six weeks later ..." you'll hear a shout of fury, followed by, "Wait a minute! On Day 1, I do this. On Day 2, I do that. On Day 3..." If you plan to do a story where the heroes are imprisoned until they've learned enough about their surroundings to escape, be prepared to have to deal with every one of their ideas until they're satisfied that a brute-force, no-brains escape is impossible.

RESCUED BY NPCS

In the comic-books, the hero who isn't a series regular is almost as interesting to the reader as the hero who is. But in the game, this translates as Series Regular = Player-Character, Guest Star = NPC. And PCs don't like being rescued by NPCs. Try to avoid this whenever possible.



ENFORCING THE GENRE

Often, once a campaign has been running for a while, the GM will find that his players are doing things that just don't resemble the comics in some way that's important to him.

The most efficient method of instituting changes in the action is by directly confronting the characters with the results of their errant behavior. If you show off an NPC or villain team as being superior because they do something the PCs don't, it's likely the PCs will adopt the tactics, methods, or ethics in question.

MYSTERY POWERS AND DISADVANTAGES

In ***Champions***, the players know exactly what their characters can do. If a character has 30 points in Teleport, he can teleport 15". Ten dice of Energy Blast generally means an average of 10 BODY and 35 STUN. In short, ***Champions*** characters won't go too far astray relying on their capabilities. They're never surprised by a Power doing something it's not supposed to. There's no "I'm not sure I can make it."

Some people prefer a little more mystery in their campaign. Player-characters sometimes get too confident when they know everything about their Powers, backgrounds, and Disadvantages.

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

One way to put a little mystery back into the campaign is to hold back a few Experience Points every so often and use them to purchase Powers that the players won't initially know about. If you don't have ideas on how to use the points — don't worry, the player may come up with a new Power himself. There are many comics where characters "discover" new applications of their powers, such as using force fields to fly.

With the introduction of mystery Powers, the characters won't be exactly sure what they can do. This leads us to our next section, mystery Disadvantages.

Has a character ever said to you, "I want another Disadvantage, but can't think of a good one." This is a perfect opportunity for you, the GM, to put a little comic book mystery into your campaign. Ask the Hero how many points of Disadvantage he wants. Write one for him, but don't tell him what it is. The player may discover what his new Disadvantage is the first time it appears, such as an allergy (Susceptibility) or Trick Knee (Physical Limitation), or he may encounter the Disadvantage many times before finding out what it is.

A Hunted may not be immediately apparent. When the hero receives the mummified spleen and threatening note in the mail, he may have absolutely no idea who it is instead of assuming it's his old enemy, Dr. Vivisector.

Often as not, the revelation of the Disadvantage may tell the character more about his background and origins. Imagine the confusion of the orphaned hero who always thought himself a mutant, a freak, who finds himself hunted by a villain with similar Powers — undisputedly a relative.

You can also alter already-existing Disadvantages as the campaign progresses. A hero may lose his Physical Limitation: Deaf (20 points) when he designs a cybernetic ear, but he would also gain a Vulnerability to sonics (2x STUN & BODY, 20 points). This logical transition of the Disadvantage will keep the hero on his toes but won't change his point totals.

Such mysteries make your ***Champions*** campaign more exciting and give it more comic-book flair. So keep the occasional Power and Disadvantage murky, and your players will thank you — while they're tearing their hair out.

TEAMWORK

(Or, how to stomp your heroes into the ground and make them learn from it)

Let's face it, superhero player-character teams in ***Champions*** are hardly ever designed as teams. Usually, every player creates his own character, and the GM bends each a little until they look like a team. We end up with a team which usually splits up into two-man and three-man groups to fight menaces instead of a team that is more effective pound-for-pound, because its members work together.

There are two basic methods to introduce hero teams to The Necessity of Teamwork. They are:

THE SUPERMENACE

After your players have some experience under their belts you should gather the character sheets from all the heroes in your team and design a super-villain who can laugh at all of them.

This is one nasty dude, folks. He snickers at the mightiest energy blast thrown at him, takes the brick's best haymaker without flinching, mocks mind-controllers and ego-blasters, and kicks the shrimp with the armor-piercing killing attack around like a tin can. In short, he can't be stopped. Not by any one character, anyway.

Next, you give him the key to destroying the world. He's going to, too, unless our Heroes stop him. All they have to do is learn to coordinate their team. Perhaps the quick characters can grab the villain so that the brick can wind up and hit him with a Haymaker. The martial artist could perform a Martial Throw into the path of a speedster's Move Through. Several characters could coordinate attacks to improve their chances of Stunning him. Be prepared to have your tough-guy heroes wandering around the fight moaning "There's no way we can win," for a while. Eventually, some enterprising player will remember what they do about this in the comic books and come up with the right strategies.

THE COORDINATED TEAM

Even nastier than the Supermenace — to our heroes' frail egos, that is — is a well-organized and well-run villain group which was designed as a team. They have Powers to cover for one another's weaknesses. They've worked together for quite a while, and what they may lack in overall experience or Power they make up for in tactics.

Have this villain-group attack your heroes. The villains may use code-words to signify to one another which attack they're utilizing, and they should, together, endeavor to pick off one hero at a time. Each villain may be engaged with an individual hero, but at a signal they all use their attacks against one target. That's a fast way to whittle down the heroes' forces.

With a well-run team, it's possible to pit a group of beginning supervillains against an equal-sized hero team with 50 or 60 points of experience and whip them soundly. Nothing's more humiliating to an experienced hero than being beaten by a bunch of beginners. Our villains should retreat after teaching the heroes their lesson, giving the heroes a chance to lick their wounds and figure out what happened. Often as not, they'll ask what went wrong and then begin to design their own maneuvers and code-words. Once they've accomplished this, pit them against the same villain-team in another adventure. What generally happens is that the villains get whomped — they're not performing any worse, but the heroes are performing so much better and they have the edge in experience.

Further, if you throw your original Supermenace at them now, they'll probably kick him around the block. At this point you've got a tighter, more efficient team.

TRUSTWORTHINESS

In some campaigns, characters begin with an irrational distrust of each other. Though they all risk their lives in the same cause, they keep their identities secret and treat one another with suspicion. If you like this, fine. If not, both the GM and the players must work to correct it. It helps if NPC team members don't conceal their Secret IDs from allies.

Also, there's the question of the trustworthiness of the authorities and villains. If the heroes are tricked and betrayed by the authorities every time they meet them, the heroes will become paranoid and suspicious, and rightfully so. If, on the other hand, the authorities are always trustworthy, they will be relied on more heavily. Villains can either be consistently treacherous or sometimes honorable. If the GM ever wants to have heroes cooperate with villains in dire circumstances, he'd better establish early on that some villains keep their promises; otherwise, the PCs will be too suspicious to ever cooperate with them, at any cost.

NEGOTIATIONS

On a related topic, we have the problem of Negotiations. Let's say a villain grabs a DNPC and declares, "Either I get away or Nell Darling dies." Will the heroes negotiate? In some campaigns, they won't. They attack.

Often the GM, not wishing to see Nell die, allows them to succeed — which only encourages the characters not to negotiate in the future. In other campaigns, the heroes allow themselves to be walked on — they'll give the villain their foci, a getaway vehicle, the keys to the HQ, and a bag full of money if only the villain will let Nell go. In your own campaign, you must decide how these things will be resolved. If you're playing an action campaign which places little value on life, don't worry much about negotiations. But if you're playing a more traditional four-color campaign, then negotiations will sometimes take place. At this point, if the players refuse to negotiate, that's their choice — but they should suffer the consequences by being responsible for the deaths of any innocents. If the players give up too much, they will gain reputations as easy marks. To strike a balance, the characters should learn to negotiate where necessary to prevent the loss of life — and the GM has to show them how.

CAPTURES

Here's a peculiarity of some players. They would rather their characters die than ever be captured. Why? Because players hate to lose, and to them being captured, even if it only temporarily, is certainly losing. To counter this problem, the GM should tell his players that some captures are inevitable and occur often in the comics. Later, he can perform an occasional capture — not too frequently. Some of these captures should be of the "We didn't have a chance", variety where the villain had a trap with Powers targeted to each character's weakness. When captured, the heroes either (1) get a chance to break out of prison, or (2) get put into deathtraps from which they must escape.

MURDEROUS CHARACTERS

In many campaigns, player-characters seem to use a code of ethics more appropriate to supervillains than superheroes. They stomp on unconscious agents, shoot people in the back, and exhibit a callous disregard for personal property, personal rights, and life. Blame for this sort of behavior falls on both the players and the GM.

Players, especially those who spent years in hack-'n-slash style campaigns before encountering ***Champions***, all too easily fall into the pattern of overkill combat actions, lethal behavior, and other non-roleplaying habits.

The most common excuse is, "But I don't have a Code vs. Killing." Obviously, many players are confusing the lack of a Code vs. Killing with a license to kill. Most people in the real world are reluctant to kill their fellow human beings.

But what can you do to stop players from trampling over the morality of the comic book genre, especially if the character has already become entrenched in the campaign? To begin with, establish in your campaign that unless a character has a Code vs. Killing, or some Disadvantage in the opposite direction ("Casual Killer", "Murderous", or something similar) he will by default have a "Reluctance to Kill" — worth no points. The hero with a Reluctance to Kill is not adamant about restraining himself from lethal force, but he usually will restrain himself, even if the only reason for doing so is to avoid trouble with police.

But what about truly murderous characters? There are many ways to put this on a character sheet: "Likes to Kill," "Trigger Happy," "Vicious," "Vengeful," "Casual Killer," "Nasty," etc., etc. It all boils down to the fact that the character does not believe in the strength of the law and will take the law into his own hands. This is a Disadvantage in many ways. Let's look at some of them.

THE POLICE

Oh, you laugh. What can the police do about a murderous hero? They can't even keep track of a few lousy 200-point villains. They will start by putting out an APB on the rogue hero. Police aren't the only ones who keep track of APBs: Law-minded superheroes do, too. Suddenly, our "Hero" has several new Hunteds — superheroes who consider him a villain. Once caught, he'll be put in a superprison (Stronghold) and find out it's not quite the sieve he thought it was. While he's sitting on ice, maybe he'll spend some of his experience to buy down that murderous Disadvantage.

Additionally, the police have some good investigators. A 50-point normal can have a positively obscene Deduction roll. And an obscene Deduction Roll (with other appropriate Skills) can crack Secret IDs. An unsympathetic detective is probably willing to divulge that information if the hero doesn't shape up. What does our hero do? Buy down his Disadvantage? Change his name? Kill the detective? (That's *real* heroic.) Whatever his choice, make sure that you, as GM, explore all its consequences, harmful and beneficial.



PUBLIC OPINION

A hero who kills casually, "in the line of duty," may be able to avoid legal charges. But there is that little problem of people spitting in his face wherever he goes. His reputation is smeared. UNTIL won't talk to him, much less lend him equipment or testify on his behalf. Our hero loses dice on PRE attacks not based on fear, and can't go into a grocery store without being jeered at. Of course there's no use in giving this kind of treatment to a player-character who's not ever going to feel guilty. Aim this sort of pressure at a hero who has a conscience; it's wasted on the other sort.

PEER PRESSURE

Much like public opinion, peer pressure can cause a character to reform. Many superheroes and supergroups will not associate with him. A murderous hero who thinks his old pals will automatically let him run around with them may be in for a bit of a surprise. From the characters' perspective, PCs don't have "player-character" stamped over their forehead, giving them special privileges. If a character is being hunted by the police, even his friends and teammates may take a swing at him.

LEGAL MATTERS

A character who kills, even in a desperate battle for his life, still has to go to court. If the death was accidental and unavoidable, our hero is off scot-free. However, judges become less and less permissive at the second and third appearance. The concept in law about the use of "necessary force" to stop a crime seldom applies to habitually rough heroes. If the character doesn't show up for his hearing or trial... well, refer to the section on *The Police*, above.

HUNTEDS

Supervillains who take getting caught as a matter of course still won't like it when a character blows their buddy away. Villains who weren't really interested in killing the hero now pull off the kid gloves...

TALK TO THE PLAYER

The advice above, as you've doubtless noticed, is a series of recommendations on how to give the character a hard time. But let's mention one very important step you should take before engendering this sort of GM retribution:

Talk to the player. Tell him that his character is not living up to GM expectations and that you, as GM, will have to start giving him a hard time if he doesn't shape up. Start the campaign of pressure outlined above if things don't get better. If you suddenly and unexpectedly launch into the pressure-cooker detailed above, you defeat your purpose and cause hard feelings to boot.

RANDOM ENCOUNTER CHARTS



When running a ***Champions*** game, try to give each character a little special attention before the main scenario begins. A few minutes spent allowing the hero to rescue a drowning man or capture a mugger gives the player an enormous sense of satisfaction. These encounters can be very short, or they can evolve into a longer scenario.

The best way to use these charts is to ignore the dice rolls and choose the encounter you want the character to have. If you just roll the dice, you'll often get results that won't work for the character or won't fit into the adventure (tidal waves in Phoenix, Arizona, for instance). In general, minor crimes are the easiest for a superhero to handle quickly. Choose the type of encounter that suits the adventure to follow.

THE ENCOUNTERS

All of these encounters can be dealt with in one of two ways: The hero can either prevent the situation or fix it once it has happened. Thus, when an auto accident is rolled, the hero could either notice the accident before it occurs and be given a chance to prevent it, or he could arrive on the scene after the accident and rescue someone from a burning car. In general, it's more fun (as well as more heroic) for the character to prevent an accident than to clean one up. Some encounters should occur when the character is in his Secret ID, if appropriate.

When you have become familiar with the encounters listed here, you'll be able to choose the right encounter for a particular hero. Use an encounter to explore a hero's personality, Powers, and weaknesses. For example, the robbers might be stealing parts for the insidious Dr. Lirby Koo's Mind Control Machine.

Roll 2d6 and consult the chart below to determine the type of encounter.

2d6 Roll	Type of Encounter
2-3	Natural Disaster
4	Man-Made Disaster
5-6	Major Crime
7-9	Minor Crime
10-11	Accident
12	Special

NATURAL DISASTER

This refers to a storm, earthquake, etc., that puts a large number of people in danger. Natural disasters are difficult for heroes to deal with, and sometimes there's nothing the hero can do but clean up afterwards. The following chart gives some different types of natural disasters.

2d6 Roll	Type of disaster
2	Tidal Wave
3-4	Flood
5-8	Storm
9	Landslide/Avalanche
10	Forest Fire
11	Earthquake
12	Volcano

Tidal Wave

This one doesn't happen very often, and will never occur in inland areas. Tidal waves are caused by undersea earthquakes, or by very large undersea explosions (possibly caused by supervillains?) Tidal waves are very difficult to prevent. A hero could, given enough warning, evacuate people from the affected area or possibly put up some sort of a breakwater by piling up large objects (ships, for instance) or massive amounts of earth. The following chart provides some figures on tidal waves. Effective STR is used when the tidal wave hits or pushes an object such as a building.

Width: 1d6 x 100 hexes
Height: 1d6 hexes (If you roll a 6, reroll and add)
Velocity: 2d6 inches per Segment
Damage: (Height + Velocity)d6
Effective STR: (Height + Velocity) x 10

Floods

This occurs near rivers, and is normally caused by unusually heavy rainfall. Heroes would have a tough time stopping rainfall unless they have some type of weather control. Flooding can be prevented by piling up earth or diverting the course of the river.

Width: 1d6 x 10 hexes
Height: 1d6 hexes
Velocity: 2d6 inches per Segment
Damage: (Height + Velocity)d6
Effective STR: (Height + Velocity) x 10

Storms

The lightning, heavy rainfall, and high winds of a storm cause property destruction. Tornadoes, hurricanes, and thunderstorms. fall into this category. Winds associated with tornadoes reach velocities of up to 200 mph.

Tornado Winds: 60 + (1d6 X 10) inches per Segment

Hurricane Winds: (1d6 x 10) inches per Segment (Winds subtract inches per Segment/5 from flying characters' Flight)

Rain: -1d6 to all Perception Rolls, DEX rolls, and DEX based Skill Rolls

Lightning Bolts: 11 or less each turn in a storm, if the character is the highest point or best conductor available. Flying characters have a chance to be hit; roll an attack with an OCV of 4. To determine damage, see *Electricity.*

Landslide/Avalanche

A large mass of mud and rock moving down a hillside can have rather impressive effects on whatever's at the bottom. Where there's snow, there's a potential for devastating avalanches. Normally, a heroic operation in these circumstances would consist of rescuing people from the path of the landslide or avalanche. A landslide or an avalanche could conceivably be diverted with a very large object or a deep trench placed in its path.

Velocity: (7 + 1d6) inches per Segment.
Width: (1d6 x 1d6 x 1d6) inches.
Damage: (Velocity)d6, per Segment.
Height: 1d6 inches.
Depth: 1d6 inches.
Effective STR: (# of dice x 5)

Forest Fire

Caused by lightning or careless people, forest fires are fanned by high winds and can move at very high Velocities depending on the wind velocity. Firebreaks or counter-fires are the best ways to stop forest fires, barring a hero-created monsoon. To determine damage, see *Fire.*

Area: 100 x 1d6 x 1d6 hexes
Height: 3d6 inches per Segment (dependent on wind)
Perception: -1d6 to all Perception Rolls (roll once for all characters)

Earthquake

Earthquakes will result in vast destruction that the hero could try to stop — buildings falling, dams breaking, and bridges bucking. Falling debris cause damage to normals or to heroes. Fires are also a common result of earthquakes. All ground based characters subtract -1d6 to all DEX Rolls and DEX based Skill Rolls during the earthquake.

Volcano

This isn't going to happen very often, but perhaps more frequently in the future as tectonic activity steps up. Old volcanoes could erupt (Mount St. Helens), causing forest fires or hot mud flows, floods, dense ash clouds, and heavy rainfall. Lava flows are also possible side effects. Occasionally, a new volcano builds itself from scratch, as happened in a cornfield in Mexico.

Ash clouds: Darkness in a very large radius, 1d6 x 10 kilometers, perhaps requiring Life Support (11- chance).
Flying rocks: (2d6) of normal damage. These occur during some kinds of explosive eruptions, and would attack over several hundred hexes as an Area Effect (hitting everyone in the area who couldn't get under cover).
Smoke: (½ d6) NND per Phase (defense is appropriate Life Support).
Lava: 4d6 Energy Killing Attack per Phase in contact.
Lava or Mud flow: Width (1d6 x 10 inches), Velocity 1d6 inches per Segment.

MAN-MADE DISASTERS

These are disasters resulting from industrial accidents, or large accidents involving technology. The following chart lists some Man-Made Disasters.

2d6 Roll	Type of Disaster
2	Train accident
3-4	Airplane accident
5-6	Freeway accident
7-8	Fire/Explosion
9-10	Structural/Power Failure
11	Chemical Spill
12	Nuclear accident

Train Accident

Train derailment at high speeds can cause a great deal of damage. This can happen when the train is moving at up to 80 mph. Some trains go even faster, up to 175 mph. Ouch! Trains often carry toxic materials which will require evacuation and cleanup if spilled, and who can forget the girl tied to the tracks...

For the damage done by a train, use the train's velocity, as per normal vehicle rules. Note that train wheels do a Killing Attack (divide the number of normal dice by three).

Airplane Accident

This can include light planes as well as commercial jets. Accidents most often occur during takeoff or landing (engine failure, wind shear, landing gear failure, etc.). The hero could help the plane land using his Flight and STR to support it. The plane could also be on fire, which would add to the confusion. Once the plane has crashed, there's generally not much to do except pick up the pieces. See the *Weight Chart* for the weights of various planes.

Freeway Accident

This would be a large-scale smashup of multiple cars, gasoline tankers, buses filled with nuns and orphans, and so forth. Even nastier is an accident inside of a tunnel, since there's less room to move around. Freeway accidents can lead to fires, explosions, and toxic chemical spills. See the *Weight Chart* for the weights of various vehicles and their structural strength.

Fire/Explosion

These two are connected because fires often cause explosions, and vice versa. Large scale fires are very hot (see *Fire*), and can endanger many lives. Large explosions center on a number of hexes, rather than just one hex. For a random sized explosion, roll 3d6 and use that total as the number of dice in the explosion. If the shrapnel is particularly deadly, divide that number by three to make the explosion a Killing Attack.

Structural/Power Failure

Structural failure includes large buildings falling apart after earthquakes or explosions. New construction can be faulty and in danger of collapse. Power failure is caused by storms blowing down cables, substation failures, earthquakes, or villainous actions. Blackouts can endanger people in hospitals or elevators. Note that power failures encourage looting (see *Minor Crimes*).

Chemical Spill

This includes oil spills, pollution leaking from industrial plants, contaminated wells, nerve gas escaping from a military base, and tanker trucks breaking up. See *Chemicals,* for the effects of certain chemicals. The area covered by gas from a broken train tanker would depended on the wind, say 10 to 100 hexes.

Nuclear Accident

The China Syndrome, nuclear waste spillage, or any kind of radiation leakage is a problem. This is very rare, and should be used with extreme caution. See *Radiation* for its effect on heroes.

MAJOR CRIMES

For game purposes, major crimes are those involving more than three of four people. Major crimes are much more difficult for single heroes to handle, and even several heroes may have a tough time. Taking out the villains is easy, but making sure nobody gets hurt is another story. Use the following chart to determine the type of major crime.

2d6 Roll	Type of Crime
2-3	Hijacking
4-6	Hostage Situation
7-9	Robbery
10-11	Extortion
12	Special

Hijacking

One or more people (usually terrorists) take over a plane. Their intent may be to make a political statement, to use the hostages as trade goods for comrades in jail, and/or to demand money or passage to some foreign country. The hero could be a passenger on the plane in his Secret Identity, or he could be called for help. Many people's lives are involved, so the hero should be very careful how he proceeds. The hijacker(s) will have at least pistols, and probably machine guns, grenades, and an explosive device.

Hostage Situation

A hostage situation can arise out of several other crimes, a bank robbery, hijacking, or bombing. As in a hijacking, the main ingredient in hostage situations is one or more armed thugs threatening to kill innocent people unless their demands are met. The demands generally involve money, safe conduct away from the scene of the crime, and no police involvement. The hero or heroes usually arrive at the scene with the hostage situation already in progress.

Robbery

Major robberies involve several people. The typical crimes are bank robberies (possibly leading to hostage situations), armored car robberies, and high technology thefts (advanced weapons, armored suits, etc.). The robbers may be agents from a villain organization like VIPER.

Extortion

This involves an attempt to get money out of a city or organization by threatening some form of violence. A standard plot is a bomb planted somewhere in the city (the bomb might even be nuclear). Other extortion could be a threat to poison the water supply or kill a random person each morning at 9:00. The hero must find and eliminate the threat, whatever it may be.

MINOR CRIME

These are the easiest for the hero to handle. One to three people will normally be involved. As always, it's better for the hero to prevent the crime than for him to come around and pick up the pieces. There are many more small crimes possible than the ones listed here, but these will cover the major categories.

2d6 Roll	Type of Crime
2-3	Drugs
4-6	Robbery
7-9	Assault
10-11	Burglary/Theft
12	Arson/Bombing

Drugs

The hero finds someone peddling drugs, or an addict who has overdosed. The hero will have to make some tough moral judgements about the pushers, like whether or not he should take them in or try to find their supplier. Should the hero bust the addict for taking the drugs? Or is the addict more in need of medical help? Don't miss the opportunity for the characters to explore some current social issues.

Robbery
This covers theft, usually (but not always) involving a weapon. Purse snatching, armed robbery, and muggings all fall into this category. The hero could show up in time to prevent the crime, or in time to go after the criminal. There should only be one or two thugs, but they might belong to a gang...

Assault
This is part of many other crimes, and includes rape, muggings, and homicide. Assault can be pretty brutal, so the hero should be given the opportunity to prevent the crime whenever possible. The assailant will usually be armed.

Burglary/Theft
Breaking into a building and stealing something is burglary. Often, the burglar that the superhero encounters will be connected with some unusual theft — like breaking into a to secret research institute or a government building. The hero can either catch the burglar in the act, or arrive after the fact (thus leading to some detective work). Theft can be shoplifting, purse snatching, auto theft, or pickpocketing.

Arson/Bombing
Treat this like a Fire/Explosion, except that someone actively set the fire or detonated the explosive device. Perhaps the hero finds a clue at the site that leads him to suspect arson. The arson/bombing may have hidden motives like a war between rival villains, insurance fraud, or a plot to conquer the world.

ACCIDENT

An accident for ***Champions*** purposes is any small mishap, like a car crash, an elevator failure, etc. Accidents usually only involve a few people. Use the following chart to find out what type of accident occurs.

2d6 Roll	Type of Accident
2-3	Medical
4-7	Automobile
8-9	Industrial
10-11	Falling
12	Weird

Medical
This involves someone having an emergency medical problem, a heart attack, seizure, diabetic coma, etc. The key here is usually one of the onlookers saying, "We'll never get him to the hospital in time!" Of course the hero with his great mobility should be able to do it just in the nick of time. In some cases the hero's Powers might help the victim, but the GM shouldn't stress this. (After all, if the hero can use his Powers to help someone's medical problem, why doesn't he do this for everybody with a similar problem?)

Automobile
A one or two-car smashup. Usually a minimal number of people are hurt, enabling the hero to deal easily with the problem. Familiar plot devices are the victim trapped in a car that's about to catch fire, plunge off a cliff, or hit a little girl in the street. Preventing the accident is the preferred encounter here. Once the hero arrives on the scene, give him only a few Phases before the car explodes, falls, or hits the girl.

Industrial
There are a number of nasty accidents that can happen to people working with heavy machinery, including falling into fanbelts, being trapped under falling crates, etc. Prevention is again the more heroic option. The hero should do a Grab on the victim to get him out of the way. If the hero tries to stop the falling material, they should be heavy enough to strain his abilities.

Falling
There are a lot of tall buildings in big cities, and there's always people falling, jumping, or being pushed off of them. The people need to be caught; otherwise it's very messy. See the Falling Chart for the number of Segments it takes for the individual to hit the ground. The hero will usually arrive on the scene as the person starts the fall. If the hero has Flight, he will have to dive down (assuming he starts from above), catch the person, and then pull out. If the hero doesn't pull up in time, make sure you give him the option of being on the top or the bottom when they hit the ground. (He better choose to be on the bottom, or he ain't much of a hero!)

Weird
This is an unusual accident, involving someone bitten by a radioactive animal, exposed to a gamma bomb, standing next to a rack of chemicals and getting hit by a lightning bolt, etc. Create a hero (usually through a temporary infusion of powers, but sometimes permanent), destroy a hero's Powers (usually an NPC), bring in an alien, or insert some other type of bizarre accident.

SPECIAL

This section covers anything neglected in earlier charts. The GM is encouraged to think of something unusual. If you're out of ideas, roll on the following chart.

2d6 Roll	Encounter
2	Space Disaster
3-4	Alien Involvement
5-7	Hunted
8-9	DNPC
10-11	Public/Secret ID
12	Origin

Space Disaster
Something funny is happening out there. A solar flare is disrupting communication; a comet is on a collision course with Earth, a meteor swarm is putting a space station in peril, a Space Shuttle malfunctions in orbit, etc. Some of these possibilities could lead into a long adventure (what *are* those strange lights on the Moon?).

Alien Involvement
The aliens are among us in one way or another. The hero encounters a scout for an alien civilization, or is it a spy? An alien is trying to fix his ship and get home or buy trinkets or find a host for its eggs. The hero could be called in by someone who's seen the alien, or the hero could run into the alien directly. The alien may be friendly or hostile. Usually the hero discovers the alien's attitude the hard way.

Hunted

The character's main Hunted shows up or makes himself known in some way. The hunter may not try to blow the character away; he may just capture a DNPC or give false information about the hero to the press.

DNPC

The character's DNPC (if he has one) gets into trouble or causes trouble for the hero. Some DNPCs get in the way of the hero's actions. Others find themselves menaced by villains, captured by criminals, or threatened by accidents. Perhaps the hero gains a new DNPC.

Public/Secret ID

The Character's Public ID gets him in trouble. Perhaps a lawsuit is brought by an injured bystander at the hero's last battle. The character could be interviewed for a TV show, besieged by his fan club, or have to make a speech for charity. If the character has a Secret ID, this encounter somehow endangers his Secret ID; someone suspects or guesses who he is, and the hero has to try to allay their suspicions.

CAMPAIGN BOOK



CHAMPIONS CAMPAIGN BOOK

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The Champions is a superhero group whose members currently include Seeker, Obsidian, Jaguar, Quantum, Defender, and Solitaire. Defender serves as the team's leader and spokesman. The group has a modern superhero base and is equipped with special vehicles and equipment.

The Champions have been together for some time and have established a reputation as outstanding crimefighters. They have cordial relations with federal, state, and local governments, and have worked with many other superhero teams. Of course, they also have an impressive array of personal and team enemies.

You can use the Champions as NPC heroes, as the basis for a group of PCs and NPCs, or as a group of PCs. You can also use them as an example for how to build your own group.

SEEKER

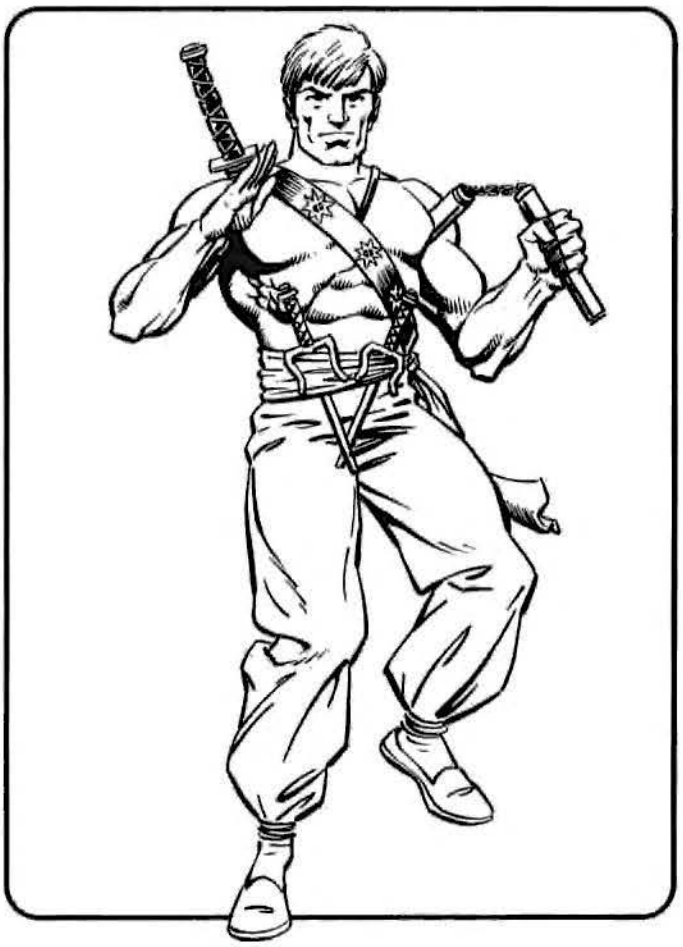
Val	Characteristic	Cost
25	Strength	15
26	Dexterity	48
23	Constitution	26
10	Body	0
13	Intelligence	3
10	Ego	0
13	Presence	3
18	Comeliness	4
15	Physical Defense	10
14	Energy Defense	9
6	Speed	24
10	Recovery	0
46	Endurance	0
35	Stun	0

Cost	Powers	END
20	Comic Book Martial Arts	
	Maneuver **pts** **OCV** **DCV** **Damage**	
	Martial Strike 4 0 +2 +2d6 (7d6 total)	
	Offensive Strike 5 -2 +1 +4d6 (9d6 total)	
	Martial Block 4 +2 +2 —	
	Martial Dodge 4 — +5	
	Martial Throw 3 0 +1 5d6+v/5	
12	1 1/2 d6 HKA (3d6+1 w/STR) (OAF — Sword)	2
11	1d6 RKA, 5 shot Autofire, 8 Recoverable charges (OAF — Throwing Stars)	0
4	+3d6 Hand to Hand Attack (OAF — Triple Irons)	1
3,5	Ultrasonic Hearing Combat Sense 12-	
6	+3" Running (9" Total)	
	Skills	
3,3	Acrobatics 14- Sleight of Hand 14-	
3,3	Breakfall 14- Stealth 14-	
3,3	Climbing 14- Survival (Outback) 11-	
3,3	Navigation 12- Tracking 12-	
3,2	Shadowing 11-	
2	Languages: Japanese AK: Outback 11-	
10	+2 Levels in Hand to Hand Combat	
1	Donation for Homestead, the Champions Base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantage
20	Psychological Limitation: Puts innocents before himself (Com, Tot)
15	Psychological Limitation: Code of Honor, honors honorable foe, punishes dishonorable one (Com, Str)
10	Psychological Limitation: a seeker after eternal truth, will go into danger to find true answers (Com, Mod)
5	Psychological Limitation: irreverent wisecracker, makes comments at inappropriate times (UnC, Mod)
10	Rivalry: Wants to outshine other martial artists (PC or otherwise)
15	Reputation: Honorable, will not break word (11-, Ext)
10	Enraged when innocents are abused (Enr 11-, Rec 11-, Com, x1/2)
10	Distinctive Feature: A cultural fish out of water, people take him as a backwater bumpkin (Con, Not)
10	Dependent NPC, Current girlfriend (Norm, 8-)
15	Hunted by Red Band of Ninja (As Pow, 11-)
20	Hunted by VIPER (As Pow, NCI, 11-)
15	Hunted by Green Dragon (As Pow, 11-)

OCV: 9; **DCV:** 9; **ECV:** 3; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	142	+	108	=	250	=	150	+	100



Background/Personality: Don Morgan was born deep in the Australian outback. Both of his parents were killed in a Land Rover accident. Don was found by Mr. Edo, an old survivor of a Japanese Army Ninja Recon Team that had landed in Australia during World War II. Mr. Edo raised Don as his own, and passed his skills on to his "son".

Mr. Edo used the training to give Don a love of truth, honor, and a willingness to help others. Before teaching Don a new skill or maneuver, Mr. Edo required the youth to learn something new about people or do a good deed. As Don's training progressed, it became more and more difficult to find new ways to perform good deeds.

In the end, Mr. Edo sent Don to America to seek "the final truth". Don suspects that the final truth is life itself, but he can't be sure. After arriving in the states, he joined the Champions, and took the name Seeker. Because of his upbringing, Seeker spends more time trying to help individuals than he does trying to save the world. Seeker is as fast with a joke as he is with his flashing sword. Moreover, Don has always been forward and rowdy: He is forever looking to have a fun time. But he knows when to be serious and lend a quiet shoulder. And he still hopes that someday he may learn that "final answer!"

Identifying Quote: "G'day, Miss. Watch this!"

Powers/Tactics: Seeker alternates between stealing through the shadows and swinging on chandeliers. He uses his triple irons on tough targets. He only uses his sword and throwing stars on targets he thinks that he won't kill (or those who have broken an honorable bargain.) He has a tendency to show off if he has a Speed and Dexterity advantage over his opponent.

Appearance: Seeker wears no shirt, white blousey pants, and red karate slippers and a sash. Seeker carries a sword, triple irons, and throwing stars on a black bandoleer over an impressive build. He has blond hair, blue eyes, and a big smile.

OBSIDIAN

Val	Characteristic	Cost
35 + 25* (60)	Strength	25
18	Dexterity	24
28	Constitution	36
13 + 3* (16)	Body	6
18	Intelligence	8
12	Ego	4
25	Presence	15
10	Comeliness	0
28 + 2* (30)	Physical Defense	21
18 + 2* (20)	Energy Defense	11
4	Speed	12
13	Recovery	0
56	Endurance	0
45 +3* (48)	Stun	0

* Characteristic adds for Persistent Density Increase and Growth

Cost	Powers	END
13	10 pts. Density Increase, 0 End, Persistent, Always On (x4 Mass, +10 Str, -2 KB, +2 PD, +2 ED)	0
20	Growth, 0 End, Persistent, Always On (x8 Mass, +15 Str, -3 KB, -2 DCV, +3 BODY, +3 STUN.)	0
15	Damage Resistance: Makes 20 PD and 10 ED resistant	
4	+2" Running (8" Total)	
	Skills	
3,3	Computer Programing 13- Scientist	
3,3	Combat Pilot 13- High Society 14-	
2	Vehicle Fam: Jets, Small Spacecraft	
3	Navigation (Interstellar) 13-	
1	SC: Theoretical Physics 11-	
1	SC: Cybernetics 11-	
1	SC: Genetics 11-	
2	AK: Imperial Space 11-	
3	Language: English	
6	+2 Levels w/ Punch, Haymaker, Grab	
1	Donation for Homestead, the Champions Base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantage
10	Vulnerability, 2x STUN from Vibration or Sonic Attacks (UC, x2)
10	Vulnerability, 2x BODY from Vibration or Sonic Attacks (UC, x2)
20	Psychological Limitation: Completely dedicated to Stellar Empire, would do anything for it (Com, tot)
10	Psychological Limitation, Noblesse Oblige, being a hero and is his duty as defined by his station (Com, mod)
10	Psychological Limitation, sees himself as the protector of the earth (Com, mod)
10	Psychological Limitation, homesick for the Empire (Com, mod)
20	Distinctive Feature, 8' tall, jet black, and 1600 kg. (NC, A)
15	Hunted by Imperial Enemies (MoP, 8-)
20	Hunted by VIPER (As Pow, NCI, 11-)
15	Hunted by Ogre (As Pow, 11-)
10	Public ID

OCV: 6+; **DCV:** 4+; **ECV:** 3; Phases: 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	162	+	88	=	250	+	150	+	100



Background/Personality: The Prince was deposited just outside the border of Imperial space. The planning for his "training trip" to a backward planet outside the Empire had been abrupt and reeked of court intrigue. But the trip would only last 20 Solar Cycles (20 earth years), and besides, the Prince always followed the dictates of his father, the King.

Once the Prince landed on the planet, he set about studying its society and problems. He found most of the inhabitants small, and slightly "squishy", but of generally good moral stock. They did not recognize his title or authority from the Empire, so he called himself Obsidian, a title that reflected his coloring and density.

As in any society there were some powerful malcontents on this planet, but there were also powerful organizations to deal with them. As Obsidian, the Prince joined one such group, the super-hero group called the Champions. There he uses his power, intelligence, and alien knowledge to help all who need it.

As a member of the Champions, Obsidian has a chance to exercise his "noblesse oblige" and defend the people of the planet Earth. He also uses the Champions as a haven from which he can attempt to figure out Earth people. His misunderstandings of Earth culture, coupled with his regal bearing, make him the straight man for numerous jokes. But his good nature and quick intelligence make people laugh with him more often than at him.

Identifying Quote: "Seeker, wait!"

Powers/Tactics: Obsidian's size and speed make him a more obvious target than his teammates. However, his defenses and STUN allow him to take more hits. When Obsidian does act he can move swiftly on the ground and has the skill to hit what he swings at.

Appearance: Obsidian is 8' tall with smooth jet black skin. He wears a royal purple drape emblazoned with a yellow imperial star and held up with a red belt. He wears a simple crown as a personal reminder of his true station and responsibilities.

QUANTUM

Val	Characteristic	Cost
23	Strength	13
24	Dexterity	42
23	Constitution	26
11	Body	2
13	Intelligence	3
10	Ego	0
15	Presence	5
16	Comeliness	3
10	Physical Defense	5
10	Energy Defense	5
5	Speed	16
10	Recovery	0
46	Endurance	0
35	Stun	0

Cost	Powers	END
15	Elemental Control, Inter-nuclear Forces	
15	12" Flight, x½ END Cost	1
15	+12 PD, +12 ED Force Field, x½ END Cost	1
50	Multipower, Inter-nuclear Forces	
5 u	10d6 Energy Blast	5
5 u	5d6, DEF 5 Entangle	5
5 u	5d6 Flash	5
5 u	10 PD, 10 ED, 10" Force Wall	5
	Skills	
3	Paramedic 12-	
3	PS: Doctor 12-	
1	Perk: Licensed Medical Doctor	
3	+1 Level with Multipower	
1	Donation for Homestead, the Champions Base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantage
10	Vulnerable: x1 ½ damage from Drains and Transfers
10	Enraged when innocents bystanders are attacked out of hand (Ber 14-, Rec 14-, V Com, x½)
20	Psychological Limitation: Hatred of Lowlives and Criminals (V Com, Tot)
10	Psychological Limitation: Hunts her brother and his drug gang (Com, Mod)
25	Dependent NPC: crippled younger brother (14-, Inc)
5	Distinctive Feature: Mutant, shows up on mutant detectors (E Con, N)
10	Reputation: shows criminals no mercy (8-, Ext)
20	Hunted by VIPER (As Pow, NCI, 11-)
15	Hunted by Pulsar (As Pow, 11-)
10	Hunted by her older brother and his drug gang (Ls Pow, 11-)
15	Secret ID: Starlyn Johnson

OCV: 8+; **DCV:** 8+; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	120	+	130	=	250	+	150	+	100

Background/Personality: Starlyn Johnson was a brilliant student from an upper middle-class family. Her father was an M.D. and her mother was an executive at a local bank. She had an older brother Jacob and a younger brother Samuel. Starlyn excelled in school and hoped to follow in her father's footsteps and be a doctor.

Unfortunately, Starlyn's older brother Jacob was not so "clean". As a teen, he stole from his father's supply of pharmaceuticals. As an adult he took control of a cocaine ring. Needless to say, Jacob made many enemies.

Starlyn's life came crashing down the night she was certified as an M.D. The family (less Jacob) was celebrating with a party; all of Starlyn's friends were there. Unfortunately, some of Jacob's rivals tried to teach Jacob a lesson. Thinking Jacob was at the party, they paid him a visit by driving by and unloading half a dozen submachine guns into the family's living room.

With bullets flying all around Starlyn's previously unknown mutant abilities emerged. She surrounded herself with a powerful force field. But her mother, father, and younger brother had no such protection and were hit many times. Her parents died and Samuel was crippled from the waist down.

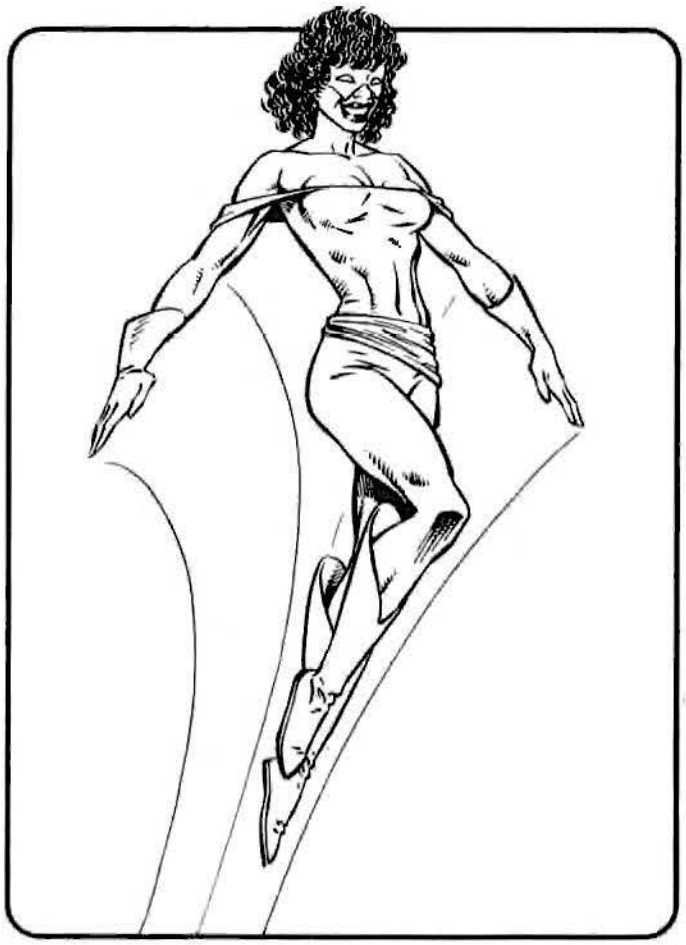
Starlyn was beside herself with rage. With her new-found power she blasted the gang's car. It spun off the road and ran into a stone wall. Without a thought Starlyn flew over to it and dragged out a gunman. She would have driven an energy blast right through him if she hadn't heard Samuel say "You can't kill them — you'd be no better than they are!"

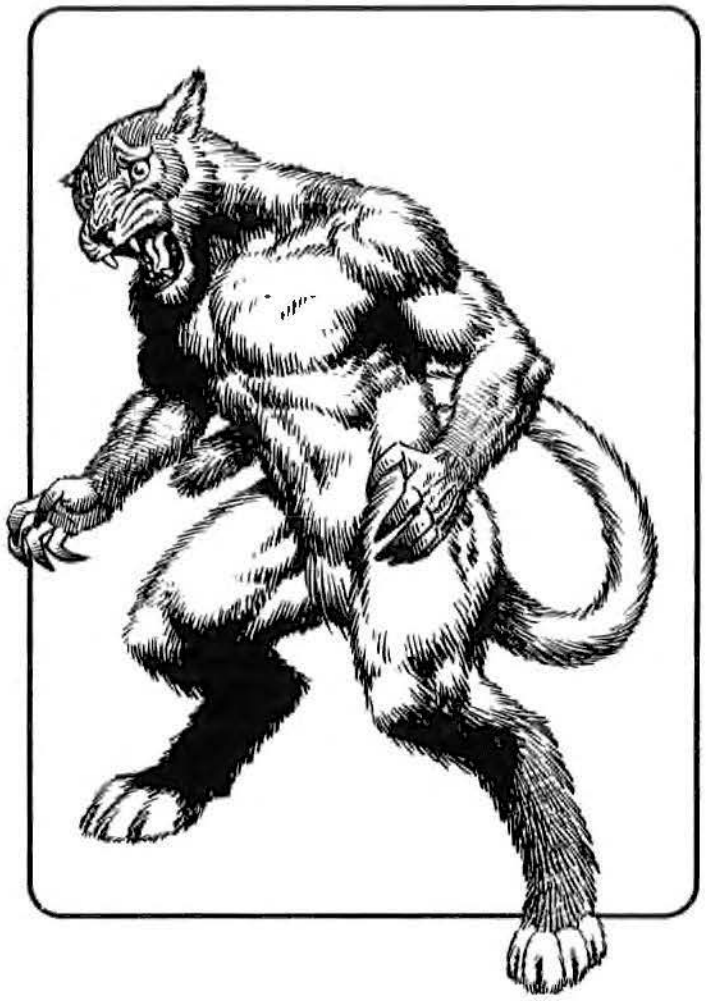
Since the attack she has committed herself to two projects: caring for Samuel (as Starlyn) and rooting the scum out of society (as Quantum). She joined the Champions to have an income to support Samuel and the free time to hunt down criminals and lowlifes. She began with the members of Jacob's gang, but she has never proven anything against Jacob himself. As always, Samuel acts as confidant and conscience.

Identifying Quote: "If you don't tell me, I *will* hurt you."

Powers/Tactics: Quantum is not very subtle. She prefers to fly in, force field shining and beams blasting. She is a clever fighter, however, and often uses her flexible powers to set opponents up for her teammates.

Appearance: Quantum wears a light blue skin-tight suit with yellow mask, gloves, and a loose yellow cloth sash. She has tight curly hair, green eyes, and a "don't mess with me" look.





JAGUAR (BEAST FORM)

Val	Characteristic	Cost
30	Strength	20
27	Dexterity	51
18	Constitution	16
11	Body	2
8	Intelligence	-2
8	Ego	-4
20	Presence	10
4	Comeliness	-3
11+	Physical Defense	5
7+	Energy Defense	3
5	Speed	13
10	Recovery	0
36	Endurance	0
35	Stun	0

Cost	Powers	END
40	Multi-form to Human-form (200 pts)	
30	2d6 HKA (4d6 w/STR) Claws	3
9	+3d6 Hand-to-Hand damage (9d6 with STR)	1
24	+8 PD, +8 ED Resistant Armor	
10	+10" Superleap (9" Total)	
5	UV Vision	
5	Discriminatory Smell	
3	+1 with PER Rolls	
	Skills	
3	Breakfall 14-	
3	Climbing 15-	
1	Donation for Homestead, the Champions Base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantage
10	2x Effect from Flash
15	Accidental Change to human form, when hit by END, STUN Drain, or other "downers" (UC, 14-)
15	Psychological Limitation, Thrill seeker, fearless (Com, Str)
15	Psychological Limitation, Uncontrollable Curiosity (Com, Str)
15	Psychological Limitation, Tends to play with his "prey" (Com, Str)
15	Physical Limitation, Claws and Paws make clumsy hands (F, G)
10	Physical Limitation, No Color Vision (F, S)
25	Distinctive Feature, Jaguar-man appearance (NC, Ext — Fear)
10	Hunted by ancient family enemies (Ls Pow, 11-)
20	Hunted by VIPER (As Pow, NCI, 11-)

OCV: 9; **DCV:** 9; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	113	+	137	=	250	+	150	+	100

JAGUAR (HUMAN FORM)

Val	Characteristic	Cost
20	Strength	10
20	Dexterity	30
18	Constitution	16
11	Body	2
18	Intelligence	8
10	Ego	0
13	Presence	3
12	Comeliness	1
10	Physical Defense	6
8	Energy Defense	4
5	Speed	20
8	Recovery	0
36	Endurance	0
30	Stun	0

Cost	Powers	END
15	Basic Self Defense	
	Maneuver **pts** **OCV** **DCV** **Damage**	
	Martial Strike 4 0 +2 +4d6 (8d6 total)	
	Martial Disarm 4 -1 +1 +20 STR	
	Martial Block 4 +2 +2 —	
	Sacrifice Throw 3 +2 +1 +2d6 (6d6 Total)	
8	+2DC with Martial Attacks (already included)	
	Skills	
3,3	Breakfall 13-	
3,3	Bribery 12-	
3,3	Bugging 13-	
3,3	Deduction 13-	
3,3	Forgery 11-	
3	Gambling 11-	
3	Interrogation 12-	
3	Lockpicking 13-	
3	Paramedic 13-	
3	Persuasion 12-	
3	Security Systems 13-	
3	Seduction 12-	
3	Shadowing 11-	
3	Stealth 13-	
3	Streetwise 12-	
2	AK: The City 11-	
2	PS: Detective 11-	
1	Perk: Private Investigators Licence	
4	Language: Spanish (native) English (no accent)	
5	+1 Skill Level in H-to-H	
3	+1 Skill Level with Martial Block, Martial Disarm, Sacrifice Throw	
3	Bureaucratics 12-	
3	Concealment 13-	
3	Conversation 12-	
3	Combat Driving 13-	
3	Criminology 13-	

100+	Disadvantage
10	Accidental Change to were-form when angered or badly hurt (UC, 11-)
20	Psychological Limitations: doesn't like to become beast-form, doesn't like to lose his control (V Com, Str)
10	Psychological Limitation: does charity work, a sucker for an innocents story (UC, Str)
10	Dependent NPCs: the Barrio Street Irregulars, the kids who keep him up to date on the street (8-, Norm)
20	Hunted by ancient family enemies (Mo Pow, 11-)
15	Hunted by Latino organized crime (As Pow, NCI, 8-)
15	Secret Identity

OCV: 6+; **DCV:** 6+; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers	Total		Disadv.		Base
	100	+	100	= 200	+	100	+	100

Background/Personality: Santiago Villagatos was born in Argentina to a poor but ancient family. On his 13th birthday, Santiago was hustled aboard a tramp steamer and shipped off to live with an aunt in America.

Unknown to Santiago, his family had once been powerful landholders, and had acquired vast stretches of land. But in gaining the land, the Villagatos made powerful enemies. One of these enemies cursed the family. The curse caused the oldest member of the family to change into an uncontrollable beast that would destroy everything (and everyone) around it.

Over the years the power of the curse faded. Although the change still occurred, the Villagatos were able to gain control over it. Some even used the curse as an advantage — fighting the family's enemies with the power of the beast.

However, even as the curse faded, so too did the Villagatos family. Powerful rivals wanted the Villagatos' wealth and land. These rivals included drug kingpins who were not above using violence to achieve their goals. Santiago was sent to America to protect him from the family's increasingly dangerous enemies.

In America, Santiago grew to adulthood. He was intelligent, lean, and athletic. He spent much of his time working with members of his extended family and their friends. He helped with the welfare bureaucracy; he helped intervene between gangs; and he helped find missing husbands and children. Finally, Santiago decided to make finding and helping people his life's work. He studied for, and received, his private investigators licence. Supported by the kids of his Barrio Street Irregulars, Santiago did his best to give his people a fighting chance.

Meanwhile, in Argentina, the Villagatos family fell on hard times. One by one the family members were hunted down and killed. Finally, the last Villagatos in Argentina was dead. This left Santiago as the oldest in the line.

The change came unexpectedly. Santiago had been investigating some mobsters who didn't want to be investigated. The mob's enforcers cornered Santiago in an alley. He ducked behind a dumpster, but not before he was winged by a flying bullet. Blinded by pain, Santiago suddenly felt himself changing into a jaguar. He turned on the gunmen, destroyed their guns, and slashed their arms. They never came back to Santiago's territory again.

When Santiago changed back to human, he was horrified. In normal form he was a fine detective. In jaguar form he lost his skills and much of his intellect. But he realized that his power meant that he could help people on a much wider scale. He figured that the Champions could use his power and his more mundane skills. Now he uses his detective skills and his feline powers to "clean up" the streets he has come to know.

Identifying Quote: "How should I know how to hunt game? I'm from Brooklyn."

Powers/Tactics: Santiago never carries a gun. He figures that he can take care of himself. Besides, he always has Jaguar as his secret weapon. He doesn't like to change, and will often wait until the very last moment to "unleash the beast." Jaguar likes to play with his prey, using his speed to avoid injury. But, when cornered, injured, or angry, Jaguar will explode into action, using his claws with little discrimination.

Appearance: Santiago Villagatos is a tall, lean, and handsome Latin gentleman. He dresses cleanly, but casually. Jaguar is half man, half hunting cat, with paws and eyes with vertical pupils.

DEFENDER

Val	Characteristic	Cost	Armor adds*	Cost
15 +40* (55)	Strength	5	+40	+20
18 +5* (23)	Dexterity	24	+5	+7
18	Constitution	16		
10	Body	0		
23	Intelligence	16		
10	Ego	0		
10 +10* (20)	Presence	0	+10	+5
10	Comeliness	0		
6	Physical Defense	3		
5	Energy Defense	1		
4+1* (5)	Speed	12	+1	+7
7	Recovery	0		
36	Endurance	0		
30	Stun	3		

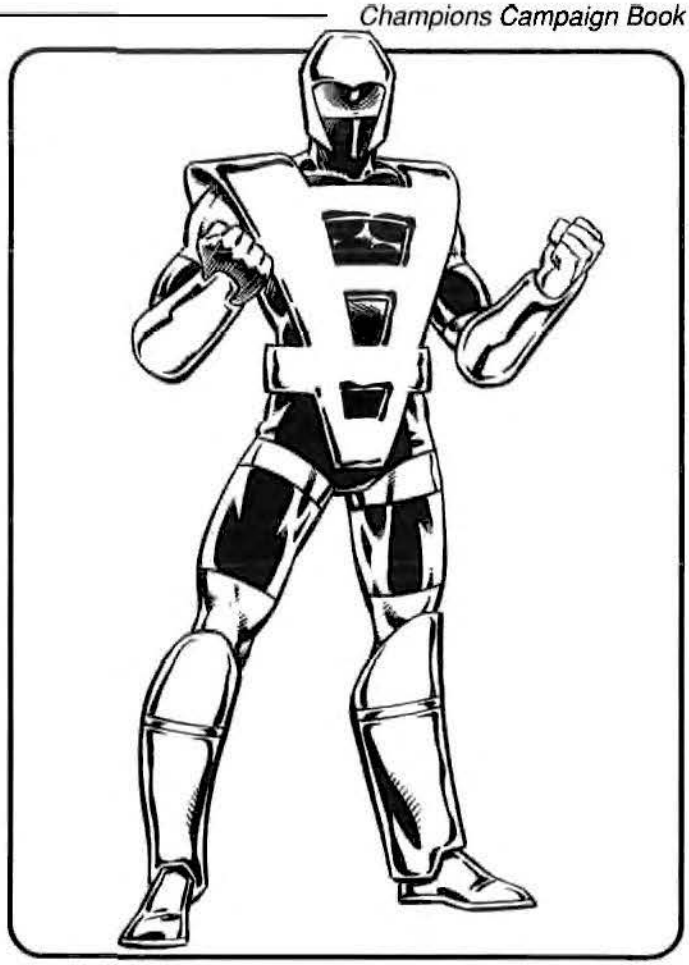
*All Armor Chars are OIF (-1/2); Primary Chars do not affect Figured Chars (-1/2), PRE is Offense only (-1/2)

Cost	Powers	END
	(All Powers and STR work from END Reserve)	
13	END Reserve 100 END, 10 REC (OIF Power Batteries)	
20	4d6, DEF 4 Entangle, 8 charges (OIF — Bolo Missiles)	
15	11" Flight (OIF — Boot Rockets)	2
24	+12 PD, +12 ED Armor (OIF — Powered Armor)	
3	5 points Flash Defense vs. Sight (OIF — Armored Visor)	
5	Images vs. normal sight, -0 PER Roll, 0 Range (OIF — Powered Armor)	
7	High Range Radio & TV Hearing & Transmission (OIF — Powered Armor)	
3	Ultra-violet Vision (OIF — Powered Armor)	
2	+2 Range Mod Telescopic Vision (OIF — Powered Armor)	
	Skills	
3,3	Computer Programing 14- / Inventor 14-	
3,3	Combat Pilot 13- (14-)* / Mechanics 11-	
3,3	Electronics 11- / Scientist	
6	SC: Aeronautics 12-	
2	SC: Power Systems 12-	
2	SC: Weapon Systems 12-	
10	Rich	
1	Donation for Homestead, the Champions Base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantages
20	Psychological Limitation: Fearless, will risk himself without another thought. (V Com, Str)
15	Psychological Limitation: Driven by family history to be heroic even when he doesn't want to be (Com, Str)
15	Psychological Limitation: Doesn't understand or believe in "magic"; tries to explain it away (Com, Str)
20	Normal Characteristic Maxima
15	Dependent NPC: Wendy, the family housekeeper (Norm, 11-)
15	Reputation: Insatiably curious do-gooder 14-
20	Hunted by VIPER (As Pow, NCI, 11-)
15	Hunted by Armadillo (As Pow, 11-)
15	Secret Identity: James Harmon IV

OCV: 8; **DCV:** 8; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	119	+	131	=	250	+	150	+	100



Background/Personality: James Harmon IV was rich, brilliant, and physically gifted. The Harmon family has a long history of action and adventure. the first James made the family fortune while exploring Africa, James II was a crime-busting member of the Untouchables, and James III was a Ranger in WWII.

From the time James IV was a boy he was brought up to put the needs of others above his own. But there were no more continents to explore and no more wars to fight. So James decided to emulate his grandfather and join the fight for justice. He used his family's money and his own inventive brilliance to create the Defender armor and to join the new breed of superheroic crime fighters. He uses his family fortune to support the Champions with a base and maintenance. He also serves as the team's leader.

Identifying Quote: "How does this work?"

Powers/Tactics: Defender normally opens a battle with a volley of bolo missiles to slow his opponents down and create openings for his teammates. Then he closes the range, and finishes off his opponent hand to hand. Combat, though, is not Defender's favorite part of crime fighting. The armor is necessary to get him "in the league" of the other superheroes, but James gets the most enjoyment when he is using his brilliance and technical skill to out-wit a villain.

Appearance: Defender is a powered armor suit. His colors are (of course) red, white, and blue!

SOLITAIRE (ELAINE KING)

Val	Characteristic	Cost
13	Strength	3
20	Dexterity	30
23	Constitution	26
10	Body	0
10	Intelligence	0
20	Ego	20
13	Presence	3
18	Comeliness	4
8	Physical Defense	5
6	Energy Defense	1
5	Speed	20
8	Recovery	0
46	Endurance	0
29	Stun	0

* 1/2 END Cost (12 Active Points) is bought with OAF "Widget". Without the Widget, the END cost is normal

Cost	Powers	END
13	Elemental Control, Magical Powers	
a-9	13" Teleportation, x2 END Cost	4
b-13	+13 PD, +13 ED Force Field	3
56	Multipower, Magical Powers*	
6 u	10d6 Energy Blast, x1/2 END Cost*	5 (2*)
6 u	5d6 Ego Attack, x1/2 END Cost*	5 (2*)
6 u	10d6 Mind Control, x1/2END Cost*	5 (2*)
6 u	33 Strength Telekinesis, x1/2 END Cost*	5 (2)
3	Bump of Direction	
	Skills	
3,3	Acting 12- Stealth 13-	
3,3	Disguise 11- Ventriloquism 11-	
3	Mimicry 11-	
1	Donation for Homestead, the Champions base	
4	Donation for Slingshot, the Champions plane	

100+	Disadvantage
15	Psychological Limitation: Wants to be a true hero, is dismayed and disillusioned when the real world is not black and white (Com, Str)
15	Psychological Limitation: Afraid that her friends will abandon her if she makes a mistake (Com, Str)
10	Psychological Limitation: Naive as to the ways of the world (Com, Mod)
10	Psychological Limitation: Always questions the moral basis of any controversial actions. Wants to be on solid moral ground. (Com, Mod)
10	Distinctive Feature: Talks to her widget (Con, N)
15	Physical Limitation: She also takes the damage done against her widget (when in her possession) (Com, G)
10	Unluck: 2d6
20	Hunted by VIPER (As Pow, NCI, 11-)
15	Hunted by Howler (As Pow, 11-)
15	Hunted by the cabal that trained her (MoP, 8-)
15	Secret Identity: Elaine King

OCV: 7; **DCV:** 7; **ECV:** 7; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	112	+	138	=	250	+	150	+	100

Background/Personality: Solitaire never knew her parents. Her first memories were of the teachers, trainers, and masters of the cabal. Some taught her to find her magical mental abilities. Some taught her to disguise herself, to become a different person whenever the need arose. And some taught her to seek out the evil ones and destroy them for the greater good.

When Solitaire reached adulthood, she was given her first assignment. Her target was an American Senator, a man that the cabal said was abusing his position. For his actions against the cabal and world he must be destroyed.

The cabal issued Solitaire a mystic device that amplified her natural Powers. Solitaire nicknamed it "Widget" and loved to watch it pulse and dance as it floated nearby. She knew that with her powers at their peak that justice would be served.

She watched until the senator was alone and then appeared in his office like an avenging angel. Gesturing with a hand that was crackling with energy she exclaimed, "For your abuse of power and crimes against humanity you must pay the ultimate penalty!'

'What abuses? What do you think I've done?" the senator cried.

Solemnly, Solitaire listed off the cabal's charges. For each charge, the Senator had an alibi or a question about the facts. Changing people's opinions was the Senators business. Once Solitaire engaged him in conversation the cabal's lies and her own indignation faded into doubt and unanswered questions.

Solitaire was unwilling to continue her attack until her questions were answered. She tried to return to the cabal and get additional information about her target's "crimes". When she returned without killing the Senator, the cabal assumed that she had changed sides. She knew too much, so they tried to kill her.

The cabal's attack convinced Solitaire that they were the evil ones. From now on she would fight against them and their kind. She fled to the Champions and became their youngest member. In the Champions, Solitaire felt she could become the heroine she always thought she should be.

Identifying Quote: "But that isn't right!"

Powers/Tactics: In noncombat situations, Solitaire uses her disguise skills to infiltrate. Once combat begins she uses her teleportation to keep a good range between her and her opponents.

Solitaire's widget must be free to fly around her to be effective. She normally keeps it hidden, and only lets it out in combat or when she needs to use her Mental Powers. At times Solitaire seems to listen to the widget's silent voice; sometimes she talks back to it.

Appearance: Solitaire wears a dark hooded cloak and thigh high dark boots. The body suit underneath is very shiny. Her widget circles near her as a shifting, jewel-like shape.



HOMESTEAD (THE CHAMPIONS BASE)	
Cost	**Base Characteristics**
20	*Building Size:* 800 Hexes (3 stories of 18 hexes x 15 hexes & a penthouse hangar of 10 hexes x 9 hexes)
3	*Grounds Size:* 3200 Hexes (60 hexes x 60 hexes)
—	*Vault Size:* 50 Hexes (9 hexes x 6 hexes, -1 1/2 Limitation on Vault's DEF and BODY)
30	Building Wall DEF 2 + 10 = 12
12	Building Wall BODY 2 + 6 = 8
8	(21) Vault Wall DEF 12 + 7 = 19
1	(3) Vault Wall BODY 8 + 3 = 11
—	City Location
4	High Range Radio and TV Hearing and Transmission (OIF, Static location)
3	PS: Aeronautics Lab 12-
2	PS: Power Systems Lab 11-
2	PS: Weapon Systems Lab 11-
2	KS: General Knowledge Lab (Computerized Library) 11-
3	Criminology Lab 11-
90	Total Cost
30+	**Disadvantages (Cost 30 / 5 = 6 points)**
15	Dependent NPC:Wendy the housekeeper (Norm, 11-)
15	Distinctive Feature: Homestead is a city icon and is always recognized (NtC, Not)
10	Watched by the City, State, and Federal Government (Ls Pow, NCI, 14-, x1/2)
10	Watched by VIPER undercover agents (As Pow, NCI, 11-, x1/2)
10	Public ID: Homestead's address is in the Phone Book
90	Total Points

Homestead is a three story base in the center of the campaign city. It was originally donated to the Champions by Defender and it is now held in trust for the team. The base is luxuriously outfitted, and includes living quarters, workout rooms, labs, a defended vault space, and a hangar for the Champions' Slingshot VTOL Jet.

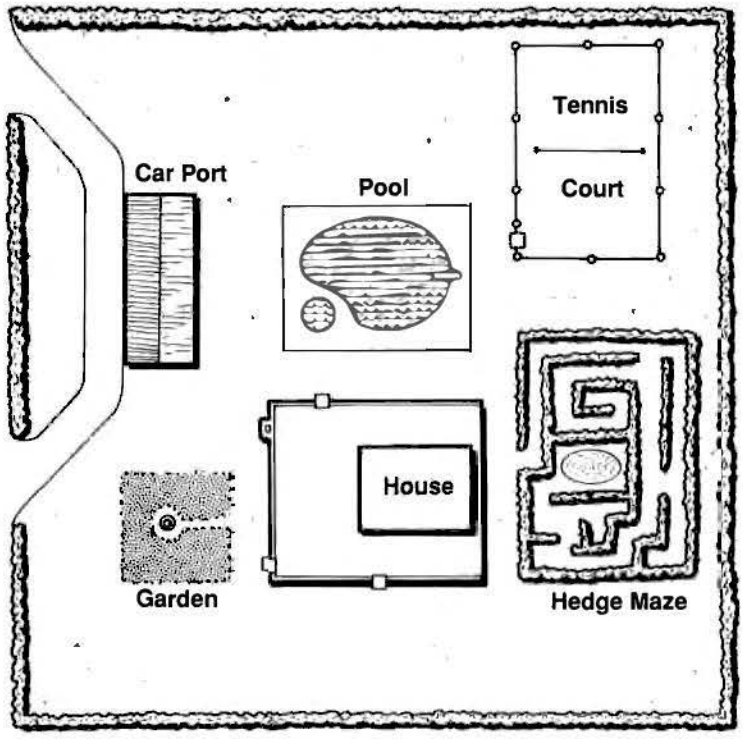
THE GROUNDS

The grounds around Homestead are surrounded by a high hedge. The front gate and the carport entrances have remote operated gates. The front gate opens onto a path to the front door. The carport gates open onto the driveway. Neither the hedge nor the gates are designed to provide security against an attack by supervillains; they exist to help the city police keep kids, thrill seekers, and over-eager fans off the grounds.

The landscaping of the grounds is tasteful, complete, and well maintained. It includes a hedge-maze of walking paths, a garden of fresh fruits, several fruit trees, and three gazebos where members can talk with some privacy.

The grounds also include a carport with covered room for 20 automobile-sized vehicles. There is also a recreational area behind the mansion which includes a 25 meter pool with diving board, a hot tub, barbecue pit, outdoor tables, and a tennis court. The recreation area is visually cut off from the outside by hedges, walls, and shade trees.

HOMESTEAD



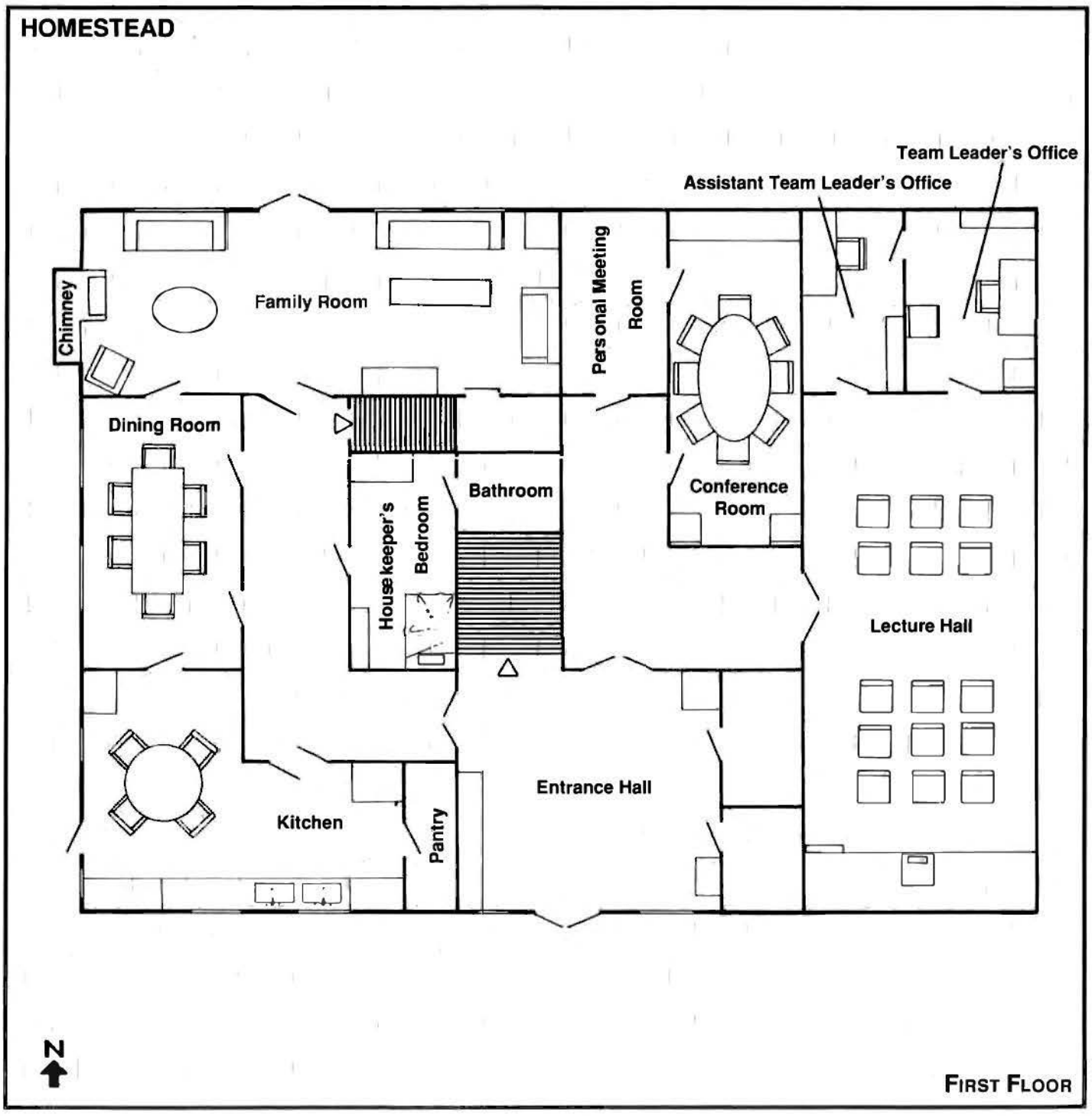
GROUNDS

THE FIRST FLOOR

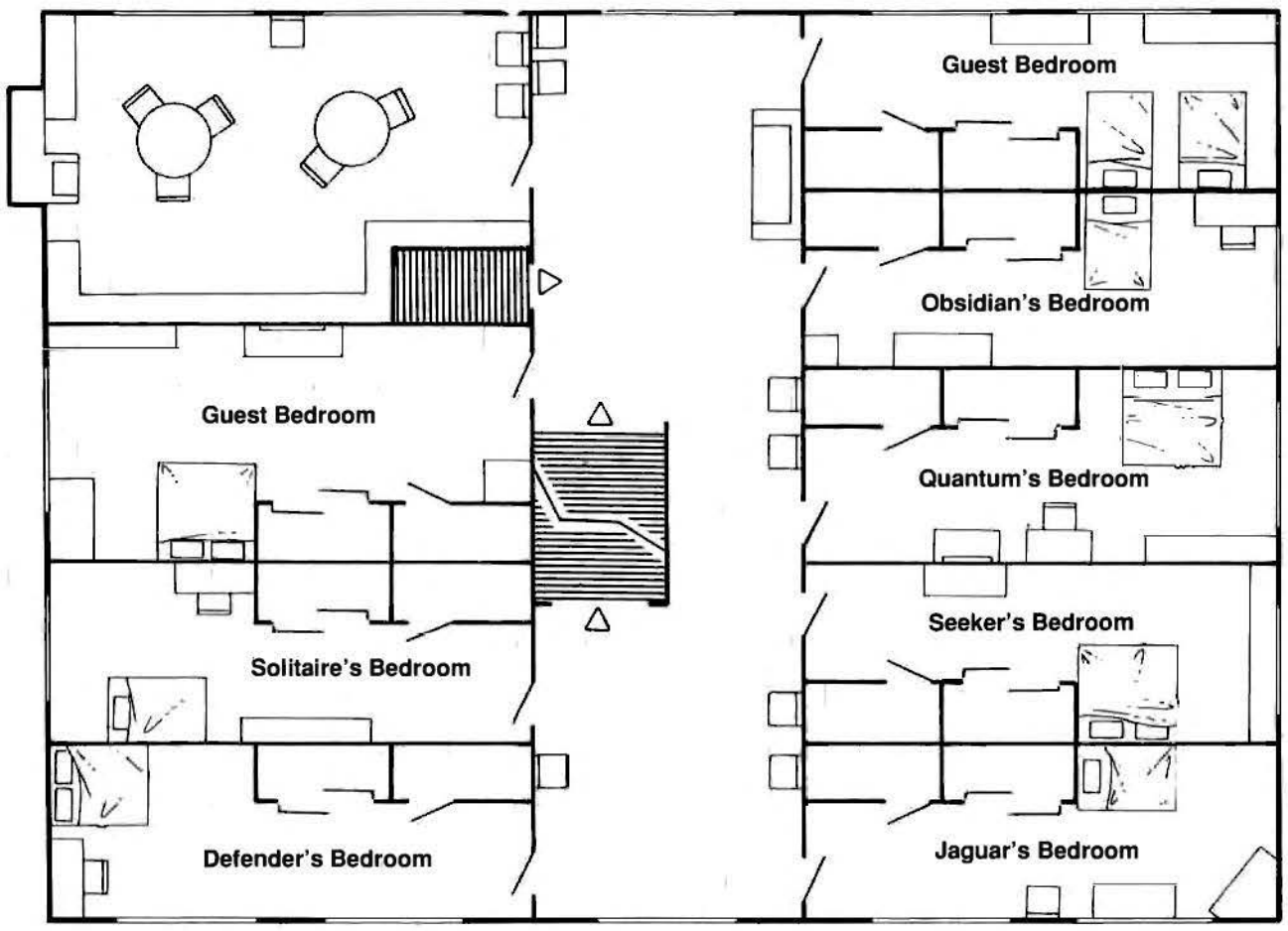
Enter into the Hall, which includes a closet and rest room. A giant staircase leads from hall to second floor. The rest of the first floor is split into two sides, the public side and the private side.

The public side includes the Team Leader's Office, Assistant Team Leaders' office, Lecture Hall (where the Champions give press conferences), a conference room, and a personal meeting room.

The private side includes the kitchen/breakfast area, pantry, dining room, housekeeper's quarters, and a huge family room with fireplace. The housekeeper's quarters and family room each have a bathroom attached. Stairs lead from the personal area up to the second floor.



Homestead



SECOND FLOOR

THE SECOND FLOOR

The second floor contains the bedrooms of the team members. There are 8 bedrooms, each with large closet and attached bathroom. Each member decorates his room to suite his own tastes and style. There is also a library with a fireplace. The main staircase continues up to the third floor.

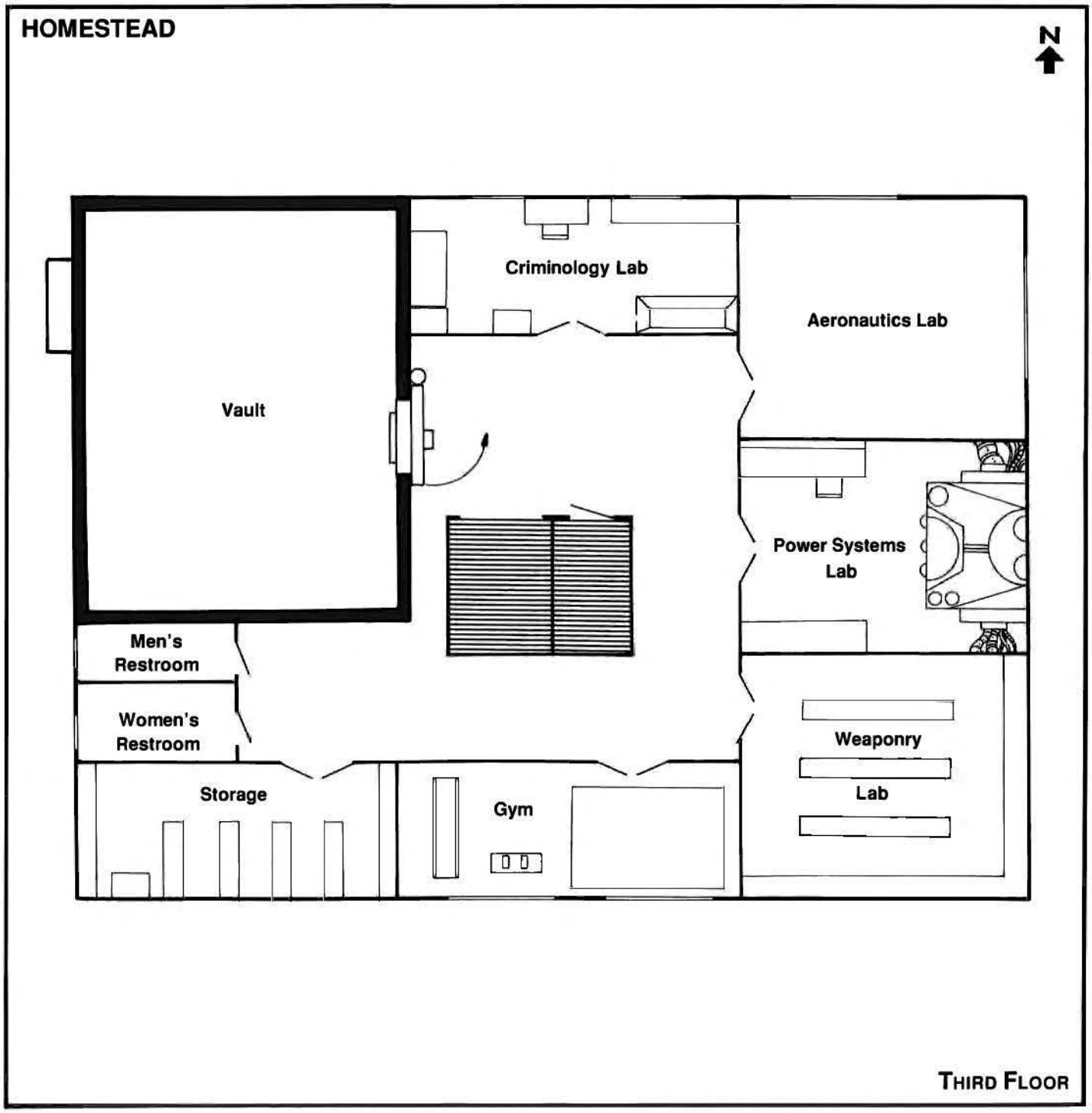
THE THIRD FLOOR

The third floor contains labs, storage, and the heavily armored vault. The vault may not stop supervillains forever, but it should slow them down long enough for one of the Champions to respond. The labs include a Criminology lab, Defender's Aeronautics, Power Systems, and Weaponry labs, and a well equipped gymnasium. A storage room currently is filled with the Champions personal belongings, but it could be converted into a lab if the need arose. Rest rooms are also on this floor. Stairs lead up to the penthouse hanger.

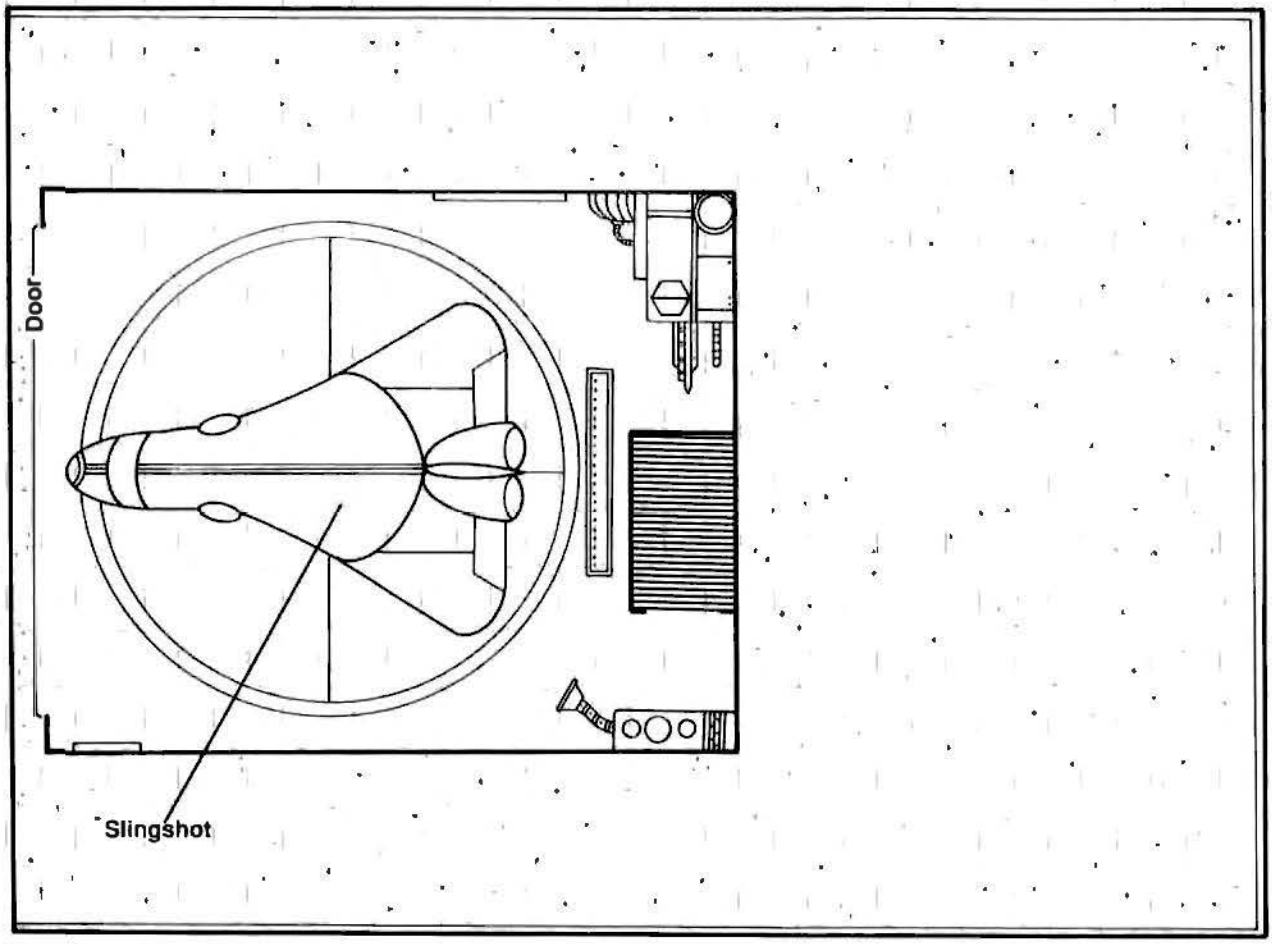
THE PENTHOUSE

The penthouse hangar contains the Champions' supersonic VTOL jet Slingshot. The hanger includes a repair bay, a turntable to prepare Slingshot for launch, and huge doors that open the West wall for Slingshot's launches and landings.

The Champions Supersonic VTOL Jet



THE PENTHOUSE



SLINGSHOT	
The Champions Supersonic VTOL Jet	
Cost	**Vehicle Characteristics**
—	STR 45 (from Size Increase, 12, 500 kg capacity)
—	BODY 17 (from Size Increase)
18	DEF 2 + 6 = 8
30	DEX 10 + 10 = 20
10	SPD 3 + 1 = 4
—	Movement 6" Ground Movement
35	Size Increase: (12.5 hexes, 6.25 inside, Mass 12,500 kg., DCV -4, STR 45, 17 BODY, KB -7)
60	Flight 15", x125 Non-combat Multiple (1400 MPH)
5	High Range Radio & TV Hearing and Transmission (OIF, Bulky)
7	Radar Sense (OIF, Bulky)
165	Vehicle Cost
120+	**Disadvantages (Cost 120 / 5 = 24 pts.)**
15	Distinctive Feature: Slingshot is a famous, one of a kind craft. (NtC, Not)
10	Public ID: Slingshot Is well known to the public.
10	Watched by the U.S. Air Force (Ls Pow, NCI, 14-, x1/2)
10	Watched by VIPER undercover agents (As Pow, NCI, 11-, x1/2)
165	Total Cost

Slingshot is a famous Supersonic Vertical Take Off and Landing (VTOL) plane that the Champions use for travel. The original prototype was built for the Air Force, but it was found to be too expensive for combat use. It was donated to the Champions under the condition that the Air Force gets regular reports on the condition of the craft. The Slingshot has been stripped of all military equipment except air- to-air radar and radio and TV equipment. The Champions use Slingshot to get to trouble spots all over the world.

SCENARIOS FOR THE CHAMPIONS

What follow are scenario ideas that can be used for the Champions. These are ideas only; if you want more detailed write-ups, see the *Scenario* section.

THE ENEMIES OF MY ENEMIES ARE MY FRIENDS

Many of the Champions have a personal enemy. These super villains could band together to capture the Champions. Once the team is captured, the villains may ransom the heroes to the city, turn them over to VIPER for a substantial reward, or deal with each one on a more individual basis.

To run this scenario, Green Dragon, Powerhouse, Pulsar, Armadillo, and Howler get together and capture Wendy, the Champions' housekeeper. They leave a note that directs the Champions to an abandoned building deep in the hills away from the city. The villains will dangle Wendy as bait. When the Champions show up, the villains ambush them. The heroes have to fight back, save Wendy, and capture the villains. It's all in a day's work.

A SNAKE IN THE GRASS

All of the Champions are hunted by VIPER. The VIPER/ Champions feud goes back a long way. This time VIPER sets up a 6d6 AP RKA anti-aircraft laser atop a building near the Champions Mansion. When the Champions are called away on a mission VIPER will blow the craft out of the sky. Two dozen agents will simultaneously assault the vehicle and mop up any survivors.

Six of the VIPER agents will each carry a special restraint for holding one of the Champions (DEF 20 handcuffs for Obsidian, DEF 10 contracting steel coils for Seeker and Jaguar, 20d6 Power Suppressors for Quantum and Solitaire, and A DEF 15 magnetic trap for Defender.) When the Champions have been captured and restrained, they will be taken to a local nest for examination. It is up to the Champions to save the Slingshot, foil the ambush, and capture as many VIPER agents as they can.

WE'RE FROM THE GOVERNMENT!

The Champions base and vehicle are monitored by the federal government. A sub-committee of the Senate Justice Committee has decided to investigate the Champions and has sent special agent Robert E. Rettler as duly authorized representative. Defender, not wanting to jeopardize the Champions standing with the government, has agreed that Rettler can observe.

Rettler will travel with the team on public relations missions (which he thinks are a waste of time), anti-crime patrols through the streets (which he thinks are a gross under-utilization of the team's talents) and on a full mission (where he will criticize every little detail of the team's actions.) Rettler can be played for laughs as a buffoon, or as a deadly serious threat to the Champions' freedom of action.



The characters in this section can be used as villains and heroes for your campaign. Each character has been fully worked out with Powers, Skills, and Disadvantages. Some of the characters have a Villain Bonus; this functions identically to Experience, and makes the villain tougher. These characters can be used by the PCs as Hunteds, with the GM's permission.

CRUSADER

Val	Char	Cost	100+	Disadvantages
20	STR	10	20	Berserk if people killed 14-, 11-
26	DEX	48	20	Psych Lim: Code vs. Killing (common, total)
20	CON	20		
12	BODY	4	15	Psych Lim: Distrusts Authorities (common, strong)
18	INT	8		
11	EGO	2	15	Psych Lim: Hatred of Killing Attacks (common, strong)
18	PRE	8		
12	COM	1	0	Psych Lim: Hatred of Criminals (uncommon, strong)
15	PD	11		
11	ED	7	10	Reputation as vigilante, 11-
6	SPD	24	15	DNPC: girlfriend (Normal, 11-)
12	REC	8	20	Hunted by VIPER 8-
40	END	0	20	Hunted by CIA 8-
33	STUN	1	15	Secret ID (Sam Saunders)

Cost	Powers	END
17	Karate Package	
	Maneuver — **OCV** — **DCV** — **Damage**	
	Punch (Mar Strike) — 0 — +2 — +2d6 (6d6 total)	
	Kick (Off Strike) — -2 — +1 — +4d6 (8d6 total)	
	Chop (K Strike) — -2 — 0 — ½d6KA	
	Disarm (Mar Disarm) — -1 — +1 — +10 STR	
15	Find Weakness w/Martial Strike 12-	
14	Missile Deflection vs. all attacks, +3 to roll (OAF —shield)	
6	9" Gliding (OIF — glider cape)	
2	+1" Running	
	Skills and Talents	
3	Acrobatics 14-	
3	Breakfall 14-	
3	Criminology 13-	
3	Deduction 13-	
3	Disguise 11-	
3	Shadowing 11-	
3	Stealth 14-	
3	Streetwise 13-	
2	KS: Organized Crime 11-	
3	CK: Home City 12-	
15	+3 Levels w/H-to-H	

OCV: 9; **DCV:** 9; **ECV:** 5; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	152	+	98	=	250	+	150	+	100

Background: Sam Saunders was trained by the CIA and assigned to infiltrate VIPER. The nest leader found out that he was a CIA agent, so VIPER brainwashed him into becoming an assassin. They also provided him with extensive training and special gimmicks from their technical division. His code name was Crusader.

Crusader killed one victim for VIPER, but the psychological strain broke his conditioning. He left after demolishing the better part of the nest. Long anguish over the killing convinced him to use his abilities to fight for justice, and he has sworn never to cause another death. His girlfriend Sally Robinson works as a public defender and doesn't know of his past. Sam works normally as a part-time security guard; he's wary of full-time employment, since the CIA might find him.

Personality: Crusader is a grim stalker of the night, a criminal's nightmare. Too many of the worst examples of humanity have gotten away with murder; Crusader's mission is to bring them to justice, even when justice itself is unwilling to accept responsibility for wrongdoers. He views crimefighting as the modern equivalent of a crusade, almost a spiritual calling. Because he believes he must be better than those he fights, he will not intentionally kill, and despises killing weapons (such as guns and knives). He distrusts authority figures such as police, judges, and politicians, because it is their fault that criminals can walk away from justice so easily.

Powers/Tactics: Crusader likes to use surprise tactics and violent Presence attacks to intimidate his opponents. He prefers to pick the time and place of his battles; if caught off guard he'll use his shield to block ranged attacks and fight defensively until he has analyzed the situation.

Appearance: Crusader is a handsome, well-built man of 30. His costume is a dark blue with white trim, trunks, and boots. His belt is black with a white buckle. His shield is blue with a white star.



STARBURST

Val	Char	Cost
15	STR	5
23	DEX	39
25	CON	30
10	BODY	0
10	INT	0
11	EGO	2
15	PRE	5
16	COM	3
10	PD	7
15	ED	10
5	SPD	17
9	REC	2
60	END	5
31	STUN	0

100+	Disadvantages
20	2x STUN from Hand-to-Hand Killing Attacks
20	2x BODY form Hand-to-Hand Killing Attacks
10	2x STUN from Darkness Attacks
15	Psych Lim: Publicity seeker, lives on media attention (common, strong)
15	Psych Lim: Scientific Curiosity (common, strong)
10	Psych Lim: Underconfident, insecure (common, moderate)
20	Susc: Lose 3d6 STUN per Phase in darkness fields
10	Reputation (famous superhero), 11-
5	Rival (professional, co-worker)
10	Hunted by Pulsar 8-
15	Secret ID (Dr. Thomas Adams)

Cost	Powers	END
50	Multipower (50 point reserve)	
10 m	10d6 EB (light/heat)	5
10 m	Force Field (+25 PD/+25 ED)	5
10 m	20" Flight, ½END	2
13	2d6 Flash, may only be used when Energy Blast is fired (-½)	2
6	Telescopic Vision (+4 to offset Range penalties)	
5	IR Vision	
	Skills and Talents	
5	Computer Programing 12-	
3	Scientist	
3	SC: Computer Science 13-	
3	SC: Mathematics 13-	
3	SC: Nuclear physics 13-	
2	SC: Physics 12-	
2	+1 Level w/EB	

OCV: 7; **DCV:** 7; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	125	+	125	=	250	+	150	+	100

Background: Dr. Thomas Adams was experimenting with fusion power in a government laboratory. He was frustrated by continual failures, by the lack of respect of his colleagues, and the constant struggle for new funds, and, most of all, the fact that no one really cared about his work.

Then came the fateful day when Pulsar showed up, acting out some scheme to impress the latest media vixen. Naturally, there was an accident, and Adams was caught in the middle and acquired superpowers. He blasted Pulsar, and the villain was knocked unconscious and captured. Of course, Pulsar vowed revenge. Adams decided that if he dressed up in a costume and used his superpowers, he could get the media attention and public respect that he always wanted. Starburst was born.

Now Adams fights crime as Starburst, especially when there's a television camera nearby. His efforts to become a celebrity have been successful. He talks a lot about Pulsar, creating the impression there is a major vendetta between them, since vendettas get more attention. Unfortunately, Pulsar takes his words seriously and vows revenge.

Personality: Starburst is a glory-hound who is compensating for his personal insecurities by getting as much attention as possible. Because he has a very low self-esteem, he has an intense desire to be noticed by others. Starburst's actions are designed to get attention from as many people as possible.

Powers/Tactics: In combat, Starburst uses his flight and force field in combination to safely scout the battleground, then finds a secure place to start blasting.

Starburst's Powers are light-based; his energy blast is a variation of a laser beam. Starburst has two major weaknesses: the nuclear forces that transformed him into Starburst made his skin and nervous system very sensitive to attacks that cut. Additionally, attacks by darkness based Powers produce a violent reaction that often stuns him. With intensive training in a regulated environment (and appropriate expenditure of experience points), Starburst might eventually reduce or eliminate the effects of these attacks on his physiognomy.

Appearance: Starburst's costume is yellow with red trim, cape, mask, and boots. He leaves a trail of light for about ten meters behind him as he flies. Out of costume, he dresses like someone who is still in college.



MINDLOCK

Val	Char	Cost	100+	Disadvantages
10	STR	0	10	2x STUN from sonic attacks
18	DEX	24	5	1 ½x BODY from sonics
18	CON	16	20	Psych Lim: Arrogant, unfriendly (very common, strong)
10	BODY	0		
10	INT	0	20	Psych Lim: Code vs. Killing (common, total)
18	EGO	16		
10	PRE	0	15	Psych Lim: Greedy (very common, moderate)
10	COM	0		
9+	PD	7	20	2d6/ Phase from intense sonics
12+	ED	8	5	Rival (professional, rival businessman)
5	SPD	22		
7	REC	2	20	Hunted by criminal corporation 8-
36	END	0	15	Hunted by Pulsar 11-
36	STUN	12	5	1d6 Unluck
			15	Secret ID (Colleen Simmons)

Cost	Powers	END
75	Multipower	
7 u	5d6 Ego Attack, 0 END	0
7 u	10d6 Mind Control, 0 END	0
7 u	10d6 Mind Scanning, 0 END	0
7 u	10d6 Telepathy, invisible	7
20	Force Field (+10 PD/+10 ED)	2
	Skills and Talents	
10	Money (Multi-millionaire)	
3	Conversation 11-	
3	KS: Business 12-	
4	+2 Level w/Ego Attack	

OCV: 6; **DCV:** 6; **ECV:** 6; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	107	+	143	=	250	+	150	+	100



Origin: The Simmons family built their fortune on ruthlessness and by crushing anyone who got in the way of their predestined position at the top of the Forbes 500. Colleen was the black sheep of the family; she wasn't quite as greedy or as aggressive as her brothers and sisters. Still, she was only slightly more ethical than the rest of the brood. She had a knack for knowing what people were going to say before they said it, or knowing how they really felt about something, and that was good enough to put Colleen at the top of the heap when most of the family died in a plane crash that was engineered by a rival business. The executors didn't know she was a psionic, but Colleen wasn't about to tell anyone that! No one will ever know.

When she got in charge of the business, she decided that it was "no more Ms. Nice Girl"! Her first order was retribution. She had a duty to get back at the people who murdered her family (even though they did her a favor by putting her on top earlier than she had planned). Colleen decided that the first stop was to moonlight as a supervillainess, the notorious Mindlock. She hopes to acquire underworld connections that will lead her to her enemies and allow her to pick up their subsidiaries at next to nothing. And if any super heroes show up, well, it's going to be real interesting learning their secrets and seeing if they have financial value!

Personality: Colleen is a manipulator — a user. Her main reason for interacting with people (heroes or villains) is to find out what strings she can pull to get an advantage over them. She will not hesitate to use people as pawns to achieve her ends. If she sees a male superhero as weak or stupid, she will enjoy humiliating him. (She has earned the wrath of Pulsar because of one particularly degrading use of Mind Control.) It is possible that friendly player characters might be able to teach her how to feel genuine emotions, but it will not be easy.

Powers/Tactics: Colleen prefers to stay out of the action as much as possible. She stays out of her opponent's line of sight, using cover over long distances to conceal her presence.

As a side effect of her psionics, certain sound frequencies interfere with her increased brain wave activity. Intense sonic attacks are capable of knocking her out almost instantly.

Appearance: Mindlock wears a black bodysuit in a ninja style with a deep red sash. In her secret ID, Colleen wears "severe" corporate dress.

BLUEJAY

Val	Char	Cost	100+	Disadvantages
10/30#	STR	10#	20	2x STUNPoison and Gas Attacks
23	DEX	39	10	Enraged when suit is threatened 14-, 11-
10/28#	CON	18#		
11	BODY	2	20	Psych Lim: Will Never Endanger Innocents (common, total)
18	INT	8		
11	EGO	2	20	Psych Lim: Code vs. Killing (common, total)
20	PRE	10		
14	COM	2	15	Reputation (villain) 14-
2/20*	PD	12*	15	Rival (professional and romantic, superior)
2/20*	ED	12*		
5	SPD	17	20	Hunted by UNTIL 8-
4	REC	0	15	Hunted by Hero Group 8-
20/46*	END	9*	15	Secret ID (Lisa Avalon)
21/27*	STUN	4*		Total Disadvantages 250

Cost	Powers	END
50*	Multipower (75 point reserve)	
5*u	6d6 Sonic NND, not vs. Life Support vs. Vacuum, Sonic Powers, or Hard Ear Covering, ½END	4
5*u	12d6 EB, ½ END	4
13	13" Flight (OAF — wings)	2
2*	Telescopic Vision (+2 to PER, only to offset Range penalties)	
10*	Active Sonar	
	Skills and Talents	
3	Acrobatics 14-	
3	Breakfall 14-	
2	SC: Aeronautics 11-	
2	SC: Electrical Engineering 11-	
8	+1 Level w/Combat	
2	+1 Level w/NND	

OCV: 8; **DCV:** 8; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	145	+	105	=	250	+	150	+	100

* OIF battlesuit
\# OIF battlesuit, doesn't add to figured Characteristics (-½)

Origin: Lisa Avalon was a high strung lady with a master's degree in flight who worked for McNeil Aviation. McNeil was working on a project to build a battle suit for UNTIL. The suit was padded and allowed the wearer to fly using built-in hypercritical wings. Lisa was a junior engineer on the project; she had done most of the test fittings and feedback testing with the suit.

Lisa learned that unscrupulous managers in McNeil had made their own deal with certain drug kingpins to provide them with the McNeil wing armor, to counter efforts made in the so-called "War on Drugs". Lisa turned to the police, but they didn't believe her. Only one person took Lisa's accusations seriously — her overbearing supervisor, Laura McNeil. McNeil didn't like Lisa, due to various personality conflicts, but she felt that protecting the McNeil name was more important than acting on their long-standing grudge. They started a fire in McNeil aviation to destroy the prototype and all of its plans.

But Lisa could not bear to see the suit destroyed, so she stole it without Laura's knowledge. With a few modifications to the suit's appearance, Bluejay was born.

Laura McNeil eventually figured out who Bluejay really was, but did nothing, except to place a note in Lisa's file for future reference. A VIPER spy in McNeil Aviation was doing a routine search of the files when they learned Bluejay's true identity. They immediately blackmailed Lisa, threatening to kill her parents unless she agreed to work for them. Lisa complied. She desperately seeks a way to leave VIPER'S control, but every time she tries something, things get worse. She hopes that some day a superhero might learn the truth and help her, but she dares not contact one on her own. Unfortunately, some of the local superheroes would rather defeat Lisa in battle than listen to her.

Personality: Lisa is a very pleasant young woman, dedicated to helping people by designing devices which will improve th equality of life for all mankind. Unfortunately, she is caught in a dilemma that she cannot solve. Worse, Bluejay has acquired a reputation as a notorious supervillainess. She does her best to live by her principles in an impossible situation.

Powers/Tactics: Lisa is an aerial combatant. She never closes to hand-to-hand range; instead, she uses her flight to fight from a safe distance.

Lisa has an allergic reaction to toxic chemicals. Her vulnerability to these attack forms is not part of the suit; it represents a natural weakness.

Appearance: Lisa's battlesuit is blue with dark blue markings. Her wings have white-streaks.



CHESHIRE CAT

Val	Char	Cost	100+	Disadvantages
30	STR	20	20	2x Effect from Mental Powers
26	DEX	48	25	Berserk when fighting superpowered martial artists 11-, 8-
23	CON	26		
10	BODY	0	15	Susc: 3d6 when others teleport
10	INT	0	20	Psych Lim: Protects wife above all else (common, total)
11	EGO	2		
18	PRE	8	10	Psych Lim: Hates other superpowered martial artists (common, moderate)
20	COM	5		
20	PD	14		
16	ED	11	15	Psych Lim: Manic Depressive (very common, moderate)
6	SPD	24		
11	REC	0	10	DNPC: wife: (Norm, 8-)
50	END	2	20	Hunted by UNTIL 8-
37	STUN	0	15	Secret ID (Bob Johnson)

Cost	Powers	END
28	Jiu-jitsu/Aikido Package	
	Maneuver — **OCV** — **DCV** — **Damage**	
	Strike (Mar Strike) — 0 — +2 — +4d6 (10d6 total)	
	Kick (Off Strike) — -2 — +1 — +6d6 (12d6 total)	
	Slam (Mar Throw) — +0 — +1 — 8d6 +v/5	
	Sacrifice Throw — +2 — +1 — +2d6 (8d6 total)	
	Choke Hold — -2 — 0 — 3d6 NND	
	Escape (Mar Escape) — 0 — 0 — +25 STR	
	Disarm (Mar Disarm) — -1 — +1 — +20 STR	
8	+2 * DC for all Martial Arts (already added in)	
30	Teleport 15"	3
10	Missile Deflection vs. all attacks, self only (OAF — billy club)	
	Talents and Skills	
3	Acrobatics 14-	
3	Breakfall 14-	
3	KS: Nuclear technology 12-	
5	+1 Level w/Martial Arts	

OCV: 9; **DCV:** 9; **ECV:** 4; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	160	+	90	=	250	+	150	+	100

Background: Phyllis Johnson had put up with a lot during the marriage. She and Bob were both workers at the nuclear plant, and he was a real charmer, but his mood swings, and his obsession with martial arts... Then there was his brother, a real loser who had gotten involved in some espionage thing with UNTIL, and ended up dead on their doorstep, and there was no way to be sure that Bob wasn't involved in some way. Finally, the situation became intolerable. She filed for divorce.

Next thing she knew, Bob decided that he couldn't live without her, and was walking into a highly radioactive area without shielding. She knew he was trying to make her feel guilty, but still, she couldn't stop screaming. Then something weird happened. Bob vanished into thin air, and rematerialized in a safe area. He had gotten superpowers!

Phyllis decided that she'd try to hold her marriage together. After all, the idiot does have superpowers, and he might try something stupid, like put on a mask and be a superhero or something!

But Bob had something different in mind. He knew that with great powers come great opportunity, so, wearing a broad grin and ignoring his wife's objections, he crept out of the house three nights a week to commit petty thefts. At last, he would be able to maintain Phyllis in style — not to mention getting back at UNTIL for murdering his brother.

Personality: Cheshire Cat suffers from manic depression. He has violent mood swings; he is usually extremely easy going and lighthearted, but if even the slightest thing annoys him, he'll get violently angry and serious. In combat, he'll be making bad jokes one moment, and threatening to kill you in a brutal and crude manner the next. He doesn't like superpowered martial artists; they remind him of all the tournaments that he lost before he got superpowers.



Powers/Tactics: Cheshire Cat has the power of teleportation. He likes to teleport from opponent to opponent, catching each one off guard, hitting him with a punch or throwing him to the ground before teleporting to another target. If anyone else teleports Cheshire cat, it creates feedback, which is extremely painful and even injurious to him. Cheshire's vulnerability to mental attacks is a by-product of his unstable personality, not his powers.

Appearance: Cheshire Cat wears a white gi (a judoist's uniform) with red trim, a red mask, and a black belt (of course).

MECHANON

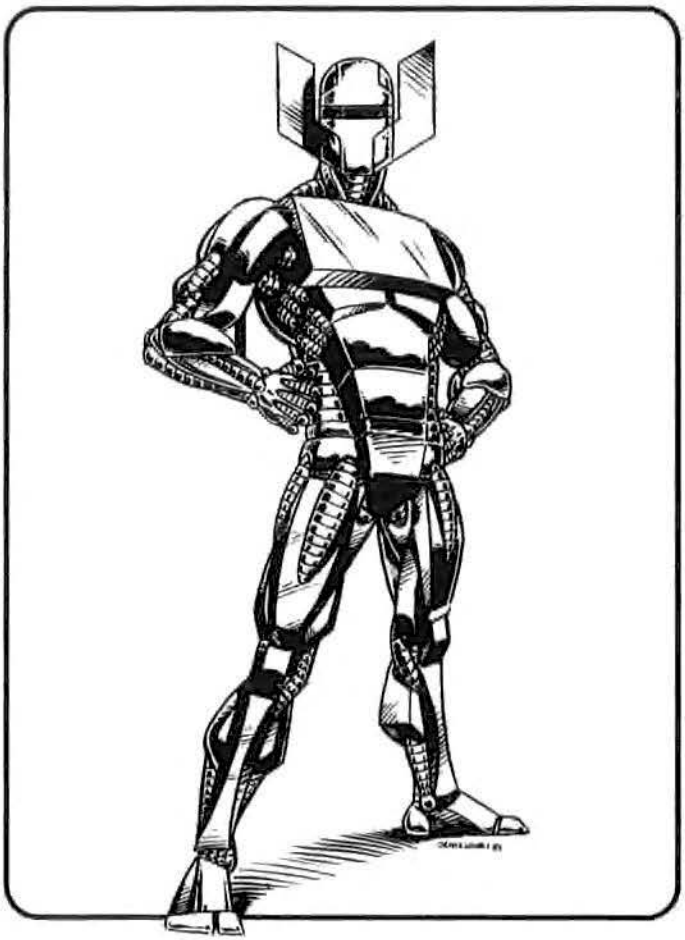
Val	Char	Cost	150+	Disadvantages
60	STR	50	20	2x STUN from Gravity, Magnetic or Force Attacks
23	DEX	39		
40	CON	60	20	Psych Lim: Megalomaniac (common, total)
15	BODY	10		
25	INT	15	20	Psych Lim: Overconfident (very common, strong)
15	EGO	10		
40	PRE	30	20	Psych Lim: Sworn to destroy mankind (very common, strong)
2	COM	-4		
30	PD	18	15	Psych Lim: Arrogant (very common, moderate)
30	ED	22		
7	SPD	37	15	Psych Lim: Hunts Superheroes (common, moderate)
20	REC	0		
90	END	5	30	Susc: Lose 3d6 per Phase from electricity
90	STUN	25		
			20	Bad Reputation 14-, ext
			25	Hunted by UNTIL 14-
			10	Hunted by Superhero Group 11-
			442	Villain Bonus

Cost	Powers	END
75	Multipower (75 pt. reserve)	
7 u	12d6 EB, 1/2 END (Laser)	3
7 u	10d6 EB, Affects Desolid (Plasma)	7
7 u	10d6 EB, AP — Physical (Rockets)	7
7 u	3d6+1 RKA, Explosion (Bombs)	7
7 u	7d6 Entangle DEF 7 (Bonder)	7
7 u	3d6 STUN Drain, Area Effect, 1/2 END	3
30	Damage Resistance (30 PD, 30 ED)	
30	Full Life Support	
15	15 points Mental Defense (18 points total)	
10	10 points Flash Defense vs. sight	
10	-10 Lack of Weakness	
10	10 points Power Defense	
20	Flight 10"	2
10	360 Degree Vision	
10	Hi-range Radio Hearing	
	Skills and Talents	
3	Scientist	
25	Sciences (15- each): Chemistry, Genetics, Nuclear Physics, Physics, Robotics	
150	Points for Base (750 points worth)	
10	+2 Levels w/Multipower	
20	+2 Overall Levels	

OCV: 8; **DCV:** 8; **ECV:** 5; **Phases:** 2, 4, 6, 7, 9, 11, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	317	+	470	=	787	+	637	+	150

Background: Mechanon was a nearly unstoppable robot invented by a superhero group to protect their headquarters against supervillains. Unfortunately, a flaw in Mechanon's programing made him pledge himself to the painful death of all organic life. Mechanon's megalomania will not allow him to accomplish this quietly; he must attempt grand scheme after grand scheme. To guard against the unlikely event of his own demise, robotic factories have been planted all around the world. They are programed to rebuild Mechanon with any improvements necessary to stop whatever destroyed him.



Personality: Mechanon is a cold, uncaring machine. It is contemptuous of all humanity — though at times it finds that humans make half-decent lackeys in his schemes of destruction. Mechanon is incapable of human emotion or feelings except for pride and viciousness. It has the personality of a sadistic laboratory researcher and enjoys the pain it causes "lesser" creatures.

Tactics/Powers: Mechanon has a wide variety of Powers. His tactical choices are as follows:explosion and entangles against martial artists, armor piercing and STUN drain against bricks, and energy blasts against energy projectors.

Appearance: Mechanon is a seven-foot-tall robot in humanoid form. He has a metallic silver color, lined with gold cords that provide power to his weapons system.

Note: Mechanon's point totals are not balanced; he is a villain of an epic scale. The "villain bonus," found in character listings in many HERO Games products, represents the extra experience that a villain has attained, and the extra points that a villain needs to fight a large number of heroes (especially heroes with a lot of experience). The base points in the write-up are meant to give the GM some idea of Mechanon's available resources; because of space requirements, it is up to the GM to design Mechanon's bases (or alter bases in existing *Champions* products to fit Mechanon).

SHRINKER

Val	Char	Cost	100+	Disadvantages
10	STR	0	30	2x STUN from physical attacks
20	DEX	30	20	2x STUN from poison and chemical attacks
25	CON	30		
9	BODY	-2	15	Psych Lim: Must Humiliate Opponents (common, strong)
8	INT	-2		
8	EGO	-4	15	Psych Lim: Hates New York City supergroup (common, strong)
20	PRE	10		
14	COM	2	15	Psych Lim: Takes Offense Easily (very common, moderate)
10	PD	8		
10	ED	5	5	Reputation (betrayer of hero group) 8-
5	SPD	20		
7	REC	0	20	Hunted by UNTIL 8-
50	END	0	15	Hunted by superhero group 8-
27	STUN	0	15	Secret ID (Diana Whitmore)

Cost	Powers	END
50	Shrinking (4 levels, +8 DCV, -8 PER rolls, +12" Knockback), ½ END	2
50	10d6 EB — vibration	5
25	Flight 15", ½ END (Only when shrunk, -½)	1
5	IR Vision	
5	Instant Change	
	Skills and Talents	
5	Biochemistry 14-	
5	Stealth 14-	
4	+2 Levels w/EB	
4	+2 Levels w/flight	

OCV: 7; **DCV:** 15; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disad.		Base
	97	+	153	=	250	+	150	+	100

Background: Diana Whitmore was a biochemist working at Bio-Investigations Limited, looking into the growth of various animals. A practical joker by nature, Diana caused her transformation when one of her pranks backfired in the lab. When Diana got out of the hospital, she discovered her powers and decided to join one of New York City's most prestigious superhero groups as Shrinker. She served honorably and capably for a few months, but then was nearly disintegrated by one of her own teammates' attacks. Angry, she left the group, thinking that her former teammate had intentionally tried to kill her.

Diana decided to use her powers for personal gain, since the so-called heroes weren't to be trusted. She was badly beaten in her first encounter with a superhero, but wasn't about to let that stop her. She had her revenge by making him look like a complete fool on national television. Shrinker enjoyed this so much that she now goes out of her way to embarrass her opponents. Shrinker will take any job that pays well and does not involve killing. She also has a grudge against UNTIL, whose secrets she will share with the highest bidder.

Personality: Diana is a mean-spirited woman. She enjoys making other people look like fools, but gets very upset when people try to retaliate. She has a very high opinion of her own importance, and looks down (no pun intended) on anyone who gets in her way. As Shrinker, she is motivated by revenge of the pettiest sort.

Powers/Tactics: Shrinker likes to sneak around in her smallest size and uncover secrets that she can use to make her enemies look foolish. In combat, she'll use her shrinking abilities, blast someone, and then move quickly into cover so her opponents can't see her.

The accident that gave Diana superpowers also gave her some weaknesses. She is sensitive to being hit by solid objects, and her constitution doesn't handle toxic substances very well.

Appearance: Diana's costume is yellow with red trim. She does not wear a face mask.



OGRE				
Val	**Char**	**Cost**	**100+**	**Disadvantages**
60	STR	50	20	2x effect from Mental Powers
18	DEX	24	15	Berserk when takes BODY 11-, 11-
28	CON	36		
15	BODY	10	15	Psych Lim: Overconfident (very common, moderate)
5	INT	-5		
10	EGO	0	20	Psych Lim: Hates Bullies (very common, strong)
25	PRE	15		
10	COM	0	15	Bad Reputation 11-, ext
28	PD	16	15	DNPC: Crippled sister (Incomp., 8-)
20	ED	14		
4	SPD	12	20	Hunted by UNTIL 11-
18	REC	0	15	Hunted by Mechanon 8-
56	END	0	15	Public ID
65	STUN	6		

Cost	**Powers**	**END**
12	Damage Resistance 12 PD, 12 ED	
15	Hardened Defenses (PD/ED)	
16	+16" Superleap (28" total)	1
5	-5 Lack of Weakness	
24	+3 Levels w/Combat	

OCV: 6; **DCV:** 6; **ECV:** 3; **Phases:** 3, 6, 9, 12

COSTS:	**Char.**		**Powers**		**Total**		**Disadv.**		**Base**
	178	+	72	=	250	+	150	+	100

Background: One day, Mechanon decided to play with human genetics, and see what he could do to the human body with some new technological devices that he had just invented. First, he kidnaped test subjects. After many horrific deaths, it was Jack Stevens' turn. Mechanon increased Stevens' muscular efficiency, intending to increase it to the point that his muscles would literally tear his body apart with the slightest movement. Fortunately for Jack, he was saved by some superheroes. Even better, Mechanon's experiment had given Jack super powers!

Alas, the pain from the transformation drove Jack insane. The superheroes tried to cure him, but the taunts of one particularly obnoxious heroine drove Jack berserk and he broke free, calling himself Ogre, the same name that the teasing heroine had used.

The heroes hoped that the real world would cure Ogre's delusions. But instead, they got worse. Ogre sees the authorities (police, superheroes, etc.) as bullies who are out to hurt people. Ogre decided that his mission was to protect society from these evil people. "Let them try hurt Ogre! No one hurt Ogre! No one!" (He's not very bright...) Ogre's delusions have been exploited by a number of criminal masterminds, who use him as an enforcer.



Personality: Ogre has all the charm of a seven year old child having a temper tantrum, combined with more horsepower than a fleet of Mac trucks. His worldview is simple and warped, and he believes that hurting bad people before they hurt you is the answer to life's problems. It is very difficult to negotiate with Ogre, because he believes that bad men never tell the truth.

Powers/Tactics: Ogre is mentally unstable, and thus takes extra damage from mental attacks, which exploits that instability. Ogre's favorite tactic is to Stun an opponent and finish him off with a haymaker. He is not very smart and has a very poor sense of tactics; he'll keep slugging it out when he's in a no-win situation, or ignore the biggest threat in an opposing group if someone else makes him angry.

Appearance: Ogre has a green costume with yellow trim.

PULSAR

Val	Char	Cost	100+	Disadvantages
15	STR	5	30	2x STUN from physical HKAs
23	DEX	39	20	Psych Lim: Overconfidence (common, total)
23	CON	26		
12	BODY	4	20	Psych Lim: Arrogant (very common, strong)
10	INT	0		
11	EGO	2	10	Psych Lim: Womanizer (common, moderate)
15	PRE	5		
12	COM	1	5	Extreme Reputation (notorious supervillain), 8-
13	PD	10		
17	ED	11	15	3d6 Unluck
5	SPD	17	20	Hunted by VIPER 8-
10	REC	4	15	Hunted by Superhero Group 8-
46	END	0	15	Secret ID (Frank Costen)
32	STUN	0		

Cost	Powers	END
60	Multipower (60 point reserve)	
6 u	12d6 EB (light/heat)	6
6 u	6d6 NND, not against Force Fields	6
10	Force Field (+5 PD/+5 ED)	1
16	Commando Training Package	
	Maneuver **OCV** **DCV** **Damage**	
	Cross (Mar Strike) 0 +2 +2d6 (5d6 total)	
	Throw (Mar Throw) +0 +1 3d6 +v/5	
	Chop (Kil Strike) -2 0 ½d6 HKA	
	Choke Hold -2 0 2d6 NND	
5	Instant Change	
	Skills and Talents	
3	Demolitions 11-	
3	Combat Driving 14-	
5	Security Systems 12-	
4	PS: Military 13-	
10	+2 w/Multipower	
2	+1 Level w/EB	

OCV: 8; **DCV:** 8; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	124	+	126	=	250	+	150	+	100

Background: Frank Costen was a down on his luck army vet who was approached by some shady characters who had a job for him. Frank didn't ask any questions. He needed the money. He didn't need to know that he was working for VIPER. He didn't need to know that he was their latest test subject in the Man-Mutation program. He didn't need to know the horrible fate suffered by the previous test subjects. Just as long as they paid him, Frank really didn't care.

When the lightning surged and the machine exploded, Frank decided that maybe being a bit more inquisitive might have been a good idea. But after the pain subsided, and Frank realized what he was capable of doing, he didn't regret it. He was powerful, more powerful than those four-eyed Man-Mutation technicians had dreamed possible (the creepy little nerds). He was — Pulsar!

Frank soon left VIPER for pastures that he thought would be greener — the life of a master criminal! He would become so rich that his world-famous secret mansion would make the wealthiest billionaire's estate look like a hovel! The most beautiful women in the world would mud wrestle for the right to be near him! Unfortunately, Frank's fantasies never seem to happen. Somehow, those caped idiots always get in the way, and he ends up with a swollen lip, or a black eye, or broken ribs. But Frank knows that a few bad breaks aren't going to stop the might of Pulsar! You have to give him credit for trying...

Personality: Pulsar is a small time villain with plans which are far too big for him to accomplish. He sees himself as the greatest and most powerful supervillain on the planet (if not the universe) and expects to be treated like it. He'll believe the flimsiest arguments if they're offered to him with flattery, and won't believe anything if accompanied by insults, which he considers to be a sign of jealousy. Pulsar's schemes often involve kidnapping or impressing whatever female glamor star has the biggest headlines in the gossip magazines; his most cherished goal as a supervillain is to become the king of the tabloids, bigger even than the singing Elvis zombie that was seen somewhere in Eastern Tennessee.

Powers/Tactics: Pulsar has a poor grasp of tactics; as a rule he'll fire at whatever target in annoying him the most. If teamed with other villains, Pulsar won't obey orders, though it is fairly easy to phrase "requests" that he'll follow.

The Man-Mutation project (which died when the machine exploded) gave its subjects one weakness; their nervous system is sensitive to slicing and cutting attacks. Pulsar has a tendency to go into shock when hit by bladed attacks.

Appearance: Pulsar's costume is orange with yellow highlights. When Pulsar's force field is active, it surrounds his body in yellow flame with crackling blue sparks.



ICICLE

Val	Char	Cost	100+	Disadvantages
13	STR	3	20	2x STUN from fire attacks
21	DEX	33	10	2x STUN from laser attacks
23	CON	26	20	2x BODY from fire attacks
10	BODY	0	20	Psych Lim: Greedy (very common, strong)
10	INT	0		
10	EGO	0	15	Psych Lim: Compulsive Liar (very common, moderate)
15	PRE	5		
14	COM	2	5	Dist Features: Registers as a mutant on mutant detectors (E Con, Not)
8+	PD	5		
8+	ED	3		
5	SPD	19	5	DNPC: kid brother, young mutant (comp, 8-)
6	REC	0		
46	END	0	20	Hunted by UNTIL 8-
39	STUN	10	20	Hunted by Genocide 11-
			15	Secret ID (Christine Saunders)

Cost	Powers	END
20	EC — Ice Powers won't work in hot or dry conditions (-¼)	
a-20	5d6 Entangle, DEF 5	5
b-20	+20" Running (26" total), ½ END	2
c-22	Force Field (+20 PD/+15 ED), 0 END	0
d-28	8d6 EB, AP	6
e-11	12 PD, 8 ED Force Wall, (4 uses)	0
20	Invisibility vs. IR vision	2
	Talents and Skills	
3	Acting 12-	

OCV: 7; **DCV:** 7; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

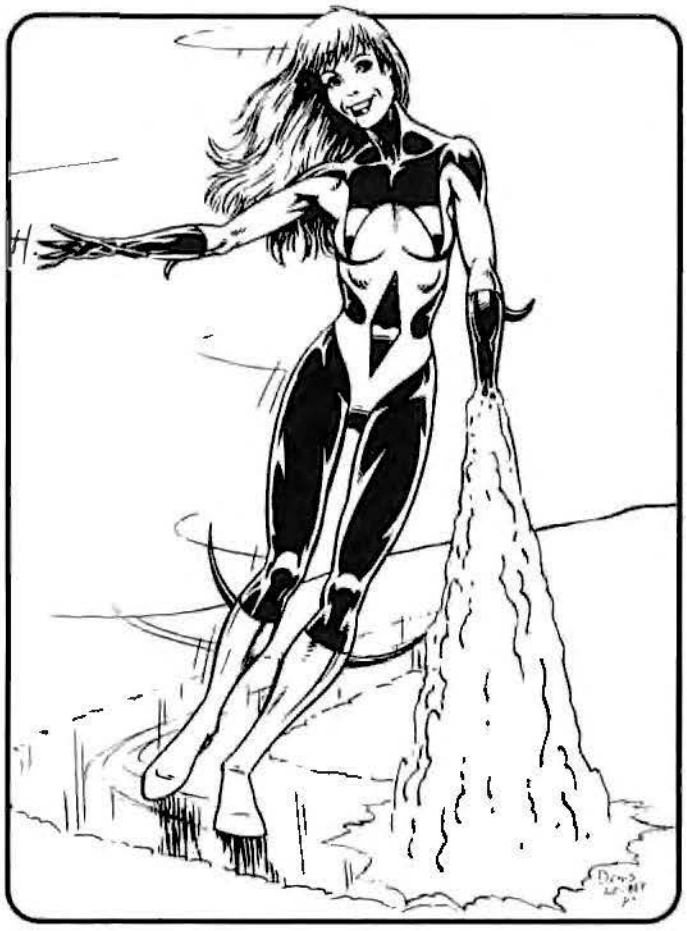
COSTS: Char.		Powers		Total		Disadv.		Base
96	+	144	=	250	+	150	+	100

Background: Christine Saunders was born a mutant with the power to control and create ice and cold. Her powers lay dormant until just before her fifteenth birthday, when Christine's little brother was attacked by a bear, and she used her new-found powers to save his life. But when her father found out what had happened, he nearly beat her to death; his beloved daughter was now an "inhuman freak" — one of those mutant criminals who want to take over the world. After she recovered from the beating, Christine fled to New York City, taking her brother with her.

A big city is not kind to those who are young and innocent, and New York is perhaps the biggest and most unkind city of all. To survive, Icicle was forced to use her powers. Eventually, she found herself getting rich using them; the wealth tantalized her, and she wants to have everything. Icicle will do any job, if the price is right. She is currently being pursued by an evil organization called Genocide, which wants to destroy every mutant on earth.

Personality: Christine is an immature teenager who has spent her entire life being verbally abused by her father. Now that she is on her own, nothing is ever Christine's fault; she does not appear to be capable of admitting responsibility for any of her action. Secretly, she blames herself for everything, and has a very low self-esteem.

She steals because she is greedy, and because it is a way of showing the world that its rules and its opinion of her are unimportant. She desperately needs (and wants) someone who'll respect her and take care of her without asking questions, which is why she doesn't wear a mask. She wants to be caught, provided it's by someone who wants to help her (and her brother).



Powers/Tactics: Icicle always has her force field activated when she's in costume. Her goal is usually to steal something and escape, so she never stands and fights; she uses her entangle attack as a barrier whenever possible, and then tries to run away. If forced to stand and fight, she uses battle tactics similar to those of a trapped animal.

Appearance: Icicle's battlesuit is white with ice blue trim. She doesn't wear a mask.

ARMADILLO

Val	Char	Cost	100+	Disadvantages
10/50#	STR	0/20#	20	2x STUN from mental attacks
10/18#	DEX	0/12#	10	2x STUN from sonic attacks
10/28#	CON	0/18#	10	Enraged when battle armor is insulted 14-, 11-
10/15#	BODY	0/5#		
13	INT	3	15	Psych Lim: Impressed with battlesuit's capabilities (common, strong)
11	EGO	2		
10/15*	PRE	0/3*		
10	COM	0	20	Psych Lim: Always announces what he's going to do beforehand (common, total)
2/22*	PD	0/13*		
2/22*	ED	0/13*		
2/5*	SPD	0/20*	25	Susc: 3d6 per Phase from intense magnetic fields
4/16*	REC	0/16*		
20/40*	END	0/7*	20	Hunted by VIPER 8-
20/50*	STUN	0/20*	15	Hunted by supergroup 8-
			15	Secret ID (Randall Gordon)

Cost	Powers	END
41*	Multipower (62 point reserve)	
6* m	12d6, 14- Act.	6
2* u	1d6 HKA, ½ END	1
8* m	Tunneling 12" through DEF 12	2
10*	Damage Resistance 15 PD, 15 ED	
3*	Flash Defense (5 pts.)	
3*	Power Defense (5 pts.)	
2*	Life Support: Vacuum/High Pressure	
8*	½ END Cost on STR (2 END)	
	Talents and Skills	
3	Scientist	
2	Mechanical Engineering 12-	
10	+2 Level w/Multipower	

OCV: 6; **DCV:** 6; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	152	+	98	=	250	+	150	+	100

*OIF battlesuit
#OIF battlesuit, and doesn't affect figured Characteristics (-½)

Origin: Randall Gordon was an engineer working for a top secret government organization on the Man Amplifier Program. He was working late with the project's chief scientist on the day when a VIPER assault squad burst into the secret base. Thinking quickly, Randall donned the armor and used it to defeat the agents. During the battle, the chief scientist was wounded and all plans for the armor were destroyed. The scientist's dying words to Randall were to use the armor to fight evil.

Fight evil? Hah! Randall knew this wasn't the fifties; who'd the scientist think he was — Beaver Cleaver? In today's world, you gotta get what you can grab. There must have been something wrong with the old man; you'd think he'd want his last words to be a message to his loved ones, or a request to kill the guys who killed him, or something important.

Randall now calls himself Armadillo (and anyone who laughs at his name gets nailed hard). He will hire out to anyone who needs muscle and can pay the right price.

Personality: Randall enjoys using the suit. A lot. In fact, it's so neat that he wants everyone to know what it can do, which is why he broadcasts his intentions. He'll stop doing that with time (and experience points).

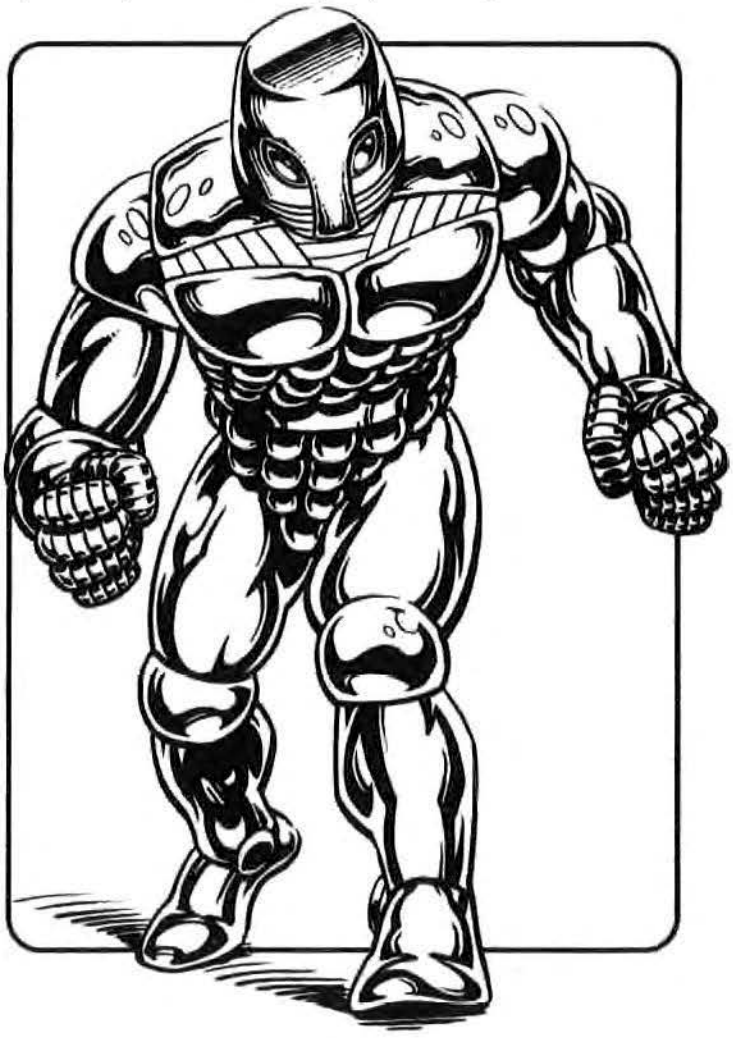
Randall is immature. While he appears to be laid-back and easygoing, he gets frustrated very easily, and is quick to take offense. Like any adolescent, he'll sulk when he doesn't get his way. His crimes are an act of retaliation against a world that he believes is out to get him.

Powers/Tactics: You'll notice that Armadillo has bought almost everything through his Obvious Inaccessible Focus suit. This is fine for a villain, but a hero should be more capable on his own. Note also that because his Powers are technological, his boosted primary Characteristics shouldn't affect his Figured Characteristics, and thus the Figured Characteristics have been purchased separately.

The suit has a number of drawbacks that Randall won't admit to. Because it uses a cybernetic link for the wearer to control the suit, the wearer is vulnerable to feedback from psionics and intense sonics. The suit also malfunctions in magnetic fields.

Tactically, Randall likes to use tunneling to sneak up on his target, and then give them an energy blast as he breaks the surface. This doesn't work very well against agile or perceptive opponents; so usually Armadillo will dig his way into a strategic spot and blast from behind cover.

Appearance: The Armadillo suit is silver-grey with two large red eyes. His gauntlets, belt, and joint plates are gold-colored.



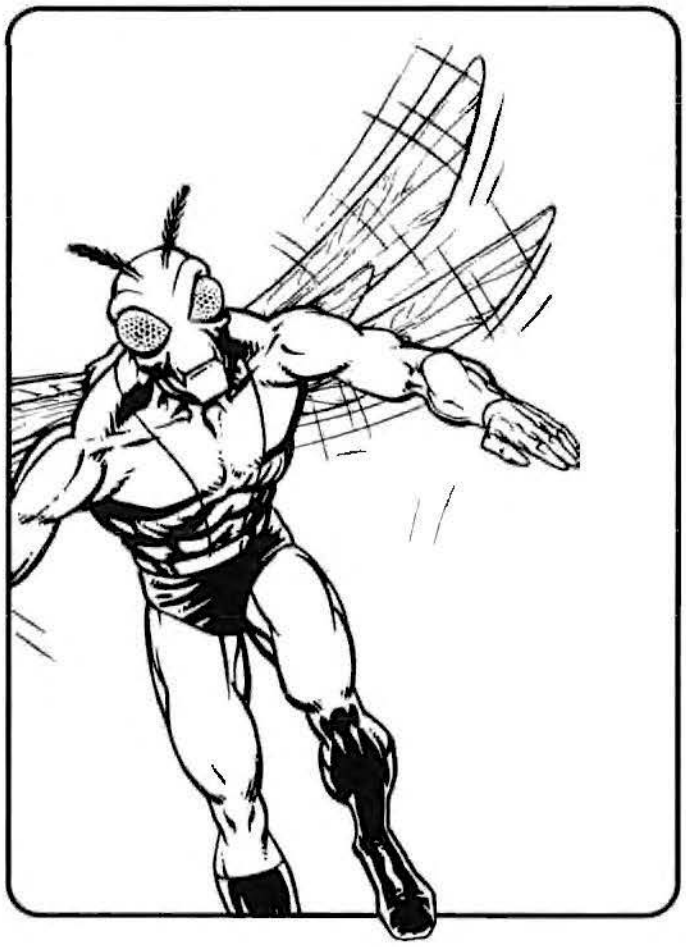
DRAGONFLY

Val	Char	Cost	100+	Disadvantages
10	STR	0	15	x1 1/2STUN from physical attacks
26	DEX	48	20	Psych Lim: Metes out "justice" (very common, strong)
25	CON	30	20	Psych Lim: Sensitive about appearance (very common, strong)
9	BODY	-2	25	2d6 from Insecticides
13	INT	3	25	Distinctive Features: (not concealable, causes disgust)
8	EGO	-4	20	Hunted by VIPER 8-
10	PRE	0	15	Hunted by Superhero group 8-
2	COM	-4	10	Public ID (formerly James MacDonald)
9	PD	7		
14	ED	9		
6	SPD	24		
8	REC	2		
50	END	0		
27	STUN	0		

Cost	Powers	END
50	10d6 EB (Bioelectricity)	5
27	4d6 NND, doesn't affect armor, poison resistance, no range (sting)	4
22	Flight 18", 1/2 END (OAF — Wings)	2
7	Active Sonar (OAF — Antenna)	
10	360 degree vision	
	Skills and Talents	
4	KS: Insects 13-	
5	KS: Genetics 14-	
6	3 Levels w/Flight	
6	+2 Levels w/EB and NND	

OCV: 9; **DCV:** 9; **ECV:** 3; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	113	+	137	=	250	+	150	+	100



Background: At the UNTIL inquiry, Rick George, MacDonald's lab assistant, described it this way:

"The insect world always fascinated Jimmy MacDonald, but he sure never intended to get a first hand look at it! It all started when some bigshot at UNTIL decided to call on him as an expert on insects to analyze a venomous mosquito that VIPER had genetically engineered. However, the UNTIL researchers also included a traitor in the service of VIPER. (You think they'd have better screening procedures. It's a miracle VIPER hasn't conquered the world with these clowns on the job.)

"Jimmy decided to analyze the insect with some experimental equipment. That was his big mistake! The next thing he knew, the traitor was breathing down his neck with a knife poised for his jugular, breathing real heavy, saying something like "join VIPER or die." Well, MacDonald decided to play hero, and ended up in a vat of mutagens. He's a geneticist, not a wrestler! Anyway, before you can say "help me, " MacDonald flew, yes, flew out of the vat looking like something from a 50s movie, a real B-movie monster if you pardon the pun, and the poor VIPER idiot just sat there screaming even after he woke up and they had to haul him away in a padded white van. Which goes to prove that they don't make agents like they used to."

After the change, MacDonald hysterically blasted his way out of the lab and went flying off. Several days later, a villain calling himself Dragonfly robbed a bank. Thus began MacDonald's reign of vengeance. Angry at a world that turned him into a freak, the deranged Dragonfly takes his revenge on the whole human race.

Personality: MacDonald is very bitter about the change in his appearance; he's working to try to change back to what he used to be. He hasn't learned to take the change with good grace yet, and gets very upset about any unkind comments made about him. He is a villain because he thinks that something as ugly as he is must be evil. At the same time, Dragonfly is distressed by the injustice of the world, the strong preying on the weak, the rich preying on the poor, and many of Dragonfly's crimes are Robin Hood-style "rob from the rich to give to the poor." He has heard there is a villain named "Mosquito" who has similar powers, and would love to put him in jail.

Powers/Tactics: Dragonfly is able to project beams of bio-electricity and can transmit a venomous sting by touch. Dragonfly avoids physical contact wherever possible, for psychological reasons, and also because the transformation process has made him sensitive to body contact. As one might expect, he is also very sensitive to insecticide.

Appearance: Dragonfly is an ugly, mutated monster. His face is grey with chromatic eyes and he has multi-colored dragonfly wings. His costume is green with white trim.

GREEN DRAGON

Val	Char	Cost	100+	Disadvantages
15	STR	5	30	2x STUN from Energy Killing Attacks
30	DEX	60		
18	CON	16	10	Berserk if honor insulted 8-, 11-
10	BODY	0	5	Enraged at ethnic slurs 8-, 11-
13	INT	3	20	Psych Lim: Honorable (common, total)
14	EGO	8		
18	PRE	8	15	Psych Lim: Disdains occidentals (very common, moderate)
8	COM	-1		
10	PD	7	5	Reputation (villain) 11-
10	ED	6	15	DNPC: sister (Normal, 8-)
7	SPD	30	20	Hunted by VIPER 8-
10	REC	6	20	Hunted by CIA 8-
36	END	0	10	Public ID
27	STUN	0		

Cost	Powers	END
19	Kung-fu Package	
	Maneuver — **OCV** — **DCV** — **Damage**	
	Punch (Mar Strike) — 0 — +2 — +6d6 (9d6 total)	
	Block (Mar Block) — +2 — +2 — —	
	Throw (Mar Throw) — +0 — +1 — 7d6 + v/5	
	Dodge — — — +5 — —	
	Disarm (Mar Disarm) — -1 — +1 — +30 STR	
16	+4 DC w/all attacks (already added in)	
5	5 points Mental Defense (8 points total)	
12	Danger Sense (can't be surprised in combat) 12-	
6	+3" Running (9" total)	
10	10" Swinging	
	Skills and Talents	
5	Light Sleep 13-	
3	Acrobatics 15-	
3	Breakfall 15-	
5	Disguise 12-	
3	KS: Kung-fu 12-	
3	Language: English (fluent w/accent — Mandarin Chinese is native)	
10	+2 Levels w/H-to-H Combat	

OCV: 10; **DCV:** 10; **ECV:** 5; **Phases:** 2, 4, 6, 7, 9, 11, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	148	+	102	=	250	+	150	+	100

Background: Every hundred years, a spirit of evil known as the Death Dragon stirs from its resting place. To counter this dark spirit, there is a secret tournament of the greatest warriors of the world, to choose the finest warrior of all. That warrior must then subdue the dragon. It is said that the victor's nation is rewarded by becoming the nation that dominates the globe for the next century. Thus the destiny of the world has been shaped over the course of centuries. Sometimes the Dragon wins; those times are known as the Dark Ages.

In a small village in China, Deng Chow, an orphan whose parents died in very mysterious circumstances when he was a boy, was trained by the monks of the village to be his nation's champion. He was shown the ways of kung-fu, and his mind and his body were strengthened so he may fulfil his task. But he rebelled against the strict discipline of the monks and left the village to see the world-at-large, accompanied by his young sister. He calls himself Green Dragon, for he represents a rebirth.

Green Dragon found Western society to be chaotic and orderless. He fell in with the followers of the nefarious Dr. Lirby Koo, and still works for Koo occasionally. Otherwise Green Dragon is a mercenary, hiring himself to the highest bidder, refusing employers only if they are honorless like VIPER and the CIA (as he learned the hard way). Being a supervillain is also a good way to scout out the opposition for the tournament, for there are many superheroic practitioners of the martial arts who are likely to be there.

Personality: Green Dragon has set high standards for himself, which include unimpeachable honor and peerless fighting ability. Anyone who cannot match Dragon's standards (in his eyes) is worthy only of contempt. The monks taught Green Dragon their prejudices; Green feels that Westerners, with very few exceptions, are weak and undisciplined.

Powers/Tactics: Green Dragon is a master of the art of Kung-Fu. Because his defenses are lower than most supers, Green Dragon relies on speed and agility; in a fight, he will close quickly to hand-to-hand range and put his level in defense, relying on an opponent's impatience to provide the opening that will give him a victory.

To teach him humility, the monks of his village gave him one weakness, a vulnerability to energy killing attacks (like burning flames). Green Dragon is supposed to seek out a cure for this weakness, but he is too proud to do so.

Appearance: Green Dragon's bodysuit is jade green in color, with dark green trunks, boots, belt and face covering. Two white one-way gauze strips cover his eyes; he can see through these without penalty, but his eyes cannot be seen by those who look at him.



POWERHOUSE

Val	Char	Cost	100+	Disadvantages
30/55*	STR	20	10	2x STUN from Sonic Attacks
23	DEX	39	10	Enraged when humiliated 11-, 8-
28	CON	36	20	Psych Lim: Overconfident (very common, strong)
10/13*	BODY	0		
10	INT	0	15	Psych Lim: Loves to fight (common, strong)
10	EGO	0		
25	PRE	15	10	Psych Lim: Egotistical (common, moderate)
18	COM	4		
20/22*	PD	14	10	Susc: lose 1d6 per Phase in microwave fields or from microwave attacks
18/20*	ED	12		
5	SPD	17		
12	REC	0	20	Distinctive Features: (giant-size, not concealable, always noticed)
56	END	0		
41/44*	STUN	2	5	Reputation (handsome villain) 8-
			20	Hunted by VIPER 8-
			10	Hunted by Ogre 8-
			10	2d6 Unluck
			10	Public ID

Cost	Powers	END
13	10 pts. Density Increase, 0 End, Persistent, Always On. (x4 Mass, +10 Str, -2 KB, +2 PD, +2 ED)	
20	Growth, 0 End, Persistent, Always On (x8 Mass, +15 Str, -3 KB, -2 DCV, +3 BODY, +3 STUN.)	
10	Wrestling Package	
	Maneuver — **OCV** — **DCV** — **Damage**	
	Hold (Mar Grab) — -1 — -1 — 11d6	
	Reversal (Mar Block) — +2 — +2 — —	
	Slam (Mar Throw) — +0 — +1 — 11d6 + v/5	
5	Damage Resistance (5 PD, 5 ED)	
22	11" Flight	2
5	Life Support: Breathe Underwater	
	Skills and Talents	
3	KS: Football 12-	
3	KS: Baseball 12-	
3	KS: Wrestling 12-	
2	1+ Level w/Move-throughs	
5	+1 Level w/H-to-H Combat	

OCV: 8; **DCV:** 8; **ECV:** 3; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	159	+	91	=	250	+	150	+	100

*Growth and Density Increase Bonuses Added in, -5" Knockback, -2 CV

Background: Big Eddie Farkas was one of the best prospects to come out of the colleges in years. But the group that was most interested in him wasn't a sports organization — it was VIPER. They lured him to one of their bases (which was disguised as a summer football camp), tested him and exposed him to an experimental drug. The drug was a mutagen that took his natural abilities and expanded them — along with his size. Eddie was now over twelve feet tall and weighed several tons. The drug also enabled him to fly. He would never compete in professional athletics again. His fortune was ruined.



Because he lost out on a career in athletics and tens of millions of dollars, Eddie decided that he'd get mad and get even. With everyone. He knew he'd have a lot of fun being a supervillain and beating up the public's favorite superheroes, especially those who are exceptionally strong. Powerhouse works for the highest bidder, and likes to draw a lot of attention to himself so the press will show up when the heroes try to stop him.

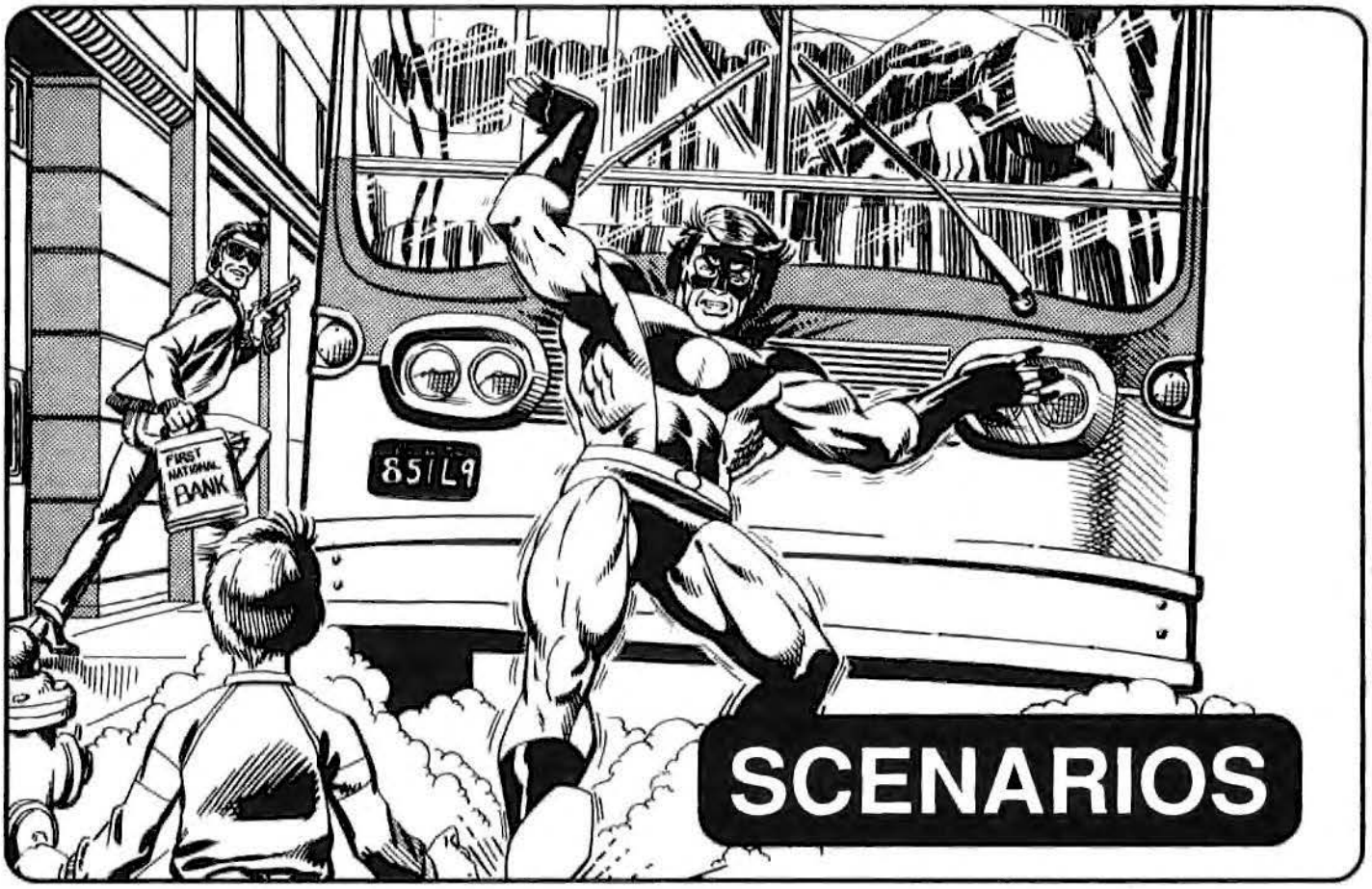
Personality: Powerhouse is the consummate jock. Having superpowers is just a game, another competition, and nothing more. He is opportunistic, arrogant, vain, and self-centered; those are his good points. Powerhouse doesn't care about anything or anyone except himself; anyone who can do something that he can't do is "a loser, " and anything he can't do is "stupid."

Powers/Tactics: Powerhouse likes to perform Presence attacks before going into battle. He prefers to fight characters on a similar strength level, starting with a move-through, and then using his height advantage to keep them out of reach. Against really tough opponents he'll stay on the ground and use a wrestling throw against them.

Powerhouse's super-size has made him sensitive to sounds. While he has learned to filter sounds to his previous human norms, he is particularly vulnerable to sonic attacks. His expanded cell structure is also sensitive to microwave attacks.

Appearance: Powerhouse's costume is red tights with gold trim and wristbands. Since it is hard for a 13' tall man to be inconspicuous, he doesn't bother wearing a mask.

CHARACTERS NOTES



SCENARIOS

What follows are some scenarios for you to run. They are fully detailed and have all the information necessary to play. If you have never GMed a scenario before, then you should run the players through *Assault on Miller Research Labs*, which will walk you through all the steps necessary to GM.

If you have previous experience as a GM, or have already completed *Assault*, then you can run *Mob Rule*. Whereas *Assault* is intended to introduce you to GMing, *Mob Rule* should show you how to coordinate a full-fledged, multi-part adventure.

INTRODUCTORY SCENARIO: ASSAULT ON MILLER RESEARCH LABS

INTRODUCTION

This is an introductory scenario designed to get beginners playing *Champions* as fast as possible. The set-up for the scenario and the scenario itself should take only a few hours. With this scenario, you'll be introduced to *Champions* combat and the unique flavor of *Champions* roleplaying. After you've finished, the *Mob Rule* adventure gives you several more scenarios that explore some of the different aspects of superhero gaming.

If you think you will be playing in this adventure, you shouldn't read any further than this introduction. Look over the Champions superteam presented at the beginning of this section and choose one or two that you'd like to play. When your group gets together to play, the GM will give you one of the Champions to play (hopefully you'll get the one you like).

If you intend to Game Master this scenario as your first Champions game, read through this entire section before you get the players together. Then make sure you can get at least two other people together with you to play. Ideally, all players should read the entire rulebook before playing, but in practical terms that almost never happens. (Of course, if all the players don't have a copy of this rulebook, *we* think you should run out and buy a copy for them immediately. Perhaps two per player would be best, in case something happens to the first copy.) If all players don't have the rules, the -section at the beginning of the rulebook shows you how to teach them to play *Champions*. When you've played through this scenario, you can run the Mob Rule adventure or use one of the many Hero Games adventures available. And once you feel ready, you can design your own.

GETTING STARTED

PREPARING TO GAME MASTER

Before you GM *Champions*, you should read all the way through the rulebook. Skimming is fine; all that's necessary is having some idea of how the game works. If you don't have time for this before your game, don't worry. You can get by with reading the *Mini-HERO* section, which introduces the basics of *Champions* combat. Then look over the rest of this scenario so you know what to expect.

Talk to your players and decide on a time when everyone can get together. You should have no less than two players and no more than six for your first game. When you have more experience with Champions, you can run more players at a time, though the adventure will slow down.

Before the players arrive, make photocopies of the Champions team members. If there is time, have each player read the *Mini-HERO* section to get a basic understanding of how the rules work. This is not absolutely necessary, but it will make getting through the adventure easier.

GETTING PLAYERS STARTED

Give every player one character. Unless all the players have characters ready, you should let them choose one of the Champions, since designing a character can take a considerable amount of time. Every player should have a chance to read his character's background. If the players haven't yet gone over the rules, it might be worthwhile to run through the *Mini-HERO* with them. Make sure each player has a copy of the character he'll be using.

Make sure that each player is familiar with the character sheet and where to locate important numbers (like Combat Value). The following list shows the villain to add in for the particular hero that is present.

Hero	Villain
Seeker	Icicle
Obsidian	Ogre
Jaguar	Pulsar
Quantum	Shrinker
Defender	Mindlock
Solitaire	Bluejay

When you set up to play *Champions*, it's helpful to have an area to place figurines and markers to represent the characters. Ideally, 1" hex paper or a gaming mat is the best playing surface. If you don't have any, you'll want to keep a ruler handy while you play to measure distances. In the absence of other markers, dice make good "figurines" (You can use polyhedral dice, since we don't use them for anything in the HERO system.)

Now that everybody is ready to play, start the game by setting the scene. Tell the players that the world their characters are on is similar to present-day Earth, with the difference that superheroes and villains have been around since the 1930s. The Champions are a well-known supergroup located in your favorite city (usually but not necessarily the nearest major city). Currently, the following members of the Champions are in the headquarters and about to begin a workout in the Danger Room. (The Champions not being played are assumed to be busy elsewhere or in their Secret IDs.) The Danger Room is a specially equipped portion of the headquarters where the superpowered Champions can work out and practice their combat skills. Today's exercise is a light workout against some target androids.

Describe the Danger Room for the players. Tell them the color of the walls, the texture of the floor, and other details that you make up. Don't be afraid to be imaginative: A steamy jungle will work as well as a wind-swept desert. The androids are placed around the room in a random fashion; there should be two androids for every character, just to make things interesting. The appearance of the androids is again up to you; they can look like crash dummies, supervillains, robots, or anything else you feel would add to the fun of the scenario. Once you've described the setting to the players, move on to the next section.

THE DANGER ROOM

This portion of the scenario is designed to get the players some hands-on experience with combat. If you feel that the players understand the combat rules well enough, just run through one combat Turn in the Danger Room before beginning the next section of the scenario. If you think the players need more practice, continue the Danger Room until all of the androids are down, then start the next section.

Mark out a square area for the Danger Room that's 12 inches on a side. If you're not using a hex map, use some books or paper to mark the edges. Place the character figurines about an inch apart in the middle of one side of the square (that's next to the door of the Danger Room). Place twice as many androids randomly about the Danger Room. Now you're ready to begin combat.

Begin by looking at the Speed Chart. With a combat like this, we'll begin at Segment 1 of a new Turn. Call off each Segment to see if any character acts in that Segment (i.e., "Segment 1: any actions? Segment 2: anybody get to move? Segment 3: OK, who's got the highest DEX?").

Normally, no character acts in Segment 1, but when you call Segment 2 Seeker can act (if he's present) since he is SPD 6 (look up the character's SPD at the top of the Speed Chart; wherever there is an "X" below that, the character can act.) Segment 3 is the first chance that the androids and the rest of the heroes get to act. Remember that characters act in order of their Dexterities: High Dexterities go first, while low Dexterities go last. In this case, the androids act after everyone except Obsidian.

Each player can decide what action to take. For instance, a full move (to the maximum distance for the character) takes up the hero's entire action Phase. A half move and an attack would also take up an action Phase. A list of actions possible in one Phase is given in the Action Phase Table (see *Combat and Adventuring*).

Most heroes will probably want to move into position to attack the androids. This may not be possible with a half move, so the hero may move into a better position this Segment and wait until the next action Phase to get into range. Ranged attacks can be used at any distance in the Danger Room, but it's easier to hit at close range.

When a hero wants to make an attack, follow the combat sequence checklist to determine the chance to hit. The player rolls 3d6. If a hit is scored, then roll damage as listed on the character sheet. The character doesn't have to do the maximum damage if he doesn't want to.

Refer to the *Fighting* section if you have any questions about combat. Continue the fight through Segment 12; at the end of that Segment all characters get a Recovery (add their Recovery value to their END and STUN to help them get back lost END or STUN points. Of course, the END or STUN cannot exceed the normal value.) Continue the combat starting at Segment 1 of a new Turn.

TARGET ANDROID

Val	Char	Cost	Cost	Powers	END
10	STR	0	40	8d6 Energy Blast, 16 Charges (Sonic, STUN only)	0
20	DEX	24			
10	CON	10			
10	BODY	0	15	Cannot be Stunned	0
10	INT	15			
10	EGO	14			
10	PRE	3			
10	COM	5			
12	PD	3			
12	ED	1			
4	SPD	12			
4	REC	4			
20	END	0			
20	STUN	0			

OCV: 7; **DCV:** 7; **ECV:** 3; **Phases:** 3, 6, 9, 12

The target androids will target the nearest hero to them, using their Energy Blasts. Each android will keep fighting until it is knocked unconscious or loses all its BODY.

THE ADVENTURE

When you feel that the players understand how combat works, it's time to begin the rest of the scenario. A convenient ending point would be the end of the first Turn, or at the end of the combat (when all the androids are defeated).

Describe the following events to the players:

Suddenly, the Action Alarm sounds in the Danger Room. This is the special signal that the local police use when they need the Champions' help (a special phone line into the headquarters sounds the alarm). A robbery is in progress at the Miller Research Labs, and it appears to involve supervillains. Can the Champions get there on the double?

Unless the players have entirely missed the point, they should be enthusiastic about getting to the labs on the double and stopping the villains in their tracks. There's no need to go into elaborate detail about how they get to the lab — they all hop in the Slingshot and arrive (in one panel, so to speak). As they land in the parking lot outside the lab, if any player asks, they spot nothing unusual outside the building. At this point, the players may decide to look around before they charge in. That's fine; deal with each hero individually without keeping "combat time". Looking into windows and listening will yield the information that there is some shouting and occasional crashes heard from within one section of the laboratories; the windows to that section are heavily frosted, so no details can be seen within.

Combat time begins when the first hero enters the lab. The outside doors are unlocked, so getting in is simple. More creative heroes may have noticed the skylights and choose to enter through them (they're frosted, too, so the interior can't be seen). For ease of play, assume that the heroes can smash through either windows or skylight in one move and end up inside the lab. If for some reason not all of the heroes enter the lab at once, the ones outside cannot move in until their action Phase appears during the Turn.

At this point you should draw out the map of the lab (see the map, below). If you can't draw on the playing surface, show the players the map in the rulebook and then use small objects on the playing area to indicate placement of the various items in the room. Place the villains around the room; one of them should be guarding the scientists in the corner, and one should be holding some experimental energy cells.

Remind the players that this is their moment for soliloquies — to impress the crowd, score some points, and generally sound heroic. When everybody's had the chance to say their piece (including the villains), it's Combat Time!

WHAT'S GOING ON

The objective of the villains is to get away with several experimental energy cells being developed by Miller Physics (the villains believe that these energy cells can be sold for a high price to VIPER). Once the heroes arrive, the villains will try to knock them out in order to escape. The villains are not above using a hostage or destroying part of the building (threatening the lives of innocent people) in order to get away.

During the combat, the GM has to think for several villains, while each player only has to deal with one hero. So take your time when trying to come up with the villain's actions, and don't let the players rush you too much. If you have questions about the rules, you can either look up the answer or come up with a snap decision to keep the game moving. Remember, the object here is to have fun. Come up with appropriate things for the villains to say to the heroes — a well-placed taunt or two can do wonders to a player's motivation.

Both the GM and the players should make use of the "terrain" — use equipment for cover. For the purposes of this scenario, assume that if a villain gets outside the lab without a hero following him, the villain gets away.

The outcome of the scenario is up to chance and the cleverness of the players. If the villains are all knocked unconscious, then they are hauled off to a superprison (like Stronghold) to await arraignment. Some of the villains may surrender if the odds against them look overwhelming (Icicle, for instance). Some or all of the villains may escape, which leaves the heroes looking for a rematch (a good source for a future adventure).

PREPARING FOR NEXT TIME

After the battle, the heroes learn some interesting things from the scientists who were present during the assault. It seems that some of the villains made passing reference to VIPER being very interested in these energy cells, and that they'd pay a good price. This foreshadows the events that occur in the Mob Rule adventure.

THE LAB

The Miller Physics Lab is a rather nondescript building in a suburban industrial park. For simplicity, the lab is a building about 12" long and 8" wide surrounded by a large parking lot. This lab has a lot of space inside because of the sometimes dangerous experiments performed here. The building is 4" high; there is only one level inside with a 4" high ceiling. There are double doors in the middle of each side. Long frosted-glass windows (2" long by 1" high) flank the doors on either side, and several skylights (4" long by 1" wide) are in the ceiling. The lab has its own generator inside, along with a great deal of test equipment, computers, and tools. Sturdy lab benches are bolted to the concrete floor, requiring 5 BODY damage to remove them from the floor. The placement of the equipment and other interior furnishings is left to the GM — the exact placement isn't crucial to the scenario.

MOB RULE



INTRODUCTION

This is an introductory scenario for *Champions*, designed for beginning players. It includes hints for bringing a superhero team together for the first time. As it stands, the scenario simulates a typical comic-book adventure, but there are also options for making it more gritty or humorous. GMs should feel free to modify the ploy to fit their team of PC superheroes. Anyone who wants to play in Mob Rule should read no further.

PLOT SUMMARY

A new, more vicious, tougher gang is moving into the city, and muscling out the older, "gentler, " mafiosos. These new villains are members of VIPER, an international criminal conspiracy. The heroes discover who the new bad guys are while fighting their crime wave.

But VIPER is not so easily intimidated. Faced with the prospect of a long, expensive war with the heroes, VIPER's leader calls in a mercenary group of supervillain hitmen called the Asesinos (Spanish for assassins). Using the Asesinos as muscle, VIPER kidnaps a prominent hostage, and then uses him to lure the heroes into an ambush. Once the heroes stomp the villains, they learn of the location of the local VIPER headquarters.

The heroes rush to the mansion headquarters of the arch-villain, where the fiend tries to hold them off with a remote-control bomb threat. The heroes must keep the villain from blowing up City Hall, rescue the hostage, and defeat the VIPER henchmen. The villains are beaten and the heroes earn the gratitude of the city and a medal from the mayor.

IF THIS IS YOUR FIRST ADVENTURE

Mob Rule is written so that the heroes slowly uncover evidence of a large-scale criminal conspiracy. At first they battle normal agents, then agents and supervillains, and finally a supervillain team. This lets the PCs fight upwards through the ranks of VIPER's forces.

However, this might not be the kind of adventure you want to GM. If your players have never played *Champions* before, you'll probably want to get them right into a pulse-pounding action scene. In this case, you should run them through the introductory scenario: *Assault on Miller Research Labs*. The introductory scenario could even lead into *Mob Rule*.

If this is your first run, or if you just like superpowered battles, you might also want the PCs to fight more supervillains. It would not be unreasonable for VIPER to hire a great number of supervillains to help them move into the new territory. In this case, substitute some of the supervillains in the *Characters* section for VIPER agents. For example, VIPER could have hired Icicle or Armadillo to provide extra support for its agents. Use the villains provided, or make up your own.

USING THE CHAMPIONS WITH MOB RULE

If this is your first adventure, you should probably use the heroes provided in *The Champions* section. This will let you get right under way, without having to worry about character creation. It will also let the players see how heroes and a hero team can be designed. If this is the case, photocopy the character sheets provided for each hero. You'll probably want to assign one hero to each player; if there are less than 6 players, you can say that the other members of the Champions are "on a mission, " or otherwise indisposed.

VIPER BACKGROUND

After the end of World War II, a group of industrialists from around the world met in secret in the ruins of Hiroshima. They were the representatives of Badlands Motor Company, Awad Oil International, Polytechnic Supply Incorporated, Worldwide Multinational Unlimited, Deutschland Aeronautics, Alliance Francais Shipping, Yorkshire Industries Ltd., Yamamoto Electrics, Duchess Industries, and many more. Together these multinational behemoths joined forces to form VIPER. The idea behind VIPER was that it would serve as a international goon squad to squash uppity competitors and fight communism. The name signified VIPER's purpose: It would be hidden and secretive, but always ready to strike.

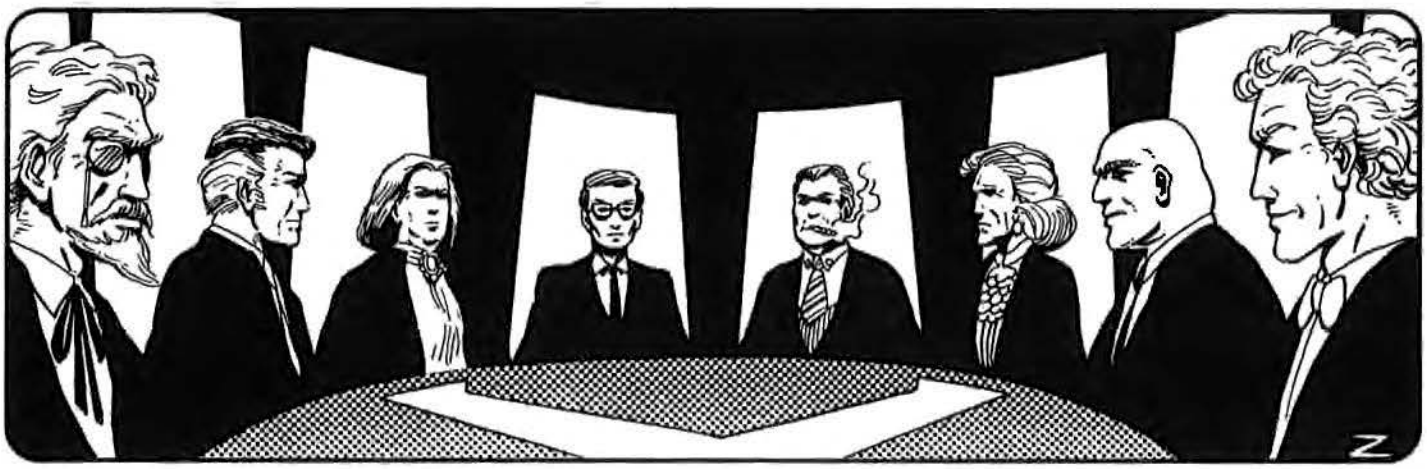
That's the way it started out — performing corporate espionage and sabotage, subverting non-VIPER companies, and financing McCarthyism. But it didn't last that way for long. By the early 50's, VIPER's leaders broke with the corporations. They moved into super-science and international espionage, trading national secrets for money and weapons. VIPER became an independent crime cartel, offering its services to anyone who could pay — not just the original VIPER founders. Naturally, all this upset the original corporate founders of VIPER, some of whom set up or co-opted rival organizations like DEMON, PSI, Raven, Genocide, and the Worldwide League of Crime.

In the early 60's, with the return of superheroes, VIPER began experimenting with supervillains. At first, VIPER hired old-time villains to train and organize new groups. VIPER leaders quickly became dissatisfied with independent old-timers, and began, by the mid-60's to create their own supervillains. Some of the supervillains died on the tables. Some went independent. Some even became heroes. But enough of the newly-created supervillains remained loyal to VIPER for the international criminal conspiracy to grow and prosper.

In the 1970's and 1980's, however, things began to go wrong. Law enforcement efforts improved dramatically, due largely to the coordinating efforts of UNTIL. Superheroes began to single VIPER out for special attention, with the result that several nests were destroyed. Still worse, when they captured one nest, the heroes inevitably discovered the locations of other bases. As nest after nest fell, VIPER began to crack. Nest leaders struck out on their own, stripping funds and personnel from the parent organization. Agents quit in droves, and other underworld organizations began to muscle into VIPER's turf. Before long, nests were fighting each other, even as superheroes and law enforcement agencies closed in for the kill. For a while, it seemed like VIPER itself might be destroyed.

Two things saved the tottering organization. First, a brilliant computer specialist created the Serpentine computer system. This computer gave VIPER nests access to VIPER's massive information database. But unlike traditional computer links, it is impossible to trace through the Serpentine network. VIPER nests could again communicate (and even cooperate) without fear of being revealed.

The second factor that saved VIPER was the emergence of the Supreme Serpent. No one knows exactly where he came from, or how he achieved his current rank. There are rumors that the Supreme Serpent is a brilliant supervillain, or an UNTIL officer turned bad. In any case, the Supreme Serpent has — in only a few years — turned VIPER around. The Supreme Serpent commands the respect of most nest leaders, and has made it extremely uncomfortable for those who oppose him. He has survived two attempts to unseat him; in both cases the offending nest leader disappeared forever. The Supreme Serpent has reasserted control over the wayward nests, and is said to have informers everywhere. So long as things continue to go well for VIPER, it is unlikely that he will fall.



VIPER has relocated many of its programs and training bases to South America and Asia (where operating costs are lower). VIPER has also begun acting as an intermediary agency between villains and clients, and as a supplier of high-tech weaponry to revolutionaries and criminals. The next step is to regain everything that was lost during the dark days of the 70's and 80's. Now, leaner and meaner than ever before, VIPER is preparing to re-establish total control over crime in North America and Europe.

VIPER isn't quite like organized crime, because it has a philosophy that transcends simply making money. VIPER wants power, and lots of it. Whatever means are necessary will be used; VIPER will work with corrupt officials, nationalist guerillas, terrorists, and even superheroes — if doing so will enhance VIPER.

VIPER is always on the lookout for territory that seems ripe for a nest. This includes almost any large urban area. VIPER is not usually too concerned about the presence of other criminal syndicates or superheroes. Most of these can be bought, and those that money won't buy can always be removed through less peaceful means. To set up a VIPER nest, VIPER leaders will pick an aspiring VIPER agent, and provide him with information, weapons, recruits, training, supervillain contacts, and high-priced lawyers. If he succeeds, VIPER gets a new nest. If he fails, well, there's always another social climber who wants to become a nest leader. And if he tries to double-cross VIPER and escape with the money, that's OK too. After all, VIPER has plenty of experience dealing with traitors...

Because VIPER is so large, the approach taken by each nest inevitably reflects the personality of the man who leads it. Although orders occasionally come down from the Supreme Serpent (like "all agents should shoot Defender on sight"), most of the day-to-day operations are left up to the nest leader. Some may be pugnacious and bent on property destruction, while others may be almost pacifistic and concentrate on theft or espionage. Some nest leaders are brilliant criminal masterminds who weave incredibly intricate plots planned down to the finest detail. Others are mindless clods who "wing it" in every phase of their operations, trusting brute force and technology to carry the day. The agent population of a nest can range from as low as five to five hundred or more. Likewise, use of elaborate bases, supervillains, super-technology and vehicles varies tremendously from nest to nest.

VIPER GRAND STRATEGY

The Supreme Serpent wants to make enough money off his VIPER nests to organize a huge, independent VIPER nest solely under his control with hundreds of thousands of trained men and the finest super- scientific weaponry ever assembled. He then wants to launch a world-wide coup d'etat in which he and VIPER simultaneously overthrow all the world's governments. Earth would at last be ruled by VIPER alone.

But he's patient. He knows all this will take time. Meanwhile, he urges his scientists to create ever more vile weapons of destruction and his lieutenants to learn more about the world's armies that oppose him. And he tests VIPER tactics through the nests, all the while studying those most likely to foil his schemes — the world's superheroes.

VIPER PETITE STRATEGY

As mentioned before, VIPER is incredibly diverse, so not all groups have the same strategies. However, for the most thefts, VIPER groups plan to sneak in, waste the normals, grab the objective, and sneak out, blasting whoever gets in their way. Of course, it rarely works out that way.

VIPER TACTICS

When VIPER agents are attacked by superheroes, they keep a 2-3" dispersion whenever possible. The agents are taught never to make more than a half move in combat. This allows them to fire (or dodge) if attacked directly, or to cover a friend who is attacked.

Example: *VIPER agents 72 and 36 each take a half Phase to move in Segment 4. In Segment 5, Defender flies down to perform a Move-through on agent 36. Agent 36 takes his half Phase delay to dodge Defender's Move-through. As a result, Defender misses. Agent 72 then takes his half-Phase-delay and fires his Net Gun at Defender, entangling the flying hero. In Phase 8, Defender spends his Phase destroying the Net, and Agent 72 again fires his Net Gun, re-entangling the hero (OK, so he got in a lucky shot). Agent 36 then (also in Segment 8) fires his Chemical Laser Cannon at the hapless (1/2 DCV) hero, taking him out of the fight. On Segment 12, both agents can act again normally.*

The deployment of the agents generally follows the following pattern: 1/4 to 1/3 of the agents act as skirmishers, moving into the open and acting to delay the heroes. Their job is to slow down and Stun the heroes while the other agents get into position and and prepare.

The second group, 1/3 to 1/2 of the agents and any supervillains, become the main body of the attack. They try to flank the heroes, to provide less of a target for the do-gooders. Once the heroes come in close, they open fire. The main body will concentrate fire on a single hero at a time, rather than scattering their fire among many heroes. VIPER strategists have decided that one hero out of the fight is worth more than two hurt heroes.

The remaining 1/4 to 1/3 of the agents provide backup. These agents try to stay hidden, and to Set and Brace (in order to get an OCV bonus). These troops will fire only if the main group of agents are rushed. If they can't find a hiding place, this group will provide covering fire and stay on the move.

VIPER will generally withdraw if they feel that the enemy has overwhelming forces. If VIPER withdraws, they will protect their leader first, their objective second, supervillains third, and agents last. Generally, VIPER feels that the leader is least replaceable, followed by the (doubtless valuable) objective, followed by those *rara aves,* supervillains, and lastly by those dime-a-dozen thugs in the green and gold.

When VIPER agents scatter, they attempt to cause diversions by threatening innocents. They are taught to grab a bystander and threaten to blow him or her away if the enemy (the hero) does not let the agents go. In fact, VIPER agents rarely carry out these threats because doing so insures that they will be harshly treated by heroes and the authorities.

VIPER agents don't fear capture because VIPER has such good lawyers. However, agents who threaten or harm innocents or injure law-enforcement personnel will go to jail for a long, long, time.

When using supervillains, VIPER tries to exploit those villains' strengths and cover for their weaknesses. If a villain is fast but has no ranged attacks, he will fight with the skirmishers. If a villain can hide well or has low defenses, he will be placed with the backup. Most villains will fight with the main body of agents.

FIVE-TEAMS

The latest battlefield tactic VIPER has under development — one sure to cause trouble for superheroes — is the "Five-Team" tactical organization. This is a specialized assault team now to be found in all participating VIPER Nests.

Over the years, VIPER has found that supers, even "slow" brick-type supers, could outmaneuver, outpunch, and generally outperform even well-trained combat troops. Hence, the agency has come up with its special Five-Team training program specifically for dealing with supers.

Each Five-Team is composed of five specially-trained agents. Rather than being trained for flexibility and diversity, these agents are chosen and trained for their ability to perform one task extraordinarily well. They are given the best equipment available and given tactical schooling to become one of the three agent types found in Five-Teams. These agent types are Baiters, Blasters, and Maulers. There is more information about the individual agent types in the VIPER agent write-ups.

FIVE-TEAM ORGANIZATION

Almost all Five-Teams are composed of two Baiters, two Blasters and one Mauler. For special assignments, other team arrangements may be made, but this happens so rarely that VIPER agents jokingly refer to aberrant Five-Teams as "Mutant" Teams.

FIVE-TEAM BATTLE TACTICS

In battle, Five-Teams are encouraged to get under cover. On an open field, supers will beat a crowd of agents any day, so Five-Teams try to stay out of the immediate conflict and let supervillains bear the brunt of the battle.

Five-Teams always delay and support one another in combat. The frontmost Five-Team is supported by the one in back of it, this one by the one behind it, etc. Because of these tactics and weapon improvements, superheroes give VIPER Five-Teams a bit more respect than the old-style VIPER agents.

GENERATING FIVE-TEAM AGENTS

Following the adventure are writeups of the most effective Five-Team agents VIPER has available. Few nests are able to actually equip their troops this well, so you're well within your rights to tone down their attacks if you wish.

THE ADVENTURE



THE VILLAINS

VIPER: The local nest that is out to take over the city and trash the heroes.

Serpent: An opportunistic VIPER leader with a fistful of gadgets.

The Asesinos: A band of superpowered hit-men for hire, led by a Brazilian vampire.

Stalker: A ruthless, centuries-old vampire who preys on superhumans.

The Tombstone Kid: A hideously scarred gunfighter wanted for more murders than he can count.

Ocelote: A bizarre human-ocelot hybrid who protects Stalker.

Mosquito: A man turned into an insect that shares Stalker's thirst for blood.

The Maine: Tough power-armor clad thug with a talent for trouble.

Spider Monkey: A brilliant, psychotic, telekinetic monkey who wants to replace humanity with other primates.

Montaña: A restless gargantuan earth elemental with a great love for his friends.

BALANCING THE VILLAINS

As written, this scenario has been written for 6 heroes with power levels roughly similar to the Champions. Each hero should be able to defeat 2 VIPER agents, while more than 4 agents will likely give a hero a hard time. Using this as a guideline, the GM should adjust the adventure for his group of heroes. Similarly, each supervillain should be roughly a match for a hero; if there are less than 7 heroes, the GM should take members away from the Asesinos. This can be done in any order, although the team should always include Stalker. If he wants to rationalize, the GM can assume that the other members of the Asesinos are on a separate assassination somewhere else, and will show up in future adventures involving the the team.

HOW TO INTRODUCE THE HEROES

Heroes wander into adventures for a wide variety of reasons. Sometimes their jobs (as reporters, social workers, IRS auditors, or policemen) bring them to the scene of a crime. Sometimes they live in a high-crime area and just tumble into the midst of a dangerous situation. Some superheroes assume regular patrols of dangerous parts of their city, looking for trouble. Sometimes heroes just happen into trouble — they go to the bank just moments before it's held up, or they go out to the suburbs to visit relatives who happen to have supervillains for neighbors. Heroes can also have friends, relatives and DNPCs that fall into these situations and call them for help. And, let us not forget that law-abiding heroes can always be called by police especially to help fight supervillains and superagencies. Among all these methods, it should never be too hard to work the heroes into a scenario.

Hopefully, now you have a handle on how to get your player-heroes into the adventure. Now you have a second problem: How do you help your players form a team? It is possible, however unlikely, that heroes would band together merely because of a common interest in fighting crime. It is more likely that the heroes would stay together as a team because they also have other things in common. Do they have similar abilities or backgrounds? Are they similar in outlook and method of operation? (Are they mutant heroes on the run from the law or all they all vigilantes? Do they share government connections or do they have a common enemy? Are they related?) Look for common elements in the heroes' characters that will make them want to work together to fight crime and look spiffy. Emphasize the common threat they all face in VIPER, if nothing else. Emphasizing these kinds of things will help your players think in terms of common goals and teamwork, rather than having them play a group of loner heroes who get together by chance.



CHAPTER 1: THE GRAND ENTRANCE

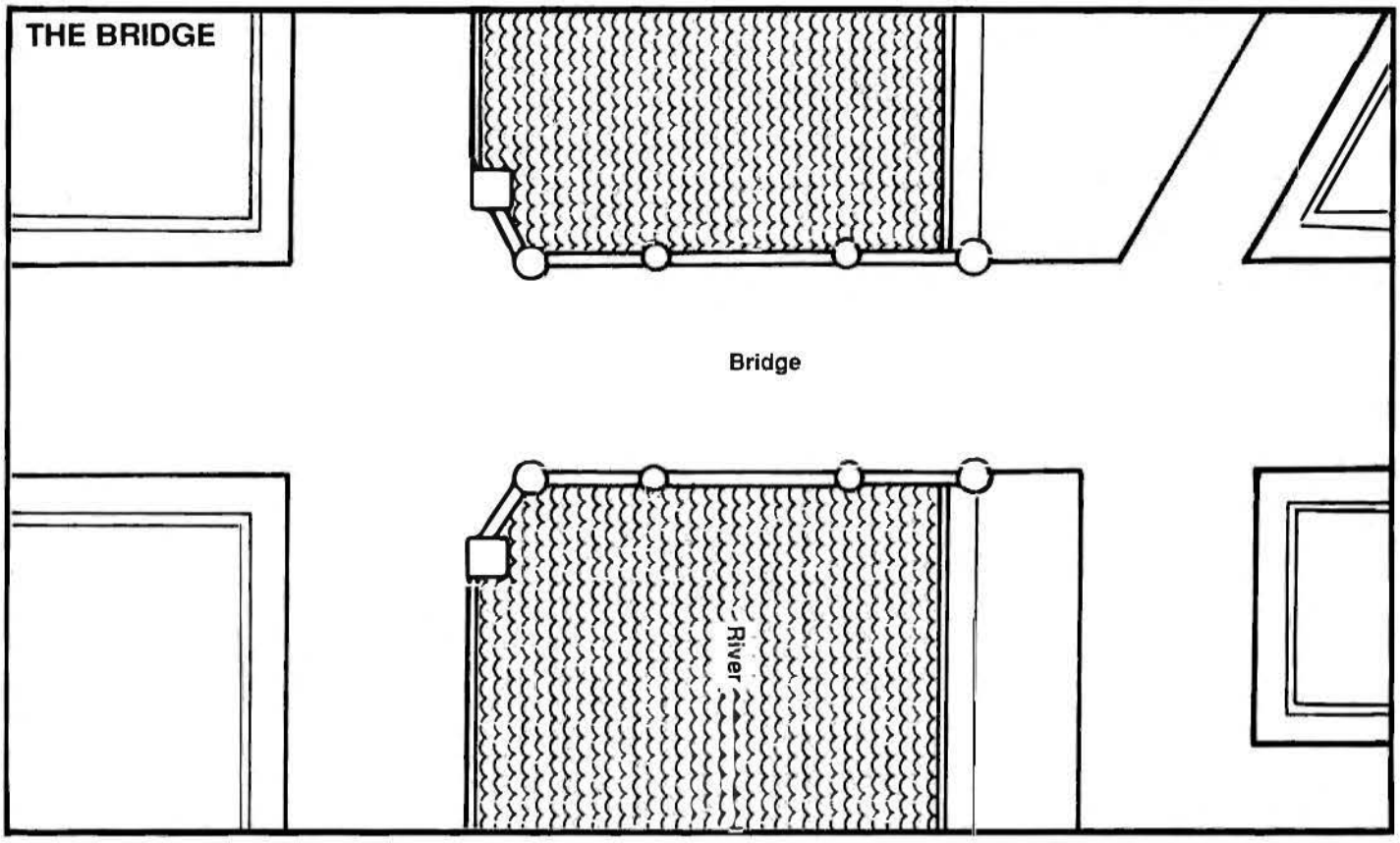
IT WAS A DARK AND STORMY NIGHT...

A hero on patrol or in his secret identity is out on a city street late at night (jogging, investigating a story, walking the dog, leaving a bar, looking for a mob leader, on a stakeout, etc.). If there is more than one hero, then perhaps the heroes are doing this together. The hero watches a sleek black Cadillac drive by, closely followed by a sporty red Alfa Romeo. Both cars have black-tinted windows. (If the hero has appropriate Danger Sense, it is activated by the passing of the second car.) After the cars have gone about half a block past the hero onto a bridge, the sports car draws even with the Caddy and the right window of the Alfa rolls down. A VIPER blaster rifle pokes out of the window and fires at the Cadillac. The driver loses control and the Cadillac crashes through the bridge railing. The Alfa speeds off, leaving the hero to decide whether to rescue the people in the Cadillac or capture the thugs in the Alfa. (Heroes that are part of a team or who have radios may be able to do both.)

THE CADILLAC

The Cadillac is teetering over the edge of the railing, its wheels spinning and doors ajar. GMs should let strong characters try to grab the car; agile ones can scramble onto it to save the passengers before the car lurches over the edge. If the hero can fly, the GM might want to say that the car actually falls over the edge, forcing the hero to make a daring mid-air catch (of the car or the passengers, whichever he is capable of). To lift or catch the car requires a 35 STR.

The Cadillac's driver, Tony Scalieri, is injured and unconscious. The lone passenger, Dòn Joseph Guisseppi, is shaken and stunned. He vows to leave town, and let the "new mob" take over. He tells the hero that there have already been three "hits" on mafia lords in the city and he isn't interested in taking a second opportunity to be the fourth. (What he won't tell the heroes is that VIPER offered him a pay-off to leave town, and that after tonight's excitement he's decided to accept the money).



THE ALFA

The agents in the Alfa will speed off, and will lead any pursuing heroes on a merry chase. Use the characteristics for a Porsche 928S, provided in this product. Due to the twisting streets, the car will be unable to go much faster than 20" per Phase, and if the heroes can keep up for a full Turn, the agents will lose control and hit a wall. This will knock them unconscious. If the heroes somehow capture the agents without hurting them, they will have the same information as the agents in *Scene 2*, below.

If the heroes want to find out more about the "new mob," a little investigation by a Streetwise hero (like Jaguar) can turn up a thug named Rob "the Weasel" Rogers, who is wanted on a number of traffic warrants. If none of the heroes have Streetwise, the police can direct them to Rogers, as can the mobsters who the heroes (presumably) saved. Rogers is driving a Ford Escort, and carries $300 in cash. He also has a VIPER uniform and blaster in his bedroom closet under the dirty laundry. If the heroes find this, they can arrest him on charges of having an unlicensed firearm. The Weasel is a tough, uncooperative punk — but his beautiful girlfriend Maria Sandino (a model for a local department store) is willing to talk to the heroes in order to help him. She's afraid that Rob will get hurt. She will tell the heroes that Rogers has been making a lot of money lately and that it has something to do with a man named Maxwell.

Maxwell, of course, is the leader of the new VIPER nest, but the heroes have no way of knowing that. However, if they keep Rogers under surveillance, he will lead them to Pier 17, and later to the bank robbery. If the heroes arrange for Rogers not to be captured, he can also lead them to the airstrip or the mansion (see below). If the heroes do not specifically arrange for Rogers not to be captured, the police will identify and arrest him after the bank robbery.



PURPOSE OF THE SCENE

This encounter, and the one that follows, is an establishing scene. This can be an action sequence, or some other exciting "hook" — the goal is not so much to hurt the heroes but to draw them into the story. An establishing scene serves the same purpose as the opening sequence in a movie or TV show.

In game terms, this scene and the next one are examples of detective work and hero vs. agent combat.

COOPERATE... OR ELSE

A second hero out on patrol (on a stakeout, tracking down a theft ring, walking the dog, etc.) two nights later sees a man crash through an eighth- floor window and start to fall. (The man is 16" from the ground, and will hit in three seconds unless the hero catches him. He will takes 8d6 damage, though, because he lands in a dumpster.) The hero can catch the falling man with an Attack Roll vs. DCV 3.

The man who was thrown out the window is Joey "Big J" Montagne, a small-time thief and muscular second-story man. If the hero takes time to talk to Big J (who won't do anything but scream until he lands), the hero learns that two VIPER agents are inside the apartment he was thrown out of. Big J says the agents are threatening his partner and trying to get him to "cooperate, " and work with VIPER.

Inside, Big J's partner, Frank Ferguson (the brains of the pair, who fences their stolen property), is begging the agents not to throw him out the window. The green-and-gold clad VIPER agents have their backs to the window; they are smirking and taunting Frank. "We oughtta toss you out the window just as a lesson in cooperation to others." They are "out of combat" (½ DCV), and will take x2 STUN from the hero's first attack unless the hero warns them. The hero should intervene to save Frank's miserable life (since he is, after all, innocent until proven guilty in a court of law). Prompt the hero if he seems reluctant or undecided about what to do. If the hero still doesn't act, then the VIPER agents should spot him and open fire. These are not Five-Team VIPER agents. Run this as a normal (if somewhat one-sided) combat.

THE APARTMENT

1: Bedroom: Two small beds (100 kg, DEF3, BODY 5), a small chest (50 kg, DEF 2, BODY 4) and a small closet. The bedroom is divided from the living room by a hanging sheet. The sheet could be used by agents to blind the hero, or by the hero to grab both agents at once.

2: Living Room: Two chairs (5kg, DEF3, BODY 3) and a card table (5kg, DEF2, BODY 2). There is a small black-and-white television (20kg, DEF2, BODY 5) on the card table. A hero could be tricked into punching the TV (taking 4d6 normal electrical damage). The hero could use the table as an area-effect (one hex) attack.

3: Kitchen: A sink, refrigerator (250kg, DEF7, BODY 6), stove (250kg, DEF7, BODY 6) and small pantry. Strong heroes could throw the appliances. The agents could use the stove to set a fire.

IF THE HEROES LOSE

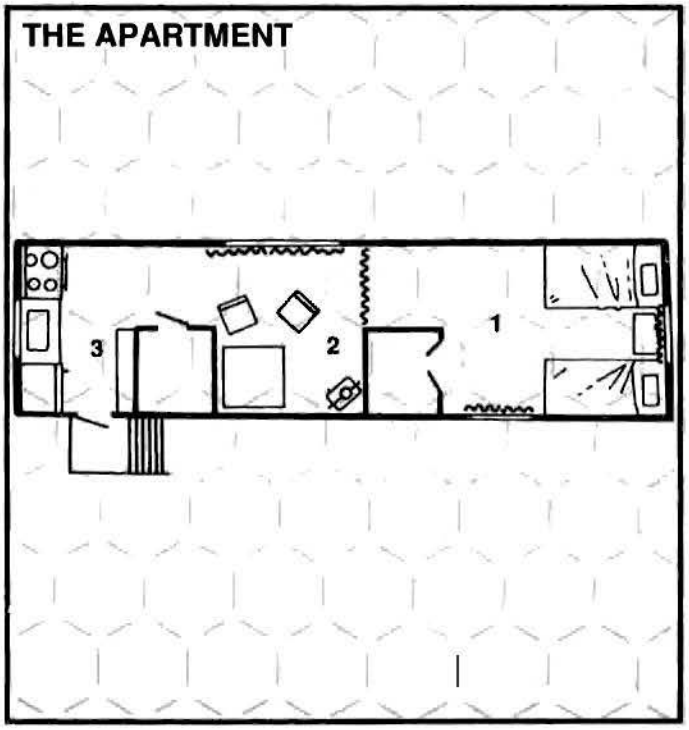
If by some incredible happenstance the hero is losing, another hero should be in the neighborhood and join in the fight. The foolish agents attack the fresh hero. If they still appear to be winning, another hero appears, and so on.

If by some miracle all the heroes lose, when they wake up Frank will tell them that the agents wanted him to cooperate with VIPER, but the heroes interrupted before the VIPER agent could give Frank the name of his new contact. Frank and Joey (both members of the old mob) are willing to cooperate with the heroes if they promise them protection.

IF THE HEROES WIN

If the heroes win, Frank and Joey agree to cooperate, and the police are happy to incarcerate the agents. The agents wake up as the hero(es) put them in jail. They laugh and tell the hero(es), "We'll be out of here before the sun comes up."

They're right. They make a quick phone call to their lawyer, and he gets them out within the hour. The judge (Judge Fields) that sprung the agents had his family threatened by VIPER.



If the heroes put the agents in the hospital, their lawyer, Timothy Skivwitz, (use the Skilled Normal sheet for Timothy) shows up a short time later with a couple of unnecessarily obnoxious bodyguards. They harass everyone until they are allowed to see the agents and find out what happened. If the heroes interfere (and don't they always), Skivwitz goes away and gets a court order from Judge Fields to see the beaten agents. When he comes back, after conferring with the beaten agents, he warns the heroes menacingly "You'll be hearing more from us." Afterwards, he reports what the heroes have done to the Serpent.

The agents leave the jail, and the hero that captured them is slapped with a legal restraining order that directs him not to "harass or follow" the agents. Of course, the hero can try to follow them anyway. If the agents see him, they will go back to their lawyer, who will have the hero arrested. If the hero can follow them without being spotted, he can see them go to their cheap hotel to await further instructions. The agents receive a phone call two days later telling them to go down to Pier 17 that night to unload "a shipment." The heroes may intercept this call, which leads them to the next scene.

At the jail, the heroes meet the police chief, Manolo Castro (used the skilled normal sheet for "Manny"). Castro asks for their help in dealing with the VIPER crime wave. He extends the offer of deputy police officer status to the heroes. This will enable the heroes to make arrests and carry police radios.

As the heroes are leaving the police station, they meet an honest, brave, incurably curious reporter — Merry Franks, a modern newspaperwoman (use the character sheet for Jimmy Dugan). She asks them for an interview and offers to give them good play in the *Daily News* if the heroes give her an exclusive interview. She'd just love to follow the heroes around to take pictures and write down quotes. In fact, she'll follow them whether they agree or not — they're news, and she's got to cover them. Later in the adventure, Merry can function as someone to be rescued (like a DNPC), a contact when the heroes need to know what's going on, a professional rival to a reporter character, or a romantic interest.

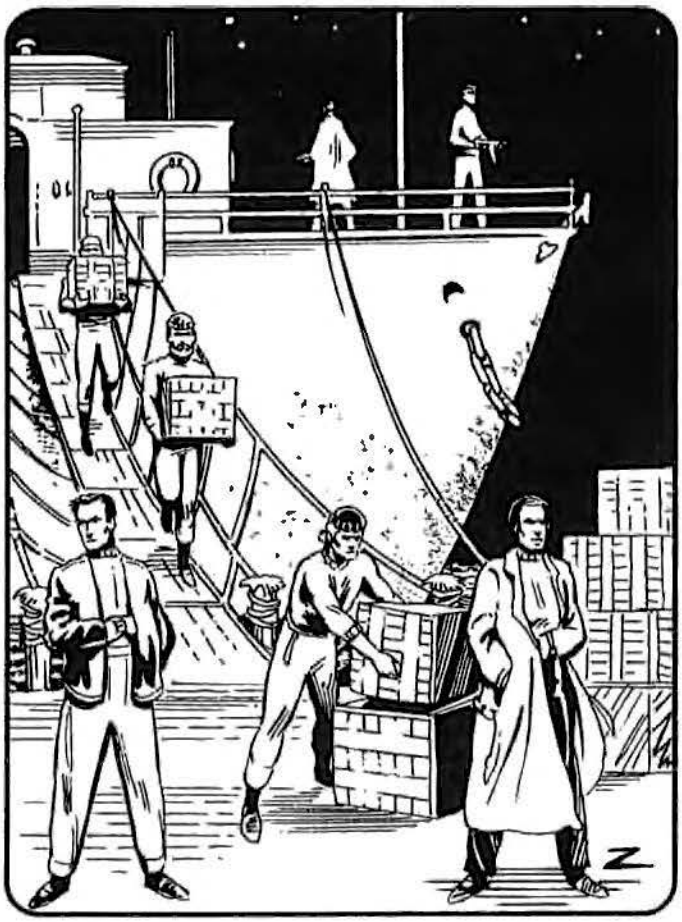
CHAPTER 2: THE PLOT THICKENS



ON THE WATERFRONT

The Serpent has decided that, in the face of superhero opposition, VIPER needs heavier weaponry, so he's sent for guns — lots of them. A whole shipload of assorted VIPER weapons is headed for the docks. (This assumes the city has docks. If your campaign in based in Dallas or Dodge City, the guns come to town by rail.)

The heroes could find out about this in a number of ways. They could follow Rob "the Weasel" Rogers around and watch him go down to the pier late at night. They might persuade Maria Sandino to keep an eye on Rogers and call them. Perhaps with detective work or streetwise investigation (leaning on some contacts) they could find out that "No one's supposed to go around Pier 17" or "Some heavy hardware is coming into town."



By the time the heroes get to Pier 17, VIPER is already there, unloading the boat. Agents guard the approaches to this pier and speedboats guard approaches from the bay. The Coast Guard is nowhere nearby (even if the heroes called them). VIPER threatened the Coast Guard captain's wife. The GM should discourage the PCs from calling the army or police for help; after all, they're supposed to be big, tough superheroes. However, if they insist, there are several ways to deal with that. The authorities could be skeptical or uncooperative and send only a token force or none at all. VIPER spies could spot the police near the pier and either reroute the shipment (unloading at another pier, or at sea onto small boats) or come in guns blazing, in which case the authorities would be blown away instantly, leaving only the heroes to fight a horde of prepared VIPER Five-Teams.

Pier 17 is privately owned and fenced off with barbed-wire-topped chain link fences (DEF 4, BODY 3; DEF 5, BODY 4 to pull the fence out of the ground) . The heroes could approach the pier by land (climbing up crates stacked outside the fence), water (possibly snorkeling up to the end of the pier), or air.

The agents are in radio contact with each other, and they call in every ten minutes. There are three agents outside on the pier for every hero, in addition to the two guarding the pier's entrance. Half of the agents are actually moving crates of weapons, while the others are standing guard. As soon as the agents spot the heroes, they stop moving crates and try to get inside them so they can blast the heroes to smithereens (use the VIPER weapons chart — roll 1-2 for Baiter weapons, 3-5 for Blaster Weapons, and 6 for Mauler Weapons). There are also sniper agents armed with sniper blasters (8d6, No range modifier) and scopes (UV vision, +1 OCV) perched atop the tall buildings and warehouses nearby (one sniper for every two heroes).

The agents on the speedboats (STR 30 BODY 14 SIZE 3x1 DEF 4 DEX 13 SPD 3 MOVEMENT 20") will try to escape with their cases of weapons once it become clear that the heroes are winning. Likewise, the agents on the pier will jump into the four waiting vans (Use the characteristics for a GMC Panel truck) and two waiting speedboats when it looks like things are going poorly. As the heroes are mopping up the agents on the pier, they spot boats and trucks getting away. As the heroes go after the escaping agents, the chase is on. Play this so that the heroes get a chase scene with agents in the back of the vehicles shooting at them as the unconscious drivers slump at the wheel. Boats crash into each other and vans threaten to run over drunks and into furniture stores. Fuel tanks on vans, speedboats, and the tanker can explode if shot with bullets, flames, electricity or similar energy blasts. The vehicles can also explode on impact.



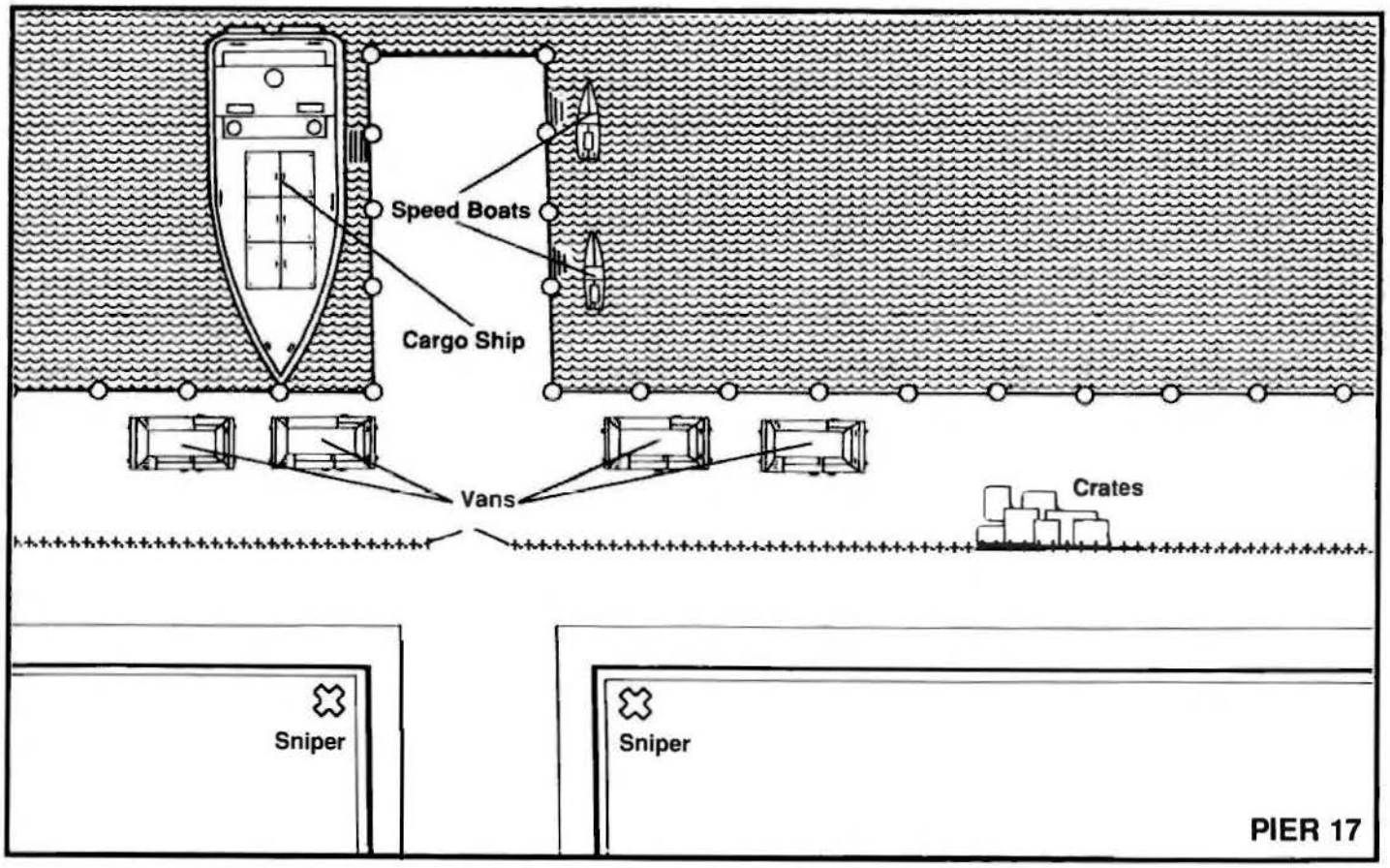
Presumably the heroes stomp the agents into a ground. If not, the agents flee in panic, not realizing that they have defeated the heroes. If any of the agents get away, then the agents in the following episodes will be armed with the new Five-Team weapons. (See the VIPER agent write-up, below.)

MAP KEY: THE PIER

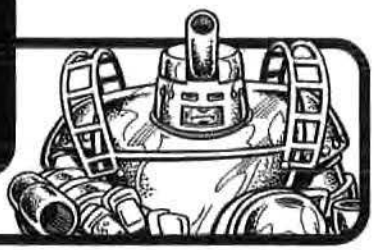
The crates (DEF3, BODY 4, filled with bootleg engine parts) stacked up against the 10' high barbed wire fence are stacked 12' high. Unlucky or clumsy characters might topple these crates.

PURPOSE OF THE SCENE

This encounter is intended to help promote the plot and set up the later sequence of events. As in the establishing scenes, the characters are not really expected to lose. However, they will be in for more of a test because there are more agents. Furthermore, because the agents are bringing in advanced weapons, the heroes will know that they will be in for an even more severe test in the future. Finally, the import of weapons will indicate that the heroes are starting to have an impact on VIPER, since VIPER is bringing in anti-superhero weapons.



CHAPTER 3: TROUBLE AT THE BANK



The next day, the heroes are called by the Police Chief to the scene of a bank robbery turned bad. There are two agents for every hero (or a minimum of one Five-Team), and there is a supervillain — Ogre, who has been hired by VIPER as a stopgap until the real heavyweights arrive. VIPER's forces are trapped inside the bank, but the police can't storm the building without risking injury or death to the bank customers trapped inside. The PRIMUS rescue team has been called, but hasn't arrived yet by the time the heroes appear on the scene.

When the heroes arrive, Merry Franks tells them that she was inside the bank when the VIPER agents arrived. She ducked behind the counter and out the rear door before they got an agent to cover it. She says she overheard Ogre complaining that he had to rob the bank to pay for new weapons to replace the ones the heroes intercepted last night. The police chief credits her and quick-acting patrol officers with delaying the agents long enough for back-up to arrive and trap the crooks inside.

As the heroes wait around outside, the Live at Five news van drives up, and the beautiful bleached-blonde bombshell Barbie Binkers bounces out of the van. Barbie thrusts her microphone into the face of the nearest hero, asking her usual tasteless personal questions about people who dress up in leotards.

Examples include:

"What do you think you're doing here, endangering innocent lives?

"What do you think you're doing, exposing yourself in that outfit?"

"So, have you always wanted to play cowboy, or is this some new fetish?"

"Is it true you people go out with godless communists and sucker-pod space people?"

"Do you have a license for that thing?"

And the ever popular "Have you stopped beating your wife?"

Barbie is an agent of VIPER (use the VIPER covert agent sheet, raise her COM to 20 and add PS: Journalism, 12-). She's outside the building to spy on the heroes. She tells the agents inside what's going on outside through her "live reports from the scene of the crime, where masked vigilantes are threatening our city." She has a 2d6 Invisible STUN Drain in her microphone. (The heroes feel a sensation of dizziness when she is interviewing them). Her cameraman, also an agent of VIPER, has an 8d6 Invisible Energy Blast in his camera, which he will use if it appears the heroes are about to be defeated.

The VIPER agents will form one Five-Team in the lobby to help Ogre fight off the heroes, while the other Five-Team tries to blow a hole in the back wall and escape. Once the heroes show up, the villains will become more desperate to escape; one of them should say "Oh no, it's [fill in group name] again! Run!" In general, the bad guys should fight defensively, using teller windows for cover and pretending to take aim at innocents to distract the heroes. The heroes should beat the villain and capture the thugs, saving the bank and getting good coverage from Merry Franks. Of course, they will be slammed by the evil Barbie, whose story takes the tone of "Superheroes: threat or menace?", and plays up reports of property damage and injuries. If the heroes mention to the (honest) DA that they think that Judge Fields is crooked or threatened, the DA takes the case to a different judge. If the heroes don't mention that to the DA, this supervillain will walk just like the last set of agents.

MAP KEY: THE BANK

1: The men's restroom.
2: The women's restroom.
3: The auditor's room.
4: The bank president's office.
5: The bank president's secretary's office.
6: The bank vice-president's office.
7: The teller's windows.
8: The lobby. It includes a giant circular sofa, three marble tables with withdrawal and deposit forms, and a roped-off line.
9: Employee lounge. It contains three vending machines, two couches and a table.
10: The Bank Vault.
11: The loan officer's office.

PURPOSE OF THE SCENE

This encounter is intended to show that the heroes are bringing VIPER's operations to a standstill. The GM should make it clear that this is a major victory over the VIPER agents and supervillain. This will set up the next few scenes, where VIPER tries to take care of the heroes once and for all.

In game terms, this PCs' first conflict with a supervillain, and the encounter should be substantially harder than the agent-superhero fights of the earlier scenes. The PCs should be primed for their first full-fledged superhero battle, which will take place in the next scene.

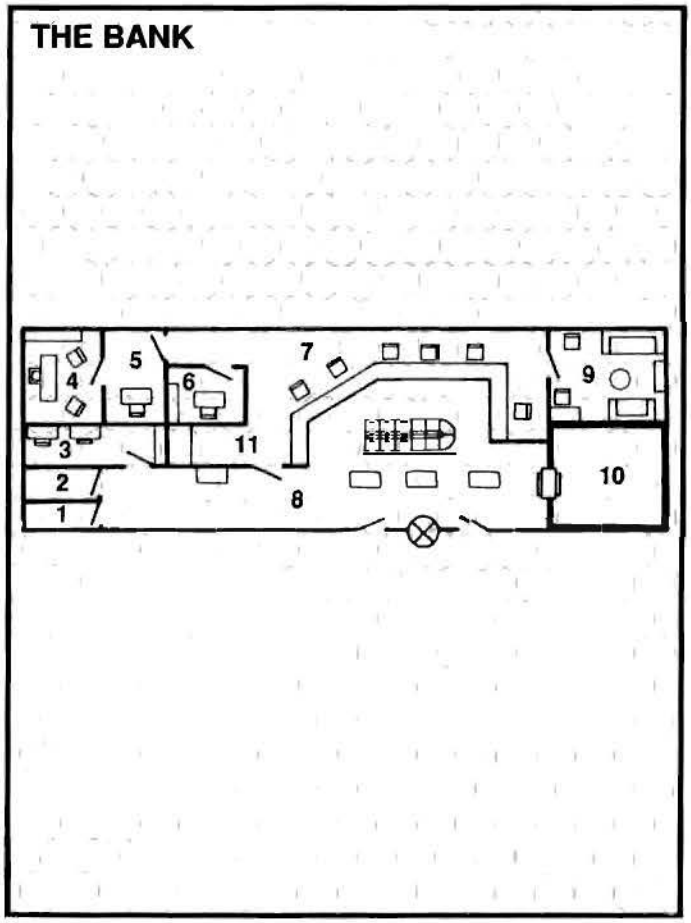


CHAPTER 4: CLIMAX AND CONCLUSION

IF YOU EVER WANT TO SEE HER AGAIN...

The VIPER nest leader, having determined that the heroes are too much trouble to be ignored, has decided to eliminate them once and for all. He has hired a mercenary team of supervillains (the Asesinos) to destroy them. The Asesinos have decided that the best way to do that is to lure the heroes, alone, into an ambush.

Three days after the bank robbery, the villains kidnap Barbie Binkers and also Merry Franks, a DNPC, or the police chief (Manolo Castro). They then release Barbie Binkers with a message: "The heroes must meet us at the abandoned Thurbie Junkyard at two in the morning. They must come alone and unarmed. If they fail to follow the instructions in the message, the hostage will be killed." Suspicious heroes may notice that Barbie appears none the worse for wear.



The heroes should show up at the rendezvous point, probably early. The villains also show up early, driving to within a few blocks of the junkyard and then sneaking in. Stalker waits inside the office, watching for the heroes' arrival. The Tombstone Kid waits in the crane control room, ready to activate either crane or magnet to capture the heroes. Ocelote hides, crouched in the shadow of the crushing machine. The Mosquito is flying around the junkyard, his mind linked to Stalker while he scouts for signs of superheroes. The Maine is buried, almost undetectable (-5 PER roll to spot) under a mound of junk near the front gate. Montaña is likewise buried behind the crossroads in the yard. Spider monkey is perched on the crane itself, swinging back and forth across its structure.

The villains use the junkyard crane and magnet to attack the heroes, and generally behave in typically villainous, sneaky, and underhanded ways. The Maine will wait until the heroes are right next to them before blasting the heroes from cover and rushing them. The Mosquito will attack the heroes from behind, and Spider Monkey will grab any flying heroes and toss them into the junk (any hero or villain tossed or knocked back into the junk will take x1 ½normal damage because of all the sharp and odd-shaped junk in the junk mounds). Spider Monkey will also grab stunned or unconscious characters and toss them onto the conveyor belt leading into the car crushing machine. Ocelote will attack any sneakers or invisible characters, preferably by sneaking up on them. The Tombstone Kid will shoot fliers and weapon-wielders or gadget-mongers, and use the crane and magnet to grab characters and toss them onto the conveyor belt. Montaña will hang back until one of his friends gets hit, at which point he will let loose with his "avalanche" attack, and then join the fight in earnest.

Stalker will hang back to turn on the conveyor belt and the crushing machine when the first hero lands on the belt. Meanwhile, he will watch the heroes in action, attack any NPC backup characters, and then attack characters separated from the others, preferably women and children. Generally, Stalker will hang back from the fight until after the heroes have trounced two or three of the villains. If the heroes are losing, he sees no reason to interfere.

If the heroes win, one of the captured villains has a piece of paper with the address of the old Milford mansion on it. The mansion (at the edge of town) is where the headquarters of the VIPER franchise is located. The heroes should probably rush right over there to capture the rest of VIPER and to rescue the hostage. If the heroes take the extra time, they can get the floor plans from the city planning department.

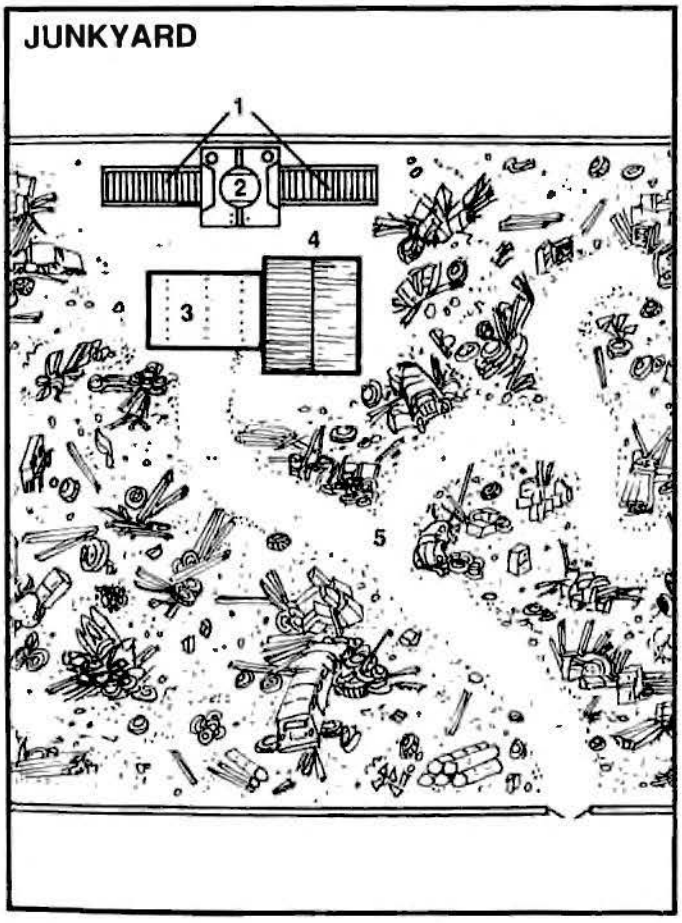
THE "MORAL DILEMMA" OPTION

If the GM wants to throw the heroes into a quandary, he can use this option. In this case, there is no slip of paper telling the location of VIPER HQ — only Stalker knows this information. And Stalker will only give the heroes this information on one condition: They must let him go. If the heroes say no deal, then dozens more innocent will be injured before the heroes figure out some other way to find VIPER HQ, to say nothing of the hostage. Stalker will even exaggerate the danger to the city with vague threats of a bomb. Of course, if the heroes let Stalker off the hook, he will be free to go on leading his vicious life of assassinations and vampirism.

The GM can play this out as he sees fit; the goal is to provide the PCs with a chance to roleplay while wrangling with a difficult decision. If they decide to bring Stalker in, the GM can run several more encounters until the PCs determine the exact whereabouts of the base.

MAP KEY: THE THURBIE JUNKYARD

The junkyard is full of old I-beams (DEF6, BODY9), cars (DEF4, BODY9), trucks (DEF4, BODY10), industrial machinery (DEF7, BODY6 or DEF9, BODY8), etc. A character can find any of these items within 3" of their current position each Phase on a successful PER roll (they make marvelous weapons for high-STR characters). However, footing on the hills of junk is tricky — characters running on the hills must make a DEX roll each Phase or fall down. Walking characters make DEX rolls at +3. Stealth rolls for characters moving in the junkyard are at -3 because of slipping metal and glass.



1: A conveyor belt to carry automobiles through the crushing machine. The conveyor belt moves at SPD 2, 2"/Phase.

2: The crushing machine. When it's on, it acts at SPD 2, doing 50 STR every time it acts, flattening cars (and unhappy player-characters that happen to fall in). This makes a convenient deathtrap for stunned heroes.

3: The trailer office. It contains the remote control for the crushing machine and the conveyor belt.

4: The crane and magnet control booth (DEF4, BODY12), the crane (DEF9, BODY8, STR 35) and the magnet (DEF9, BODY12, STR 30 TK, only vs. ferrous metal).

5: The trails through the piles of junk in the junkyard.

IF THE HEROES LOSE

If the heroes lose, the Serpent will arrive and insist that the heroes be chained (DEF5, BODY5), padlocked (DEF4, BODY3), and put in a boat and taken to the middle of the bay and dropped in. He thinks that this will kill superheroes (little does he know). Heroes should wake up (0 STUN, 0 END) and have one Recovery before they are tossed in the drink by VIPER agents. Remember that heroes underwater who don't have appropriate life support spend a minimum of 1 END/Phase and get no Recoveries.

This assumes that the city has a bay, lake, or at least a river. For those Dallas and Dodge City campaigns, the heroes are left in the junkyard in chains on the crushing machine while the villains leave for their party. Again, there are two VIPER agents left behind to watch the heroes' deaths.

Meanwhile, as the heroes are being taken out to the middle of the bay, the Asesinos and the Serpent return to his mansion to celebrate their victory over the heroes. If the heroes catch the boat that dropped them off in the bay, those two VIPER agents know about the party at Milford Mansion and can be persuaded to tell the heroes. If they somehow miss the boat, the heroes should be able to follow the VIPER agents back to the base. If the heroes rush to the mansion, they will encounter the Asesinos again. In addition, Barbie Binkers and the Serpent are there, along with a crowd of VIPER agents (2 for every hero, mostly acting as waiters, cooks, et. al.). If the heroes wait until the next night, the Asesinos will return by plane to Colombia and all the heroes will have to deal with are the VIPER agents, Barbie and the Serpent.

PURPOSE OF THE SCENE

Here it is at last, a slam-bang superhero fight just like the ones in comic-books. The heroes should have plenty of time to engage in superpowered fisticuffs — they're finally fighting foes who can meet them on equal terms. Run properly, this combat should be exciting, tense, and close. If the heroes win, it should be a satisfying victory.

The scene also includes a contingency option, in case the heroes are defeated. This is generally a good idea; unless the encounter is exceptionally easy or unless the GM really wants to simply kill the PCs, he should have some idea about what he will do if the heroes lose.



GET HIM!

The final scene is the heroes' confrontation with the VIPER leader at the mansion, where they must rescue the hostage and capture the arch-villain while keeping him from blowing up City Hall with a remote control device. There are five agents for every two heroes (round up).

As soon as the heroes are detected on the grounds, the VIPER groups form up and go hero-hunting, using furniture, staircases and the like for cover. The computer and Serpent together will use the concealed blasters in the ceiling to help the VIPER agents in their attack on the heroes. The hostage is kept tied up in the basement.

The Milford mansion grounds have motion sensors, and the windows have magnetic sensors. There are concealed speakers and microphones in every room. Each of these security precautions can be detected with, and defeated by, a successful Security Systems roll.

Some other Powers or Skills may also allow a hero to defeat these sensors (for instance, a magnetic hero could defeat the magnetic sensors, a successful Stealth roll could avoid the microphones, and a desolid hero could avoid detection by the motion sensors.

Once it becomes apparent that the VIPER agents won't be able to stop the heroes, the Serpent will broadcast a message throughout the mansion cursing the heroes for their interference and telling them that he is leaving — and they better not follow him, because he has a remote-control bomb that will blow up City Hall. After that, he'll open up the roof and blast off in his rocket-chair. Like so many VIPER threats, this is mostly bluff. Not that the Serpent doesn't have the radio remote control (the size of a TV remote) or a bomb hidden in City Hall — he does, but he's unlikely to use them. If he blows up City Hall the heroes have no reason to not capture him, and he knows he'll be dealt with much more harshly, something he's anxious to avoid.

There are a number of ways the heroes can deal with the bomb threat (so many, in fact that we can't possibly mention them all). First, the heroes can always call the Serpent's bluff. This can lead to an exciting confrontation; the GM should play along and keep the players guessing. But remember, the Serpent really doesn't want to use the bomb. Alternately, the heroes can try to grab the device, risking a slip. Or they could try to jam the transmissions somehow. If the heroes just shoot the Serpent, then the GM should have him drop the remote control (the heroes can Dive for Cover to catch it before it hits the ground).

MAP KEY: THE MILFORD MANSION

At each "x" on the map is a blaster concealed in the ceiling. The OAF blaster has a 14-Activation, is immobile, does 12d6 damage and has a 360° traverse.

THE BASEMENT

Contains a laundry and an extra freezer, as well as a storage area. This is where the hostage is being kept.

1ST FLOOR

1: The library is filled with bookcases, plush chairs, low tables and ashtrays on stands.

2: The kitchen contains a gas stove (150kg, DEF 7, BODY 6), a chopping block table (200kg, DEF 5, BODY 8), a dishwasher (200kg, DEF 7, BODY 6), a huge refrigerator (300kg, DEF 7, BODY 6), freezer (200kg, DEF 7, BODY 6), and pantry.

3: A giant luxurious restroom.

4: The dining room holds cabinets with china, silver dishes and goblets, a small chandelier (suitable for swinging for 100kg or less, requires DEX roll), and a table (DEF4, BODY6) that can serve up to 24 people.

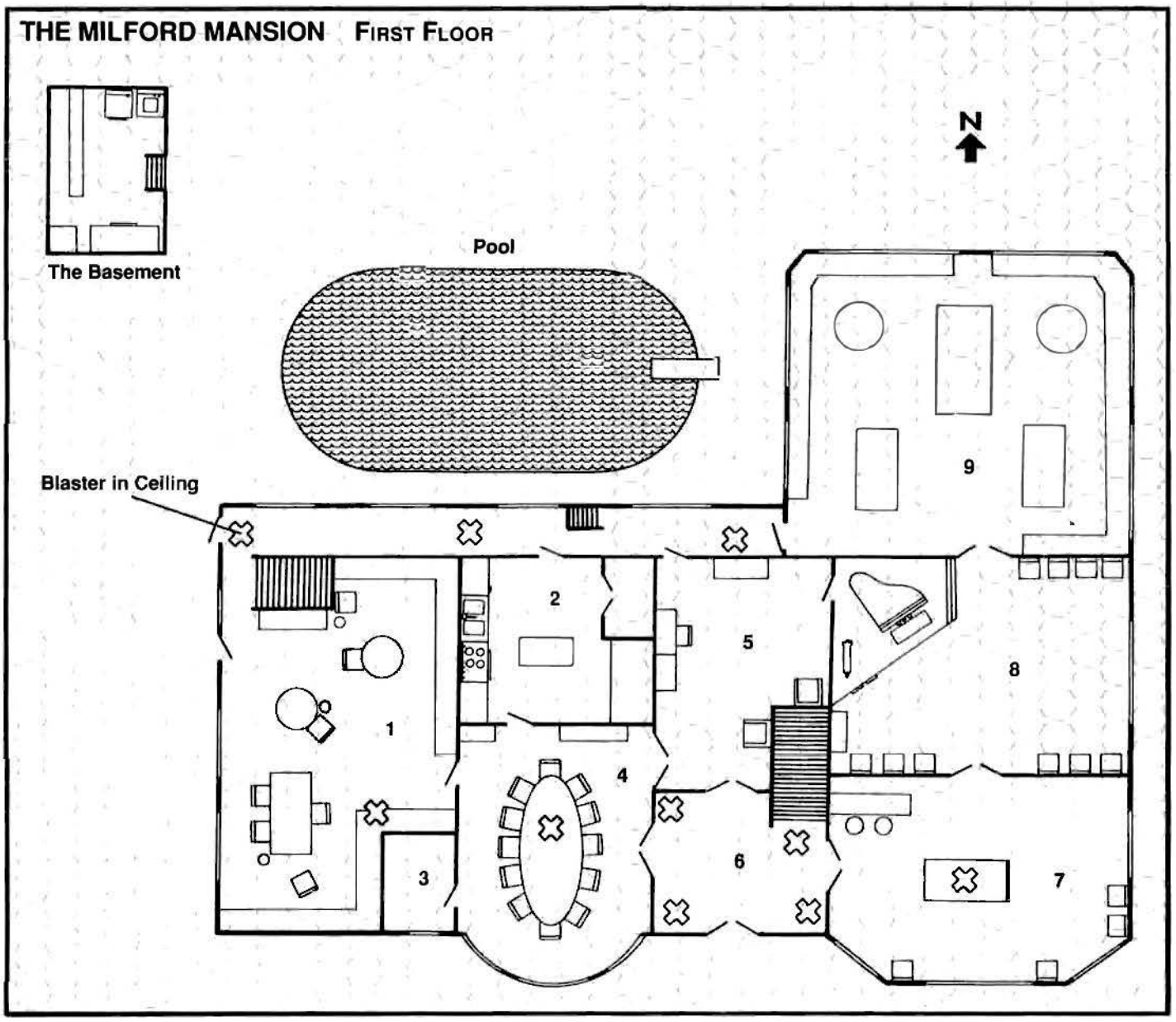
5: The study contains a desk and a desktop computer and several comfortable chairs. The computer contains only legitimate business records and games.

6: The foyer has a red carpet (which can be rolled up for a DEF3, BODY5 Entangle), a huge stairwell and a giant chandelier. There is also a balcony on the second floor overlooking the foyer.

7: The billiard room. The billiard table weighs 200kg, DEF 3, BODY 4.

8: The conservatory has a small stage with a variety of musical instruments — a piano, a harp and a violin among others.

9: The green room is a miniature greenhouse, filled with plants.



2ND FLOOR

1: Bathrooms

2: Bedrooms

3: The giant chandelier over the foyer. The chandelier can support an additional 200kg, and it has a DEF of 2 and a BODY of 3. In order to swing on this chandelier, the hero must have a 2" horizontal leap from the second floor or a 3" vertical leap from the first floor. The hero must still make a DEX roll to successfully swing from the chandelier. An unsuccessful roll can mean that the hero falls, or simply that the chandelier stops, leaving the hero stranded in mid-air.

4: The secret control room. This computer-filled office holds the controlling equipment for all the lights, appliances, and weapons on the mansion. The blasters can be computer-controlled (the computer is INT 10, DEX 15), or they can be manually controlled (giving the blasters the operator's DEX and skill levels). The chair in this room is the Serpent's flying escape chair.

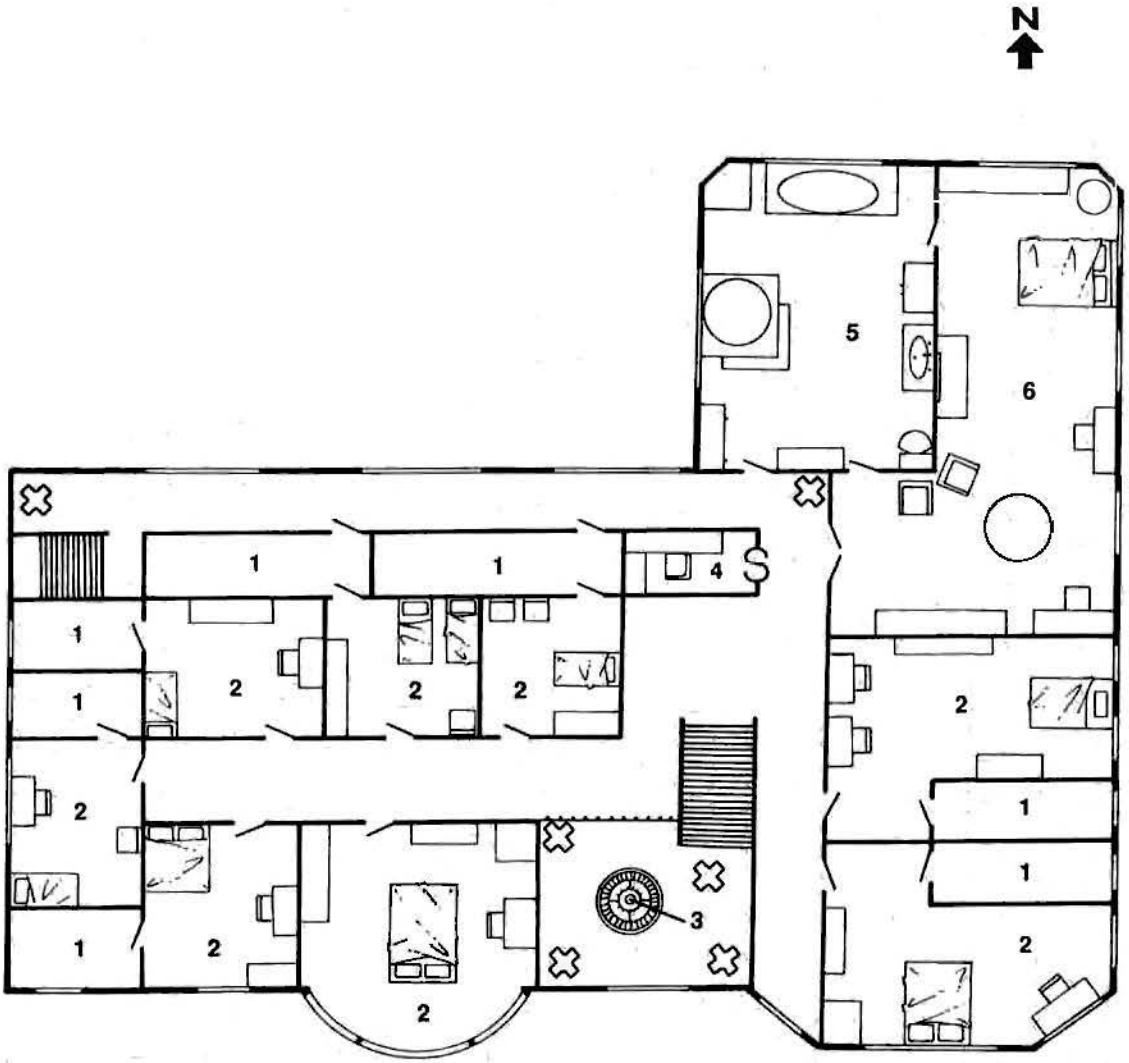
5: The jacuzzi-equipped master bathroom.

6: The luxurious master bedroom. There is a silent alarm array in this room connected to the mansion's sensors.

PURPOSE OF THE SCENE

This scene allows the characters to finish the victory they had in the last scene; they can eliminate VIPER as a threat (for now, at least). It should provide a satisfying finale for a long adventure.

THE MILFORD MANSION SECOND FLOOR



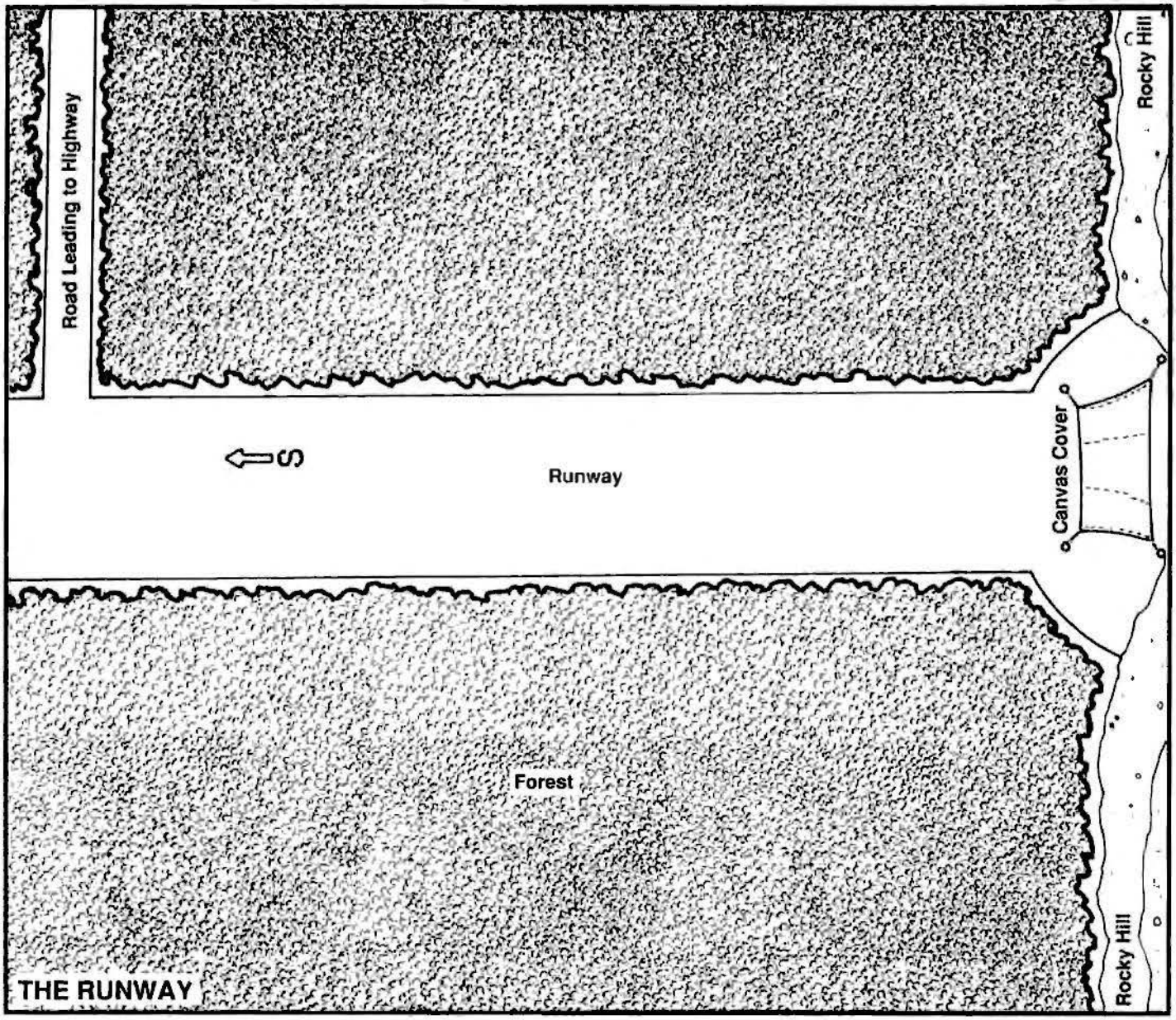
DO UNTO OTHERS — THEN SPLIT

Substitute this Chapter as an alternative to the previous two scenes, but only if the heroes have taken the fight to VIPER and developed a number of solid street contacts.

The heroes, fresh from the bank robbery, have somehow learned that VIPER has hired the Asesinos to come to the city to kill them and clear the way for VIPER dominance of the city. They have also learned the location of the landing strip outside town that VIPER uses for aerial shipments. The heroes know that the Asesinos will arrive between 2AM and 6AM, and they know that the Serpent leader of VIPER will be there to meet them.

The map shows the 500' long runway and the dense forest around the runway. The forest consists of tall (4"), thin, trees (one per hex) that block or limit movement, sight and attacks. Any attack or sight PER rolls in the forest take a -1 per hex in addition to normal range and night modifiers. There is a large canvas tarp held down with wooden stakes at the end of the runway. The tarp is normally used for covering airplanes. At the end of the runway is a small, rocky hill almost completely barren of vegetation. The heroes could have anywhere between a few minutes to several hours to set themselves up (GM's option).

After the heroes are set up, time passes quickly. Finally, just as the heroes begin to hear the buzz of a small propeller plane, two luxury cars with tinted windows and a canvas covered truck drive onto the runway. The three vehicles drive to the north end of the runway, where they pull off to the side and turn around, with their headlights illuminating the runway's length.



The Serpent is in one of the cars (possibly with Barbie Binkers), guarded by two VIPER blaster agents. Next to him, in the truck, are two Five-Teams. The other car, on the opposite (east) side of the highway, is occupied only by a single VIPER Baiter agent, who is the driver.

The first person down from the airplane is The Mosquito, who, with his mind linked to Stalker, is flying ahead of the plane on reconnaissance. After he has completed his recon, the plane, piloted by some hapless VIPER goon, lands on the airstrip. The Asesinos disembark once the plane comes to a halt (the Tombstone Kid first, followed by The Maine, Ocelote, Spider Monkey, and lastly, Stalker). Montaña isn't here, since he can't fly, and he hasn't walked here yet. The plan was for him to rendezvous with the Asesinos in two days.

When Stalker touches the ground, the Serpent gets out of his car and walks over to greet him. The two chat amiably about plans to beat the heroes, and then Stalker, Mosquito and the Tombstone Kid get in the car with the Serpent. The other Asesinos are escorted to the other car by a VIPER agent and they get in. They then prepare to drive off to the city in a convoy and proceed with their plan, unless the heroes prevent them. If the heroes don't attack, they can be spotted by Mosquito, Stalker or Ocelote (perhaps Ocelote's Danger Sense activates and he begins to growl, warning the heroes that something is about to happen).

If the heroes attack the Asesino's while they're still in the air, Stalker will grab the Tombstone Kid and Ocelote and carry them to the ground. Mosquito will harass the attacking heroes; Montaña and The Maine will just crash into the ground. The Mosquito will also try to catch Spider Monkey and set her down.

The Asesinos will attack the heroes as soon as they can, with Stalker trying to keep to the shadows as soon as possible. The VIPER agents will join in the fight as best they can, but they will doubtless be confused by the heroes' sudden appearance. If the heroes lose, act as though they had lost the battle in the junkyard (tossed in the bay, etc.). If the heroes win, however, proceed directly to the *Epilogue*, below.

PURPOSE OF THE SCENE

The inclusion of this scene lets the heroes have an impact on the story: If they are exceptionally sharp or clever, they can figure what is going on and prevent some bloodshed. This is extremely important for any adventure: The GM should always let the PCs have the option of doing something out of the ordinary and getting away with it.

EPILOGUE

The victorious heroes are the toast of the city. Barbie Binkers is fired and thrown in jail if the heroes exposed her connection to VIPER. The team is given a ticker-tape parade by the business community, a medal by the police chief, the key to the city by the mayor, and a letter of commendation from the governor. If the heroes finished the adventure in really spectacular style, they even get a congratulatory phone call from the president. They are lauded by the media (with Merry Franks in the lead, asking about the heroes' future plans), and they are applauded by everyday citizens. In short, the PCs have earned the title of heroes.

Meanwhile, of course, the Supreme Serpent has put the heroes on VIPER's most wanted list, and has posted a reward for their capture (after all, they cost his organization a great deal of money and prestige). And somewhere (hopefully in a jail cell), the Asesinos plot revenge.

If this is their first adventure, the heroes will probably begin to think in terms of a formal team, with a name, team equipment, a headquarters and the like. You, as GM, can encourage this by having Merry Franks ask pointed, detailed questions about their future plans. Merry may even become a group DNPC to help defray the cost of the heroes' HQ.

PURPOSE OF THE SCENE

GMs should never forget that a good adventure deserves a good epilogue. The epilogue allows the heroes to bask in a job well done. The epilogue lets the players talk about what they accomplished, and where they went wrong. Finally, the epilogue can be used to set up future plots and subplots.



OPTIONS



There are at least a couple of other ways to run this scenario. Beginning GMs should probably run it as it is written up, but experienced GMs can try these out to provide additional wrinkles to the basic scenario.

COMEDY

The adventure plays essentially the same as written, but the thugs, instead of VIPER agents, are the alien Gweenies. The Gweenies are three-foot tall teleporting aliens with bushels of eyestalks and arm tentacles. The have disguised themselves by putting a 3' robot torso on their heads and then dressing up like 30's Chicago gangsters. They teleport away when threatened with physical violence and employ stun-beamers (disguised as tommy-guns) that shoot red dye pellets. If the heroes attack the Gweenies by surprise, the heroes destroy the top half of the Gweenie-gangsters (the robot half), and the Gweenies teleport away. Alert heroes notice that the Gweenie-gangsters never button their coats (so they can see — the coats would block their vision). They may also notice that all the thugs' voices are the same, and that they come from belt-level rather than from their mouths. Sometimes the voices are out of sync with the moving mouths — like bad dubbing in a cheap 40s movie.

At the end of the adventure, the Gweenie leader (who is disguised as Al Capone), instead of surrendering when defeated, claims the whole thing was a misunderstanding and teleports to his flying saucer. The saucer then flies over the city and buzzes the heroes before heading back out into space for fun on other planets.

GRITTY

The second option is to run this adventure with a gritty flavor, along the lines of TV police shows or "realistic" graphic novel comics. The adventure is geared to street-level Champions, super-agents and "ordinary" crime fighters, but can be played with high-powered heroes. This version of the scenario emphasizes dirty crime and death. Drug deals and slimy characters are the rule. Judges are corrupt and cops can be bought off. Even doctors and nurses can be bad guys.

The main villain group is the drug-smuggling Colombian Medellín Cartel rather than VIPER. The leader of that group is El Capataz (Spanish for the Overseer), a treacherous, brutal thug. The mob's thugs will look like normal thugs — no green and yellow suits for them. And their weapons will do one thing: Kill. They will be armed with normal pistols at the beginning of the scenario, and will upgrade to AK-47s and anti-tank missiles after the scene at the docks.

The Asesinos will change too. The Maine (a somewhat comic character) is replaced with El Muerto Obscuro, a much darker villain. El Muerto Obscuro is the son of a Colmbian drug-lord's who is trained in the lethal arts of ninjitsu.

When running the adventure, the GM should remember that in gritty comic books, the morality is rarely clear-cut; there are fewtrue heroes. Death is more real, and the heroes will have a harder time making everything work out right in the end. For example, Rob "The Weasel" Roger's girlfriend could be a call-girl who wants money from the heroes before she'll betray her boyfriend. The two are crack cocaine abusers who live in drug-induced squalor. Similarly, public officials (like Judge Fields and the Coast Guard Captain) will have been bribed to look the other way. And so on.

The beginning of the adventure will be radically different. The Medellín mobsters in the Alfa Romeo use a Kalashnikov submachine gun to kill the driver of the Cadillac. The Caddy immediately crashes into a pillar on the bridge and bursts into flames. By the time the hero reaches the car, the Don and his 4-year-old daughter Eva have been roasted alive. Heroes can pull the bodies out of the crash, but they take 1d6 Killing damage per Phase they are in the burning wreck. The killers in the Alfa are Cartel hitmen with forged passports.

After the heroes deal with the drive-by murder, they are approached by Dòn Martelli, asking (on behalf of the local crime bosses) for help in stopping this new crime wave. He'll put the word out on the street that he wants a meeting with the heroes, at his mansion. When they arrives, Martelli has a slide projector on, showing a giant picture of the dead girl from the car wreck. "We always kept things quiet, " he says "not like this. Look at that — a little girl No one does anything, people'll get hurt. Innocent people. We want you to do what we all know you'll have to do. We help you by giving you whatever information we can. You help us by getting rid of these killers. What do you say?" If the hero agrees, then Martelli will supply them with underworld information for the rest of the adventure, tipping the hero off to the events aty the pier and at the bank in advance.



He'll also tell the heroes about a drug shipment (on pier 17) and a gambling operation set up by the Cartel mafia. The heroes can bust these operations easily (there is just one armed thug for every hero). The deputy mayor (George MacDougal, a large, mildly officious man) will be at the gambling operation, playing the roulette wheel (yes, that's illegal). Later on, after the fight at the junkyard, Martelli (instead of the Asesinos) can tell the heroes about the Milford mansion, where the El Capataz is headquartered. There are enough guns and drugs to turn the city upside down.

Martelli knows about the Milford mansion from the beginning, but he wants to use the heroes to whittle down the Colombian operation to the point where he can muscle in on their territory after some of the old dons have been forced out. That way, Martelli makes more money, the heroes make some busts, the Medellín Carel will only avenge itself on the heroes, and everybody's happy — or so Martelli thinks. If you need a character sheet for Martelli, use the characteristics from the Serpent and the skills from El Capataz, but without the sword-cane. They have the same number of contacts, but with different people. Martelli is Hunted on a 14- by both the police and the Cartel, and has two Psych Lims: Greedy and Amoral.

The other scenes should be altered to reflect gritty realism. The scene on the pier will involve no super-technological weapons, only automatic weapons and anti-tank rockets. The scene at the bank should be a deadly hostage drama, with customers and employees of the bank tied up, and with the thugs armed with shotguns.

And in the finale, El Capataz will act far more ruthlessly than his VIPER counterpart. He'll hustle the hostage into his limo (Use the characteristics for a Cadillac Fleetwood, provided in this product) and try to drive away. He'll threaten to kill the hostage. This is no bluff. He'll even wound the hostage first to demonstrate his deadly seriousness.

THE ASESINOS



The Asesinos (Spanish for Assasins) are a well-known team with a reputation that precedes them, quite beyond their individual reputations. They are widely seen as a ruthless, efficient team of killers who specialize in cleaning up operations botched by other supervillains. They are bizarre, even monstrous in appearance. They rarely leave leave witnesses. And they always get paid in cash.

The Asesinos have worked for VIPER, various mobs, several unscrupulous businesses, a couple of outlaw governments, DEMON, Genocide, and other ruthless organizations, but not for PSI (they want their subjects alive) or RAVEN (whose leaders are too elitist to hire a group of South American monsters). In the future, the Asesinos will work for any group that will pay their fees, though of course they will offer a discount rate for attacks on the PC's — their only failure.

ASESINOS' TEAMWORK

The Asesinos, are, with the exception of Spider Monkey and The Maine, all incredibly loyal to Stalker. They obey his commands without hesitation, and for the most part without question. The group usually begins combat with a recon by Mosquito, followed by an explosive shell or two from The Maine to "soften up" the quarry. The Tombstone Kid shoots first at focus-using heroes, and then acts as fire support for the front-line fighters: Ocelote, Montaña, and (after he gets up to the fight) The Maine (or El Morte Negro). Mosquito flies from hero to hero, usually coordinating his attacks with another team member, and Spider Monkey uses her TK to slow down opponents by throwing them at each other. Meanwhile, Stalker hangs back to coordinate the fight, teleporting around the battlefield and engaging lone heroines, child heroes, or as a last resort, physically weak heroes. When four or more of their number are defeated or knocked out, the Asesinos retreat, taking their injured with them.

The Asesinos also have a few code-words they use to heighten their effectiveness in combat against powerful teams.

Target X — Everyone that can, ignore your current opponent and attack the designated "target."

Toro — Charge the enemy.

Matador — Take evasive action.

Red Flag — Use everything you've got to stomp the opponent into the ground, killing everyone, leaving no witnesses and destroying as much property as possible.



STALKER

Val	Char	Cost
45	STR	35
23	DEX	39
30	CON	40
30	BODY	40
15	INT	5
20	EGO	20
30	PRE	20
20	COM	5
20	PD	11
20	ED	14
6	SPD	27
16	REC	0
60	END	0
68	STUN	0

Cost	Powers/ Skills	END
20	Elemental Control — Vampire Powers	
a-30	1 ½d6 Armor-Piercing HKA (3d6+1 w/ STR), 0 END	0
b-27	15d6 Mind Control, No Range, X2 END	14
c-20	20" Teleport	4
d-20	8d6 Telepathy	4
7	+15 STR after draining a human of blood (-1), lasts one hour (no bonus)	
6	1d6 Cumulative Transformation Attack (to Vampire — counts as major Transformation) charge, takes +1 Phase	1
10	Gliding 20" (OAF — Cloak)	
8	Enhanced Hearing (+4 with Hearing PER rolls)	
5	IR Vision	
10	+20 PRE, only against PRE attacks (-1)	
15	Life Support (no need to eat, breathe)	
	Skills Spanish (fluent)	
13,4	Stealth 19- English (fluent)	
15,4	Survival 17-	
3	Seduction 15-	
0	Portuguese fluent, native language	

150+	Disadvantages
20	Vulnerability x2 STUN vs. Fire
10	Vulnerability x1 ½BODY vs. Fire
15	Psychological Limitation: Likes his "Prey" to be challenging
15	Psychological Limitation: Likes to terrorize his prey
15	Psychological Limitation: Revels in Vampirism
15	Psychological Limitation: Fear of Sunlight
10	Psychological Limitation: Fear of Fire
20	Physical Limitation: "Dies" when staked through heart
15	Physical Limitation: Affected by Blood Drunk
15	Physical Limitation: Must Drink Blood
30	Susceptibility: 1d6/ Phase from Sunlight
20	Susceptibility: loses 3d6 STR/ Turn on holy ground
20	Susceptibility: loses 6d6 END/Turn on holy ground
20	Distinctive Features: Vampire (Con, ext)
10	Reputation: Ruthless Killer, 11-
10	Hunted by Catholic Church and Misc. Vampire Hunters, 8-
10	Hunted by Tourist Vampire, 8-
10	Unluck: 2d6
38	Villain Bonus/ Experience

OCV: 8; **DCV:** 8; **ECV:** 7; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	251	+	217	=	468	+	318	+	150

Background/ Personality: Born in 1727, Antonio was a trapper and hunter without peer. He prided himself on being able to survive for years in places where most men would perish within hours. Antonio lived and prospered forty years deep in the Amazon basin before a raging storm forced him to take shelter in an abandoned temple.

Once inside the temple, Antonio was trapped and attacked by a poltergeist, which he fought physically and psychically for hours. In the end, neither won. Antonio was possessed by the thing in a bizarre symbiotic relationship. He gained the vampiric abilities that have set him apart from humanity. The poltergeist gained a travelling human host that freed it from the old temple.

After gaining these powers, Antonio returned to civilization and began hunting humans for sport. He was, as always, too arrogant and boastful for his own good. He was discovered by a local Jesuit, who tracked him to his lair and staked him through the heart.

Antonio stayed dead for centuries until a careless tourist stumbled upon his vault and removed the stake through Antonio's skeleton to use for a tent peg. Instead of killing him, Antonio turned the tourist into a vampire out of gratitude.

Antonio, like so many hunters, enjoys the hunt only if his prey is a challenge — dangerous and difficult to kill. This fixation has led him to ignore normal humans and to hunt superhumans instead. He learned, after being "killed" twice, that most superhumans travel in packs — teams formed for mutual advantage. In order to counter this and continue his hunts, Antonio formed the Asesinos, a group of super-powered hit-men for hire. The Asesinos enable Stalker to meet superhero teams on equal terms. Moreover, the high fees charged allow Stalker to taste a lifestyle that he could never afford while alive.

Antonio also likes to frighten his "prey", toying with them in anticipation of the final death-stroke. He smiles at his intended victims, revealing his over-sized canine teeth, and then vanishes in a puff of smoke.

Identifying Quote: "How delightful. A challenge at last. HaHaHa-HaHaHaHa."

Powers/ Tactics: Stalker is an exceptionally powerful villain — one capable of taking on several heroes. He has traditional vampiric abilities and weaknesses. He uses his teleportation and stealth abilities to sneak up on his opponents, preferably one at a time. He uses his telepathy to anticipate his opponents' actions and to learn their weaknesses, and he uses his mind control to hold them in thrall while rips open their throats with his razor-sharp teeth. He prefers women and children as victims. He often captures and terrorizes them (using his mind control powers), sometimes "sipping" their blood a little bit at a time — only to release them and taunt their protectors and teammates.

Antonio only rarely uses his ability to transform others into vampires, most often with women who have struck his fancy. He uses his gliding cloak in conjunction with his teleportation ability to spy on his prey from above and to oversee the progress of a battle.

Antonio has learned that fire and sunlight can hurt him a great deal, and he often runs from these attacks, though he is occasionally angered by them. When angered, Antonio customarily grabs a normal human and sinks his teeth into him, draining him of blood. His skin turns flush and he becomes even more than usually overconfident as he attempts to use his strength alone to crush his opponents before draining them of their life's blood.

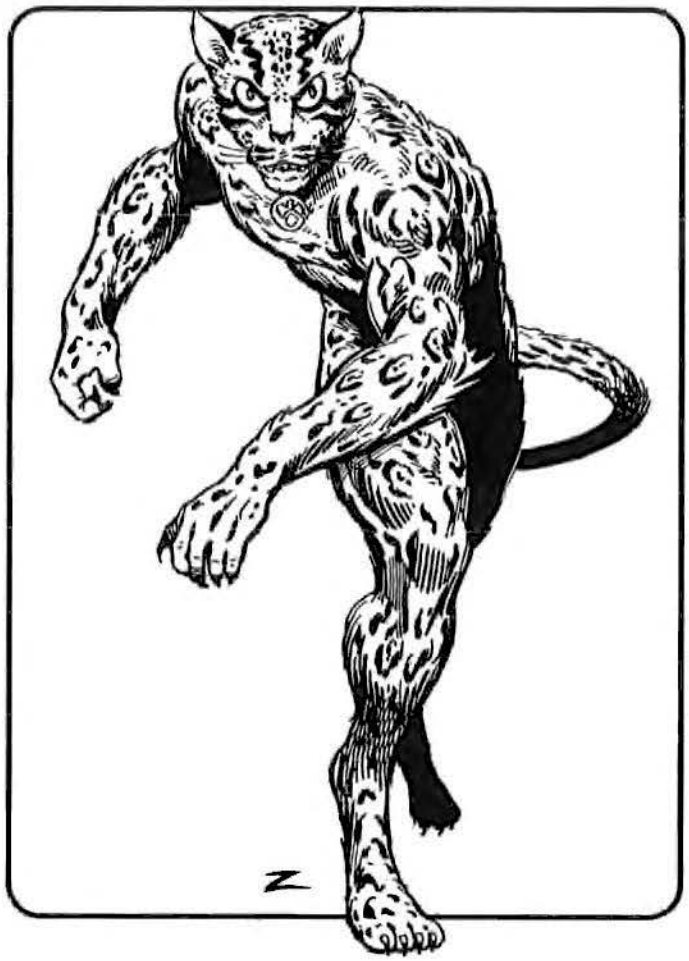
Appearance: Normally, Antonio wears bright-colored, expensive casual clothing, and he smokes fine cigars. When he is on a hunt, he dresses in the cloak and dark suits common to movie vampires and wears death-pale makeup to heighten his foes' fears.

OCELOTE				
Val	**Char**	**Cost**	**100+**	**Disadvantages**
30	STR	20	10	Vulnerability: x2 STUN from Magical Attacks
26	DEX	48		
23	CON	26	25	Berserk: When attacked by magic, 14-, 8-
10	BODY	0		
10	INT	0	20	Psychological Limitation: Loyal to Stalker (VC, strong)
15	EGO	10		
20	PRE	10	20	Physical Limitation: Animal Intelligence
18	COM	4		
18	PD	12	10	Physical Limitation: Can't Speak (growls only)
14	ED	9		
6	SPD	24	40	Dependence: 3d6/ Segment to implanted amulet
11	REC	0		
46	END	0	15	Distinctive Features: Humanoid Ocelot (NtC, not)
40	STUN	3		
			10	Public ID

Cost	**Powers/ Skills**	**END**
25	HKA 1 ½d6 (3d6+1 w/ STR)	
10	+5" Running (11" total)	
3	Ultrasonic Hearing	
3	Mental Awareness	
5	Discriminatory Smell	
10	Tracking Scent	
21	Danger Sense (not surprised in or out of combat, 14-)	
7	Stealth, 15-	

OCV: 9; **DCV:** 9; **ECV:** 5; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	**Char.**		**Powers**		**Total**		**Disadv.**		**Base**
	166	+	84	=	250	+	150	+	100



Background/ Personality: Felix Krueger, an overeager German archaeologist deep in the Amazon basin, discovered a hidden altar. On the altar he saw the enormously valuable amulet of the ocelot-god. He put it on, and was seized, instantly and permanently, by a guardian spirit bound up in the amulet. The spell bound them together, robbing the man of his human intelligence and simultaneously granting him powers and abilities beyond either man or ocelot. Ocelote (Spanish for "Ocelot") roamed the jungle as its guardian, until Stalker was reawakened from his centuries-old "death" nearby. In some way that neither of them really understands, they are mystically linked, and the ocelot-creature is loyal to the reborn vampire.

Identifying Quote: "RRRRRRRRRRowrrrrrrrrrrr"

Powers/ Tactics: Ocelote's abilities are great speed and strength, combined with superhuman senses and deadly claws and fangs. He warns his teammates of danger by growling. In combat, he runs down his foe, knocks him over, and then claws and chews him to death.

Appearance: From a distance, Ocelote looks like a huge Ocelot, which is a hunting cat native to the Amazon basin. Up close, however, its features are recognizably human. Ocelote is capable of standing upright. When it does, its front paws magically transform to hands.

THE TOMBSTONE KID

Val	Char	Cost	100+	Disadvantages
15	STR	5	20	Psychological Limitation: Likes to maim opponents
20	DEX	30		
18	CON	16	20	Psychological Limitation: Likes to humiliate opponents before killing them
15	BODY	10		
10	INT	0		
11	EGO	2	10	Psychological Limitation: Sensitive about his looks
20	PRE	10		
2	COM	-4	5	Rivalry: Must outperform any other gunslingers
8	PD	5		
8	ED	4	20	Normal Characteristic Maxima
4	SPD	10	25	Distinctive Features: Hideously Scarred, not concealable, causes complete disgust
7	REC	0		
36	END	0		
33	STUN	1	15	Reputation: Vicious Killer, 11-, ext
			25	Hunted by FBI, 14-
			10	Public ID

Cost	Powers	END
22	2d6 RKA, 0 END (OAF — Revolvers)	0
18	2d6 RKA, 0 END, linked with other RKA (-½). (OAF — Revolvers) (Target gets to apply defense separately against each attack)	
13	20 STR TK with fine work, usable only for knocking things over and knocking weapons out of hands (-1) (OAF — Revolvers), 0 END	0
7	+6PD, +6ED Armor, 11- Activation (IAF — vest)	
6	+3" Running	
10	+5 with Sight PER rolls	
	Skills and Talents	
25	Find Weakness with revolvers, 14-	
21	Dirty Infighting (Martial Arts)	

Maneuver	pts	OCV	DCV	Damage
Punch	4	0	+2	+2d6
Roundhouse	5	-2	+1	+4d6
Low Blow	4	-1	+1	2d6 NND
Disarm	4	-1	+1	+10 STR
Kidney Blow	4	-1	0	½d6 HKA

3	Ambidexterity	
3	Streetwise 12-	
3	Spanish (fluent, with accent)	
15	+5 Skill Levels with Pistol	
15	+5 Skill Levels with Dirty Infighting	

OCV: 7+; **DCV:** 7+; **ECV:** 4; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	89	+	161	=	250	+	150	+	100

Background/ Personality: Over a hundred years ago, Alex "Tombstone" Tubbs was a small-time gunfighter in a small-time town, headed nowhere. He wanted a girl named Sue, but her brother was the deputy and forbade her from having anything to do with a two-bit loser like Alex. So Alex decided he'd do the tin badge in. He sneaked into the jail where the deputy worked. But the lawman was ready with a knife of his own, and a tremendous fight ensued. In the end, Alex killed the deputy, but only after his face had been cut to ribbons. Alex was rejected by the girl, and nearly every other normal human being he met. Enraged, he went on a mad cross-country crime spree, killing nearly a dozen law-enforcement officers, including two US Marshals. Alex rarely left any survivors, and was dubbed the "Tombstone Kid" by the papers.

All this made the Alex one of the West's most-wanted men, and gunfighters from across the country traveled to Texas to hunt him down. Alex fled into Mexico, but this was not enough to stop his vengeful pursuers. Finally, one stormy night the Tombstone Kid was trapped in a dead-end gully. He stood alone against a posse of a half-dozen men who would later claim they had got him. The truth, though, is that the Tombstone Kid was struck down by a bolt of lightning like judgement from God.

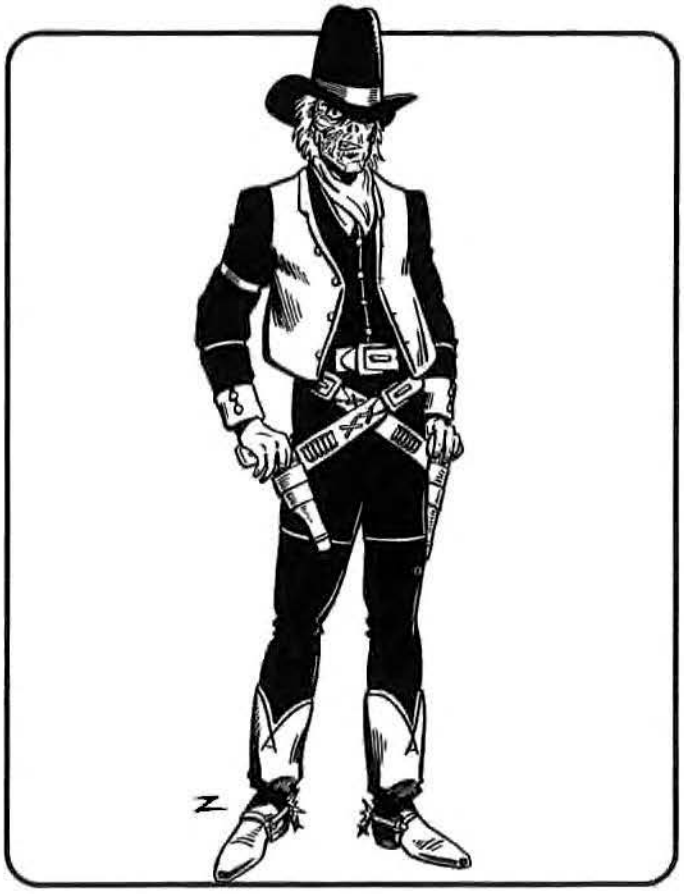
The Tombstone Kid stayed dead for a hundred years, until Stalker passed over his grave and disturbed his rest. That's when the Tombstone Kid got back up and started killing again. Alex is fascinated with Stalker and Stalker's methods of killing. Until this fascination runs out, Alex will be loyal to the vampire.

Alex is generally sullen and walks around with a chip on his shoulder. He thinks only for himself, and will kill anyone who gets in his way.

Identifying Quote: "Howdy. I'm the Tombstone Kid. And you're dead. BANG! BANG! BANG!"

Powers/ Tactics: The Tombstone Kid's only power is his great natural ability with a pistol. He has two century-old Colt Peacemakers. They don't really work — he's firing "ghost bullets". They act just like the real thing, but the Tombstone Kid never has to reload. He uses both revolvers at once — one in each hand. The RKAs fire simultaneously, but they are applied as two separate attacks against defenses. The Kid's first action is to pick an opponent with an obvious focus and shoot it out of his hand. He follows this up by trick shots that cause flower pots to fall on heroes or fire hydrants to explode under them. Once he feels he has humiliated the heroes and destroyed their foci, he takes aim, finds weakness and does his best to maim them.

Appearance: The Tombstone Kid dresses like the gunfighter he is, complete with six-shooters in his holsters, spurs on his boots and a black ten-gallon hat. He wears a red bandana around his neck, but he leaves his hideously scarred face exposed to take advantage of the fear and revulsion his appearance causes.



MOSQUITO

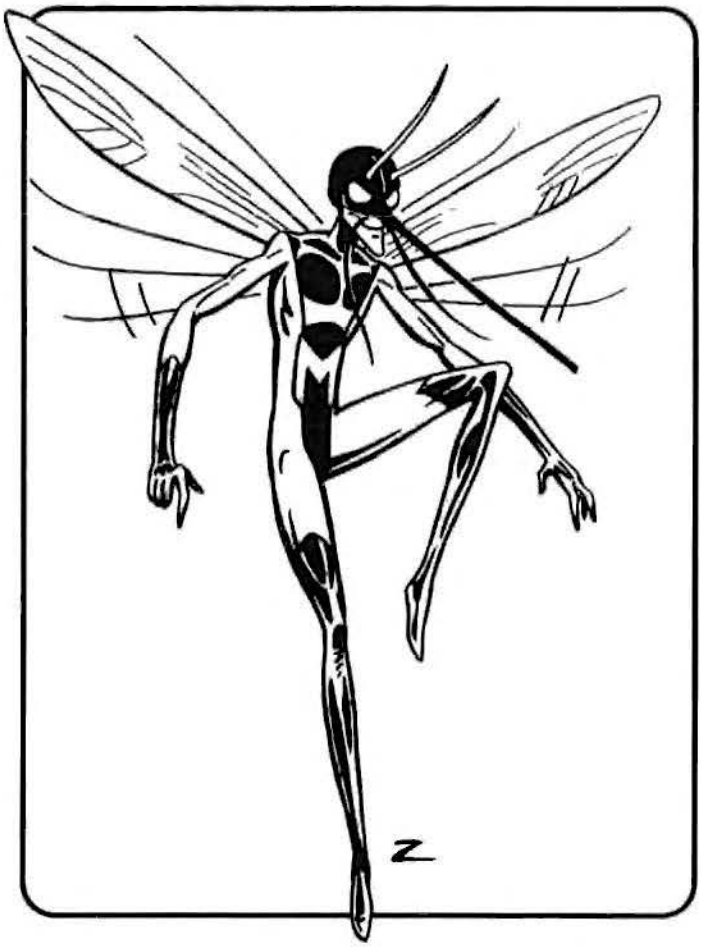
Val	Char	Cost	100+	Disadvantages
5	STR	-5	20	Psychological Limitation: Greedy
15	DEX	15	15	Psychological Limitation: Thinks he's a tough guy
25	CON	30		
10	BODY	0	15	Psychological Limitation: Cocky about his powers
14	INT	4		
10	EGO	0	30	Susceptibility: 3d6/ Segment from Insecticides
15	PRE	5		
2	COM	-4	20	Distinctive Features: Insectoid human (not concealable, major reaction)
15	PD	14		
10	ED	5		
4	SPD	15	10	Hunted by UNTIL, 8- (mildly punish)
8	REC	0		
50	END	0	15	Hunted by VIPER, 8- (major punishment)
26	STUN	0		
			15	Unluck: 3d6
			10	Public ID

Cost	Powers/ Skills	END
30	Elemental Control — Mosquito Powers	
30	6d6 NND EB (no range) (Defense is resistant defenses)	6
45	Flight 20", 0 END, x8 non-combat multiple (80" total)	0
33	Shrinking (4" high, mass 3.2 grams, +8 DCV, -8 PER, +12 KB), 0 END, Persistent, Always on (-½)	0
9	Microscopic Vision (x1000 magnification)	
15	Mind Link (usable with any one other person)	
	Skills	
3	Security Systems 12-	
3	Stealth 12-	
0	Spanish (Fluent, native language)	
3	English (fluent with accent)	

OCV: 5; **DCV:** 13; **ECV:** 3; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	79	+	171	=	250	+	150	+	100

Background/ Personality: Charlie "the King" Gomez was a VIPER thug who was part of a raid on an UNTIL research facility. Unbeknownst to Charlie, the raid was actually a double cross: VIPER wanted to test experimental mutagens on some agents without the agents finding out. A fight broke out, and Charlie ended up at the bottom of a vat of chemicals. He went into a coma and transformed into a cocoon. When the vat was emptied, he hatched — as a tiny humanoid insect.



But Charlie was no longer the two-bit hood he had once been: He had super powers. Abandoning his VIPER comrades, he flew off to start a new career of crime as the Mosquito. He was recruited by Stalker, who needed a recon specialist for the team. Mosquito joined right up. After all, the Asesinos mean good money, and they help keep UNTIL off his back.

Identifying Quote: "You can't hurt me, but I can hurt you."

Powers/ Tactics: The Mosquito usually zooms in on his target and stings him before announcing his presence. In a firefight, he flies from hero to hero, stinging each one in turn. He is also the reconnaissance specialist for the Asesinos. He uses his mind-link power to inform the others team members about what the heroes are up to while using his tiny size to avoid being spotted.

Appearance: The Mosquito looks like a tiny man with wings, antennae and bug-eyes.

THE MAINE

Val	Char	Cost	100+	Disadvantages
15	STR	5	20	Vulnerability, x2 from Armor-Piercing Attacks and Find Weakness
18	DEX	24		
15	CON	10		
11	BODY	2	20	Vulnerability, x2 from Explosive attacks
10	INT	0		
10	EGO	0	15	Psychological Limitation: Proud of power-suit
10	PRE	0		
10	COM	0	10	Psychological Limitation: Afraid of Explosives
6	PD	3		
5	ED	2	10	Physical Limitation: Heavy (400 kg) and clumsy
4	SPD	12		
6	REC	0	20	Normal Characteristic Maxima
30	END	0	5	Reputation: Clumsy but powerful, 11-
26	STUN	1		
			10	Hunted by Cuban Gov't, 11- (mildly punish)
			25	Unluck (5d6)
			15	Secret ID

Cost	Powers/ Skills	END
16*	+40 STR, 11- Activation (-1)	4
19*	14d6 EB, 11- Jam (-1 1/2), 6 charges (-3/4)	
30*	10d6 Explosive EB, 11- Burnout(-3/4), 12 charges (-1/4)	
40*	+20 PD, +20 ED Armor	
17*	+17" Swimming (19" total), 0 END (+2x non-combat multiple)	0
2*	Life Support (can breathe in water), 11- Activation	
50	Mystery Powers (unknown at this time)	
	Skills	
4	Gunsmith (to repair The Maine), 13-	
3	Spanish (fluent with accent)	
10	Luck (2d6)	

*Power Armor — OIF (-1/2)

OCV: 6; **DCV:** 6; **ECV:** 3; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	59	+	191	=	250	+	150	+	100

Background/ Personality: Macon "the Snitch" Mason was just another small-time hood in Miami. He heard that the cops were looking for him, so he decided to take a short "vacation" to Cuba. While tanning on the beaches, Macon heard about an armored suit that some scientists at the University of Havana were developing. Supposedly the suit would enable its wearer to move through the water, and fire missiles.

Well, Macon had known friends who had gotten their hands on powered suits. A good suit was all that was necessary to turn a small-time thug (like Macon) into a supervillain. Macon sneaked into the lab that night, surprised that security was so light. He put on the suit, and escaped down the fire escape. The riches of the world lay before him.

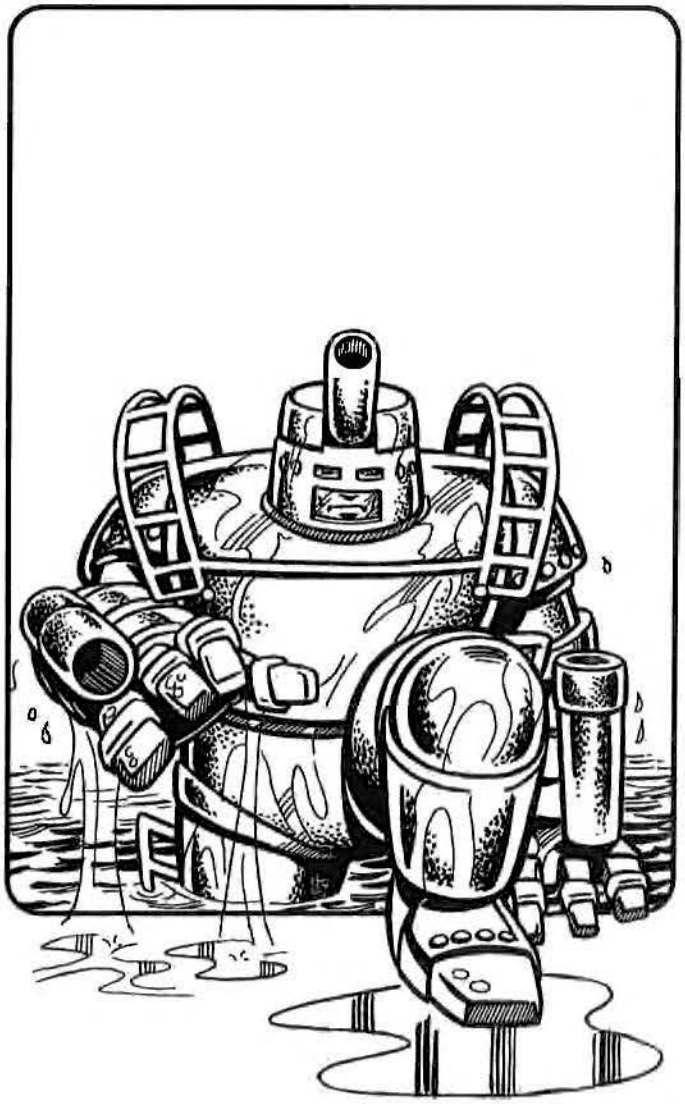
Or maybe not. What no one had told Macon was that the suit was a prototype. An untested, untried, and unperfected prototype. One of the Cuban scientists working on it had christened the cantankerous suit "The Maine", after the American warship that blew itself up in a Cuban harbor in 1898.

Macon has found out the hard way that the suit is far less than what he had hoped for. Its main guns will work, usually, but it's not a good idea to count on them twice. The servo-motors can best be described as finicky (Macon still remembers the time they gave out while he was holding up a fishing trawler). Even the Life Support tends to go on the fritz, especially when Macon deep underwater. Macon's a supervillain all right, but he hasn't made it big yet, and with his luck, it's unlikely he ever will.

Identifying Quote: "This'll blow you out of the water. FFFrritzzzz. Heck! OK, then this will ..."

Powers/ Tactics: Macon usually begins his combat by firing an explosive shell into a group of heroes, scattering them like tenpins. He then moves in (preferably along streams or in bays), firing his big gun along the way. The unreliability of his Powers tend to make him the butt of jokes, even among his friends.

Appearance: The Maine is big, heavy, clunky piece of machinery that only an inventor could love. Its inelegant design and ponderous movement serve as warning to the most casual observer of the power that lurks within. Inside The Maine, Macon usually wears swim trunks and a t-shirt, since it's hot in there. When not in the armor, Macon wears cheap, ill-fitting suits.



SPIDER MONKEY

Val	Char	Cost	100+	Disadvantages
13	STR	3	20	Vulnerability, x2 to mental attacks
23	DEX	39		
13	CON	6	5	Vulnerability, x1 1/2 to chemical attacks
7	BODY	-6		
20	INT	10	10	Enraged when grabbed, entangled, or bound 11-, 11-
20	EGO	20		
10	PRE	0	10	Enraged: When Ego-attacked: 14-, 11-
10	COM	0		
13	PD	10	20	Psychological Limitation: Thinks she is superior to humans
10	ED	7		
5	SPD	17	20	Psychological Limitation: Wants to be in charge
6	REC	0		
26	END	0	20	Psychological Limitation: Vicious
20	STUN	-1		
			15	Distinctive Features: talking Spider Monkey, Not concealable, recognizable
			5	Reputation: Dangerous and Erratic, 8-
			15	Hunted by Mad Scientist (wants to vivisect), 11-
			10	Public ID

Cost	Powers/ Skills	END
75	Multipower — Ego Powers	
7 u	TK 40 STR, 1/2 END	3
7 u	6d6 Ego Attack, 1/2 END	3
7 u	12d6 Telepathy, 1/2 END	3
27	Shrinking (+4 DCV, -4 PER, +6 KB, 12" tall, mass 1 kilogram), 0 END, Persistent, Always On (-1/2)	
5	Discriminatory Smell	
5	Extra Limb: Tail	
	Skills	
3	Acrobatics 14-	
3	Breakfall 14-	
3	English (fluent with accent)	
3	Spanish (fluent with accent)	
0	Spider Monkey (native language)	

OCV: 8; **DCV:** 12; **ECV:** 7; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	105	+	145	=	250	+	150	+	100

Background/ Personality: The creature known as Spider Monkey was kidnaped from her Brazilian jungle home and sold into the black-market as a medical specimen. Through several middlemen, she finally landed in a VIPER research lab. The VIPER scientist was performing experiments in hopes of discovering a way to grant the great dexterity of spider monkey to humans. Something went wrong, and one of the test monkeys ended up with superhuman intelligence and prodigious mental powers. The animal remembered her long captivity and the horrible experiments performed on her. The moment the scientist's back was turned, the monkey picked up a nearby scalpel and slit his throat. She then escaped through a window.



Unable to return to her former life, Spider Monkey started stealing and killing to survive. After several near captures, she joined the Asesinos. The team has few humans, and Spider Monkey feels that she can use the team to exact vengeance on the rest of humanity.

Identifying Quote: "Humans. (Spit) I Better."

Powers/ Tactics: The skittish Spider Monkey (who calls herself "I") stays as far away from humans as possible under most circumstances, including combat. She alternates between zapping her foes with her Ego Blast and grabbing them and spinning them helplessly with her telekinesis. She is a amoral and vicious, and if left alone with a human, she will probably kill him. Although her speech is clipped and crude, when she uses her telepathy, her "words" are eloquent to hear.

Appearance: "I" is a large orange Spider Monkey.

MONTAÑA (MOUNTAIN)

Val	Char	Cost
40/70*	STR	30
15	DEX	15
30	CON	40
14/20*	BODY	8
5	INT	-5
5	EGO	-10
20	PRE	10
10	COM	0
15	PD	7
13	ED	7
3	SPD	5
10	REC	0
60	END	0
50/56*	STUN	1

* Additions for Growth figured in

100+	Disadvantages
15	Enraged: When friends hurt, 14-, 8-
10	Psychological Limitation: non-violent
20	Psychological Limitation: Protective of friends
15	Psychological Limitation: Makes friends easily
15	Physical Limitation: Childlike Intelligence
30	Dependence: Contact with the Earth, 3d6/Segment
20	Distinctive Features: Trundling mound of Earth in humanoid form, not concealable, major reaction
5	Reputation: Elemental creature disturbing the balance of nature, 8-
10	Hunted by Magical and Natural heroes, 11-
10	Public ID

Cost	Powers/ Skills	END
15	Elemental Control Earth Powers	
a-30	Growth (8m, 6400kg, -4 DCV, +4 PER, 4" reach, -6" KB), 0 END persistent, Always On (-1/2)	0
b-31	10d6 EB, Area Effect Cone, no KB (-1/4), x3 END (-1), takes full Phase (-1/2)	30
c-15	50% PD Damage Reduction, Resistant	
30	6d6 Entangle, Area Effect Cone, 0 DEF (-1 1/2), x2 END (-1/2), takes full Phase (-1/2), only with EB (-1/2)	32
17	x1/2 END on STR	3
	Skills	
	Spanish (native language)	
4	English	

OCV: 5; **DCV:** 5; **ECV:** 2; **Phases:** 4, 8, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	108	+	142	=	250	+	150	+	100

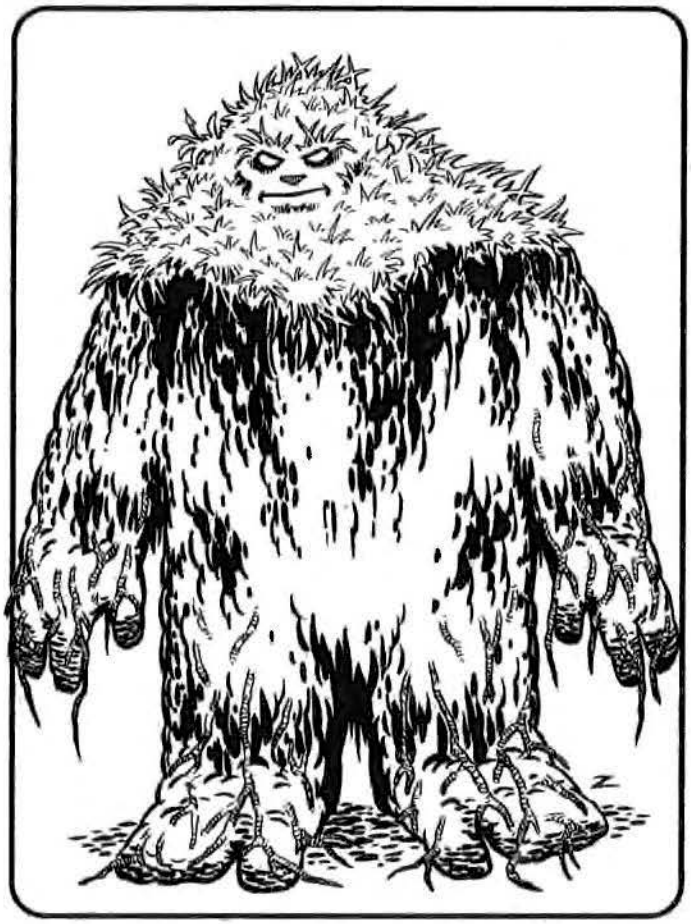
Background/ Personality: Montaña is an uneasy earth elemental, mystically bestirred by Stalker in a manner similar to Ocelote. He has made friends with all of the Asesinos (even Spider Monkey, who doesn't consider him human enough to be a threat), and is very protective of them. Though he is normally curious and non-violent, Montaña is very much disturbed when someone hurts his "friends."

Identifying Quote: "Don't hurt my friends. I said (rumble) don't hurt (rumble) them..."

Powers/ Tactics: Montaña normally trundles around a battlefield imploring people not to hurt his "friends." When they are hit, he lets loose with his "avalanche" power — the linked Energy Blast and Entangle. The two attacks go off together, causing the ground under the target area to shake for a few seconds and then erupt in a huge gout of earth, mud and rocks. The rocks and mud remain after the heroes dig their way out of the new hill, leaving a royal mess. The Asesinos know about this and will move to avoid the blast once the ground starts to rumble.

His powers are such that mystic and nature-attuned supers know him for what he is on sight and often try to control or destroy him. In effect, his "reputation" is limited to these characters, who should instantly "know" what he is. That means the GM should tell PC characters who fit the bill.

Appearance: Montaña looks like a walking humanoid hill, complete with small plants.



EL MUERTO OBSCURO (THE DARK DEATH)

Val	Char	Cost
25	STR	15
26	DEX	48
30	CON	40
15	BODY	10
10	INT	0
14	EGO	8
20	PRE	10
10	COM	0
11+	PD	6
10+	ED	4
6	SPD	24
11	REC	0
60	END	0
43	STUN	0

100+	Disadvantages
20	Psychological Limitation: Paranoid (very common, strong)
10	Psychological Limitation: Fear that Dr. Koo will get him .(Uncommon, strong)
15	Psychological Limitation: Loyal to the Colombian Mafia (common, strong)
5	Distinctive Features: Brand of the Cockroach, easily concealable, bad reaction
15	Reputation: Traitor to Dr. Lirby Koo, 11-, ext
10	DNPC: Competent Family, 11-
10	Watched by Colombian Mafia, 11- (Mo Pow, NCI, limited geographical area)
20	Hunted by Minions of Dr. Lirby Koo, 11- (As Pow, NCI)
15	Hunted by Green Dragon, 11- (As Pow)
15	Unluck (3d6)
15	Secret ID

Cost	Powers	END
12	1 ½d6 HKA (3d6 w/ STR) (OAF — sword)	
15	2d6 RKA, x16 charges (OAF — throwing stars)	
21	Ninjitsu	

Maneuver	pts	OCV	DCV	Damage
Martial Strike	4	0	+2	+2d6 (7d6 total)
Offensive Strike	5	-2	+1	+4d6 (9d6 total)
Killing Strike	4	-2	0	½d6 HKA (1d6 KA total)
Nerve Strike	4	-1	+1	2d6 NND
Martial Escape	4	—	0	—

20	Armor +10PD, +10ED (OIF — Armor)	
	Skills	
7	Stealth 16-	
	Languages	
1	English (basic words and phrases)	
4	Japanese (fluent)	
0	Spanish (native language)	
5	+1 Skill Level with ninja weapons	

OCV: 9+; **DCV:** 9+; **ECV:** 5+; **Phases:** 2, 4, 6, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	165	+	85	=	250	+	150	+	100

Background/ Personality: Marco Martìz was the second son of a prominent Colombian mafia family. He was sent to the Far East to learn the secrets of Ninjitsu from the Orient's most dangerous criminal — the nefarious Dr. Lirby Koo. He studied long and hard, and became one of Koo's most promising students; so promising in fact, that Koo decided that Marco would stay to serve him instead of returning to Colombia. As a sign of his decision, Koo had Marco branded on his forearm with the sign of the cockroach that all his servants wear.

Marco (who was by now known as The Dark Death) was furious with the doctor's decision. He sneaked out of the evil mastermind's castle in the dead of night and into a nearby UNTIL base, where he left information about Dr. Koo's whereabouts. UNTIL, not surprisingly, mounted a huge raid against the mandarin's fortress. During the confusion, Marco escaped and Koo was presumed killed — though no one ever found the body.



Marco was pursued all the way across the Atlantic by Koo's minions led by the Green Dragon. By the time he arrived home, he had become something of a problem for the Colombian drug-lords. They wanted to avoid an expensive all-out war with Koo's organization, but they desperately wanted to take advantage of the great talents Marco had acquired in the East. One of the drug lords suggested that if Marco were to join the Asesinos, they could still use his services, but since he would be a mercenary "free agent," Koo's people would not attack the mafia.

The gambit worked for the mafia. Marco took the name El Muerto Obscuro and joined the Asesinos. Now, Koo's people hunt El Muerto — but very carefully, since they don't want to tangle with the other Asesinos. And Marco dreams of the doctor.

Identifying Quote: In English: "Die!" In Spanish or Japanese: "Now it is time for you to experience the dark death."

Powers/ Tactics: El Muerto Obscuro is a master of ninjitsu — trained to strike silently and quickly and fade into the darkness. He avoids open battle, preferring to strike from cover and from surprise.

Appearance: Marco is a muscular but otherwise undistinguished looking fellow, 5' 7", 210 lbs, with black hair and brown eyes. In his normal life he wears dark, subdued colors and unexceptional clothing. In battle, he wears a traditional Ninja costume, in grey instead of black.

Option: If you're playing the standard version of Mob Rule, El Muerto isn't part of the Asesinos. Instead, he can be either a freelance assassin or he can be a personal bodyguard for a VIPER serpent.

PUTTING TOGETHER A SUPERVILLAIN TEAM

This section is intended to help you understand how villain teams can be put together. Creating a good villain team can take some work, but the results are almost always worth it.

The first step is to determine what the team is intended to do. Not all supervillain teams have the same goals: some want to get money, others want to find high technology, while others want to overthrow the government. The supervillain team for *Mob Rule* was intended to provide support for VIPER as paid mercenaries. The Asesinos, then, are intended to be hitmen for hire — killers willing to do any job if the price is right.

The next step is for the GM to find a hook for the team. A hook is an easily recognizable aspect of the team that will help identify its members and *modus operandi*. A hook can consist of a catchy name, team members with similar powers, or a common costume. The best hooks incorporate all of these, and allow the PCs to quickly recognize the villain team for what it is. In the case of the Asesinos, the hook is in the name: Asesinos is Spanish for assassins, and the team consists of killers that work for Latin American Drug Kingpins.

Finally, the GM must design the individual characters. Even though there should be some unifying theme to the group, each member should be unique in his own right. There should be a variety of Powers and Skills, to give the team more options in combat. And each member should have a concrete reason why he associates with the team. This reason can range from all the members having similar goals (like getting rich) to a fear of what the team leader will do if they try to leave the group.

Special care should be taken when designing the group's leader. Leaders can range from tactical wizards who have everyone's respect to powerful bullies who keep the other villains in line through fear. They can be tricky schemers or bludgeoning powerhouses. The Leader can be much more powerful than the other team members (like Stalker) or he can be weaker than the rest. The leader should usually be someone who epitomizes the theme of the group, and someone that the other supervillains can follow. This is particularly pronounced in the Asesinos, where so many of the villains are mystically linked to Stalker (the team leader).

Aside from the team leader, most teams will want at least one combat specialist, one transport specialist (who can move other team members), and one "brain." Each type, of course, has its subcategories: combat specialists have ranged fighters, bricks, martial artists, no normal defense attackers (including mentalists), and killing machines; movement specialists include flyers, swimmers, runners, teleporters and vehicle drivers; brains include sneaks, detectives, scientists, mystics and master planners.

Many villain groups contain a number of combat and transport specialists, but rarely more than one leader or one "brain". This shortage of brains serves to limit villain groups (unlike hero groups, who often have several "brains"). Since the Asesinos are mercenary villains, it seems implausible that their leader would be a brilliant world-conqueror himself. Instead, since he simply takes his orders from others, he need not be brilliant to be successful.

In short, give the villain team some thought before designing the characters. A bad villain team will be tired after only one encounter. But a good one can make regular appearances in the campaign, with each episode better than the one that preceded it.

OTHER VILLAINS



VIPER AGENTS

Val	Char	Cost	100+	Disadvantages
15	STR	5	15	Psychological Limitation: Greedy (common, strong)
14	DEX	12		
13	CON	6	10	Distinctive Features: VIPER costume (easily concealable, major reaction)
10	BODY	0		
11	INT	1		
10	EGO	0	10	Watched by VIPER, 11-
15	PRE	5	15	Hunted by UNTIL or PRIMUS, 8-
10	COM	0		
3+	PD	0		
3+	ED	0		
3	SPD	6		
6	REC	0		
26	END	0		
25	STUN	0		

Cost	Powers/ Skills	END
	All VIPER Agents	
3	5 points sight Flash Defense (OIF — Helmet Visor)	
3	Two-Way Radio (OIF — Helmet Communicator)	
9	+6PD, +3ED Armor, (OIF — Suit and Helmet)	
50	Training/Equipment (by agent type):	
	Standard Agents	
3	Breakfall, Climbing, or Streetwise, 12-	
10	Find Weakness with main weapon, 11-	
30	8d6 Energy Blast, x4 clips of 32 shots each (+½), (Blaster Rifle — OAF)	
7	2d6 Flash against normal sight, explosion, 1 Charge (OAF — Flash grenade)	
	Air Force Agents	
5	+6PD, +3 ED Force Field, 3 charges of 5 minutes each (OIF — Overload Belt)	
20	Flight 10"; 0 END, (OIF — Jet-pack)	
25	8d6 EB , x 32 charges (OAF — Blaster Rifle)	
	Covert Agents	
4	10 points Ego Defense (12 points total), only vs Telepathy (-1) (IAF — Neural Cap)	
5	+6PD, +3 ED Force Field, 3 charges of 5 minutes each (OIF — Overload Belt)	
3	Disguise 11-	
3	Seduction, Persuasion, or Streetwise, 12-	
3	Stealth, 12-	
10	Find Weakness with pistol, 11-	
22	2d6 RKA, 4 clips of 8 shots each (+0), Invisible to Hearing (OAF — pistol with silencer)	
	Baiter agents	
5	+6PD, +3 ED Force Field, 3 charges of 5 minutes each (OIF — Overload Belt)	
5	Knowledge of Five-Team Tactics, 14-	
10	Active Sonar OR Radar (OIF — Visor)	
30	Five-Team Weapon (see below)	
	Blaster agents	
5	+6PD, +3 ED Force Field, 3 charges of 5 minutes each (OIF — Overload Belt)	
5	Knowledge of Five-Team Tactics, 14-	
10	Find Weakness 11- OR Full Missile Deflection (OAF — Deflector Shield)	
30	Five-Team Weapon (see below)	
	Mauler agents	
5	+6PD, +3 ED, 3 charges of 5 minutes each (OIF — Overload Belt)	
5	Knowledge of Five-Team Tactics, 14-	
10	+6 PD, +4 ED Armor (**OIF** — Reinforced Suit) OR +15 STR (**OIF** — Muscular Enhancers)	
30	Five-Team Weapon (see below)	

OCV: 5+; **DCV:** 5+; **ECV:** 3; **Phases:** 4, 8, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	35	+	65	=	100	+	50	+	50

Powers/ Tactics: There are six types of VIPER agents: Standard, Air Force, Covert, Baiters, Blasters, and Maulers. The Baiters, Blasters, and Maulers operate together in groups called "Five-Teams", covering each other and compensating for each others weaknesses.

Standard Agents: Standard VIPER agents constitute the backbone of the VIPER nests. These are the agents the heroes encounter first, or throughout the adventure if they successfully prevent VIPER from getting any weapons off of Pier 17.

Air Force Agents: These flying agents are used for VIPER hijack missions or any other mission requiring flight or long-distance fighting. They wear a force-field to protect themselves from sudden failure or loss of their jet-packs, and they are all trained in jet-pack use.

Covert Agents: Covert Agents generally operate alone, though they sometimes have Five-Team backup. They are used to gather information, or on any mission where subtlety is more important than raw firepower or mobility.

Baiters: Baiters are supposed to prevent VIPER troops from being outmaneuvered; they do this by disorienting or slowing the heroes enough so that agents can hit them. Baiters favor Net-guns, flashes, and explosives. Properly-equipped Baiters can be effective against invisible or very long-range heroes.

Blasters: Blasters are typical, balanced assault agents — they are reasonably effective against heroes, but still have enough charges in their guns for a sustained firefight against standard military troops. Blasters are the assault troops used on the street, but can have a wide range of skills or equipment.

Maulers: VIPER has learned that most supers can stand up to any normal super-agent weapon attack. Bullets bounce off with no effect. So VIPER Research and Development created hand-held tank cannons which give much better results against supers. Maulers are the troops entrusted with this weaponry. Since they are the most effective against supers, they can expect to be attacked. Thus, Maulers are chosen for their stupidity as well as for their ability to withstand punishment. They carry heavy armor.

Appearance: All VIPER agents wear green-and-gold armored costumes with a stylized "V" (for VIPER) on their belts and helmets, and with a stylized viper snake emblem somewhere on their outfit. Their weapons vary.

GENERATING FIVE-TEAM AGENTS

Following are writeups of the most effective Five-Team weapons VIPER has available. Few nests are able to actually equip their troops this well, so you're well within your rights to tone down their attacks if you wish. To determine the stats for a Five-Team agent, roll 1d6 for the appropriate categories.



Five-Team Weapons (Choose One)	
Baiter Agent	
Roll	**Weapon**
1-2	6d6/ 6 DEF Entangle, 16 Charges (OAF — Net Gun)
3-4	8d6 Physical EB, explosion, 16 Charges (OAF — Mortar Gun)
5-6	4d6 Flash to normal sight, Area Effect, 6 charges (OAF — Flash grenades)
Blaster Agent	
Roll	**Weapon**
1-2	8d6 EB, Affects Desolidified (OAF — Stunner Gun)
3-4	12d6 Suppress Flight, 4 Charges with 5 minute duration (-0), (OAF — Gravity projector)
5-6	8d6 EB Armor Piercing, 16 Charges (OAF — Refined Blaster)
Mauler Agent	
Roll	**Weapon**
1-2	15d6 EB, 16 Charges, 14- Activation (OAF — Chemical Cannon)
3-4	4d6 Physical RKA, No Range penalty, 8 Charges (OAF — Smart SAM)
5-6	3d6 RKA, Penetrating, 6 charges (OAF — Deep Penetrating Blaster)

SERPENT (THE NEST LEADER)

Val	Char	Cost	100+	Disadvantages
15	STR	5	15	Psychological Limitation: Greedy (common, strong)
20	DEX	30		
15	CON	10	15	Psychological Limitation: Ambitious (common, strong)
10	BODY	0		
20	INT	10	15	Psychological Limitation: Fears underlings (common strong)
18	EGO	16		
20	PRE	10	20	Normal Characteristic Maxima
14	COM	2	10	Distinctive Features: VIPER costume (easily concealable, major reaction)
5+	PD	2		
5+	ED	2		
4	SPD	10	15	Watched by VIPER, 14-
6	REC	0	20	Hunted by UNTIL, 14-
30	END	0	15	Hunted by PRIMUS, 11-
28	STUN	2	10	2d6 Unluck
			15	Secret ID (Maxwell Charlton)

Cost	Powers/ Skills	END
	Attack Powers	
30	10d6 EB, affects desolid, 13- Burnout, 16 charges (OAF — Phase Stunner)	0
40	6d6/ 6 DEF Entangle, Area Effect, 4 charges, (OAF — net gun)	0
	Defense Powers	
10	+25 STR vs. Entangles and Grabs (-1), (OIF — Super Slip Suit)	
20	+20PD, +20ED Force Field, 3 charges, 1 hour each (OAF — Super Overload Field Belt)	
	Skills	
4	KS: VIPER tactics 13-	
4	KS: VIPER Politics 13-	
4	KS: High Finance 13-	
3	PS: Stockbroker 12-	
	Languages	
3	German (fluent)	
10	1 Overall Skill Level	
23	Escape Device: 40" Flight, takes full Phase to start, (-1/2) Bulky, (-1/2) 1 charge lasts 1 hour (-1/2) (OAF —Escape Rocket Chair)	

OCV: 7; **DCV:** 7; **ECV:** 6; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	99	+	151	=	250	+	150	+	100

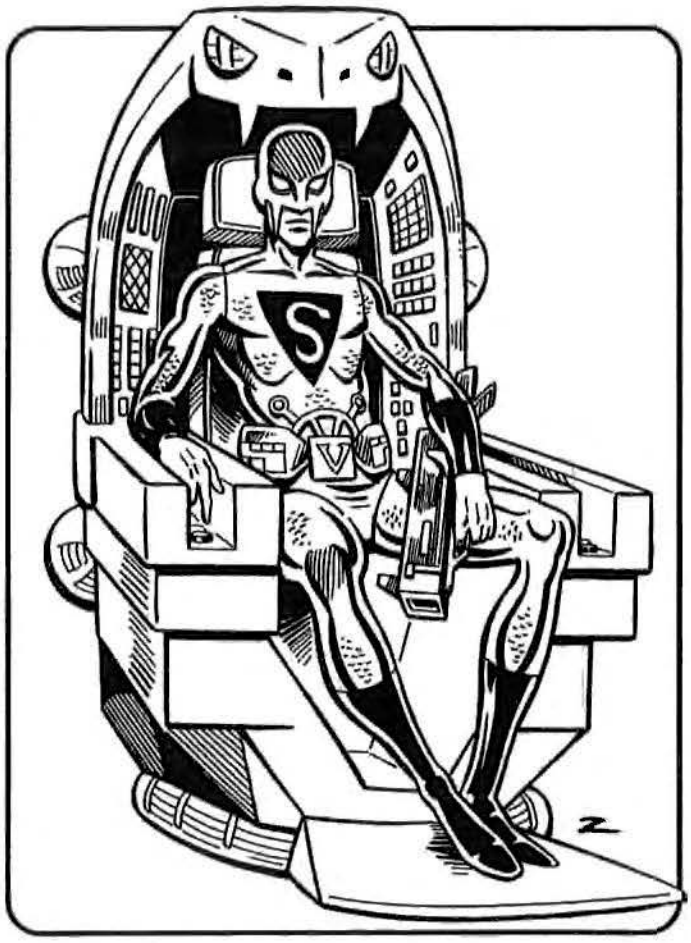
Background/ Personality: Maxwell Charlton grew up in a broken home in the slums of Los Angeles. Always wanting something, Max grew up without a heart, but he had ambition. He wanted to make money — lots of it and as quickly as possible. After putting himself through business school, he made made millions in insider trading on the stock exchange. But before he could take the money to some warm Caribbean island, Max was arrested by FBI agents. Max lost his money, his broker's license, his family — everything.

It was then that VIPER picked Max up. They offered him a second chance, as a VIPER agent. Having nothing to lose and a heart full of hate, Max signed up. His driving ambition have served him well, and he is now in a position to set up his own nest.

Identifying Quote: "You can't be here! You're ruining everything!"

Powers/ Tactics: Max isn't a combat monster and he knows it. He'll use the means at his disposal to delay and escape from the heroes if at all possible.

Appearance: Max is tall, thin, grim and unsmiling. He is also unforgiving. If he feels the heroes have wronged him, he'll hunt them forever.



EL CAPATAZ (THE OVERSEER)

Val	Char	Cost	100+	Disadvantages
23	STR	16	10	Enraged If masculinity or authority threatened. 14-, 11-
15	DEX	15		
15	CON	10	20	Psychological Limitation: Macho (common, total)
13	BODY	6		
20	INT	10	20	Psychological Limitation: Must be in charge (common, total)
13	EGO	6		
20	PRE	10	10	Psychological Limitation: Ruthless (common, total)
12	COM	1		
8	PD	3	0	Psychological Limitation: Cares only for himself (uncommon, total)
8	ED	5		
5	SPD	35		
8	REC	0	5	Physical Limitation: Slight limp (-2" running) (infrequent, slight)
30	END	0		
33	STUN	0	20	Normal Characteristic Maxima
			5	Distinctive Features: See appearance description (concealable)
			10	Reputation: King of crime in the city, 11-
			20	DNPC: incompetent bleached-blonde moll (Barbie Binkers, 11-)
			10	Watched by Colombian Mafia, 11-
			10	Hunted by Police, 8-
			10	Public ID

Cost	Powers	END
12	2d6 RKA, 8 Charges (OAF — Heavy Pistol)	0
11	1d6 Armor-piercing HKA (2d6 w/ STR) (OAF Sword-Cane)	2
22	Dirty Infighting (Martial Arts)	

Maneuver	pts	OCV	DCV	Damage
Punch	4	0	+2	+2d6 (6 1/2d6 total)
Roundhouse	5	-2	+1	+4d6 (8 1/2d6 total)
Low Blow	4	-1	+1	2d6 NND
Disarm	4	-1	+1	+10 STR
Kidney Blow	4	-2	0	1/2d6 HKA (1d6KA total)

Skills/ Talents

3,3	Breakfall 12-	Oratory, 13-
3,5	Bribery 13-	Persuasion, 14-
9	Streetwise, 16-	
2	Familiarity: Small Arms	
1	Familiarity: Fencing Weapons	
3	CK: Campaign City, 12-	
4	AK: Colombia, 13-	
5	PS: Mobster, 14-	
2	KS: Fencing	

Languages

0	Spanish (native)
3	English (fluent)
3	Portuguese (fluent)
8	+1 w/All Combat

Perks

20	Contacts: Judge Fields, 14-; Colombian drug lords, 12-, Deputy Mayor MacDougal, 11-, Police Records clerk, 12-, Police Sergeant Flannery, 12-	
10,1	Wealthy	International Drivers' License
1,2	Passport	Concealed Weapon Permit

OCV: 5; **DCV:** 5; **ECV:** 4; **Phases:** 3, 5, 8, 10, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	132	+	133	=	250	+	150	+	100



Background/ Personality: El Capataz (Chico Chavez) is a long-time member of the Colombian mafia. In his early years he worked as an enforcer; he was rewarded for loyal service by advancing through the ranks. He was wounded in a shootout with Colombian Federal Police, and still has a limp as a result. He is now being given his greatest challenge yet: Establishing a new network of crime in the heroes' city.

El Capataz is hot-blooded and easily angered. He is fanatical about being in charge and is totally self-centered.

Identifying Quote: "Welcome to my Mansion. Welcome to your Death."

Powers/ Tactics: El Capataz is a master of combat and mobster skills, though he is no match for superheroes.

Appearance: El Capataz is a hulking brute in too-small white suits and panama hats with red hat-bands. He has an unfortunate tendency to rip the shoulders of his suits. He always carries his sword-cane.

Followers: For El Capataz' thugs, use the write-up for Skilled Normals. They should be equipped with whatever weaponry is appropriate: Pistols in the early encounters, and then later rifles and heavy weapons.

THE GWEENIES

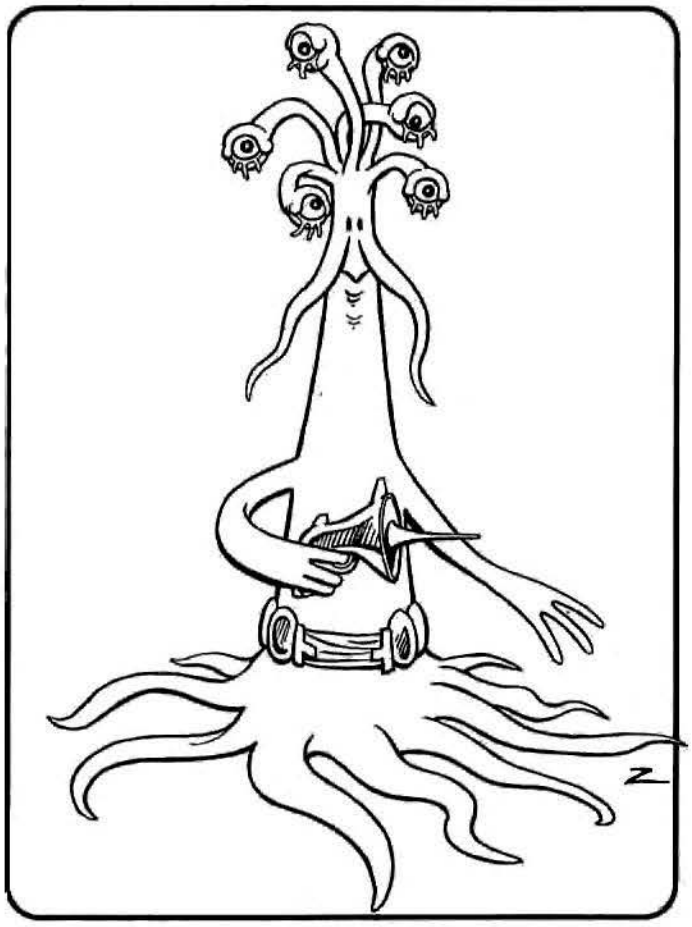
Val	Char	Cost	100+	Disadvantages
5	STR	-5	10	Vulnerability, x2 effect from flashes
26	DEX	48		
5	CON	-10	20	Accidental Change 14-, if takes 5+ BODY (top falls off)
5	BODY	-10		
25	INT	15	10	Psychological Limitation: Prankster (common, moderate)
20	EGO	20		
10	PRE	0	15	Physical Limitation: No fine manipulation (common, great)
20	COM	5		
10	PD	9	15	Susceptibility, 1d6/Phase from flashes
9	ED	8		
4	SPD	4	15	Dependence on Helium, 1d6/ Turn (they breath it)
2	REC	0		
10	END	0	15	Distinctive Features: 3' tall, multi-tentacled, multiple eyestalks, slimy and green (concealable, major reaction)
10	STUN	0		
			15	Reputation: Intergalactic Pranksters, 14-
			20	Hunted by Bad-tempered aliens, 14-
			15	Secret ID: Gweenie (not Chicago gangster after all)

Cost	Powers	END
24	12d6 EB, stun only, x8 charges (OAF — Transwarp Stun Beamer™)	
40	20" Teleport, x32 charges, (IIF — teleport sash)	
10	360° Sight	
20	N-ray Vision (not through pasta, rice, wheat or cereal)	
5	Extra limbs (tentacles)	
	Skills	
5	Disguise 12- (robot body)	
45	9d6 Luck	
	Languages	
	Gweenie (native language)	
3	English (with accent)	
14	+7 Skill Levels with Stun Beamers	

FREE: The Gweenie leader has a FTL spaceship with seating capacity for 50 that is capable of speeds up to 10,000" per Phase in the atmosphere. It has a DEF 50, BODY 25. (This is a plot device, so it doesn't cost points. That's one of the joys of being an NPC, though as a GM you can give these kinds of plot devices to heroes as well.)

OCV: 9; **DCV:** 9; **ECV:** 7; **Phases:** 3, 6, 9, 12

COSTS:	Char.		Powers		Total		Disadv.		Base
	84	+	166	=	250	+	160	+	100



Background/ Personality: The Gweenies are a race of intergalactic spoiled children with nothing better to do than wander the universe staging really elaborate practical jokes. This whole scenario is just one huge joke on Earth to them.

They have some peculiar ideas about death. If the heroes accidentally kill one of them, or if they accidentally kill a human, they are likely to double over giggling. No one in the universe knows why they do this (except maybe the Gweenies themselves, and they aren't telling). Also, Gweenies go to incredible lengths to do anything they think is funny (Don't ask us what they think is funny — they're space aliens! How should we know?). They will endanger themselves, each other, and anyone else in the neighborhood for a good joke (You figure it out. Countless generations of internebular psychiatrists have tried).

Tactics: The Gweenies teleport away whenever they are in danger. They like to taunt heroes, though, and will peek out from behind windows, around corners, etc. just to get a heroes' goat. They use Transwarp Stun Beamers™ disguised as tommy-guns to shoot the heroes and rival mobsters. The beamers (with which all Gweenies are expert) don't do any real damage — they just disrupt the victim's nervous system, splatter them with red paint, and knock 'em around a little bit.

The Gweenies also all wear teleport sashes that enable them to (you guessed it!) teleport. The little critters have phenomenal vision powers, due to their many eyestalks. They're also ridiculously lucky.

Appearance: The Gweenies are 3' tall slimy multitentacled creatures with oodles of eyestalks of vaguely humanoid configuration. They wear incredibly ornate sashes (and nothing else) and they carry Transwarp Stun Beamers™.

In this adventure, the Gweenies have dressed up in robot bodies disguised as Chicago gangsters of the 30's. The robot bodies don't provide any protection, they just provide cover.



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