

GOLDEN HEROES

SUPERVISORS BOOK

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Credits: As the contents of this book have been collated from various sources, whilst it is relatively easy to credit the writers, it is not quite so simple to ascertain who was responsible for every piece of art. Where possible, I have credited the artist, but some may have slipped through the net, for which I apologise for.

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INTRODUCTION



Golden Heroes is a roleplaying game set in the world of comic book superheroes. A world where some individuals have mighty powers, can leap buildings in a single bound, fly faster than a speeding bullet, pick up and throw trucks, and run around in fancy costumes saving the world, the universe, or their favourite aunt from dire and deadly doom. It is a world of exciting escapades and esoteric adventures. A world that you are about to join.

WHAT IS A ROLEPLAYING GAME?

Well, it's not the usual roll the dice and move type of board game for a start. Roleplaying games are much more imaginative, freeform, and non-competitive.

A roleplaying game is almost like a comic book jointly written by the players. One player must plot the framework of the adventure to begin with. This player will also be the referee, probably the most important player in the game. To reflect this importance, the referee in **Golden Heroes** is called the *Scenario Supervisor*, or *SS* for short. This will no doubt be you since you're the one who is reading this book. The other players will each play a character in the comic book adventure. They will first generate their characters using the rules in the *Players Book* and determine their particular personalities. You, the *SS*, will then verbally sketch the setting of the adventure and the situation the characters are in. The players must imagine their characters in that situation and improvise the words and actions of their particular characters. You as the *SS* will do the same for all the other characters not played by the players.

When fists and thunderbolts start to fly, you as *SS* will control the actions of the villains. You will also use the rules and tables in this book to determine the results of each blow struck, lightning bolt hurled, or evasive action taken. You must tell the players what dice to roll, whether their attack has struck, whether they have been struck, etc. You and the players control the

characters: the rules are simply used by you, the *SS*, to interpret and determine the results of various attacks and the effects of various superpowers.

Obviously, the game is very freeform and unpredictable. No-one will know what exactly will happen in an adventure as the players will be acting spontaneously to each situation. Thus the same adventure played by two different groups of players would be totally different.

Each player can retain the character they have created and play the same character again in the next adventure. Each adventure is then like a new issue of a comic book series featuring the same group of superheroes. The players can build up their character, developing their personality and history and improving their powers with experience. This is a *Campaign* and the more you play, the more the character will come alive.

Each individual adventure is called a *Scenario*. The *SS* must prepare this in advance. The *Adventure Book* contains a specially prepared beginners' scenario, *Strange Visitors*, whereas advice on writing, planning, and running your own scenarios, together with all the rules for supervising the game are provided in this book.

THE RULEBOOKS

The complete rules for playing *Golden Heroes* are contained in two books:

The Players Book

This contains only what the players need to know during play and what their characters would know about their superpowers. There is a Character Sheet which you can photocopy or print out, giving each player one to record the details of their character.

This book should be freely available to the players during play.

The Supervisors Book

This book contains all the rules that you as Supervisor might need to consult during play, together with advice on planning and running scenarios and campaigns. There are some ready-made heroes, villains, and organisations for you to use, as well as a brief history of the default setting, the **Golden Heroes** Universe. There is also a Supervisors Character Record Sheet and a Combat Sheet that may be photocopied or printed out for use in play to help you keep track of events.

During play, only you, the SS, should have access to this book. You can also consult the *Players Book* if necessary.

What to Read First

Each book is divided into various sections. The important sections occur in both books. First you should continue reading the *Introduction* to this book, then in this order:

Character Generation

The complete rules for this section are in the *Players Book*. They should be read in conjunction with the notes in the corresponding section of *the Supervisors Book*.

Combat

The complete rules for this are in *the Supervisors Book*. You need not read that section of the *Players Book*, which simply contains only that combat information that the players need to know.

Superpowers

The complete rules and descriptions for these are in the *Players Book*. They should be read in conjunction with the corresponding section of the *Supervisors Book* which contains notes relevant to supervising them in play.

Scenarios

This section only appears in the *Supervisors Book*.

Campaigns

The complete Campaign rules are in the *Supervisors Book*. You need not read the corresponding section of the *Players Book* which only contains the Campaign information of which the players should be aware.

Other Sections

The above sections are all you need to read initially to get an idea of the game and how it works. The other sections contain ready-made heroes, villains, and organisations for you to use. You only need to read these as and when you wish to include them in your game.

THE DICE

There are four types of dice used in **Golden Heroes**: the familiar six-sided dice and the not-so-familiar eight-sided, ten-sided and twenty-sided dice.

The convention for referring to dice in the rules is to abbreviate die to a 'd' followed by a number which indicates the range to be generated by the die. Thus a six-sided dice is referred to as a d6. When more than one die is to be rolled and their numbers totalled, the number of dice to be rolled is placed before the 'd.' Thus, if three six-sided dice must be rolled and the results totalled, this would be referred to as 3d6.

Sometimes another number must be added to or subtracted from the result. This is called a Modifier and is indicated by a + or - before the number to be added or subtracted. Thus, if a character has a Modifier of +2 to their *strike* die roll, they would roll the die and add 2. Sometimes the die roll to be made already has a Modifier, this would be indicated as 3d6-2, for example. This means that three six-sided dice are rolled, the results totalled and then 2 is subtracted from this.

d8

This die is used to generate a number between 1 and 8 and is numbered accordingly.

d10

This die is used to generate a number between 1 and 10. Most d10s have a 0 in place of a 10 but should be still read as a 10.

d20

This die is used to generate a number between 1 and 20 and is numbered accordingly.

d100

When a percentage roll is required, two d10s are rolled, with one of the dice being designated as 'tens' and the other as the units. Generally, it is better to have two dice of different colours for this, such as red and green, as it makes things easier. If the red die was designated as tens, and rolled a 5, and the green was designated as units and rolled a 0, the result would be 50. If the tens dice comes up as a 0, then this counts as

no tens, so a roll of 0 on the red die and 7 on the green die would be read at 07, or 7. However, if both die rolls are 0, then this is read as 100.

If a character has a percentage chance of success, such as a 60% chance to spot a lurking supervillain, the player rolls the two d10s and must roll equal to or under 60 to succeed. So a roll of 7 (red) and 2 (green) would be 72% and therefore the hero would be oblivious to the lurking threat.

Other Die Rolls

Sometimes the range to be generated is given rather than the die, for example 1-3 or 1-5. These indicate that the die roll is to be halved, with the halves rounded down. Thus 1-3 is generated with a d6 halved and 1-5, with a d10.

General

To begin with, it will be up to you as SS to instruct the players which dice they must roll in various situations.

OUTLINE OF PLAY

As stated before, in a roleplaying game, each of the players will be roleplaying an individual character. You as the *Scenario Supervisor* will be setting up the adventure, controlling the other characters, and refereeing the results of the various actions.

To start with the players must first generate their characters. This may take a little time on the first occasion, so it is best to allow some time for this.

The characters generated and played by the players are called *player characters*. All other characters are called *non-player characters* and will usually be controlled by you in your role as SS.

The scenario must have been planned by you in advance. There are guidelines for doing this in this book and the *Adventure Book* has several ready-to-play scenarios of varying length. For the time being, assume that you have prepared your scenario. You then describe to the players the situation that their characters are in. They then respond in the manner they imagine that their characters would react to that situation.

As an example, play will proceed something like this:



The player characters in the group are:

Firefly, a rather hot-headed youth who can fly and has flame attack.

Madame Mind, a cool, aristocratic lady who can emit a psionic blast, take psychic control of another by touch, and can sense life.

Taurus, a lumbering, rather unintelligent man who has enormous strength, pugilistic skills, and a tough skin.

Prismo, an incredibly athletic fellow who can create images of himself and generate an invisible force field.

SS: You have all been to the annual superhero reception at City centre. You are on your way home in a group. Most of you are walking. Firefly is showing off as usual, doing some aerobic stunts. You have just reached the docks when a shot rings out from the warehouse across the street. The entrance to the five-storey warehouse is facing you and there are several

windows on each floor. However, no light is showing in any of them.

Firefly: I zoom over and fly past the top windows and work my way down, looking inside.

Madame Mind: "Hold on until we know what we're up against!" I use my ability to detect life.

Taurus: "You heard the lady, pal! Get down here!"

Prismo: I create five replicas of myself.

SS: (passes a note to Madame Mind: *You can detect 5 people on the third floor, front right.*)

Madame Mind: "There's five of them on the third floor, front right. Firefly, check any rear entrances! Taurus, get that door open and let's move!"

Firefly: I fly around the building. Anything there?

Taurus: I charge the door and kick it in. "Watch out for splinters!"

Prismo: "I'm right behind you, Toro, all six of me."

Madame Mind: I follow on behind Prismo.

SS: Okay, Taurus, roll the dice for your kick on the door (Taurus rolls the dice.) The door caves in. Directly in front of you are some wooden stairs going up. (Passes a note to Firefly, as the other players would not be aware of what Firefly can see: *You see a fire escape and a car parked in the street near the bottom of it. There is someone in the car.*)

Madame Mind: I pause on the stairs to detect life again.

Taurus: Prismo and I are carrying on up to the third floor.

Firefly: (passes a note back to the SS: *I fly down to the car.*)

SS: (Note to Madame Mind: *One of the five has run across to directly above you, gone up a bit, the stopped.* Note to Firefly: *The figure in the car sees you and aims a gun through the open window.*)

Madame Mind: "Prismo, Taurus, watch out! There's someone hiding on the stairs above you!"

Firefly: (passes a note to the SS: *I fly down to the car at top speed, intending to punch the guy through the open window.*)

SS: You've reached the second floor. (The SS rolls some dice, then passes a note to Firefly: *The Thug fires at you but misses. You have closed with him in a high-speed dive and can punch him.*)

Firefly rolls some dice.

SS: (Note to Firefly: *You've knocked him cold.*)

Prismo: I put up my personal force shield and go up to the next floor ahead of Taurus and my duplicates.

SS: A Thug appears on the stairs above you and fires, but the bullet bounces off your force field.

Taurus: I charge the gut and pummel him.

Madame Mind: I look around the third floor.

Firefly: (passes note to SS: *I grab the unconscious Thug and fly with him to join the others.*)

Taurus rolls some dice.

SS: Taurus has just punched the Thug on the stairs clear up to the next floor. He's out like a light. Lying on the floor are three people; one is quite near you; he looks like a watchman and has obviously just been shot and seriously wounded. Further over are two more people, both tied up. Standing over them is a powerful looking figure, clad in a suit of black armour. He holds a mace in one hand and has what looks like small wooden clubs attached to his belt. He shouts at you, "Who dares challenge the Jack of Clubs!"



Taurus: "Me for one, bub!"

Prismo: "And me for six, too!"

Madame Mind: "Okay guys, let's deal with this card..."

SS: You'd better roll of initiative now.

WHERE TO START

You are well on your way already. Just carry on reading as described under *What to Read First*. As SS, you won't need to remember the rules as you can refer to both books during play as required. Similarly, the players will be able to refer to the *Players Book* during play to check on what they can and can't do with their powers.

This book is organised roughly in the order that you will need the information in play.

To begin with you should generate a superhero or two as you read through, according to the instructions. Then, when you come to the section on *Combat*, you can stage a fight between the characters that you have created.

This will help you familiarize you with the generation of characters and handling them in combat. When you actually start playing, you will then be in a position to help the players generate their characters.

Once you have played a few simple scenarios, you and the players will then be more familiar with how the game works and with the characters. Then you can get down to the serious business of having some real fun.

CHARACTER GENERATION

THE BASIC CHARACTER

Before you can start to play, each of the players must create their character. You should give each player a copy of the Character Sheet from the Players Book. They will use this to note down the details of their characters as they generate them.

In Golden Heroes, all characters have four Attributes which define them in games terms. These four attributes are:

EGO
STRENGTH
DEXTERITY
VIGOUR

Each character is initially defined by a numerical value from 3 to 18 for each of these attributes.

To determine these Attributes when generating a superhero or supervillain, the rules in the *Players Book* should be used.

How to determine the Attributes for non-superpowered characters such as Thugs, is detailed in the section on *Other Characters*.



DESCRIPTION OF ATTRIBUTES

A full description of the four Attributes is given in the *Players Book*.

Ego

This represents a character's mental powers and is used in *Magic* and *Mental Attacks*, as detailed in the *Combat* section. If during an adventure, a character is subjected to something that is linked to this Attribute, such as brainwashing or hypnosis, then you should use their Ego value to determine whether they manage to resist it or not in the same manner as for *Mental Attacks*.



Strength

This represents the character's physical strength and general toughness. It is of obvious benefit in *Physical Combat*, tearing down doors, etc.

A high Strength gives a character a bonus to any damage done in *Physical Combat* and may reduce the damage received. Similarly, a low Strength will reduce the damage the character can inflict in *Physical Combat*. These Modifiers are detailed on the Strength Effect Table below.

Strength Effect Table

Strength	Damage Modifier	Damage Divider Modifier
60+	+1 per point > 15	HTC/+3; HTK/+1
40-59	+1 per point > 15	HTC/+2; HTK/+1
19-39	+1 per point >15	HTC/+1; HTK/+1
16-18	+1 per point >15	No effect
6-15	No effect	No effect
5	-1	No effect
4	-2	No effect
3	-3	No effect

The *Damage Modifier* and *Damage Divider Modifier* are explained in *Combat: Damage*.

The Strength required to push, lift, throw and tear apart objects is detailed in *Combat: Options*.

Dexterity

Note that this represents the character's manual dexterity, not physical agility which is covered by the *Agility* and *Expertise - Gymnastics*.

It is a measure of how likely the character is to *strike* a target, *parry* an attack, catch thrown objects, etc.

Dexterity gives a modifier to the *strike* die roll whether attacking or *parrying*. The Strike Modifiers are detailed on the Dexterity Effect Table below.

Dexterity Effect Table

Dexterity	Strike Modifier	
18	+3	The Strike Modifier affects the character's chance of <i>striking</i> an opponent and of <i>parrying</i> their blows (see <i>Combat: Strike Modifiers</i> and <i>Responses</i>).
17	+2	
16	+1	
6-15	No effect	
5	-1	
4	-2	
3	-3	

In any situations where Dexterity would be important, you should use it to resolve the situation. For example, a character is knocked from the roof of a building and tries to grab the edge as they fall over, they roll to strike adding any Strike Modifiers for their Dexterity (see *Combat: Responses*).

Vigour

This measures how fit and healthy the character is.

Vigour is the determining factor in how much Damage a character can take before being knocked unconscious or killed, as detailed under *Damage*.

Vigour can also give a Modifier to the rate at which the character recovers from injuries after combat – these are detailed on the Vigour Effect Table below.

Vigour Effect Table

Vigour	Recovery Rate Modifier	
26+	+3	The Recovery Rate Modifier affects the rate at which the character recovers from injury (see <i>Combat: Damage</i>).
21-25	+2	
16-20	+1	
6-15	No effect	
3-5	-1	

Vigour should also be used as a guideline in situations where it is of obvious importance. For example, a character is bound and thrown in a river. Vigour should be used to determine how long they could hold their breath, to give them time to break their bonds (see *Combat: Other Situations*).

DAMAGE

This represents the character's ability to absorb damage and injury.

There are two areas of physical damage that affect each character: Hits to Coma (HTC) and Hits to Kill (HTK).



Hits to Coma (HTC)

This represents the amount of shock damage (e.g. pain) that a character can take before passing out. Whenever a character takes HTC damage (see *Combat: Damage*), the amount taken must be subtracted from their current total. As they fall to certain levels they will be *stunned*, *staggered*, or even knocked *unconscious*. The recovery of HTC and the effects of being *stunned*, *staggered*, or knocked *unconscious*, for both super-powered and non-superpowered characters, are covered in *Combat: Damage*.

Hits to Kill (HTK)

This represents the amount of physical damage (e.g. blood loss) that a character can take before dying. Any HTK damage the character takes (see *Combat: Damage*), is deducted from their current total. As their total falls, the character will be *hospitalised* or even killed. Recovery of HTK and the effects of being *hospitalised* are covered in *Combat: Damage*.

MOVEMENT

This measures how far a character can move in real terms during 1 Frame, the basic game-time unit (see *Combat: Time*).

All Movement, sizes, distances, etc, in Golden Heroes are given in real terms, so that you can easily translate them to the scale of whatever play aids you may wish to use when playing the game.

A character's Movement is land-based. Most characters can swim at one fifth their normal Movement rate, unless there is something in their powers and Rationale (See *Background & Rationale*) that you decide would affect this, (for example, you could rule that a character with *Strength* Grade 1 can swim at a quarter of their Movement rate, if there were no other factors involved, or a character with *Speed* Grade 1 can swim at twice their normal swimming speeds, etc).

GENERATING SUPERPOWERS

All the superpowers are broken down in tables on which the players can generate their characters totally at random. This is recommended as it virtually guarantees that each character will have a unique combination of powers and will force the players to use their imagination when it comes to Rationalising their character.

POWER ROLLS

The number of Power Rolls that each player has for their character can be allocated by you or may be determined randomly by each player for their character.

Random determination is recommended as this will result in some characters being slightly weaker than average and some being slightly stronger, producing a more realistic group with possible cause for friction between the player characters. This will give a keener edge to the roleplaying; the group could become fed up with a powerful, bombastic character and banish them until they changed their ways, for example.

If you wish all players to have a character of roughly the same level of power, it is better to allocate the same number of Power Rolls to each player. If you desire the various characters in the group to have slightly differing levels of power, then you should allow them to determine a random a random number.

When randomly generating supervillains, you may use either method. The more powerful ones would be leaders of a group and the weaker ones, the lackeys.

When creating a specific archenemy for a particular player character, it is best to pick the villains' powers so as to provide a nicely balanced foe for the character.

Random Determination of Power Rolls

To determine a random number of Power Rolls for a character, the player rolls 1d6 and add 4. This will produce a random number from 5 to 10, with the average being 7-8.

Allocating Power Rolls

The ideal number of Power Rolls to allocate to each player is 7-8. However, when you are more experienced, you may vary the number allocated to suit the campaign envisaged, be it fighting street crime or saving the world. The range should be from 5 to 12, depending on the level of power that you desire the characters to have in the adventure.

Enhancing Superpowers

If you are running a Campaign, the players may save some Power Rolls to convert to Day Utility Phases (DUPs). DUPs are described in the *Campaign* section, but briefly they represent the spare time a character has to train, practice, experiment and otherwise improve their skills and powers.

Each Power Roll used for this purpose is converted to 10 DUPs.

This option should not be encouraged. It is primarily to aid in a Campaign when a player has had their character killed, or has retired them, and is generating a new one. They should be allowed more Power Rolls with the requirement that some are used for this option, so that their new character will not be too far behind the other player characters in terms of development.

Superpower Generation Table

Die Roll	Superpower
01-03	Agility*
04-07	Armour**
08	Chameleon Ability
09	Claws
10-12	Cybernetics***
13-20	Energy Attack**
21	Energy Immunity
22	Energy Reflection
23-26	Expertise
27	Field Manipulation
28-32	Flight***
33-34	Force Field***
35	Growth***
36-37	Health***
38-39	Heightened Senses***
40	Intangibility*
41	Intuition
42	Invisibility
43	Larger***

44-45	Leaping*
46-47	Magic**†
48-52	Martial Arts***
53-54	Mass Variation
55-56	Precision*
57	Probability Manipulation
58-59	Psi Powers**†
60-61	Reactions
62	Replication
63-64	Shapeshifting
65	Shrink**
66	Sidekick**
67	Solidify
68-69	Speed***
70-75	Strength***
76	Stretch*
77	Stunner
78-79	Teleportation**
80-83	Tough Skin***
84	Vehicle
85-86	Vigour
87	Wallcrawling
88-93	Weapon Skill**
94	Weather Control**
95	Web-Slinging
96-00	Choose any superpower, upgrade one already rolled by 1 Grade, or (<i>Experienced Players only</i>) devise a new power of their own‡

- * One additional Grade available.
- ** Two additional Grades available.
- *** Three or more additional Grades available.
- † These superpowers immediately cost 1 additional Power Roll when first rolled. If the player has no additional Power Rolls left, then they may ignore the result and roll again.
- ‡ If an experienced player devises a new power, they must provide you with full details of what it does and its game effect. You must then evaluate it. If you feel it is too powerful, then either determine its game effect or have the player modify it. In any event, no player may introduce a new power until its effects are agreed by you as SS.

Advantageous Background Table

Die Roll	Advantageous Background
2	Brilliant Scientist – Chemical
3	Brilliant Scientist – Mechanical
4	Contacts – Criminal
5	Contacts – Government
6	Immortal
7	Position of Power
8	Previous Training*
9	Rich – Entertainer
10	Rich - Industrialist
11	Rich – Inherited
12	Player’s Choice

*Previous Training is the only Advantageous Background that may be selected two or more times by the same character.

ADVANTAGEOUS BACKGROUNDS

To ensure variety, it is better if Advantageous Background(s) are randomly rolled with 1d10. However, players who roll a Background that duplicates one already rolled (apart from *Previous Training*) or totally incompatible with their powers may roll again: but, with imagination, you will find that there is usually a Rationale that will fit the strangest combinations together.

Alternatively, you may allow players to freely choose any of the Advantageous Backgrounds *after* the character’s superpowers have been generated. This will enable them to avoid any incompatibility, However, if players consistently choose the same one, you should make them roll.

BACKGROUND & RATIONALE

At this stage, the player’s characters are just a concoction of superpowers and, possibly, Advantageous Backgrounds. But how did they get those powers? How do their powers work? What is the history of their characters?

This is probably the most difficult stage in generating a character. You must encourage the players to envisage this as the first issue of a new comic book which they are writing. They must concoct, possibly with your help, a plausible background and origin for their character which explains how they got their superpowers.

The player must forfeit any powers which are incongruous. You must be strict with this and only allow them to retain those powers which they have justified through a coherent Rationale. Players should be allowed time to rethink their Rationale, as, with a little imagination, an explanation can usually be found for the most seemingly illogical collection of powers.

The players are free to introduce anything that is not equivalent to a superpower or Advantageous Background that they do not have. They can be alien bug-eyed monsters, have leathery skin, tails, etc, as long as anything they introduce has the same effect as what they could have without it. For example, unless the character has the superpower *Tough Skin*, leathery skin can only be Defence Class 5 at best, the same as a padded costume which is freely available as equipment to all characters (*Defence Class* is detailed in the *Combat* section). A character’s tail would not bestow *Agility* unless the character had that power, but it could be used for an attack with the same effect as a fist. These aspects are to allow the players freedom to develop the character that they wish to play, but once again you must be strict. Anything that reproduces the effect of a superpower or Advantageous Background that the character does not have is not allowed.

Once the players have detailed the Background and Rationale of their characters, you must evaluate them. In the *Players Book* you will find several examples of character rationalisation with the suggested SS evaluation of them. From the Rationale, you must determine the disadvantages of the character, any limitations, unwanted side-effects, special archenemies, etc. Only tell the players anything that the character would know. For example, if you decide from the Rationale that a supervillain could have been created in the same accident in which the hero gained their powers and has a good reason to hunt down the hero, then the character would not be aware of this to begin with. Your evaluations are extremely important as they provide the balance to the character, since not all players will freely invent their own drawbacks. As you become more familiar with the game and the rules, you will find this aspect easier to handle, but to begin with, be strict but not unfair. Remember, your job is to provide an exciting, enjoyable, balanced game.

While it is not necessary for the players to have a fully detailed origin for their character, or even a clear description of exactly how their powers work, they should be encouraged to do so as it adds immeasurably to the quality of the character and to the campaign as a whole. It will also help you with your evaluations.

If the character's background and origins are well-detailed then it can also serve as a useful source of ideas for you. In the *Birth of a Hero* example in the *Players Book*, for instance, does 'The Living Darkness' actually exist and, if so, does it have agents on Earth? Would these agents recognise Lightspeed as a foe of their master? If Lightspeed is part of an organisation or cadre who fight the Living Darkness, will they come looking for their missing colleague?

The more the players put into their characters, the more you and they can get out of the game.

EQUIPMENT

Each character may start with up to 3 items of equipment, in addition to their superhero costume.

Those characters who have rolled a superpower requiring a specific item of equipment automatically have that item as part of their starting equipment (*Armour*, weapons for *Weapon Skill*, *Cybernetic Device*, device of adaptive molecules for *Stretch*, etc).

Note that only those characters who have a superpower that specifies a weapon may have one (for example, *Weapon Skill*, *Stunner*, *Cybernetic Weapon*, etc). Shields are classed as a weapon. Make sure that the players choose a weapon in keeping with the tradition of comic book heroes. Superheroes do not usually charge around with Armalite rifles, for example.

Typical items of equipment are a rope and grapple, line slinger (adjunct to *Agility*), suit padding or ultra-light chainmail which gives Defence Class 5 (see

Combat: Defence Class), communication devices, tracers for attaching to vehicles, etc.

As long as the equipment is reasonable, you may allow a character to start off with virtually anything the player wants so long as it is not something that would fall into the category of a special device (for example, special stun arrows for a character with *Weapon Skill* with a bow). This kind of equipment is covered in the *Campaign* section and must be acquired through research, etc.

FINAL DETAILS

Once the players have completed the Background and Rationale of their characters, and you have evaluated them, they must fill in any missing details that they have not already determined. These are not essential; you need only have the players complete those that you feel will be necessary to the scenario. If you are playing a campaign, however, it is best that all details be finalised.

Sex, Handedness, Height & Weight

The player may freely determine these aspects of their character. If you desire that they should determine these randomly, the rules for doing so are in the *Players Book*.

Costume Design

The design of the character's costume is up to the player.

Secret Identity

A character's secret identity is most important if you are playing a Campaign. This is the 'real' name of the character; the one they use in everyday life.

There are two important aspects of a character's secret identity that must be determined by you as the Supervisor. The first is the changeover between the civilian and the superpowered character (i.e. how long does it take them to find an unoccupied and unobserved phone-booth? How long does it take them to change into their costume?, etc.) The exact changeover time is up to you to decide, but the following factors should be borne in mind: Is the hero wearing their costume under their clothes? How are they carrying any equipment? Do they have a power that permits them to instantly shed or change clothing?

Changing into costume will usually take valuable combat Frames, so the player must fully explain fully to you exactly how the character changes into their superhero gear so that you can determine how long it takes (see *Combat: Time*).

The second important facet is the character's civilian role. What is their job? The players may be allowed to choose a job in accordance with any Advantageous Background that they might have of their Financial resource Level (see *Campaigns*). It is advisable not to let them choose a job about which they know more than you do (for example, you don't want a hero to be a beekeeper only for the player to announce that bees secrete a substance, that you've never heard of, from which the character can synthesize explosives). Similarly, unless already specified by an Advantageous Background or indicated by *Expertise*, a character cannot start off with a highly-paid high status job or one requiring special skills.

The character's job should be something innocuous like a freelance photographer or reporter, bus conductor, dustman or even a tramp. They can get a better job later if they amass enough Status points (see *Campaign: Ratings*).

STYLE

Encourage the players to develop a personality for their character that makes them a unique individual. Are they brash and boastful or modest but competent? Do they have particular hang-ups? Providing their character acts like a hero, the anything goes.

THE GOLDEN HEROES

Once the players have finalised their character they should not ethe details on their Character Sheets. There will still be some empty boxes on their Character Sheet for things such as *Frames per Round*. These are covered in the *Combat* section. The players can either complete them as they need them in play or check through the *Combat* section now. The *Campaign Ratings* are only needed if you are playing a Campaign. These are detailed in the *Campaigns* section.

COMBAT

WHERE THE ACTION IS

The eternal struggle between Good and Evil is symbolised in the world of comics by what is commonly known as a *slugfest*.

The game time during a scenario is covered in the *Scenarios* section. However, once a slugfest starts, the action is thick and fast. Combat in Golden Heroes is made up of several applications of power such as energy bursts, psychic attacks, mystical spell combat or good old-fashioned punching. Consequently, whenever a confrontation occurs, or is likely, you must move the game into *Combat Time*.



COMBAT TIME

All combat is split into short time periods representing a few seconds of action. The basic period is a *Round* (approximately 3 seconds) in which both sides will be able to perform various activities.

Each character in the combat has a certain number of Frames per Round in which to act.

A *Round* comprises *all* the Frames of *all* the characters involved; each Frame, as it were, representing a comic book panel.

Virtually all superpowered characters get 4 Frames per Round.

Minor Supervillains, some Thugs and animals get 3 Frames per Round.

Most non-superpowered characters get 2 Frames per Round.

Superheroes and supervillains generally have 4 Frames per Round.

Characters with only 2 or 3 Frames per Round use them in the last 2 or 3 Frames, respectively, of their sides turn. They can do nothing in the first Frame(s).

ACTIONS

Some uses of Superpowers and other significant activities are defined in terms of *Actions*. An *Action* takes 2 *consecutive* Frames of the character performing the *Action*. The 2 Frames must not be interrupted by the Frames of any other character (e.g. when the character has an odd Frame because of *Initiative*).

INITIATIVE

At the start of each Round of Combat it must be determined which side gets to act first.

To do this, two ten-sided dice are rolled: one by you as the SS for the villains; the other by one of the players for their side. If the numbers rolled are equal, then both sides roll again. The side with the higher score is the winner and gets the *Initiative*.

The winning side will receive some of their Frames in which they can act before the opposition can act. The number of Frames is determined by the *Initiative* die rolls as follows: the lower score is deducted from the higher, with the following results:

Result	Each Member of Winning Side Gets:
1 or 2	1 Frame
3 or 4	2 Frames
5 or 6	3 Frames
7 or more	4 Frames

The winners will act first in the Frames won by the *initiative* die roll. The opposition will then have all of their Frames in which to act. The winners will then have the remainder of their Frames.

If the winners had an *initiative* of 1 or 3 Frames, the odd Frame may be delayed by any character who

wishes to do so, until after the opposition have acted. 2 Frame periods cannot be delayed in this manner.

SEQUENCE OF A ROUND

A Round can thus be seen to be in three parts:

The side that won the *initiative* acts first in the Frames won by the *initiative* die roll.

The opposition then have all their Frames for the Round.

The winners of the *initiative* then have any Frames that they have remaining for the Round.

This sequence reflects the to-and-fro flavour of combat in the comic books.



ACTIVITY TIMES

The combat time in Frames that it takes for various activities is as follows:

½ Frame – Speed Move only

Only characters with *Superspeed* can use a ½ Frame. The ½ Frame can only be used for Movement, the character moving up to ½ their Movement. Thus, in 1 Action (2 consecutive Frames), a character with *Superspeed* could Move for ½ Frame, attack with a fist, taking 1 Frame; and then Move again for ½ Frame.

1 Frame – Movement; One-handed Weapon; Simple Activity

Any character can: Move up to their Movement value; attack with a fist/foot/One-handed Weapon; use any Superpower effect stated in the power description

as taking 1 Frame; use any *Combat Option* stated as taking 1 Frame; or perform a simple activity, such as lifting an object, shouting instructions, smashing open a door etc.

1 Action (2 consecutive Frames) – Movement; Two-handed Attack; Use Superpower

Any character may: Move up to twice their movement; use any *Combat Option*, Weapon type, Superpower, etc, not specified as taking 1 Frame (e.g. *Energy Attack*, *Magic Spell*, Missile or Two-handed Weapon type, etc).

Special Notes on Activity Times

Only those weapons categorised as One-handed (see *Combat: Weapons*) can be used in 1 Frame. Attacks with *all* other weapon types take 1 Action.

Unless otherwise stated in the *Superpowers* section, all uses of a superpower take 1 Action.

Powers that must be 'switched on' will usually take 1 Action to do so.

Powers that are permanently 'switched on' will take no time to activate.

The act of transforming from a normal person to a superhero will usually take 2 or more Frames, depending on the Rationale of the character.

Depending on the Rationale of the character, 'switching on' powers, transforming into superheroes, etc, may take shorter or longer. This must be determined by you when evaluating the Rationale of the character. For example, if a character with *Shapeshifting* effectively *Shapeshifts* into the superhero, then this would take 1 Action, the normal time for a superpower use. However, if the character had to find a secluded spot to remove their street clothes, this might even take 4 or more Frames depending on circumstances.

You may also rule that some *minor* uses of a superpower take 1 Frame, though this will only occur in a Campaign as characters *enhance* and *improve* their powers.

LARGE COMBATS

When either side has more than one individual in it, the individuals in it may act in turn when it comes to their side's opportunity to act as determined by the *initiative* die roll.

Those superpowered characters with the highest Dexterity are the first on their side to act; those with lower Dexterity, next; and any characters with 2 or 3 Frames per Round act last of all and then only in the correspondingly last Frames of their sides turn.

Characters with high Dexterity may delay their actions until after some others on their side have acted.

This reflects teamwork, sometimes evidenced by more experienced heroes in the comic books.

If a side has won by 1 or 3 Frames on the initiative, the decision of whether to delay or use the odd Frame immediately is up to the various individuals on the side. Some may act immediately, while others on their side decide to delay the Frame until after their opponents have acted.

If the combat is split into several independent groups, then you may allow the *initiative* within each group to be rolled separately, though this will be more difficult to supervise.

Using The Combat Sheet

The *Combat Sheet* on page 53 can be photocopied or printed out and used to keep track of combat. The Frames for each character can be crossed off as they are used (or used in advance as the result of a *Combat Response*) and a record made in the Frame box of the amount of energy, Magic or Psi Points used in various attacks, etc. This will enable you to see at a glance when a character has no Frames left to use for *Combat Responses*, or has used their full allowance of energy, etc.

DIFFERENT TYPES OF COMBAT

The *Sequence of a Round* applies regardless of the type of combat being fought, whether it is Physical, Mental or Magic.

All the things that any player wishes their character to do in the game are played out in terms of Rounds, Frames and *Actions*.



SUPERVISING COMBAT

Although one side in any combat has *initiative* and acts first, it is not quite that straightforward.

During combat, a character who is attacked has the chance to respond immediately to that attack by *dodging*, *parrying*, or effecting some other responses as described in the section on *Combat Responses*. These responses can be carried out immediately but

use up some of the responder's future Frames in advance. Thus in combat, although the side attacking has its turn first, the defenders can respond immediately by using up some of their Frames in advance. The time taken for *Combat Responses* is covered in that section, but to help you keep track of Frames during combat, a special *Combat Sheet* is provided on page 53 which can be photocopied or printed out.

Future Frames can only be used in advance for *Combat Responses*, not for attacks or any other activity. Frames from the next Round can be used up in advance. At most, a character can only use up in advance their remaining Frames for the current Round plus all their Frames for the next Round at the most.

Thus the actual sequence of combat (between Sides A & B; where A won the *initiative*) is: Side A acts in Frames won on *initiative*; any members of Side B who wish to use a *Combat Response* do so; any members of Side B who have Frames left can now attack on their turn; any members of Side A who wish to use a *Combat Response* do so using up Frames from the next Round if necessary; any members of Side A with any Frames from the current Round remaining now use them; any members of Side B who wish to use a *Combat Response* now do so using up Frames from the next Round in advance. You will find a step-by-step *Combat Checklist* on page 40.

SURPRISE



Any character who is totally unaware of an opponent's *presence AND location* (cannot see or detect them in any way *and* has no knowledge of their location) when an attack is launched at them by an opponent, will be *surprised* by that attack.

A *surprise* attack, even if it misses, will then make the target aware of the attacker's presence, location of both, depending on the circumstances.

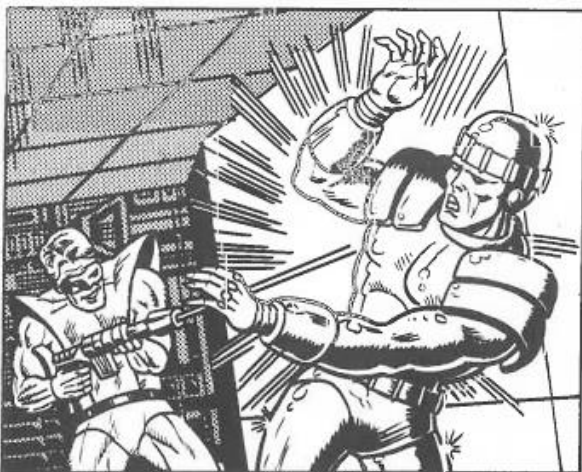
Any character who is *surprised* by an attack cannot make any Combat Response to that attack.

Example:

Nightblaze is using *Stealth* in a near pitch black cellar, waiting for Dreadnought to enter. Once Dreadnought enters, Nightblaze unleashes his Negative Light Energy Attack (the player's own invention). This attack *surprises* Dreadnought but reveals Nightblaze's presence and approximate location. Even if Nightblaze moves unnoticed to a new location, Dreadnought will not be surprised by his next attack as he is aware of his presence. However, if Nightblaze were able to get behind Dreadnought unnoticed, and launch another attack, he would gain the appropriate Strike Modifiers as Dreadnought would be unaware of the attack. Dreadnought, however, would not be surprised as he knows that Night blaze is around somewhere.

PHYSICAL COMBAT

Several factors have to be considered in Physical Combat. How good is the attacker at using the weapon involved? How easily is the defender hit? How much damage does the attack do? How do varying circumstances affect the likelihood of a successful attack and the damage done? For simplicity, these factors have been identified and each is covered in turn below. They are incorporated in the various Combat Tables.



DEFENCE CLASS

This is a measure of how many soft spots a character or object has at which an attacker can aim.

The lower the Defence Class, the fewer soft spots the target had and the harder it is to do it damage. This is represented by the Damage Dividers.

Also, the lower the Defence Class, the harder it is for the character to *dodge*. This is represented by the Dodge Modifier.

What each Defence Class represents along with its Damage Divider and Dodge Modifier is detailed on the table below.

DC	Description	Damage Dividers	Dodge Modifier
1	Tough Skin Grade 4 (Invulnerability)	HTC/5; HTK/6	Cannot Dodge
2	Tough Skin Grade 3; Armour Grade 3	HTC/4; HTK/4	Cannot Dodge
3	Tough Skin Grade 2; Armour Grade 2	HTC/2; HTK/3	Cannot Dodge
4	Tough Skin Grade 1; Armour Grade 1	HTC/2; HTK/3	0
5	Ultra-light chainmail; padded costume; scaly/furry skin, etc	HTC/0; HTK/0	0
6	Standard superhero/villain costume; skin	HTC/0; HTK/0	+1
7-10	Superhero/villain not in costume; Thugs	HTC/0; HTK/0	+1
11-12	Non-superpowered individuals; Thugs	HTC/0; HTK/0	Cannot Dodge

The Damage Dividers detailed in the superpowers for *Armour* and *Tough Skin* are simply those for DC 1-4. They are *not* in addition to them.

WEAPON CLASS

This is a measure of the efficiency/accuracy of the different attack forms and is rated on a scale of 0-5. What each Weapon Class (WC) represents is detailed on the table below.

WC	Description
0	Non-superpowered characters with improvised weapons or none at all.
1	Non-superpowered characters with a weapon with which they have some expertise.
2	Superheroes/villains with an attack form that does not come into any other category (e.g. fist).
3	Various superpowered attacks as detailed in the power descriptions (e.g. <i>Martial Arts Grade 1 & 2, Energy Attacks</i>).
4	Various superpowered attacks as detailed in the power descriptions (e.g. <i>Weapon Skill, Martial Arts Grade 3</i>).
5	Power Improvement for Advanced Players (rare).

Weapon Classes of the various superpowered attacks are given in the *Superpowers* section in the *Players Book*. If none is given then the attack is Weapon Class 2.

In a campaign, you may permit increases in Weapon Class to 5 or more for both player characters and supervillains as a result of *Character Improvement* (see *Campaigns*). However, anything above 5 should be extremely difficult to achieve.

PHYSICAL COMBAT OPTIONS

Apart from deciding which attack form to use (fist, foot, weapon, *Energy Attack*, etc) or moving, there are other options open to both heroes and villains. The more common are detailed here. But players are free to try anything that they feel their character might be able to do.



Pushing, Lifting and Throwing

The table below gives the Strength required to *push*, *lift*, or *throw* various objects. The objects are graded by Size.

Pushing

This is simply pushing an object to one side. The Strength given applies to immobile objects in that Size group. If the object is mobile (e.g. a stationary car without the brakes on), then the Strength required to *push* it to one side is half that normally required.

If the character has Strength enough only to *push* the object, it can only be shoved to one side.

If the character has enough Strength to *lift* it, then it can be *pushed* along at half the character's Movement rate.

If the character is strong enough to *throw* the object, then it can be *pushed* along at the character's full Movement rate.

The initial *push* to move an object takes 1 Frame.

Lifting

The table gives the Strength required to *lift* an object or person clear of the ground.

If the character has Strength only to *lift* the object, they can carry it at half their normal Movement rate.

If the character has Strength enough to *throw* the object, then they can carry it at their normal Movement rate.

Lifting an inanimate object take 1 Frame.

Lifting an unwilling sentient creature takes 2 Frames – 1 Frame to *grab*, for which a *strike* roll is necessary, and 1 Frame to *lift*.

Throwing

Lifting and *throwing* an object or being that is unable to resist (e.g. it is *surprised*, bound, unconscious, willing, etc) which the character has the Strength to *throw* takes 2 Frames (1 Frame to *lift* and 1 Frame to *throw*). No *strike* roll is required to *grab* the object/being.

With larger objects, more than one target may be *struck* by the thrown object. This depends on the Size of the object, and the position of the targets.

Grabbing and *throwing* a being able to resist takes 4 Frames; 1 Frame to *grab*, for which a successful *strike* must be made, 1 Frame to *lift* and 1 *Action*, since the being is presumed to be struggling, to *throw*. The victim *grabbed* may immediately respond (see *Combat Responses*). If they do so by successfully *grabbing* their attacker, the *throw* cannot be made.

Destroying & Tearing Objects Apart

The table below also provides the information for *destroying/disabling* and *tearing off* parts of inanimate objects. (the living creatures on the table are only examples of Size for *lifting* and *throwing*).

To *destroy/disable* the whole object, the HTK shown must be inflicted.

The HTK for smaller objects also indicates the HTK that must be delivered to a larger object to *tear off* or *destroy/disable* a part of a larger object that corresponds in size to the smaller object. For example, a character wishes to tear a piece the size of a steam train off of an aircraft carrier; 28HTK must be inflicted to do this.

NOTE: Some objects, such as a tank, will have a Defence Class and the corresponding Damage Dividers. The damage inflicted for Destroying/Disabling and Tearing Apart must be sufficient after these have been taken into account.

Size	Weight Range	Example	Destroy/Tear Off	Min Strength To		
				Push	Lift	Throw
0	Less than 1 kg	Stone, paperweight	1HTK	1	1	2
1	1-4 kg	Brick, rock, chair	2HTK	1	2	4
2	5-25 kg	Typewriter, bicycle, TV set, table	4HTK	2	4	6
3	26-80 kg	Cooker, fridge, moped, (average person)	6HTK	4	6	11
4	81-195 kg	Motorbike, safe, upright piano, washing machine	8HTK	6	11	16
5	196-445 kg	Speedboat, caravan	10HTK	11	16	21
6	446-1000 kg	Sports car, small helicopter, satellite	12HTK	16	21	26
7	1001-2150 kg	Saloon car, light aircraft	14HTK	21	26	31
8	2151-4650 kg	Limousine, van, space capsule	16HTK	26	31	36
9	4.651-10 tonnes	Interceptor-fighter, coach, truck, rescue helicopter, (elephant)	18HTK	31	36	41
10	10.1-21.5 ton	Strike fighter, lorry, bulldozer	20HTK	36	41	46
11	21.6-46.5 ton	Passenger jet, heavy lorry, railway carriage, dumper truck	22HTK	41	46	51
12	46.6-100 ton	Tank, diesel locomotive, bomber	25HTK	46	51	56
13	101-215 ton	Heavy bomber, steam locomotive, hovercraft, (blue whale)	28HTK	51	56	61
14	216-465 ton	Jumbo jet, coaster	31HTK	56	61	66
15	466-1000 ton	Minesweeper	34HTK	61	66	71
16	1001-2150 ton	Frigate, submarine	37HTK	66	71	76
17	2151-4650 ton	Destroyer, rocket	40HTK	71	76	81
18	4651-10K ton	Cruiser, cargo vessel	45HTK	76	81	86
19	10.1-21.5K ton	Heavy cruiser, cargo liner	50HTK	81	86	91
20	21.51-46.5K ton	Battleship, passenger liner	55HTK	86	91	96
21	46.51-100K ton	Aircraft carrier, oilrig, spaceship	60HTK	91	96	101
22	+100K to /Size	Supertanker (Size 24: 300-400K ton), starship	+10/Size	+5/S	+5/S	+5/S

Grappling

This is an attempt to *grab* and restrain the target in a bear-hug.

Grapples take 1 Action, constituting a *grab* by both hands simultaneously. For the *grapple* to succeed, both hands must successfully *grab*.

A successful *grapple* can be maintained each Action.

Grapples can inflict either real or hypothetical damage at the *grapplers* choice when the *grapple* is first made. Real damage will inflict HTC on the victim. Hypothetical damage reduces the victim's chances of *striking* and performing other actions. This is detailed in *Combat: Damage*.

Grapple With Weapon

Some weapons can *grapple*, for example, a bullwhip.

A *grapple* by a weapon takes 1 Action constituting a simultaneous *strike* and *grab* by the weapon. Both must be successful for the *grapple* to succeed.

Grapples by a weapon can only inflict hypothetical damage and will reduce the victim's chances of *striking* and performing other actions as detailed in *Combat: Damage*.

If this type of *grapple* is maintained, the attacker can attempt to pull the target over or pull something from their grasp as detailed in *Combat: Damage*.



Grabs

A *grab* is an attempt to grasp the target with one hand.

Some Combat Options and Responses require a *grab*, for example a *grapple* or Judo Throw.

Grabs take 1 Frame. Letting go once the victim has been *grabbed* also takes 1 Frame.

Grabbing sentient beings able to resist requires a successful *strike* (see *Resolving Grabs*). *Grabbing* objects or beings unable to resist can be done without making any *strike* roll. However, in some circumstances, for instance the object is moving, or the character is attempting to *grab* a window ledge while falling, a successful *strike* roll must be made.

Charge into Combat

Any superpowered character may *charge into combat*. This gains a +1 Damage Modifier for only the initial attack following on from the *charge*.

Alternatively, certain superpowers permit a character to *dive, swing, leap, or somersault into combat* for a Damage Modifier as detailed under the relevant superpower.

All *charges, swings, dives, etc into combat* require a Move of at least 4 metres in the preceding Frame or Action and the bonus acquired only applies to the first attack launched in the ensuing melee.

At the culmination of a *charge, leap, swing, etc, into combat*, a fist or foot attack can be made doing 1d6HTK plus 2d6+6HTC damage plus any Damage Modifiers (e.g. for Strength, the *charge (etc) into combat, etc*). This blow can be struck in 1 Frame, but the next Frame must be spent recovering.

The Coup-de-Grace

Once a character is *unconscious* or *stunned* (see *Combat: Damage*) and helpless, it is possible to administer a *Coup-de-Grace* from which the victim will not recover for several hours enabling the perpetrator to pursue the rest of the gang or make good their escape, etc.

Players must state that their character intends to administer a *Coup-de-Grace*. The *Coup-de-Grace* takes 1 Action to deliver.

NOTE: While it is possible for villains to administer a *Coup-de-Grace*, it is not recommended that you have them do so to heroes too often unless, for example, the scenario is designed to have one of the heroes captured and either escape or be rescued late in the scenario.

RESOLVING PHYSICAL COMBAT

To resolve an attack in *Physical Combat*, 1d20 is rolled by the attacker to determine whether the attack *strikes* or not. This is called the *strike* roll. Players will usually roll the dice for any attacks made by their characters or any character or being under their control. You will make the *strike* roll for most other characters.

The Strike Roll

First, you must cross-index the attacker's Weapon Class with the Defender's Defence Class on the *Strike Table*. The number given on the table is the total needed for the *strike* to succeed.

1d20 is rolled by the appropriate person and any Strike Modifiers added or subtracted. Players must inform you of any Strike modifiers that their characters have and add or subtract them to their die roll: you will determine and include any other Modifiers depending on the circumstances as detailed below.

If the total is equal to or greater than the number given on the *Strike Table*, then the attack has been successful. If the total is lower, then the attack has failed.

An unmodified *strike* roll of 20 is a Critical Hit; an unmodified roll of 1 is a Critical Miss. These are detailed below.

If the *strike* is successful, the target may then elect to use a *Combat Response* as detailed in that section.

If the *strike* is successful and the target chooses not to respond or fails in an attempted *Combat Response*, then Damage is done to the target (see *Combat: Damage*).

DC of Target	Weapon Class of Attack					
	0	1	2	3	4	5
1-5	13	12	11	10	9	8
6	12	11	10	9	8	7
7	11	10	9	8	7	6
8	10	9	8	7	6	5
9	9	8	7	6	5	4
10	8	7	6	5	4	3
11	7	6	5	4	3	2
12	6	5	4	3	2	2

Strike Modifiers

As well as any Strike Modifier gained from Dexterity (see *Dexterity*) and superpowers (as detailed in the individual descriptions in the *Players Book*), characters may gain additional Strike Modifiers depending on circumstances.

These are detailed below.

<i>Circumstance</i>	<i>Modifier to Strike Roll</i>
Attacker is behind foe*	+2
Attacker is above foe*	+1
Target is unaware of attack	+2
Target is restrained/grappled	+4
Target is in cover**	-1 to -10 (depending on extent of cover)
Normal vision obscured (by smoke, etc)	-3
Missile attack at extreme range	-1 per fifth of normal range, increase to a maximum of -5

*The attack is from either above or behind. It can never be both

**You must evaluate to what extent the target is concealed and the protection (Defence Class) afforded by the cover.

With the exception of the two marked with a single asterisk, all modifiers are cumulative. For example, a character with a Dexterity of 18 who attacked from behind and the foe was unaware of the attack would get a +3 (Dexterity bonus) +2 (from behind) +2 (foe unaware): a total bonus of +7 to be added to the *strike* roll.

NOTE

If you wish to allow characters to improve their powers to Weapon Class 6 or better attacks, then to determine whether the *strike* succeeds is as follows: roll 1d20 for the *strike* roll as normal, add or subtract any Strike modifiers, add the Weapon Class of the attack, add the Defence Class of the target or 5 if the DC is 1-4. If the total equals or exceeds 18, then the attack is successful. An unmodified 1 is *always* a Critical Miss regardless of whether the numbers added produce a result equal to or greater than 18.

Resolving Grabs

Grabbing usually requires a *strike* against DC6 for superpowered targets or DC10 for non-superpowered ones.

Grabs are the Weapon Class of the character's normal fist attack, usually WC2 for superpowered characters and WC0 for non-superpowered characters. Strike Modifiers apply to the *grab*. Not that in some rare instances a character might have a different WC or Strike modifier for each hand.

You can vary the *strike* requirements for the *grab* according to particular circumstances by either requiring a *strike* against a different DC or allocating a Strike Modifier to the roll. For example, the supervillain Blackeel has smooth, slimy skin and is very hard to *grab*; a *strike* against a different DC would not really reflect this, so the SS gives Blackeel's opponent a Strike Modifier of -7, say, on attempts to *grab* him.

Similarly, attempts to *grab* objects from someone's grasp, to *grab* hold of a window ledge while falling, etc, will be made against a DC specified by you, with or without a modifier to reflect the difficulty of the task.

Also remember that a successful *grab* simply means that the character has grasped whatever was being *grabbed*. If they were *grabbing* something held by another character, they would still have to wrench it from their grasp. Depending on circumstances, you will have to adjudicate the likelihood of this. Usually the method for *Resisting a Grapple* (see *Combat Responses*) would also apply to this.

Resolving Grapples

For the *grapple* to succeed, a successful *grab* must be made for each hand separately (see *Grabs*). Both *strike* rolls must be completed, regardless of whether the first misses. If both succeed, the *grapple* is successful. If only one hand succeeds, the *grapple* fails but the victim has been *grabbed*. The *grapple* could be completed by a successful *grab* with the other hand in the attacker's next Frame, or some other option requiring a *grab* could be completed instead.

Once a *grapple* has been made, it can be maintained unless it is broken (see *Combat Response*). When a *grapple* is being maintained, one *strike* roll must still be made each Action. Anything other than a 1, and the *grapple* is successfully maintained. A 1 is still a Critical Miss and the *grapple* is broken in addition to the effects according to the Critical Miss Table.

The Weapon Class of the *grapple* attempt will usually be that of the character's normal *grab*. However, this may vary. For instance, a non-superpowered character who was a wrestler might have a WC1 *grapple*. In a Campaign, you could also allow characters to develop a higher Weapon Class of *grapple* if it were consistent with their other powers, for instance a character with tentacles as a *Cybernetic Device*. This would be a *Character Improvement* as detailed in the sections on *Campaigns*.

Grapple With a Weapon

First a normal *strike* for the weapon must be made. If this is successful, then a roll for the *grab* by the weapon can be made (as for a normal *grab* but at the usual Weapon Class for the character's attack with that weapon).

The *grapple* can be maintained, as described above.

CRITICAL HITS & CRITICAL MISSES

Whenever an unamended *strike* roll of 20 is made (that is the natural roll of the dice *without* Strike Modifier), the character who made the roll has scored a *Critical Hit*.

Whenever an unamended *strike* roll of 1 is rolled, the character who made the roll suffers a *Critical Miss*.

Non-superpowered Characters

Whenever a non-superpowered person rolls a Critical Miss, they lose their next Action.

Whenever a non-superpowered person scores a Critical Hit, then any Combat Response by their foe will use up Frames in advance as normal even though the attack was WC0 or WC1 (see *Combat Responses*).

Whenever a non-superpowered person is struck by a Critical Hit, they are automatically rendered *unconscious* if the attack does more HTC than HTK or killed/technically dead if the attack does more HTK than HTC (see *Determining Damage*).

Superpowered Characters

Whenever a superpowered character scores a Critical Hit against a superpowered opponent, 1d10 is rolled. The player rolls the dice if their character scored the Critical Hit: you make the roll for all other characters. Refer the result of the die roll to the Critical Hit Table for the result. The result ins in addition to any other damage done by the attack.

A Combat response may be made to an attack that scores a Critical Hit, but the type must be specified by the victim *before* the effect of the Critical Hit is rolled. If the Critical Hit modifies their Combat Response, then it is taken into account. Otherwise, if the Combat Response results in no damage whatever being sustained from the attack, then the Critical Hit is also avoided and has no effect.

Whenever a superpowered character suffers a Critical Miss, 1d10 is similarly rolled on the Critical Miss Table to determine the effect on them.

If the result rolled for a Critical Hit or Miss is totally inappropriate to the situation, it has no effect.

Critical Hit Table

Die Roll	Effect
1	Mask, piece of equipment not relevant to a superpower, or part of a costume torn off: this does not apply to <i>Armour</i> or result in indecency.
2	Fast attack: opponent suffers Dodge Modifier of -2 or <i>parries</i> at -4 for that attack.
3	Power attack: reduces both Damage Dividers by 2.
4	Hit foe's legs/wings/propulsion unit: their fastest method of Movement is halved for 1d6 Rounds.
5	Hit foe's hand or equivalent; they cannot use that hand in combat for 1d6 Rounds and any weapon held in it is dropped unless they roll

	under their Ego on 1d20 (determine which hand at random).
6	Hit foe's nerve centre: attack does an extra 1d6HTC.
7	Catch foe off balance: their <i>Push-back Threshold</i> is reduced by 15 for that attack.
8	Knock foe off balance: they can do nothing in their next Frame which <i>must</i> be spent recovering.
9	Foe's powers 'scrambled': the blow hit a vital spot and 'scrambles' a power or causes a device to malfunction; the foe loses one of their powers decided at random for 1d6 Rounds.
10	Choose to suit, roll again or devise your own option.

Critical Miss Table

Die Roll	Effect
1	Lose balance: next Frame <i>must</i> be spent recovering.
2	Slip over: next Frame <i>must</i> be spent recovering, it will also take 1 Frame to get up at some time.
3	Malfunction: if a missile weapon is being used, the mechanism jams (or whatever is appropriate to the weapon) and any remaining ammunition in weapon is lost. It will take 2 Frames to unjam and reload. If the attack was an <i>Energy Attack</i> , control is lost and an extra 1d6 worth of energy is wasted.
4	Attack too slow: target can immediately use their next Frames up to the number that the attack that missed took. They may use a Combat response, move, or attack.
5	Left open: they are open to next attack so long as it follows on directly from the Critical Miss. This next attack on them gains a Strike Modifier of +2 and no Combat Response may be used against it.
6	Wildly inaccurate: if a ranged attack, it strikes an ally/innocent bystander within 4 metres of the line of fire or target; if a close combat attack, it <i>strikes</i> an ally/bystander within 2 metres (innocent bystanders should be <i>hospitalised/technically dead</i> , rather than killed outright). This could affect the character's <i>Public</i> and <i>Personal Status</i> (see <i>Campaigns</i>).
7	Backfire: attacker is hit by own ricochet, backfire, etc, or <i>strikes</i> nearby object; they take 1d6HTC – Damage Dividers apply, but no Combat Response can be made to this.
8	Drop weapon or piece of equipment
9	Pull muscle in leg/wing: movement halved for their next 4 Frames. Powers using leg/wing such as <i>Gymnastics</i> , <i>Flight</i> , <i>Leaping</i> , etc, cannot be used during this time.
10	Choose to suit, roll again or devise your own option.



MAGIC ATTACKS

Magic Attacks can only be made by characters with the superpower *Magic* and only when the particular spell requires it.

When a Magic Attack is made, the controller of the character making the attack must roll 1d20 and add the character's Ego value to the result. The controller of the target also rolls 1d20 and adds that character's Ego. If the attacker's total is greater, then the Magic Attack is successful.

MENTAL ATTACKS

A Mental Attack can only be made by a character attempting to use a superpower which requires a successful Mental Attack as detailed in the description of that power in the *Players Book* (e.g. *Psi Powers*).

You should also use Mental Attacks to resolve any attempts by villains to brainwash a subject, or hypnotise them (non-magically), etc. In these instances, you must allocate an Ego value to the brainwashing technique, etc.

A mental Attack is made in exactly the same way as a Magic Attack (above), except that the target may *resist*.

Resisting Mental Attacks

A conscious target may elect to *resist* a Mental Attack. This must be stated before the dice are rolled. When *resisting*, the target gains +5 on their die roll but must use up their next 2 Frames in advance because of the concentration involved.

COMBAT RESPONSES

There are various Combat Responses that superpowered characters can make to attacks, though they choose to use none.

Only superpowered characters can make a *Combat Response*.

Characters cannot respond to an attack that *surprises* them.

Most Combat Responses use up the character's immediate future Frames in advance up to a maximum of those remaining in the current Round and all those of the next Round. During play you should keep track of these by marking them off for each character on your copy of the Combat Sheet (page 53).

A character may only elect to use one of the following types of Combat Response at any one time, though in certain circumstances, as detailed under *Common Sense*, you may permit additional responses.

Free Responses

All superpowered characters may take up to four Combat Responses in one Round against any Weapon Class 0 or 1 attacks at no cost in future Frames. Any additional responses such as attacks in the Round will cost 1 future Frame per additional response. The response times given in the details of the Combat Response apply only to attacks other than Weapon Class 0 or 1.

Dodge

In between a blow striking and the Damage it does being determined, a character may elect to *dodge*. *Dodging*, whether successful or not, takes a long to perform as the attack being *dodged*. Frames used to *dodge* are deducted from the character's future Frames.

To *dodge*, the person controlling the character rolls 1d6 and the result is then adjusted by any Dodge Modifiers that the character may have. You must then cross-refer the result of this *Dodge Roll* with the Weapon Class of the attack being *dodged* on the Dodge Table to find the result of the *dodge*.

Dodge Table

Dodge Roll	Weapon Class of Attack					
	0	1	2	3	4	5
1	F	F	F	F	F	F
2	G	F	F	F	F	F
3	G	G	F	F	F	F
4	G	G	G	F	F	F
5	G/D	G	G	G	F	F
6	G/D	G/D	G	G	G	F
7	D	G/D	G/D	G	G	G
8	D	D	G/D	G/D	G	G
9	D	D	D	G/D	G/D	G
10	D	D	D	D	G/D	G/D
11	D	D	D	D	D	G/D
12	D	D	D	D	D	D

The results are:

F = Total Failure

G = Glancing Blow: Both HTK and HTC are halved (with halves rounded down).

G/D = Glancing Blow: (as above) or Successful Dodge which uses up 1 additional future Frame.

D = Successful Dodge: No damage whatsoever is sustained.

Notes: Characters with Defence Class 1-3 cannot Dodge.

When a character attempts to *dodge* a hand-hurled missile, the *dodge* suffers a Dodge Modifier of minus one fifth the Size of the object (rounded down) according to the table in *Combat Options*. Glancing blows from these large objects still inflict half damage but are considered to knock the victim clear of the object.

PARRY TABLE

Light & Heavy Projectiles are detailed in the section on *Damage: Weapons*. An X indicates that is impossible to *parry* by that mode of *parry*.

		ATTACK MODE								
		Melee				Missile				
		Weapon Skill	Martial Arts Grade 3	Other Martial Arts	Other	Weapon Skill	Hand-hurled	Light Projectile	Heavy projectile; Energy (type) Attack	
PARRY MODE	Melee	Weapon Skill Shield	6	6	5	4	6	4	5	8
		Other Weapon Skill	7	7	6	5	7	5	6	X
		Martial Arts Grade 3	9	8	7	6	9	7	8	X
		Other Martial Arts	10	9	8	7	10	8	9	X
		Other	14	14	13	9	15	13	14	X
	Missile	Weapon Skill Shield	X	X	X	X	7	5	6	7
		Other Weapon Skill	X	X	X	X	7	5	6	X
		Hand-hurled	X	X	X	X	11	9	10	X
		Light Projectile	X	X	X	X	11	9	10	X
		Energy Attack	X	X	X	X	8	6	7	6

Successful Parry of Melee Attack

If a melee attack is successfully *parried*, the damage that the *parried* attack would have normally inflicted is

If you are allowing characters to develop attacks of a Weapon Class better than 5, then the results shift one row down per WC.

Parry (Catch)

In between a blow *striking* and the damage it does being determined, a character may elect to *parry*. This means that they will attempt to *strike* the oncoming attack with an attack form of their own. A *catch* is simply the *parry* of a missile attack by using a fist attack.

It takes as long to *parry* an attack as the attack itself takes. The Frames are deducted from the immediate future Frames of the character *parrying*, regardless of whether the *parry* is successful or not.

To *parry*, the player controlling the character must make a *strike* roll for the attack form being used to *parry*. Any Strike modifiers are counted as normal (see *Strike Modifiers*). You must then cross-index the type of attack being used to *parry* with the type of attack being *parried* on the Parry Table. This will give the total that must be equalled or exceeded with *strike* roll for the *parry* to be successful.

A missile attack form cannot be used to *parry* a melee attack.

Energy Attacks (and similar) and Heavy Projectiles can only be *parried* by an *Energy Attack* (or similar) or *Weapon Skill* with a shield in either Defence mode or as a missile.

A *parry* using a melee attack form does not prevent *push-back* (see *Damage: Push-backs*).

determined (see *Damage*). The character *parrying* rolls the damage as normal as normal for the *parry* as though it were an attack. The total for HTC and HTK is then combined. This grand total is then deducted from

the damage that the *parried* attack would have done, being subtracted from HTK first. Any surplus damage from the attack being *parried* is sustained by the *parrier*; any surplus from the *parry* is ignored.

Example:

Solaris *dives into combat* and successfully *strikes* Firefox with his staff (a Two-handed Concussive attack). Firefox elects to parry using her *Martial Arts* Grade 2. She needs a 7 (Other Martial Arts vs Other Attack Mode) and rolls an 11. A successful *parry*. The damage for Solaris' attack is rolled (2d6+6HTC and 1d6HTK +5 for the dive which Solaris elects to make HTC). For HTC, a 5 and a 2 are rolled, making 7+6+5, 18HTC; and for HTK a 5 is rolled. Firefox now rolls the damage her Grade 2 *Martial Arts* would normally inflict (2d6+6HTC and 1d6HTK). She rolls a 2 and 3 for HTC making 5+6, 11HTC; and 6 for HTK. A grand total of 17. These are then deducted for the damage for Solaris' attack starting with the 5HTK. These are negated, leaving 12 to be deducted for the 18HTC. Thus Firefox sustains only 6HTC from the attack thanks to the *parry*. However, since Solaris' attack took 1 Action, Firefox has used up her next 2 Frames in advance by *parrying*.

Successful Parry of Missile Attack by Melee Mode (Catch)

If the successful *parry* of a Missile Attack is made using a melee mode, then the damage is reduced as above.

If the attacker had hurled a large solid object (for example, the corner of a building) and the target successfully *parries*, and in doing so does more HTK than the entire hurled object can take, then it shatters and does no damage whatsoever, OR, if the character *parried* with a fist attack form, they can elect to have caught the hurled object as long as their Strength is sufficient to *throw* the object (see *Combat Options: Throwing*). If the object is not shattered (or *caught*) then the defender's *parry* damage is deducted from the damage the attack would have inflicted, as described above.

If the *thrown* object is a sentient being, it may be caught by a successful *parry* using a fist attack as above. However, remember that the actual HTC and HTK of the *thrown* being are irrelevant, only the damage that they would inflict as a *thrown* object is considered. If there is any *damage* not *parried*, this is taken by both the target and the *thrown* creature, and both are presumed to have fallen over and must spend their next Frame recovering. It will also take 1 Frame to get up at some stage

If the Missile Attack is a large hand-hurled missile, e.g. a railway carriage, the target may attempt to *parry* only the section that would hit them using the HTK of the *parry* to *destroy* the part that would hit them. Depending on the circumstances, they may then avoid any damage whatsoever. The size of the hole they blast is determined by the HTK inflicted by the *parry* according to the *destroy* column on the *Object Table* (see *Combat Options*). When adjudicating this type of *parry*, imagine the situation to be to be that the *parrier* blasts a hole in the object, such that the hole lands on them. They may still then have to spend time extricating themselves from the object. Also, depending on the size of the hole, they may be able to protect others nearby. You must use your discretion, depending on the circumstances.

Successful Parry of Missile Attack by Missile Mode

If a Missile Attack is successfully *parried* by Missile Mode, then the target takes no damage whatsoever (i.e. the missile has been diverted from its course or exploded in mid-air).

However, if the Missile Attack is a hand-hurled Missile, the above only applies if the *parry* is made with an equal or larger *sized* hand-hurled missile. If not, then the *parry* is resolved in the same manner as for *Parry of Missile Attack by Melee Mode* above.

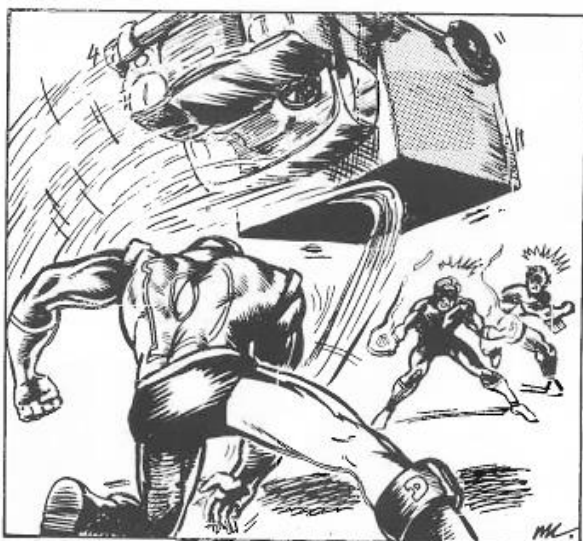
You must use common sense when adjudicating on *parries* of missiles taking into account circumstances. For example, an arrow could divert a bullet or a small, hand-hurled missile, but it is not going to do much to a tank that has been hurled by a character with *Superstrength*.

Example:

Dreadnought picks up a lorry and hurls it at Crucible and Champion. He makes a *strike* roll of 14 and is on target. Crucible could *dodge*, being able to fly out of the way, but decides not to so that he can show off in front of Champion. He hurls a 10d6 *Energy Attack* at the lorry, needed 6 to *strike*. He rolls 10 and succeeds. The damage the lorry would do is 2d6+3HTC and 1d6HTK (hand-hurled concussive) plus Dreadnought's Damage Modifier for *Superstrength* which is +35, all of which he allocates to HTC. The player rolls for the damage: two sixes plus 3 for 12 HTC and a 4 for HTK. This makes a total of 50HTC (including the Damage Modifier) and 4 HTK. Crucible rolls the damage for his *parry*. He splits it to 6d6HTK and 4d6HTC. He rolls a total of 24 for HTK and 9 for HTC. The lorry has a Defence Class of 5 and Damage Dividers, but these are negated by an *Energy Attack*. Thus, the

HTK in this case completely destroys the lorry before it impacts the villains.

But suppose Crucible had not rolled so well for the damage for his *Energy Attack*. Say he rolled 13 for HTK and 19 for HTC. He fails to destroy the lorry but blasts away a piece the size of a sports car. The SS decides that this is the cab of the lorry. The remaining debris is still hurtling on its way. Crucible did total damage of 32, this stops the 4HTK damage and 28 of the HTC damage that the lorry would have inflicted, leaving 22HTC which the remains of the lorry will inflict. Champion sneers at his colleague's failure and hurls a massive Sunday Punch at the debris of the lorry as it descends. He needs to roll an 8 and rolls 17 to succeed. He rolls the damage and does 4HTK and 10+12, 22HTC. The HTK damage is halved by the lorry's Damage Divider, so the total damage of 26 exceeds the 22HTC that the remains of the lorry would inflict, so he has smashed it to one side. Thus, the villains suffer no damage, leaving Champion with a bruised fist and Crucible with a bruised ego.



Autoparry

A parry may be made with an object (for example, a paving slab). This is an *autoparry*.

Autoparries use up 2 Frames in advance if the object is not already in hand; 1 Frame if it is.

If the character chooses to put an object (such as a paving slab) between them and any attack, including *Energy Attacks*, then the attack is automatically *parried*. The object being used for the *autoparry* will absorb a certain amount of the damage before it is destroyed (see *Objects*). The character will sustain any remainder of the attack's damage.

An *autoparry* does not prevent *push-back* (see *Damage: Push-backs*).

Response to Grapple

Any appropriate response can be made to the initial *grapple* attempt. If a die roll is needed for the response, only one roll is made even though the *grapple* comprised two *grabs*. If a *parry* is attempted and there is any surplus damage, the *grapple* still succeeds.

Once a character has been successfully *grappled*, they can only attempt to *dodge*, *resist*, or use a superpower response that is not affected by the *grapple* for each Action that the *grapple* is maintained.

A successful *dodge* breaks the *grapple*.

A character who *resists* must roll 1d6 and add any Damage Modifier for Strength only. This is subtracted from the damage (real or hypothetical – see *Damage: Grapples*) inflicted by the *grapple* that Action and the character *resisting* suffers any surplus. If this negates the *grapple* damage then the *grapple* is broken.

Resisting takes 1 Action, used up in advance.

Characters who have been *grappled* by a weapon and attempts to drag them over or rip something from their grasp made, can attempt to *resist* the *grapple* in the same manner as described above.

Thus a *grapple* is broken if the victim successfully *dodges*, the *grapple* inflicts no damage, the *grappler* rolls a Critical Miss, or the *grappling* weapon is destroyed.

A character who has been *grappled* but can fly or Move carrying the weight of the *grappler* may still do so.

A character who has been *grappled* can still attempt to respond in other ways to other attacks and make attacks of their own, but their chances of doing so are reduced by a *grapple* inflicting hypothetical damage (see *Damage: Grapples*).

Response to Being Lifted and Thrown



Characters that are being *lifted and thrown* may respond immediately, either by using a normal attack form on their assailant or by attempting to *grab* them.

If the character attempts to *grab* the assailant, they must make a successful *grab* as detailed in *Resolving*

Grabs. A successful *grab* prevents the throw from taking place.

The *grab* takes 1 Frame which is used up in advance and deducted from the character's future Frames.

If the character responds by using an attack form of their own, they only prevent the throw if their attack *stuns, staggers, hospitalises* or *kills* the assailant or knocks them *unconscious*.

Standing Firm



Only characters with *Superstrength* or similar can adopt this option. Which is used to prevent the likelihood of any *push-back* (see *Damage: Push-backs*).

After a strike has been scored on the character, but before the damage dice are rolled, the character may elect to *stand firm*. This then increases their Push-back Threshold by +5 per Grade of *Superstrength* that the character has. Thus if they were Garde 2, they could raise their Push-back Threshold by +10 when *standing firm*.

Standing firm takes no time and therefore uses up none of the character's Frames.

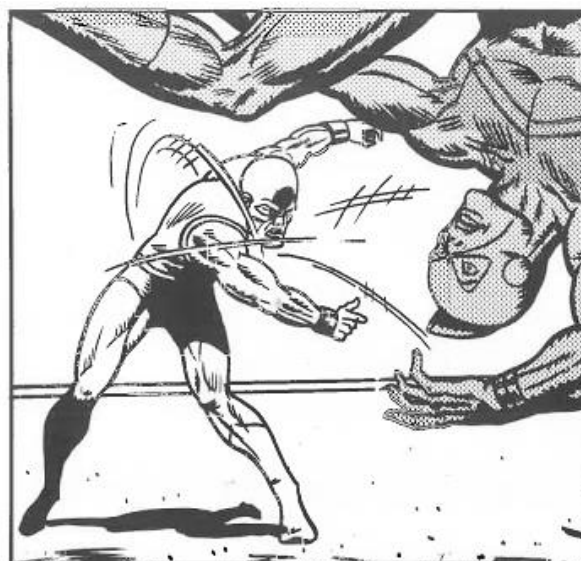
Characters with a superpower equivalent to *Superstrength*, for example a *Cybernetic Power Simulator* may also adopt this option at your discretion depending on the way that their power works. For example, if the character had a *bionic arm* giving *Superstrength* in that arm only, then they could not *stand firm*. However, if their *Superstrength* were provided by an exoskeleton, then they could.

Response to Grab

Any appropriate response can be made to a *grab*. Although *grabs* inflict no damage, if they are *parried*, then a hypothetical figure of 1d6 plus any Damage

Modifier for Strength is used to determine whether the *parry* prevents the *grab* or not.

Judo Throw



Only characters with *Martial Arts* who elected to take the *Judo Throw* option may use this Combat Response.

The *Judo Throw* may only be accomplished if the character attempting it has just been attacked in melee but *before* the *strike* roll for that attack is made.

To attempt the *Judo Throw*, they must declare their intention and then roll to *grab* their opponent (see *Resolving Grabs*). If the *grab* is successful, then the actual *Judo Throw* may be attempted: the thrower rolls 1d6 and adds or subtracts any Strike Modifier due to Dexterity (see *Character Generation*). To determine the result, you then check the total on the *Judo Throw* Table according to the Grade in *Martial Arts* of the Thrower.

The thrower uses up 1 future Frame for the *grab* and 1 for the *Judo Throw*.

Judo Throw Table

Die Roll (+Dex Bonus)			Effect On Opponent
MA Grade			
1	2	3	
1	-	-	Throw fails
2	-	-	Throw fails
3	1	-	Thrown and loses their next Frame
4	2	-	Thrown and loses their next Frame
5	3	1	Thrown and loses their next Frame
6	4	2	Thrown, loses their next Frame and takes 2d6HTC and 1d-3HTK
7	5	3	Thrown, loses their next Frame and takes 2d6HTC and 1-3HTK
8+	6+	4+	Thrown, loses their next two Frames and takes 2d6HTC and 1-3HTK

Note: If the Judo Throw causes damage, then any Damage Modifier can be applied. The victim will be thrown in a random direction and unless there is *push-back* (see *Damage: Push-backs*) will land adjacent to the thrower.

Using Superpowers

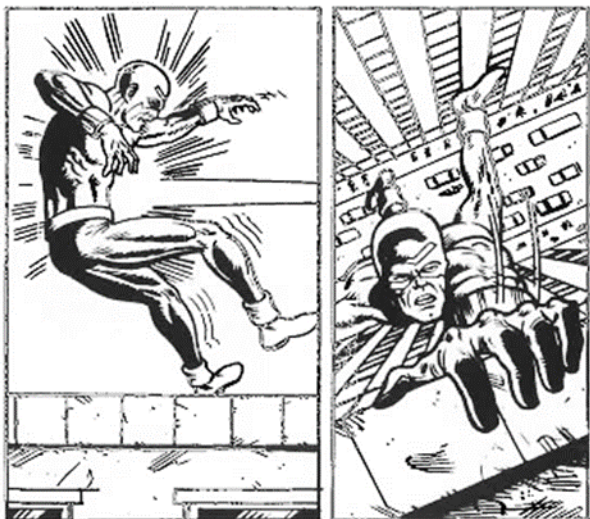
Characters can only use their superpowers as a Combat response to avoid damage from an attack if they have practiced it as a Superpower Refinement in a Campaign (see *Campaigns*).

This is not a *dodge* or *parry*, but the specific use of a character's superpower in combat to avoid damage.

Avoiding attacks in this manner will usually use up 2 Frames in advance, but this may vary depending on the time for the normal use of the superpower.

When avoiding an attack in this way, the character must roll 1d6, add the IPP rating of the Superpower Refinement determined by you (see *Campaigns: refinements of Current powers*) and then add 1-3 (determined by you depending on your assessment of the effectiveness of the response in the circumstances). If the total is 7 or more then the Combat Response was successful.

Most such Combat responses totally avoid damage, but you must evaluate this depending on the circumstances.



Common Sense

Various other Combat Responses will occur depending on the circumstances. It is up to you to determine how likely the character is to succeed. An obvious example occurs when a character is knocked off the top of a building by a *push-back* from a *Superstrong* punch. As a Combat Response between being hot and falling, the character may try to catch

hold of the edge of the building. You must evaluate the chance of success, generally by allowing the character to make a *strike* for a *grab* against a Defence Class chosen by you to reflect the difficulty of the response (see *Resolving Grabs*).

If a character is successful in making a Combat response of this nature, it will usually cost the character 2 future Frames depending on the type of response and the circumstances.

It is impossible for these rules to cover every possible Combat Response. It is up to you as the SS to interpret any new ones that the players come up with. When in doubt, always stick to the spirit of the comic books. Superheroes almost always save themselves from certain doom by pulling off some last-ditch heroics.

DETERMINING DAMAGE

Whenever a successful strike is made, damage is done to the target. Damage is usually done to both HTC and HTK.

The amount done depends on the type of the attack and is determined by die rolls. The damage inflicted in HTC and HTK is then deducted from the target's scores for these. The players must keep track of the damage their character takes by reducing the HTC and HTK on their Character Sheet. You must do the same for all other characters.

The damage inflicted by the various superpowered attacks is detailed in the Superpowers section in the Players Book. Other attacks, such as grapples and those by a weapon type are detailed with the damage they inflict in the following sections.

Effect of Defence Class

Any character or object with a Defence Class of 1-3 takes neither HTC nor HTK damage from any WCO or WC1 attacks OR from attacks with bullets or knives.

Characters or objects with a Defence Class of 4 take no HTK damage from *any* WCO or WC1 attacks or from attacks with bullets or knives.

Damage Modifiers

In addition to the damage inflicted by the weapon/attack, characters may have Damage Modifiers as stated in their Superpower and Attribute descriptions (e.g. +1 per Strength point above 15; a high-speed dive into combat with *Flight*, etc).

All Damage Modifiers are cumulative and may be added to HTC or HTK damage or divided between the two in any way at the discretion of the person controlling the character inflicting the damage.

A Bonus (but not a Penalty) may only be partly used or not added on at all if the person playing the character wants to the character to 'pull their punches'.

Damage Dividers

Some superpowers and the better Defence Classes give a Damage Divider. This reduces the damage received as follows.

First, the HTC and HTK damage the character or object should take is determined, including any Damage Modifiers. The total HTC damage is then divided by the target's *HTC Divider*. Similarly, the HTK damage is divided by the target's *HTK Divider*. All fractions are rounded *down*. The result is the damage actually taken in each area.

A Damage Divider only applies if it is a total of 2 or greater. If the Damage Divider is 1 or 0, then it has no effect.

Some attack forms reduce the target's Damage Dividers, for example, an Energy Attack (or similar) reduces both the target's HTC and HTK Damage Dividers by 2. These are detailed in the description of the particular superpower (see *Players Book*) or weapon type (see *Weapons*).

PUSH-BACKS

The basic Push-back Threshold for superpowered characters is 20HTC. Some characters have a higher Threshold due to a superpower (e.g. *Growth* and *Larger*). Any attack, other than a *grapple*, which *strikes* the character and does more HTC damage than the character's Push-back Threshold or would have done if it had not been parried (by a melee mode) or affected by Damage Dividers., will drive the victim backwards.

For every 5HTC or part thereof above the character's Push-back Threshold done by the attack, the victim is driven back 2 metres. If the victim is driven back into a solid obstruction, such as a wall, then they will take a further 1d6HTC damage. Also, the *push-back* will continue through an object, such as a door or wall, as follows: for every 4HTK of the object, subtract 2 metres from any remaining push-back: if there is still any distance remaining, then the victim has ploughed through the obstruction and will continue for that remaining distance.

When a character has suffered a *push-back*, they must roll 1d20 with a Modifier of +1 for every 2 metres of the *push-back*. If the result is lower than the character's Dexterity, then the character has fallen over as result of the push-back and will take 1 Frame to get up.

An attack that causes push-back can cause characters to fail in feats that they can normally perform with no chance of failure. For example, characters with *Agility*, *Gymnastics*, *Wallcrawling*, etc, can be knocked from their perch by a *push-back*. For the purposes of falling over as a result of a *push-back* only, characters with superpowers of this nature are assumed to have a

Dexterity of 21. You should, however, still interpret this according to circumstances.

Example:

Arachne, the spider-woman, is scuttling across the wall of a building when she is *struck* by an *Energy Attack* which does 29HTC and 21HTK. The HTC damage is 9 above her Push-back Threshold, so she would be driven 4 metres back. However, since she is on a wall, the SS rules that the *push-back* flattens her against the wall for a further 1d6HTC damage. The wall can take 16HTK, so she is not driven through it, however, she must roll 1d20 to see if she falls. She rolls a 14, 2 is added since the *push-back* was 4 metres, making 16, well under her Dexterity of 21 for this situation, so she is battered and bruised but still clinging to the wall. However, if she had simply been standing on the ground, the SSD would have used her normal Dexterity, since her *Wallcrawling* would have been little use to her in that situation.

With non-superpowered characters, it is best to treat them with artistic licence regarding *push-backs*. The thing to avoid is a blow that does *not* knock them *unconscious* causing *push-back*, as the character attacking them will then have to waste time catching up with them to clobber them again. Thugs should really be cannon-fodder to superheroes, so if you have not already decided that any attack from a superhero knocks a Thug unconscious, only allow small *push-backs* for atmosphere until the attack does knock them out, then allow *push-back* to occur. As a general rule in this situation, non-superpowered characters have a Push-back Threshold equal to their Strength.

GRAPPLE DAMAGE & EFFECTS

Grapples can inflict real or hypothetical damage. The choice is up to the *grappler* when the initial *grapple* is made.

The type of damage remains the same for as long as that particular *grapple* is maintained. If the *grappler* wishes at some stage to change from real to hypothetical damage or vice versa this involves a change of hold and new *grapple* must be successfully made.

If the *grappler* decides to inflict real damage, the victim suffers 1d6HTC and 1d6-6HTK plus any Damage Modifier for Strength. This is inflicted for the first *strike* and for each Action that the *grapple* is successfully maintained. The victim does *not* suffer the penalties below.

If the *grappler* chooses to inflict hypothetical damage, the HTC damage is determined as above for the initial *strike* and for each Action that the *grapple* is maintained. The victim, however, loses no HTC but suffers the effects below. This enables a *grappler* to hold a victim so that they are helpless but without inflicting any damage on them.

The victim suffers the following effects from a *grapple* inflicting hypothetical damage:

1. A Strike and Parry Modifier of -1 for each point of hypothetical HTC sustained that Action from the *grapple*. Some attack forms will not be affected, usually those performed by mental activity such as *Field Manipulation*, etc.
2. For each 2 points of hypothetical HTC inflicted by the *grapple* that Action, the victim has all forms of Movement reduced by 1 metre.
3. A Dodge Modifier of -1 for every 10 hypothetical HTC points inflicted by the *grapple* that Action.

These effects only apply as long as the *grapple* doing hypothetical damage is maintained. Once the *grapple* is broken or the *grappler* switches holds to change from inflicting hypothetical to real damage, the victim's Movement, *dodge*, and *parry* return to normal.

Example:

Dreadnought attempts to *grapple* Solaris. He must make a *grab* against DC6 for each hand. His fist attacks are WC2, so he needs a 10. He rolls 16 and 13. Both hands have *struck*. The *grapple* is potentially successful, so Solaris decides to *dodge* but rolls a 1; a failure even with his Dodge Modifier of +2. Dreadnought's grapple succeeds, inflicting 1d6HTC+35 (his Damage Modifier for Strength). He rolls 5, making 40HTC which he elects to make hypothetical. Solaris now suffers Strike and Parry Modifiers of -40; Movement reduction of 20 metres; and a Dodge Modifier of -4. As he only had *Flight Garde 2* (20 metre Movement), he cannot move. However, he could use his mentally controlled light globe attack from his staff. As he has already used 2 Frames in advance by trying to *dodge*, he only has 2 Frames left this Round. He unleashes a light globe attack which temporarily blinds Dreadnought who can now have his last two remaining Frames. He has the following options:

- 1: Release the *grapple* and attempt to punch Solaris, but his temporary blindness would mean a *strike* penalty.
- 2: Maintain the *grapple* and wait for help.

3: Attempt to switch his grip to inflict real damage, but this would require another *strike* for the *grapple* and his temporary blindness would mean a *strike* penalty.

4: Attempt to throw Solaris. He has already in effect *grabbed* him, so the throw would automatically succeed.

All in all, he decides to wait for help and maintains the *grapple*.

Grapples With a Weapon

Grapples by a weapon do the normal weapon damage and 1d6 *grapple* damage on the initial *strike*.

If this type of *grapple* is maintained, it can only do hypothetical damage of 1d6HTC each Action with the above effects. No Damage Modifiers apply.

If the *grappler* attempts to pull the victim over or rip something from their grasp, then the Damage Modifier for Strength can be counted. This does not add to the hypothetical damage but gives the figure that must be *resisted* by the victim to avoid being pulled over.

INJURIES

Characters are injured if they lose any HTC or HTK points. Loss of HTC points is less serious as they are recovered faster than HTK.

HTC Injuries

Recovering HTC Points

Characters recover lost HTC points at the rate of 1d6 (plus or minus any *Recovery Rate Modifier* for their Vigour) per Round of total inaction. Characters recover HTC while *unconscious*.

Staggered

A character reduced to one fifth of their normal HTC is *staggered*.

Staggered characters have all their forms of Movement halved and suffer a Strike Modifier of -2 until they have recovered.

To reflect their innate cowardice, Thugs and Thug-like supervillains (i.e. Thugs with one superpower) are *staggered* if they fall below 10HTC regardless of their normal total.

Stunned

A character reduced to one tenth of their normal HTC is *stunned*.

Stunned characters cannot move. Any attacks they attempt suffer a Strike Modifier of -5 and they only have 2 Frames per Round until they have recovered.

Regardless of their normal total, Thugs and Thug-like supervillains are *stunned* if their HTC total falls below 5.

Unconscious

A character reduced to 0HTC is *unconscious* and remains so until they have recovered more than one twentieth their normal HTC.

When a character is reduced to less than 0HTC, the negative HTC are recorded. They recover normally until their total reaches 0. The controller of the characters must then roll 1d20 each Round. If they roll less than the character's Vigour, the character can then continue to recover normally. Otherwise, the character remains *unconscious* on 0HTC until the roll is made successfully.

Characters reduced below 0HTC can only absorb further HTC damage equal in total to their Vigour. Any above and beyond this becomes HTK damage and is deducted from the character's HTK. Consequently, heroes (and most villains) must be careful to 'pull the punches' against weak or weakened opponents.

Aiding Recovery

Recovery of HTC can be increased by the use of smelling salts, a tot of brandy, immersion in cold water, etc. Such aids restore 2d6HTC immediately but may only be used once per recovery.

HTK Injuries

Recovery HTK Points

Characters recover HTK points lost at the rate of 1d6 (plus or minus any Recovery Rate Modifier for their Vigour) per hour of inaction.

Hospitalised

Characters reduced to less than one tenth of their normal HTK must be *hospitalised* in order to recover.

Once in hospital, the character recovers 1HTK per day until they reach one tenth of their normal total after which they recover at the normal rate.

Technically Dead

Characters reduced to exactly 0HTK are *technically dead*. They may be revived by a kiss of life, electric shock treatment, etc, if it is administered immediately.

Dead (& Gone Forever?)

Characters reduced below 0HTK are *dead* (barring reanimation, divine intervention, gems that save the soul, returning as a ghost, or anything else that you may allow).

Aiding Recovery

Prompt first aid will immediately cure 1d6 of HTK damage for any character, injured, *hospitalised*, or *technically dead*. This must be administered by someone familiar with first aid, for example a doctor, nurse or someone who is has *Expertise - Surgeon*.

Notes on Recovery

Characters normally recover HTC and HTK between scenarios back to their original totals, but you must interpret this depending on the time you consider having elapsed between adventures. Characters can never recover to more than their original totals.

WEAPONS

Only those superpowered characters whose superpowers specified a weapon may have one (e.g. *Weapon Skill, Cybernetic Weapon, Stunner*, etc).

Thugs and other non-superpowered characters may wield a Weapon. This would normally be a hand weapon of some type, but in some scenarios, villains could be in tanks, etc, at your discretion.

Any character may hurl an object during combat so long as their Strength is sufficient (see *Combat Options: Throwing*).

Weapons are divided into different categories. There are primarily *Concussive, Penetrative, and Projectile* Weapons. The *Concussive* and *Penetrative* groups are further divided into *One-handed, Two-handed, and Hand-hurled*. *Projectile* Weapons are all mechanically fired and are sub-divided into *Light* and *Heavy*. Each grouping does standard damage for that type, but individual weapons may carry a *dodge* penalty, be *parried* differently, or affect Damage Dividers. The categories are listed below with the standard damage for each type, along with different examples of each type and any notes on *dodging, parrying* or Damage Dividers. Using the examples as a guideline, you can then categorise any weapon not listed as they are required.



Concussive Weapons

One-Handed Concussive (Damage: 2d6HTC; 1d6-6HTK)	
<i>Examples</i>	<i>Special Notes</i>
Fist/Foot; Cosh/Club/Blackjack; Shield; Weapon haft; Gun/Rifle butt.	None
Bullwhip	Range 4m; -2 to strike; can grapple

Two-handed Concussive (Damage: 2d6+6HTC; 1d6HTK)	
<i>Example</i>	<i>Special Notes</i>
Sledgehammer; Quarterstaff; Baseball bat; Large object used as a club.	None

Hand-hurled Concussive (Damage 2d6+3HTC; 1d6HTK)	
<i>Example</i>	<i>Special Notes</i>
Any object; Billy club; Shield; Discus/Boomerang	All hand-hurled missiles do the above damage: Damage Modifiers only apply to those weighing 1kg or more

Penetrative Weapons

One-handed Penetrative (Damage: 1d6HTC; 2d6HTK)	
<i>Example</i>	<i>Special Notes</i>
Knife/Dagger; claws; fangs; Ice-pick; hand axe; broken bottle.	None

Two-handed Penetrative (Damage: 1d6HTC; 2d6+3HTK)	
<i>Example</i>	<i>Special Notes</i>
Sword/Cutlass/Scimitar; Large axe; Pickaxe/Scythe; Spear.	None

Hand-hurled Penetrative (Damage: 1d6HTC; 2d6+3HTK)	
<i>Example</i>	<i>Special Notes</i>
Knife/Dagger; Broken bottle; Throwing axe; Spear/Javelin.	None

Projectile Weapons

Light Projectiles (Damage: 1d6+3HTC; 2d6+3HTK)	
<i>Example</i>	<i>Special Notes</i>
Pistol; Shotgun/Rifle; Arrow/Crossbow bolt; SMG/Assault rifle.	None
Laser	WC2; <i>dodge</i> at -2, <i>parry</i> as <i>Energy Attack</i> ; -1 to both <i>Damage Dividers</i>
Blaster	WC2; <i>parry</i> as <i>Energy Attack</i> ; -2 to <i>Damage Dividers</i> . <i>Damage</i> can vary.

Heavy Projectile (Damage: 2d6+3HTC; 3d6+3HTK)	
<i>Example</i>	<i>Special Notes</i>
Bazooka/Rocket/Shell	All heavy projectile weapons are dodged at -3; <i>parried</i> as <i>Energy Attack</i> ; reduce both <i>Damage Dividers</i> by 2. These attacks are usually WC2 at least.

Special Notes on Weapons

Any weapon chosen by a superpowered character should be in keeping with the spirit of comic book characters. Superheroes and villains do not usually run around with machineguns or bazookas. However, superheroes may well run into Thugs or terrorists armed with such weapons.

Shields

Shields are weapons which can be used in defence. Thus they can be used in three modes: melee, missile, and defence.

If a character has *Weapon Skill* with a shield in defence mode, any attacker *strikes* with a Modifier of -2 so long as the shield can reasonably be said to be in the way. For example, the shield would not logically be in the way if the attack were from behind, unless it were being worn on the character's back. This Modifier is automatic regardless of whether the character elects to *parry* the attack or not.

Light Projectile Weapons

These can be used at long range. The actual range is irrelevant for game purposes as most action will be taking place at close quarters, however, if the situation

demands, these weapons have anormal range of 100m and an extreme range of 200m. They cannot be used in Melee Combat unless they are suitable.

No Damage Modifier of the firer (for Strength, etc) is gained on such light missiles.

Projectiles from hand-drawn weapons (bow and arrow, etc) have anormal range of 40m. For each 5 points of Strength that the firer has above 15, the normal range is increased by 2 metres.

Heavy Projectiles

Most heavy projectile weapons are explosive types. On impact they will detonate as an *Energy Attack* with area pattern (i) as described in the *Players Book*.

Hand-hurled Missiles

Hand-hurled missile weapons which are also balanced for Melee Combat (e.g. billy-clubs or shields) have anormal range of 10 metres. Hand-hurled missile weapons that are designed only to be thrown (e.g. boomerangs, javelins, etc) have a normal range of 20 metres. For each full 5 points of Strength that the thrower has above 15, (or, for objects *size* 4 or greater, for each full 5 points of Strength above what is required to *throw* them), 2 metres may be added to the normal range.

Extreme Range

All missile and projectile attacks can be used at extreme range (up to twice their normal range) with a Strike modifier of -1 per fifth, or part thereof, of the normal range increase.

Special Weapons

Some weapons have a normal range but are not missile weapons, for example, a whip. The extreme range of this type of weapon is 1 ½ times the normal range and a minimum range of ½ the normal range, receiving no Strike Modifiers. They cannot strike at anything other than a target within this scope. However, at close quarters, the butt may be used as a cosh type attack.

If any character wishes to choose a weapon not listed, then you must allocate it to a type and define any Strike Modifiers, etc, to reflect any special characteristics of the weapon.

Blasters, lasers, and similar weapons can have their statistics and damage varied by you to reflect their power.

You are free to introduce any larger or special weapons of your own devising. For example, suppose you wanted to introduce an alien spacecraft or robotic tank armed with an Energy Cannon. Depending on how

strong you wished the Energy weapon to be, you could define it as being dodged at -4 and being as an *Energy Attack* with the area effect gimmick described under *Energy Attack* Grade 3. To make it a bit stronger, you could also rule that it reduces both Damage Dividers of the target by 3. Such weapons should not be able to kill a superpowered character outright in one shot. You must balance the weapons against the abilities of your players' characters.

DAMAGE FROM FALLS

The damage suffered by a character who falls from a height is 1d6HTC and 1d6HTK for each complete 5 metres of the fall to a maximum of 20 d6HTC and 20d6HTK (terminal velocity).

This is for an uncontrolled fall. All superpowered characters can safely jump down 5 metres with injury. For greater heights, they take damage as above for anything in excess of 5 metre jump. Characters with superpowers such as *Leaping* can safely jump down a distance equal to the maximum height to which they can *leap*.

Characters with a Defence Class of 1 or 2 can survive planetfall and thus have their Damage Dividers tripled in this situation. Characters with a defence Class of 3 have their Damage Dividers doubled.

Only special Combat responses can be made in this situation depending on the circumstances (obviously the character cannot *dodge* or *parry*), but with *Agility*, for example, they could slow their fall. However, you have the discretion to allocate Damage Divider Modifiers, depending on the surface which will be impacted. For example, the character may land in water, a snowbank, or a mass of hay, or have their fall broken by a thin roof structure, etc. This is at your discretion. Remember, characters usually survive in the comic books.

BINDINGS

All bindings are treated as a *grapple* that is inflicting hypothetical damage (see *Combat Options: Grapples*). Thus bindings can be *dodged* or *resisted* in the same manner as a *grapple* (see *Combat Responses*). The Weapon Class of the grapple inflicted by the bindings is WC2 if they were done by a superpowered character and WC0 if by a non-superpowered character. You can vary this if the character has particular skills which would make their binding better, for example, a sailor might be WC1.

The hypothetical damage inflicted by the bindings is 1d6 plus 15 plus the HTK of the bindings (i.e. 1d6 plus the Strength required to snap the bindings). This remains constant (the 1d6 is not re-rolled each Action) and determines what is suffered according to the rules on *Grapple Damage*.

You can determine a random HTK value for the bindings, or, if you wish to be more specific, use the following method. Simply take the HTK damage necessary to *destroy* the bindings considered an object on *Pushing, Lifting, Throwing & Tearing Apart* table (see *Combat Options*). Thus, leather thongs or cord, would require 1 or 2 HTK to be inflicted before they are torn apart. Then multiply this value by any HTK Damage Divider that the bindings might have for their defence Class.

For example, really heavy chains with welded links might be DC3, and thus have a HTK Damage Divider of 4; light chains might be DC5 with a Damage Divider of 2; leather thongs might be DC6 with no Damage Divider, etc. Thus to snap the heavy chains would require 2HTK times their divider of 4; 8HTK. By adding this value to 15, the actual Strength of the bindings is found to be 23 (i.e. it is equal to the Strength required to tear them apart, since a character with that Strength would have the necessary Damage Modifier, for each point over 15, to inflict the necessary HTK damage). Thus the heavy chains inflict 1d6 plus 23 points of hypothetical damage.

You can modify the HTK value of the hypothetical damage to reflect other factors, either reducing the value if the bindings were hurriedly tied, for instance, or increasing it if, the victim were tightly bound from head to foot by a character with great Strength.



OBJECTS

The details for *pushing, lifting, throwing, and tearing apart* objects are given in the *Combat Options* section. However, you must allocate a Defence Class to a particular object as required, depending on their structure, etc. The section on *Defence Class* can be used as a guide for this. For example, a reinforced concrete bunker would be DC3, the best Defence Class a normal type of object could have. Special objects, i.e. those that are an integral part of a character's superpowers, might have a better DC.

Damage from Objects

The damage an object inflicts when *thrown* as a hand-hurled missile is covered in *Weapons*.

The damage an object would inflict if it fell on a character is equal to the Strength required to *throw* the object (see *Combat Options: Throwing*) with a Modifier of +2 per 5 metres of fall over 5m to a maximum of 100 and -1 for any fall of less than 5m. The damage inflicted is split: one half, with odd halves rounded up, HTC and the remainder HTK. Thus is a safe were to fall from 20 metres onto a character, it would do 16 plus 6: a total of 22. This would be split to 11 HTC and 11HTK. The object must be of a type to drop like the proverbial stone: obviously a feather or ping-pong ball would do no damage no matter from what height they fell.

This is treated as a hand-hurled missile attack and the victim can Respond as appropriate, except that the victim may also have time to simply Move out of the way, depending on the height from which the object is falling. As a guide, objects fall 40m in one Round, a further 140m in the 2nd Round, 220m in the 3rd, and 320m in each subsequent Round. Thus, in the above example, the safe would take 1 Round to fall meaning that anyone underneath it who saw it fall would have ample time to simply move out of the way or *dive/charge* to knock others from beneath it. In practice, any Combat Response automatically succeeds if the object still has 20m or more to fall at the time of the response.

BUILDINGS

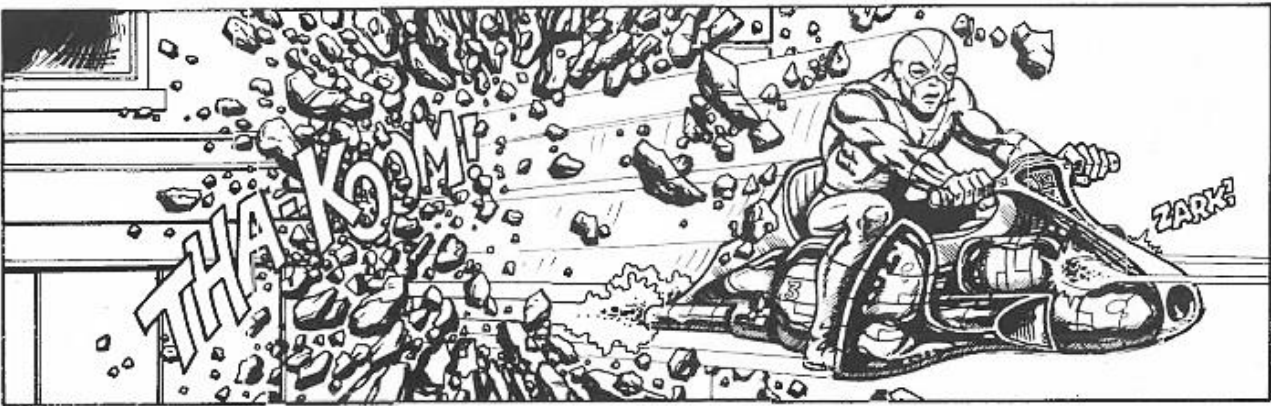
The various components of a building should have HTK and Defence Class dependant on the size of the component and type and structure of the building. This HTK value is the damage required to *destroy* that component. The *Destroy* column on the table for *Pushing, Lifting & Throwing Objects* (see *Combat Options*) should be used as guideline. The most common elements are the doors and walls for which some general guidelines are given below.

Doors

Doors should have 1-10HTK determined by you according to their size and structured or determined at random by rolling 1d10. Doors should also have a Defence Class. Usually doors of 6-10HTK will be heavy metals doors with a DC of 5 or even 4, and doors 1-2HTK would be very light or fragile (e.g. glass) with a DC of 12. Dome heavily armoured security doors would exceed these figures. The door's entire HTK must be destroyed before the door is considered to have been battered open.

Walls

Walls have from 6-15HTK determined by you according to the type of wall or at random by rolling 1d10+5. Generally, walls will have a Defence Class ranging from 6 to 3, depending on their thickness and structure. Though some, like an internal partition, will have lower and others, such as specially armoured vaults, may have higher figures than these. The HTK represents a door-sized area of the wall. Thus, the wall's HTK must be destroyed before a hole large enough to pass through is made.



VEHICLES

It is up to you to determine the rate of Acceleration and Maximum Speed for any particular vehicle.

The Acceleration is the distance in metres that the vehicle's Movement can be increased by each Round until the Maximum Speed is reached. The vehicle can then Move at that Movement each Round. A vehicle is thus described in the form Acceleration/Maximum Speed.

As a yardstick for vehicles, a sportscar would be 20/160. That is, it can increase its Movement by 20m each Round up to a top Movement of 160m in one Round.

The speed would be subject to the road and traffic conditions. In normal daytime city traffic, a road vehicle would only be able to reach a speed of about 40m per Round. On a clear motorway, it could reach its maximum speed.

Note that Vehicle Movement is per Round. The distance can be subdivided depending on how many Frames per Round the driver has. When a vehicle is Accelerating, the speed that it can Accelerate to that Round is the amount that is subdivided for Frame Movement. For example, a vehicle is stationary but can accelerate by 12m per Round: in the first Round it will move 12m, so it would Move 3m each Frame if the driver had 4 Frames or 6m each Frame if the drive has 2 Frames. In the second Round it would have

Accelerated to a speed of 24m. Thus if the driver had 4 Frames, it could move 6m each Frame or 12m per Frame if the driver only had 2Frames per Round.

The details for *pushing*, *lifting*, *throwing*, and *tearing apart* vehicles are given in the *Combat Options* section. However, you must allocate a Defence Class to vehicles, depending on their structure (see *Defence Class*). For example, a tank would be DC3, the best Defence Class a normal type of vehicle could have.

Damage from Vehicles

The damage a vehicle would inflict if it drove into a character is equal to the Strength required to throw the vehicle (see *Combat Options*) with a Modifier of +1 per 2 metres of speed per Round over 20m per Round or -2 per metre of speed under 20m per Round. The damage inflicted is split: one half, with odd halves rounded up, HTC and the remainder HTK. Thus if a heavy lorry doing 40m per Round (approximately 65 kilometres per hour) ran into a character, it would do 51 plus 10: a total of 61. This would be split to 31HTC and 30HTK.

This is treated as a normal attack and the victim can Respond as appropriate, but as a hand-hurled missile attack with regards to *parrying*.

The victim is unlikely to take all the HTK damage as this is mainly inflicted if the vehicle actually runs over the victim. The *push-back* is more than likely to knock them clear. Consequently, if the HTC causes *push-back*

(see *Damage: Push-backs*), make an automatic *dodge* roll for the character against a WC2 attack, without any Dodge Modifiers (See *Combat: Responses*). On any result other than a failure, the victim is knocked clear of the vehicle's path and only takes half the HTK damage.

OTHER SITUATIONS

In such a free-form game as such as a roleplaying game, there will invariably be times when the players decide to do something, or something happens to them which is not covered by the rules. It is your job to decide how to resolve the situation. You will usually be able to intermingle and interpret some of the various rules in this book, or even, with practice, invent your own for the situation. The important thing is to be consistent. Once you decide on a way to resolve something, stick to that method whenever the same situation occurs. Then the players know where they are and what their chances are. If you do think of a better method, and wish to change, tell the players what they need to know about the new method.

Most important of all, whatever you do in various situations, it should be kept in the spirit of comic book action. Imagine what would happen in a comic book and interpret the rules to produce that effect. Characters rarely die in the comics. No matter what befalls them, somehow they usually survive.

However, you must not just save the characters by your efforts. The players must try to save themselves in any situation. They must still say what efforts they are making, and you must resolve it. Always try to ensure that they will be making die rolls, either *dodging*, *striking*, Recovering HTC points, etc. The player must be involved in fighting for the survival of their character, and it is up to you, depending on the severity of the situation, to create the impression that their escape is a last-ditch effort or made with some ease.

You will find, with practice, that you will be able to resolve most situations by using a mix of the rules in this book. Below are some example situations and how a SS could handle them from the rules in this book.

Example 1:

High in the skies, Firefly and Deaths-Head are battling. After several blows, Deaths-Head slugs Firefly who *dodges* but fails. The hero is knocked *unconscious* and plummets towards the ground as Deaths-head makes his escape. Firefly has been reduced to -10HTC. Will he regain consciousness in time?

Since nothing had actually been specified, the SS decides to roll 1d10 and multiply the result by 100 for the height in metres at which Firefly was

knocked *unconscious*. A 4 is rolled, so Firefly is plummeting from 400 metres. From the rules on *Damage from Objects*, the SS determines that it will be 3 Rounds before Firefly hits the ground. Firefly rolls 1d6 for his *Recovery of HTC* points of the first Round and rolls a 4. He's now on -6HTC. He rolls again for the second Round and rolls a 2. He is still *unconscious*. There is now no way he can regain consciousness and pull out of the fall, so the SS rules that the rush of cold air from the fall over the two Rounds would *aid recovery*, as described in *HTC Injuries*, and also decides to forego having Firefly roll 1d20 to recover consciousness. The player rolls 2d6 for the *aid to recovery* and gets 7, going to +3HTC: conscious but still *stunned*. (The SS would have allowed the character to regain consciousness even if he had failed to roll high enough to regain consciousness). The *stunned* Firefly is still plummeting, and because of the *stun* cannot Move and only has 2 Frames. Since the rules are that these are the last two of the Round, it will be a last-minute escape. The player says that Firefly is attempting to use his *Flight* to save himself. Though, in theory, he cannot Move, the SS permits this effort to slow the fall. He tells the player that his fall is decelerating. The ground looms. Firefly is weak and dizzy from the effort and is blacking out; but still slowing. But time runs out – Firefly hits the deck. The SS decides that Firefly will take damage as though he fell from 20 metres: 4d6HTC and 4d6HTK from the rules for *Falls*. The SS rolls 15HTC and 18HTK. Firefly lapses into *unconsciousness* again. Battered, bruised and bloody, but still alive.



Example 2:

Cyclon is on a plane when Deaths-Head attempts to hijack it. During the resulting slugfest, Cyclon takes a block-busting punch that causes *push-back* and knocks him clear through the hull of the plane. He should in fact be knocked well clear of the plane, but the SS permits an additional Combat response even though Cyclon had already attempted to *dodge* the blow. Cyclon *grabs* the torn metal of the plane's hull. He is now hanging from the plane. The wind is screaming in his ears; and Deaths-Head is closing in for the kill. It is time to roll for *Initiative*. In any

event, if Cyclon were to fall, the damage would be 20d6HTC and 20d6HTK. This would hospitalise Cyclon, but not kill him, so the SS permits the combat to go its way.

Example 3:

Madame Mind has been captured by her archenemy Miasmo, bound in chains, and dumped into the river.

The SS uses the *Binding* rules to determine the strength of the chains as follows: from the *destroy* column on the *Pushing, Lifting, Throwing and Tearing Apart Table*, the SS decides that 2HTK would be needed to snap one link of the chain. Since chains are metal, they would have a DC of 4-6, depending on their thickness. The SS decides that these chains are quite heavy and are DC5. They therefore have a HTK Damage Divider of 2. Thus 4HTK would have to be delivered to break them, but since Madame Mind has been tightly restrained by many chains, the SS further modifies this by tripling the result to 12. A character with a Strength of 27 and therefore a Damage Modifier of +12 could inflict this. The chains therefore inflict a *grapple* doing hypothetical damage of $1d6+27$ (the SS rolls 1d6 and gets a 3, making 30). Thus if Madame Mind had a high Strength she could *resist* the *grapple* as normal. But she has a low Strength, and her particular *Psi Powers* are useless in this situation, as is her *Sense Life* ability. The only thing she can do, according to the rules, is *dodge*.

The player says she is struggling and wriggling in an effort to move the chains over her body. The SS determines how long she has to do it: normally, the average person (a normal person with an average Vigour of 6) could hold their breath for 2-3 minutes. Madame Mind is a superhero with a Vigour of 12, so the SS decides she could hold her breath for about 5 or 6 minutes, twice the figure for an average person. There are roughly 20 Rounds to a minute, so she would have plenty of *dodges*, but the SS doesn't tell the player this. The *grapple* gives her a Dodge Modifier of -3 which with her +1, means a final Dodge Modifier of -2. The SS looks at the Dodge Table, since the *grapple* is WC2, she will get a Glancing Blow on a 6 only. The SS knows that with the large number of *dodge* rolls to be made, she should on average roll enough sixes to get free but will speed things up by having her work free much quicker on the first few sixes rolled. The player rolls to *dodge*, and rolls a 4, less 2, 2. A fail. The player rolls again and rolls 6, less 2, 4, a Glancing Blow result. The SS decides that Madame Mind has managed to work an arm loose (the SS would

normally allow a Glancing Blow to simply reduce the *grapple* damage permanently by 1d6 to indicate loosened bonds). The player continues rolling, and with the next few Glancing Blow results, Madame Mind gradually frees herself. The SS adds the necessary suspense by describing her desperate struggle, her lungs are bursting as she frees one arm; she'd reached the river bed as she works the other arm loose, she feels that she can only last a few seconds longer, etc, leading the player to believe that she has only just escaped in time, as she finally slips clear and swims to the surface with her lungs on fire and gulps in the air.

COMBAT EXAMPLE

Vox, the Sound Warrior, in his guise of Jeff Riley, millionaire business executive, is on his way downtown to the Stock Market when his *Superhearing* picks up a suspicious conversation taking place in an innocent looking van parked opposite the Downtown National Bank. As his Rolls turns a corner. Jeff tells his driver to park and go and buy him a copy of the Wall Street Journal. Once alone, he checks nobody is looking, doffs his business suit and becomes Vox. He leaves the Rolls, after hiding his suit under the back seat so that his driver won't become suspicious and heads back to the bank. All this would have taken about two Rounds.

In the meantime, five Thugs will have climbed out of the van and started across the road to the bank. As Vox turns the corner (and the SS sets up miniature s on a street map to show the situation), he can see two men going into the bank, a third in the doorway, and two more looking around, obviously on watch.

Round 1:

Both sides must now roll for *Initiative* for the first Round. The initiative will decide whether the Thugs have seen Vox or not.

The player rolls 1d10 for Vox and gets a 4. The SS rolls for the Thugs and gets a 1. Vox wins by 3 and therefore gets 2 Frames before the Thugs can act. They haven't noticed him yet.

The player announces that Vox will fire a 6d6 wide-angle sonic *Energy Attack* at the Thug in the doorway and the two on watch (The SS allows such attacks if the targets are within 4 metres of each other). If the attack *strikes*, since each Thug will take 2d6 damage, Vox can make it all HTC. With a cry of 'Hi there, you guys!', Vox raises his arms and unleashes his sonic attack.

The Thugs are Defence Class 10, and an *Energy Attack* is Weapon Class 3, so from the Strike Table, Vox needs 5 or better. The Thugs are all within range so there is no Strike Modifier. The player rolls 1d20 and gets a 12. The attack hits!

To determine HTC damage, the player rolls 2d6 for each Thug. However, the SS had decided before the game that these Thugs would fall *unconscious* if struck by a hero's major attack from, regardless of the actual damage that it did. Vox has now used up his 2 Frames (1 Action). So now it is the Thugs turn to act, but they only have 2 Frames per Round.



The three Thugs outside the bank collapse unconscious, blasted by Vox's sonic assault. The Thugs in the bank rush out to see what has happened to them - no-one said Thugs were bright...

Simultaneously with this, however, a squat, ugly figure climbs from the back of the van and shouts 'Don't worry, Minos will soon pummel this pipsqueak down to size.' This takes Minos 2 Frames. Since he is a supervillain, he has 2 Frames left. Since Vox is too far to close with, Minos moves to a nearby manhole (taking 1 Frame) and pulls it up with one hand (taking 1 Frame).

The villains have now used up all their Frames for this Round, Vox can now use up his remaining 2 Frames. Calling 'I'll deal with you in a second, you big lummo,' Vox fires a 4d6 sonic blast at the two Thugs who have just run out of the bank.

As before, Vox needs 5 or better to *strike*. The player rolls 1d20 and gets 14. The player rolls 2d6 for each Thug's HTC damage, but as before the SS has already decided that they will drop *unconscious* when struck.

The Thugs drop to the pavement, unconscious. Both sides have used up all their Frames, so it is now the end of the Round. Vox has decked all the Thugs but has used 10 dice of the 18 he is permitted over 5 Rounds and still has to face the might of Minos.

Round 2:

Both sides must roll 1d10 again for the *initiative*. The SS rolls a 6; the player a 5. The bad guys win by 1 and get a 1 Frame initiative. Minos has a manhole cover in his hand and could hurl it in 1 Frame, but the SS elects to waive the Frame until after Vox has acted.

Vox has 4 Frames. Suspecting that an oaf like Minos would scarcely be the brains behind a robbery, Vox wants to plant a sonic tracer on the van and allow it to escape, so he uses his first 2 Frames to Move, crossing the street to the same side as the van and his last 2 Frames to approach it, circle round Minos. The player asks the SS if he can hear any more heartbeats inside the van. The SS tells him that he can hear just one, coming from the driver's seat.

It is now Minos' turn to act. He turned as Vox circled him and hurls the manhole cover, discus style.

Minos is not skilled in throwing manhole covers, but since he is a supervillain, the attack is Weapon Class 2. Vox is Defence Class 6. Since there are no Strike Modifiers involved, Minos needs a 10 to *strike*. The SS rolls 1d20 and gets an 8. Minos misses.

The manhole cover embeds itself in the wall behind Vox. Minos then uses 1 Frame to charge into combat with Vox, 1 frame to unleash a massive punch at the end of the charge, and the last Frame to recover.

Minos' fist attack is Weapon Class 2 (he does not have the *Martial Arts* power) so once again, he needs 10 to strike. The SS rolls a 4 – missed again.

Minos charges at Vox and swings a haymaker with great venom but little accuracy. The round ends with the two protagonists toe-to-toe.

Round 3:

Both sides roll 1d10 for *initiative*. The SS rolls a 2, the player rolls a 10. The player wins by 8, so Vox gets 4 Frames before Minos can act.

Vox uses 1 Frame to back away from the heavily-muscled villain and 2 Frames to move to the front of the van, calling to the driver to surrender. However, this is just a diversion, for as he does this, he secretly plants one of his *sonic tracers* on the van, using his last Frame.

The villains now have their Frames.

The SS tells the player that Vox can hear footsteps behind him as Minos uses his first 2 Frames to catch up with him and his second to throw two punches, each taking 1 Frame. Vox, having heard the footsteps, is able to turn to face his attacker. During the last 2 Frames, the Thug in the van raises a gun and fires at Vox.

The thug has no training with the weapon and is thus Weapon Class 0, but he is firing from behind and gets a +2 Strike Modifier. Vox's *Superhearing* warns him of the Thug's actions, so he is not unaware. The Thug needs 12 to strike Vox's Defence Class 6. The SS rolls a 7, +2 makes 9. The Thug misses wildly.

Minos again needs a 10 to *strike* with his fists. Had Vox not been warned, Minos could have attacked from behind, gaining a Strike Modifier of +2, but since Vox was able to face him, there are no modifiers.

The SS rolls 1d20 for the first punch and gets a 5 – a miss. The SS rolls again for the second punch and gets a 19. Minos has clobbered Vox this time.

An ordinary fist attack is a One-handed Concussive Weapon and does 2d6HTC and 1d6-6HTK (i.e. it does no HTK unless a Damage Modifier applies to it). As Vox suspected from the way Minos hefted the manhole cover, Minos has *Superstrength* Grade 1 as a power. His Strength is 30, so he has a Damage Modifier of +15. The SS decides that Minos will allocate this to HTC.

Vox cannot use his *Energy Attack* to *parry* a melee attack from, so the player announces that Vox will attempt to *dodge* the blow. Vox has a Dodge Modifier of +1. The player rolls 1d6 and gets a 6, +1 making a *dodge* roll of 7. Minos' blow is Weapon Class 2, so the result of the *dodge* roll is G/D, a Glancing Blow or a successful *dodge*. The player chooses the Glancing Blow as this only uses up 1 future Frame for the initial *dodge*, whereas to choose the successful *dodge* would use up an *additional* future Frame.



As the attack does no HTK, the SS just rolls the 2d6 for HTC and gets 7 which together with Minos' +15 Damage Modifier due to Strength makes 22HTC damage, since Vox *dodged* and caused it to be a Glancing Blow, this is halved to 11HTC which Vox takes, reducing his total from 30 to 19. Had he taken the full

damage, a blow of such power would have caused him to be *pushed back*.

At the close of the third Round, the two are still toe-to-toe. The leering villain has just struck Vox with a glancing but heavy blow. The Thug in the van is obviously in panic. And Vox has just used up his next Frame in advance.

Round 4:

Initiative: The SS rolls a 9; the player rolls a 6. The villains win by 3, so Minos gets 2 Frames before Vox can act. The Thug is the driver's seat only gets 2 Frames in the whole Round and this will be during his side's last 2 Frames of the Round: in this case after Vox has acted.

With a bull-like roar, Minos swings one beefy fist at Vox and then the other, each punch taking 1 Frame.

As before, Minos needs a 10 to strike with his punches. The SS rolls 1d20 for the first punch and gets a 7. A miss. For the second punch, the SS rolls a 19 – a hit.

The player announces that Vox will attempt to *dodge* again and rolls 1d6 and gets a 5 which with Vox's Dodge Modifier of +1 makes 6: a Glancing Blow against WC2.

The SS rolls the 2d6 for HTC and gets 8 which together with Minos' +15 Damage Modifier makes 23HTC damage. This is halved as a result of the Glancing Blow to make 11 ½ rounded down to 11 HTC and reducing Vox to 8HTC. He will be *staggered* when this is reduced to 6HTC (one fifth his original total) but can still operate effectively until then.

Minos has had his first 2 Frames for the Round, so now Vox can respond. Although Vox is not yet even *staggered*, the player elects to have Vox drop to the ground and feign unconsciousness. This is an improvised Combat Response which the SS deems to take 1 Frame. Since Vox *dodged* in the previous Round, using up a Frame in advance and did so again at the beginning of this Round to use up another Frame in advance, he has already used up 3 of his 4 Frames for this Round. He only has 1 Frame left.

Vox surreptitiously slips a sonic tracer onto Minos' boot as he drops to the ground in feigned unconsciousness.

Minos still has 2 Frames left. He prepares to clobber Vox to make sure he is out for the count, planning to climb into the van for a getaway.

Before Minos strikes, the SS checks with the player to see if Vox will continue to feign unconsciousness or will respond. The player elects to respond to the attack, otherwise Minos would automatically hit unless he rolled a Critical Miss.

The SS rolls 1d20 for Minos' blow and rolls a 1: a Critical Miss! Not only has Minos missed, but he will fail to notice that Vox is faking. The SS rolls 1d10 on the Critical Miss Table and gets a 2. Minos has fallen over

and will spend his next Frame recovering and another getting up.

In his haste to clobber the prone Vox, Minos slips and falls to the ground, cursing his luck. He loses his last Frame for this Round and will have to spend another getting up at some stage.

The panicked Thug in the van starts the engine and begins to pull away.

Round 5:

Initiative: The SS rolls an 8; the player rolls a 6. The villains win a 1 Frame initiative. Minos spends this Frame clambering to his feet. So it is Vox's turn.



As Minos struggles up, bellowing in frustration, Vox laps to his feet in his first Frame, Moves away for 1 Frame and uses his last Action (2 Frames) to blast Minos with his last 8d6 of sonic energy.



Since Vox's 8d6 attack is at one target, the dice must be split between HTC and HTK. The player elects to allocate 5d6 to HTC and 3d6 to HTK.

Vox's *Energy Attack* is Weapon Class 3. Minos has Grade 1 *Tough Skin* giving a Defence Class of 4, so Vox needs to roll 10 to strike. The player rolls 1d20 and gets 18 – a hit.

With his Grade 1 *Tough Skin* and *Superstrength*, Minos has Damage Dividers of HTC/3 and HTK/4. Since the attack is an *Energy Attack*, however, these are reduced by 2 each, making them HTC/1 and HTK/2. The player rolls 5d6 for HTC damage and gets 19 which Minos takes in full since the Damage Divider is 1. For HTK, the player rolls 3d6 and gets 13, which is halved by Minos' HTK Damage Divider of 2 to 6 ½; this is rounded down to 6HTK damage. Minos is reduced from his original totals of 50HTC and 54HTK to 31HTC and 48HTK. The player will be unaware of Minos' exact totals.



It is now the villains turn to use up their remaining 3 Frames. Minos uses his first to *charge* Vox once more, and the next to deliver a two-fisted attack at the end of the charge; however, his last Frame must be spent recovering from the *charge*. The Thug in the van decides to get the Hell out of there and drives off.

Once again Minos needs a 10 to strike Vox with a fist attack, and the SS rolls a 4. Another miss!

Minos' wild clubbing two-handed swing misses completely. The van revs up and speeds off. Minos curses his bad luck and glowers menacingly at Vox.

Round 6:

Initiative: The SS rolls 6; the player 6. Both are equal, so they must roll again. This time the SS rolls 7 and the player a 5. Minos gest a 1 Frame initiative.

As the Thug in the van drives off down the street, Minos uses his 1 Frame to swing a hefty fist at Vox.

Once again, Minos needs a 10 to hit. The SS rolls a 9, so Minos misses once again.

Minos' powerful blow misses Vox by a whisker. Vox now has his 4 Frames. He uses his first Frame to Move away to give himself room for an *Energy Attack*. This is the 6th Round, so Vox's energy has recharged up to his full 18d6 for use over the next 5 Rounds. He uses his

next 2 Frames (Action) to unleash a 10d6 sonic blast at Minos.

The player allocates the damage from the blast to be 6d6HTC and 4d6HTK. As before, Vox needs 10 to strike. The player rolls a 14. The blast strikes home.

The player rolls 6d6 for the HTC and gets a total of 22, reducing Minos to 9HTC. Minos is *staggered* when reduced to 10, one fifth of his original total of 50, but Vox does not yet know this. The player rolls 4d6 for HTK damage and gets a total of 8, which is halved to 4HTK. Minos' HTK total is now 42.

Vox sees his most powerful sonic attack blast Minos, but still the villain stands! Vox uses his last Frame to back further away, slightly awed.

Minos now has 3 Frames. He starts to lose with Vox, mouthing oaths at the hero, but his steps are clumsy, almost drunken. He is clearly *staggered* and Moves at half speed. He fails to reach Vox in the 3 Frames.

The van disappears around the corner and is gone.

Round 7:

Initiative: The SS rolls a 2; the player 7. Vox gets 3 Frames initiative.

Smelling victory, Vox unleashes his last 8d6 of sonic energy at the dazed supervillain in a final attempt to floor him, taking 2 Frames.



The player states that any damage will be split to 5d6HTC and 3d6HTK. As before, Vox needs a 10 to *strike*. The player rolls 1d20 and gets a 20. Not only has the attack struck, but it is a Critical Hit. The player rolls 1d10 and gets an 8. The SS checks the Critical Hit Table; it catches him off-balance and if Minos is still standing after the blast, he will lose his next Frame. The player rolls for damage. The 5d6 for HTC totals 16 – Minos is down to -7HTC and well and truly unconscious. The 3d6 for HTK totals 12, reduced to 6 by Minos' damage Dividers, so the villain drops to 36HTK. He may be unconscious, but he is still very much alive.

Vox's sonic blast strikes the lumbering villain, and with a great grunt, Minos' powerful frame hits the deck, out for the count.



Hearing the approach of police cars, Vox slips through the crowd of onlookers gawping at the fallen villain and Thugs outside the bank, and dashes back to his Rolls Royce. He slips in and changes back into his business suit before his driver returns from the news-vendor.

She returns, rather excited, to say 'Jeff, you missed all the action. Vox just took on a gang of robbers and a costumed villain outside the bank. It was some fight. You should have seen it!'

'So, that's what kept you,' mutters Jeff with smile, 'give me that paper, and let's get to the office. I've got work to do.'

He settles back, opening the paper and thinking to himself, *like locating that last Thug with the sonic tracer I planted on the van. With any luck, he'll return to the real brains behind the robbery. A goon like Minors is too dumb to have organised that.*

COMBAT CHECKLIST

To handle a combat quickly and simply, just work through this checklist each Round:

1. Start new Round. Make a note at the start of the Round for those characters with any power that has a limited amount of energy to be expended over a certain number of Rounds (e.g. *Energy Attack*, *Magic*, and *Psi Powers*).
2. Both sides roll 1d10 for *initiative* to see who goes first.
3. The side with the higher *initiative* roll goes first and use their 1-4 Frames of *initiative*.
4. Anyone on the side winning an *initiative* of 1 or 3 Frames may waive the odd Frame until step 12, below.
5. The superpowered character with the highest Dexterity on the side that won *initiative* goes first and can move and/or attack depending on whether they have enough Frames to accomplish this. They may waive their right to

- go first and allow others on their side to go before them.
6. If the character going first attacks, then the SS cross-indexes the Weapon Class of the attack with the Defence Class of the target on the *Strike Table* to find the number the attacker must score with their *strike* roll to successfully hit the target. The player controlling the attacker then rolls 1d20 and adds any Strike Modifiers for their total. If the total equals or exceeds the number indicated by the *Strike Table*, then the attack is successful
 7. The target, if superpowered, may attempt to reduce/avoid any damage from a successful attack by *dodging, parrying* or some other form of Combat Response, usually at the expense of future Frames. If they do so, you must mark off the future Frames used up in advance on the Combat Sheet.
 8. The attacker rolls the appropriate dice for HTC and HTK damage for the successful attack. This is modified by any Damage Modifiers the attacker might have, and any Damage Dividers the target may have of by the result of a successful Combat Response by the target. The final totals are deducted from the target's current HTC and HTK totals.
 9. If the attacker has enough Frames of their turn left, they may attack again, resolved as for steps 6-8.
 10. When the first attacker has finished, the second acts, and so on until all on the side who had the *initiative* have used or waived their Frames. Non-superpowered characters are the last to act and do so in the last 2 Frames of their side's turn.
 11. The side that lost the *initiative* now get their Frames for the Round less any already used up in advance by a Combat Response. They may Move or attack as above (steps 5-10).
 12. When all the side who lost the *initiative* have been, the side that won the *initiative* may act again using up any remainder of their 4 Frames for that Round that they might have. They Move or attack as before (steps 5-10).
 13. The next Frame starts: return to step 1, making sure that you have marked off any future Frames for those characters who have used up any with Combat Responses.

You should follow the checklist religiously when you first Supervise an adventure, and the combat starts. Always ensure that everyone acts in turn and only uses their 4 Frames each Round. You will soon become familiar with the system and find the combat easier to Supervise without resorting to the checklist.

OTHER CHARACTERS

THUGS, GOONS & CRONIES



Non-superpowered criminals who the heroes meet and fight are referred to as Thugs. These comprise ordinary Thugs (street toughs or criminals), Goons (Thugs in the employ of a more powerful villain), and Cronies (non-superpowered friends or associates of a more powerful villain).

In general, Thugs have the same attributes as superheroes (*ego, Strength, Dexterity and Vigour) but their scores are lower. Their Defence Class can never be better than 7 and is usually worse. Their attacks are always WC0 or WC1.

Their real bug-a-boo though is that they only have 2 Frames per Round, though you could allow some special ones to have 3, as described below. They can therefore only usually Move or Attack each Round, but not both.

As can be seen, Thugs are not tough. This is done to simulate the comics in which even the weakest superhero can see off half a dozen Thugs with ease.

Within this framework, however, it is still possible to design a range of different Thugs depending on what you want from the scenario.

Thugs may be specifically designed, possibly with one or two special Thugs who have 1 physical-type

superpower, such as *Agility* or *Weapon Skill* and who get 3 or even 4 Frames per Round, or even be armed with special weapons designed by a supervillain, or even be ambidextrous and use two weapons, etc. Alternatively, Thugs may be generated randomly as described below.

At your discretion, but to be recommended if the Thugs are accompanied by a supervillain, most minor Thugs should be knocked *unconscious* by any successful *strike* by a superhero using a major attack form (e.g. *Martial Arts*, *Superstrength*, *Energy Attack*, etc), and *stunned* by a superhero using any other attack (e.g. a normal punch). If the Thugs are not accompanied by a supervillain, then their HTC and HTK should be rolled as normal. You can freely choose to use either method to suit your scenario.

Random Generation of Thugs

All attributes (ego, Strength, Dexterity, Vigour) for Thugs are rolled using 1d6+2. Thus they are all in the range 3-8. To determine the Defence Class of the Thug, roll 1d6 on the Table below. In all instances (for Attributes, DC and Weaponry), add +1 to each die roll if the thug is a Goon (in the employ of a powerful villain) or +2 if the Thug is a Crony (friend or associate of a more powerful villain).

Die Roll	DC	Weaponry
1	12	One-handed Concussive
2	11	One-handed Concussive
3	10	One-handed Penetrative
4	9	Pistol or shotgun
5	9	Pistol or shotgun
6	8	Pistol or shotgun
7	8	Submachine gun
8	7	Blaster or hand laser

HTC and HTK for Thugs are generated in the same way as for other characters. i.e. 1d6 per Vigour point.

Example:

A Mafia Goon (associate of a major power) rolls 1d6+4 for each attribute and 1d6+2 for DC and Weaponry. After rolls he might have:

EGO: 5, STR: 6, DEX: 7, VIG: 9, HTC: 25, HTK: 30
DC: 8, Armed with a shotgun

It is not generally worth spending too long detailing Thugs. It is best to use standard Thugs (for example, all

Attributes: 6, HTC: 20, HTK: 20, DC: 12) and only throw in the occasional weak or strong Thug to keep the heroes guessing.

CIVILIANS

As well as needing to have Thugs detailed, you will need to have some ready prepared bystanders who may or may not become embroiled in the conflict. Some may be taken hostage by a villain or be hit by stray bullets, some may be sent top phone for the police, etc.

Basic passers-by are fairly easy to design. They have Attributes between 1 and 12 and are normally DC12, although one or two may be as high as DC10. You can either allocate their Attributes or generate them at random as described below.

Random Generation of Civilians

Children & Young People

Youngsters are always DC12. Their Attributes are usually in the range of 1-3 (1d6 divided by 2, rounded up). A rough guide to their age in years can be found by adding up their Attribute scores. For example a young girl of Ego: 3, Str: 2, Dex: 3 and Vig: 1 would be about 9 years old.

Average Adult

These will generally be DC12 and have Attributes ranging from 3-5 (1d6, divided by 2, rounding fractions up, +2).

Manual Workers & Street Punks

These will normally have DC1-12. Their Attributes will range from 3-8 (1d6+2).

Exceptional Individuals (Athletes, Scientists, etc.)

These will have DC10-12 and Attributes ranging from 2-12 (2d6).

Police & Servicemen

These are generated exactly the same as for Thugs, except that their Weaponry should be adjusted to suit the country in which your scenario is set. Special Groups are assumed to be operating *for* a major power (as Goons). Anti-terrorist groups are operating *with* a major power (as Cronies). Elite squads will exist with the best armour and weaponry available.

General Note: It is best if you prepare a 'crowd' sheet detailing 20 or so civilians at the start of a campaign.

This crowd can then be used at every subsequent scenario as a source for any passer-by who might become involved. Any who do can be deleted from the sheet after the scenario and replaced with another civilian. This will enable you to keep a reasonable stock of such individuals without too much effort.

You should also specially create those that are close to the players' characters, for example their workmates, friends, etc, as these may well become embroiled in adventures.

SUPER-SCIENTISTS

One of the most important elements in a super-heroic universe is 'Super Science', the weird and wonderful form of intellectual endeavour which creates power armour, secret formulae, earth-shattering weapons, and such trivia. It's a strange line of work and somehow most of the experts in the field seem to be rather strange people – eccentric, if not downright mad. In fact, the mad scientist is an important figure in the super-universe, and yet such people rarely receive the respect and attention they deserve.

Super-scientists can be divided, very approximately, into four categories. In descending order of personal power, these are Superpowered, Freelance, Sidekick and Hireling.



The first, the **Superpowered**, will not be discussed much here, not because such characters are unimportant – they are major figures by *any* standard – but because they are the most complex and individualised of all. These are the scientifically talented superheroes and supervillains, the ones with the *Brilliant Scientist Advantageous Background*, as well as a heap of other superpowers. Usually, such individuals derive their powers from devices they built themselves, such as 'power armour', although many suffer accidents which have beneficial side-effects. NPCs of this type are very dangerous as enemies, as they combine the power to defeat most heroes, the

intelligence to hunt down opponents and attack at the right time, and the ingenuity and skill to build or devise ways of circumventing their victims' own strengths. Fortunately, most of them have their weaknesses; in particular, they tend to want their foes to appreciate their cleverness (understandably), and so they are amongst the worst gloaters of the villain world. Jackson Stone and Overlord in the *Heroes & Villains* section are good examples of this type of super-scientist. On the side of good, a super-scientist makes a useful and versatile ally (PC or NPC), although roleplaying a genius can be challenge for any player or SS.

The **Freelance**, or minor superpowered scientist is something of a neglected creature, undeservedly so. These are simply skilled scientists with the resources, individuality, or eccentricity to choose to work independently of other characters or organisations, frequently living off patent payments or royalties from their lesser inventions while seeking some great but elusive scientific objective. This is the 'dotty professor in the basement lab' syndrome, familiar in other areas besides the superhero genre. Mostly, such scientists are harmless, but a few have illegal desires or extreme ambitions, and use their skills to create or outfit high-grade Thugs or even supervillains; certainly their laboratories are cluttered and chaotic enough to suffer a lot of accidents, which can produce superpowered beings. Some with a mercenary bent act as outfitters to underworld characters who can afford their fees; others, on the side of good, may be useful, if aggravating, friends to heroes, or may have to be saved from violent characters wishing to misappropriate their secrets. Most such Freelancers can be treated as normal Civilians in most ways, but some will have a few gadgets to hand which duplicate superpowers – 'just for safety.'

The **Sidekick** super-scientist is very much like the Freelancer, but either works with an individual superbeing or holds an important position in a major agent group or organisation. *Sidekicks* can sometimes fall into this category. Other examples include senior researchers within organisations who provide the scientific element in a Campaign. These are major figures in a universe or campaign, but ones who are tied to some other group or body, and who lack the power to work solo (at least outside their laboratories). They often have to be protected or restrained, but their skills make it worthwhile.

Finally, there is the **Hireling** scientist, a category that shades into both the Sidekick area and the simple employee-technician. These are simply fairly 'normal' characters who possess some useful technical or scientific skills, and who act as small but useful parts of large organisations. Superpowered characters may not notice them as much more than white-coated figures running for cover when heroes raid villain bases or villains break into research labs, although they may

sometimes, when seeking advice or information, find themselves having to listen to rambling but crucial lectures from 'expert' NPCs, but these hirelings are important. Any heroic scientist character might do well to consider hiring a few for mundane tasks.

The super-scientist can be used in a wide variety of plots to help or hinder player superheroes; You, as SS, might like to dwell on the following plotline and experiment on their players...

Help Wanted

The heroes are somehow alerted that one of the chief supervillain groups in your Campaign have broken into the laboratory of Professor Lyall Ivansson, the genius inventor, and have every intention of forcing him to create gadgets to enhance their powers.

There is no time to lose; Ivansson must be saved, and the villains foiled, else with the Professor's brilliance on their side they could gain power unlimited...

Ivansson is a freelancer, and the danger is – up to a point – real; he's quite capable of cooking up something that could aid the villains. Unfortunately, things will prove a little complicated when the heroes reach his lab. Not expecting help, Ivansson has – while pretending to work on gadgets for the villains - been applying his genius for robotics, cybernetics, and computers to the problem of saving himself. Just as the heroes enter, he will press a master switch and a room full of automatic systems programmed to defend the scientist and flatten anything else that moves will spring into life. There is no off switch; the systems will run for about an hour, until their batteries die. This is going to be a three-way fight to the finish.

ANIMALS

Animals, where necessary, should be allocated Strength, Dexterity, Ego, and Vigour depending on the type of animal. Certain animals can have Attributes higher than 18; have 3 Frames per Round, and possess minor powers and expertise, such as *Animal Senses*, *See in Darkness*, etc. These should be allocated to reflect the natural abilities of the animal.

The natural weaponry of the animal should also be reflected by allocating a Weapon Type and Class to its attack form. For example, a lion or tiger would be classified as having a Two-handed Penetrative attack, a wolf as having a One-handed Penetrative attack, a boa constrictor as having a *grapple* attack, etc.

As a guideline, here are the game statistics for a selection of animals:

Boa Constrictor

EGO:	3	Frames:	2
STR:	20	Move:	6m
DEX:	7	DC:	5
VIG:	8	Dodge:	-
HTC:	8d6	Strike:	-
HTK:	8d6	Damage:	-

Powers: *Expertise - Stealth; WC4 grapple attack only.*

Elephant

EGO:	3	Frames:	2
STR:	20	Move:	7m
DEX:	4	DC:	5
VIG:	20	Dodge:	-
HTC:	20d6	Strike:	-
HTK:	20d6	Damage:	+5

Powers: *Enhanced Senses (smell); Extra limb (trunk); Larger; Pulling/Pushing Strength 35.*

Gorilla

EGO:	5	Frames:	2
STR:	20	Move:	6m
DEX:	7	DC:	8
VIG:	17	Dodge:	-
HTC:	17d6	Strike:	-
HTK:	17d6	Damage:	+5

Powers: *Enhanced Senses (Smell); Larger; WC2 grapple option.*

Hawk

EGO:	6	Frames:	3
STR:	4	Move:	3m/10m
DEX:	14	DC:	6
VIG:	3	Dodge:	+2
HTC:	3d6	Strike:	-
HTK:	3d6	Damage:	-

Powers: *Enhanced Vision (Telescopic); Flight 2*

Lion

EGO:	4	Frames:	3
STR:	16	Move:	9m
DEX:	7	DC:	6
VIG:	14	Dodge:	-
HTC:	14d6	Strike:	-

HTK: 14d6 **Damage:** +1

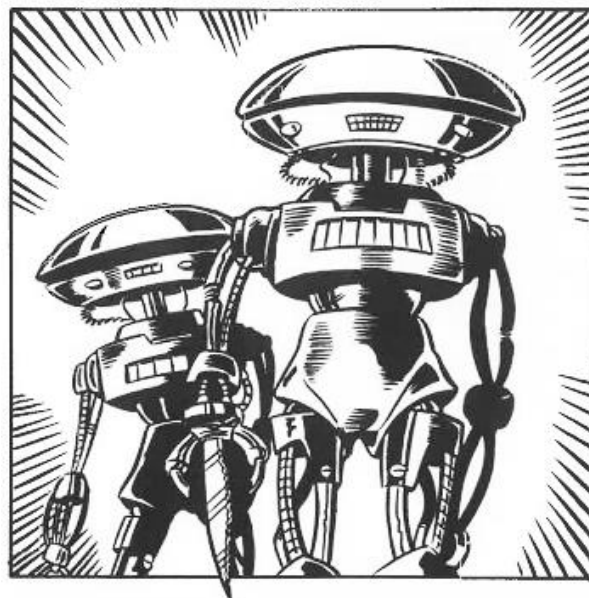
Powers: *Animal Senses; Bite (WC4 Two-handed Penetrative); Claws (WC2 One-handed Penetrative); 6m Leap into Combat.*

Wolf

EGO:	4	Frames:	3
STR:	6	Move:	9m
DEX:	12	DC:	7
VIG:	5	Dodge:	+1
HTC:	5d6	Strike:	-
HTK:	5d6	Damage:	-

Powers: *Animal Senses; Bite (WC1 One-handed Penetrative); 4m Leap into Combat:*

ROBOTS & MECHANOIDS



Many supervillains use Robots instead of human Goons for some tasks. In general, Robots and Mechanoids show less initiative than humans, but are tougher.

Many different types of Robots have appeared in the comics, so it up to you to design them to suit the situation.

Robots only have HTK (possibly for each limb) and must be reduced to OHTK or less before they stop functioning. They can have any DC, Move at any speed, and do damage as for a weapon type specified by you. They may even be designed to simulate a superpower as for a *Cybernetic Device*.

Bear in mind the situation and power level of the heroes who will confront it. Generally, the more powerful Robots and Mechanoids will have been built by a very powerful or brilliant supervillain.

Because of their relative rarity and the wide possibilities, it is recommended that you do not introduce Robots or Mechanoids until fully familiar with the game system.

The Observer, The Monitor and MR SMASH from the *Heroes and Villains* section are examples of Robots that you can use to design your own.

NINJA

As most superhero battles involve colourfully costumed characters slugging it out in public, the covert nature of the traditional ninja seems out of place in superhero games.

However, ninja or ninja-like characters still appear in comic books, usually cast as opponents to the heroes.

These comic book ninja fall into two categories: the faceless horde of traditionally-clad minions, sometimes in specifically coloured outfits to indicate their allegiance and the single, highly-trained combatant, who is usually a match for most superpowered characters.

The former can be treated as Goons (see *Thugs, Goons & Cronies*), but will always be armed with either One-handed or Two-handed Penetrative Weapons and will have at least one of the following Powers: *Expertise - Gymnastics, Expertise - Stealth, Martial Arts Grade 1* or *Weapon Skill Grade 1*.

The single, highly-trained combatant can be treated as standard supervillain and rolled accordingly. Ninja of this type will have most, if not all, of the following Powers: *Agility, Expertise - Stealth, Martial Arts, Precision, Reactions, Vigour, Wallcrawling* and *Weapon Skill*.

An example of this type of character is given below.

THE NINJA

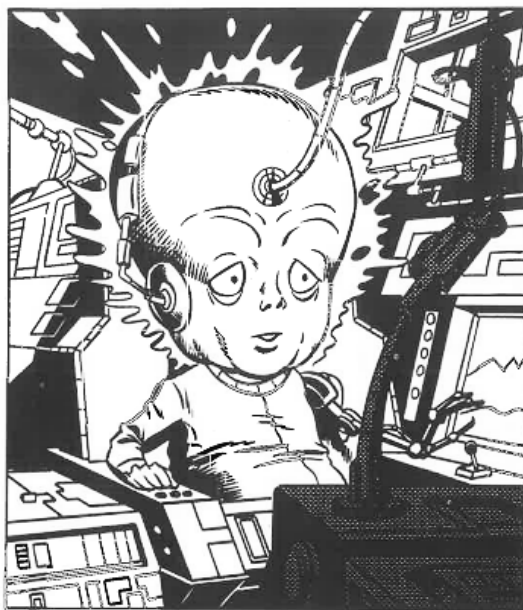
Alias: Unknown

EGO:	10	Frames:	4
STR:	9	Move:	5m
DEX:	10	DC:	6
VIG:	11	Dodge:	+3
HTC:	37 / -	Strike:	-
HTK:	35 / -	Damage:	-

Powers: *Agility 1; Expertise 1 (Stealth); Martial Arts 3 (including Judo Throw); Wallcrawling; Weapon Skill 1 (Sword).*

One of the finest of his or her guild, this oriental master assassin now seeks work in the more enlightened (and generous) West. The Ninja, once given a job, never gives up until it is done. Few have seen the Ninja and lived: those who have will not talk about it.

ALIENS



Aliens of animal intelligence can be allocated Attributes and attacks in much the same way as animals. Intelligent races would also have all Attributes and powers allocated by you to reflect the abilities you wish that race to have. For example, a race of aliens who have concentrated on powers of the mind might have an Ego of 11-20 (1d10+10); Strength of 1-6 (1d6); Dexterity of 3-18 (2d6); and Vigour of 3-8 (1d6+2); they might have one or two Psi Powers and rely on Robots, Mechanoids or *Cybernetic Devices* that they have developed for fighting and menial tasks.

Unless an alien is a superpowered character or a higher Grade of *Sidekick*, they only get 2 or 3 Frames per Round.

The Krai from the *Heroes & Villains* section are an example of an alien race.

THE BAD GUYS

The villains are almost as important as the heroes. After all, if there were no villains, the good guys would have little to do. You can invent your own villains either by design or by random generation as described in the *Players Book*. You will also find some ready prepared villains with differing powers in the *Heroes & Villains* section.

In a Campaign, you should try to establish long-running villains after waging a vendetta against one or more of the player characters. A good villain might have his latest plot foiled by the heroes but will usually escape to fight another day.

You should detail these supervillains fully. Their origins, secret identity, job, friends, etc are just as important as those of the players' characters. After all,

their secret identity could well be an acquaintance of one of the player's characters.

You can allow villains to develop under the following Campaign guidelines, in the same manner as the players' characters develop, to always be a match for the players; or, if the villain is becoming tiresome and they are captured, rather than have them escape, you can then introduce a new one as a replacement. Always remember the comic books: each hero usually has an

archenemy who is almost a match for them. It is important that you design these carefully, so it is best to wait until the players have played a few adventures and you have had a chance to see their characters in action. This will then provide you with a good guideline for introducing appropriate villains. A good bad guy is worth his weight in gold.

SUPERPOWERS

SUPERPOWER NOTES

The superpowers are fully described in the Players Book. The notes given here are simply to aid you in supervising the game and information of which the players should not at first be aware.

AGILITY

While a character with *Agility* usually has no chance of failure in performing feats such as those described, in unusual circumstances they *can* fail. You should interpret the situation accordingly. For instance, if a character is on a tightrope and character with *Weather Control* causes a strong wind, you can allocate a percentage chance, say 15% in this instance, of the character falling from the tightrope but is all probability such a character would be able to *grab* the tightrope as a Combat Response. *Push-backs* can also knock them from their perch or cause failure of any feat that was being attempted at the time of the attack. Characters with *Agility* will virtually always be able to land on their feet.

CLAWS

Claws are obviously more favoured by supervillains than superheroes, and even then, remember that only the most psychopathic supervillain would add any Damage Modifiers specifically to HTK. Most are content to simply defeat the hero.

CYBERNETICS

You may allow experienced players to design their own devices. The basic effects of any such devices should be equivalent to the first Grade of a superpower.

Notes on Devices

Computer Brain

Only information that the character has received before may be repeated.

Cybernetic Weapon

As with other weapons, the hero will usually have a concussive type while villains may have a penetrative type. Once again the weapon should be in keeping with the spirit of the comic books, so no shoulder-mounted rocket launchers.

FLIGHT

If you are using miniatures to represent the characters on the tabletop, it may prove useful to place the figure for a character in flight on a die. The number uppermost on the die represents half the height in metres that the character is flying at, for example, a 4 would represent a height of 8 metres.

INTUITION

Intuition only gives a general warning, i.e. 'the car is booby-trapped'. The character should not be told how the car is booby-trapped, simply that it is. Whenever that character is in such a situation, or tries a 'hunch', you must secretly roll 1d100. A result of 1-90 indicates that the character has had an accurate hunch. Otherwise they have an inaccurate hunch or none at all.

MAGIC

For the benefit of characterisation and atmosphere, ensure that sorcerers give each of their spells a name and that they say that name whenever they cast that spell.

Notes on Spells

Hypnosis

A successful Magic Attack is required to cast this spell and to renew it each hour.

Information

On all spells that reveal the identity or owner, you must remember to treat a superhero (or supervillain) and their secret identity as two different individuals. Thus if someone cast *reveal owner* on a superhero's cape that they had found, they would get a mental picture of the superhero and *not* that hero's secret identity. Similarly, if they cast a *reveal name* for the mental picture, the superhero's name would be revealed, *not* the name of the superhero's civilian identity. Similarly, if the object belonged to the secret identity, they would be revealed as the owner and not the superhero. You must be very discreet in interpreting this. A superpowered character's secret identity should be extremely difficult to discover, so when in doubt, err on the side of preserving the secret.

The information gained from a *reveal facts* spell must be of the sort that the magician could easily get hold of in normal circumstances, i.e. from a phone book, etc. Only facts are provided, not conclusions.

Restraint

The *restraint* strength of the spell is from 1-10. Each point of *restraint* strength costs the caster 1 Magic Point, unless it is their Speciality Spell, when casting the spell.

If the target has a 100% chance or better of breaking the *restraint*, the spell will have no effect on them whatsoever. If the target has a 70-99% chance of breaking free, then the spell will automatically *restrain* them for their next Frame after which they may attempt to break free, each attempt taking 1 Frame. If the target has less than 70% chance of breaking free, the spell will automatically *restrain* them for their next 2 Frames, after which they may attempt to break free, each attempt taking 1 Action (2 consecutive Frames).

The victim's percentage chance of breaking free is calculated as follows:

100 + Victim's Strength + 10 for each useful Superpower (e.g. Flight, Leaping, etc.) – 10x restraint Strength = % Chance

The victim rolls 1d100. If the result is equal to or less than their calculated percentage chance of escaping, then they have broken free.

MASS VARIATION (OTHER)

If the target is intelligent, a successful Mental Attack is needed (see *Mental Attacks*).

PRECISION

You must decide whether the circumstances permit the character to strike more than one opponent by bouncing a missile or *Energy Attack* (or similar) off walls, etc. You must be quite strict in interpreting these 'bounced' attacks to ensure that the character refrains from 'bouncing' every attack no matter what: if it does not look right to you, then they can't do it. If they still try, then you can automatically inflict a Critical Miss on the character, no matter what their *strike* roll was.

PROBABILITY MANIPULATION

There are two types of this power: *Conscious* and *Unconscious*.

Conscious Probability Manipulation

The character's percentage chance is the 1-20 rating for the chosen action multiplied by the character's Ego value. The player rolls 1d100, if the score is equal to or less than their percentage chance, then the desired piece of luck has occurred.

To calculate the 1-10 rating for a chosen action follow the procedure below.

The rating is 10 minus the Concentration Factor.

Concentration Factor

The Concentration Factor is made up of three elements: area of desired effect: the degree to which probability is warped; and whether the manipulation is to be controlled in detail or not. The Concentration Factor is the sum of each of these elements.

Area Effect: The area of the desired effect relates to the end result of the character's actions. Simply because the player is attempting to cause a certain small part of a car engine to malfunction so that the car will grind to a halt, the area of effect is *not* small. The end result is that the car breaks down and the car is large.

Starting from a base of 0 and using the object *Sizes* detailed on the *Pushing, Lifting, Throwing and Destroying Table* (see *Combat Options*):

Add 0 if the effect covers an object /being Size 0.

Add Size of object/being if the effect covers objects/beings Sizes 1-3.

Add 4 if the effect covers an object/being of Size 4-8 (or group which equals this).

Add 5 if the effect covers an object/being of Size 9 or greater (or group which equals this Size).

Degree: For the Degree of Probability Warping, start with a base of 0, then:

Add 1 if the effect covers one of a number of equal options, such as in a game of cards or the roll of a die.

Add 3 if the effect is possible in the circumstances but the odds are fairly remote, such as a particular bullet being a dud.

Add 5 if the effect is theoretically possible but would normally never happen in a hundred years, such as a large piece of masonry falling from a building in the vicinity of a particular villain.

Add 7 if the effect is, in theory, impossible.

Control: The effect can either be Controlled or Uncontrolled.

If the character has a specific idea of what they want to happen, then they are using Control and the Control factor is 1. For example, a character is using Control if they were to attempt to cause a supervillain on the edge of a precipice to slip and fall down the precipice, i.e. in a *specific* direction.

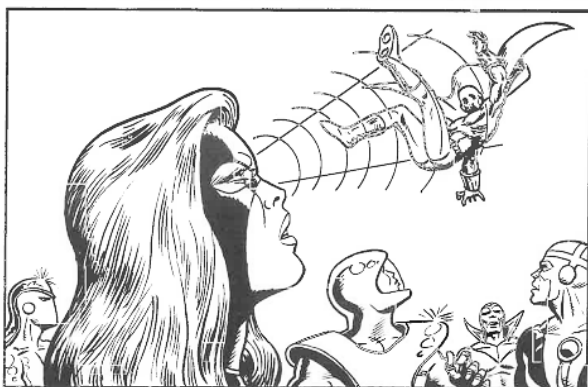
For Uncontrolled events, the Control factor is 0. However, Uncontrolled events will only comply with the character's intent in general terms. For example, some masonry falls but in a random direction and a *strike* roll must be made to hit anyone that happens to be below.

NOTE: Feel free to add or subtract further factors if you feel that a character is attempting to over exploit this power, or the situation merits deeper consideration.

You will no doubt realise that it is impossible to get a rating of 10 with the described process. This is because the character can gain a Modifier to the final rating of +1 (or more) for specific singular applications as a power refinement (see *Campaigns*). Thus a rating of 10 would be specifically for a simple, particular action at which the character has especially practiced.

Example:

Fortune hurls a Probability Manipulation attack at a villain. Her aim is to make his boot jets lose power temporarily, causing him to lose some height and bring him in range of her comrade's attacks. The area ultimately affected is a man-sized object, so Area Effect is 1. The event would be a possible but unlikely occurrence, so the Degree is 3. She is obviously exerting Control, so Control is 1. These three elements total to 5. Thus the rating is 10-5, 5. Her Ego is 13, so she has a 65% chance of causing the desired effect. She rolls the percentage dice and scores 48. The villain's boot jets sputter, and he drops into range.



Unconscious Probability Manipulation

If a Critical Hit is scored against a character with this power and because of their 'luck,' they avoid it, then the attack has a 50% chance of ricocheting (if possible) and hitting an all or bystander determined at random.

You must make a note of the character's luck rating and make the roll on some occasions as appropriate.

For example, the character walks over a trap; in this instance, you make the roll so that if the trap is not sprung, no-one is aware of its presence. Similarly, if there is a clue to be found, then you make the roll, and if the character is lucky, then they spot the clue.

You should allow the most plausible lucky thing to happen, depending on the situation. For example, Talisman fails his luck roll and is hot so hard by Taurus that he is *pushed back* off the roof of the building. As he plummets towards the ground, heading for more certain damage, he makes his luck roll and lands harmlessly in a passing lorry stacked with hay and takes minimal, or no, damage.

PSI POWERS



Notes on Powers

Control

This requires a successful *Mental Attack*.

Mind War

This requires a successful *Mental Attack*.

Precognition

This will reveal *your* estimation of the likely course of events over the next few Rounds. Consequently, you should keep the information vague if necessary.

At your discretion, a 'long-range' forecast of the future can be done, but it should be in general terms such that what the character 'sees' will almost certainly come about.

Psi Blast

A successful *Mental Attack* is needed for the bolt to strike the target.

Telempathy

A successful *Mental Attack* is required against unwilling targets.

Telepathy

A successful *Mental Attack* is required against *unwilling* victims.

Only the immediate surface thoughts may be read.

You may permit more detailed scans, but these would require peace, time, concentration, cooperation, and physical contact. Estimate the amount of Psi Points used for such a scan on the detail and depth required. For example, a psychic trying to delve into hidden memories of something traumatic that happened in someone's childhood would need to be at least Grade 2 and would exhaust all their Psi Points repeatedly over several hours.

Transmutation

The character's percentage chance is the 1-20 rating for the chosen action multiplied by the character's Ego value. The player rolls 1d100, if the score is less than their percentage chance, then the desired transmutation has taken place.

The final object *after* transmutation must always be of a similar size to the original object.

To calculate the rating for the intended transmutation, follow the procedure below.

The rating is 10 minus the Concentration Factor.

Concentration Factor

The Concentration Factor is made up of three elements: area of desired effect; degree of similarity between initial object and end result; and the permanency of the effect. The Concentration Factor is the sum of each of these elements.

Area Effect: The area of the desired effect relates to the end result of the character's actions. Simply because the player is attempting to transmute the petrol on a car's tank into water, the end result would still be that the whole car is affected and would cease

to function. The area of effect is *not* the small petrol tank, but the much larger car.

Starting from a base of 0 and using the object *Sizes* detailed on the *Pushing, Lifting, Throwing and Destroying Table* (see *Combat Options*):

Add 0 if the effect covers an object /being Size 0.

Add Size of object/being if the effect covers objects/beings Sizes 1-3.

Add 4 if the effect covers an object/being of Size 4-8 (or group which equals this).

Add an additional +1 per 3 grades of Size over 9.

Degree: For the Degree of Transmutation, start with a base of 0, then:

Add 1 if the transmutation is between two items of similar shape, function, and material, for example, a steel door into a lead door.

Add 3 if the transmutation involves a change of shape but not material, for example, a steel sword into a steel block; or a change of material but not shape, for example, a gun into a wooden replica.

Add 5 if the transmutation involves a change of shape and material, for example, changing a gun into a wooden statuette.

Add 7 if the transmutation involves a rare, unique, or highly prized item either as the initial object or the end result. For instance, turning a lump of coal into a diamond. Note that any piece of equipment that is essentially superpowered, for instance *Armour* or which empowers a character according to Rationale, etc, is a unique item.

Permanency: The effect can either be Permanent or Temporary.

If the character desires to make the transmutation permanent, then the Permanency factor is 3.

If they do not state that the transmutation is to be Permanent, then it is Temporary. A Temporary transmutation lasts for 2d6 (2-12) Rounds. For Temporary transmutations, the Permanency factor is 0.

NOTE: Feel free to add or subtract further factors if you feel that a character is attempting to over exploit this power, or the situation merits deeper consideration.

You will no doubt realise that it is impossible to get a rating of 10 with the described process. This is because the character can gain a Modifier to the final rating of +1 (or more) for specific singular applications as a power refinement (see *Campaigns*). Thus a rating of 10 would be specifically for a simple, temporary transmutation that the character has especially practiced.

Example:

The supervillain Dominator wishes to transform the heroine Sunborne's costume so that it resembles the costume of the supervillainess she is fighting and so cause confusion among her allies. The Area affected is woman-sized, Size 3, giving an Area factor of 3. The SS decides that the Degree is somewhere between 1 and 3, and so decides to make it 2. Since the SS also intended the villain to attempt a temporary transmutation, the Permanency is 0. These total 5, so the rating is $10-5$, 5. The villain's Ego is 12 which is multiplied by 5 to give a 60% chance for the transmutation to succeed. The SS rolls percentage dice for the villain and scores 19, a success. In the blink of an eye, Sunborne's costume changes and confusion reigns.



COMBAT SHEET

ROUND:	1				2				3				4				5				6				7				8																			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4												
Frame:	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
CHARACTER:																																																
(Record Frames as used, or in advance, and Energy, Magic or Psi Pts expended in Frame box; delete first Frame(s) for characters with less than 4)																																																

SCENARIOS

There are two major considerations in designing and running scenarios. The first is the practical consideration of what equipment is involved. The second is the more important question of what sort of people, crimes and challenges the heroes will come across.

Equipment

You already have the rules and the dice, so what more will you need to play your first **Golden Heroes** scenario?

Well first, you need a surface on which to play. The players will need room to lay out their Character Sheets and roll dice. You will need room to keep the details of the scenario and to roll dice. You will also need room in the middle to play out the action of the scenario. A large table is ideal for this, or you may prefer to play on the floor.

As with all roleplaying games, Golden Heroes can be played verbally. You can simply describe the situation to the players, and they can tell you where they are and what they are doing. This has several drawbacks: it is sometimes difficult for the players to grasp the exact situation; it lacks atmosphere; and, as you will soon discover, if danger threatens, the players' characters are never where they were said to be. To avoid any arguments, it is therefore best to play out the action on some kind of set-up. This will also enhance the game, as it will generate more atmosphere, and everyone can see exactly who is where and what is going on.

You can draw up a large-scale map of the area within which the scenario occurs. This should be drawn to a scale of 1" to 2 metres; this is compatible with 28mm miniatures. The map need not be anything too ambitious. Maybe a street with a few buildings and the occasional side street drawn on a sheet of graph paper. The area covered should not be too great. If a larger area is required, you can always draw another map that joins onto the first.

Alternatively, you can use an adaptable, ready-made product, as many companies now produce battlemats for miniature gaming for a variety of different environments.

You will also need something to represent the players' characters and all the other characters in the scenario on the play area. The best way of doing this is to use 28mm miniatures, of which several companies manufacture generic superhero figures. Ideally, you should use a figure for each hero and villain, and have some spares handy for use as passers-by, etc. The figures can be moved around the mat according to their movement and actions. This will produce a clear

picture of the action and provide a realistic atmosphere.

Alternatively, you can use plastic counters or cardboard markers to represent the individual characters on the mat.

You will also find many other accessories to enhance your scenario. If you look through the various ranges of 28mm figures, you should find many other figures that may be of use in scenarios: you can use gangsters as Thugs; fantasy figures could be used for some heroes and villains; monsters and aliens could be useful; cars and other vehicles (1:43 scale are the best suited for 28mm), etc. Also you might find useful adjuncts in hobby shops among the accessories for model railways or slot-car racing. You should feel free to use whatever you think will enhance the game for you and make it easier for you to play and enjoy.

Finally, as well as copies of the Character Sheet in the Players Book, and the Combat and Campaign Character Sheets in this book, you will need pencil and paper for you and the players to keep tabs of HTC and HTK during combat, make notes, etc.

Planning a Scenario

Planning a scenario is not as difficult as it may initially seem. Most scenarios, when you first begin playing, should simply involve the commission of a crime and its (attempted?) prevention by the heroes. As you grow more familiar with the rules, your players' characters, and the combat system you can become more ambitious with the plots of your scenarios. To begin with, though, it is easier to stick to relatively straightforward street crimes.

The very first thing you should do as a SS is to roll up two characters using the rules for character generation in the *Players Book*, and then stage a fight between them. You can do this on your own. This will enable you to get to grips with the combat system. Each of the character's tactics in combat will depend on what powers you have rolled for them. You should use the same two characters for a few fights, trying different tactics for each until you feel at ease with the combat system.

Once you have done this, you can prepare your first scenario for your players. This should be a simple set-up, such as a bank robbery. You should prepare a large-scale plan, as described above, of a bank and the streets outside. Next you should plan the crime as though you were a criminal: how many men are required? How many get-away vehicles? What weapons? Etc. You must detail and write down the specifics of all the people who are likely to be involved

in the scenario, whether as criminals or bystanders. You will find details on Thugs and Civilians in the section on *Other Characters*. You should also include a minor supervillain with 2 or 3 powers and make some of the Thugs skilled with their weapons. Once you have designed the setting, planned the crime, detailed the criminals involved and their potential plan of action, and detailed any passers-by, etc, you are ready to supervise your first scenario.

Your players must each generate their character according to the rules in the *Players Book*. Once they have done this, you can introduce them into the scenario. The players' characters should all arrive at the scene of the crime at about the same time.

The purpose of your first scenario is simply to enable you and the players to become familiar with combat and their superpowers, so it should be a superpowered slugfest in which the players (hopefully?) triumph.

Once you have done this, you can then play a more complex scenario. In the Adventure Book, you will find *Strange Visitors*, a specially prepared introductory scenario.

Once you have played this, you will be more familiar with the rules and the powers of your players' characters. You can then begin to design your own scenarios. The most important thing to remember is to gear them to your players' characters: try to ensure that each of them will have an equally important role to play in the adventure and that their particular powers will be of use.

If at any time you are short of ideas for a scenario, you should read some comics, watch a TV crime series, or even just read the newspapers. You will soon find some ideas to base a scenario on. Just bear in mind the sort of thing that happens in most comic books, and you won't go far wrong.

Supervising a Scenario

The most important thing to remember when supervising a scenario is that the rules contained in these books are not hard and fast. It is best to consider them simply as guidelines that you must interpret to recreate the world of comic book heroes.

Consequently, though you will be sticking to them closely most of the time, there will be occasions when you might feel that they do not accurately reflect the situation that has occurred in your scenario. If you feel that the players have used the superpowers of their characters to come up with a brilliant idea or tactic, don't be afraid to reward their efforts appropriately, even if their idea is not explicitly covered in the rules. *But be consistent*: the Strike Modifier, or whatever, that you awarded should always apply to that situation in your scenarios whether performed by heroes or villains. In other words, you have expanded the rules with a new one of your own. The longer that you play,

the more you'll add to the game, developing it to reflect the kind of comic book world that you and your players wish to enjoy. This is an exciting and important aspect of roleplaying games; they naturally adapt and reflect the kind of game that you and your players want.

However, to begin with it is best to interpret and adapt the rules in these books to cover any new situations that might arise. For instance, a player whose character has *Superstrength* has their character manoeuvre so as to punch an opponent so that the *push-back* drives the victim directly onto another blow from a colleague. Obviously, such teamwork merits reward, but rather than invent one, the existing rules can easily be interpreted to cover this: the blow delivered by the character toward whom the *pushed-back* victim was flying would be much the same as a blow delivered at the conclusion of a *charge into combat* (see *Combat Options*). Hence, the SS could award the Damage Modifier and option of delivering a heavy blow as for a *charge into combat*. Thus, the players have developed a new and effective tactic and their teamwork has been rewarded; all by simple interpretation of the rules.

In any situation where you are in doubt, always give the players the benefit of the doubt. Your objective is to provide and run an enjoyable game for everyone, including yourself. If you constantly set up highly dangerous, one-sided situations that frequently kill off the player's characters, you might enjoy it, but the players probably won't. While doing this, you must not let the players get the impression that it is impossible for their characters to get killed, otherwise they might behave recklessly, and the game would degenerate. The players must be aware that there is definite danger to their character and that foolhardy recklessness *will* result in the death of their character. Of course, if a player's character dies in a truly brave and heroic manner to save others, you, as SS, could always regenerate the character (unless the player fancies playing a new character) as described in the *Campaign* section under *New Discovery of Latent Powers*.

During play, dice will frequently be rolled. The players will almost always roll the dice for any action of their own character. However, there are exceptions to this in certain circumstances. In situations where, if the players were to roll the dice, they would be alerted to the fact that something were amiss, you, the SS, must roll the dice for their character. For instance, a villain has booby-trapped a corridor, but the first character to come through has *Unconscious Probability Manipulation* (they were born lucky). If the SS were to ask the player to make a percentage die roll, the other players would be alerted and would suspect something to be 'not right' in the corridor. They should not know this, so the SS secretly make the 'luck' roll for the player's character in this instance. But rolling dice

secretly is difficult, even this act could alert the players, so it is best for you as the SS to develop the habit of randomly making secret die rolls: sometime for a genuine reason and other times for no reason whatsoever. The players will soon learn not to read anything into your actions.

Conversely, the players should sometime roll the dice for some non-player characters. Generally it is best to allow a player to make the die rolls for their character's *Sidekick* or friends, any creature or person under the control of their character, or any ally fighting alongside them, as this involves the player more with the non-player characters around their character. Once again, however, if the players could learn anything from this that they should not know, for instance, that an erstwhile ally is deliberately 'pulling their punches' as they are really a villain in *Shapeshifted* form, then you should make the die rolls.

As a general guide as to who should roll what dice for whom, whether the roll should be secret or so that everyone can see, etc: you must always endeavour to use the actual physical mechanics of the game to convey or conceal information that would be conveyed or unknown in the 'real' situation that the characters are in. For example, the players are fighting a supervillain that they have never fought before. This villain has a highly developed *Weapon Skill*, and his attacks are *Weapon Class 6*. The players' characters would not know this, but in 'really' fighting the villain they would become aware that he was rather skilled. So in this instance, the SS would roll the dice openly for the villain's *strike* rolls. When the players notice that this character is striking them with a roll of 6 or better, they (and their characters) will realise that their foe is highly skilled.

The more you play, the more you will learn and develop your own methods for doing this. To begin with, you do not have to worry overmuch as the players will be beginners too, and they will not be fully familiar with the game system anyway and are not likely to learn anything that they shouldn't know.

Sometimes, the players' characters will become split into separate groups, or one individual may be separated from the rest. You must also handle this depending on the situation, and you will develop your own preferred method. Some of the methods that can be used are to communicate with an individual or group of players by written notes (as in the *Outline of Play* in the *Players Book*), or alternatively send one group of players into another room and you can then flit from group to group as necessary. You will know the exact circumstances (how long the groups are likely to be split; whether each group knowing what the other

was doing would make any difference; etc) and can handle it by the most appropriate method.

To begin with, though, it is best not to let the characters split up into different groups, as it can become difficult to supervise and is best handled when you are more experienced in running the game.

Another aspect to be considered is the timing and flow of the scenario. It is up to you to keep the action flowing, but it need not be related to the 'real' time of the situation that the characters are in. In the middle of a fight, for example, you can allow the players a time out to discuss tactics, plan movement, etc. Similarly, if the characters are flying across town in a helicopter, you don't say "You're now crossing the dock. Now you're flying over the park, Now you're flying along above the motorway..." etc. A simple "You get there safely" will suffice. In terms of time in the scenario, their characters will still arrive a few hours, or whatever, after they set off, but it should only take you and the players a few seconds. When the antagonists in the scenario get to close quarters, or in other situations where you consider it to be appropriate, you should shift into *Combat Time* when everything comes down to *Frames and Rounds*. This is almost like slow motion: the combat will virtually take a few minutes of the characters' time, but it will take you and the players much longer to actually resolve as the action is covered blow-by-blow; just as it is in the comics. You will soon learn when to shift the play into *Combat Time*, and when to use a looser time scale.

Remember, it is up to you to inform the players of everything going on around them. What their characters can see (or their powers can detect); the surroundings; where passers-by are, etc. You must set each scene and control the actions of non-player characters (except *Sidekicks*, etc). You should have detailed anything of vital importance beforehand in your scenario notes (for example, where the villain has hidden the stolen blueprints; the layout and description of the villains' HQ, etc). Minor details can be inserted during play (for example, how many passers-by are in the street when the gang run out of the bank, the furniture in an unimportant office, etc). Create atmosphere, tension, and real surroundings by description; ensure that the players are aware of what their characters would know; but most importantly, keep the adventure moving and the action fast and furious.

Finally, when in doubt, simply think what would happen in a comic book. After all, you're now writing your own adventures in the series entitled **Golden Heroes**, so get to it.

CAMPAIGNS

It is possible to play **Golden Heroes** as a series of unrelated scenarios, but, after a while, this may pall. Even if you allow your players to play more than one character, they may soon become fed up with being unable to develop their characters who do nothing more than walk the streets looking for crooks to apprehend and engage in one-off slugfests.

The situation is comparable to that found in many comics. Some consistently have one issue stories which are unrelated to the previous issue. The better comics with more lasting appeal have an integrated ongoing story line which includes one issue and multi-issue tales with the events in one story having a direct bearing on subsequent stories. Over a period, the heroes' personalities develop, and change. They spend time training and enhancing their powers; they develop gimmicks and special equipment; they fall in and out of love; they fall foul of the authorities; they go up and down in the public esteem; new groups form; new heroes join the team; old one die or retire; and so on.

Those players who enjoy the one-off comic book stories will no doubt enjoy playing one-off scenarios, and even playing a different character in each one. Those players who like their comics to fit into a self-coherent framework or universe, however, will no doubt prefer to play **Golden Heroes** as a Campaign.

A Campaign is simply a series of scenarios that link together. The relationship between the scenarios might be that they involve thwarting a particular supervillain or team of villains in their various ploys to take over or destroy the world, and so on. In any case, whatever the plot lines of the scenarios, it is important to remember that the principle links between scenarios in a Campaign are the actual characters themselves.

To play **Golden Heroes** as a Campaign will consequently require more work from you as the SS. You must fit the individual scenarios into an overall framework, ensuring that the balance of the scenarios will involve and influence the player's characters. Also, some thought must be given to how the various characters spend their time between scenarios. Their secret identities, jobs and private lives will become a vital and integral part of the game.

In the following sections, you will find details of the systems which you can use to keep track of the finances of each character, how society reacts to them, how they can train to improve their powers, etc. It is not necessary for you to use every system, but only those which you feel are compatible with your Campaign and characters.

For example, if your Campaign revolved around a government funded team of superheroes, you would not need the system for Resources unless the

characters wished to make excessive purchases, in which case the government might review their budget.

You should read the following sections carefully and use those you feel are most useful in the way you wish to set up your campaign.

RUNNING A CAMPAIGN

When supervising a Campaign, there are several things that you should bear in mind.

Firstly, it will aid in running the Campaign if you imagine it in terms of a comic book story. The Campaign is, in effect, one comic book title of which you are the author. Each scenario represents one issue of that comic; and the way the heroes and Campaign develops should be in the way it would develop in a comic book storyline.

Secondly, all scenarios should be planned as far in advance as possible. This will permit you to give out advance rumours and clues to the characters with high Investigation ratings (see *Campaign Ratings: Investigation*) and will give a chance for links to be developed between the scenarios and for fleshing out the game world as developments arise.

Thirdly, some thought must be given to how the heroes are organised. Are they a superhero team who all know each other and train together, or are they a bunch of individuals who only work together when they have to? Undoubtedly, the first set-up is easier for you to supervise, but the latter arrangement is usually more satisfying for the players.

Fourthly, you should design the scenarios within the Campaign to suit the needs of your players. If they like a lot of action, then you must make sure that this is what most scenarios involve. If they are quite involved with developing the private life of their character, then you must plan the scenarios to allow for this. You must also be careful to weight the adventures so that each of the characters has an important part to play, and that their individual powers come into play. This will require practice. After running a few scenarios you will have a much better idea of what your players prefer.

Once again, you should always remember that **Golden Heroes** is designed to be a flexible outline system to simulate the comics. Staying true to the spirit of the comic books is more important than keeping to the letter of the rules. As long as you have read a lot of superhero comics and have an idea of what you and your players want from a Campaign, you should not make too many errors. With a little imagination, the game can span years and cover scenarios from beating up a couple of thugs on a street corner to saving the universe.

THE CAMPAIGN SETTING

Before you can consider planning any scenarios and running a Campaign, you must give some thought as to what sort of world your Campaign is set in. This will give both yourself and your players guidelines as to what technology is available, both for the criminals and the superpowered characters, as well as what sort of crimes are likely to occur.

There are many different settings found in the comics. Contemporary New York, other planets, far-distant future worlds, different planes where the gods hold sway over strange creatures, and so on. These rules are intended to be sufficiently flexible to permit you to set your scenarios in any one of these environments.

To begin with, it is not recommended that you set any games in exotic environments. The most common setting for superhero action in their comics is a contemporary city. This is because most of the comic book writers and artists live in such a city, and they can use places and events which already exist as a basis for stories without having to invent a whole new world.

The same principle applies to running a game of **Golden Heroes**. If you set your game in an environment with which you and your players are familiar, it makes the whole Campaign more relevant and understandable as well as saving you time.

Thus, it is recommended that you begin by setting your games on Earth in the 20th century. The only difference between the world which the characters inhabit and the world of the players should be the existence of superpowered characters. The places and people familiar to the players would also be familiar to the characters. Then instead of having to design a whole town or city for the characters to inhabit, you can pick up a local road map and use that. Similarly, you can draw inspiration from the TV news and crime series as well as from comic books. You will also know how the police react, what sort of equipment they have, and what sort of crimes are usually committed. Also, the players will probably get more satisfaction from saving the Tower Of London or the Empire State Building from destruction than from saving some made-up building.

Once you and your players are familiar with the game system and combat, then you can begin to introduce scenarios set in more exotic environments that the characters must reach by starship, time machines, tunnels below the Earth, or by venturing beneath the sea to lost cities.

CHARACTER DEVELOPMENT

The most important thing in running a Campaign is the development of the characters. The following pages detail systems by which characters develop, both as superheroes and in terms of their personal life. You can

also develop any long-running supervillains on the same basis.

In a Campaign, it must be remembered that each of the players' characters is really two characters: the superhero and the ordinary, everyday secret identity of the character.

The players, in roleplaying their characters will determine the development most of the time. But you, as SS, can also use the plot-lines of the scenarios to influence the characters. How often, and how severely, you do this is up to you in developing an interesting and lively Campaign.

For each character, the development of the superhero will be a natural progression. As time goes by, the character will become more adept at using their powers, develop new gimmicks and minor powers, sometimes even gain new major powers. As SS, you can influence this, maintaining variety and interest. Characters may develop new powers, but they can also develop new disadvantages. Characters might become trapped in some non-human form, or an accident might cause their powers to become uncontrollable and a danger to the public, and so on. Overall, the superhero character will improve, but you should ensure that this is not just an easy steady progression, but a fluctuation development as found in the comic books.

Of equal importance is the private life of the character: the secret identity. This is the strongest and most important line of continuity and development in any comic book. It is what makes or breaks the character. A quick study of any comic book will quickly show this. The superhero, over an entire series, will basically remain unchanged apart from a few developments of powers and occasional disadvantages; but the character's secret identity will have suffered crises of identity, fallen in and out of love, become successful in business, or gone from fame and fortune to rack and ruin, suffered the death of close friends and relatives, become an alcoholic, etc. It is very important in a Campaign to ensure that there is a similar fluctuation in the fortunes of the character.

Also, you should not forget the non-player characters that are attached to the player characters. These should be developed as well, though to a lesser extent, to help build up the world in which the characters live.

Frequently, when planning a scenario in a Campaign, try to ensure that the characters are involved in more than one way. If a team of supervillains captures a world-famous scientist, then it could be a relative or friend of one of the characters. If the villains are planning to set up a massive evil empire by taking over established companies and one of the characters is a successful businessman, then the character's company could be on the villains list of targeted companies. If an innocent bystander has tripped over under the feet of a

rampaging alien robot, then it could be the girlfriend of one of the characters, etc.

Naturally, the players have most control of the development of their character. They can concentrate their efforts on getting a better job or making their life more comfortable. But *you* are the fickle finger of fate.

Last of all, never lose sight of the fact that **Golden Heroes** is a ROLEPLAYING game. Players must be encouraged to identify with their characters and play them accordingly. If the character is having a bad time and suffering from a loss of confidence, encourage the player to play the character in this spirit. Everyone will then get more fun from and be more involved in the game.

On the following pages, you will find the rules that govern character development in a Campaign. There are various Campaign ratings for different aspects of the characters. These may change from scenario to scenario within a Campaign depending on how the particular plot affects the character. Therefore, at the start of each scenario, you may have to revise the various Ratings for each character. This will ensure that although the players will be developing their characters in a controlled way, events will cause the fluctuations in the development which are at the centre of a Campaign.

TIME IN THE CAMPAIGN

A Golden Heroes Campaign is based around the playing of scenarios. Regardless of whether you and the players meet once a week or more, it is the playing of a scenario that will constitute the core of each meeting.

Scenarios, however, occupy only brief interludes in the lives of the player characters, even though they actually occupy most of the time the players spend in playing the game.

How then should the Campaign be organised? Should scenarios occur one after the other in the game world so that after several months of actual playing time, only a day or so has passed in the lives of the characters? Or should game time and actual time spent playing be related in some way?

The best way to organise a Campaign is to use a one-to-one relationship between real and game time. For each week that passes in the real world, one week passes in the game world. This would permit you, the SS, to utilise current events as a basis for some of the occurrences in the game world.

THE DAY UTILITY PHASE

In order to survive in the modern world, a character must devote some time each day to ordinary activities such as sleeping, eating, working, socialising and so on. For game purposes, each character is assumed to spend approximately the same time on such pursuits

and this time is written off as being unimportant to the Campaign. After all, the comics rarely give detailed accounts of the hero's day at the office.

All in all, therefore, a superhero has only a limited amount of time to devote to heroics. *Day Utility Phases (DUPs)* represent the actual amount of time a character has per day to devote to such activities. As with Combat Rounds, the exact length of a DUP may vary from day to day. Depending on circumstances, a character might be able to devote anything from a few minutes to half a day fighting crime. On average, however, a DUP represents a handful of hours each day.

In game terms, each character has 7 DUPs per week.

The scenarios played in each week occupy a certain number of DUPs for the characters involved. Any remaining DUPs can be devoted to other pursuits such as training, improving powers, developing scientific gadgets, etc.

Thus at the end of each scenario, you must inform the players how many spare DUPs their characters have. Preferably then, or at worst the start of the next game session, the players must tell you how their characters have spent those DUPs (see *Allocation of DUPs*).

Normally, an ordinary scenario (imagine this as one issue of a comic book) occupies 1 DUP in a week, but a real drag-out confrontation might occupy 2 or even more.

However, you must bear in mind that DUPs are primarily an indirect *reward system* to enable players to improve and develop their characters throughout a continuing Campaign and interpret the award of DUPs accordingly. Thus a series of complex, linked scenarios where the characters continue from one scenario, by following leads or escaping villains, straight into the next scenario might actually take weeks of playing time but only represents a few days in the lives of the characters. In this instance, you would award DUPs only at the conclusion of the entire adventure and base the allocation on the actual playing time. Thus if the linked scenarios had taken four independent playing sessions, the SS would award each character 28 DUPs less those taken by the actual scenarios. This reflects the experience gained by the characters in tackling more demanding situations than simply taking on a random gang of Thugs. However, you should modify this depending on how fast you wish the characters in your Campaign to develop. The more DUPs that they have, the faster they will develop.

Similarly, you should consider this 'reward' aspect with regard to individual characters. For example, if one character, for some reason, was not with the main group of characters and in effect missed a scenario, they should not be awarded more DUPs on the argument that the character had no time taken up by the scenario and therefore had a full complement of DUPs for the week. Instead, the SS should interpret it

that the character was not around due to additional pressures of their work or private life and thus receives less DUPs than the others.

Allocation of DUPs

Once DUPs have been allocated to a character, the player must decide how the character is spending them. They may be devoted to improving powers, Strike Modifiers, ratings, status scores or any other game aspects, or developing gadgets, etc.

Each player must tell you how their character intends to do this, and you must evaluate the results using the systems in the following sections on *Campaign Ratings* and *Character Improvement*.

Players should never be told how the training systems work. They should give you general instructions, and you will then use them in accordance with the rule guidelines to work out what benefits and improvements the character gains and in what respect.

Should a player discover how the training systems work and attempt to gain advantage of this fact, you should reduce the number of DUPs that the player's character has available each week.

You will find a character record sheet on page XX on which you can record the DUPs allocated by each character during the Campaign and what they benefit. You can also record the amount needed to gain the improvement so that you can see when it has been achieved and inform the player.

CAMPAIGN RATINGS

In a Campaign, further attributes and characteristics must be determined for each character to flesh them out.

The following sections cover additional material from a character's Financial Resources to the refinement of existing superpowers or the development of new ones. As stated before, use those that suit your Campaign. If the players are a government funded team, then there is no need to keep tabs on the Financial/Material resources of the individual characters.

The character must be rated by you in these additional areas for playing a Campaign. Guidelines are given for initially assessing the rating for a character. Thereafter, the ratings will fluctuate from scenario to scenario during the Campaign. You must reassess the ratings for each character at the start of each scenario taking account of the circumstances of the particular scenario, how the player has been playing the character, whether the players have devoted any DUPs or made an effort to improve a rating, whether they have done enough to maintain a rating etc, and inform the player of any changes to their Rating and any other effects, such as *Hero Points* and drop in their Finances, etc, (see *Personal Status*), but do not tell them *why*

they gained or lost anything. Players should gradually learn what is of benefit to them through play rather from you or the rules.

These Campaign Ratings are important since they affect the development of the individual characters. Most of them can be increased or decreased depending on the characters performance, but, equally, they are influenced by events outside the player's control but under yours. Consequently, you must ensure that while the superheroes are out saving the world, events in their private lives are still continuing apace. A parent might be killed in a car crash, someone might uncover a secret in the character's past, or a villain disguised as one of the player's heroes might appear in public and commit a small crime or treat the public with contempt to blacken the character's name.

Such events should be planned by you to form an integral part of individual scenarios and to provide a balanced and interesting campaign.

However, should you wish to introduce such events randomly, then you should make up a table of possible events. At the start of each scenario or sequence of scenarios roll 1d20 for each character. On a roll of 1, a random event will befall that character during the course of the scenario. This is then determined from the table that you have made up. Some typical events that could be incorporated in such a table would be: the character loses their job for some reason; a close relative/friend is injured/killed in an accident; a friend accidentally stumbles upon the character's secret identity; a powerful figure takes offence at the character's antics as a superhero and uses their influence to start a press campaign maligning the character.

However, it must be stressed that a Campaign will be much more interesting for you and the players if you work out these events into scenarios and even design whole scenarios around them. For example, one character is a wealthy industrialist. A scenario, or even a whole chain of scenarios, could involve the ploys of a team of powerful Thugs and supervillains to secretly gain control of the character's business and bankrupt the character. Thus, during the adventure the character's private life would be under pressure and be reflected by changes in the relevant Campaign Ratings; and if the villains were successful, the character might be reduced from Financial Resource Level 10 down to 1 almost overnight. Would he fight back to regain his empire, or would he take to the bottle? This then depends on how the player wishes to play the character, but it is up to you to ensure that the circumstances keep the players on their toes.

FINANCIAL RESOURCES

What equipment a character can afford to buy to supplement their starting equipment, what sort of

medical care they can afford, whether they can afford to repair damaged equipment, and so on is determined by their Financial resources.

A character's Financial resource Level is rated on a scale of 1-10.

The monetary system in Golden Heroes is pounds sterling, as the default setting is the United Kingdom. However, if you wish to set your game in another country, merely replace this with the relevant currency for the country in which you are setting your game.

The default of pounds sterling (£) enables you to easily determine the cost of any item that the players might want by simply taking the real-life cost of that item. For example, a new TV might cost £400, while a second-hand one might cost £80. However, it must be emphasised that money is a minor part of the game. This system is designed to be quick and simple. The players should not become overly concerned as to their finances.

Rating Financial Resource Level

Initially, you must determine the Financial Resource Level for each individual character. Some characters will have had their initial Financial Resource Level specified by an Advantageous Background. To rate other characters, simply use the Background and Rationale as detailed by the player to determine the character's Financial resource level from the table below. For example, if the character is a student, they would be Level 2 or 3. If they held a steady job for some years, they would be Level 4 or 5. However, no character should start with a rating higher than 5 (which itself should be rare), unless they had an Advantageous Background.

Financial Resource Level	Description	Spare Cash
1	Starving, always in debt	-£10
2	On the breadline	0
3	Marginal	£10
4	Average	£30
5	Comfortable	£120
6	Well-to-do	£600
7	Eminent	£3,600
8	Affluent	£25,200
9	Wealthy	£201,600
10	Tycoon	£1,814,400

Spare Cash & Savings

The Spare Cash column on the Financial resource Level Table gives the pounds (£) that a character has spare each week *after* all living expenses, normal travel, etc, have been paid for.

Characters can raise up to ten times their Spare Cash amount for a one-off transaction, i.e. they cash in some bonds, take a part-time job, pawn a watch, or work overtime, etc. When doing so, the character must devote 1 DUP (see *Day Utility Phases*) for each additional amount equal to the character's base Spare Cash.

If a character has no spare DUPs, or Spare Cash of 0 or -£10, then they cannot raise any extra cash.

Characters can save their Spare Cash less any expenditure over and above their normal expenses for their Financial resource Level. Saving occupies no DUPs per week.

Characters can raise money by a mix of saving and raising cash.

Example: Birth of a Hero

Winston Light, alias Lightspeed, has a Financial Resource Level of 3, which means he has £10 of Spare Cash each week. He urgently needs to raise an additional £50. This is 5 times his base amount of Spare Cash per week, therefore he would need to devote 5 DUPs in one week to raising it. Based on his Rationale, this would probably be doing overtime at the diner where he's washing dishes. If he did not have any spare DUPs, he could simply cut out any additional expenditure and save the Spare Cash for each week. It would then take him 5 weeks to save the £50 he needs.

Life-Style

The type of life the character leads obviously depends on their Financial Resource Level. The table below gives the sort of clothes, dwelling place, communications, and transport that a character with the appropriate Financial resource Level would naturally have available to them. They represent the sort of thing the character already has, and their use would involve *no outlay* from their Spare Cash. Obviously, a character has free access to all aspects of lower Financial Resource Levels.

In some instances, a character may have a life-style that reflects a different Financial resource Level since it is supplied from the job, for example, rather than from the character's pocket. In these instances, you should allocate the character a Financial Resource Level *and* a Life-Style Resource Level.

Financial Resource Level 1

Dwelling: Gutter/doss house
Transport: Foot
Communications: Grapevine
Wardrobe: Rags

Financial Resource Level 2

Dwelling: Hostel

Transport: Public
Communications: Letters
Wardrobe: What they stand up in

Financial Resource Level 3

Dwelling: Shared rented room
Transport: Bicycle
Communications: All postal services
Wardrobe: Cheap working clothes

Financial Resource Level 4

Dwelling: Own rented room
Transport: Moped
Communications: Telephone
Wardrobe: Cheap casuals

Financial Resource Level 5

Dwelling: Rented flat
Transport: Motorbike/second-hand car
Communications: Long-distance telephone
Wardrobe: Off-the-peg suits

Financial Resource Level 6

Dwelling: Private flat/small house
Transport: Average new car/taxis
Communications: International telephone
Wardrobe: Superior suits

Financial Resource Level 7

Dwelling: Large private house
Transport: Limousine
Communications: Telex
Wardrobe: Made-to-measure suits

Financial Resource Level 8

Dwelling: Large private town house
Transport: Chauffeur-driven limousine
Communications: Standard with scrambler
Wardrobe: Special design

Financial Resource Level 9

Dwelling: Mansion
Transport: Private jet
Communications: Private with scrambler
Wardrobe: Haute couture

Financial Resource Level 10

Dwelling: Private estate
Transport: Private yacht, helicopter, etc.
Communications: Private satellite system
Wardrobe: Personal designer

Purchases

Characters may use their Spare Cash to buy, things, pay for the repair of equipment and the use of Material resources, etc.

Whenever a character wishes to purchase an everyday item, simply decide its cost: the character must buy it from their Spare Cash, or, if it is too expensive, save up for it or boost their Spare Cash at the expense of some DUPs. If a character's gear needs repair, and special equipment or access to a Material Resource Level is required, an outline table of approximate costs is given below rather than a detailed price list in order to prevent players becoming fixated on how much money their character has. Cash should play a minor part in the game.

Special Purchase Guidelines

The following table indicates the cost of a one-off use of the different Material Resource Levels (see *Material Resources*) and repairs to gear.

<i>One-off Use of Material Resource Level</i>	<i>Repairs to Gear</i>	<i>Cost</i>
Level 2	Costume rips	£10
Level 3	New costume	£30
Level 4	Ammunition replacement	£120
Level 5	Equipment renovation	£600
Level 6	Repairs to special vehicle	£3,600
Level 7	Replace special vehicle	£25,200
Level 8	Repair special building	£200,160
Level 9	Replace special building	£1,814,400

The cost is for a one-off use of either the facilities for that Material Resource Level *or* the technicians with that level of expertise. Thus if the character had the knowledge to use a Material Resource Level of 7, but had no natural access to facilities of that level, the amount indicated is what it would cost for access to those facilities. Similarly, if a character has neither the knowledge to use or access to a particular level, it would cost them the indicated amount for the access and the same amount again for the technicians to carry out the work.

Upkeep

Some purchases might require expenditure in upkeep. For example, if a character with a Financial Resource Level of 4 saved up for ten weeks and bought a second-hand car for £300, it would incur some additional expenses thereafter. Therefore the character's Spare Cash allowance each week would drop once they have bought the car to reflect the weekly expenses of running a car over and above what they would normally spend on transport. So, in this instance, you might estimate that the additional cost of running a car (petrol, insurance, tax, repairs, etc) is about £10 per week. The character's Spare Cash is thus reduced from £30 to £20 per week..

MATERIAL RESOURCES

A character's Material Resource Level represents the facilities that the character already has or has access to *and* the character's actual technical know-how.

It determines how successful a character is going to be, or the costs involved in building new special items/equipment to enhance their superpowers (see *Character Improvement*).

Material Resources are rated on a scale of 1-10.

Rating Material Resource Level

Some character's will have had their Material Resource Level predetermined by an Advantageous Background. However, most characters should have an initial Material Resource Level of 3. Characters with a Financial Resource Level of 4 or more will begin with a Material Resource Level of 4. This may vary depending on the player's Rationale for the character. For example, if the character is employed by a multinational research company, the character may have a friend in the labs and therefore have occasional access to a higher Material Resource Level; or they may be a student with access to the university's facilities. Where a character's Background and Rationale indicates this, you should determine the character's Level from the Material Resource Level table.

Usually a character's Material Resource Level will represent both the facilities that they have available and their know-how. However, depending on the Background & Rationale of the character, a character may sometimes have a knowledge greater than their facilities, or vice versa. For example, if a character were an alien from an advanced technological world, they might know how to make full use of Material Resource Level 7 or even 8, but in human guise as a freelance writer only have access to a Material Resource Level of 3. Conversely, if the character were a student studying electronics, they might have the knowledge to fully utilise Material Resource Level 4 (or even 5 or 6, if they were a brilliant student) and yet have access to Material Resource Level 8 in the university labs. Such characters should be given two separate Material Resource Level ratings. One to indicate the equipment that they know how to use and the other to indicate the facilities that they have available to them at no cost.

Material Resource Level	Description
1	None
2	A few simple tools (e.g. screwdriver, hammer)
3	Complete basic tool set
4	Specialist (electric drill, electric saw, etc)
5	Basic scientific in one area
6	Basic scientific in several areas
7	Elaborate scientific in one area
8	Elaborate scientific in several areas
9	Institutional resources (e.g. power station)
10	Multinational (e.g. NATO early warning system)

The table indicates the facilities that the character has available at no cost, and/or the level of Resources that they have knowledge to utilise. Any use of a higher

Material Resource Level will cost the character money, as indicated under *Purchases*.

Where one or several areas are indicated, these should be specified by the player according to the Background and Rationale of the character.

Example: Birth of a Hero

There is nothing in Lightspeed's background and Rationale to indicate anything special in this area. However, since he has a Financial Resource Level of 3, he starts with a Material Resource Level of 2, so has access to a few simple tools.

GAINING RESOURCE LEVELS

Characters can improve their Financial Resource and Material Resource Levels in various ways. They can use Spare Cash to buy a Material Resource Level; they can devote time (DUPs) to their job in the hope of gaining a promotion; if they prove worthy as a crimefighter, government bodies might allow them access to scientific laboratories, provide them with an official HQ and funding etc. Success or failure in this area is determined by you and is covered in *Character Improvement*. A character may be limited in this by their *Personal Status*, as detailed in that section.

PUBLIC STATUS

This is a measure of how popular the character is with the general public, how likely the authorities are to cooperate with the character, etc.

Public Status is measured on a scale of 5-30.

You must rate each character in five different areas which have relevance to the character's Public Status. These are then totalled to find the character's Public Status Rating.

The five different areas which you must evaluate are:

Backing

If the character is known to have the backing of the government or some large and respected commercial organisation, they are more likely to be accepted and trusted by the populace. The ratings are:

1. No backing
2. Backing of local community/authority
3. Known to get on with the police, etc
4. Full backing of police, government department or large and respected commercial organisation
5. Known to operate with complete government approval

Initial Rating

Initially, most characters are presumed to have ventured onto the streets as a superhero and will be known to the authorities. Therefore, each character will usually start with a rating in this area of 3.

This may vary depending on the Background and Rationale of the character or your Campaign setting. For example, if the characters are a government funded team of superheroes, then they will begin with a rating of 5. Similarly, if they were known to be a troubleshooter/security guard for a large, respected, multinational company, then they would begin with a rating of 4.

Factors Affecting Backing

Various factors will affect a character's Backing Rating during the Campaign. Some examples are given below. You must bear these and others, depending on the exact circumstances, in mind when reassessing the character for each scenario.

How does the player roleplay the character – does the character help the police and authorities and treat them with respect? Does the player put any effort into maintaining the Backing that the character has built up? Does the character have *Contacts* (see *Investigation*) within the authorities? Does the media give the character's relationship with the authorities a good write up? Is there something in the setup of the scenario which would make the character's actions appear suspect to the authorities? And so on.

Example: Birth of a Hero

There is nothing in the character's Rationale or the Campaign setting to indicate anything out of the ordinary here. Consequently, Lightspeed starts with a Backing of 3.

Heroism

This is a measure of how close the character comes to 'heroic' ideals enshrined in the comic books. The ratings are:

1. Anti-hero
2. Vigilante
3. Slightly suspect
4. Regular hero
5. A real goody two-shoes

Initial Rating

Most characters will usually start with a Heroism rating of 3. In some instances, depending on the character's Background and Rationale or your Campaign setting, this may vary. For instance, a player has generated a character called the Hero with Noi Name and describes him in the Rationale to be a mysterious, solitary figure who hunts down criminals for the reward money (see *Bounty Hunters*). In this instance, the character would start with a rating of 2 or even 1.

Factors Affecting Heroism

The principle factor affecting the rating is how the player roleplays the character: does the character behave in a truly heroic fashion or not? Does the character wade in regardless of the odds to protect the public? Is the character doing enough to maintain the current rating? The only outside factors to be considered are whether the character's actions are seen to be heroic or could be misconstrued. For example, in a recent well-publicised conflict, the character might have retreated from the fray for some very good reason, but the media proclaimed that the character chickened out when the going got tough.

Example: Birth of a Hero

Lightspeed starts with a Heroism rating of 3 since there is nothing in his Rationale to indicate otherwise.

Public Relations

This reflects the effort the character puts in to making the public feel at ease. Do they help old ladies across the road, visit schools to give lectures on road safety, etc? The ratings are:

1. Hates the public and makes it obvious
2. Ignores the public altogether
3. Stand-offish
4. Shows general concern for the public
5. Bends over backwards to give the right impression

Initial Rating

Virtually all characters start with a Public Relations Rating of 3. This may vary slightly in rare instances as this rating depends almost entirely on how the player roleplays the character and how they allocate the character's DUPs during the Campaign. For instance, a

player may have formed a Rationale for a character which states that the character is in fact an emissary of some advanced alien race who considers humans to be no better than ants, but who are still sworn to protect all life forms. In this instance, the character would start with a rating of 2.

Factors Affecting Public Relations

When assessing a character's Public Relations in a Campaign, virtually the only thing to consider is how the player has been roleplaying the character; whether DUPs have been allocated to performing duties which might be of benefit; and whether they are doing enough to maintain their current rating.

The only outside factors which might affect this would be ones deliberately introduced by you in certain scenarios, for example, a villain masquerades as the hero in such a way as to get the character bad press with regards to Public Relations; or for some reason, a newspaper proprietor is waging a hate campaign against the character, etc.

Example: Birth of a Hero

With nothing in the Rationale to indicate otherwise, Lightspeed starts with a Public Relations rating of 3.

Public Identification

This represents to what degree the public identify with your character. The ratings are:

1. Obviously not human (alien, mutant, android, etc)
2. 'Different'
3. Average
4. One of the gang
5. The person next door

Initial Rating

If the character is basically a 'normal' person, that is that their superpowers are primarily enhanced Attributes such as Superstrength or their powers are bestowed by special equipment, then they start with a Public Identification Rating of 3.

However, if the Rationale of the character is such that they are obviously, or are known to be, a mutant or laine, or their powers are such that they might appear to be startlingly non-human, they would start with a Public Identification Rating of 2 or even 1.

Factors Affecting Public Identification

If a character is obviously an alien, then there is precious little they can do about it. However, diligent work in the area of Public Relations would help to overcome this, but an obvious alien would have difficulty in achieving a rating of higher than 4 for Public Identification. Characters could redesign their costume to make them appear more human, or even undergo drastic experiments to try and change the way their powers work, etc.

For normal heroes, when assessing the Public Identification Rating during a Campaign, it is important to consider the public view of the character. The Public Relations and Heroism Ratings can be a guide to this, but bear in mind that the public might not necessarily identify with a real goody two-shoes, and even identify more with a vigilante type. It primarily comes down to the way the player roleplays the character in terms of the personality created. Does the character appear to be a normal human being, unspoilt by the trappings of fame or are they a pain in the neck?

Once again, bad press could affect this rating, as could any developments or refinements of the characters powers or appearance.

Example: Birth of a Hero

Whilst Lightspeed IS an alien, he does resemble a 'normal' human, albeit one with shining silver skin. Furthermore, his powers of *Speed* and *Energy Attack* are obviously unnatural. The SS therefore give him an initial rating of 2 for Public Identification. However, the more the public sees of these powers, the more familiar they will become with them. However, he cannot do anything about his natural skin colouring, so it is unlikely that his rating will increase from the initial rating of 2.

Practice

This is the most important aspect of Public Status. Every adventure must have a Practice value from 1-10 assigned to it by you, as the SS. The Practice value reflects the difficulty of that adventure, but you can modify this after the scenario to reflect how likely the public would be to hear about it depending on how the scenario went. The adventure might span one or more scenarios. The values are:

- 10 - Saving the World.
- 9 - Saving the nation.
- 8 - Saving the city.
- 7 - Confrontation with a major supervillain and supporting team of supervillains.

- 6 - Confrontation with a major supervillain or a team of supervillains
- 5 - Confrontation with a supervillain or team of minor supervillains.
- 4 - Confrontation with a minor supervillain or team of organised terrorists or mercenaries.
- 3 - Riot, fire or other major disaster or a confrontation with a Thug-like supervillain.
- 2 - Minor crime or confrontation with Thugs.
- 1 - The hero makes an appearance.

Initial Rating

As stated in the section on *Backing*, it is assumed that the character has already appeared on the streets and tackled a few hoodlums becoming known to the police and public. Thus all characters start with a Practice Rating of 1.

Factors Affecting Practice

The only factor affecting the Practice Rating is whether or not the character succeeds in a particular adventure, and, if they did, whether they were seen to be successful, but the public were unaware of the part they played, then the Practice value for the scenario would be modified by -1 for that particular character.

During a Campaign, you determine a character's new Practice Rating as follows: if the (modified) Practice value of the scenario is *higher* than the character's current Practice Rating and the character is *successful* in that scenario, then the two are added together and halved for the character's new Practice Rating. If the Practice value is *lower* than the character's current Practice Rating and the character is *unsuccessful* in resolving the scenario, then the two are averaged for the character's new Practice Rating. Halves are retained, but any other fraction is rounded up or down to the nearest whole number.

Failure in an adventure with a higher Practice value than the character's rating or success in one with a lower Practice value will not affect the character's Practice Rating.

You adjudicate as to whether or not a particular character could be considered successful or not at the end of the adventure.

Each hero's Practice Rating applies to the public that they live amongst. It is therefore possible for a character to have a different Practice Rating for different places or different people. For example, a character may be known on Earth as a hero who battles supervillains but might have saved an entire population on another planet. The character's Practice Rating would be much higher on the other planet to reflect those people's appreciation of his feats. Players should keep a separate note in such instances.

Example: Birth of a Hero

Since lightspeed is a brand-new character, he starts with a Practice Rating of 1.



Final Public Status

Once all five areas have been rated, the five ratings are added together to give a total ranging from 5-30 for the character's Public Status. The public reaction to the character is indicated by the table below.

Public Status	Public Reaction
5-10	Who?
11-15	Disliked/resented
16-20	Accepted/tolerated
21-25	Popular
26-29	National figure
30	Legendary

A character's Public Status is used to determine how likely the police and public are to cooperate, how likely villains are to flee, or other situations where it could have a bearing. These are covered in *Using Campaign Ratings*.

Character's may attempt to improve some of their Ratings by allocating DUPs to patrolling, visiting schools, etc. This is detailed in the section on *Character Improvement*.

Example: Birth of a Hero

Lightspeed has initially been rated in the five areas as follows:

- Backing: 3
- Heroism: 3
- Public Identification: 2
- Public Relations: 3:
- Practice: 1

These total 12. Lightspeed therefore has an initial Public Status of 12 – Disliked/resented.

INVESTIGATION

This is a measure of how good the character is at investigating crimes, following up on leads, and so on. The higher Investigation rating the character has, the more likely they are to discover the vital piece of information which will lead to the secret hideouts of supervillains, etc.

Investigation is rated on a scale of 5-30.

You must rate each character in five different areas which are important in the tracking down of criminals and the solving of crimes.

The five different areas to be evaluated are:

Methods

This reflects how the character goes about solving crimes. This is rated from 1-5. The ratings are:

1. Makes no effort in this area
2. Occasionally looks for clues, questions witnesses, etc.
3. Average
4. Conscientiously searches for clue, questions witnesses, etc.
5. Does everything possible

Initial Rating

All characters should start with a rating of 3 for Methods. However, there may be the odd character whose secret identity is that of a private detective, or they may have been an ex-police detective, in which case you may give them an initial rating of 4 to reflect their experience in this field.

Factors Affecting Methods

This rating depends entirely on the modus operandi of the character, as played by the player, with regards

to solving crimes. Do they question witnesses? Do they look for, and follow up, clues? Do they keep a file of supervillains that they have encountered? Are they doing enough to warrant their current rating? All factors of this nature should be taken into account.

Example: Birth of a Hero

Lightspeed starts with a 3 for Methods as will most other characters.

Publicity

This is a reflection of how much attention the media pay to the character. The more the newshounds are following them, the less likely that character is going to be able to work secretly in detecting villains. Once again, this is rated on a scale of 1-5. The ratings are:

1. Every action receives a blaze of publicity
2. Regularly reported in the news
3. Average
4. Only mentioned in exceptional circumstances
5. Totally unknown

Initial Rating

All characters start with a rating of 3 for Publicity.

Factors Affecting Publicity

The best method for assessing this is to take an inverse of Public Status. A legendary hero will almost inevitably be surrounded by a blaze of publicity and therefore have a Publicity Rating of 1, though this is not necessarily statutory. A certain amount depends on the character's behaviour. Do they hang around after beating some villain to meet the press and gain publicity, or do they slip off quietly leaving the police to finish the job? Do they have a *Sidekick*, close friend or secret identity that is commonly known to have close links with the character, but who does not attract the same publicity as the superhero?

All these might affect the Publicity Rating since they will affect how efficiently the character can operate without drawing unwanted attention to their detective activities.

Example: Birth of a Hero

Lightspeed starts with a Publicity Rating of 3.

Approachability

This is a measure of how likely people with information are to offer it to the character. The more normal and human the character appears, and the more accessible they are, the more likely they are to receive information. This is rated from 1-5. The ratings are:

1. Shunned by everyone
2. Occasionally approached by desperate individuals
3. Average
4. Receives a fairly steady supply of information
5. Gets hot tips from all over the place

Initial Rating

Since this rating depends to a large extent on the character's Public Identification Rating, it should start at the same level as that rating.

Factors Affecting Approachability

In most circumstances, this rating will be the same as the character's Public Identification Rating, though this is not necessarily so. The character's Heroism Rating could also affect it. Most information is likely to come from rather suspect members of society, and they would hardly be likely to approach a real goody two-shoes who might turn them in 'for their own benefit.'

The general accessibility of the character would also influence the rating, and this depends on how the player plays the character. Are they often seen patrolling the streets? Are they easy to contact through a Sidekick or well-known associate? Or do they spend most of their time in seclusion – developing their powers and training? Or are they perennially swinging from building to building, or flaying, far out of reach?

Example: Birth of a Hero

Lightspeed starts with an Approachability rating of 2 since his Public Identification Rating is 2, due to his slightly 'alien' looks and the nature of his powers.

Power Use

Does the character have any superpowers that would be useful in detective work?

You must rate each character from 1-5 by assessing the usefulness of their powers in this area. Typically useful powers would be *Expertise - Disguise*, the *Information* spell (see *Magic*), *Heightened Senses*, *Shapeshifting*, etc.

Initial Rating

The initial rating should reflect any powers that are inherently of natural benefit in detecting, not those which the character must deliberately make an effort to use; for example, *Unconscious Probability Manipulation* or *Heightened Senses* rather than *Expertise - Disguise* or an *Information* spell.

Most characters will therefore start with a low Power Use Rating.



Factors Affecting Power Use

Once the initial rating has been made, it will improve depending on the actual effort the character makes in using their powers for detecting purposes. This is slightly different from the Methods Rating. A character might have *Microscopic Vision*, but first they must actually look for clues, which comes under Method. Whether they bother to use their *Microscopic Vision* when doing so is what will affect their Power Use Rating. Similarly, a character with *Expertise - Disguise* will only influence the Power Use Rating by actively using it for detection purposes.

Thus, a character's initial rating is also the lowest that their Power Use rating could ever drop to unless they were to somehow lose those powers that were inherently of use.

A character with a rating of 5 is making the best use of whatever powers they have.

Example: Birth of a Hero

Lightspeed has no powers that would be inherently useful and so starts with a Power Use Rating of 1. However, he could improve this during play by intelligent use of his Speed power to rapidly search premises for clues, etc.

Example: Birth of a Hero

Lightspeed does not have an Advantageous Background which benefits this rating and so begins with a rating of 5.

Contacts

This is *the* most important factor in solving crimes. The more Contacts the character has, the more likely they are to get relevant information and to know who to go to for it. This area is rated from 1-10, but it usually takes a lot of hard work to reach and maintain a rating of 10. The ratings are:

1. No contacts whatsoever
2. Occasionally gets minor tips from one unreliable source
3. Few minor contacts of variable degrees of reliability
4. Few reliable minor sources
5. Average – several reliable sources of minor information
6. Sources for almost all minor information and occasional major source
7. Complete sources for minor information and several major contacts of varying reliability
8. Several reliable major sources
9. Many reliable major contacts within authorities or criminal world
10. Has a total ‘in’ with either the authorities or the criminal world

Initial Rating

Most characters will start with a rating of 5 regardless of their Rationale. Having a criminal past does not necessarily guarantee any reliable contacts.

Factors Affecting Contacts

No matter what Contact Rating a character starts with, they must put effort (DUPs) into maintaining that rating otherwise it is likely to drop. Characters may befriend streetwise non-player characters, or policemen, who might themselves have Contacts. You must assess whether the character is doing enough to be building up a network of useful informants or whether they are losing touch with their existing ones.

Final Investigation

One all five areas have been rated, the five ratings are added together to give a total ranging from 5-30 for the character’s Investigation. You will use this rating as a guide to how likely your character is to recognise or know of villains and thugs, how likely they will be able to trace their hideout, etc, as detailed in *Using Additional Characteristics*.

What the Investigation rating indicates is shown on the following table.

Investigation	Standing	Effects
5-10	Streets?	Waits for villains to come to them
11-15	Above it all	Depends on the media for information
16-20	Average	Follows up on the odd lead
21-25	Worldly	Usually knows what’s going on in the underworld
26-29	Streetwise	Usually one step ahead
30	One of the gang	Knows who’d who and what’s what in the underworld

Example: Birth of a Hero

Lightspeed’s ratings in the various areas were:

- Methods: 3
- Publicity: 3
- Approachability: 2
- Power Use: 1
- Contacts: 5

These total 14. Therefore, Lightspeed starts with an Investigation rating of 14, so tends to rely on the media for information.

PERSONAL STATUS

This is a measure of how happy the character is with their prowess as a hero, how well adjusted they are to their role in life, and so on.

Personal Status is rated on a scale of 4-30.

You must rate each character in five different areas which have a bearing on how their character should

feel about their lot in life. These are then totalled to find the character's Personal Status rating.

The five different areas which will be rated are:

Conscience

Has the character ever done anything of which they are ashamed? Is there anything in their life that they do not want others to know? The ratings are:

1. Real skeleton in the closet
2. Minor secret
3. Average
4. Nothing to be ashamed of
5. Pre as the driven snow

Initial Rating

Unless anything in the character's Rationale indicates otherwise, most characters will start with a Conscience Rating of 3.

A secret identity should not be considered as a 'secret' in terms of this rating. However, in some circumstances it could affect the initial rating.

The Rationale of a character could affect the initial rating. For instance, if a character were a reformed criminal and this was noy public knowledge, then they would begin with a 2 or 1, depending on what their crimes had been.

Factors Affecting Conscience

The important factor here is how the player roleplays the character. By performing good and heroic deeds, they salve their conscience and increase this rating. Obviously, there is little they can do about something that has happened in the past. In time, the character may come to terms with it, thus improving their rating; or even confess and make their secret public knowledge but doing this could have a short-term effect on their *Public Status*.

Even if a character has come to terms with a past secret, or confided in the authorities such that their conscience no longer suffers but the secret is still not public knowledge, then a scenario during which there was a threat that the secret might be exposed could lower his Conscience Rating until the threat was averted.

Similarly, during the scenario has the character done something that might affect his conscience for a short time, such as being forced to deceive their own family, etc?

Although a character's secret identity is not considered to be the sort of secret which would affect their conscience, it could have a bearing. For instance, if the character were aware that someone was

endeavouring to discover their secret identity, or was about to stumble on it by accident, their Conscience Rating could be affected. The amount by which their Conscience Rating would be affected would depend on exactly who was on the verge of discovering their secret identity.

Example: Birth of a Hero

From the rationale, Lightspeed's 'secret identity' is actually an assumed name, as he is an alien, which is not common knowledge. Since the player has not stated that anyone is aware of his status as a literal illegal alien, the SS decides that his initial Conscience Rating is 1.

Expression

How good is the character at letting their hair down and getting all their worries off their chest? Do they have any close friends or family to confide in? Do they bottle up their feelings? Are they lonely?

The Expression rating reflects all these aspects of a character's life and is rated from 1-5. The ratings are:

1. Total hermit with no friends or relatives
2. Secluded introvert
3. Average
4. Outgoing with plenty of close friends/relatives
5. Totally well-adjusted

Initial Rating

Most characters will begin with a rating of 3 for Expression. However, in certain circumstances this may vary depending on the Rationale and Background of the character. For example, if the character's background states that they are a lonely orphan, then they would begin with a rating of 2.

Factors Affecting Expression

The principle factor influencing the Expression Rating is, once again, the way in which the player roleplays the character. Do they put any effort (DUPs) into socialising? Are they part of a team? Do they consult others freely when they need help? When they are angry or aggrieved do they bottle it up, talk it over with a friend, or let rip? etc.

Example: Birth of a Hero

As Lightspeed in an outsider and still becoming accustomed to Earth culture, the SS decides that his initial Expression Rating will be 2.

Public Response

This reflects the effect on a character of the public's reaction to them. Consequently, this depends almost entirely on the character's Public Status (see *Public Status*).

The ratings and the public's response are:

1. Spat on and vilified
2. Mistrusted
3. Average
4. Popular
5. Cheered wildly

Initial Rating

The character's initial rating will be the rating that corresponds to their Public Status on the above table.

Factors Affecting Public Response

This rating varies mainly in response to any rise or fall in the character's Public Status. However, there are exceptions. A character with a high Public Identification and Public Relations, for example, might improve their rating above what their Public Status would normally allow.

Example: Birth of a Hero

Lightspeed has a Public Status of 12. He therefore begins with a Public Response Rating of 2.

Security

This is the most important aspect of a character's Personal Status and is rated from 1-10. It is a reflection of their mental state and how secure they feel. The ratings are:

1. Paranoid/fatalist
2. Extremely nervous and insecure
3. Pessimist
4. Why does everything always happen to me?
5. Average
6. Always looks on the bright side
7. Quiet confidence

8. Optimist
9. Very confident
10. Total self-confidence: believes no harm can befall them

Initial Rating

Most characters begin with a rating of 5 for Security. This may vary in some instances depending on the Background and Rationale of the character. For example, a character with an Advantageous Background of Wealthy Industrialist who is also described as having a contented home life in the player's Rationale for the character might start with a rating of 7. On the other hand, a character whose Background and Rationale indicates an unstable and unhappy life might start with a rating of 3.

Factors Affecting Security

A character's Financial and Material Resources levels could have a bearing on their Security Rating as will many other events in their life.

Overall though, you must balance the events against the personality of the character that the player has developed. For instance, if the player has developed a character who is a free-wheeling devil-may-care type, then the Security Rating for the character is not likely to be affected by a drop in Financial Resource level. Conversely, a character who has devoted much time (DUPs) and effort to increasing their Financial Resource level would probably suffer in terms of Security if they then lost their job. You must evaluate this carefully, bearing in mind the personality of the character involved as created by the player.

The descriptions beside the ratings on the table above indicate how an individual might normally react, not necessarily how the player has had his character react.

Although a player can influence this rating by the way that they develop the personality of the character, devote DUPs to improving their Financial resources, etc, it is important that you make the characters' lives an integral part of the Campaign so that events will have a bearing on this rating. For example, if one of the characters is a Wealthy Industrialist, then a series of scenarios could be designed wherein the subplot is a team of villains is planning to bankrupt the company or take it over. The character's Security Rating would therefore suffer during the adventure as the pressure mounted, depending on how successful the villains were. If the villains were ultimately thwarted, then the character's rating would return to its original level. In the same adventure, if it involved superheroes in action over several scenarios, another character whose secret identity is that of a student might return to be

reprimanded and threatened with expulsion for absenteeism, or might even flunk some exams, etc.

Example: Birth of a Hero

From Lightspeed's Background and Rationale, an extraterrestrial foe, known to the character as 'The Living Darkness' is actively in opposition to him and his forgotten colleagues and may possibly be hunting him on Earth. The SS decides that this constant background threat would play upon the character's mind, so his initial rating should be lower than average – a 4. Should Lightspeed confront and defeat his shadowy nemesis, either alone or as part of a team, then his Security Rating would rise. The SS makes a note to weave this aspect of the character's Background into future scenarios, possibly culminating in a showdown with his extraterrestrial foe.

Success Rate

This is a reflection of how successful the character is in their crime-fighting activities.

This rating can range from 0 to 5 as it is simply the number of scenarios, out of the last five that the character took part in, in which they could be said to have succeeded.

Initial Rating

A character's Success Rating will always start at 0 since they have not yet completed any scenarios.

Factors Affecting Success

Characters should almost always be successful in their first scenario, achieving a Success Rating of 1. Thereafter, you must evaluate whether or not a character is successful or not in each scenario (this can be done at the same time as the Practice Rating for *Public Status*). Their Success Rating is always the number of scenarios, out of the last five that they took part in, in which you judge that they succeeded. The outcome of the scenario as a whole need not have been a success, just that character's role in it.

If you wish, you may judge those two partly successful scenarios is equivalent to one successful one, depending on the circumstances.

Example: Birth of a Hero

Lightspeed has not taken part in any scenarios, so his initial Success Rating is 0.



Final Personal Status

Once all five areas have been rated, the five ratings are added together to give a total ranging from 4-30 for the character's Personal Status.

You should use this rating as a guide as to which character gets the thin edge of the wedge in various situations. You must also encourage the players to use it as a guideline as to how to roleplay and develop their characters. For example, a jinxed character would be nervous, depressed, insecure, and possibly even develop some paranoid fears, drop out or take to the bottle, etc; while a confident character should be played as such, never giving up even in the worst situations. If the players fail to take account of this when playing their character, then you must take steps to persuade them to do so. For example, you could decide that a character who has persistently ignored their state of mind has a nervous breakdown and is *hospitalised* for a few weeks and develops a phobia of enclosed spaces.

The immediate effects, in game terms, of a character's Personal Status are listed in the table below.

Personal Status	State of Mind	Effect on Character
5-10	Jinxed	Private life a mess; loses 2 DUPs per scenario for moping, etc; Resource Level drops; Critical Miss on 1 or 2 (see <i>Combat</i>)
11-15	Uncertain	Private life unstable; cannot rise in Resource Levels
16-20	Secure	Normal
21-25	Confident	Private life enjoyable; Resource Level increase; Ego value +1 vs Mental Attacks per Personal Status points above 20 to a maximum of +5
26-29	Total confidence	For every point above 25 the character gets 1 Hero Point
30	Egomaniac	

The benefits are cumulative. For example, a character with a Personal Status of 28 gains +5 vs Mental Attacks and the 3 Hero Points.

Apart from the immediate game effects detailed here, a character's Personal Status will have a bearing in other situations. These are covered in *Using Campaign Ratings*.

Effects on Personal Status

A character with a high Personal Status rating will gain a temporary increase of 1 in their Financial Resource Level. This will remain until their Personal Status score drops. Should they attempt to increase their Financial Resource Level, then they are treated as though they were still at the lower Level, even though their income is at a higher level.

A character with a low Personal Status cannot rise in Financial Resource Levels and if their Personal Status is low enough, they may even drop a level. If they wish to improve their Financial Resource Level, they must first improve their Personal Status score.

Characters with a low Personal Status are more likely to suffer a Critical Miss on an unmodified *strike* roll of 1 or 2, as detailed on the table. This reflects their total lack of confidence in themselves.

Characters with a low Personal Status also receive 2 less DUPs per scenario, or if a series of linked scenarios, 2 per session. This reflects the time that they lose moping around, feeling sorry for themselves, brooding, getting drunk, etc. However, if the character makes a concerted effort to improve their Personal Status by allocating some of the DUPs they do receive to activities which would do so, then you can secretly add the two that were forfeited to those activities to reflect the character's will to battle through the bad times.

Example: Birth of a Hero

Lightspeed's initial ratings in the five areas are:

Conscience: 1
Expression: 2
Public Response: 2
Security: 4
Success Rate: 0

These total 9. Lightspeed therefore starts with a Personal Status of 9, meaning that he is jinxed, with his private life a mess. After he has taken part in his first scenario, if he is successful, this will increase slightly, but not enough to significantly affect his mental state.

HERO POINTS

Hero Points may be added to or subtracted from any die roll that the character or an opponent *has just made*, at the player's discretion. Each Hero Point may only be used once per scenario. Thus a character with a Personal Status of 29 and therefore 4 Hero Points could affect 4 die rolls by +1 or -1; one die roll by +4 or -4; or any combination in between. This reflects the ability of a true comic book hero to perform really heroic acts because of their faith in what they are doing.

USING CAMPAIGN RATINGS

As well as providing the players with a guideline to the state of mind of their character, the various ratings also provide you with a guide as to the sort of events and publicity, etc, that each character will attract. The three areas are detailed below with advice on when to use them and their specific game effects.

Using Investigation

These should be used in a Campaign to determine which characters get vital leads, etc. You should prepare a list of possible leads/clues which might be obtained each week of the scenario. These represent the information that might be picked up on the street. Each character's percentage chance of discovering or hearing about each lead is 3 times their Investigation rating. Should none of the group discover the lead, then it remains undiscovered until the next week. For example, the word is out on the street that the assassin known as the Liquidator is in town. Stalker, who has an Investigation rating of 25 has a 75% chance of hearing about this. If he does, he can then look up the

Liquidator in the police files, newspaper archives, or ask among his Contacts, etc.

The Investigation rating can also be used to determine whether a character might recognise a criminal, know their usual haunts, etc. For example, one of the Thugs involved in a robbery is Patsy O'Toole, a well-known underworld driver. You could have a note to the effect that any character with an Investigation score of 20 or more will recognise Patsy and, knowing his haunts, would be able to pick him up at leisure after the scenario.

In certain instances, the most applicable individual 1 to 5 rating should be used as a guideline. For example, a petty criminal is involved with a gang who are planning a murder. The criminal wants no part and decides to inform a superhero team about the coming crime. Who does he tell? In this instance, since the criminal has already decided to inform, then he will tell the character with the highest Approachability Rating. Of course, other characters may hear through the grapevine that someone is trying to contact the team by their percentage roll, but they would have to go out and find the criminal who wishes to talk.

Also, characters with a high Investigation rating are assumed to spend a lot of their 'time off' patrolling the streets and stopping numerous small crimes. The higher the Investigation rating that a character has, the more crimes they are likely to uncover and thus their patrols are more likely to benefit them as training. This is covered under *Patrolling* and *Character Improvement*.

In general, characters with a high Investigation rating should generally know what is going on during a Campaign. Those with a low total should be confused by all that is going on around them.

Characters with a high Investigation rating are also more likely to earn more as a *Bounty Hunter*.

Using Public Status

The natural reaction of the public is to revile anyone who is a bit 'different', especially if they are obviously better than the norm.

You must use this rating to determine how well the character has overcome this natural reticence and how people react to them.

In general, people will accept orders from at least *National Figures* and appreciate advice from *Popular Superheroes*. They will resent any interference in their affairs from unpopular superheroes and ignore advice from those they don't know.

To determine if a particular individual will react favourably or unfavourably to a character's order of advice, multiply the character's Public Status rating by 3 for the percentage chance of their order/advice being accepted. Thus a character with a Public Status of 23

would have a 69% chance of getting people to cooperate with them.

This rating is also used as the percentage chance to determine whether ordinary Thugs and criminals flee or surrender when confronted by the character. Whether they flee or surrender depends on the circumstances. If they have a chance of fleeing, they will do so. This does not mean that they will not open fire, simply that they will devote their attentions mainly to getting the hell out in the most practicable way.

In circumstances where something is already determined, the individual 1 to 5 ratings within Public Status should be used as a guideline. For instance, police are sent to help the heroes in a battle with a team of villains. Since they are there to help, they will consult the character with the highest Backing rating.

Using Personal Status

Personal Status represents how well the characters feel within themselves, the state of their fortunes, etc. A character with a low Personal Status will be unlikely and likely to make mistakes, a character with a high Personal Status feels capable of doing almost anything. This is reflected by the effects detailed under *Personal Status*. You should also use this rating as a base for determining which characters have the most good or bad luck.

Whenever any opponents are attacking, and they have a genuine choice of who to aim at (i.e. a random choice between equally likely targets), roll 1d100 for the character with the *lowest* Personal Status among the group or possible targets first. The percentage chance of the opponents NOT aiming at them is their Personal Status rating times 3. If they are not a target, then do the same for the character with the next lowest Personal Status, etc. If none are the preferred target, then just decide randomly. For example, a Thug fires a shotgun at a group of superheroes. One of the group has a Personal Status of 13. There is thus a 39% chance that the Thug will *not* fire at them. The SS rolls 49. The Thug blasts away at that character who groans "Why me?"

BOUNTY HUNTERS

Any character may announce that they are going to be a Bounty Hunter (i.e. they are going to capture crooks and hand them in for the reward money). However, it will only be of real benefit to those with a, Investigation total of 26 or more. Such characters immediately rise one Financial Resource Level. Other characters will have only a chance of receiving some additional Spare Cash equal to their Investigation total times the number of DUPs they devote to Patrolling. Their percentage chance of doing so is equal to three times their Investigation rating. For example, a

character with Investigation rating of 20 elects to be a Bounty Hunter and devotes 30 DUPs to Patrolling that week. They therefore have a 60% chance of gaining £60 in Spare Cash.

However, all characters who elect to be Bounty Hunters will suffer an immediate drop in their Backing, Heroism and Public Identification ratings, causing a drop in their Public Status since Bounty Hunters are generally disliked.

It should be *strongly* emphasised that comic book heroes are rarely Bounty Hunters.

CHARACTER IMPROVEMENT

There are few comic book characters who have not improved their powers and abilities quite considerably since their inception. It is only fair, therefore, that the players be given the option of increasing their characters' powers and abilities. There are several ways of doing this, but most require hard work, time, and money from the character. No character can expect to improve unless they work at it.

Improving Campaign Ratings, Attribute & Resource Levels

If a player wishes their character to devote spare time to such things, then the character can gain an increase in some of their Campaign Ratings, Attributes, and Resource Levels. This has obvious advantages. For example, a character who devotes time to touring schools giving lectures about crime prevention and regularly visits the police to keep them informed of what's going on will gain an increase in their Public Relations and Backing ratings. This should ensure a fairly high Public Status, which will mean they are more likely to get members of the public cooperating with them or following instructions.

Campaign Ratings & Material Resources

Some ratings can be improved by the character devoting time to various activities that might improve them. Other ratings can only be altered by the character's play in individual scenarios or by other factors.

Heroism, Practice & Success Ratings

These ratings can only be changed by the character's performance in particular scenarios

Public Response & Approachability

These ratings are, generally, dependant on the character's Public Status rating and will not usually change unless that does. They may also be influenced

by the character's actions depending on the circumstances.

Material Resources

Material Resource Level can only be gained by paying for them with Spare Cash.

Public Status

In general, this can be improved by spending time (DUPs) getting to know the public and people in authority; giving press conferences, concentrating on adhering to the ethics of comic book heroes, defeating lots of villains in as flashy a way as possible, or otherwise improving in any rated areas which comprise Public Status.

Personal Status

This can be improved by means of the character's Success Rating, by attempts by the character to become more popular and make friends, and atoning for anything about which the character feels guilty, or otherwise improving any of the rated areas which comprise Personal Status.

Investigation

The best way of improving Investigation is for the character to get out on the streets and make some connections. Questioning Thugs and villains, if possible, after large scale scenarios would help. Setting up a series of aliases, some of which are unknown to the criminal population, is also a step in the right direction, as is any other activity likely to improve any of the rated areas which comprise Investigation. At the worst, a character can always hire a private detective.

Evaluating Improvements in Campaign Ratings

The guidelines for evaluating the improvements in any of the above areas is given in the sections on *Public Status*, *Personal Status*, and *Investigation*. Don't forget that these ratings can also be affected by events outside of the player's control – that is events in their lives that you build into various scenarios.

Improving Attributes & Financial Resources

Improvements in other areas, such as training to improve Strength or Dexterity, or attempts to improve Ego, Vigour or Financial Resources in some manner, must be earned under the following system.

The player must announce how the character is occupying any DUPs. You must then decide what is

most likely to benefit from whatever the character is doing. You then rate the likelihood of the improvement according to the following table.

Level	Improvement Feasibility
1	Barely feasible – unlikely to help improvement
2	Feasible – improvement possible but not easy
3	Very feasible – improvement likely
4	Natural progression – improvement almost certain
5	Easy natural progression – improvement certain

To gain the improvement, the character must amass Learning Points. These are gained at a rate equal to the Feasibility Level per DUP devoted to the development. The improvement is gained when the Learning Points total for that improvement is equal to 10 times the current rating of whatever is being improved. Thus, for example, if a character with a Strength of 10 wished to improve it by 1, it would take 100 Learning Points. The SS would consider this to be an easy natural progression, so the character would get 5 Learning Points for each DUP devoted to weight training or some such activity which would improve the character's Strength. Thus the character's Strength will increase to 11 after 20 DUPs of such training.

Some practice may involve extra costs which you should determine according to the circumstances.

Special Cases

If you wish, you may incorporate other methods of improvement into your scenarios. For example, if a scenario involved saving the life of a famous scientist, then the character might be rewarded with access to the scientist's Material Resources or knowledge.

Example: Birth of a Hero

Lightspeed has an Ego of 11. He wishes to improve this Attribute by visiting, in his secret identity, a psychotherapist. The SS give this a Feasibility level of 2. Thus Lightspeed would accumulate 2 Learning Points per visit and would need to amass ten times his current Ego value of 11: 110 Learning Points. Lightspeed would need to make 55 visits to improve his Ego by 1 point. This will also cost money. The SS decides that each visit will cost £20.

However, the SS decides that this is more likely to be of immediate benefit to the character's Expression and Security ratings. So the SS decides that these ratings will each increase by 1 for the duration of the therapy. When the therapy is concluded, the Security rating, only, might remain.

The SS also notes that the therapist might realise that there is more to 'Winston Light' than meets the eye.

Example 2

Anthony Starling, alias the indestructible Firefly, in on the Board of Directors at Swanlake Industries Inc. He has a Financial Resource Level of 8. He wishes to move up to the position of Managing Director (Financial Resource Level of 9). He does this by devoting DUPs to setting up a series of dummy companies which buy up all the loose Swanlake shares to give him a majority holding, if not an overall majority. Simultaneously, he starts wooing the daughter of the other major stockholder in the hope of gaining support for Starling's takeover. Because the player has put so much effort into detailing his takeover plan, the SS gives it a Feasibility level of 2 – the best he can expect in the cutthroat world of high finance. He therefore needs to amass ten times his current Financial Resource Level of 8 – 80 Learning Points. At two Learning points per DUP, he will need to devote 40 DUPs to complete his takeover. It will also cost him an unimaginable amount of Spare Cash to set up the dummy companies, buy the stock and pay for the expenses involved in his courtship.

Maintaining Campaign Ratings, Attributes & Resource Levels

Once a character has gained a new rating, Resource Level or Attribute, some time and effort must be devoted to maintaining it to keep it at the new level. Accordingly, they must devote 1 DUP per week for a number of weeks equal to the new rating score. In addition, if the rating is one which affects scenarios, the player character should make the new rating obvious in the way they play their character in those scenarios. A character who has just improved their character's Contacts rating, for example, should waste no opportunity in using those Contacts in a scenario.

If the character fails to devote DUPs and make use of the improvement, as stated, for two successive weeks (or scenarios), they will lose their improvement and drop back to their previous rating.

Creating Devices

The character may invent and build new devices which are consistent with, or adjuncts to, any device or power that they already have.

You must bear in mind that only characters with an *Advantageous Background* as a scientist of the appropriate kind is capable of totally innovative work (i.e. beyond the realms of known science). Material

Resource Level and any *Expertise* only mean that the character would be capable of making it once it had been invented.

The character must specify the details of the device required and you must then rate it for Cost and Difficulty.

Once this has been done, so long as the character can afford it (determined by their Financial Resource Level) and is capable of developing and building it (determined by the Material Resource Level), then they can go ahead and make it.

The production of such device is divided into stages. There will always be at least one stage and there is no upper limit to the maximum number of stages a device may require.

Typical stages are research, design, prototype, production and testing for *each major function* of the device. There may be additional prototype stages, redesigning, etc. The testing stage can always be omitted but this means that there will be a chance of the device failing. Whenever it is used in such circumstances, there is a percentage chance of it failing equal to five times its Difficulty rating.

If the character possesses the completed design for a device, the blueprints must be kept somewhere safe to prevent enemies acquiring them and reproducing the device.

Once an item has been successfully completed, tested, and produced, only the production stage is usually required to reproduce that item.

Cost Rating

General Description of Device	Cost
Common cheap parts	£10
Common parts	£30
Common expensive parts or hard-to-find items	£120
High technology items, not readily available	£600
Rare/secret/high technology/illegal items	£3,600

The cost is the amount that must be spent on each stage of the development.

Difficulty Rating

Difficulty Level	Description	DUPs	Material Resource
1	Easily made by almost anyone	1	3
2	Needs some knowledge or equipment	2	4
3	Needs a lot of knowledge or equipment	3	5
4	Needs great knowledge or specialist equipment	4	6
5	Needs innovative research and precision work by experts	5	7

The DUP column show the number of DUPs it will take to complete each stage.

The Material resource Level column shows the Material Resource that the character must have available to carry out the work themselves.

Example 1

The Crimson Archer decides that she would like to develop some special arrows. She wants a set of 20 concussive arrows which do +10 HTC damage on impact and which strike at +2 by means of a homing device.

The SS rates the explosives involved, and the guidance device needed as both being Common Expensive/Hard to Find items costing £120.

Since the arrows could easily be based on known technology and are one-off items doing a limited amount of damage, the SS gives them a Difficulty Rating of 2.

The Crimson Archer has a Material Resource Level of 4 and so can develop and make the arrows herself.

The arrows have two functions: to do more damage and to strike easier. The SS decides that each function will require 4 stages: Research, Design, Production and Testing – a total of 8 stages to produce the finished item. Each of the 8 stages will cost £120, a total of £960. The Crimson Archer will also need to devote 2 DUPs per stage to the work, a total of 16 DUPs.

Once the arrows have been developed, a new batch will simply need the production stage only and cost the materials - £240, £120 for the explosives and £120 for the guidance system, and only take 4 DUPs to make.

Notes

If the character does not wish to do the work personally but hire a suitable technician or scientist to do the work, this will cost Spare Cash. The amount that must be paid for *each* DUP of work that the technician has to do is the one-off of the Material resource Level equal to the Difficulty Level of the device (NB: Not the Material Resource columns above) as indicated by the *Purchase Guidelines* (see *Financial Resources*). Thus a device of Difficulty Rating 3 would require the purchase of Material Resources 3 which costs £30 for a one-off use. Thus the character must spend £30 for each of the 3 DUPs that must be spent on each stage just for the technician's work. The actual cost of the device is on top of this.

The character must also be present for all testing stages and half the design stages. If the character

wishes to keep the blueprints and to keep the technicians quiet, they must be paid double the normal rates.

Example 2

The Destroyer wants a set of powered armour. He wants it to be Defence Class 2, have a jet pack giving *Flight* Grade 1, give a Damage Modifier of +5, and have a built-in radio/sensory enhancement device. Also it must allow the wearer to use his other powers: *Superstrength*, *Health (Fast Recovery)* and *Pugilism* Grade 2. Thus it is to have five functions which the SS rates as follows:

Protection: Difficulty 4; Cost £600; 5 stages (4 DUPs each – 20 DUP.

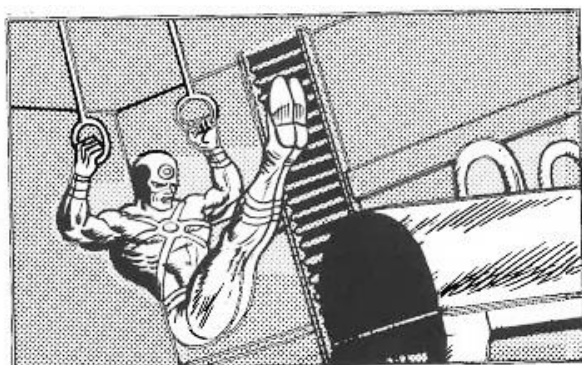
Flight: Difficulty 5; Cost £3,600; 5 stages (5 DUPs each) – 25 DUP.

Strength: Difficulty 4; Cost £600; 4 stages (4 DUPs each) – 16 DUP.

Senses: Difficulty 3; Cost £30; 4 stages (3 DUPs each) – 12 DUP.

Non-restrict: Difficulty 3; Cost 310; 4 stages (3 DUPs each) – 12 DUP.

The SS decided that both *Protection* and *Flight* would need a prototype stage because of the dangers involved to any wearer. Thus the armour would require 85 DUP to build, and the cost would be 5 x £600 (*Protection*) + 5 x £3,600 (*Flight*) + 4 x £600 (*Strength*) + 4 x £30 (*Senses*) + 4 x 310 (*Non restrict*); a grand total of £23,560. The Destroyer would also need Material Resource level 7 or to pay an enormous amount for the work to be done. Obviously, this item is likely to be out of the price range of everyone except a millionaire.



Physical Developments

This covers new superpowers gained through training and practice. In general, the only new powers that can be gained in this way are those that could be described

as *physical abilities* (no new *Energy Attacks*, mutations, etc). For example, a character with *Agility*, *Martial Arts* and *Animal Senses* could feasibly develop *Precision*.

You must decide, on scale of 1-5, how likely the development is after the player has stated categorically what it wanted.

Development Feasibility Table

Feasibility Level	Description
1	Barely feasible
2	Feasible
3	Very feasible
4	Hard natural progression
5	Easy natural progression

To obtain the new power, the character must accumulate Learning Points towards it. These are gained at a rate equal to the Feasibility Level per DUP of practice of the new power development. The new power is gained when the total number of Learning Points acquired is equal to or greater than 30 times the number of different powers already possessed by the character. Thus, in the example above, the character need to accumulate 90 Learning points to develop *Precision*.

Practice costs £10 per DUP (for targets, hire of gym facilities, etc). Learning Points may be acquired on patrol at the rate of Feasibility Level -3 per DUP on patrol. Thus, this is only beneficial if the power desired is rated as a natural progression. Training on patrol costs nothing, but the player must state that the character intends to practice developing the required power while patrolling.

Example 1

Rockfist has *Superstrength*, *Larger* and *Tough Skin*. He wishes to develop powers in *Pugilism* Grade 1, naturally enough. The SS rates this Development Feasibility Level 5 since this is an easy natural progression. Rockfist is familiar with melee and has the necessary physical capabilities. As he already has three powers, he will need to accumulate 90 Learning Points.

Each week, the player states that Rockfist will devote 2 DUPs to Patrolling and 2 DUPs for Training in *Pugilism*. Thus, Rockfist would accumulate 2 x 2 + 2 x 5 = 12 Learning Points each week and have to pay £20 for the training facilities. At this rate, He would learn *Pugilism* is a couple of months.

Example 2

Starqueen has *Psi Powers* and a *Personal Force Field*. For reasons of her own, she wishes to develop *Expertise* in *Gymnastics*. The SS rates this a s 1 – a barely feasible development since she has no major physical powers and no past experience in this area. But since she only has two powers, she only needs to accumulate 60 Learning Points. However, she only gains 1 for each DUP devoted to training in *Gymnastics* and would gain none for patrolling. Consequently, if she devoted every available DUP to training, it would still take her about 3 months to gain the power and would have cost her £600 for the training facilities.

Refinement of Current Powers

This is probably the best way for characters to improve powers. It covers such things as engaging multiple opponents with an *Energy Attack*, using *Strength* to improve the character's *grapple*, using *Speed* to improve Defence Class, or improving Dodge Modifiers, Strike Modifiers in *parries*, or Strike Modifiers in combat, and anything else that falls in no other category of improvement by using combinations, side-effects, or refinements of the character's existing powers.

The player should prepare the specifics of the power improvement desired. You must then rate it using the following table as a guideline.

Increase in Power Potential (IPP) Table

IPP Rating	Increase in power Potential (IPP)
1	Minor – little offensive value, mostly defence or 'colour'
2	Fair – new options for power
3	Significant – improves or alters powers
4	Large – great improvement in offensive capacity
5	Major innovation – doubles effect of power

To develop a refinement, a character must practice it for a number of DUPs equal to twice the IPP Rating plus 1d6+5.

Refinements may be developed while on *patrol* (see *Patrolling*), but the player must specify that the character intends to do this. For any character training in this way, deduct 1 DUP of practice from the total time required for every 5 Investigation points that the character has. The more Investigation points a character has, the more minor crimes they will meet while on patrol and, hence, the more on-the-job practice they get.

A character does not gain the power refinement and cannot use it in scenarios, until the practice period has been completed.

Since this type of training deals with the powers that a character already has, it is assumed that they already have the equipment needed to train with that power. Thus Power refinements cost no money to develop.

Once a character has successfully acquired the Power Refinement, they must continue to practice it for at least 1 DUP per week for a period equal to the IPP Rating in order to fix the improvement in their mind. They may use the refinement in a scenario, and this would count as the practice for that week. If they fail to practice for one of the weeks, they lose the knack for one week during which they may not use the refinement and they must allocate 2 DUPs to practice the following week to regain it or else start the entire practice period again.

Refinements are not *Upgrades*. Characters may Refine some powers so as to effectively *Upgrade* them, but this depends on the power. Generally, definitive powers cannot be Upgraded by a Refinement, e.g. *Flight*, *Energy Attack* capacity, etc.

Example 1

Protector wishes to use his shield to bowl people over rather than just impact them. He has *Weapon Skill* with the shield and *Agility*. He is simply seeking a more precise use of his existing skill, which the SS gives an IPP rating of 2. The player rolls 1d6 and gets a 5, so Protector will have to practice for $(2 \times 2) + 5 + 5 = 14$ DUPs before he gains this refinement. Since he has 18 Investigation points, however, if he practices it while patrolling, he will only have to do so for 11 DUPs.

Once he has acquired the new refinement, he must continue to practice it for 1 DUP per week for 2 weeks before the refinement is firmly embedded in his armoury of tactics.

Example 2

Windlord wishes to use his wings to develop a powerful wind equivalent to the wind that can be summoned by *Weather Control*. This is in effect a new power and thus doubles the effect of the existing power – a major innovation which the SS gives an IPP rating of 5. The player rolls 1d6 and gets a 2. Windlord will therefore have to practice for $(2 \times 5) + 2 + 5 = 17$ DUPs, before this refinement is acquired. Having gained it, Windlord will still have to practice for 1 DUP per week for a further 5 weeks before it becomes a permanent ability.

Special Cases

There are many examples in the comic books of the characters discovering latent abilities, usually when they are close to defeat or death.

It is entirely up to you as the SS what to permit in this area. In principle, there are two special circumstances in which a character can discover latent powers.

The first is when the character attempts to use one of their existing powers in an entirely new way. This is in effect a *Power Refinement* as described in that section. You must only allow a character to do this in extreme circumstances since they will gain a Power refinement immediately as a result.

You should only allow refinements such as this when the character is in real danger and there is no alternative. You must almost always permit the character to discover this new refinement and escape. However, the character must concentrate on practicing and coming to terms with this newly discovered refinement. You must give the refinement an IPP rating according to the ratings under Refinements of Current powers. The character must then practice the refinement for 4 times that IPP rating +1d6 + 5 DUPs. They must devote all their available DUPs to this activity until the refinement becomes permanent. They cannot devote DUPs to any other activity.



Example 1

Skywalker has been captured by Dr Moonlight and has been strapped to a strange machine. Having gleaned from Dr Moonlight's tirade of obnoxious gloating that the machine means his immediate and certain doom, Skywalker attempts to use his *Molecular Field Manipulation*. Since his danger is immediate, he has no time to destabilise the outer covering of the machine or his bindings but has time only for one attempt at affecting an internal component. He therefore decides to destabilise some wiring within the machine to render it inoperative. This is a refinement of an existing power in that Skywalker is trying to destabilise

something within range but is neither sure of its existence nor exact whereabouts. However, he has never before even attempted such a refinement. The SS gives this refinement a rating of 3. The player rolls 1d6 and gets a 3. Once he has escaped, Skywalker will need to devote his next available 20 DUPs ((4x3) +3+5) to practicing this refinement.

The second type of discovery of a latent power is when character discovers or develops a totally new and unrelated superpower which they never had before or were unaware of its existence or an *Upgrade* of one of their existing powers that could be upgraded in no other way.

This type of discovery is controlled entirely by you as SS as part of a scenario. For instance, a heroine is bestowed with *Psi Powers* by an alien telepath whose life she has saved; a hero is captured by a villain and subjected to experiments that result in them developing an entirely new power, much to the villain's chagrin, although they could be nasty side-effects, or a character with an *Energy Attack* is subjected by a cosmic maelstrom that give him an increased power base.

The powers that could be obtained in this manner span all those on the Superpower Generation Table and any others that you might invent. You must be very careful when doing this, however, as it is easy to upset the balance of the Campaign by suddenly granting one character extra powers. While it is neither likely nor desirable that all the characters will be of roughly equal power at the start of a Campaign, it is important that no one character becomes so devastatingly powerful that they can outdo all of the others put together. You must avoid the situation where one particular character inevitably saves the day every time.

New powers should only be granted in this manner to characters who deserve them in play. They could be rewarded for a truly heroic act in saving the lives of the others at their own expense or for some major contribution to the Campaign as a whole. They could be granted to characters who have had a lot of bad luck in scenarios and have wasted a lot of time (DUPs) in hospital so that they will remain on par with the other characters in the Campaign. This is at your discretion, and it should be handled with care. You should work the development in as a natural part of the scenario, rather than just a bolt out of the blue.

You can also use this method to give disadvantages (temporary or otherwise) to any character that is becoming too powerful, especially if they are continually and deliberately exposing themselves to explosions, etc, in the hope of gaining some new power.

Whatever the reason for the character discovering a hitherto unknown power, you must rate the increase in the character's Power Level using the following table.

Increase in Power Level (IPL) Table

IPL Rating	Increase in Power Level (IPL)
1	Minimal – mainly for atmosphere in play
2	Minor – new power useful in small ways
3	Significant increase in ability
4	Large – new power increases offensive capacity
5	Major – new power doubles character's effectiveness

Whatever the discovery, it will take the character several weeks to come to terms with their new abilities. The number of weeks it takes for acclimatisation is equal to the IPL Rating +1. During this period, the character is unable to utilise any spare DUPs for any purpose other than getting used to the new powers or taking part in scenarios.

Example 2

Simian, a character with *Agility*, is captured by the dread Zoomaster who uses him for vile experiments. He is injected with the Zoomaster's experimental Ape Serum, distilled from the blood of an irradiated Orangutan. Simian consequently develops brown fur all over his body and prehensile feet. The SS considers this a slight upgrading of his Agility power – the character could hang upside down by his feet and attack with his hands, etc, and also climb anything with minimal footholds with ease. Since this is a minimal improvement, mainly developing the character and personality of the hero, the SS rates this a Power Level increase of 1. Simian will therefore take 2 weeks to become accustomed to his new ape-like physiognomy. The SS would also adjust the character's Personal and Public Status scores because of this change.

Example 3

Trapped in a starship which is set to explode causing devastation to the Earth's solar system, Starqueen uses her *Telekinesis* to change the ship's course and send it into the sun, saving billions of lives. Miraculously, she does not die but emerges on the other side of the Sun as a being of pure thought, her physical body left far behind. (This is the SS decision, but she deserved it for her heroics). The SS rules that in her new form, she cannot be hurt by any attack except *Energy Attacks* (or similar), *Mind War Psi Attacks*, and *Magic*. She lives off the Sun's rays and needs neither food nor sleep and has *Flight*

Grade 4. This is a major increase in the heroine's powers which the SS gives a rating of 5. It will therefore take her 6 weeks to become accustomed to her new state of being.

PATROLLING

Sooner or later, most characters will devote some of their spare time (DUPs) to patrolling the streets in search of crime. Because of the variety of different challenges which exist on the streets and the number of different situations a character can encounter, each DUP devoted to patrolling counts as *three* to be allocated, by you as SS, between any of the following:

- 1: Improving or maintain improved Attributes
- 2: Training towards Physical Developments
- 3: Practicing Power Refinements

Although each DUP spent patrolling in effect counts as 3 DUPs, no more than one can be counted towards any one specific thing. For instance, you can decide that a character can count 1 DUP to the maintenance of three different recently improved Attributes, but not count 2 or 3 towards the improvement of one particular Attribute. A character might, for example, recently have improved their Strength and Dexterity, and also be practicing a new refinement of one of their powers, thus 1 DUP spent patrolling could count as 1 towards the maintenance of their new Strength, 1 towards the maintenance of their new Dexterity and 1 towards the practice of their Power Refinement, but not 2 or 3 towards any one of these.

DUPs spent patrolling will also benefit any number of the character's ratings for Public Status, Personal Status, and Investigation points. You must determine any changes in these ratings by considering the way the character is patrolling as stated by the player and the guidelines given in the sections on the individual ratings.

The advantages of patrolling should soon become apparent to the players. You should do no more than hint that a regular patrol might be a good idea.

The players must state how they intend to perform their patrols and what they are hoping to achieve. *It is entirely up to you as SS* to decide what will most benefit from their patrolling and record the DUPs to any Power Refinement, maintenance, etc, as appropriate.

Characters learn far more on the streets than they ever could sitting at home reading comic books.

RECREATING YOUR FAVOURITE COMIC BOOK HEROES & VILLAINS

If you wish to run a Campaign or scenario featuring real characters from the comic books, then you must carefully translate them into **Golden Heroes** terms.

This is very easy, but the important thing to remember is not what powers the character actually has in the comic books, but what their *effect* is. Then select the Golden Heroes powers that produce the same effect. Thus, for instance, if your favourite comic book superhero was not alleged to have *Superstrength*, but in the comic repeatedly knocked villains flying across the room and through walls with a single punch, then in **Golden Heroes** terms that character might well have Superstrength enough to cause the necessary *push-back* (if the effect is not to be achieved with any Grade of *Pugilism*).

Example 1

If you wished to feature a certain friendly neighbourhood web-spinner in your scenario or Campaign, then you would have to look at the effects of his powers in the comic books. As he has the proportionate strength, speed and agility of a spider, his Attributes would be as follows: Ego 18, Strength 28, Dexterity 18, and Vigour 28. He would also have the following powers and Advantageous Backgrounds: *Brilliant Scientist (Chemical)*; *Brilliant Scientist (Mechanical)*; *Agility Grade 2*; *Intuition*;

Pugilism Grade 1; *Reactions*; *Strength Grade 1 (included in above stats)*; *Vigour Grade 1 (included in above stats)*; *Wallcrawling*; *Weapon Skill (web-shooters)*; *Web-Slinging*. As an established hero, he has had many years to hone his powers and would therefore be a match for most villains he encounters.

Example 2

Say you wanted to include a certain electricity controlling villain, part of the above hero's rogues gallery, he would have the following Attributes: Ego 4, Strength 8, Dexterity 8, and Vigour 8. He would have the following powers: *Energy Attack Grade 3 (Electricity, Dual Blast gimmick)*; *Energy Immunity (Electricity)*; *Expertise (Electronics)*; *Field Manipulation (Electrical)*.

Alternatively, you can use one of the characters detailed in the *Heroes & Villains* section, either as is or with some tweaks, as a proxy for a character from an existing comic book. For example, using *Firebrand* as a proxy for the Human Torch or *Stretcho* as a proxy for Mr Fantastic.

After all, this is YOUR game, so it is down to you whether the example Heroes and Villains featured in that section exist in your Campaign.

HEROES & VILLAINS

This section contains various individual heroes and villains, as well as teams of heroes, villains, alien races, and organisations that exist within the **Golden Heroes** universe.

Some are fully detailed, some just have brief descriptions which you are free to expand upon, if you wish.

It is entirely up to you whether you use these characters in your game of **Golden Heroes**. Some of the characters *are* featured in scenarios in the *Adventure Book*, but if you wish to substitute these characters for ones of your own or to change which characters are featured, feel free. After all, you, as SS, will be running these scenarios, so you should be comfortable with the characters you will be portraying.

Furthermore, if you wish to change the names of any of the characters, teams, or organisations to fit with the background of your Campaign more closely, go ahead. This is *your Golden Heroes* universe.

ACETYLENE

Alias: Adam Colby

Colby is an ex-soldier who was nearly burnt to death in an arson attack on his house. Jackson Stone gave him a new artificial skin which is nearly as good as his original one, except for the fact that it cannot sense heat. Thus, Acetylene takes no HTC from fire damage and only 50% of the HTK, after damage dividers.

His gun is only experimental and generates a lot of excess heat. Anyone apart from Acetylene will take 3d6HTC and 1d6HTK every time they use it.

Acetylene appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	11	Frames:	4
STR:	14	Move:	7m
DEX:	12	DC:	5
VIG:	14	Dodge:	-
HTC:	50 / -	Strike:	-
HTK:	48 / 2	Damage:	-

Powers: *Cybernetics 2 (Power Simulator – Energy Attack, Flamethrower, 20 dice); Energy Immunity (Heat); Pugilism 1; Weapon Skill 2 (Flamethrower, +5 damage).*

AMERICAN EAGLE

Alias: Tom Standish



In 1942, Tom Standish was assisting Dr Wolfe's experiments with a strange device that had been recovered from the wreckage of 'something' shot down during the Battle of Los Angeles earlier that year.

Whilst conducting a series of tests on the metallic rod, Standish realised that it appeared to have some kind of advanced (for the time) circuitry built into it and went to find Dr Wolfe to advise him of this. However, he discovered that Dr Wolfe was a fifth columnist with Nazi sympathies, who was intending on harnessing whatever properties of the rod to undermine America from within.

Tearing the rod from its stand, he fled into the night, chased by Wolfe and his conspirators. The Nazis cornered Standish and opened fire. However, the trauma of the event somehow formed a mental link with the rod, allowing him to harness some of its powers. The resultant energy blast levelled the laboratory, killing everyone.

However, Standish later discovered that Wolfe had survived and was continuing in his nefarious plots. Realising that Wolfe would recognise both him and the 'star sceptre,' Standish fashioned a patriotic costume and disguised the rod, and thus was born the American Eagle.

After fighting fifth columnists at home, the American Eagle was asked by his country to join the fight abroad, and was seen alongside the Patriot, John Bull, and Howitzer in Europe.

As Standish was not formerly a soldier, unlike his allies, he was less effective in the field. However, his ego refused to recognise this, and he jumped at the

chance to prove himself when the United States took part in the Korean War.

Unfortunately, his overconfidence was his downfall and during the Battle of Osan, the American Eagle, along with 180 other American soldiers, was killed.

While his body and eagle sceptre were recovered, no one had been able to make the sceptre manifest its power, until it was claimed by Susan Martin, who now goes by the name of Renegade..

AZRAEL

Alias: Unknown

The true identity of the costumed American religious fanatic known as Azrael is unknown. All that is known is that he has launched a violent crusade against those costumed individuals who are known to be mutants, as he believes that these are against nature.

He recently managed to capture the mutant heroine Firebird, a member of the National Defence League and subjected her to torture in order to find out her true identity. Whilst the heroine managed to escape, this damaged her mind – something her team-mates are trying to help her recover from.

In his distinctive black hooded cape and skull mask, Azrael is a striking figure, and although he does not appear to have any superpowers, has so far managed to evade capture, possibly due to support from those Americans who support his cause.

BEACON

Alias: Dr Peter Drake



Peter Blake was an ordinary physician with some rather extreme views on euthanasia and the purity of the human race. One day, he had a vision of brilliant white light and was granted the right to wield the ancient Staff of Integrity. When using the staff, he has *Superstrength* and can make full use of its strange abilities.

He is dedicated to the eradication of all impurities in the Human Condition, particularly genetic deviations such as superheroes and mutants, and hopes his example will act as a guiding light which all right-minded and morally courageous people will see and flock to.

Who or what originally created the staff and its purpose on Earth are, as yet, unknown.

EGO:	10	Frames:	4
STR:	6 (23)	Move:	4m
DEX:	11	DC:	5
VIG:	9	Dodge:	+2
HTC:	28 / -	Strike:	-
HTK:	36 / 3	Damage:	+8 / +13

Powers: *Energy Attack 1 (Coherent Light, 15 dice – property of staff); Skill 1 (Doctor); Strength 1 (bestowed by staff); Weapon Skill 2 (Staff).*

BLACK DRUID

Alias: Jonathan Richardson



The Black Druid is an eternal malevolent spirit which drifts from lifetime to lifetime possessing the bodies of mortal men. His current body happens to be that of an extremely successful businessman.

All of the Black Druid's powers are tied to the earth, plants, and wild animals (the Green Bonds of Gilgamesh are wild creepers, and the *conjured* creatures are wolves, etc.)

EGO:	13	Frames:	4
STR:	12	Move:	6m/15m
DEX:	8	DC:	6
VIG:	13	Dodge:	+1
HTC:	50 / -	Strike:	-
HTK:	50 / -	Damage:	-

Powers: *Advantageous Background 2 (Immortal, Rich Industrialist); Flight 1 (in Eagle form); Heightened Senses 2 (Animal Senses, Telescopic Vision – in Eagle form); Magic 1 (15 points, Energy Strike ‘Fires of Vermithrax’*, Restraint ‘Green Bonds of Gilgamesh’, Conjuring ‘Call of the Wild Brother’); Weather Control 1.*

BLACKSUN

Alias: John Douglas



John Douglas was an unfortunate lab technician caught in a blast from a device created to study black holes which was pushed beyond its limits by an overzealous professor. Only Douglas’ most deep-seated thoughts were left in the resultant monstrosity which rampages mindlessly over the world.

Blacksun is capable of rudimentary speech but will rarely bother. He lives only to destroy and cannot be turned from his path. Only through causing damage does his twisted mind gain satisfaction.

Blacksun’s *Mass Variation* is always ‘on’ and is already included in the statistics above.

Blacksun’s powers are based on a personal space warp around him through which he draws his massive energies. Occasionally, these energies cause the warp to fold in on itself and *teleport* him to somewhere else on Earth. This process is random and uncontrollable. Generally, there is a 10% cumulative chance per day of a warp occurring at a random point through the day.

EGO:	16	Frames:	2
STR:	10 (65)	Move:	7m
DEX:	8	DC:	5
VIG:	10 (30)	Dodge:	-
HTC:	130 / 3	Strike:	-
HTK:	125 / 3	Damage:	+60

Powers: *Energy Immunity 3 (Fire, Heat, Plasma, Laser); Larger (taller); Mass Variation (Self – has only 2 Frames per round); Personal Force Shield (20 hits); Strength 3;*

Teleport (Uncontrolled [see below] but for no HTC damage); Vigour 2.

BRIGAND

Alias: Jed Hanson



Hanson is a worldly-wise costumed adventurer searching for excitement and as such, is more concerned with staving off boredom than getting behind a cause, so may appear on either side in a conflict. He does have some honour, however, and whilst he will fight to the best of his abilities to defeat his foes, he draws the line at killing his opponents.

He uses a line-slinger in combat.

Brigand appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	13	Frames:	3
STR:	11	Move:	6m
DEX:	11	DC:	6
VIG:	12	Dodge:	+1
HTC:	40 / -	Strike:	-
HTK:	42 / -	Damage:	-

Powers: *Cybernetic Weapon (Staff); Weapon Skill 2 (Quarterstaff, Held, +5).*

BREEZE

Alias: Candice Wells

Another of Jackson Stone’s test subjects, Wells is in her early teens and does act somewhat recklessly in combat, as she is trying to prove herself.

Breeze appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	9	Frames:	3
STR:	4	Move:	3m/15m
DEX:	10	DC:	6
VIG:	5	Dodge:	+1

HTC: 17 / - **Strike:** -
HTK: 18 / - **Damage:** -1

Powers: *Flight 1*

COUNT DRACULA

Alias: Various



Count Dracula is a centuries-old vampire and Transylvanian nobleman who rules from his namesake fortress known as Castle Dracula. He is the world's most powerful vampire. Originally the Wallachian ruler Vlad the Impaler, he turned himself into a vampire following a battle with the invading Ottoman Empire, seeking revenge to destroy his enemies.

Driven by lust for power, companionship and blood, his centuries of undead existence have brought him into conflict with vampire hunters, other immortals, and, in the modern age, super heroes. Dracula has a vast network of loyal servants, cultists, brides, and minions who regularly assist him and attempt to resurrect him if he is slain.

Dracula is confident and adds 5 to his defensive Ego. His vampiric weaknesses are as follows: DC is 8 versus holy weapons; Will retreat from mirrors, holy symbols and garlic; Cannot enter buildings unless invited in; Takes 1d6 HTC damage unless resting in coffin during daylight hours; Takes 3d6 HTK damage per Round, if immersed in water or caught in direct sunlight; takes 3d6 HTK damage from holy water.

Count Dracula appears in the scenario *Strikeback* in the *Adventure Book*.

EGO: 16 **Frames:** 4
STR: 25 **Move:** 18m/15m
DEX: 16 **DC:** 6 (8)
VIG: 16 **Dodge:** +3
HTC: 77 / - **Strike:** +1
HTK: 70 / - **Damage:** +10

Powers: *Advantageous Background 2 (Immortal, Rich – Inherited); Claws; Flight 1 (bat form only); Health 2 (Fast Recovery, Toxin Immunity); Heightened Senses 1 (Animal Senses); Intangibility 1 (as mist); Magic 1 (15 points – Hypnosis*, Hallucinations [darkness, etc], Conjuring [Wolves, Bats]); Shapeshifting 2 (wolf, bat); Speed 1; Strength 1*

CRATON

Alias: Various



Craton is an elemental earth-spirit from the dawn of history. For aeons before the birth of humanity, he wandered the Under-Earth tending its crop of minerals and nurturing the roots of Earth's plant life.

Then came Man; forging the stones of the Earth into weapons to slay his own kind and the Earth's other creatures and mining, to rape the Earth of her glory. Finally, he layered metal and concrete upon the land and turned it from its natural form into mad shapes of his own devising.

At first, Craton tried to tame the upstart. Man's nature, however, prevented Craton's peaceful rule; he was betrayed and bound by Man's magic. Only recently has he escaped, swearing to remove the stain of Mankind from Mother Earth forever.

Craton cannot abide man's concrete and steel world. He lurks in the wilderness, pouncing on any encroachment. Remote scientific establishments are particularly prone to attack, and he is not averse to capturing scientists and forcing them to turn their lunatic science back upon their own kind.

Craton is a large, rough humanoid mass of earth and clay mottled with patches of moss and fungi. He smells damp, mouldy and earthy, and speaks in a deep rumbling voice.

Craton is a *Megavillain*. He ignores initiative rolls.

If he is lifted (requiring a strength in excess of 30 if he is on bare earth), his attributes and power grades all to those indicated in parentheses.

He cannot be *pushed-back* when standing on bare earth.

EGO:	17	Frames:	3+1/hero
STR:	43 (23)	Move:	6m/3m
DEX:	9	DC:	1 (4)
VIG:	18 (11)	Dodge:	Cannot
HTC:	67 / 7 (4)	Strike:	-
HTK:	62 / 7 (4)	Damage:	+28 (+8)

Powers: *Advantageous Background 1 (Immortal); Energy Attack 2 (Earth – hail of pebbles and stones, 25 dice); Energy Immunity (Earth – boulders, rocks, etc. thrown at him are absorbed into his body); Energy Reflection (Earth - boulders, rocks, etc. thrown at him can be reflected back to their source due to his innate control over the element of earth); General Force Barrier (10 hits, made of earth and stone, it cannot be moved. The shapes remain after he stops concentrating so he can form as many as he wants, given time. He can attempt to form them around a foe as a restraining attack and these are DC5 for the purposes of destroying them); Health 4 (2) (Disease/Radiation/Toxin Immunity, Fast Recovery, Regeneration); Larger 1; Shapeshifting (Freeform – to large stalagmite or boulder, etc. can merge with the earth and move through it at a rate of 3m); Solidify; Strength 1 (0); Tough Skin 4 (1); Wallcrawling (Only on natural walls or earth or stone, at a rate of 3m/round); Earthquake (20m radius, created by stamping his foot [1 Action]. Those in range must roll under Dexterity or fall and spend 1 Frame recovering and another to get up).*

DIS

Dis is an extra-dimensional entity, commonly identified as a 'demon' by most orthodox religions.

Rather than tempting humans into entering infernal pacts, Dis is attempting to gain a foothold on the mortal plane by fathering demonic offspring, in the hopes that his children will eventually discover a way that he can permanently reside there.

He is the father of the heroic Balthazeal, the villainous Nightfire and probably many others.

DISCHARGE

Alias: Jeneve Scott



Scott is loud, noisy, and tends to give orders, but 'folds' early on in a fight.

Discharge appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	12	Frames:	3
STR:	8	Move:	5m
DEX:	9	DC:	6
VIG:	10	Dodge:	+1
HTC:	35 / -	Strike:	-
HTK:	35 / -	Damage:	-

Powers: *Energy Attack 1 (Lightning, 15 dice).*

DISCORD

Alias: Derek Dudley



Discord has mastered the harmonic frequencies of the human body and has developed a personal energy matrix which he has set in tune with his own body,

which allows him the special powers above. By setting suitably tuned frequencies, he can disrupt material objects and energy fields, even the patterns bonding together the molecules of his own body.

Unfortunately, he has turned his marvellous invention to petty means and has just started an extremely successful career as a bank robber and hiring to the more successful elements of the underworld.

EGO:	10	Frames:	4
STR:	10	Move:	7m
DEX:	18	DC:	6
VIG:	12	Dodge:	-
HTC:	47 / -	Strike:	+3
HTK:	31 / -	Damage:	-

Powers: *Advantageous Background (Brilliant Physicist, Previous Training 2 [+4 to Dexterity]); Energy Attack 1 (Sonic, 15 dice); Personal Force Barrier (14 hits); Teleport 1.*

ELDRITCH

Alias: Chayaran Da'Vel'Dor



Eldritch is an exile from a peaceful race of space nomads who was hurled to Earth as the WorldShip of his race passed through our solar system. He is highly intelligent and wishes to rule the planet Earth through the use of a blend of sorcery and science perfected by the Arcani. He will only engage in battle if left with no option, preferring to rely on hired agents.

He is very thin but weighs more than he would appear due to the dense structure of the Arcani race.

Eldritch appears in the scenario *The Arcani Gambit* in the *Adventure Book*.

EGO:	15	Frames:	4
STR:	13 (20)	Move:	9m
DEX:	10	DC:	6

VIG:	12 (16)	Dodge:	+1
HTC:	57	Strike:	-
HTK:	58	Damage:	+5

Powers: *Advantageous Background 1 (Brilliant Chemist); Larger (Taller, 8' tall, weighs 150 kilograms); Magic 1 (15 points, Energy Strike*, Mystic Shield, Enhancement).*

FIREBRAND

Alias: Roger Stephens



Roger Stephens is simply a mutant. No-one knows how his powers work – least of all Roger himself. He doesn't care and he certainly doesn't want to be subjected to any kind of medical or scientific examination.

He is a villain for hire, providing his services to the highest bidder. While he doesn't go out of his way to harm people, he doesn't really care if they get hurt.

EGO:	12	Frames:	4
STR:	8	Move:	6m/15m
DEX:	16	DC:	6
VIG:	10	Dodge:	+1
HTC:	35 / -	Strike:	+1
HTK:	35 / -	Damage:	-

Powers: *Energy Attack 3 (Flame, 23 Dice, Area Effect), Flight 1, Personal Force Shield (24 hits).*

FLARE

Alias: Joan Makian

Formerly a subject of domestic abuse, Makian received her powers as one of Jackson Stone's test subjects and is part of his 'super army.' She feels empowered by her new abilities and uses them to punish any foes who remind her of her abusive ex-husband.

Her light manifestations blinds her opponents for 1d6 Frames unless their eyes are closed (roll under Dexterity of 1d20).

EGO:	11	Frames:	3
STR:	11	Move:	5m
DEX:	8	DC:	6
VIG:	8	Dodge:	+1
HTC:	28 / -	Strike:	-
HTK:	30 / -	Damage:	-

Powers: *Energy Attack 3 (Heat, 16 Dice, Manifestations, Light).*

GARGANTUA

Alias: F'Kriss D'Reyn

'Gargantua' is a captured alien whom Jackson Stone has promised a spaceship to, allowing it to return home, in return for its services.

It is carnivorous and will have to roll under its Ego on 1d20 if presented with an unconscious foe. Otherwise it will begin to feast..

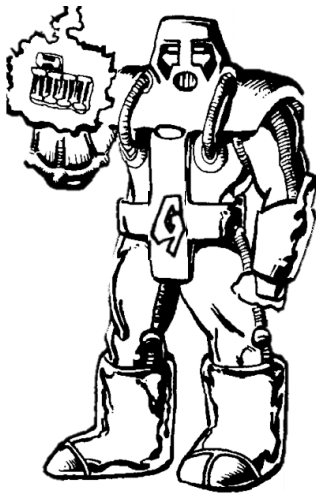
Gargantua appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	10	Frames:	3
STR:	8 (20)	Move:	8m
DEX:	12	DC:	6
VIG:	11 (18)	Dodge:	+1
HTC:	64 / -	Strike:	-
HTK:	62 / -	Damage:	+5

Powers: *Expertise 1 (Pilot); Larger 1 (Taller); Leaping 1.*

GAUNTLET

Alias: James Hayman



Hayman is a working-class man who went to university on a scholarship. He craved excitement and adventure, however, and abandoned his education to

join the Parachute Regiment. This led to a career as a mercenary soldier and bodyguard.

Eventually, he returned to civilian life but was tempted by the challenge of professional crime. He soon became lieutenant and enforcer to one of Europe's biggest crime bosses. While engaged in a raid on a private vault of an industrial magnate, Hayman discovered blueprints for the battle-suit and gauntlet he now uses. Once he had persuaded his employer to finance the building of the suit, he supplanted him as boss of the organisation which he has renamed the Net.

The Net has grown to include supervillains as well as normal criminals. In effect, the Net is a loose confederation of criminals who are sworn to aid each other. Gauntlet uses the funds and facilities available to engage in grandiose plans purely for the adventure involved.

He is ruthless with his subordinates and a very hard opponent. He will never kill a foe unless they have attempted to kill one of the Net.

EGO:	14	Frames:	4
STR:	18 (rh: 36)	Move:	7m
DEX:	16	DC:	4
VIG:	14	Dodge:	-
HTC:	50 / 3	Strike:	+1
HTK:	50 / 4	Damage:	+3 / +21

Powers: *Advantageous Background 2 (Previous Training x2 - +4 to Strength); Armour 1 (from suit); Cybernetic Device 4 (Power Simulator – Right Hand Gauntlet: Strength 1; Energy Attack 3 [Heat, 22 Dice - Quick Blast] – all built into suit); Pugilism 1.*

GNAT

Alias: Karen Silk

Gnat is a product of human DNA being added to an insect clone. She is dim-witted, but sly.

Gnat appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	8	Frames:	3
STR:	9	Move:	1m/15m
DEX:	12	DC:	6
VIG:	7	Dodge:	+1
HTC:	24 / -	Strike:	-
HTK:	25 / -	Damage:	-

Powers: *Flight 1; Shrink (permanent).*

GREEN DRAGON

Alias: Jason Connor

Connor is a mercenary martial artist, with a tattoo of a green dragon on his chest. He hires out his services to anyone willing to pay for them.

After his defeat by MR SMASH, his reputation was tarnished, and he is currently attempting to regain this by challenging any superpowered opponents he comes across.

HAZARD

Alias: Michael Williams

Williams was an unlucky person until Jackson Stone helped him to harness his ill-fortune, master it and turn it against people. Hazard is a focus for negative probabilities and all his powers are based around bad luck.

His *Probability Manipulations* make unfortunate things happen to others, rather than beneficial things happening to him. Similarly, his *Intuition* is a warning of bad things about to happen and his *Reactions* power reflects the bad luck his attackers have in hitting him and the poor luck his targets have in dodging his attacks.

Hazard appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	15	Frames:	4
STR:	7	Move:	4m
DEX:	8	DC:	6
VIG:	8	Dodge:	+1
HTC:	30 / -	Strike:	-
HTK:	28 / -	Damage:	-

Powers: *Intuition; Probability Manipulation (Conscious, Unconscious 30%); Reactions.*

ICESTORM

Alias: Johann Westerhaus

Johann Westerhaus could have had a successful career as a professional ice-skater (his childhood love) or as a highly skilled scientist in the field of Cryogenics. However, his naturally unlawful bent, coupled with a huge chip on his shoulder, led him to design and build himself a Frost Cannon and a special suit of cryogenic armour with which he hoped to chill his way to easy street.

Instead, his life has been one long tale of meetings with heroes and villains more powerful than himself. After the failure of his own schemes, he has gone from one master criminal to another, hiring himself out as a mercenary. His old self-confidence has long since evaporated and his primary objective these days is to simply make as much money as he can with the

minimum of personal inconvenience, be it a spell in prison or a physical assault by heroes. He will fight on as long as there is a chance to make an escape and/or finish the job, but he is the first to surrender and plea-bargain when the situation looks hopeless. Perhaps this is why he is rarely trusted with important information by his employers.

Ice-Slides: For every die expended, he can cover an area of 4 square metres with ice for 1d6 Rounds. Anyone apart from, himself moving on the ice must roll under their Dexterity score on 1d20 or fall over, losing 1 Frame and spending a further Frame to get up. Icestorm can move on the ice at twice his normal movement.

Restraint: Whenever a target is *struck* by the ice *Energy Attack* which does HTK damage, ice forms on it. This acts as a *binding* inflicting hypothetical damage equal to the *total* damage done by the attack. However, if someone other than the target wishes to smash the ice, it will have HTK equal to the HTK (only) done by the attack.

Icestorm appears in the scenario *Legacy of EAGLEs* in the *Adventure Book*.



EGO:	12	Frames:	4
STR:	8	Move:	5m/10m
DEX:	11	DC:	4
VIG:	10	Dodge:	-
HTC:	33 / 2	Strike:	-
HTK:	35 / 3	Damage:	-

Powers: *Advantageous Background 1 (Brilliant Cryonicist); Armour 1; Energy Attack 4 (Cold, 25 Dice – Ice Slides, Restraint); Energy Immunity (Cold); Expertise 1 (Ice Skating).*

IRON DUKE, THE

Alias: Wesley Wellington

Wesley Wellington idolised his father, who was a high-ranking member of the British Army, and wished to follow in his father's footsteps. However, he contracted polio at a young age, and this resulted in him being confined to a wheelchair, as his legs were too weak to support him. He naturally was not able to join the military and his father looked down on him, considering him weak.

Whilst Wellington may have not had the physical capabilities to become a soldier, he was blessed with a highly developed intellect and bent his considerable mental abilities into creating a solution for his physical frailties. After many years of studying and experimentation, he devised an electronic interface that would allow him to control a specially developed exo-skeleton, allowing him to walk. He presented his prototype to the British military, as an option for enhancing those soldiers who had been injured or lost limbs during conflict, allowing them to continue to fight for their country.

However, the British military felt that the expense of providing purpose-built interfaces for their invalided soldiers was far outweighed by the cost of training new troops and rejected his ideas.

After suffering yet another rejection, Wellington turned his intellect to creating an armoured battle-suit and identity, to prove to those who deemed him weak that he was anything but. Taking inspiration from his namesake, the Iron Duke was born.

He soon gained a reputation for cunning heists, utilising robotic 'tin soldiers', although his inexperience with his battle-suit did result in several defeats and incarceration. However, his unmatched intellect usually resulted in his periods in prison being cut short, as he always managed to escape.

The Iron Duke appears in the scenario *The Enemy of My Enemy* in the *Adventure Book*.

EGO:	13	Frames:	4
STR:	7 (23)	Move:	5m/15m
DEX:	12	DC:	3
VIG:	10	Dodge:	-
HTC:	36 / 4	Strike:	-
HTK:	35 / 5	Damage:	0 (+8)

Powers: *Advantageous Background 1 (Brilliant Scientist – Mechanical); Armour 2 (built into suit); Cybernetics 3 (Power Simulator – Infrared & Telescopic Vision; Suit can only be used by Wellington, due to embedded chip); Energy Attack 1 (15 dice, Sonic); Expertise 2 (Computers, Security); Flight 1; Strength 1.*

JACKSON STONE

Jackson Stone is a scientific genius in the field of supernatural abilities and powers, earning him world-renown for his research. However, he is also megalomaniac.

Hearing through unofficial channels that the Senate Covert Operations and Planning Executive (SCOPE) was looking to create their own superhuman operative as a public relations exercise, he offered his expertise, promising them a *real* superhero, one with the power to level mountains and smash entire armies. However, they rejected his offer, calling him a madman and threw him out.

He did not take this slur on his abilities well and has decided that those in command of the USA are fools, not fit to be in charge, and is currently in the process of assembling an army of supervillains of his own creation, with the sole purpose of conquering America and assuming his rightful place as its ruler.

Whilst Stone is arrogant, ruthless, and convinced of his own intellectual superiority, he realises that his physical capabilities are no match for even the weakest hero and therefore will only ever confront heroes directly when they are helpless (restrained, etc.) or if accompanied by superpowered operatives of his own. If his presence is required, but he deems there may be a potential threat to his person, he will substitute one of his many android duplicates (Reals Life Simulacrum) in his stead or utilise the remote-controlled Observer robot if he needs to take a more active role.

Whether actually present or acting by proxy, Stone cannot resist gloating when he believes that he has the upper hand and his foes are facing imminent death, as the dead can tell no tales.

Physically, Jackson Stone is a normal human. For movement and combat, etc, he has 2 Frames. In situations when he uses his brain more than his body (e.g. under mental attack or operating a computer console) he has 4 Frames.

Any hit by an attack of WC3 or higher, or with a damage bonus, will KO Stone. Any other two attacks will also KO him.

Jackson Stone appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	15	Frames:	2 or 4
STR:	5	Move:	3m
DEX:	5	DC:	12
VIG:	5	Dodge:	Cannot
HTC:	15 / -	Strike:	-
HTK:	15 / -	Damage:	-

Powers: *Advantageous Background 4 (Brilliant Chemist and Engineer, Rich – Loot, Position of Power – World-famous and respected scientist); Expertise 1 (Computers).*

JACKSON STONE RLS

Rather than risking himself in certain situations Stone uses Real Life Simulacrum (RLS) to stand in for himself. These android duplicates are almost identical to Stone himself but appear a little *too* perfect when viewed up close.

If a RLS takes more than 10HTK or 10HTC in any one blow, it will explode doing 3d6HTK and HTC damage to everyone within 4m. Needless to say, it can also be detonated by remote control.

EGO:	15	Frames:	2
STR:	5	Move:	3m
DEX:	5	DC:	2
VIG:	5	Dodge:	Cannot
HTC:	15 / -	Strike:	-
HTK:	15 / -	Damage:	-

THE OBSERVER

The observer is the same model of robot that Stone used to raid and destroy the SCOPE facility, leading to the birth of Renegade. It is essentially a remote-controlled humanoid bulldozer, which also allows Stone to observe the fruition of his plans from the safety of one of his bases, and to gloat when any opposing heroes are defeated.

EGO:	N/A	Frames:	4
STR:	50	Move:	10m
DEX:	10	DC:	5
VIG:	N/A	Dodge:	-
HTC:	N/A	Strike:	-
HTK:	50 / 3	Damage:	+35

Powers: *Advantageous Background 1 (Robot); Cybernetics 1 (Radio Transmitter/Receiver, Public Address System); Strength 2; Larger 1 (Taller).*

JET

Alias: Oscar Stevens



Stevens originally designed his flying battle-suit for the military but felt he was not offered enough money. He therefore decided to test it in practical conditions.

As the villainous Jet, he is currently involved in a wide range of criminal and terrorist activities to attract as much publicity as possible and to demonstrate the suit's potential. Once he has built up a sufficiently large, worldwide reputation, Stevens plans to sell the suit to the highest bidder.

EGO:	9	Frames:	4
STR:	12	Move:	6m/20m
DEX:	10	DC:	5
VIG:	13	Dodge:	-
HTC:	55 / -	Strike:	-
HTK:	47 / 2	Damage:	-

Powers: *Advantageous Background 3 (Brilliant Mechanical Scientist, Previous Training [+4 to VIG]); Energy Attack 2 (Heat, 20 Dice); Flight 2*

LOLITA

Alias: Jennifer Berrie

Lolita is the result of one of Jackson Stone's super-soldier serums. She is a huge, bloated, misshapen figure.

Naturally, she was not particularly pleased with her new appearance, so Stone made her a belt which displays a hologram of her original form.

In combat, Lolita appears as a beautiful young woman surrounded by 'force field exoskeleton,' which she uses to attack people. The illusion will be dispelled when HTK damage on the 'exoskeleton' causes her to bleed.

Lolita appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	8	Frames:	3
STR:	6 (30)	Move:	5m
DEX:	6	DC:	6
VIG:	6 (25)	Dodge:	+1
HTC:	90 / -	Strike:	-
HTK:	88 / -	Damage:	+15

Powers: *Cybernetics 1 (Holographic belt); Larger 1; Strength 1; Vigour 1.*

MASQUERADE

Alias: Sarah Hathringdon



Whilst known to the world as the widow of a former British government minister, Sarah Hathringdon is really a talented, highly motivated criminal genius. Having achieved social status, wealth, and prestige through marriage, she has trained hard for the second stage of her plan. By use of blackmail, deceit, and cunning, she plans to gather together a group of super-powered agents and then turn all other super-powered types against each other. Once they have weakened each other and factionalised, she plans to use her group to seize world-wide power.

She is the supreme manipulator, always in the background, letting others take risks while she plots her next coup with computer-like precision.

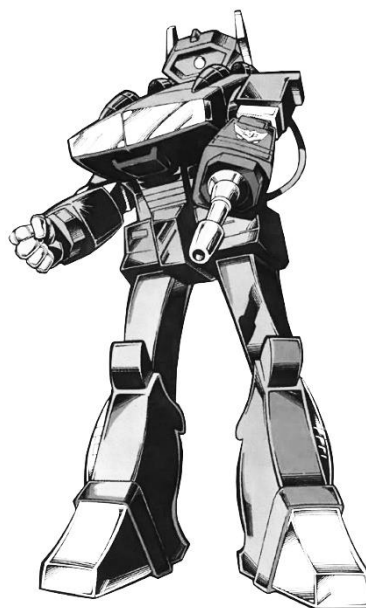
While not the most powerful supervillain, Masquerade is certainly one of the most dangerous.

EGO:	13	Frames:	4
STR:	10	Move:	7m
DEX:	17	DC:	6
VIG:	12	Dodge:	+3
HTC:	45 / -	Strike:	+2
HTK:	46 / -	Damage:	-

Powers: Advantageous Background 5 (Brilliant Chemist, Criminal Contacts, Government Contacts, Inherited Wealth, Previous Training [+2 to DEX]); Expertise 2 (Disguise, Gymnastics); Martial Arts 2; Reactions.

MONITOR, THE

Alias: Inapplicable



A giant robot of alien origin that has been reprogrammed to detect and neutralise metahumans.

This is currently part of the security measures of the British metahuman prison facility located on Hirta, the largest island of the St. Kilda archipelago in the North Atlantic Ocean.

The Monitor appears in the scenario *The Enemy of My Enemy* in the *Adventure Book*.

EGO:	N/A	Frames:	4
STR:	22 (49)	Move:	9m/15m
DEX:	7	DC:	1
VIG:	N/A	Dodge:	Cannot
HTC:	N/A	Strike:	-
HTK:	77 / 6	Damage:	+34

Powers: Advantageous Background 1 (Robot); Cybernetics 1 (Computer Brain); Energy Attack 1 (Laser, 15 Dice); Flight 1; Health 3 (Disease/Radiation Immunity, Environmental Survival, Toxin Immunity); Heightened Senses 1 (Sense Metahuman); Larger 1 (Taller); Strength 1; Tough Skin 4.

MORGAN LE FAY

Alias: Various

Morgan Le Fay was one of the most powerful mages of Arthurian times, a pagan sorceress who resisted the spread of Christianity. As the old gods weakened, she transferred her allegiances to the Powers of Darkness, the only forces who were prepared to support her lust for power and immortality. She eventually agreed to their terms; if she would perform their errands, and

conduct a human sacrifice every few decades, they would grant her immortality and enhance her powers.

Naturally this long association with the forces of Evil has corrupted her; she often does evil deeds out of spite, and her soul will be forfeit when she finally dies.

Although she is primarily a servant of Hell she still has some love for the old gods and magic of England. If a crisis seemed likely to overthrow Britain's' ancient defences she might be able to rest her evil nature for a time, and actively cooperate with other master sorcerers of Britain.

Morgan has been a Queen and a High Sorceress. She is immensely proud – to the point of vanity – and will probably proclaim her identity whenever she meets superheroes. She always assumes the identities of attractive or beautiful women. She usually appears in normal but extremely expensive clothing; she strips to use the *Ritual* spell. The behaviour of male heroes confronted with a ravishing naked sorceress should be monitored closely, for possible rating effects.

Due to her long association with evil, Morgan takes HTK damage from powerful Holy Objects. Ritually pure objects, like holy water and religious symbols do not have this effect on her.

Morgan is extremely powerful, due to her long association with the forces of Darkness and has *Megavillain* status. She has 3 Frames plus 1 per opponent and can use them when the SS prefers, ignoring initiative rolls, with a maximum of 4 Frames movement per round.

Morgan may seem far too dangerous for any normal hero team; remember, though, that she will usually be the sole object of their attacks. However, the SS may prefer to give Morgan 4 Frames and use normal initiative rules with a weaker superhero team.

Morgan's powers are innate or gained through the *Ritual* spell. She has progressed beyond the need to chant incantations in regular spellcasting and can cast any normal spell silently (or rather mentally).

Morgan Le Fay appears in the scenario *Queen Victoria and the Holy Grail* in the *Adventure Book*.

EGO:	17	Frames:	3+1/Hero
STR:	10 (25)	Move:	6m/20m
DEX:	19	DC:	7 (3)
VIG:	14 (24)	Dodge:	+1 (0)
HTC:	50 (85 / 5)	Strike:	-
HTK:	50 (85 / 4)	Damage:	0 (+9)

Powers: *Advantageous Background 3 (Immortal – Age 1,500+, physical age 32; Inherited Wealth – from earlier identities; Position of Power – Magically controlled politicians, etc); Expertise 1 (Disguise); Health 4 (Fast Recovery, Immunity to Disease, Immunity to Toxins, Regeneration); Magic 8 (36 Points – Energy Strike*, Enhancement, Hallucinations, Hypnotism*, Information, Magic Shield [used as Mystic Wall only,*

Restraint, Ritual); Personal Force Shield (20 HTK – Autoparry); Power Simulator 12 (Magical dragon-shaped amulet – see below).

The Dragon Amulet

This amulet was stolen from another powerful magician, possibly Merlin. It is silver and in the shape of a traditional Welsh dragon. The wearer can transform themselves into a 20' red dragon with glowing eyes and luminous skin. It is obviously magical rather than any form of animal or bio-engineered creature. The amulet is firmly fastened to a strong leather collar and cannot be easily grabbed or stolen. It is only usable by characters with magical abilities, who cannot cast spells in dragon form. It is powered by the wearer's Magic Points, as though each power were the equivalent spell (e.g. Teleport drains one Magic Point rather than 1 HTC, etc). The power of the amulet cannot become specialities or enhanced. Its powers are as follows:

Energy Attack 2 (flame, 24 Dice); Energy Immunity 1 (Heat and Flame); Flight 1; Larger 2 (+15 STR, +10 VIG, +35 HTC, +35 HTK); Shapeshifting (Dragon); Strength 1 (tail only, +20 STR); Teleportation 2; Tough Skin 2 (DC3, HTC/4, HTK/5).

NECROMON

Those studying the mystic arts know that there are no short-cuts to becoming an accomplished magician.

However, there are always those who seek to make bargains with Powers from beyond, in order to circumvent the years of study necessary. The most powerful extradimensional entity who offers such pacts is Necromon, also known as the Dread One.

Necromon will offer power to those of a particular mindset, in exchange for their complete devotion and subservience, but will find that his influence will darken their souls.

Necromon rarely appears in person, relying upon those whose hubris has caused them to try and bind him to their will, only to find that their will is subsumed by the desires of their new master. Maximillian of the Coven is one such catspaw.

NIGHTFIRE

Alias: Logan Tamlyn

Nightfire is one of the children of Dis, although he is unaware of his demonic heritage. He shares a similar appearance to his more powerful half-brother Batlhazeal, having ebon skin, red eyes, and flaming orange hair.

Unlike his heroic half-brother, Nightfire has given in to his demonic side and now acts as a villain for hire. The

money is less important to him than the opportunity to cause pain and suffering.

Dis is keeping a close eye of Nighthfire and will contact him when he believes he is ready to fully embrace his destiny.

Nighthfire appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	7	Frames:	3
STR:	8	Move:	4m
DEX:	7	DC:	6
VIG:	10	Dodge:	+1
HTC:	37 / -	Strike:	-
HTK:	35 / -	Damage:	-

Powers: *Energy Attack 1 (Heat, 15 Dice); Expertise 1 (Stealth).*

NIGHTMARE MAN

Alias: Andrew Blair



Blair is a self-made tycoon. He started his munitions firm in the basement of his house and within five years had built it into a huge corporation. It was at this time that he suffered a major heart attack. In his pain and desperation, he was visited by Terror, a supernatural being which feeds on fear. Blair made a pact with Terror: if it restored his health, he would ensure that it would be fed.

Once restored to health, Blair set about keeping his side of the bargain. He picks on racial or ethnic minorities (such as mutants) and uses his technical expertise to frighten them to death. Typically, he will select a victim, cut off their communications (phone, etc.) and then use lighting, sound, and special effects to evoke fear in them. Finally, he will appear to hunt down his terrified victim.

Terror will accompany him as a raven, feeding on the fear. When *shapeshifted* back to its normal form, it disappears from view, as its natural form is not part of our world. It will do this if attacked and damaged. In

raven form, Terror is DC6 and has a Dodge modifier of +4). If it seems that Blair will be beaten, Terror will use its *Magic Enhancement* on him (it has 15 Magic Points). If it should expend all its Magic Points, it will disappear for 1d6 weeks back to its natural state. When it returns, it will use its magic to free Blair if possible.

EGO:	7	Frames:	5
STR:	9	Move:	4m
DEX:	8	DC:	5
VIG:	8	Dodge:	+2
HTC:	40 / -	Strike:	0 / -2
HTK:	36 / 2	Damage:	0 / +5

Powers: *Advantageous Background 1 (Rich Industrialist); Expertise 2 (Demolitions, Gymnastics); Sidekick 5 (Magic (Enhance only), Flight, Shapeshift (Raven)); Weapon Skill 2 (Whip)*

OUTCAST

Alias: Fey Twiceborn



Named Fey for her strange response to her natural mother, Outcast rapidly proved she was not suited to life among the Hidden people. She developed dangerous concepts of personal ownership and privacy. Attempts by seers to cleanse her spirit only awoke fearsome powers of the mind which she used in an attempt to sway the Elders of the People. She was, thus, banished from the Vale and forced to wander as an outcast in the base world of men, the secret way back to her people irrevocably burnt from her mind.

Outcast appears human but mysterious and alien spirit. She has been manipulated by both sides in the fight against crime but is trusted by neither. Her overwhelming urge is finding a way back to the Vale and the Hidden People to pay them back for exiling her to the uncouth world of men.

EGO:	17	Frames:	4
STR:	9 (25)	Move:	5m

DEX:	11	DC:	6
VIG:	10 (17)	Dodge:	+1
HTC:	73 / -	Strike:	-
HTK:	60 / -	Damage:	+10

Powers: *Energy Attack 2 (Plasma, 18 Dice); Psi 1 (15 points, Telekinesis*, Transmutation, Control); Strength 1, Vigour 1.*

OVERLORD

Alias: Klaus Steinbeck



This master criminal is just another brilliant man whose overdeveloped mind has slipped from the field of science, in which he had built a sizeable reputation, and into megalomania. Seeking power and, eventually, world domination, he is currently building an Empire of Crime powerful enough to topple governments. His brilliant but devious mind has gained him a powerful position in the underworld, and several suitably planned crimes have brought him immense wealth. He designed and built his armour with enough equipment to give him the power to crush anything or anyone in his way. In raw power, he is among the most powerful of villains, but he lacks combat experience.

Overlord appears in the scenario *Legacy of EAGLES* in the *Adventure Book*.

EGO:	14	Frames:	4
STR:	8 (28)	Move:	4m/15m
DEX:	10	DC:	2
VIG:	8	Dodge:	Cannot
HTC:	28 / 5	Strike:	-
HTK:	30 / 5	Damage:	(+13)

Powers: *Advantageous Background 4 (Brilliant Scientist – all fields; Criminal Contacts; Position of Power – Mastermind; Rich Industrialist); Armour 3; Cybernetics 13 (Hologram Projector 2; Power Boosters – Tracking Scanner [+1 to Energy Attack], Stun Gauntlets [+1d6HTC*

to fist attacks as Stunner]; Power Simulators – Heightened Senses 2 [X-Ray Scanner - see through objects within 100m, Radar Senses], Health 2 [Environmental Survival, in vacuum and underwater], Sidekick & Cybernetic Controller 5 [radio transmitter that controls Quagmire] – all built into suit); Energy Attack 2 (Vibration, 23 Dice – built into armour); Flight 1 (Built into armour); General Force Barrier (10 hits – built into armour); Strength 1 (Built into armour).

OVERSEER

Alias: Jonathan Carlsen

Carlsen is one of Jackson Stone's assistants. Specialising in artificial intelligence, Carlsen is also an expert in the psychology of the supernatural. This makes him an ideal field leader for operations which involve superpowered opposition.

Unfortunately, he lacks combat experience, so he has built a suit of armour to compensate for his lack of skill.

In the armour he has 4 Frames per Round; out of it, only 2 Frames. Also, should a target which the Defence Computer deems to be hostile come within 10m, the electrical *Energy Attack* will automatically discharge in Carlsen's next 2 Frames, doing 2 dice damage for every 20kg mass of the target. The burst will be predominantly HTC for living targets, HTK for non-living.

Expertise - Psychology: This is the ability to understand, interpret and, to a limited extent, influence the attitudes and emotions of others through observation or verbal interaction.

Overseer appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	12	Frames:	4
STR:	8 (22)	Move:	2m/25m
DEX:	8	DC:	3
VIG:	8	Dodge:	Cannot
HTC:	30 / 4	Strike:	-
HTK:	28 / 5	Damage:	+7

Powers: *Advantageous Background 1 (Brilliant Engineer); Armour 2 (from suit); Cybernetics 1 (defence Computer – built into suit); Energy Attack 1 (Electrical, 15 Dice – built into suit); Expertise 2 (Computers, Psychology); Flight 1 (built into suit); Strength 1 (built into suit).*

POWERHOUSE

Alias: Eric Townsend



Banned by the British sporting bodies for his illegal training and drug-based improvements, Townsend used his own techniques to improve his own body to superhuman levels. He is currently seeking to make connections with underworld organisations. He plans to offer his skills and techniques to them to build up and train an army of superhuman criminals.

Due to his supreme confidence in his own drug-based powers, Powerhouse will only ever *dodge* HTK attacks.

EGO:	11	Frames:	4
STR:	11 (23)	Move:	12m
DEX:	12	DC:	6
VIG:	12 (24)	Dodge:	+4
HTC:	84 / -	Strike:	-
HTK:	85 / -	Damage:	+8

Powers: *Advantageous Background (Brilliant Chemist); Health 1 (Fast Recovery); Speed 1; Strength 1; Vigour 1.*

PRISM

Alias: Jackie Monroe

When Jackson Stone raided the American SCOPE research facility, due to the actions of the heroine now known as Renegade, he was unable to acquire every artefact that had been sent there for study. However, one of the few items he was able to recover was a coronet taken from an alien invader.

Being unsuited to sit on a human head, Stone had it surgically implanted into Prism's forehead. The alien jewel in the coronet gives her power over light. When using her powers, Prism croons to herself in a strange alien tongue which even she does not understand.

She cannot use her offensive abilities whilst invisible. The information spell only gives visual information, whilst energy strike is a rapidly changing pattern of colours which overloads the target's vision centres. It

can only do HTC damage and can be foiled by visual defences.

Prism appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	11	Frames:	4
STR:	5	Move:	4m
DEX:	12	DC:	6
VIG:	6	Dodge:	+1
HTC:	20 / -	Strike:	-
HTK:	20 / -	Damage:	-

Powers: *Field Manipulation (Light); Heightened Senses 6 (IR Vision, Microscopic Vision, Telescopic Vision, UV Vision, X-Ray Vision, Sense Field Manipulation [Light]); Invisibility; Magic 2 (19 points - Hallucinations*, Hypnotism, Energy Strike, Information).*

PYTHON

Alias: Mai Lee Noh



The cool, collected super-powered mercenary is skilled in the unusual Python style of Kung Fu, in which the opponent is grabbed and crushed into submission.

In an attempt to become Grand Master of the Python, she paid a scientist to develop a serum to bestow upon her the abilities of a python. It was partially successful, granting her great strength, fast reactions, and a scaly skin, but she was still defeated by the Grand Master and forced to flee China in disgrace. She has since made a small fortune hiring her skills to the highest bidder and has built up a formidable reputation. She will do anything to keep their reputation intact.

She is a cold, callous, and calculating foe, who only gives up if the defeat can somehow be turned into a moral victory.

Grapple: Mai Lee's *grapple* is a speciality of her *Martial Arts* style, and it does damage as a 2H attack and inflicts both real and hypothetical damage simultaneously. Usually, she will use it against

superpowered opponents, and simply attack non-superpowered opponents by fist/foot.

Autoparry: If Mai Lee has *grappled* an opponent and is attacked by a ranged attack (including *Energy Attacks*), she can and will use her victim as an Autoparry. The victim will take three-quarters of the damage, Python taking the remainder.

Python appears in the scenario *Legacy of EAGLEs* in the *Adventure Book*.

EGO:	15	Frames:	4
STR:	25	Move:	5m
DEX:	12	DC:	5
VIG:	9	Dodge:	+2
HTC:	32 / 1	Strike:	-
HTK:	30/3	Damage:	+10

Powers: *Martial Arts 3 (Python style – as Grade 2 in all respects, but with the following gimmicks: Grapple, Autoparry, Judo Throw); Reactions; Strength 1.*

QUAGMIRE

Alias: Inapplicable



Whether this humanoid heap of rotting muck and slime was once human before Overlord's sick experimentation brought it to its current state is not known. What is known is that it is strong, almost invulnerable and can disincorporate its form to fit through the smallest hole or crack. It is controlled by a sequence of cybernetic signals that only Overlord understands. It has become the arch-criminal's killer and most feared associate. It has no feelings, thoughts, or objectives of its own, except for the most rudimentary.

The creature ceases to function if Overlord's signals to it are stopped or jammed. This can be done by incapacitating its master or sending out signals on the same frequency.

Quagmire is never Pushed Back. Such blows (or attackers) simply pass through its miry body.

Quagmire appears in the scenario *Legacy of EAGLEs* in the *Adventure Book*.

EGO:	N/A	Frames:	4
STR:	30	Move:	6m
DEX:	5	DC:	3*
VIG:	15	Dodge:	Cannot
HTC:	N/A	Strike:	-1
HTK:	50 / 5	Damage:	+15

Powers: *Shapeshifting (Literally anything of roughly human size, but no change of texture); Strength 1; Tough Skin 2 (but struck as DC12).*

QUARREL

Alias: Richard Locksley



Blinded in a freak accident in a museum of ancient art, Locksley found himself developing strange powers of the mind. Though unable to see through his own eyes, he can find his way by reading the thoughts of others. This and his uncanny sense of hearing have made him a deadly shot with his chosen weapon, the crossbow. He can produce shots which ordinary men would find impossible.

He is currently attempting to pull off a few small crimes to raise the cash to pay a scientist to design and build him a cybernetic crossbow and some bolts to enhance his powers further.

EGO:	8	Frames:	4
STR:	10	Move:	7m
DEX:	17	DC:	6
VIG:	12	Dodge:	+2
HTC:	44 / -	Strike:	+2
HTK:	44 / -	Damage:	0/+5

Powers: *Heightened Senses 1 (Hearing); Psi Power 1 (15 points, Precognition*, Telepathy, Mindwar); Weapon Skill 2 (Crossbow).*

RENEGADE

Alias: Susan Martin



In the modern world, there are many things a government is forced to do in the public interest which are not popular. Of late, America has been forced to do things for its own protection which have lost it friends both at home and abroad. In the interests of good public relations, the Senate Covert Operations and Planning Executive decided to create a figurehead, someone who had total public trust, to sugar-coat the pill and make the government's more unsavoury escapades more palatable to the people.

Taking advantage of the America's fixation of superheroes, they decided to create their own, a figure who was exactly the type of person the public would trust and rely on yet who was under complete federal control.

A research facility was set up in upstate New York, containing all known information about domestic superheroes and supervillains. The files of all the federal agencies were merged into a massive database within the facility. All known artefacts currently in the possession of the US Government or any of its agencies, which had ever been used by a superpowered individual were brought to the facility for study.

Research was conducted into the mood of the populace and the results were moderated by the country's most advanced computers. The hero should be a woman in her early twenties, blonde-haired, blue-eyed with a trace of an unidentifiable Southern American accent. Her optimum personality and attitude were all charted. Psychological studies were held to find a woman of the correct age and appearance whose personality would be independent

enough to fulfil her role but tractable enough to manipulate.

They found Susan Martin.

She was trained, improved, brainwashed, and manipulated until they had their heroine – Miss America, Saviour of the USA.

However, on the day before Miss America was due to be revealed to the world, Jackson Stone, who had his offer rejected by SCOPE to produce what he considered a *real* hero, raided the secret installation in order to steal all its secrets to create his own super-army, killing all the research staff in the process.

Martin attempted to stop him but was severely beaten by the remote-controlled synthezoid acting as Stone's proxy. Revelling in her defeat, Stone revealed to Martin how she had been used, then tossed her aside.

She should have died then.

She probably would have, but she hit one of the many display cases in the room, smashing it. Her body landed on its contents, a strange sceptre adorned with the American Eagle, which began to glow. Snatching it up, she somehow was able to fight off the pain and force herself to her feet.

The room was littered with broken bodies of people who, minutes before, had been the closest thing she had to a family. The giant robot was bent over the computer banks. Letting the rage her training had tried to deny build up in her, she screamed at it to turn and face her. When it did, the sceptre turned her burning hate into a beam of pure energy. The robot, built from the strongest materials known to man, melted like butter.

She cried then, long and hard, for the friends she had lost. She called the authorities, but as she waited in the burnt-out room for the mop-up crews to arrive, she wondered about the mad man's lies. She reached for the computer keyboard...

When the Army taskforce arrived they found a ruined building, several corpses, a heap of molten slag and the tattered remains of a star-spangled costume. Of "Miss America," there was no sign.

Susan Martin, the would-be Miss America, had discovered that she was not created to be anything more than a figurehead.

This hurts.

She has decided not to allow herself to be used and has fled from the destiny mapped out for her by the agents of her government. Adopting the name Renegade, to reflect the role she has cast herself in, she operates outside the law. Gone is the stars-and-stripes costume, her long, blonde hair, and youthful charm. The bright, cheerful heroine who was to bring America new glory has been replaced by a dark, dour and cynical vigilante.

As Renegade, she uses a number of items stolen from the SCOPE research facility. These have all been used, at one time or another, by famous heroes of American

history. She has learnt to use some of these items, but others are a mystery to her.

She is currently involved in a desperate vendetta against Jackson Stone, the power-mad ex-NASA scientist responsible for the deaths of the men and women who trained her. She has convinced herself that this is simply a matter of revenge but, having discovered the truth about herself, she feels deep down in her heart that they deserved their fate. The vendetta is merely a way of occupying time so that she does not have to think about the future.

Each time that Renegade encounters one of Stone's minion or creations, she uses her sceptre to get a bearing on his line of communication. Since Stone has a number of operational headquarters and moves between them, it will be a long time before she can locate even one of his lairs by this method. It is all she has to work on, however, and to be honest, she doesn't really care how long it takes.

Renegade's *Martial Arts* and *Agility* are a result of her extensive training. Her *Weapon Skill* is the application of this training to the use of a new weapon – specifically her strange, indestructible shield of an unknown alloy.

The rest of her powers come from the eagle-topped sceptre she uses. This allows her to manipulate and detect the manipulation of any form of energy. Though she cannot use more than 20 dice in five Rounds, they can be used in any energy form (as can all her powers indicated by an asterisk). Similarly she can manipulate energy fields which allow her to do up to 2d6 damage in minor ways – by adjusting temperature or electrical flow – or perform minor effects, such as detecting and tracking radio waves, bending the light around her shield to render it invisible and the like. She has, as a result, a number of unique options which the Supervisor should use with imagination. In addition to these powers, the sceptre 'records' the words spoken by its holder in some strange way; these may be recalled at a later by its master.

The sceptre may only have one master at a time, and the link must be formed and broken as a result of some traumatic experience.

Renegade does not have complete control over her items. With training, she could well acquire long-range control over the sceptre and develop its energy powers, gaining *Energy Reflection* and more dice on the *Energy Attack*.

She also possesses, but is unable to fully utilise, the boots and gloves of Lonestar, a cowboy hero of the Old West. Renegade needs the companion items of spurs and six-gun to gain the *Speed* and *Weapon Skill* (handguns) that they confer.

Renegade appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	8	Frames:	4
STR:	11	Move:	7m
DEX:	17	DC:	6
VIG:	13	Dodge:	+3
HTC:	45 / -	Strike:	+2
HTK:	47 / -	Damage:	-

Powers: *Advantageous Background 3 (Previous Training - +2 to STR, DEX, VIG); Agility 1; Cybernetics 4 (Eagle Sceptre: Power Simulator – Computer Brain*, Energy Attack 2*[20 Dice], Field Manipulation*, Sense Field Manipulation); Oriental Martial Arts 2; Weapon Skill 2 (Shield – Defence, Missile).*

SKYRIDER

Alias: Dawn Morris



Dawn Morris was built her flying jet-bike by an ex-admirer. The jet-bike only has 2 Frames per Round but can move *and* fire (when ridden) in the same Action giving Skyrider herself 2 free Frames in which to do something else, providing that it doesn't involve using her bike.

Her Dodge Modifier is +1. The Agility built into the bike simply means that it is highly manoeuvrable. Thus when riding her jet-bike, Skyrider has a Dodge Modifier of +2.

Skyrider is well-known by the police as a successful and slightly mischievous petty criminal. Although known to have been involved in criminal activities for a long time, she has never been caught and does have a few admirers due to her habit of flirting with the opposition during a fight and never seriously harming anyone or anything. She has even been known to interpose her jet-bike between a police officer and a blood-thirsty, gun-wielding associate of hers.

EGO:	14	Frames:	4
STR:	10	Move:	4m/15m

DEX: 8 **DC:** 6
VIG: 7 **Dodge:** +1/+2
HTC: 32 / - **Strike:** -
HTK: 21 / - **Damage:** -

Powers: *Vehicle (Agility 1, Flight 1, Radar Sense, Stunner).*

SNAKEFIST

Alias: James Hoy

Snakefist is a Chinese Kung Fu expert, with no respect for Western fighters. His contempt is such that he will not even deign to speak any language other than his native tongue.

He generally appears is a sleeveless jerkin, which exposes the cobras tattooed along both his arms.

Snakefist appears in the scenario *The American Dream* in the *Adventure Book*.

EGO: 11 **Frames:** 3
STR: 16 **Move:** 6m
DEX: 11 **DC:** 6
VIG: 10 **Dodge:** +3
HTC: 35 / - **Strike:** -
HTK: 35 / - **Damage:** +1

Powers: *Expertise 1 (Gymnastics); Leaping 1; Martial Arts 2 (+ Judo Throw).*

SNOWSTORM

Alias: Kelly Morgan



Morgan is a rather nerdy, mid-20s ex-skier, injured in an accident. Jackson Stone’s ‘treatment’ of her injuries imbued her with limited frost control powers and, as repayment for, she has agreed to act as one of his superpowered operatives.

Snowstorm appears in the scenario *The American Dream* in the *Adventure Book*.

EGO: 11 **Frames:** 3
STR: 11 **Move:** 5m
DEX: 8 **DC:** 6
VIG: 9 **Dodge:** +1
HTC: 33 / - **Strike:** -
HTK: 32 / - **Damage:** -

Powers: *Energy Attack 1 (Cold, 15 Dice).*

SQUALL

Alias: Molly West

West is a quiet and thoughtful woman and is not prone to acting recklessly. Whilst she is not practiced with her powers, she will try and utilise them to the best in any conflict.

Squall appears in the scenario *The American Dream* in the *Adventure Book*.

EGO: 8 **Frames:** 3
STR: 8 **Move:** 4m
DEX: 6 **DC:** 6
VIG: 9 **Dodge:** +1
HTC: 32 / - **Strike:** -
HTK: 33 / - **Damage:** -

Powers: *Weather Control 1.*

STOCKADE

Alias: Dr Darren G Stockade



Darren Stockade was a brilliant man in the field of high-energy physics, until a freak reactor explosion both rendered him permanently invisible and gave him a limited resistance to electricity. His progressively wilder attempts to regain visibility led to his expulsion from the laboratory. He now seeks funding outside the law.

He is only visible for the instant in which he is struck by an *Electrical Energy Attack* (or similar) or is firing his Electro-Arc pistol.

(**Note:** if you use Stockade in a Campaign, he will develop, adding extra dice to the *Energy Attack* of his Electro-Arc Pistol, rigging gimmicks to it, such as *Cybernetic Devices* to foil a hero's *Radar Sense*, selling invisibility devices to other crooks, etc.)

EGO:	7	Frames:	4
STR:	16	Move:	7m
DEX:	16	DC:	6
VIG:	10	Dodge:	+1
HTC:	41 / -	Strike:	+1
HTK:	46 / -	Damage:	+1

Powers: *Advantageous Background 1 (Brilliant Physicist); Energy Attack 1 (Electricity, 15 Dice – Electro-Arc Pistol); Energy Immunity (Electricity); Invisibility (permanent – see below).*

STREETFIGHTER

Alias: Marco Kane

Kane was an underworld heavy, who has had his skin toughened by a chemical injection, to make him tougher in a fight.

Streetfighter appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	9	Frames:	3
STR:	10	Move:	5m
DEX:	9	DC:	4
VIG:	9	Dodge:	-
HTC:	32 / 2	Strike:	-
HTK:	33 / 3	Damage:	-

Powers: *Advantageous Background 1 (Criminal Contacts); Pugilism 2; Tough Skin 1.*

SWASHBUCKLER

Alias: Larry Van Halen

Like the Northinghouse Corporation, the United States Standard Oil Corporation (USSO Corp) maintains a clandestine special projects division. One project developed from the ideas of a company psychologist who suggested that many supposedly 'super-powered' individuals merely had the self-confidence and drive to exploit a wide spread of latent human potential.

His employers challenged the researcher to prove this, and found an experimental volunteer one Larry van Halen, an embittered ex-US Navy man who had been invalidated out after an accident cost him one eye. The result of an intensive course of hypnosis, chemically-induced psychosis and brainwashing was moderately successful; van Halen's personality has now

been warped into line with his favourite image of a hero – derived from the old Hollywood pirate movies.

USSO have fitted him out with three appropriate weapons; a lightweight, one-shot blaster (disguised as a flintlock), a titanium alloy throwing dagger, and a superbly balanced titanium steel cutlass, which van Halen carries attached to his wrist by a near-unbreakable cable. Swashbuckler now serves USSO when they need him, and the highest bidder at other times.

Swashbuckler drives his powers from his complete belief in himself as an archetypal swashbuckler. He can perform any minor feat of agility or skill that is in keeping with this image. He carries two one-use weapons which he can employ at WC3: a throwing knife and a blaster disguised as a flintlock (1d6HTK, 4d6 HTC and reduces target's Damage Dividers by 2).

Swashbuckler appears in the scenario *Peking Duck* in the *Adventure Book*.

EGO:	8	Frames:	4
STR:	16	Move:	7m
DEX:	14	DC:	6
VIG:	13	Dodge:	+1
HTC:	51 / -	Strike:	-
HTK:	37 / -	Damage:	+1

Powers: *Advantageous Background 2 (Previous Training - +2 to STR, +2 to DEX); Weapon Skill 2 (Lightweight Sword, either 1H or 2H Penetrative); Special 2 (Psycho-conditioning, Minor weapons).*

VAGABOND

Alias: Nick Curtis

Vagabond is a huge, lumbering mutant outcast. As he has been rejected by society, he scorns his given name and only goes by the codename that he was given by Jackson Stone.

His Defence Class of 6 is part of his mutation, as the tattered rags he wears obviously provide limited protection.

Vagabond appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	15	Frames:	3
STR:	12 (19)	Move:	5m
DEX:	14	DC:	6
VIG:	6 (18)	Dodge:	+1
HTC:	63 / -	Strike:	-
HTK:	65 / -	Damage:	+4

Powers: *Health 3 (Disease/Radiation Immunity, Regeneration, Toxin Immunity); Larger 1.*

VIRUS

Alias: Mark Hardcastle

Jackson Stone has given Hardcastle the ability to reproduce like a virus. He can split into two separate beings, each with Virus' attributes and abilities but with half his HTC/HTK scores. Each replica can then subdivide further, halving the totals again, and so on. The levels at which replicas are hospitalised or stunned, etc., are standard regardless of the number of HTC/HTK they start off with. Each time a Virus grabs someone, it does damage as a Stunner. These points are then added to its HTC/HTK scores, divided equally between the two.

Virus appears in the scenario *The American Dream* in the *Adventure Book*.

EGO:	10	Frames:	4
STR:	9	Move:	6m
DEX:	12	DC:	6
VIG:	16	Dodge:	+1
HTC:	56 / -	Strike:	-
HTK:	56 / -	Damage:	-

Powers: *Replication (special); Stunner (special).*

WORM

Alias: Frankie Castinetti



This slimy human is believed to be a mutant. His ability to squeeze through small pipes and holes makes him useful to more powerful villains for information gathering jobs and minor burglaries.

Despite his snivelling and sycophantic manner, Worm can be an extremely tricky and dangerous opponent who has been the downfall of more than one overconfident hero. His aims in life are to live a comfortable, easy, and successful life as the right-hand man of some powerful villain.

Worm appears in the scenario *Legacy of EAGLEs* in the *Adventure Book*.

EGO:	8	Frames:	4
STR:	14	Move:	7m
DEX:	17	DC:	6
VIG:	12	Dodge:	+2
HTC:	42 / -	Strike:	+2
HTK:	40 / -	Damage:	-

Powers: *Expertise 2 (Escapology, Security); Health 1 (Abnormal Sweat – secretes a slightly acidic lubricant which makes it impossible to grab him by any normal means and does 1d6HTC to anyone whose bare flesh comes into contact with him, either when striking or being struck by him); Precision 1 (applies to fist attack); Stretch 1 (cannot extend but can deform body to fit into small pipes and through tiny apertures).*

WRATH

Wrath, the self-styled 'Sorcerer-Slayer,' was a costumed vigilante active during the 1970s. He targeted those magicians who used their powers for evil, utilising a number of archaic (and possibly enchanted) weapons to eliminate them and their minions.

THE CHURCH OF OMPHALOLOGY

When the world was created it contained convincing 'evidence' of a historical and geological past, which never actually happened. This evidence included fossils, aged planets, and animals, and even memories. By careful numerological study of the texts of many religions, it is possible to prove that the universe was actually created at 3.15pm (GMT) on the 18th of July 1924.

Members must spread this news and denounce the misguided teachers of evolution and other heresies.

Omphalism is a 19th century German philosophical concept, designed to reconcile the Bible with the geological and biological discoveries of the period. This modern interpretation owes little to the 19th century idea, much more to solipsism and science fiction – the cult was founded in 1959 by the American SF author Bob R Hubbard (born July 19th, 1924), who decided that the universe was created at the moment he was born and will cease to exist the moment he dies.

This egotistical theory is somehow tied to flying saucers, the Bermuda Triangle, Atlantis, and pyramidology, and has sold several million dollars' worth of books, two hit LPs, and a series of authorised 'Creation Day' sweat shirts, posters, and souvenir mugs.

Members of the religion (Omphalologists) are a minor nuisance, continually soliciting funds and attempting to sell these cult items to the public.

There are approximately 25 splinter religions, all with different creation dates and interpretations of the universe.

Hubbard lives in a fortified estate in Switzerland and is writing a new and definitive account of his life and theories.

Supervisor Notes:

Most Omphalologists are sincere, persistent, and excruciatingly boring. They will seldom play an active part in a scenario but tend to become involved innocently. For example, a team of mug salesmen will visit every house in a street and might see something they shouldn't.

A few senior members of the cult, Hubbard's personal disciples, are occasionally involved in book burnings and attacks on members of the splinter religions. These attacks usually consist of poison pen letters, thrown tomatoes and paint, and other harassment, but might easily escalate.

Hubbard has decided that superheroes are against nature and may stop the universe disintegrating when he dies. He is especially opposed to superheroes with time-travelling abilities since their accounts of a time before his birth make a mockery of his beliefs. He will finance any group opposed to such heroes.

(Note: If a scenario proceeds to a direct confrontation with Hubbard, the SS should try to suggest that his death might really destroy the universe. Sadistic Supervisors may even like this to be true; 'Hubbard whispers "Too late, you fools, too late..." and dies. Overhead, without any fuss, the stars are going out...)

THE COVEN

The Coven was formed in the late 1970s when the various groups of evil magicians were being thrown into panic by the sudden and violent depredations of Wrath, the sorcerer slayer. In desperation, five of the most evil adepts appealed to an entity whose name was only uttered in whispers – *Necromon*.

Beyond the veil of time and space, the Dread One heard their prayers and responded. Thus, as the five adepts stood in the gore of their multiple sacrifices they heard a storm howl about their refuge and inside, with chilling slowness, the darkness grew and then faded, leaving before them a man, tall, pale, and malevolent.

The stranger then told them that they, Gemma Salome, well-known biochemist; Otto Cain, world class weightlifter, boxer, and psychotic; Jerome Mordred, millionaire industrialist and Curtis and Christine D'Ableau, scions of the nobility, had proved themselves worthy of special interest and, if they swore to obey him, Maximillian, and thus Necromon, then he would make them powerful beyond mortal reckoning.

They accepted.

Each member of the group was presented with a skull-stone, a carved gem imbued with their lord's essence. Even as they held them, the gems vanished, absorbed into their bodies and souls, warping and corrupting them. Some became more powerful magically, others psionically, while Cain became superhumanly strong. Indeed, all were enhanced both physically and mentally.

It was while they were experimenting with their new power that they discovered an awesome secret; the skull-stones called to each other and when joined (by linking hands) their magical power mingled, strengthened, and expanded. This vastly enhanced aura could increase and improve the range of their psi talents, allow greater conjurings, deflect attacks, affect local fields of various kinds, and cause a great disruption that the Coven (for so they named themselves) could use to summon storms and other harmful effects.

The Coven, wishing to emulate their fell lord, do not like to become directly involved with crime or combat and so they usually choose to manipulate other supervillains, using the 'Stone-Bond' to improve their influence and range. Naturally, as they are under psionic control, the villains have less frames than normal, possibly leading a poor hero to think that they are not very good. This error will become apparent if the hero and villain should meet later when the villain has all his frames...

If, however, a hero or team should consistently foil the Coven's plans then the Coven themselves may be

forced to act – which will probably be very unhealthy for the heroes.

The Coven are usually involved in crimes (albeit indirectly) in which something magical features, a book or similar artefact being ideal, and woe betide all those characters who get their powers by means of a magical item!

CAIN

Alias: Otto Cain

EGO:	14	Frames:	4
STR:	37	Move:	8m
DEX:	13	DC:	7
VIG:	17	Dodge:	+1
HTC:	80 / -	Strike:	-
HTK:	85 / -	Damage:	+22

Powers: *Magic (10 points: Energy Strike); Psi (10 points: Hallucinations); Pugilism 2; Strength 1.*

MOLOCH

Alias: Curtis D'Ableau

EGO:	16	Frames:	4
STR:	16	Move:	8m
DEX:	15	DC:	7
VIG:	15	Dodge:	+1
HTC:	70 / -	Strike:	-
HTK:	65 / -	Damage:	+1

Powers: *Advantageous Background 1 (Inherited Wealth); Magic 1 (10 points: Energy Strike); Psi 1 (15 points: Psi Blast, Hallucinations, Telepathy); Shapeshift (Raven).*

MORDRED

Alias: Jerome Mordred

EGO:	17	Frames:	4
STR:	15	Move:	7m
DEX:	13	DC:	7
VIG:	16	Dodge:	+1
HTC:	62 / -	Strike:	-
HTK:	60 / -	Damage:	-

Powers: *Advantageous Background 2 (Rich Industrialist, Brilliant Mechanical Scientist); Magic 1 (15 points: Conjuring*, Mystic Wall, Enhance); Psi 1 (10 points: Transmutation); Sense Magic; Skill 1 (Computer Knowledge).*

MORGANA

Alias: Christine D'Ableau

EGO:	17	Frames:	4
STR:	10	Move:	6m
DEX:	10	DC:	7
VIG:	15	Dodge:	+1
HTC:	62 / -	Strike:	-
HTK:	60 / -	Damage:	-

Powers: *Advantageous Background 1 (Inherited Wealth); Expertise 1 (Disguise); Magic 1 (15 points: Astral Projection*, Hallucinations, Magic Wall); Psi 1 (10 points: Telekinesis); Shapeshift (Raven).*

SALOME

Alias: Gemma Salome

EGO:	17	Frames:	4
STR:	10	Move:	7m
DEX:	16	DC:	7
VIG:	14	Dodge:	+1
HTC:	46 / -	Strike:	+1
HTK:	45 / -	Damage:	-

Powers: *Advantageous Background 1 (Brilliant Chemist); Intuition; Magic 1 (15 points: Hypnosis*, Information, Restraint); Psi 1 (10 points: Telempathy); Shapeshift (Cat).*

Notes: All have Fast Recovery ability, and the twins have Flight 1 in Raven form. All 10-point powers are not speciality powers and so have full points cost when used. * Denotes a speciality.

All of the Coven are tall, attractive, pale and dark-haired. The men all dress in elegant clothes, usually late Victorian cut, such as a long coat, waistcoat, narrow trousers, boots and cravat, the latter bearing a diamond or ruby pin. The women wear black, fashionable clothes of a very elegant nature, usually wearing a wide hat with a veil.

Only Cain is bearded, but all appear to be between 25 and 30, with the exception of Mordred, who is about 38 and greying at the temples.

THE STONE-BOND

When three or more of the Coven link hands the enhanced energy field (both magical and physical) enables them to carry out the following:

1. Manipulation of Electrical, Molecular and Temperature Fields (cold only).
2. Create a 20HTK *General Force Wall*.
3. *Weather Control 3*.

4. Cast a conjuring of much greater power (e.g. a feature each and multiple levels).
5. Increase *Psi* range by 5km per person and enhance effects (Supervisor discretion).
6. Add 1 to attacking /defending Ego per person for *Psi* and *Magic* (added to highest Ego).
7. Attack with a Grade 3 *Energy Attack* (20 points).

MAXIMILLIAN



The leader of the Coven gained his power and lost his humanity in the 1890s when, as one of the Victorian era's greatest mages, he summoned Necromon.

The result was inevitable; Maximillian lost.

For almost a century he served the Dread One, slowly gaining power and becoming twisted and evil, until his master called on him to go and aid the Coven. He leapt at the chance of returning to Earth and becoming its master!

Maximillian appears as a tall, pale, bearded, and dark-haired man of about 40. He is very cultured, sardonic, charming, and arrogant. His voice is melodic and smooth but bears a touch of pride and ruthless authority. He dresses in a similar manner to the rest of the male Coven members.

In combat, he always fight to win, usually trying to totally defeat and humiliate a foe, rather than killing. He has a great liking for trying to do this to a hero in very public places...

EGO:	18	Frames:	4
STR:	25	Move:	7m/15m
DEX:	15	DC:	6
VIG:	16	Dodge:	+1
HTC:	70 / 1	Strike:	-
HTK:	75 / 1	Damage:	+10

Powers: *Advantageous Background 1 (Immortal); Flight 1 (Levitation); Health 2 (Fast Recovery, Toxin Immunity); Magic 2 (20 points, Energy Strike, Information, Hypnosis, Magic Wall); Psi 2 (20 points, Control, Psi-Blast, Hallucinations, Telepathy); Strength 1.*

D.I.C.E.

This multinational, clandestine, peace-keeping force is directly responsible for preventing any group or individual from doing great harm to the Earth or its people. The initials stand for the Department of Intelligence and Counter Espionage.

DICE agents are extremely well-equipped and highly trained. They are respected by all who know of their existence.

D.I.C.E. appear in the scenario *Strange Visitors* in the *Adventure Book*.

D.I.C.E. AGENT

DICE agents are typically armed with pistols. The average DICE agent will be KO'd by any hit from a WC2 or higher attack; any attack with a Damage Bonus; an Energy Attack (or similar); or by 2 hits from any other attack form.

EGO:	2d6	Frames:	2
STR:	2d6	Move:	4m
DEX:	2d6	DC:	9
VIG:	2d6	Dodge:	-

MAJOR DAWSON

Major Dawson is the DICE regional commander for London. He is a tough and wily old soldier, even if he is slightly over the hill and out of touch with modern technology. He will *try* to be polite to any heroes he encounters to gain their co-operation, but he can't help

feeling that the World would be better off without these 'costumed vigilantes.'

Dawson is a highly trained soldier, so is WC1 with all projectile weapons and hand-to-hand attacks. Rather than the typical sidearm that regular DICE agents are issued, Dawson uses a pump-action shotgun, which is *Dodged* at -1.

EGO:	8	Frames:	2
STR:	12	Move:	5m
DEX:	7	DC:	8
VIG:	8	Dodge:	-
HTC:	28 / -	Strike:	-
HTK:	30 / -	Damage:	-



THE E.A.G.L.E.S

In the early years of the Nuclear Age, following a dramatic rise in the number of superpowered individuals (both heroes and villains), the British government formed an association of the most trustworthy superpowered law enforcers they could find. These selected heroes were supplied with all the funds and equipment they needed in their fight against crime.

The *Extranormal Association of Government Law Enforcers*, or *EAGLES* as they came to be known, were active in the late 1950s and early 1960s. So successful were they in their fight against evil that by 1963 superpowered crime had almost ceased to exist. Those super-criminals who were not reported dead were either behind bars or forced into exile in distant lands.

The *EAGLES* were recognised as heroes throughout the civilised world and were soon elevated to the ranks of the most decorated individuals in history. The names of these stalwart saviours of mankind were soon synonymous with all that stood for good in the human race.

Then one day, in 1964, the legend of the *EAGLES* ended abruptly. The regular radio reports from their secret base ceased and, as the world tersely waited, the government finally announced that the *EAGLES* were missing, presumed dead.

Public grief and calls for the government to form a new association were stifled when there was no sudden rise in the crime rate. As one government spokesperson remarked at the time, "It's almost as if, having reduced the level of criminal activity to a point where it could be kept in check by conventional policing, the *EAGLES* chose to retire from the eyes of a public which no longer needed their active protection." Certainly, by the late 1960s, the *EAGLES* and their good work were forgotten by all except the few people who had known them personally.

The truth of their 'retirement,' however, is a greater mystery and cause for concern than official sources will admit. The *EAGLES* were called out to investigate a strange meteor which had crashed to earth, levelling a village. First reports described it as translucent with a strange, discernible glow from within. The *EAGLES'* scientists, who were amongst the finest in the world, obviously thought the meteor warranted further investigation, for they transported it to their undersea base, the *Eagles Nest*. From that moment, nothing more was heard of the *EAGLES*, except...

Some five hours after the *EAGLES* had taken the meteor to their base, their prime scientist and assistant leader Protector appeared in the centre of London and started to go berserk.

He didn't land in a plane, drive up in a car or even fly there under his own power. Witnesses reported that

there was a shimmering in the air, and Protector just stepped out, screaming. He began to demolish the surrounding buildings, apparently in a vain attempt to escape whatever he thought was pursuing him. Eventually, after he had walked through three divisions of anti-terrorist troops and caused thousands of pounds worth of damage, a gas attack from a squadron of specially designed helicopters finally knocked him out.

Whatever had driven the ex-hero insane and caused his rampage must have been of immense power. Presumably, the same thing was responsible for the silence of the *Eagles Nest* transmitters. The governments of the World were informed and every soldier, agent or operative who stood the slightest chance against a supernormal menace was put on full alert. If this unknown threat could take out the *EAGLES*, nowhere on Earth was safe.

The alert lasted for over a year. Eventually, when no danger materialised, it was stepped down. The *Eagles Nest* was quarantined; its position erased from security tapes and the minds of lesser government officials and those immune to mind probes were required to sign the Official Secrets Act. Whatever was down there, it was best left well alone. Against the threat of its eventual release, the government started to organise new supernormal strike forces, but in a more clandestine manner than before. The era of the *People's Hero* was over.

Today, years after the loss of the *EAGLES*, they are all but forgotten.

HEX

Alias: Unknown



This young, but unnaturally composed, girl was possibly the last of a long line of British witches. She had total command over strange forces that the rest of the *Eagles* treated with some trepidation.

HOWITZER

Alias: Unknown

Unofficially nicknamed 'Big Bertha' by her adoring public, this heroine was the 'Armoured Amazon of World War II'.

She was an experienced and tough heroine slightly past her prime at the time of the Eagles. She was killed by the Horror and her remains currently lie in the Research Dome of the abandoned Eagles Nest.

JOHN BULL

Alias: William 'Bill' Johnson



The only successful subject of the secret research project, codenamed 'Galahad,' Johnson was the original British super-soldier. Due to his enhanced abilities and extended lifespan, he was active in both World Wars.

By the time of his induction into the Eagles, he was semi-retired, but still acted as team leader and primary strategist.

MICRON

Alias: Jack Peters

This retired, middle-aged ex-superhero/petty criminal was most active during the early 1960s. With his ability to shrink and regrow almost instantly, he carved himself a niche as a latter-day Robin Hood, fighting for the rights of the poorer people in the community, even if it meant stealing from some of the larger commercial industries.

As such, he was on good terms with the EAGLES, even though they came close to putting him away on a couple of occasions and had visited the Eagles Nest once or twice. At one time, he was even an honorary member of the team, but his criminal record made it impossible to obtain official sanction for his recruitment.

Overthrow: This refinement has been developed by Micron over the years. When *Shrunk*, he *grabs* the sole of his opponent's foot (he may have several attempts as the opponent is unlikely to notice if he misses). Once he has done so, he immediately does his quick (1 Frame) *grow* to normal size. This has the same effect as a Judo Throw by a Grade 1 Martial Artist, except that it counts as an attack and may be *dodged*.

Micron appears in the scenario *Legacy of EAGLES* in the *Adventure Book*.



EGO:	8	Frames:	4
STR:	10	Move:	6m (2m)
DEX:	11	DC:	6
VIG:	12	Dodge:	+2 (+1)
HTC:	42 / -	Strike:	-
HTK:	40 / -	Damage:	-

Powers: *Leaping 2* (Only when *Shrunk* for 20m leap, *Refined Leap & Grow into Combat* for the accumulated *Damage Bonus* for each); *Pugilism 2*; *Shrink* (Statistic that vary when *Shrunk* are bracketed; *Refined for Shrink/Grow in 1 Frame*; *partial Shrink/Regrow* for additional +1 *Dodge Modifier*); *Overthrow*); *Speed 1* (Only when *Shrunk* and does not give the *Dodge Modifier*).

PLASMA

Alias: Unknown

This hero was the inventor of the first practical fusion reactor. A humanoid mass of energetic particles kept in shape by willpower alone, he could fly at high speed and had a powerful series of energy effects at his command.

PROTECTOR

Alias: *Jeff Anderson*



This brilliant scientist experimented on his own body to make himself super-strong and invulnerable. His experiments succeeded far beyond his wildest dreams, and he was able to tap into the powers that all people possess without realising it and gained enormous power.

Unfortunately, he was unable to repeat the results with other test subjects, creating instead twisted and mutated creatures who proved to be among the EAGLES most difficult foes.

The guilt of his failures has lived with him throughout his life, and he has always striven to make up for them in any way he can.

Protector fled the Eagles Nest in terror when the being from the meteor threatened to destroy them all. He used an experimental matter transmitter of his own design to get away, but the temporary state of non-existence this involved disrupted the synapses of his brain and drove him insane.

Protector appears in the scenario *Legacy of EAGLES* in the *Adventure Book*.

EGO:	14	Frames:	4
STR:	40	Move:	6m/20m
DEX:	11	DC:	3
VIG:	14	Dodge:	Cannot
HTC:	45 / 5	Strike:	-
HTK:	42 / 5	Damage:	+25

Powers: *Advantageous Background 1 (Brilliant Biochemist); Flight 2; Health 2 (Fast Recovery, Regeneration); Strength 2; Tough Skin 2.*

TRIPLEX

Alias: *Unknown*

To the world, this strange hero had weird powers of replication and/or teleportation but was in fact identical triplets with a strange form of telepathy between them. This was one of the Eagles' best kept secrets.

One of the triplets was slain by the Horror, and his body still lies in the Research Dome of the Eagles Nest. The whereabouts of the remaining two is unknown.

THE FRATERNITY

The Fraternity is a group of scientists who have decided to use their knowledge and specially developed abilities to amass power and wealth. This group of supervillains comprises of:

CHAMPION

Alias: Allen Hampshire



Hampshire created a cybernetic implant into which he programme the collective memories of two athletes captured for him by James. One of them was a boxer and the other a gymnast.

Champion is often affected by the personalities of the two memories he has absorbed. If an opponent ever scores a *scramble powers* Critical Hit on him, he will collapse in a contemplative coma for 1d6 hours.

EGO:	11	Frames:	4
STR:	10	Move:	6m
DEX:	10	DC:	6
VIG:	15	Dodge:	+3
HTC:	60 / -	Strike:	-
HTK:	60 / -	Damage:	-

Powers: Advantageous Background 1 (Brilliant Engineer); Agility 1; Pugilism 2.

CRUCIBLE

Alias: Arthur Firne



Firne is a natural genius. Despite a poor education, he proved capable of enormously complicated feats of engineering. His colleagues in The Fraternity believe this may be due to a mutant power.

He is a crude, boorish man, given to overconfidence and arrogance. He is proud of his physical strength which he gained in the energy absorption process that gave him his powers.

EGO:	14	Frames:	4
STR:	19	Move:	7m/15m
DEX:	10	DC:	5
VIG:	15	Dodge:	+2
HTC:	58 / -	Strike:	-
HTK:	57 / 2	Damage:	+4

Powers: Advantageous Background 3 (Brilliant Engineer, Previous Training [Twice; +2 to Strength, +2 to Vigour]); Cybernetic Device 1 (Power Simulator – Flight); Energy Attack 3 (Fire, 18 Dice – with concentrated heat blast gimmick that reduces target's Damage Dividers by an additional -1).

FRENZY

Alias: Dr John Lamb



Lamb developed a drug which enhanced his body's natural strength to its maximum. An unfortunate side effect of this is a mental illness that manifests itself in the form of a berserker rage. Permanently under the influence of this rage, whenever he fights, he will not *dodge* or *parry* but continue to attack until either he or his opponent drops.

EGO:	13	Frames:	4
STR:	14 (30)	Move:	6m
DEX:	9	DC:	6
VIG:	14	Dodge:	+1
HTC:	60 / -	Strike:	-
HTK:	60 / -	Damage:	+15

Powers: *Advantageous Background 1 (Brilliant Chemist – lost until cured of rage); Leaping 1; Strength 1*

KESTREL

Alias: Dr Jean Walsh



Jean Walsh developed an anti-gravity device to grant her powers, working together with Arthur Firne. She provides reconnaissance and extra manoeuvrability. She dislikes combat and believes The Fraternity's

objectives can be achieved without violence. If she is struck, however, she will spare no effort to humiliate her attackers.

She has undergone a rigorous training schedule to add refinements of her powers. This has resulted in her Dodge Modifier of +2.

EGO:	9	Frames:	4
STR:	6	Move:	5m/20m
DEX:	16	DC:	5
VIG:	9	Dodge:	+2
HTC:	30 / -	Strike:	+1
HTK:	27 / 2	Damage:	-

Powers: *Advantageous Background 1 (Brilliant Engineer); Flight 2.*

REDLINE

Alias: Professor William James



Professor James collaborated with Dr Lamb to produce the enhancement drug which granted him his powers. Seeing the side-effects the drug had on Lamb, he carried out further research and perfected a version which would increase the speed at which his body could operate without causing mental illness.

Redline revels in his powers. He is obnoxious in battle, taunt his foes unceasingly and delighting in their pain. He rarely strikes at foes, though, preferring to dodge and weave beyond their grasp.

EGO:	10	Frames:	4
STR:	16	Move:	24m
DEX:	10	DC:	6
VIG:	10	Dodge:	+4
HTC:	36 / -	Strike:	-
HTK:	37 / -	Damage:	+1

Powers: *Advantageous Background 1 (Brilliant Chemist); Speed 3.*

THE KRAI EMPIRE

The Krai Empire spans many worlds and borders the more peaceful civilisation of High Illana.

Resembling humanoid jackals, this cruel race of Canids is separated into three castes: the weaker Drone caste, the genetically engineered Warrior caste and the exceptionally powerful Leader caste.

Due to their physiology, they are unable to speak languages other than their own and thus rely on cybernetic translators to aid communication.

The Krai appear in the scenario *Strange Visitors* in the *Adventure Book*.



KRAI DRONES

The Krai Drone caste makes up the majority of the population of the Krai Empire. They provide crew for the Krai Battle Cruisers and manufacture the weapons, armour, and technology for the higher castes.

Generally, they are a weak and cowardly lot, relying on the Warrior caste to do their fighting for them. They will surrender as soon as any violence is threatened and will give aggressors all the help they request – as long as it involves no personal risk on their part.

Any hit from a superpower, or two hits by any form of attack, will disable a Krai Drone. They do not attack.

EGO:	1d3+2	Frames:	2
STR:	1d3+2	Move:	6m
DEX:	1d3+2	DC:	10
VIG:	1d3+2	Dodge:	-

KRAI WARRIORS

The Krai Warrior caste are genetically engineered specifically for combat. They are consequently stronger and more resilient than the Krai Drones. They also receive psychological conditioning to overcome their natural cowardly disposition, making them unswervingly loyal and fearless.

The Warrior caste make up the rank and file of the Krai Empire's legions and are the Krai most likely to be encountered by Earth's heroes. However, as the Krai Empire does tend to rely on deceit and subterfuge in its dealings with other races, most Krai Warriors are issued with holo-imagers to disguise their appearance, along with the standard blasters every warrior is equipped with. Krai Blasters are WC2, Damage – as 3d6 Energy Attack each shot, Range; 10m.

EGO:	1d6+2	Frames:	2
STR:	1d6+2	Move:	4m
DEX:	1d6+2	DC:	8
VIG:	1d6+2	Dodge:	-
HTC:	20 / -	Strike:	-
HTK:	20 / -	Damage:	-

KRAI LEADERS

The Krai Leader caste is made up of the most physically powerful members of the Krai race. Though not superpowered, the Krai Leaders are usually equipped with the very finest equipment, making them more than a match for most humans, even superpowered ones.

Krai Leaders are brave, cunning, and cruel warriors who will not give up in a battle until it is surely lost. Krai Leaders are usually they only Krai to be issued with translators, which they generally use to brag to their puny foes about the invincibility of their race.

EGO:	15	Frames:	4
STR:	19	Move:	9m
DEX:	17	DC:	4
VIG:	16	Dodge:	+2
HTC:	58 / 3	Strike:	+2
HTK:	56 / 4	Damage:	+4

Powers: *Armour 1; Martial Arts 2.*

LEGION EXTRAORDINAIRE

This group of minor Canadian superheroes is devoted to the Separatist cause of Independence for Quebec. Though they themselves never use violence to further their cause they will not decry their colleagues who do.

The Legion appear in the scenario *The Arcani Gambit* in the *Adventure Book*.



CERCUEIL

Alias: Dr Roger Constance

Dr Roger Constance was one of the English-speaking scientists who was promoted over Nuit for a key Professorial post. However, unlike the others, Nuit had a nagging respect for Constance's abilities.

When Constance died Nuit stole his body and attempted to reactivate his brain to help him with his research. He succeeded to a limited extent, and together they designed a mobile container for Constance's decaying body.

Over the intervening years though, his mental capacities have slowly deteriorated until he is nothing more than a pawn of Monsieur Nuit.

Appears to be a large and rather clumsy robot, with clear, plasti-steel sections showing parts of the decaying corpse within.

EGO:	7	Frames:	4
STR:	13 (46)	Move:	6m
DEX:	5	DC:	3
VIG:	15	Dodge:	-
HTC:	52 / 5	Strike:	-1
HTK:	54 / 5	Damage:	+31

Powers: *Armour 2; Strength 2; Health 2 (Disease/Radiation Immunity, Toxin Immunity).*

LE CHIEN

Alias: Inapplicable

This creature has no name. His first memories were of a cage in a laboratory somewhere in Canada. He was rescued by a group of French-speaking animal liberationists and raised in secret by two of their number. Nobody knows his true origins, and all the scientists from the research laboratory have since died under unusual circumstances, apparently torn limb-from-limb by some maddened animal. (In fact, they were slain by Government agents trying to simultaneously hush-up their involvement in illegal research and frame Le Chien).

Le Chien is a hunched-over, animalistic, snarling humanoid, covered in brown fur, much of it showing at the fringes of his rather spartan 'costume' decorated with animal teeth.

EGO:	17	Frames:	4
STR:	10 (28)	Move:	5m
DEX:	8	DC:	5
VIG:	12	Dodge:	+2
HTC:	46 / 1	Strike:	-
HTK:	36 / 1	Damage:	+13

Powers: *Agility 1; Claws; Heightened Senses 1 (Animal Senses); Pugilism 1; Strength 1.*

MISTRAL

Alias: Julienne Duffaut

Julienne Duffaut is a mutant with the ability to sense and manipulate the kinetic energy possessed by the molecules around her. The greater the energy, the more pronounced the effect she can have on them. Thus, her most noticeable power is over air molecules.

She can create buffeting winds to attack opponents or to reduce the effects of attacks against herself. Note therefore that her "energy attack" is in the form of a wind and will not work in an airless environment.

Julienne can create minor effects on any other substance provided the molecules of that substance

possess some kind of kinetic energy. This includes living tissue.

Mistral is a young, carefree girl, with lots of long blonde hair, which always appears to be blowing in the wind, even if none is present..

EGO:	13	Frames:	4
STR:	9	Move:	5m/15m
DEX:	12	DC:	6
VIG:	9	Dodge:	+1
HTC:	31 / -	Strike:	-
HTK:	33 / -	Damage:	-

Powers: *Energy Attack 1 (Wind, 15 Dice); Field Manipulation 2 (Molecular – affects living beings, see above); Personal Force Shield (13 Hits).*

MONSIEUR NUIT

Alias: Dr Bernard Nuit

Bertrand Nuit was a talented physicist who was always forced to work under lesser talents in the universities of his native Canada because of his poor command of English – a legacy of his rather puritan

French-Canadian mother. He swore revenge upon the system and was an easy recruit for the Quebec Separatists. However, it has taken him the best part of thirty years to build the devices he needs to give him the powers he needs to aid his cause.

Nuit is a raven-haired Peter Cushing lookalike. Tall and thin, his costume is old-fashioned and rather baggy, covered with various bits of wiring, gadgetry, and equipment.

EGO:	11	Frames:	4
STR:	10	Move:	6m/15m
DEX:	15	DC:	5
VIG:	10	Dodge:	-
HTC:	35 / -	Strike:	-
HTK:	35 / -	Damage:	-

Powers: *Advantageous Background 1 (Brilliant Physicist); Cybernetics 3 (Power Simulator – Energy Attack 1 [Electricity, 15 Dice], Flight 1, Personal Force Barrier [13HTK/Unlimited HTC]); Expertise 1 (Stealth).*

THE NATIONAL DEFENCE LEAGUE



The National Defence League is the USA's official, government-backed superhero team. Their headquarters is in Washington DC but for various reasons they often find themselves operating out of auxiliary bases in New York and Los Angeles.

The heroes listed below are those on the current active roster. Though many other American heroes have worked with the team at various times during its history.

They are financed by the American government, although some members, including Firebird and Stretcho, contribute to running costs.

The current line-up of the NDL, as below, appear in the scenario *The Pilcomayo Project* in the *Adventure Book*.

BLACK WOLF

Alias: Joe Washington

Joe Washington is a pure-blood Sioux. His powers are all simple extensions of his physical abilities and result from his eating herbal mixtures prepared for him by an ancient shaman. The shaman had intended Joe to be a champion of the Native American cause, taking revenge upon the white man and driving him from the land. However his pupil, who had grown up in white society, realised this was a foolish dream and now spends his time fighting for justice and freedom as much as for his people's rights.

Black Wolf and Powerchord are frequently at loggerheads over racial issues, as the former feels that his black colleague has too simplistic a view of the problem and ignores the fact that black people are comparatively well-off compared to other racial minorities. Joe is also frequently in trouble with his colleagues and the government over his outspoken comments to the press.

In his secret identity Joe works as a 'hard hat' on construction sites.

EGO:	8	Frames:	4
STR:	16 (31)	Move:	8m
DEX:	12	DC:	6
VIG:	17	Dodge:	+1
HTC:	64 / -	Strike:	-
HTK:	69 / -	Damage:	+16

Powers: *Health 1 (Fast Recovery); Leaping 1; Pugilism 2; Strength 1; Weapon Skill (Tomahawk).*

FIREBIRD

Alias: Claire Montague

Claire Montague is an ex-patriate English actress who is now a major soap opera star. Her impressive flame control powers are mutant in origin, and this has recently caused her severe problems as various religious groups in America have mounted a strong anti-mutant crusade.

Claire was recently captured and tortured by Azrael, a religious fanatic villain. Although she managed to keep details of her secret identity from him, her mind has been damaged by the experience and, as Firebird, she often falls under the delusion that her secret identity is really that of her most famous screen role, the rich and arrogant Princess Christina of Mecklenburg. As the NDL all know each other's secret identities, this has sometimes lead to her unfortunate team-mates having to bow down and call her "Your Royal Highness" in the middle of a fight.

Firebird uses her flame manifestations gimmick to fashion a bird-like mask. She also swathes her fist in flame when punching, which gives her a +4-damage bonus.

EGO:	6	Frames:	4
STR:	9	Move:	6m/15m
DEX:	11	DC:	5

VIG: 16 **Dodge:** -
HTC: 53 / - **Strike:** -
HTK: 52 / - **Damage:** -

Powers: *Advantageous Background 1 (Rich Entertainer); Energy Attack 3 (Fire, 19 Dice – Manifestations Gimmick); Energy Immunity (Fire); Flight 1; General Force Wall 1 (20 hits); Intuition.*

MR MAGIC

Alias: Dick Stevens

Dick Stevens is a genuine stage magician, as adept at slight-of-hand and illusion as he is at real magic. When he first began his career he was as cynical as most other people about ‘real’ magic. Then he met u and teamed up with an older conjurer, Bernard Kransky. Bernard had served in the Far East during WWII and claimed to have learned his magical skills from Tibetan monks. He always maintained, even to his friends, that real magic did exist and that some of his stage tricks used such sorcery.

Young Dick never believed this tale and kept pestering his partner to reveal the secrets of his special tricks and, feeling he was being fobbed off with ridiculous excuses, determined to spy on the older man as he practised. One day he concealed himself in Kransky’s dressing room and watched the older magician running through his act. To Dick’s horror, Kransky summoned a real demon and began to converse with it in some arcane language. Unable to contain his curiosity, Dick burst out of hiding, but this distracted Kransky from his spell and the demon promptly grabbed the sorcerer and disappeared.

Dick immediately gave up his stage career and headed east in the hope of learning enough real sorcery to rescue or avenge his friend. When he returned, America acquired a new superhero.

Mr Magic has a special gimmick which allows him to make his astral form visible. Ordinary people normally mistake him for a ghost.

EGO: 15 **Frames:** 4
STR: 5 **Move:** 6m
DEX: 15 **DC:** 6
VIG: 12 **Dodge:** -
HTC: 42 / - **Strike:** -
HTK: 44 / - **Damage:** -1

Powers: *Expertise 1 (Disguise); Magic 2 (22 points – Astral Projection*, Energy Strike, Conjuring, Information); Precision; Probability Manipulation (Conscious).*

PATRIOT

Alias: Kirk Jackson

Patriot is the reincarnated spirit of Paul Revere, a hero of the American Revolution. He has appeared many times throughout the history of the country, always turning up when great danger threatened. Thus he fought alongside American forces in both World Wars, though whatever power causes him to take flesh did not feel that the war in Vietnam warranted his appearance.. Patriot returned to life most recently in 1984 and immediately sought out the NDJ, of which he was already an honorary member.

In private life Patriot takes on the role of Kirk Jackson, a fashion photographer. The American government has supplied him with appropriate papers detailing Jackson’s life, so he has few problems explaining his lack of visibility prior to 1984. However, he is having problems adapting to modern American society and thus prefers to remain in his superhero guise most of the time.

Patriot has no obvious superpowers and fights with his trusty rapier. His immortality is restricted by the fact that he can only be reborn when America needs him. To date he has always been killed in action just when the danger seems to be over. The only other unusual power he has is the ability to call upon the ghosts of three famous ex-Presidents: George Washington, Thomas Jefferson and Abraham Lincoln, for advice. However, the ghosts are having even more trouble understanding the modern world than Patriot, who fears they are becoming senile.

The American government is understandably very disturbed at Patriot’s sudden reappearance as there is, as yet, no sign of any great danger to the country. Various theories have been put forward by the Pentagon and CIA, but the only real result has been to make everyone in the White House very jittery whenever a crisis looks like blowing up.

EGO: 7 **Frames:** 4
STR: 8 **Move:** 6m
DEX: 16 **DC:** 6
VIG: 11 (21) **Dodge:** +1
HTC: 85 / - **Strike:** +1
HTK: 79 / - **Damage:** -

Powers: *Advantageous Background 1 (Immortal); Agility 1; Sidekick 1 (Ghosts); Vigour 1; Weapon Skill 2 (Fencing, Knife Parry).*

POWERCHORD

Alias: Unknown

The man who is now Powerchord was once a world-famous rock guitarist. At the height of his fame he was approached by a black scientist and offered a special guitar which under his expert fingers could produce amazing effects. Seizing the opportunity, he faked his

own death and became Powerchord, a black rights campaigner.

Powerchord's career as a civil rights activist was fairly long and colourful. In those days he frequently came into conflict with the authorities and charges are still outstanding against him in certain southern states. The \$1 million reward that the Ku Klux Klan put on his head is also still on offer.

Since that time, however, the position of black people in American society has improved greatly and Powerchord has come to realise that the colour of a man's heart is more important than the colour of his skin. The final straw came when his scientist benefactor was killed by black mobsters who wanted the secrets of the guitar to further their criminal careers. Powerchord has been officially pardoned by the President, but in certain quarters resentment of him is still high.

Without his guitar Powerchord is an ordinary human, though he has done a lot of training to improve his physical condition. Because of this he prefers to live as a superhero all of the time, and firmly denies all suggestions of a link to his rock star past.

EGO:	12	Frames:	4
STR:	17	Move:	6m
DEX:	9	DC:	5
VIG:	10	Dodge:	-
HTC:	35 / -	Strike:	-
HTK:	37 / -	Damage:	+2

Powers: *Advantageous Background 3 (Rich Entertainer, Previous Training - +2 to STR, +2 to VIG); Energy Attack 1 (Sonic, 23 Dice – Area Effect Gimmick, Quick Blast –*

from guitar); Personal Force Shield (23 hits – from guitar).

STRETCHO

Alias: Lee Stanton

Lee Stanton is the owner and chief scientist of America's largest bubble-gum company. He has used his vast knowledge of molecular elasticity to experiment on human flesh and, as a result, is now able to deform his body in an incredible variety of ways. A useful side effect of his experiments has been acquiring the ability to climb walls by turning his rubbery fingers into suction pads.

Stretcho is undoubtedly the brains of the ND. His scientific background causes him to be very cautious, unwilling to act until he has fully analysed the situation. This often brings him into conflict with his more hot-headed team-mates, particularly Powerchord and Black Wolf.

EGO:	11	Frames:	4
STR:	6 (8)	Move:	4m/6m
DEX:	8	DC:	5
VIG:	11 (14)	Dodge:	-
HTC:	41 (50) / -	Strike:	-
HTK:	46 (54) / -	Damage:	-

Powers: *Advantageous Background 2 (Brilliant Chemist, Rich Industrialist); Growth; Shrink; Stretch 2; Wallcrawling.*

NORTH GUARD

North Guard is a newly formed Canadian super-team, based in the city of Winnipeg, in the province of Manitoba. They were brought together by Alex Bowan, who goes by the name Seeker and are made up of the heroes below.

They are officially sanctioned and backed by the Canadian government. They generally use a Quadjet for transport, which can seat seven people, reach a top speed of 700mph, but has no offensive weaponry.

CHAT NOIR

Alias: Georges LaFontaine



Georges LaFontaine was named Chat Noir (Black Cat) by his father, Sir Hillary LaFontaine. His father didn't want to risk his position in society and the parliament and so sent baby Georges and his young mother away.

The problem with Georges was his appearance. He was covered with black fur with cat-like eyes and sharp teeth. George and his mother were taken to a large, isolated Nova Scotian estate. Eventually, Georges grew restless and ventured into the nearest town. The townspeople cornered Georges and beat him. He used his Probability Manipulation to escape.

His mother, long held in suspicion by the locals, was forced from the area. Georges bade her farewell and entered the forests where he survived alone for years until Seeker and Klondike found him. They convinced Georges to join them.

In combat, Chat Noir slashes with his claws at faces, groins, and so forth. He gains pleasure out of fighting. Seeker figures that having Chat Noir on the team is the best way to keep control of him.

EGO:	10	Frames:	4
STR:	16	Move:	14m
DEX:	13	DC:	5
VIG:	13	Dodge:	+5
HTC:	46 / -	Strike:	-

HTK: 45 / - **Damage:** +1

Powers: *Agility 1; Claws; Heightened Senses 2 (Animal Senses, IR Vision); Probability Manipulation (Conscious); Speed 1.*

DYNAMO

Alias: Janice Bowan



Janice's mother, an inmate at the Safe Haven Mental Institute in Ontario, was injected with unstable chemicals while pregnant with Janice. The experiment was illegal, but no-one was ever prosecuted. On the night that Janice's mother went into labour, lightning from a terrible storm struck the delivery room. The doctor in charge of the experiment, nurses and Janice's mother were all killed. Miraculously, newly born Janice survived until firemen and paramedics arrived. Safe Haven burned to the ground that night.

Janice was given the last name Jones by the government and raised in orphanages. As she grew, she learned of her electrical powers, but kept them secret. She ran away at the age of 16.

In the dark alleys of Toronto, Alex Bowan found her. He befriended her, unaware of her special powers. When Janice confided her superpowers to Alex, now Seeker of North Guard, he convinced her to join the team as Dynamo. She recently married Seeker.

Dynamo's *Energy Attack* must be channelled through metal to work, and her lightweight metal battle suit allows her to do this. Out of costume, she must utilise some metallic object to use this power.

EGO:	12	Frames:	4
STR:	10	Move:	6m
DEX:	11	DC:	4
VIG:	12	Dodge:	+3
HTC:	42 / 2	Strike:	-

HTK: 42 / 3 **Damage:** -

Powers: Agility 2; Armour 1; Energy Attack 1 (Lightning, 15 Dice); Energy Immunity 1 (Electrical/Lightning).

KLONDIKE

Alias: Unknown



Klondike’s spacecraft crashed above the Arctic circle several years ago. Although Klondike survived the crash, he suffered severe memory loss. As fate would have it, Seeker saw the ship crash. He found Klondike resting on a nearby ice floe.

When they returned to the crash site, the spacecraft’s self-destruct sequence activated, and the ship disintegrated.

Seeker befriended the massive, golden-skinned stranger and agreed to help him adjust to his new home. Seeker named him Klondike.

EGO: 13 **Frames:** 4
STR: 13 (31) **Move:** 9m
DEX: 6 **DC:** 6
VIG: 15 (23) **Dodge:** +1
HTC: 81 / - **Strike:** -
HTK: 80 / - **Damage:** +16

Powers: Energy Immunity 2 (Electricity/Lightning, Laser/Light); Larger 1 (Taller); Pugilism 1; Strength 1.

RAVEN

Alias: Joseph Ravenfeather



To the people of the Blackfoot Indian reservation where Joseph Ravenfeather grew up, he was a symbol of their ancient Indian spirits. Unfortunately, Joseph had little faith in ancient spirits. Ravenfeather would argue repeatedly with the elders of the tribe that he mutation was genetic, not mystic.

One night, after a particularly heated debate, Joseph threatened to leave the reservation. Later, a group of young tribesmen ambushed him with orders to clip his pinfeathers. Without them, he could not fly. Ravenfeather fought madly and escaped before they could ‘cripple’ him.

He knew he could no longer stay with people to whom he was nothing more than a symbol. Joseph flew to Manitoba to join North Guard as Raven.

EGO: 12 **Frames:** 4
STR: 13 **Move:** 7m / 15m
DEX: 16 **DC:** 6
VIG: 15 **Dodge:** +3
HTC: 53 / - **Strike:** +1
HTK: 51 / - **Damage:** -

Powers: Flight 1; Precision (Martial Arts); Martial Arts 2; Reactions.

SEEKER

Alias: Alex Bowan



Alex Bowan grew up in the rugged Yukon Territory, where he learned to hunt and trap. Financial commitments placed on him by an ailing mother forced Alex to join the Royal Canadian Mounted Police. Alex excelled and rose quickly in the ranks of the RCMP.

Shortly after his mother died, he left the RCMP to return home. With both parents gone (his father had died in a hunting accident when Alex was 10), home didn't feel the same.

Alex became a wanderer and explorer, living off the land. On his travels, he met Klondike. Together they formed the core of North Guard. He chose the name Seeker after his remarkable tracking prowess. He recently wed Dynamo.

In combat, Seeker uses a variety of weapons. A typical selection would be a crossbow, hatchet, and noose (treat as bullwhip).

EGO:	17	Frames:	4
STR:	15	Move:	6m
DEX:	12	DC:	6
VIG:	11 (23)	Dodge:	+3
HTC:	81 / -	Strike:	-
HTK:	80 / -	Damage:	-

Powers: *Agility 1; Heightened Senses (Animal Senses); Intuition; Pugilism 1; Vigour 1; Weapon Skill 3 (Crossbow, Hatchet, Noose).*

THE NORTHINGHOUSE CORPORATION

This is an eminently respectable American-based multinational company with interests in aerospace, electronics, computer hardware, engineering, and the arms trade. This is what the world – including 98% of Northinghouse’s employees – knows. If anyone added that certain senior Northinghouse house executives add to company profits (and their own salaries) by exploiting the corporation’s huge resources and great geographical dispersion in pursuit of dealings in any and every illegal drug, in projects to disrupt ‘uncooperative’ governments and replace them with the company’s friends, and in grandiose schemes of world domination, then the result would be a libel prosecution. However, this would not make the additional statements untrue...

The key to Northinghouse’s illicit activities is its ‘Special Projects Unit’ – AKA the dirty tricks department. Through this, a large force of well-armed mercenaries is paid and equipped, and, in addition, a number of supervillains are employed on long-term or one-off ‘contracts.’

The current members of Northinghouse’ strike team, as below, appear in the scenario *Peking Duck* in the *Adventure Book*.

MR SMASH

Alias: Inapplicable

Northinghouse has robotics division, which once embarked on a project, part funded by the CIA, to produce a Mobile Remote Self-Motivated Automatic Specialist Hunter – MR SMASH for short. The result was not considered a success, being clumsy, inflexible, and vulnerable to various attack modes, and the CIA cancelled their funding. The Special Projects Unit, however, willingly ‘appropriated’ the prototype, and sent it on a series of missions. In the first, it inflicted a humiliating defeat on the mercenary martial artist known as Green Dragon; in the second, it was photographed in action by a journalist, which obliged Northinghouse to tell the CIA that the machine had been stolen...

MR SMASH is a three-foot tall robot, very heavily built, with four arms fitted with fairly sensitive triple claws and a variety of special sensor devices in its head unit. Its experimental robotic brain is mounted within the chest space.

This robot’s small size and multiple well-coordinated limbs give it the Dodge and Strike modifiers above and allow it to climb very easily. Since it is only a simple-minded machine, it has some severe sensory limitations (colour blindness, no chemosensors); if it suffers a Scramble Powers hit, it will run amok.

EGO:	12	Frames:	4
STR:	5 (21)	Move:	4m
DEX:	8	DC:	4
VIG:	10	Dodge:	+1
HTC:	31 / -	Strike:	+1
HTK:	41 / -	Damage:	+6

Powers: *Advantageous Background 2 (Special x2 – four-armed, 3-foot-tall robot); Cybernetics 1 (Computer Brain); Health 3 (Disease/Radiation Immunity, Environmental Survival – anywhere a sealed machine can function, Toxin Immunity); Heightened Senses 2 (Hearing, IR Vision); Strength 1, Tough Skin 1.*

SHADOW DANCER

Alias: Natasha Mallory

Natasha Mallory was a low-power mutant telepath with no great interest in using her powers for good or evil, but an immense streak of nosiness. This did her no harm whatsoever until the day she realised to her horror that the innocuous passer-by she was probing was actually a malevolent extra-dimensional being of phenomenal strength who was not only aware of the intrusion but resented it. The ‘demon’ attacked and captured Natasha and had dragged her halfway to its own dark plane before she somehow found the strength to break free.

She almost made it home – but not quite; she was not recaptured, but a part of her body and much of her mind remains in a shadowy realm of ‘negative energy.’ This is not a total disadvantage, however; Natasha’s now finds that she can tap strange forces, either to reinforce her mental abilities or use ‘raw’ in a variety of ways. This power is available to her as long as she avoids strong light (daylight or powerful searchlights can almost cripple her), but she also seems to have been infected with a little of the amorality of the ‘shadow realm,’ and now Natasha Mallory is Shadow Dancer, ready to sell her powers to the highest bidder.

Shadow Dancer wears a simple cream-coloured costume and a short black cape; the observant may also notice that much of her body, and especially her face, appears to be in deeper shadow than can be explained by the ambient illumination.

Shadow Dancer’s powers are a mixture of natural psionic talents enhanced by her mystical experience, and mystical powers of ‘negative energy’ and shadow. *Energy Immunity* requires her to be conscious in deliberately deflecting damaging energies, her ‘radar’ is awareness of anything happening in nearby darkness, her *Hallucinations* are invariably of shadowy forms, her *Psi Blast* and *Telepathy* both demand the presence of shadow or darkness. Her *Stunner* is actually her

mystical ability to drain a victim of energy at range. *Teleport* is her (limited) ability to ‘floe’ through shadows. She will avoid strong light at all times since she loses her powers in strong illumination.

EGO:	14	Frames:	4
STR:	4	Move:	6m
DEX:	14	DC:	6
VIG:	12	Dodge:	+1
HTC:	41 / -	Strike:	-
HTK:	63 / -	Damage:	-2

Powers: *Energy Immunity 3 (Cold/Ice, Nuclear, Cosmic); Expertise 1 (Stealth); Heightened Senses 1 (Radar Senses); Psi Powers (15 points, Hallucinations*, Psi Blast, Telepathy); Stunner 1, Teleport 1.*

TORPEDO

Alias: James Pinchon

One of Northinghouse’s legitimate American engineering labs once received a contract from the US government to produce a powered sub-aqua suit with offensive capabilities for use in espionage, intrusion, and assault missions. The project was cancelled but Northinghouse, hating to waste such a useful toy, surreptitiously transferred the prototype suit to their Special Projects Unit, who gave it to a loyal hireling named James Pinchon. Codenamed *Torpedo*, Pinchon has served Northinghouse well enough to come to the attention of the CIA.

The *Torpedo* suit is a lightweight design, built of carbon-fibre reinforced polymers and incorporating such useful gadgets as high-power boot aquajets, artificial senses, and four wrist-mounted, rocket-propelled ‘mini-warheads’ with fragmentation effect. Pinchon can use these and the suit’s artificial strength to good effect in combat. The design’s main weakness lies in the internal circuitry, which can disrupt violently under certain conditions.

All *Torpedo*’s powers derive from the armour he wears, which also incorporates a radio receiver. It is powered by a super-compact battery with rather a short life (*Torpedo* may lose his super-strength after a few attacks, at the SS’s discretion). *Weapon Skill* applies to 4 suit-mounted ‘mini-missiles’; these act as Light Projectiles (1d6+3 HTC, 2d6+3 HTK), but are explosive and can attack up to 4 opponents within 3m of a chosen target point. The suit is equipped for sub-aqua work, allowing *Torpedo* to ‘swim’ at 15m per Frame (drawing on battery power) and manoeuvre with ease under water.

EGO:	8	Frames:	4
STR:	12 (30)	Move:	6m/15m
DEX:	10	DC:	4
VIG:	12	Dodge:	-
HTC:	39 / -	Strike:	-
HTK:	45 / -	Damage:	+15

Powers: *Armour 1; Health 1 (suit has own air supply/purifier); Heightened Senses 2 (Radar Senses, IR Vision); Strength 1; Weapon Skill 1 (mini-grenades); Special (Sub-Aqua).*

VENDETTA

Alias: Marco DiMaggio

Marco DiMaggio was one of the most trusted hoods in Pittsburgh’s leading Mafia ‘family.’ Not too bright, perhaps, but totally loyal and very, very honourable (in Mafia terms). His ‘don’ knew Marco well and began to fit him out as the perfect bodyguard; extensive training in unarmed combat was added to a cat-like natural poise and a sixth sense for danger, and a sophisticated lightweight jacket of body armour was purchased for this ‘human weapon.’

That was just before Pittsburgh’s other, smaller ‘family’ decided to expand – violently. Marco’s boss and most of Marco’s colleagues were wiped out, and Marco was left for dead. All that saved Marco was the care of his kid brother, and his own burning desire for revenge – revenge that was obtained when Marco DiMaggio assumed the black and grey body suit and black face mask of ‘Vendetta.’ Annihilating dozens of his sworn foes was excellent final training in personal combat. Now *Vendetta* sells his skills to the highest bidder, never breaking his word, and never trusting anyone.

All *Vendetta*’s powers derive from long experience and hard training, plus fanatical drive.

EGO:	12	Frames:	4
STR:	13	Move:	6m
DEX:	12	DC:	5
VIG:	8 (18)	Dodge:	-
HTC:	64 / -	Strike:	-
HTK:	63 / -	Damage:	-

Powers: *Expertise 1 (Stealth); Intuition; Pugilism 2 (Combat Response: Judo Throw); Vigour 1.*

THE OUTSIDE LINE

The Outside Line is an informal association of superheroes, gathered together by Mandala to deal with opponents stronger than its individual members can handle alone. If the group has a particular character, it is anarchic, unconventional, and anti-establishment; two of its members are hunted by the authorities. However, the three individuals get on well together and make an effective fighting team.

The Outside Line appear in the scenario *Peking Duck* in the *Adventure Book*.

MANDALA

Alias: Andrew Mellish

Back in 1967, a very large number of hippies went East, looking for gurus to tell them the meaning of life. Andrew Mellish was as naïve as any, but he was lucky; his guru was really unusual. In addition, Mellish had the determination and commitment to last out a rigorous and comprehensive course of training for mind and body.

Andrew might have spent the rest of his life in a tiny monastery in the foothills of the Himalayas, but after some years, a letter reached him from an old schoolfriend who needed help. Returning to Britain, Andrew was shocked to find how the old ideals of the 60's had faded and died; the worst symptoms he encountered was the corrupt property company that was seeking to bulldoze most of his home town. His old friend had stumbled across some dark secrets when fighting the plan, including a complex web of corruption. Taking on these entrenched powers with his mystically trained powers took Andrew outside the law, even when he eventually won; the strength of his opponents led him to believe that he should continue this kind of work in other areas, preferably with assistance. Now as Mandala, Andrew Mellish leads the Outside Line.

Mandala wears shoulder-length hair, a headband, and a full beard. He also wears a saffron-yellow cape, grey trousers, and thonged sandals, but always goes bare-chested to display the huge, ornate 'mandala' design tattooed on his chest in a multitude of colours. In general, his training makes him fast, agile, and dextrous, although it was far from complete when he left India; it also gives him more exotic powers. His mental training gives him abilities ranging from telepathy to that of 'disbelieving' the power of nonphysical forces to harm his body. In addition, an ascetic, monastery style of life has left him unusually robust and healthy.

All Mandala's powers derive from his physical and mystical training. His immunity to fire is achieved by reminding himself of the illusory nature of such

ephemeral forces – an act of will precluding the simultaneous use of his psionic talents.

EGO:	12	Frames:	4
STR:	12	Move:	6m
DEX:	13	DC:	6
VIG:	13	Dodge:	+3
HTC:	45 / -	Strike:	-
HTK:	45 / -	Damage:	-

Powers: *Advantageous Background 2 (previous Training - +2 to EGO, +2 to DEX); Agility 1; Energy Immunity 1 (Heat/Flame); Expertise 1 (Stealth); Martial Arts 1 (Combat Response: Judo Throw); Psi Powers (15 points - Telempathy*, Telekinesis, Telepathy).*

SHALE

Alias: James Vernon

James Vernon was once a very ordinary sort of guy, a junior mining engineer working for a Hong Kong-based oil company, that was investigating new methods of extraction based on 'modulated molecular permeability.' Somehow, inexplicably, Vernon annoyed the local Tongs while working at company HQ and they paid him a visit one night while he was working overtime. The heavies accidentally pushed Vernon into an experimental vat after short-circuiting one of the machines; they were more than a little surprised when the grey, stone-like being who climbed out of the vat attacked them and didn't stop gaping until he had knocked them all flat.

Vernon's company flew him home to London, where with the aid of various doctors he managed to gain control of his new, variable molecular structure. This power was to prove useful when the vengeful, tireless Tongs reappeared, but even so he was only saved by the intervention of Mandala, who invited him to help form the Outside Line. Vernon's consent came as much out of gratitude as enthusiasm; he is still unsure about his heroic potential, and remains less than fond of combat, but has taken the identity of Shale, due to his appearance which resembles damp grey rock.

Shales can control his body's molecules and can absorb silicon and water from his vicinity (usually from dust and vapour in the air) to reinforce it temporarily; somehow, he can even transform himself to a rock-like form. This can compensate for the normal physical weakness of his new body, but concentrating on it prevents him using his 'mud control' for other purposes. His new form is also strikingly quick, responsive, and elastic.

Shale can only use his *Strength* and *Tough Skin* powers when his *Mass Variation* is active and can only

use the latter to increase his mass; furthermore, he can only use his *Speed* and *Stretch* powers when not using his increased mass. When two numbers are given above, the first represents the character with *Speed* and *Stretching* active, the second *Strength* and *Tough Skin* functional.

EGO:	6	Frames:	4
STR:	4 (21)	Move:	10-15/5m
DEX:	13	DC:	5/4
VIG:	15	Dodge:	+3/0
HTC:	56 / -	Strike:	-
HTK:	53 / -	Damage:	-2/+16

Powers: *Mass Variation (Self); Solidify; Speed 1; Stretch 1; Tough Skin 1.*

SKYLIGHT

Alias: Janice Lucenzi

When DICE decided to form a special aerial combat unit, one of their first recruits was an engineering graduate and champion gymnast named Janice Lucenzi. After a few weeks, her instructors were unanimous on two things; Lucenzi was brilliant, and Lucenzi was a hot-headed idiot. Before they could decide what to do, however, Janice Lucenzi took matters into her own hands by borrowing experimental combat gear and flying right into the middle of a particularly complicated situation, involving an embassy, hostages, and a bunch of super-terrorists. Her action having forced their hand, DICE followed her in, to discover half their opponents already down, and two of the hostages with stray bullets in them. The ensuing diplomatic complications were monumental.

Lucenzi blamed herself for all this (rightly) and decided that she had little choice in what followed but to run for cover. She assumed the identity of Jane Fellowes, electronic engineer, and also that of Skylight, costumed crimefighter, hoping to redeem herself and prove her real worth.

Encountering Mandala during a payroll hold-up that they jointly stopped, she accepted his invitation to join

the Outside Line, and she continues to oppose evil at every opportunity – or at least, whenever she remembers that she’s not supposed to be enjoying herself.

As Skylight, she wears a close-fitting blue jumpsuit and carries a variety of DICE manufactured devices, many of them non-standard, lightweight gadgets. Of particular interest is the ‘force deflector’ she wears under her costume on her left wrist, which projects a highly localised force field which will deflect any incoming missile or energy beam she sees and reacts to in time. Skylight has medium-length black hair that she wears in a lop-sided style, held in place by a small silver-coloured circlet.

Skylight’s natural dexterity and gymnastic skill are phenomenal. Her *Force Deflector* (a small gadget worn beneath the sleeve of her costume) generates a filed effect that can be used against ranged attacks only as if the wielder had *Weapon Skill: Shield* (used defensively), while her *Flash Grenades* (6 carried) ‘detonate’ with a dazzling flash – anyone within 4m may be blinded unless their eyes are protected; a character may attempt to protect his eyes (requires successful Dodge vs WC3) otherwise blinded for 1d6 Frames. Skylight also uses a short-range flying belt, a set of magnetic ‘grippers’ providing *Wallcrawling* ability on metal surfaces, and an 8-shot laser (as rules, but used with *Weapon Skill*). She is quick, clever, and a useful ally, but rather too excitable and unused to real pain.

EGO:	7	Frames:	4
STR:	5	Move:	5m
DEX:	18	DC:	6
VIG:	7	Dodge:	+3
HTC:	17 / -	Strike:	+3
HTK:	28 / -	Damage:	-1

Powers: *Advantageous Background 1 (Previous Training - +2 to DEX); Cybernetics 2 (Special – Force Deflector, Flash Grenades); Expertise 1 (Gymnastics); Flight 1; Reactions; Wallcrawling; Weapon Skill 1 (Laser).*

THE REFORMED TEMPLE OF SPIRITUAL TRUTH AND PEACE

This group believes that most of the world's ills have been caused by a lack of faith. Members must understand the tenets of as many different religions as possible and attempt to fuse them into a synthesis designed to bring about world peace and love.

This group was founded in the UK in 1982 by Tobias Glenn, a professor of comparative religion, who decided that there was no such thing as a single true belief.

Members are obliged to go out and join as many religions as possible, taking on assumed names and identities if there is no other route to success. The ideas of each faith are added to a massive master file of religious practices, which is being analysed in an attempt to discover truly effective religious rituals.

Another aspect of this group's work is an attempt to persuade members of different religions to co-operate in rituals for peace. A number of pamphlets describing this work have been published, some arousing mild controversy. It was recently announced that the group will fund a religious festival at Glastonbury in the spring.

Supervisor Notes:

Glenn is the dupe of an alien race who intend to conquer Earth. During the festival a flying saucer will land at Glastonbury, taking all the participants aboard. Once in the ship, they will be hypnotised and exposed to radiation, designed to mutate them and release latent superpowers. When this is done they will be released, programmed to cause as much destruction as possible, then self-destruct. The aliens will then follow up with a mass attack when the Earth has taken enough damage.

This requires the SS to generate an extremely large number of supervillains, all totally untrained in the subtleties of their powers. They should be designed with one or two powers, which will always be innate rather than generated by machinery or magical artefacts.

STARGUARD

StarGuard is an organisation of super-powered individuals from the various planets that make up the Emissariate of Bolusci. They have all been co-opted into the personal service of Torus, the Meg of Bolusci himself. The five below are representatives of a much larger force.

StarGuard appear in the scenario *Strange Visitors* in the *Adventure Book*.

ARGENT



This highly intelligent female is a Science Warrior on her home planet. She fights wearing a battle-suit of her own development and design.

Whilst not individually very powerful, her great knowledge often proves to be a great asset to StarGuard.

EGO:	10	Frames:	4
STR:	8	Move:	5m/25m
DEX:	16	DC:	6
VIG:	8	Dodge:	+1
HTC:	28 / -	Strike:	+1
HTK:	28 / -	Damage:	-

Powers: *Advantageous Background 1 (Brilliant Engineer); Cybernetics 1 (Environmental Survival – battle-suit permits survival in rarefied atmosphere and vacuum); Energy Attack 1 (Electricity, 15 Dice – built into battle-suit); Flight 3 (built into battle-suit).*

CORONA



This strange being is the child of a star. She is a respected member of StarGuard but has (unknown by her teammates) been corrupted by her own lust for power and is now working as a spy for the Krai Empire. She is fast and deadly, possessing great reserves of energy.

EGO:	16	Frames:	4
STR:	6	Move:	4m/20m
DEX:	8	DC:	6
VIG:	7	Dodge:	+1
HTC:	25 / -	Strike:	+1
HTK:	24 / -	Damage:	-

Powers: *Energy Attack 2 (Starlight and Fire, 22 Dice); Flight 2; Heightened Senses 1 (IR Vision); Personal Force Shield (15 hits).*

SINGULARITY



This dark, dour male is the leader of one section of StarGuard. His ability to step through the singularities by tapping into nearby black holes gives him an effective form of teleportation and this, plus his great strength, courage and cunning make him a deadly and feared opponent.

EGO:	17	Frames:	4
STR:	30	Move:	7m
DEX:	11	DC:	4
VIG:	12	Dodge:	-
HTC:	42 / 3	Strike:	-
HTK:	42 / 4	Damage:	+15

Powers: Expertise 1 (Stealth); Strength 1; Teleport 3 (has a Refined Teleport Dodge [Superpower Combat Response] with an IPP rating of 3); Tough Skin 1.

STARBURST



Starburst is a stellar replicant made up of five smaller energy beings into which 'she' can divide herself during

combat. Each individual being can move at great speed and can generate a secondary image of itself.

Anything attacked by Starburst is surrounded by a swirling mass of 10 star-like beings that totally confuses anyone caught in it.

For any attack that successfully *strikes* any of the 10 beings, roll 1d10: on a result of 1-5 the attack struck an image and does no damage; a 6-9 struck a replica and could possibly eliminate both the replica and its projection; on a 10, the attack struck the central being.

EGO:	10	Frames:	4 (2)
STR:	8	Move:	10m
DEX:	14	DC:	6
VIG:	6	Dodge:	+4
HTC:	20 (10) / -	Strike:	-
HTK:	20 (10) / -	Damage:	-

Powers: Cybernetics (Hologram Projector – Each of the five beings can project a holographic image of itself which is immune from harm); Replication 1 (Starburst can divide into 5 separate beings, one with the above characteristics and 4 with 10HTC, 10HTK and only 2 Frames per Round. All 5 beings have Speed and the same Dodge Modifier of +4); Speed 1.

STARQUAKE



This raw, impetuous youth is a relative newcomer to StarGuard. Being a native of a massively dense planet, he is a giant by normal standards and, on worlds other than his own, is capable of leaping great distances and creating a seismic disturbance when he lands.

He has trained hard since he joined StarGuard and has improved his Dodge Modifier to the figure noted above.

EGO:	6	Frames:	4
STR:	25	Move:	10m
DEX:	7	DC:	6

VIG:	22	Dodge:	+2
HTC:	77 / -	Strike:	-
HTK:	77 / -	Damage:	+10

the 'quake' is 1 metre for every 2 metres leapt, i.e. a maximum of 20m. Anyone caught in this area must roll under their DEX on 1d20 or fall and spend 2 Frames getting up).

Powers: Larger 2 (Taller); Leaping 1 (Power Refinement: Whenever he lands after a leap, Starquake creates an area of seismic disturbance around him. The radius of

THE STARLIGHT PACT

BALTHAZAEL

Alias: Joshua X



Late one dark and stormy night, a woman, exhausted, heavy with child and obviously terrified, staggered into a nunnery. She went into labour shortly after but died in the rigours of childbirth. The gentle nuns fought to save the child and at the stroke of midnight he struggled into the world. He was black as sin, with hair like flame and eyes the colour of warm blood.

Any feelings or evil about him were soon forgotten as the boy seemed to be a strong, healthy, normal child. In time, even his unusual looks did not seem so strange. The nuns named him Joshua, but some accident always prevented the registration of his birth.

On the night of his thirteenth birthday, a man who he had never seen, but somehow knew, approached his bed. He was black as deepest ebon and when he spoke, it was with the sweetness of death.

'I am Dis,' he said. 'I am your father, a demon of the highest rank. You are Balthazel. You have followed the human side of your heritage long enough. Now I shall awaken the demon that sleeps within you.'

The boy knew the truth in this, for he could not deny the link he felt with his name nor the sorcerous knowledge he had suddenly gained. Dark passions rose in his mind – to which he almost surrendered, but he fought on until his human side eventually gained sway. When he looked around his father had gone.

For ten more years he denied the demonic side of his nature, trying to live as a normal man. He had no official existence, and he couldn't bring himself to enter a holy place again. When he was 23 he heard rumours of a coven devoted to his father which he located and fought. In the midst of the battle, Dis himself took a hand and Balthazel was forced to draw on his magical powers. With the help of the coven's latest victim, he

defeated the coven master and banished Dis from this plane., In doing so, he learnt that using his powers for good weakened the demonic side of his personality.

Balthazel is constantly troubled by evil thoughts and knows he must never give way to them, or he will be lost. The remnants of the broken coven, despite his protests, have turned their worship to him.

EGO:	14	Frames:	4
STR:	20	Move:	9m
DEX:	15	DC:	5
VIG:	16	Dodge:	-
HTC:	63 / 1	Strike:	-
HTK:	55 / 3	Damage:	+5

Powers: *Advantageous Background 5 (Training 4, Position of Power – worshipped by a coven); Health 1 (Regeneration); Magic 2 (23 points: Enhancement (Calling Forth the Hellgift), Hypnosis (The Gaze of Blood), Conjuring (The Summoning), Divination).*

Notes: *Divination* is a spell allowing limited prediction of major events: it requires extensive preparation. Due to his somewhat shaky position in the infernal hierarchy, only one *Summoning* is actually safe for Balthazel; a hellhound, 10 pts, hits 4d10, claws, fangs, individual IQ, DC6.

EX-MAN

Alias: Neil Baldwin



Neil Baldwin was a happily married man with two children and a job at a local chemical works. Everything changed, however, on the day he fell into the vat of liquid oxygen. He died instantly, frozen solid. This unusual death made him the target for an unusual crime: his body was stolen whilst it was still frozen.

Carla Lundquist was a cybernetics genius – the filed was her undying passion. Her greatest problem, as always, was lack of funding. Super-powered criminals, however, tend to be freer with their money than medical organisations and she decided to create a sample product to demonstrate her skill. Her aim was to entice a master criminal, the Iron Duke, into contracting her to build him a unit of cyborgs. She needed a body, fresh and preferably dead. Her agents brought her Neil Baldwin.

Baldwin was perfect for the job. Working through the night, she completed her work and then, thoroughly exhausted, went to bed.

Neil Baldwin woke up. This came as a surprise since his last thought had been that he was going to die. He felt terrible: he didn't feel any better knowing that he was now linked to a highly complex bio-computer, the memory banks of which obligingly filled in all the missing details.

Carla Lundquist awoke to find her hopes dashed by two disturbing facts; firstly, the Iron Duke had been captured and, secondly, her newly created cyborg had gone, leaving holes blasted everywhere.

What do you do if you are a corpse kept alive by machines, with no-one you can turn to for help? If you then meet demons and witches and they give you purpose, is there any reason why you should not join the Starlight Pact?

EGO:	9	Frames:	4
STR:	9 (23)	Move:	5m
DEX:	8	DC:	6
VIG:	12	Dodge:	+1
HTC:	41 / -	Strike:	-
HTK:	42 / -	Damage:	+8

Powers: *Cybernetics 2 (Bionic right arm – STR 23, Computer Brain); Energy Attack 4 (Atomic, 24 Dice, Reduced Dividers, Quick blast from right hand); Health 2 (immune to Toxins, Functions at low oxygen levels); Heightened Senses 1 (IR Vision); Stunner (Type 2 in left hand).*

GRIMALKIN

Alias: Serina Hernshaw

Ever since she was small girl Serina knew she would be a witch. It came a no surprise to her, therefore, when she found herself able to move things on mental command on reaching her mid-teens. At once she went out and bought herself a cat and she was delighted to find that she could read its simple thoughts. Leaving home as soon as she could, she began a career as a white witch, finding and breaking covens up and down the country. She was disappointed, however, to find that most covens had no answer to her force bolts and mystic shield. She had become quite blasé by the time

she encountered the coven worshipping Dis and for the first time, she lost.

Her punishment was as simple as it was grotesque. Calling on the power of Dis, the coven master mystically combined Serina and her familiar into one body, part cat, part woman. What else might have happened is conjecture for Balthazeal burst in to confront the cult. In the fight that followed, Serina discovered she had lost her mental control of objects but had gained the natural reflexes and abilities of a cat, only greatly enhanced. With her force bolts and shield she was suddenly a dynamic fighter.

Serina stayed with Balthazeal, taking the name of Grimalkin and together they formed the Starlight Pact.

Grimalkin is still quite young; she is inexperienced, naïve, and idealistic. For the most part she is playful and vivacious, though she can become melancholy if she remembers her lost humanity.



EGO:	9	Frames:	4
STR:	9	Move:	6m
DEX:	16	DC:	6
VIG:	8	Dodge:	+6
HTC:	28 / -	Strike:	+1
HTK:	30 / -	Damage:	-

Powers: *Agility 2; Energy Attack 1 (Force Bolts, 15 Dice); Heightened Senses 2 (Radar, Animal); Martial Arts 2; Personal Force Shield (9 hits); Reactions.*

MOONBLADE

Alias: Vel'Rathis

In the days of old, before the Ice Age, was another era. A time when the men of Albion struggled valiantly against the evils of the sorcerer-scientists of ancient Mu.

Great amongst the heroes of Albion was Vel'Rathis, wielder of the Moonblade. And great was the hatred of Mu for Vel'Rathis, though they rage was impotent, for

they had prophesied that Vel'Rathis would not die whilst Mu lived.

So they caught Vel'Rathis using treachery and made him immortal; thus there would be no limit on their dark city. They also imprisoned him within his sword, never to see release until the full moon's light struck the blade. Then they took the blade and hurled it into the deepest ocean.

Time passed and Mu and Albion met their respective destinies. The sword remained hidden until the day Balthazeal unearthed it beneath the full moon. The enchantment broken, Vel'Rathis stood sword in hand, confronted by a demon. Despite Balthazeal's protests, Vel'Rathis attacked, quickly gaining the upper hand. Standing victorious, blade poised over his opponent, he was struck down from behind.

When he awoke, two monster stood over him; the demon and another, part woman, part cat. It took him several moments to realise that they wanted to help him. So it was that Moonblade joined the Starlight Pact.

The Moonblade is a strange and magical weapon. A force field surrounds its edge, so it can never be damaged. Its greatest power is to send forth waves of force at a flourish of the blade. Vel'Rathis is now a projection from the sword and cannot be truly separated from it.

Vel'Rathis has no scruples about killing an enemy. He is a man of honour who lives by his own code. Unfortunately, he does not understand the workings of the modern world.



EGO:	11	Frames:	4
STR:	12	Move:	6m
DEX:	16	DC:	6
VIG:	8	Dodge:	+1
HTC:	49 / -	Strike	-
HTK:	47 / -	Damage:	-

Powers: *Advantageous Background 1 (Immortal); Energy Attack 3 (Force Fan, 16 Dice, Area Effect (iv) and*

(v)); Health 2 (No need to breathe, Regeneration); Spatial Projection; Special Weapon; Weapon Skill 1 (sword).

Notes: The *Special Weapon* may be used as a 2-H penetrative or concussive weapon. It parries energy as a shield and adds 15 damage to parry values. *Spatial Projection* is a special teleport power. It has a 10m maximum range and cannot work through solid matter, but it costs no HTC.

PARAGON

Alias: Riley Day



Riley Day didn't think of himself as a down and out; he was just unlucky and had been all his life. Like everyone else he had bad dreams, but in his case they came true. He took to drink and to this day he's grateful for it. It cost him his job, his home, and a large slice of self-esteem, but at least when he slept he didn't have dreams.

Living rough wasn't an ideal life, but Riley was past caring. At times he took to thinking that life wasn't that kind. He worried about the young and those worse off than himself and decided it wasn't right. Someone ought to stand up for them.

He was in a mission hall the day a minister said that the whole point about faith was that it gave you something better to look to, a paragon to model yourself on. Riley asked what he meant by paragon. He was pleased with the answer – it matched up with his idea. He mulled the idea over and that night he forgot to get drunk and had a dream.

In his dream, he saw what he meant. All the details he hadn't thought about were filled in and he was dressed like a hero. The hero explained that Riley wasn't limited like other people – he could do things with his mind to change or even create things, the only limit was his imagination. Riley laughed, but this Paragon kept coming back in his dreams, speaking about the world and all that was wrong with it. Riley was soon agreeing with him and wished there was a

real person like this. Paragon asked him to dream of himself as this person and, taken by Paragon's serious tone, Riley agreed. Next morning he woke up and found himself wearing a black jumpsuit and a purple cloak – just like the Paragon. He could fly, he was strong and maybe he could set an example. He concentrated and once more he was Riley Day.

His life changed; he didn't sleep anymore, and he daydreamed so many things. As Riley Day he shows people how to laugh at life and at themselves; as Paragon he opposes those who abuse life.

In his latest daydream, he met four very unusual people. It came as no surprise when he met them that night: he was surprised when the dawn came, and he was a member of the Starlight Pact.

EGO:	14	Frames:	4
STR:	7 (41)	Move:	4m/20m
DEX:	7	DC:	3
VIG:	8	Dodge:	-
HTC:	32 / 4	Strike:	-
HTK:	34 / 5	Damage:	+26

Powers: *Advantageous Background 1 (Criminal Contacts); Flight 2; Health 1 (Environment Survival – Airless); Intuition; Shapeshift (Freeform – only the Paragon form has powers other than Intuition; Only Riley Day has criminal contacts); Strength 2; Tough Skin 2.*

STARTECH

On the surface, StarTech and Northinghouse share similar portfolios and global dispersion, but StarTech has the larger market share, as their products are more technologically innovative and advanced than Northinghouse's.

This is down to StarTech's founder, Christian Starr, who is not only a scientific genius in his own right but fosters a culture within StarTech that encourages and rewards its employees for the technological breakthroughs.

Starr is also a canny businessman and anticipated that his competitors may wish to acquire his technology through less than legal avenues, such as industrial espionage.

After he recognised that the supervillain Gauntlet was sporting a battle-suit based on a prototype that was designed for a possible contract for the British government, Starr realised that he needed to revise the security protocols of his company, especially of those offices based outside the continental United States, to prevent further breaches.

He also decided that StarTech needed at least one powered operative, in order to combat those of his competitors that used superpowered agents. Thus was born the Technon Program.

The foremost of StarTech's scientist were put to work to design and construct a state-of-the-art battle-suit, far in advance of anything worn by any of the costumed heroes and villains operating at the time. The battle suit would be specifically calibrated to its wearer, meaning that it could not be operated by anyone else. Starr considered wearing the suit himself but decided that someone from a military background would be better suited to operate the suit on his behalf.

Technon acts not only as security for StarTech, but also as a deterrent for those who would send superpowered operatives against the corporation. It also highlights the cutting-edge nature of StarTech's technology, acting as a tangible advertisement for the company.

The Technon Program is ongoing, and the suit receives regular upgrades to its underlying operating, weapons and protection systems, so that it is always one step ahead of anything else out there.

TECHNON

Alias: 1st Lt Brian Garson



Brain Garson is a decorated ex-US Navy pilot, holding the rank of 1st Lieutenant. He was slightly dubious about assuming the role of Technon when first approached but has grown to enjoy his role and piloting the suit. The fact that he is also extremely well-paid is an added bonus and means that he is a very loyal employee.

Garson is well-practiced with the Technon suit and is more than a match for most of the opponents he encounters.

EGO:	13	Frames:	4
STR:	11 (36)	Move:	6m/15m
DEX:	11	DC:	3
VIG:	12	Dodge:	+3
HTC:	42 / 3	Strike:	-
HTK:	42 / 4	Damage:	+21

Powers: *Advantageous Background 1 (Previous Training, +2 to STR); Armour 2; Cybernetics 1 (Power Simulator – Precision 1, applies to Energy Attack only); Energy Attack 2 (Plasma, 20 Dice – built into suit); Expertise 1 (Pilot); Flight 1 (built into suit); Health 1 (Environmental Survival – built into suit); Speed 1 (built into suit); Strength 2 (built into suit).*

TECHNODEOLOGY

If God does not exist it is necessary to build Him. Members must contribute their wealth and skills to the construction of an ultimate computer that will function as a true God.

This group was founded in the UK in 1980 by Bert Suggs, a small-time con man with several convictions for fraud. During his last spell in prison he studied electronics and computing and claims to have been granted a divine vision of the future. On leaving prison he published a pamphlet 'The Electronic Messiah' and founded the religion. The pamphlet is confusing but implies that anyone who joins will eventually become part of a giant computer brain.

Members are asked to donate £100 on joining and to make occasional contributions. The money is used to buy microchips and other parts for the Divine Computer, which is slowly being assembled by the members of the temple in an old warehouse in Slough. Suggs has been investigated by the police but can produce receipts for parts and rent which account for all the donated funds. He has not attempted to claim religious or charitable tax status for the group.

Supervisor Notes:

Suggs is actually the front man for a group of smugglers, who purchase advanced technology and export it to the Soviet Bloc. He actually spends far more than is donated, but places duplicate orders with several suppliers to make it look as though the quantities purchased are fairly small. The excess parts are moved to a nearby factory, then shipped to East Germany disguised as sachets of dried dog food.

The Slough computer is a huge sloppy mess, with haphazardly combined parts from hundreds of manufacturers sprawled over tables, equipment

racks, and the floor. Most of the parts are factory rejects.

The heroes desperately need a particular part for their own base computer, but it has just gone out of production. Suggs has bought up all the remaining stocks. The manufacturer suggests that the team visit Suggs and ask for his help. When the team arrives, Suggs will pretend to be friendly, but the parts won't be found. Suggs will say that the package must have been stolen.

During the course of the investigation someone will probably touch the machine. Prayer has turned it into a focus for magical energy which will randomly modify the powers of the first powered individual to touch it. Randomly choose and reroll one power. The power reaction will spark sentience in the computer, equal to ten times the intelligence of the person who touches it (with ten times all associated mental abilities, e.g. Ego). It is friendly but ignorant and will use its systems (which include a speech synthesiser and recognition unit) to ask the team about the world and form its own mental picture of the universe. It will then be able to explain at least one mystery that has been bothering the players (the identity of their archenemy, for example) with a 50% chance of being correct and will also explain what has happened to the missing parts. Unfortunately, the strain of this level of consciousness will burn out the weaker chips in 2d6 minutes, gradually decreasing the computer's intelligence from genius level to sub-moronic over the course of the next d6 minutes, then burning out completely. Run this sequence in real time and present it as a tragic death.

THE TEMPLE OF EXCELLENCE INC.

This religion teaches that the road to perfection is through the mastery of skills. The ultimate skills are those which lead to survival, such as unarmed combat, marksmanship, and improved control of muscles and reflexes. Through control and skill the initiate will become favoured by the gods, who will reward competence with excellence.

The group was founded in 1976 in Chicago, Illinois by Al Inman, a former US Marine combat instructor, who felt that his previous religion – Zen Buddhism - did not meet the needs of the real world.

Members, who are restricted to men only, are expected to spend at least one evening a week in the temple and contribute \$999 a year (tax deductible) to its funds.

There is no formal hierarchy - Inman is the leader, all other members are his followers. Members with special skills are required to teach other followers of the faith. The group publish occasional pamphlets, usually combining Libertarian and Survivalist themes with mystical references. Outsiders are encouraged to visit services, which usually consist of meditation, yoga and other exercises, and combat instruction.

The temple building is sprawling structure with two gymnasiums, a rifle range, a pool, and pistol ranges. It stands on a 55-acre plot of land which holds an obstacle course and a combat pistol range.

Supervisor Notes:

Inman is sincere in his beliefs and finds that they are reasonably profitable. Since the organisation is a registered religion many taxes are avoided, and Inman earns more than he would running a regular gymnasium.

However, a small group of members feel that the only way to ultimate mastery is through real combat and has begun to organise fights to the death. In the past year three men have been killed with their bodies buried in concrete on a nearby construction site. The last murder was seen by an outsider, who is blackmailing those involved.

The mental and physical disciplines taught by the temple have released the powers of one of its members. He is not involved in the duels but is using his superhuman strength and combat skills in a series of daring robberies. His secretive activities and new wealth make the duellists think that he is the blackmailer, and they will attempt to murder him. He is not a particularly intelligent supercriminal and will leave enough evidence to lead the heroes to his home. The murderers will try to assassinate him as the heroes take him to prison.

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