

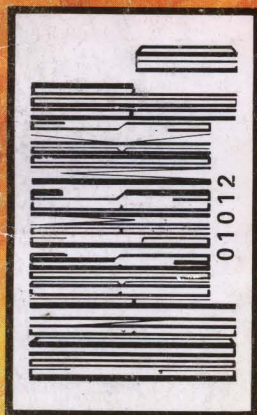
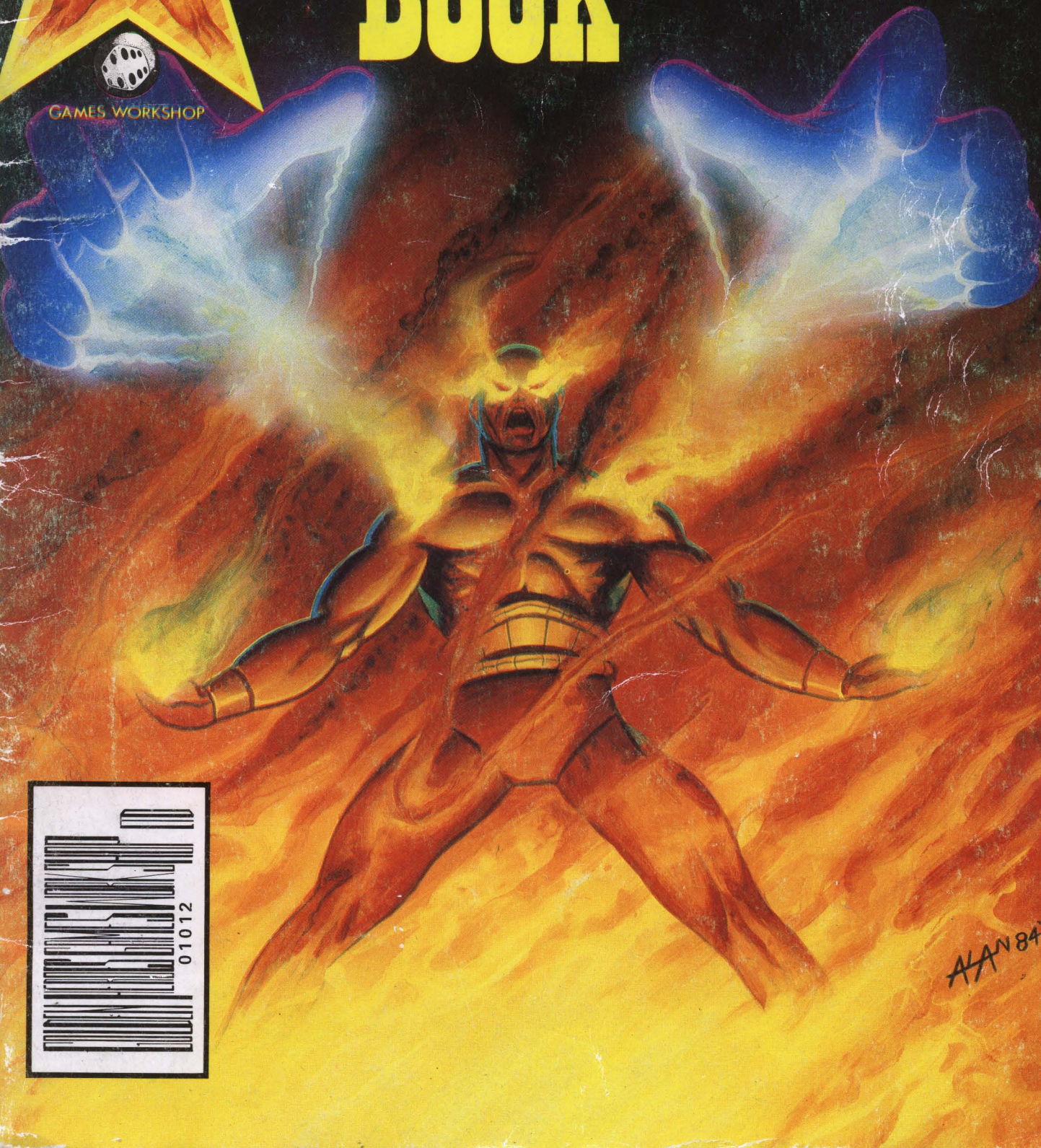
SUPERVISORS

GOLDEN HEROES

APPROVED
BY THE
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PLAYERS
AUTHORITY



SUPERVISORS BOOK



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SUPERVILLAINS BOOK



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by Simon Burley & Pete Haines

GOLDEN HEROES

THE ROLE-PLAYING GAME OF SUPER-HEROES

By Simon Burley and Peter Haines

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INTRODUCTION

Golden Heroes is a role-playing 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 oil-rigs, 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 ROLE-PLAYING GAME?

Well, it's not the usual roll-the-dice-and-move type board game for a start. Role-playing games are much more imaginative, free-form and non-competitive.

A role-playing 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 has shelled out your shekels and 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 character in that situation and improvise the words and actions of their particular character. You as *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 the various Superpowers.

Obviously, the game is very free-form and unpredictable. No-one will know what exactly will happen in an adventure as the players will be reacting 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 that they have created, and play that 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 characters will come alive.

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

THE RULEBOOKS

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

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, giving each player one to record the details of their character.

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

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 bad guys, and *Crossfire*, a ready-to-play scenario for beginners. There is also a Supervisors Character Record Sheet and a Combat Sheet that may be photocopied 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* in 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 contains only 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 villains and a ready-to-play beginners scenario. You only need to read these as and when you wish to include them in your game.



4: INTRODUCTION

DICE

There are two kinds of dice provided with the game: the familiar six-sided dice and the not-so-familiar 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 generated by the die. Thus a six-sided die 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. If there is no sign, then the number is to be added. Thus if a character had a *Modifier* of 2 to their *strike* die roll, they would roll the die and then add 2. Sometimes the die roll to be made already has a *Modifier*, this would be indicated as 3d6-2, say. This means that three six-sided dice are rolled, the results totalled and then 2 subtracted from this.

The two twenty-sided dice can be used to generate numbers ranging from 1-10, 1-20, or 1-100 depending on how they are used. Thus, they may be referred to as d10, d20 or d100.

Each of the twenty-sided dice has the numbers 0-9 written on their faces, with each number appearing twice. The 6 and 9 are underlined so they can be told apart.

d10

When one is used as a d10, it is simply rolled and the number which comes up is read off: the 0 counting as 10!

d20

There are two different ways of using one of these dice as a d20. You could colour one set of 0-9 on the dice in, say, black, and the other set of 0-9 in red. One colour is designated as the 'teens' and is the number shown plus 10. Thus if red were the 'teens' and a die roll resulted in a red 5, this would be 15. A black 5 would be 5. The black 0 is 10; and the red 0 is 20.

Alternatively, a d6 can be rolled along with the twenty-sided die. If the d6 comes up 4, 5 or 6, then 10 is added to the number shown on the twenty-sided die. If the d6 comes up 1, 2 or 3, then nothing is added to the number on the twenty-sided die. Once again the 0 counts as 10. Thus if a 5 were rolled on the d6 and a 0 on the twenty-sided die, this would be 10+10, 20! Although two dice are rolled in this method, it is still referred to as a d20 as the number generated is from 1-20.

d100

Two twenty-sided dice must be rolled to generate a number from 1-100. This is referred to as a d100, or alternatively as a percentage roll. The two dice should preferably be of different colours, say green and red. One colour is designated as the 'tens', the other is the units. If the red die were designated as the tens, and the two dice rolled to get a 5 on the red die and a 2 on the green die, this would be 5 tens, 50, and 2 units: 52. Thus a red 7 and a green 4 is 74, etc. If the 'tens' die comes up 0, then it counts as *no* tens unless the other die is also a 0 in which case it counts as 100! Thus a red 0 and green 7 is just 7, but a red 0 and a green 0 is 100! Alternatively, the two dice can be rolled separately, the first being the 'tens' and the second the units.

Percentage Rolls

When a percentage chance is required, the d100 are rolled. If the result is equal to or *less than* the percentage chance, then whatever was being rolled for *has* occurred. Thus if a character has a 72% chance of recognising a passing criminal in the street, you roll the d100. If the result is 72 or less, then the character recognises the criminal. If the result is higher, then the character fails to recognise the criminal and strolls merrily on down the street.

Other Die Rolls

Occasionally the range to be generated may be specified rather than a particular die, for example 1-3 or 1-5. These indicate a die roll to be halved with halves rounded up. Thus 1-3 would be a d6 halved and 1-5, 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 role-playing game, each of the players will be role-playing 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 as well as a ready-to-play scenario, *Crossfire*. 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 character 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 a flame attack.

Madam 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 Superheroes reception at City Centre. You are on your way home in a group. Most of you are walking, *Firefly* is showing off as usual, and doing some aerobic stunts. You have just reached the dock area when a shot rings out from the warehouse across the street. The entrance to the 5-storey warehouse is facing you, and there are several windows in each floor. However, no light is showing in any of them.

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

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

Taurus: 'You heard the lady, pal! get down here!'

Prismo: I create 5 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 round the building. Anything there?

Taurus: I charge the door, and kick it. 'Watch for splinters!'

Prismo: 'I'm right behind you *Torro*, 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 old 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.

Prismo & Taurus: We carry on up to the third floor.

Firefly: (Passes a note: *I fly down to the car.*)



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

Madame Mask: 'Prismo, Taurus! Watch out, someone's hiding on the stairs above you!'

Firefly: Thinks, 'I can't blast the car with a firebolt, it might explode.' (Passes a note: *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. 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 replicas.

SS: A thug appears on the stairs above and fires, but the bullet bounces off your force shield.

Taurus: I charge the guy and pummel him.

Madame Mind: I look around the third floor.

Firefly: (Passes note: *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, chuckling, is a powerful looking figure clad in a suit of black armour. He holds a mace in one hand and has what look like small wooden clubs attached to his belt. He shouts to you: 'Fools! Who dares challenge the Jack of Clubs!'

Taurus: 'Me for one, bub!'

Prismo: 'And me for six, too!'

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

SS: You'd better roll for initiative now.

Don't miss next month's power-packed issue of **Golden Heroes!**

WHERE TO START

You're well on your way already. Just carry on reading as described previously 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 familiarise 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.



6: 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 photocopy of the Character Sheet in the *Players Book*. They will use this to note down the details of their character as they generate them.

In *Golden Heroes*, all characters have four Attributes which define them in game terms. The four Attributes are:

**EGO
STRENGTH
DEXTERITY
VIGOUR**

Each character is initially defined by a numerical value ranging 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.

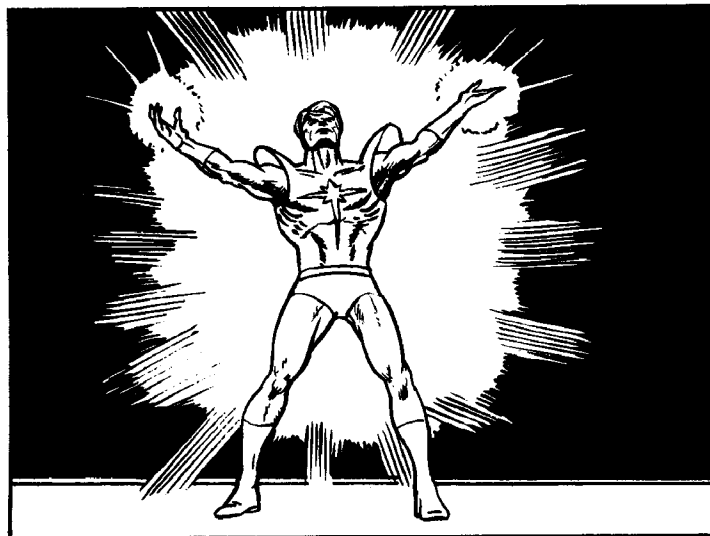
How to determine the Attributes for non-superpowered characters such as Thugs, is detailed in the section on *Other Characters*.

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 Attacks* 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 brain-washing 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 reduces 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 above 15	HTK/+1; HTC/+3
40-59	+1 per point above 15	HTK/+1; HTC/+2
19-39	+1 per point above 15	HTK/+1; HTC/+1
16-18	+1 per point above 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 *Gymnastic Skill* powers.

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
17	+2
16	+1
6-15	No Effect
5	-1
4	-2
3	-3

The *Strike Modifier* affects the character's chances of *striking* an opponent and of *parrying* their blows (see *Combat: Strike Modifiers and Responses*).

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 Modifier* 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 killed or rendered unconscious, 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
21-25	+2
16-20	+1
6-15	No Effect
3-5	-1

The *Recovery Rate Modifier* affects the rate at which the character recovers from injury (see *Combat: Damage*).

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 a 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 (eg 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 *staggered*, *stunned* 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 (eg bloodloss) that the character can take before dying. Any HTK damage that 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 or 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 their Movement rate if there were no other factors involved, or a character with *Speed* Grade 1 can swim at twice their normal swimming speed, etc).

GENERATING SUPERPOWERS

All the Superpowers are broken down into tables on which the players can generate their character 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.

As an alternative, you may, if you wish, allow players to choose from the tables relating to individual powers, for example, a player has rolled *Field Manipulation* on the *Superpower Generation Table*, they may then choose the *Field Type Table* in the Superpower Descriptions. They must always roll their *Superpowers* at random on the *Superpower Generation Table*. If you allow the players to choose, however, ensure that they do not always make the same choice, for example, if every player who rolls *Heightened Senses* chooses *Microscopic Vision* because they think this is more powerful, make them roll randomly.

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 role-playing; the group could become fed up with a powerful, bombastic character and banish them until they changed their ways, etc.

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 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 arch-enemy for a particular player-character, it is best, however, to pick the villain's 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 2 six-sided dice, and halves the total, with halves rounded up, and adds 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.

8: CHARACTER GENERATION

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	Field Manipulation
24-28	Flight***
29-30	Force Field***
31	Growth
32-33	Health***
34-35	Heightened Senses***
36	Intangibility*
37	Intuition
38	Larger***
39	Invisibility
40-41	Leaping*
42-43	Magic** †
44-48	Martial Arts***
50	Mass Variation: Other
51	Mass Variation: Self
52-53	Precision*
54	Probability Manipulation
55-56	Psi Powers** †
57-58	Reactions
59	Replication
60-61	Shapechange
62	Shrink
63	Sidekick**
64-67	Skills***
68	Solidify
69-70	Speed***
71-76	Strength***
77	Stretch*
78	Stunner
79-80	Teleport**
81-84	Tough Skin***
85	Vehicle
86-87	Vigour***
88	Wallcrawling
89-94	Weapon Skill**
95	Weather Control**
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 that 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
1	Brilliant Scientist - Chemical
2	Brilliant Scientist - Mechanical
3	Contacts - Criminal
4	Contacts - Government
5	Immortal
6	Position of Power
7	Previous Training*
8	Rich - Industrialist
9	Rich - Inherited
10	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 select one at random.

BACKGROUND & RATIONALE

At this stage, the players' 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 origination for their character which explains how they got their Superpowers.

The players 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 *Combat*.) 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's evaluation of them. From the Rationale, you must determine the disadvantages of the character, any limitations, unwanted side-effects, special arch-enemies, etc. Only tell the player 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 of 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 backgrounds 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, are the terrorists still active? Could one of the terrorists have been caught in the blast, developed Superpowers and be destined to become the Skipper's arch-enemy? Will the government in M'Shalla's home country be overthrown and he lose his Position of Power? During one of his 'skips', could the Skipper meet some strange creature roaming the void between the parallel dimensions? If so, could it become ensnared in the Skipper's space/time fabric distortion and be drawn back into the *Golden Heroes*' world by the Skipper?

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*, costume of *Unstable 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 carrying Armalite Rifles!

Typical items of equipment are a rope and grapple, line slinger (adjunct to *Agility*), Suit Padding or Ultra-light Chainmail which give 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 players 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 a 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 (ie, how long does it take them to find an unoccupied and unobserved phone-booth?; how long does it take them to change into their Superhero duds?; etc). The exact changeover time is up to you to decide but the following factors should be borne in mind: Is the Superhero wearing their costume under their clothes; How are they carrying any equipment; Do they have a Superpower which permits them to instantly shed or change clothing?

Changing into costume will usually take valuable combat Frames, so the player must 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 or their *Cash Resource Level* (see *Campaigns*). It is advisable not to let them choose a job about which they know more than the you do. (For instance, you don't want a Superhero 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 a *Skill*, 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; or even a bus conductor, dustman or tramp. They can get a better job later if they amass enough Status points (see *Campaigns: Ratings*).

STYLE

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

THE GOLDEN HEROES

Once the players have finalised their character they should note the 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 *Campaign* section.

10: 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 *Scenario* 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*.

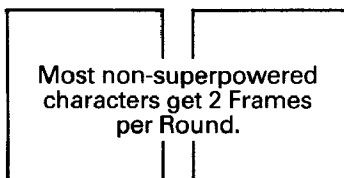
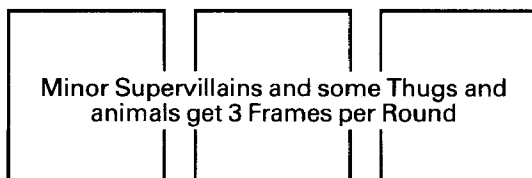
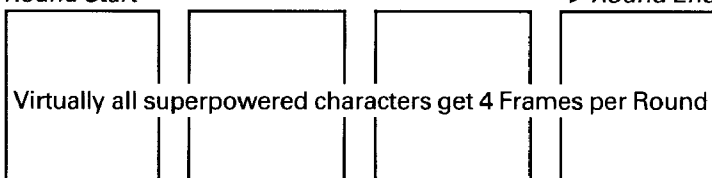
COMBAT TIME

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 picture panel.

Round Start → Round End



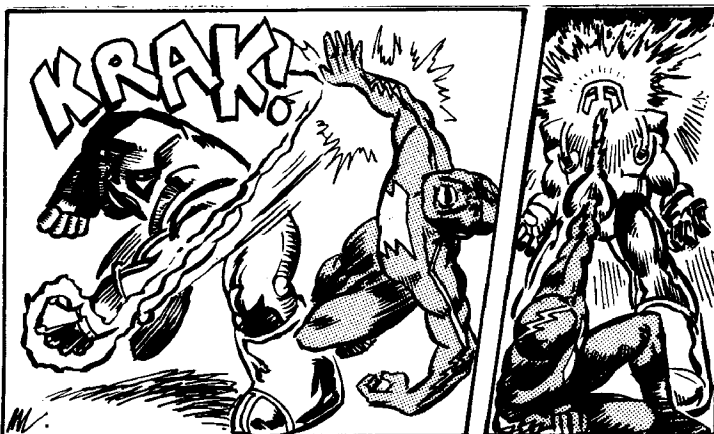
Round Start → Round End

Superheroes and Supervillains 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 other characters (eg 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.

The winning side receives 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:

Initiative Table

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:

1/2 Frame
Speed
Move only

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

1 Frame
Movement;
One-handed
Weapon;
Simple
Activity

Any character can: Move up to their Movement value; attack with 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 (eg, *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 normal person into 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 *Shapechange*, effectively *Shapechanges* 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 generally 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 character 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 37 can be photocopied and used to keep track of combat. The Frames for each characters 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 Points 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.

12: COMBAT

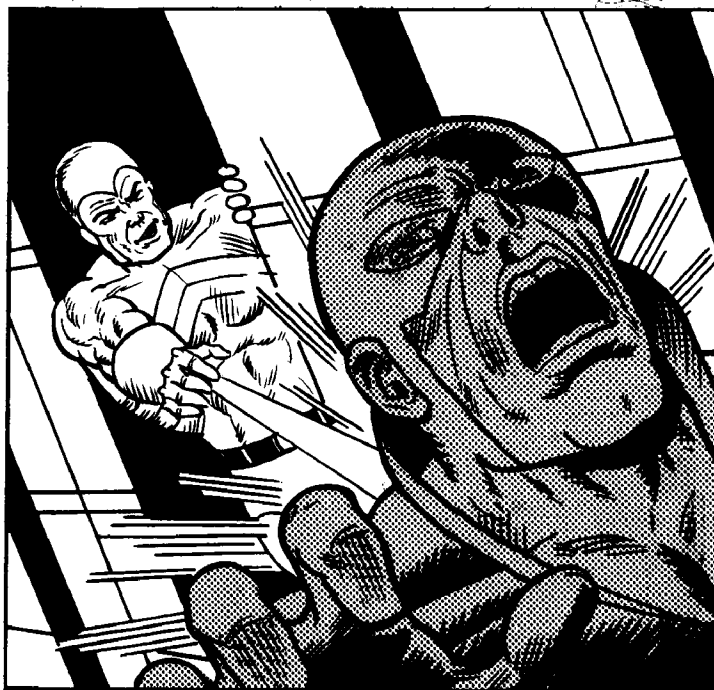
SUPERVISING COMBAT

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 response as described in 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 37 which may be photocopied.

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 31.



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 that 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 or both depending on the circumstances.

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

EXAMPLE:

Nightblaze is *hiding* in the shadows of 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 Nightblaze's 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 appropriate Strike Modifiers as Dreadnought would be unaware of the attack. Dreadnought, however, would not be *surprised* as he knows that Nightblaze 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. For easy reference during play, you will also find all the Combat Tables together on the special centre page pull-out.

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 has and the harder it is to do it damage. This is represented by the Damage Dividers.

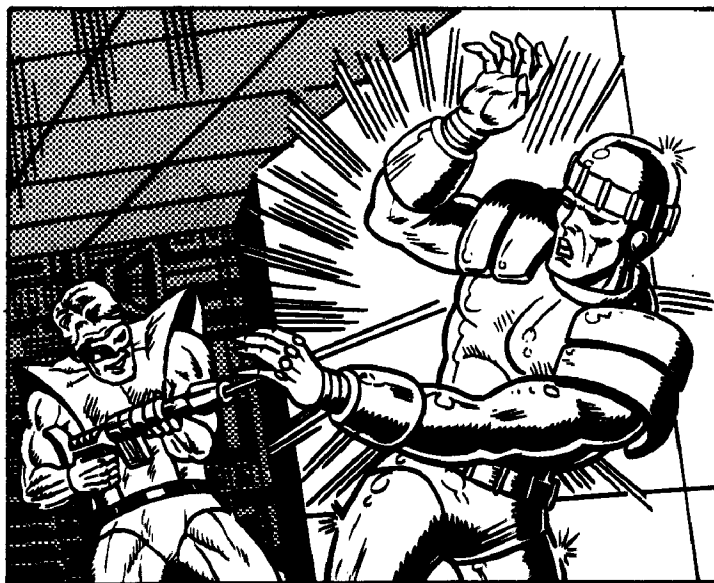
Also, the lower the Defence Class, the harder it is for the character to *dodge*. This is represented by the Dodge Modifier.

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

Defence Class Table

DC	Description	Damage Dividers	Dodge Modifier
1	Tough Skin Grade 4 (Invulnerability)	HTK/6; HTC/5	Cannot Dodge
2	Tough Skin Grade 3; Armour Grade 3	HTK/4; HTC/4	Cannot Dodge
3	Tough Skin Grade 2; Armour Grade 2; Heavy Armour Plating, etc	HTK/4; HTC/3	Cannot Dodge
4	Tough Skin Grade 1; Armour Grade 1; Light Armour Plating, etc	HTK/3; HTC/2	0
5	Ultra-light chainmail; padded costume; scales/fur, sheet metal, etc	HTK/2; HTC/0	0
6	Standard Superhero/villain costume/skin	HTK/0; HTC/0	+1
7-10	Superhero/villain not in costume; thugs	HTK/0; HTC/0	+1
11-12	Non-superpowered individuals; thugs	HTK/0; HTC/0	Cannot Dodge

The Damage Dividers detailed in the Superpowers for *Armour* and *Tough Skin* are simply those for DC1-4. They are *not* in addition to them.



Weapon Class

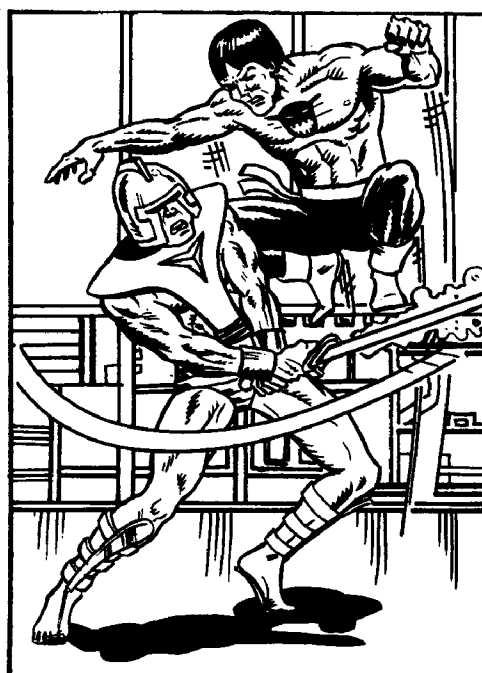
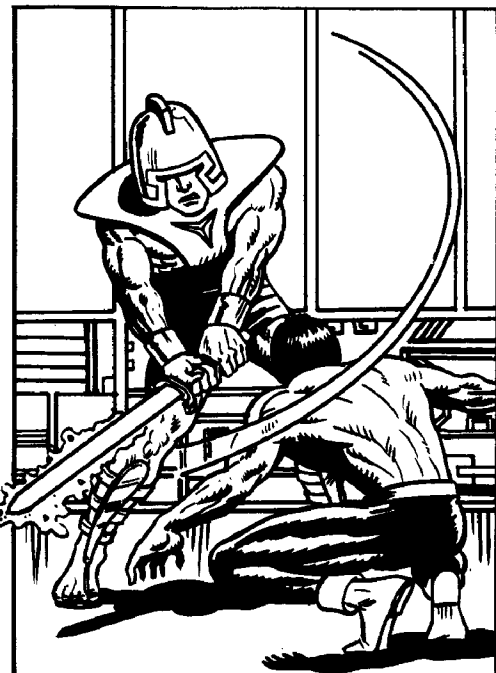
This is a measure of the efficiency/accuracy of the different attack forms and is rated on a scale of 0-5. What each Weapon Class (WC) represents is detailed on the table below.

Weapon Class Table

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 (eg fist).
3	Various superpowered attacks as detailed in the power descriptions (eg Martial Arts Grades 1/2, Energy Attacks)
4	Various superpowered attacks as detailed in the power descriptions (eg Weaponskill; Oriental Martial Arts Grade 3)
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 (eg a stationary car without the brakes on), then the Strength required to *push* it to one side is half of 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 Strength enough 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 being 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 takes 1 Frame.

Lifting an unwilling sentient creature takes 1 Action - 1 Frame to *grab* for which a successful *strike* must be made (see *Grabs*), and 1 Frame to *lift*.

THROWING

Lifting and *throwing* an object or being that is unable to resist (eg it is *surprised*, bound, unconscious, willing, etc) which the character has the Strength to *throw* takes 1 Action (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. You must interpret the situation bearing these factors in mind.

Grabbing and *throwing* a being able to resist takes 4 Frames: 1 Frame to *grab*, for which a successful *strike* must be made (see *Grabs*), 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 the 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.

PUSHING, LIFTING, THROWING & TEARING APART TABLE

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 ferry, (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	4651-10000 ton	Cruiser, cargo vessel	45HTK	76	81	86
19	10001-21500 ton	Heavy cruiser, cargo liner	50HTK	81	86	91
20	21501-46500 ton	Battleship, passenger liner	55HTK	86	91	96
21	46501-100000 ton	Aircraft carrier, oil-rig, spaceship	60HTK	91	96	101
22+	+100000 ton/Size	Supertanker (Size 24: 300000-400000 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 A WEAPON

Some weapons can *grapple*, for example, a bull-whip.

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* must be made.

Charge into Combat

Any superpowered character may *charge into combat*. This gains a +1 Damage Modifier for only for 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 thus 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 (eg 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 later 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 then 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 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 opposite.

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*).

Strike Table

		DEFENCE CLASS OF TARGET											
		1	2	3	4	5	6	7	8	9	10	11	12
WEAPON CLASS OF ATTACK	0	13	13	13	13	13	12	11	10	9	8	7	6
	1	12	12	12	12	12	11	10	9	8	7	6	5
	2	11	11	11	11	11	10	9	8	7	6	5	4
	3	10	10	10	10	10	9	8	7	6	5	4	3
	4	9	9	9	9	9	8	7	6	5	4	3	2
	5	8	8	8	8	8	7	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.

Circumstance	Modifier to Strike Roll
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 maximum of -5

* The attack is either from 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 "**", 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 +3 (Dexterity bonus) +2 (from behind) +2 (foe unaware): a total bonus of +7 to be added to that *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 roll of 1 is *always* a Critical Miss, regardless of whether the numbers added on 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*. (Note 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 opponents 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 cill 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, *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 Responses*). 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 a *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 section on *Campaigns*.

GRAPPLE WITH A WEAPON

First a normal *strike* for the weapon must be made. If this succeeds, 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 Modifiers), 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 is 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. Do not roll again!

Critical Hit Table

Die Roll	Effect
1	Mask, piece of equipment not relevant to a Superpower, or part of 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 power 'scrambled': the blow hits 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 <i>immediately</i> 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 <i>strikes</i> 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 and 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>Gymnast Skills</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 are only 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* (eg *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.

18: COMBAT

COMBAT RESPONSES

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

Only superpowered characters can make a *Combat Response*. Characters cannot respond to an attack which *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 a photocopy of the Combat Sheet on page 37.

A character may only elect to use only 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 make up to four Combat Responses in one Round against any Weapon Class 0 or Weapon Class 1 attacks at no cost in future Frames. Any additional responses to such attacks in the Round will cost 1 future Frame per additional response. The response times given in the details of the Combat Responses 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 as 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 (1d6 ± Dodge Modifier)											
		1	2	3	4	5	6	7	8	9	10	11	12
WEAPON CLASS OF ATTACK	0	F	G	G	G	G/D	G/D	D	D	D	D	D	D
	1	F	F	G	G	G	G/D	G/D	D	D	D	D	D
	2	F	F	F	G	G	G	G/D	G/D	D	D	D	D
	3	F	F	F	F	G	G	G	G/D	G/D	D	D	D
	4	F	F	F	F	F	G	G	G	G/D	G/D	D	D
	5	F	F	F	F	F	F	G	G	G	G/D	G/D	D

The results are:

F = Total Failure

G = Glancing Blow: both HTC and HTK 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.

If you are allowing characters to develop attacks of a Weapon Class better than 5, then the results shift one column to the right 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 the *strike* roll for the *parry* to be successful.

A missile attack form cannot be used to *parry* a melee attack (eg a punch cannot be parried by firing an arrow!).

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*).

SUCCESSFUL PARRY OF MELEE ATTACK

If a melee attack is successfully *parried*, the damage that the *parried* attack would have normally inflicted is determined (see *Damage*). The character *parrying* rolls the damage 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 Oriental 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 chooses to make HTC). For HTC, a 5 and 2 are rolled making 7+6+5, 18HTC; and for HTK a 5 is rolled. Firefox now rolls the damage her Grade 2 Oriental Martial Arts would normally inflict (2d6+6HTC and 1d6HTK). She rolls 2 and 3 for HTC making 5+6, 11HTC; and 6 for HTK. A grand total of 17. These are then deducted from Solaris' damage starting with the 5HTK. These are negated leaving 12 to be deducted from the 18HTC. Thus Firefox sustains only 6HTC from Solaris' 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 MISSILE MODE

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

However, if the Missile Attack is a large, hand-hurled Missile, this 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*.

PARRY TABLE

Light & Heavy Projectiles are detailed in the section on *Damage: Weapons*.

'x' indicates that is impossible to *parry* that attack form by that mode of *parry*.

		ATTACK MODE								
		Melee				Missile				
		Weapon Skill	Oriental Martial Arts Grade 3	Other Martial Arts	Other	Weapon Skill	Hand-hurled	Light Projectile	Heavy Projectile (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
		Oriental 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 MISSILE ATTACK BY MELEE MODE (CATCH)

If the successful *parry* of a Missile Attack is made by using a Melee mode, then the damage is reduced described for *Parry of Melee Attack*.

If the attacker had hurled an 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 so 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 before.

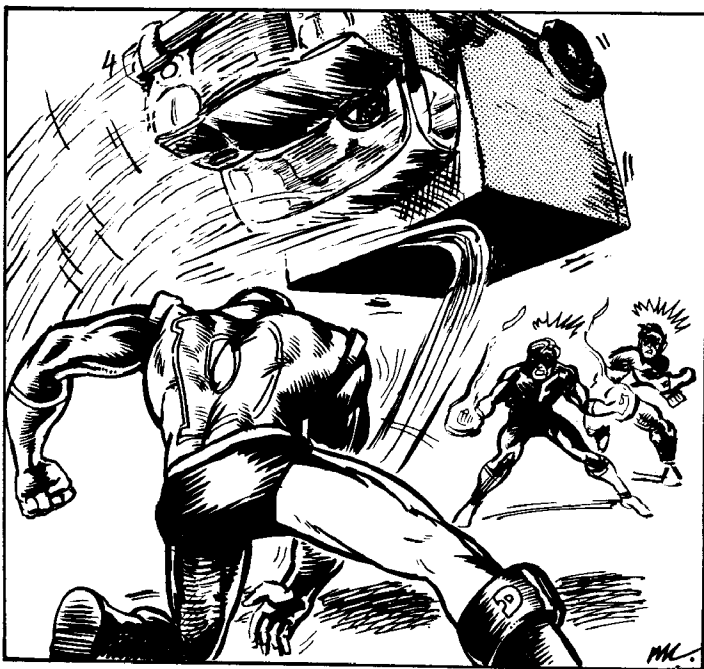
If the *thrown* object is a sentient being, it may be caught by a successful *parry* using a fist attack as above. However, remember that the actual *HTC* and *HTK* of the *thrown* being are irrelevant, only the damage that they would inflict as a *thrown object* is considered. If there is any *damage* 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, the target may attempt to *parry* only the section that would hit them by using the *HTK* of the *parry* to *destroy* that section. Depending on circumstances, they may avoid any damage whatsoever. The size of the hole that they blast is determined by the *HTK* inflicted by the *parry* according to the *destroy* column on the Pushing, Lifting, Throwing & Tearing Off/Destroy Table (see *Combat Options*). When adjudicating this type of *parry*, imagine the situation 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.

EXAMPLE:

Dreadnought picks up a lorry and hurls it at Firebrand and Fistfighter. He makes a *strike* roll of 14 and is on target. Firebrand could *dodge* being able to fly out of the way but decides not too so that he can show off in front of Fistfighter. He hurls a 10d6 *Energy Attack* at the lorry, needing 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: a 6 and a 6 (!) plus 3 for 12HTC and a 4 for HTK. This makes a total of 50HTC (including the Damage Modifier) and 4HTK. Firebrand rolls the damage for his *parry*. He splits it to 6d6HTK and 4d6HTC. He rolls 4,3,1,6,5,5 for 24HTK and 1,2,2,4 giving 9HTC. 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 Firebrand had not rolled so well for the damage for his *Energy Attack*. Say he rolls 2,3,1,1,2,4 for 13 HTK and 6,6,4,3 for 19HTC. 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. Firebrand did a total damage of 32, this stops all 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. Fistfighter sneers at his colleagues failure and hurls a massive Sunday Punch at the debris of the lorry as it descends. He needs to roll 8, and rolls 17 to succeed. He rolls the damage and does 4HTK and 5,4,1 making 10+12, 22HTC. The HTK damage is halved by the lorry's Damage Divider, so Fistfighter merely breaks the bit of the lorry that he hit, but 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 Fisfighter with a bruised fist and Firebrand with a bruised ego.

**Autoparry**

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

Autoparries uses 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 can attempt to *resist* the *grapple* and attempts to drag them over or rip something from their grasp 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* 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 Grade 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 *exo-skeletal suit*, 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 intentions 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: Basic Attributes*). 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 Bon)			EFFECT ON OPPONENT
MA Grade:			
1	2	3	
1	-	-	Throw fails
2	-	-	Throw fails
3	1	-	Thrown and lose their next Frame
4	2	-	Thrown and lose their next Frame
5	3	1	Thrown and lose their next Frame
6	4	2	Thrown, lose their next Frame and take 2d6HTC and 1-3HTK
7	5	3	Thrown, lose their next Frame and take 2d6HTC and 1-3HTK
8+	6+	4+	Thrown, lose their next two Frames and take 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.

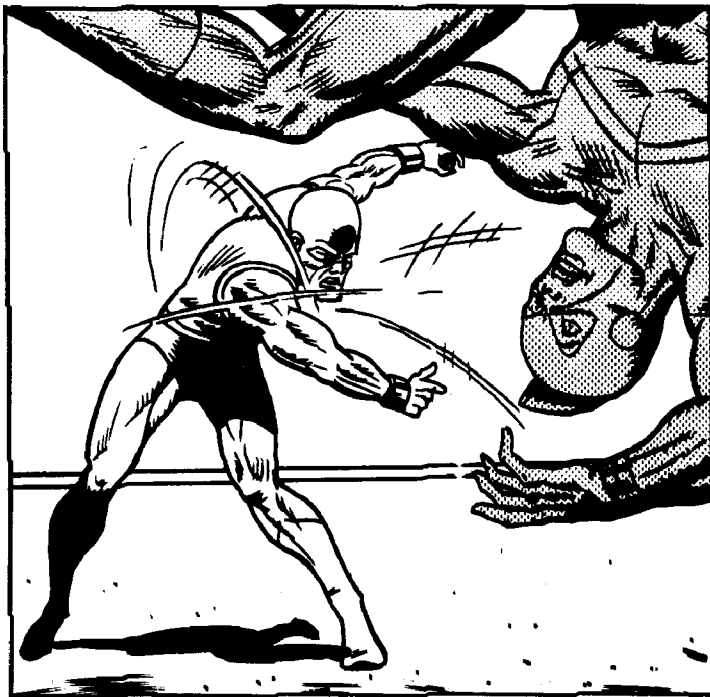
EXAMPLE: Birth of a Hero

The Skipper might wish to use his Teleport to momentarily disappear on the same spot, allowing incoming bullets to pass through without the Skipper being hit.

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 LPP 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 *push-back* from a *Superstrong* punch. As a Combat Response between being hit 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 may 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 HTK and HTC.

The amount done depends on the type of attack and is determined by die rolls. The damage inflicted in HTK and HTC 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 WC0 or WC1 attacks or from attacks with bullets and knives.

Characters or objects with a Defence Class of 4 take no HTK damage from any WC0 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 (eg +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 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 (eg *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 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 a 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*, *Gymnastic Skills*, *Wall-crawling*, 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 of 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 SS would have used her normal Dexterity, since her *Wall-crawling* would have been of 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 that 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 a 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 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 Dodge Modifier of -4. As he only has *Flight Grade* 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 2 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 (ie 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 have only 2 Frames per Round until they have recovered.

Regardless of their normal total, Thugs and Thug-like Supervillains are *staggered* 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 character 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 their 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

RECOVERING 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, return as a ghost, or anything else that you might allow in your adventure!).

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 character with *Skills* as a Surgeon.

Note 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 to have elapsed between adventures. Characters can never recover to more than their original totals.

24: COMBAT

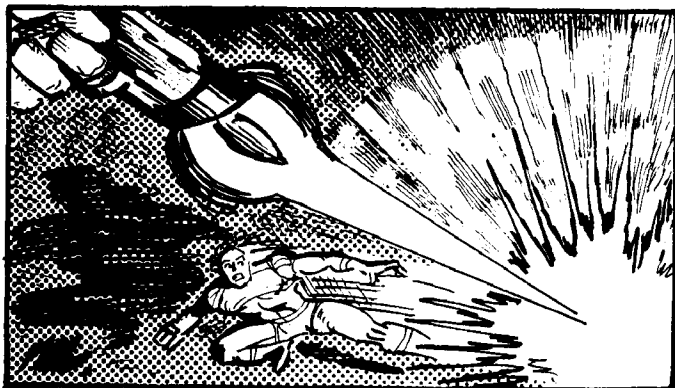
WEAPONS

Only those superpowered characters whose Superpowers specified a weapon may have one (eg *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 subdivided 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.



Special Notes on Weapons

Any weapon chosen by a superpowered character should be in keeping with the spirit of comic-book characters. Superheroes and Supervillains do not usually run around armed with machine-guns 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.) 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 a normal 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 a normal 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*.

Weapon Types (NOTE: One-Handed Weapons take 1 Frame to *strike*. All other weapon types take 1 Action.)

CONCUSSIVE WEAPONS

One-Handed Concussive (Damage: 2d6HTC; 1d6-6HTK)

Examples	Special Notes
Fist/Foot	None
Cosh/Club/Blackjack	None
Shield	None
Weapon Haft	None
Gun/Rifle Butt	None
Bull-whip	Range 4m; -2 to strike; can grapple

Two-Handed Concussive (Damage: 2d6+6HTC; 1d6HTK)

Examples	Special Notes
Sledgehammer	None
Quarterstaff	None
Baseball Bat	None
Large Object used as Club	None

Hand-Hurled Concussive (Damage: 2d6+3HTC; 1d6HTK)

Examples	Special Notes
Any Object	All hand-hurled missiles do the above damage: Damage Modifiers (for Strength, etc) only apply to those weighing 1kg or more.
Billy Club	
Shield	
Discus/Boomerang	

PROJECTILE WEAPONS

Light Projectiles (Damage: 1d6+3HTC; 2d6+3HTK)

Examples	Special Notes
Pistol	None
Shotgun/Rifle	None
Arrow/Crossbow Bolt	None
SMG/Assault Rifle	Dodge at -1
Laser	WC2; dodge at -2; parry as Energy Attack; -1 to both Damage Dividers.
Blaster	WC2; parry as Energy Attack; -2 to Damage Dividers. Damage can vary.

PENETRATIVE WEAPONS

One-Handed Penetrative (Damage: 1d6HTC; 2d6HTK)

Examples	Special Notes
Knife/Dagger	None
Claws	None
Fangs	None
Ice-Pick	None
Hand-Axe	None
Broken Bottle	None

Two-Handed Penetrative (Damage: 1d6HTC; 2d6+3HTK)

Examples	Special Notes
Sword/Cutlass/Scimitar	None
Large Axe	None
Pickaxe/Scythe	None
Spear	None

Hand-Hurled Penetrative (Damage: 1d6HTC; 2d6+3HTK)

Examples	Special Notes
Knife/Dagger	All hand-hurled missiles do the above damage: Damage Modifiers (for Strength, etc) only apply to those weighing 1kg or more.
Broken Bottle	
Throwing Axe	
Spear/Javelin	

Heavy Projectiles (Damage: 2d6+3HTC; 3d6+3HTK)

Examples	Special Notes
Bazooka	All Heavy Projectile Weapons are dodged at -3; parried as Energy Attack; and reduce both Damage Dividers by 2. These attacks are usually WC2 at least.
Rocket	
Shell	

HAND-HURLED MISSILES

Hand-hurled missile weapons which are also balanced for Melee Combat (eg billy-clubs or shield) have a normal range of 10 metres. Hand-hurled missile weapons which are designed only to be thrown (eg 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 the 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 1½ 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 20d6HTC and 20d6HTK (terminal velocity).

This is for an uncontrolled fall. All superpowered characters can safely jump down 5 metres without injury. For greater heights, they take damage as above for anything in excess of a 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 might 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 pirate might be WC1.

The hypothetical damage inflicted by the bindings is 1d6 plus 15 plus the HTK of the bindings (ie 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 as an object on the *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 an 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 (ie 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 these heavy chains inflict 1d6 plus 23 points of hypothetical damage.

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

OBJECTS

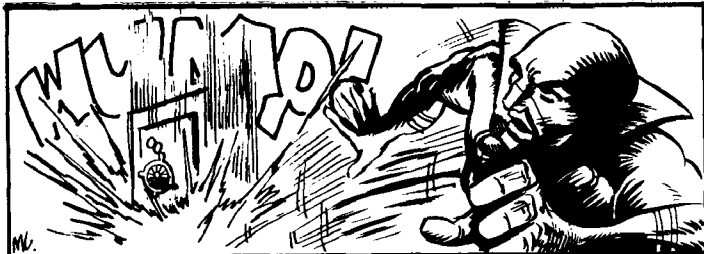
The details for *pushing, lifting, throwing and tearing apart* objects are given in the *Combat Options* section. However, you must allocate a Defence Class to a particular object as required, depending on their structure, etc. The section on *Defence Class* can be used as a guide for this. For example, a reinforced concrete bunker would be DC3, the best Defence Class a normal type of object could have. Special objects, ie 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 Modifier 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 if 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 11HTC 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 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 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 dependent 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 Object* (see *Combat Options*) should be used as a 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 structure or determined at random by rolling 1d10. Doors should also have a Defence Class. Usually doors of 6-10 HTK will be heavy metal doors with a DC of 5 or even 4, and doors of 1-2HTK would be very light or fragile (eg glass) with a DC of 12. Some 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 driver had 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 in each Frame, or, if the driver had only 2 Frames, 12m in each Frame.

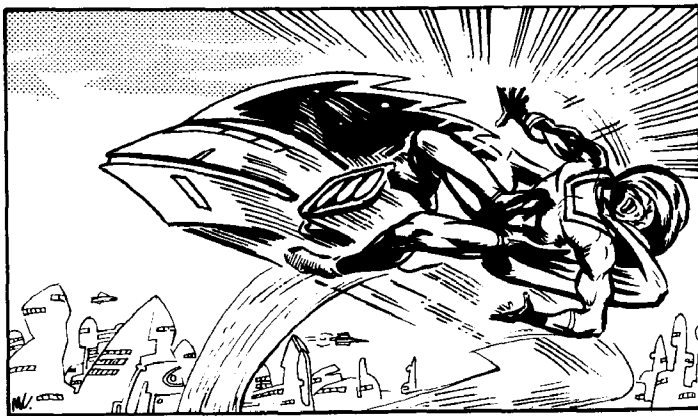
The details for *pushing, lifting, throwing and tearing apart* vehicles are given in the *Combat Options* section. However, you must allocate a Defence Class to vehicles, depending on their structure (see *Defence Class*). For example, a tank would be DC3, the best Defence Class a normal type of vehicle 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 kilometre 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 is 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 a role-playing game, there will invariably be times when the player's 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 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 for *dodging*, *striking*, Recovering HTC points, etc. The players 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 an 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 for 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 two 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 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 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 arch-enemy 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 how how light or heavy they were. The SS decides that these chains are quite heavy and are DC5. They therefore have an HTC 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 a hypothetical damage of 1d6+27 (the SS rolls 1d6 and gets 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 average Vigour of 6) could hold their breath for 2-3 minutes. Madame Mind is a Superheroine 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 (this 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's 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 as 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 chauffeuse to park and go and buy 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 chauffeuse 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 figures or counters 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.

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

ROUND 1:

The player rolls 1d10 for Vox and rolls a 4. The SS rolls 1d10 for the Thugs, and rolls 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 both arms and unleashes his sonic attack.

ROUND 1: Continued

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 strikes!

To determine the 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 form, 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 have only 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 to the Thugs, 'Don't worry. Minos will soon pummel this pipsqueak down to size'. This takes Minos 2 Frames. Since he is (surprise, surprise) a Supervillain, he has 2 Frames left. Since Vox is too far to close with, Minos moves to a nearby manhole cover (taking 1 Frame) and lifts it 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 lummoxx', Vox fires a 4d6 sonic blast at the two Thugs who have just run out of the bank.

ROUND 1: Conclusion

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, as before the SS has already decided that they will drop *unconscious* when struck by a hero's major attack.

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 now 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, circling 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.

ROUND 2: Continued

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 scores 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 from delivering the blow.

ROUND 2: Continued

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 the *initiative*. The SS rolls a 2; the player 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 with 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 up 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.

ROUND 3: Continued

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 (ie it does no HTK unless a Damage Modifier is applied 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 bonus to HTC.

Vox cannot use his *Energy Attack* to Parry a melee attack form, 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* is G/D, a Glancing Blow or a successful *dodge*. The player chooses the Glancing Blow as this only uses up the 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 a 6. The villains win by 3, so Minos gets 2 Frames before Vox can act. The Thug in 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.

ROUND 4: Continued

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 the result of a Glancing Blow to make 11½ rounded down to 11HTC and reducing Vox to 8HTC. He will be *staggered* when he 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 has only 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 that he is out for the count, planning to climb into the van for a get-away.

ROUND 4: Continued

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 a 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 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 leaps 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.

ROUND 5: Continued

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's HTK Damage Divider of 2 to 6½: 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's 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 blow. The Thug in the van decides to get the hell out of here and drives off.

ROUND 5: Continued

Once again Minos needs a 10 to *strike* Vox with a fist attack. The SS rolls 1d20 and scores 4. Another miss!

Minos wild clubbing two-handed swing misses completely. The van revs up and speeds off. Minos curses his ill-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 5. Minos gets 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.

ROUND 6: Continued

Once again, Minos needs a 10 to hit. The SS rolls a 9! Another miss!

Minos powerful blow misses Vox by a whisker. Vox now has his 4 Frames. He uses the first Frame to Move away to give himself room for an *Energy Attack*. This is the 6th Round, so Vox's Energy has recharged back 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.

ROUND 6: Continued

The player allocates the damage from the blast to be 6d6HTC and 4d6HTK. As before, Vox needs 10 to *strike*. The player rolls 1d20 and gets 14. The blast strikes home.

The player rolls 6d6 for 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 by Minos' Damage Divider of 2 to 4HTK. Minos HTK to 42.

Vox's sees his most powerful sonic *Energy Attack* blast Minos; but Minos still stands. Vox uses his last Frame to back further away, slightly awed.

Minos now has 3 Frames. He starts to close 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 Thug in the van disappears round a corner and is gone.



ROUND 7:

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

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

ROUND 7: Continued

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 total 16. Minos is down to -7- well and truly *unconscious*. The 3d6 for HTK total 12, reduced to 6 by Minos' Damage Divider, 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 chauffeur returns from the news-vendors.

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

'So that's what kept you', Jeff mutters with a smile. 'Give me that paper, and lets 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 run to the real brain behind that raid. A goon like Minos is too dumb to have organised that.'

COMBAT CHECKLIST

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

- 1: Start new Round. Make a note at 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 (eg: *Energy Attacks*, *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 uses 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 the *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 or 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 used up any with Combat Responses.

You should follow this 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 resort to the checklist.



32: 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 have only 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 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 (eg *Martial Arts*, *Superstrength*, *Energy Attack*, etc), and *stunned* by a Superhero using any other attack (eg 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. To determine the Weaponry roll 1d6 on the same Table. 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	Defence Class	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	Sub-machine Gun
8	7	Blaster or Hand Laser

HTC and HTK for Thugs are generated in the same way as for other characters, ie 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 HTK:30 HTC:25 DC:8
Armed with 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, DC12) 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 to 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 1-3 (1d6 divided by 2, rounding fractions 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, plus 2).

MANUAL WORKERS & STREET PUNKS

These will normally have DC10-12. 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).

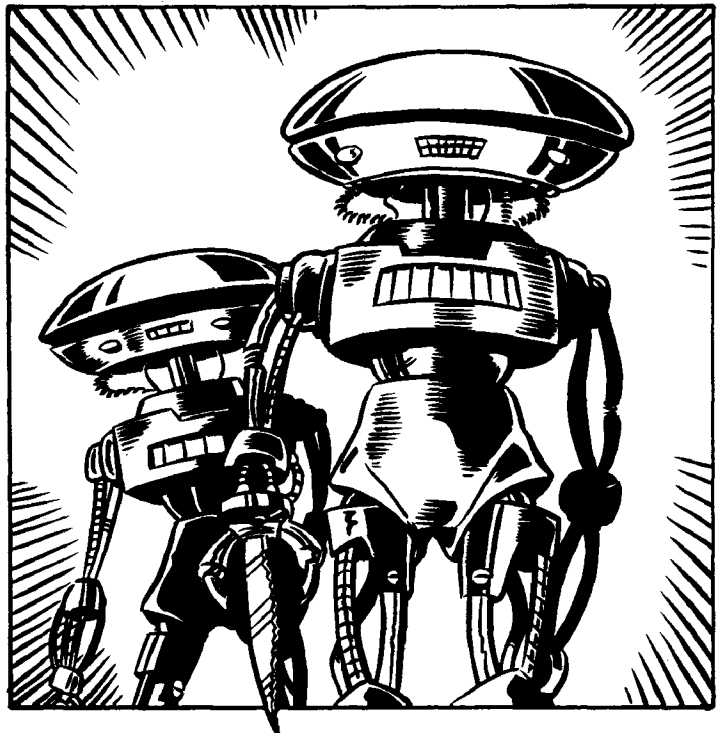
POLICE & SERVICEMEN

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.



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 skills, 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 certain animals:

LION

Strength: 16; Ego: 4; Vigour: 14; Dexterity: 7; DC: 6
Move: 9m; 14d6HTC; 14d6HTK; Push-back Threshold: 20
Powers: 3 Frames per Round; WC2 One-Handed Penetrative attack (claws); WC4 Two-handed Penetrative attack (bite);
Animal Senses; 6m *Leap into Combat*.

ELEPHANT

Strength: 20; Ego: 3; Vigour: 20; Dexterity: 4; DC: 5
Move: 7m; 20d6HTC; 20d6HTK; Push-back Threshold: 30
Powers: 2 Frames per Round; Extra limb (trunk); *Enhanced Sense* (smell); *Larger*, Pulling/Pushing Strength 35.

GORILLA

Strength: 20; Ego: 5; Vigour: 17; Dexterity: 7; DC: 8
Move: 6m; 17d6HTC; 17d6HTK; Push-back Threshold: 25
Powers: 2 Frames per Round; *Larger*; *Enhanced Sense* (smell); WC2 *grapple* option.

HAWK

Strength: 4; Ego: 6; Vigour: 3; Dexterity: 14; DC: 6
Move: 3m/10m; 3d6HTC; 3d6HTK; Push-back Threshold: 10
Powers: 3 Frames per Round; +2 Dodge Modifier; *Flight* Grade 2; *Enhanced Sense* (sight).

WOLF

Strength: 6; Ego: 4; Vig: 5; Dexterity: 12; DC: 7
Move: 9m; 5d6HTC; 5d6HTK; Push-back Threshold: 15
Powers: 3 Frames per Round; +1 Dodge Modifier; WC1 One-handed Penetrative attack (bite); *Animal Senses*; 4m *Leap into Combat*.

BOA CONSTRICTOR

Strength: 20; Ego: 3; Vigour: 8; Dexterity: 7 DC: 5
Move: 6m; 8d6HTC; 8d6HTK; Push-back Threshold: 20
Powers: 2 Frames per Round; WC4 *grapple* attack only;
Stealth (Skill to move with total silence).

ROBOTS & MECHANOIDS

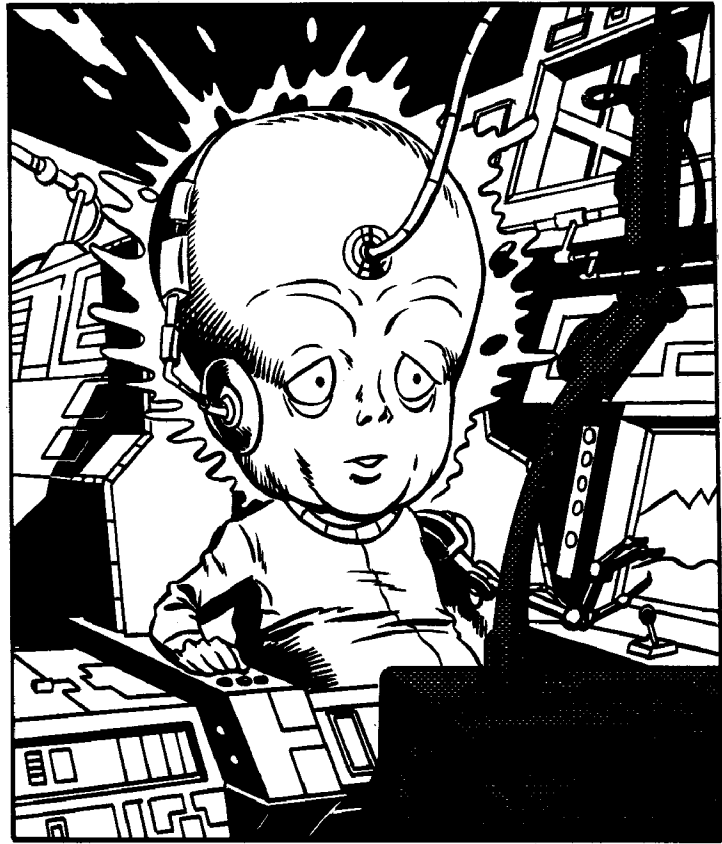
Many Supervillains use Robots instead of human Goons for some tasks. In general, Robots and Mechanoids show less initiative than humans but are tougher.

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

Robots only have HTK (possibly for each limb) and must be reduced to 0 HTK 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 the power-level of the heroes who will confront it. Generally, the more powerful Robots and Mechanoids 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.



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 that 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 (3d6); 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 BAD GUYS

The villains are almost as important as the heroes. After all, if there were no villains, the goods guys would have little to do. You can invent your own Supervillains 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 section *Villains & Vandals*.

In a Campaign, you should try to establish long-running villains often 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 arch-enemy 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.

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 a character with *Weather Control* causes a strong wind, you can allocate a % chance, say 15% in this instance, of the character falling from the tightrope but in 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 simply to defeat the hero.

CYBERNETICS

You may allow *Advanced Players* to design their own devices. The basic effects of any such devices should be equivalent to the first grade of a Superpower, that's not too powerful!

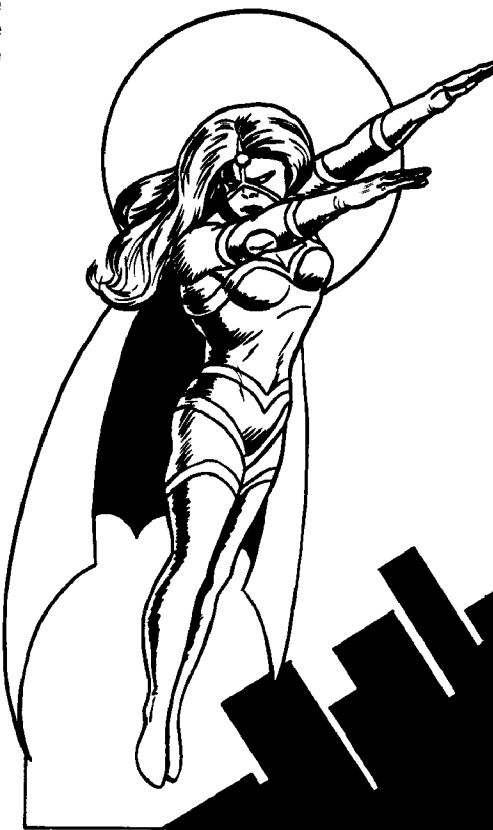
Notes on Devices

COMPUTER BRAIN

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

CYBERNETIC WEAPON

As with other weapons, heroes 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 comic-books. Superpowered characters do not use howitzers!



FLIGHT

If you are using miniature figures or counters to represent the characters on a play sheet, it may prove useful in combat situations 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, ie '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 hero's secret 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.

Reveal Facts

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

RESTRAINT

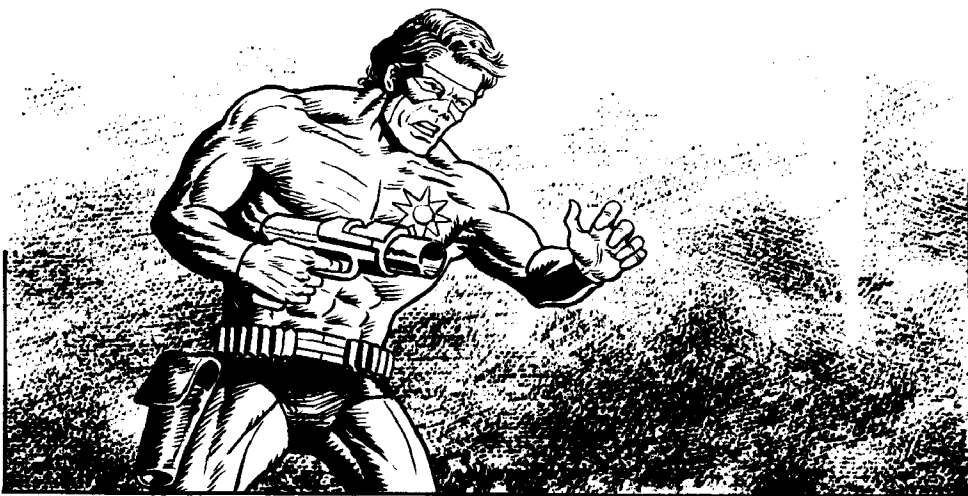
The *restraint* strength of the spell is from 1-10. Each point of *restraint* strength costs the caster 1 Magic Point, unless it is their Speciality Spell, when casting the spell.

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 1 Frame after which they may attempt to break free, each attempt taking 1 Frame. If the target has less than a 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:

% Chance = 100 + Victim's Strength
- [10xrestraint strength of spell] + 10
for each Grade of each useful Superpower of the victim (eg *Flight*, *Leaping*, *Strength*, etc)

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 1-10 rating for the chosen action multiplied by the character's Ego value. The player rolls 1d00, 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 3 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.

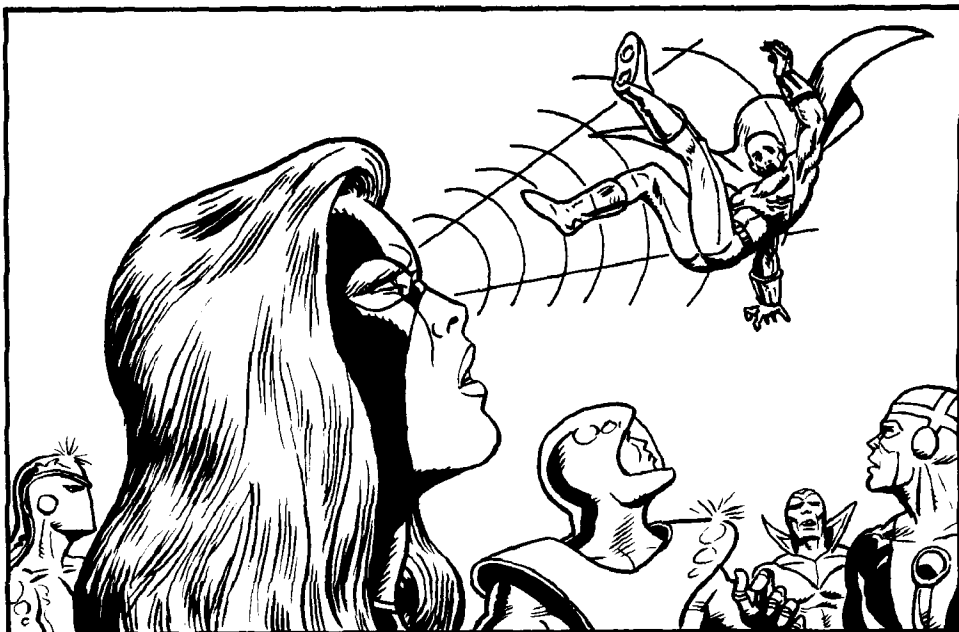
Starting from a base of 0 and using object *Sizes* as detailed on the Pushing, Lifting, Throwing and Destroying Table (see *Combat Options*):

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

Add Size of object/being if the effect covers object/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, ie 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 1 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 comrades' 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 splutter 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 ally or by-stander 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 must should allow the most plausibly lucky thing to happen, depending on the situation. For example, Talisman fails his luck roll and is hit so hard by Taurus that he is *pushed back* off the building roof. 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 the 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, co-operation 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 1-10 rating for the chosen action multiplied by the character's Ego value. The player rolls 1d00, if the score is equal to or 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 3 elements: area of desired effect; degree of similarity between initial object and end result; the permanency of the effect.

The Concentration Factor is the result for each of these totalled.

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 in 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 object Sizes as detailed on the Pushing, Lifting, Throwing and Destroying Table (see *Combat Options*):

Add 0 if the effect covers an object Size 0.

Add Size of object if the effect covers an object of Size 1-3.

Add 4 if the effect covers an object of Size 4-8.

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

Degree

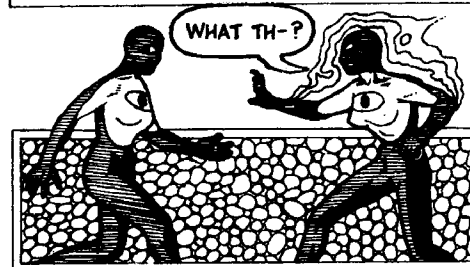
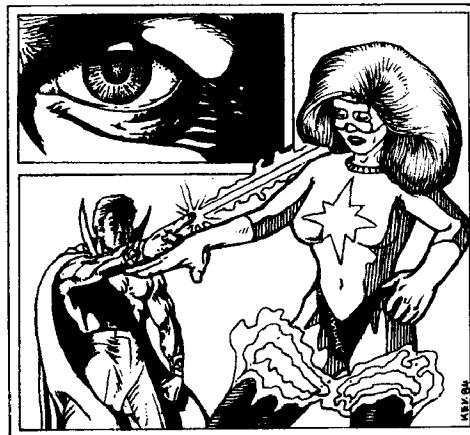
For the Degree of transmutation, start with a base of 0, then:

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

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

Add 5 if the transmutation involves a change of shape *and* material, for instance 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 the 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 last 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 the other Superheroes. 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.

CHARACTER:

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 role-playing 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 would soon discover, if danger threatens, the players' characters are often never where they were said to be. To avoid any arguments, it 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 the scale of 1" to 2 metres; this is compatible with 25mm miniature figures. 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 such as **Dungeon Floor Plans**. These are specially designed for use in role-playing games and are to the scale of 25mm miniature figures. They are a flexible system that enable you to set up virtually any situation, as and when you need it during play.

You will also need something to represent the players' characters and all other characters in the scenario on the play area. The best way of doing this is to use 25mm miniature figures. **Citadel Miniatures** produce the official range of **Golden Heroes 25mm Miniature 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 lay-out 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 lay-out.

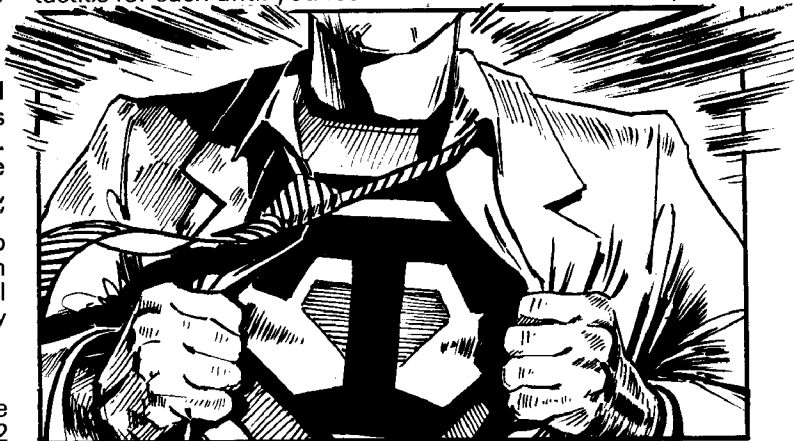
You will also find many other accessories to enhance your scenario. If you look through the various ranges of 25mm figures, you should find many other figures that may be of use in scenarios: you can use gangsters as Thugs; fantasy figures could be used for some heroes or villains; monsters and aliens could be useful; cars and other vehicles, etc. Also you might find useful adjuncts in hobby shops among the accessories for model railways and motor 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 that you should do as an 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. You can use your local bank as a basis for this. Next you must 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 weapon. 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. At the back of this book, you will find *Crossfire*, 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 role-playing 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 that 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 players' 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 makes 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 spasmodically making secret die rolls: sometimes 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 sometimes 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 *Shapechanged* 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 instance, the players' are fighting a Supervillain that they have never fought before. This villain was 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.

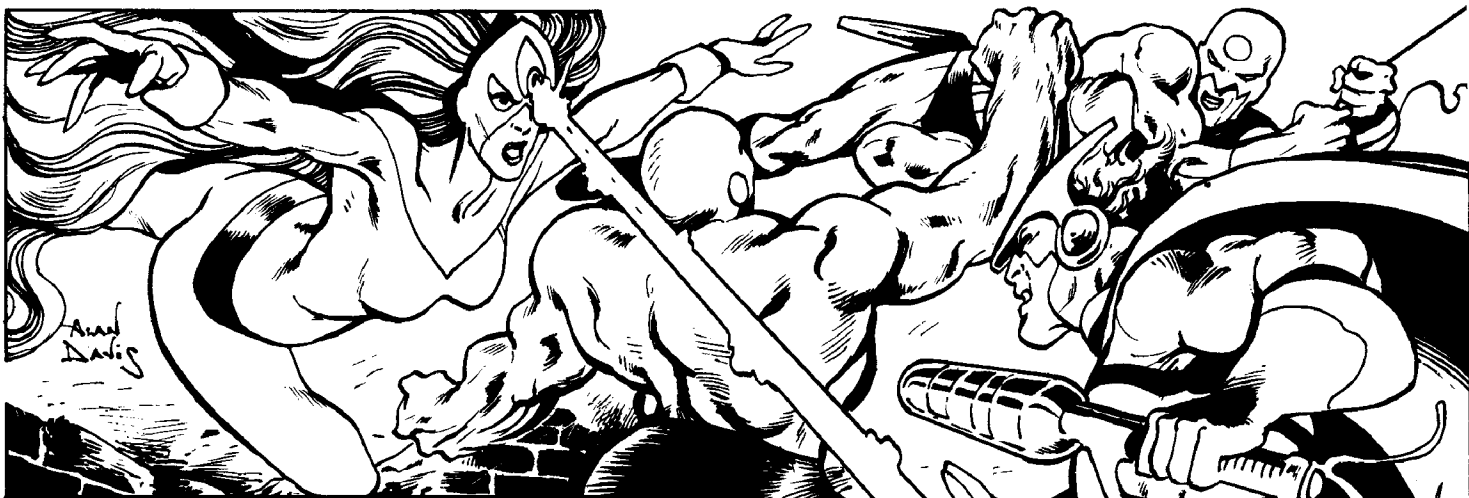
Sometimes, the players' characters will become split into separate groups or one individual may be separated from the rest. You must also handle this depending on the situation, and you will develop your own preferred method. Some of the methods that can be used are to communicate with an individual 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 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 at Supervising.

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 instance, you can allow the players 'time out' to discuss tactics, plan movement, etc. Similarly, if the characters are flying across town in a helicar, you don't say, 'You're now crossing the dock area. Now you're flying over the park. Now you're flying along above the motorway...' etc, 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 Superpowers 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 before-hand in your scenario notes (for example, where the villain has hidden the stolen blue-prints; the lay-out and description of the villain's 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 - determined randomly by rolling, say, a d100, 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 important keep the adventure moving and the action fast and furious.

Finally, when in doubt, simply think of 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 character who does nothing more than walk the streets looking for crooks to apprehend and engage in one-off slug-fests.

The situation is comparable to that found in many comics. Some consistently have one-issue story-lines which are seemingly unrelated to the previous issue. The better comics with more lasting appeal have an integrated on-going story-line which includes one-issue and multi-issue tales with the events in one story often 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; heroes fall out with one another; groups disband; new groups form; new heroes join the team; old ones 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 Supervillains 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 *Scenario Supervisor*. 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 that 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 the way it would develop in a comic-book story-line.

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 Detective Points (see *Campaign Ratings: Detective Points*) 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 adventure so that each of the characters has an important part to play, and that their individual powers will 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 as 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 or running a Campaign, you must give some thought as to what sort of world your Campaign is to be set in. This will give both yourself and the 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 in 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 the 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, say, the Tower of London from destruction than from saving a some hypothetical building.

Once you and the 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.

The sky's not even the limit.

CHARACTER DEVELOPMENT

The most important thing in running Campaigns is the development of the characters. The following pages detail the 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 role-playing their character will determine the development most of the time. But you, as Supervisor, can also use the plot-lines of scenarios to influence the characters. How often, and how severely, you do this is up to you in developing an interesting and lively Campaign.

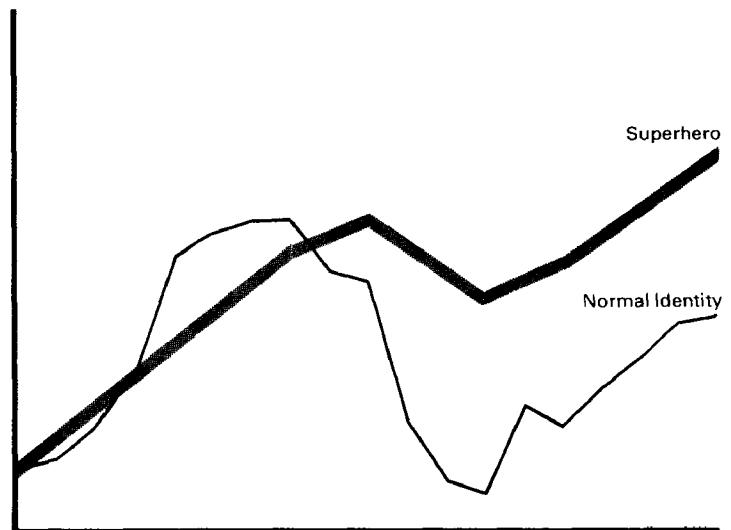
For each character, the development of the Superhero will be a natural progression. As time goes by, the character will become more adept at using their power, develop new gimmicks and minor powers, sometimes even gain a new major power. As Supervisor, you can influence this, maintaining variety and 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 fluctuating 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 or 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 characters.

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 villain's list of take-overs. If an innocent by-stander has tripped over under the feet of a rampaging alien robot, then it could be the girlfriend of one of the characters, etc.

The diagram below gives an indication of the way a Campaign should go. The Superhero should advance in a roughly even progression. The secret identity should suffer the ups and downs of life which in turn will cause minor fluctuations in the prowess of the Superhero.



Naturally, the players have most control over 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 **ROLE-PLAYING** game. Players must be encouraged to identify with their characters and play them accordingly. If the character is having a bad time and is 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 to 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 at 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 represent 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 actual playing time. Thus if the linked scenarios had taken four independent playing sessions, the SS would award each character 28DUPs less those taken up 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.



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 characters 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 player has 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 Ratings and any other effects, such as *Hero Points* and a 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 than 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 Superheroes 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 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.



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 guide-lines 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 59 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.

44: CAMPAIGNS

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 *Golden Pounds*. One *Golden Pound* is equivalent to one pound sterling. This is to enable 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 *Golden Pounds* 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 over 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 character's 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 had 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 Table

Financial Resource Level	Description	Spare Cash
1	Starving - always in debt	- 10GP
2	On the breadline	0GP
3	Marginal	10GP
4	Average	30GP
5	Comfortable	120GP
6	Well-to-do	600GP
7	Eminent	3600GP
8	Affluent	25,200GP
9	Wealthy	201,600GP
10	Tycoon	1,814,400GP

Life-Style Table

Financial Resource Level	Dwelling	Transport	Communications	Wardrobe
1	Gutter/doss house	Foot	Grapevine	Rags
2	Hostel	Public transport	Letters	What they stand up in
3	Shared rented room	Bicycle	All postal services	Cheap working clothes
4	Own rented room	Moped	Telephone	Cheap casuals
5	Rented flat	Motorbike/second hand car	Long-distance telephone	Off-the-peg suits
6	Private flat/small house	Average new car/taxis	International telephone	Superior suits
7	Large private house	Limosine	Telex	Made-to-measure suits
8	Large private town house	Chauffeur-driven limosine	Standard with scrambler	Special design
9	Mansion	Private jet	Private with scrambler	Haute couture
10	Private estate	Private yacht, helicopter, etc	Private satellite system	Personal designer

EXAMPLE: Birth of a Hero

According to the player's Rationale, the Skipper is in reality M'shalla M'bualla, Ambassador of K'Wesoland. Since the player has said that K'Wesoland is a small foreign power, the SS decides that the character's initial Financial Resource Level is 5 to reflect the salary, as such. However, the character's life-style, in this instance, would not be dependent on salary but would be provided as part of the job. The SS, therefore decides that although the character has a Financial Resource Level of 5; his life-style is equivalent to Financial Resource Level 8 in terms of facilities provided by his embassy.

Spare Cash & Saving

The Spare Cash column on the Financial Resource Level Table gives the *Golden Pounds (GPs)* 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, ie, they cash some bonds, take a part-time job, hock 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 -10GP, 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 Level. Saving occupies no DUPs per week.

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

EXAMPLE: Birth of a Hero

M'shalla, alias the Skipper, has a Financial Resource Level of 5 which means that he has 120GP of Spare Cash each week. He urgently needs to raise an additional 600GP. This is 5 times his base amount of weekly Spare Cash, therefore he would need to devote 5 DUPs in one week to raising it. Presumably, cashing in some savings bonds.

If he had no 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 600GP 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.

Purchases

Characters may use their Spare Cash to buy things, pay for the repair of equipment and the use of Material Resources, etc.

Each Golden Pound is roughly equivalent to £1. 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.

One-off Use of Material

Resource Level	Repairs to Gear	Cost (GP)
Materials: Level 2	Costume rips	10
Materials: Level 3	New costume	30
Materials: Level 4	Ammunition replacement	120
Materials: Level 5	Equipment renovation	600
Materials: Level 6	Repairs to special vehicle	3,600
Materials: Level 7	Replace special vehicle	25,200
Materials: Level 8	Repair special building	200,160
Materials: Level 9	Replace special building	1,814,400

The cost is for the 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 the use of those facilities. Similarly, if a character had 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 purchase might require additional 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 300GP, 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 10GP per week. The character's Spare Cash is thus reduced from 30GP to 20GP per week.

MATERIAL RESOURCES

A character's Material Resource Level represents the facilities that the character already has or has access to and the actual character's 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 Resource Level is rated on a scale of 1-10.

Rating Material Resource Level

Some characters will have had their Material Resource Level predetermined by an Advantageous Background. However, most characters should have an initial Material Resource Rating 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 and Rationale of the character, a character may sometimes have a knowledge greater than their available 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, say, they might have the knowledge to fully utilise Material Resource 4 (or even 5 or 6, if they were a brilliant student - ie scientific *Skills*) and yet have access to Material Resource Level of 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 Table

Material Resource Level	Description
1	None
2	A few simple tools (eg, 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 (eg power station)
10	Multinational (eg 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 the 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 the Skipper's Background and Rationale to indicate anything special in this area. However, since he has a Financial Resource Level of 5, he starts with a Material Resource Level of 4. He has an electric drill, etc, and, presumably, a workspace in his garage at home.

However, in some circumstances, he may have access to specialists in his home country or through his embassy. This would not be for the development of any special gadgets for the Skipper, but only for work that could ostensibly be explained as part of his job as ambassador, for example, getting a secret message unscrambled or decoded, or having a soil sample analysed. The SS would determine the likelihood of this when needed.

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 promotion; if they prove worthy as a crime-fighter, 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.

46: CAMPAIGNS

PUBLIC STATUS

This is a measure of how popular the character is with the general public, how likely the authorities are to co-operate 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 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 group/authority
- 3 - Known to get on with 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 trouble-shooter come 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 role-play 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 *Detective Points*) within the authorities? Does the media give the character's relationship with the authorities a good write up? Is there something in the set up 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, the Skipper starts with a Backing of 3. However, if the character were to operate at some stage in his home country, he might have a rating there of 4 or 5. If this were then to become public knowledge in the country where he is posted, then his rating might rise to 4 in that country too.

Heroism

This is a measure of how close the character comes to the 'heroic' ideal as 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 No 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 role-plays 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 they 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

The Skipper starts with a Heroism rating of 3 since there is nothing in his Rationale to indicate otherwise.

Public Identification

This represents to what degree the public identify with the character.

The ratings are:

- 1 - Obviously not human (alien, mutant or android)
- 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 alien, 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 that 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 role-plays 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, a bad press could affect this rating, as could any developments or refinements of the characters powers or appearance.

EXAMPLE: Birth of a Hero

The Skipper has the powers of *Teleport* and *Shrink* which are obviously unnatural. The SS therefore gives 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. Ultimately, they will be so used to them that they no longer see Skipper as different and, depending on how the character has been played, Skipper's rating in this area will increase.

Public Relations

This reflects the effort the character puts into making the public feel at ease. Does the character help old ladies across the street; 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 - Show 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 role-plays the character and how they allocate the character's DUPs during the Campaign. For instance, a player might have formed a Rationale for a character which states that the character is in fact an emissary of some advanced alien race who consider humans 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 role-playing 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 a 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, Skipper starts with a Public Relations rating of 3.

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 exactly 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 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 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 by the public. For example, if a character were 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 does not affect the character's Practice Rating.

You adjudicate at 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 might be known on Earth as a hero who battles Supervillains, but might have saved the 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 the Skipper 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 and the effect in game terms 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 co-operate, 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

The Skipper has initially been rated in the five areas as follows:
 Backing: 3
 Heroism: 3
 Public Relations: 3
 Public Identification: 2
 Practice: 1

These total 12. Skipper therefore has an initial Public Status of 12 - Disliked/Resented.

48: CAMPAIGNS

DETECTIVE POINTS

These are a measure of how good the character is at investigating crimes, following up on leads, and so on. The more Detective Points a character has, the more likely they are to discover the vital piece of information which will lead to the secret hide-outs of Supervillains, etc.

Detective Points are 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 discovering information in the solving of crimes during a scenario.

The ratings are:

- 1 - Makes no effort in this area.
- 2 - Occasionally looks for clues, questions witnesses, etc.
- 3 - Average
- 4 - Conscientiously searches for clues, 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 regard 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

The Skipper 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 the character, 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 *Side-kick*, 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

The Skipper starts with a Publicity rating of 3. However, the character will have to do most of his detective work as the Skipper since the activities of his secret identity, M'shalla M'bulla Ambassador of K'Wesoland, are likely to receive attention.

Approachability

This is a measure of how likely people with titbits of information are to offer them 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 and difficult to contact
- 2 - Occasionally approached by desperate individuals
- 3 - Average
- 4 - Receives fairly steady supply of information
- 5 - Gets hot tips from all over the place and can be easily found

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 titbits of information are 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 *Side-kick* 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 flying, far out of reach?

EXAMPLE: Birth of a Hero

The Skipper starts with an Approachability Rating of 2 since his Public Identification rating is 2 due to the slightly 'alien' nature of his principal Superpowers.



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 *Disguise* (see *Skills*), *Information* spell (see *Magic*), *Heightened Senses*, *Shapechange*, 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 Sense* rather than *Disguise Skill* 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, say, 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 *Disguise Skill* 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

The Skipper has no powers which 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 *Shrink* and *Teleport* powers in following suspects, hiding in criminal hang-outs to eavesdrop on conversations, etc.

Contacts

This is the most important factor in solving crimes. The more Contacts a 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 get a rating of 10 in this area.

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 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 authorities or 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.

Some characters will begin with a Contacts Rating of 10 because of an *Advantageous Background*.

FACTORS AFFECTING CONTACTS

No matter what Contacts 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.

EXAMPLE: Birth of a Hero

The Skipper does not have an *Advantageous Background* which benefits this rating and so begins with a rating of 5. However, the embassy security division would no doubt be a good source regarding the activities of the terrorist group opposed to his government, so the SS decides that in instances where they are involved, the Skipper would have an improved rating to reflect this.

FINAL DETECTIVE POINTS

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 Detective Points. You will use this rating as a guide to how likely a character is to recognise or know of villains and Thugs, how likely they will be able to trace their hide-out etc, as detailed in *Using Additional Characteristics*.

What the Detective Points rating means is indicated by the following table.

Detective

Points	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 the odd lead
21-25	Worldly	Usually know what's going on in the underworld
26-29	Streetwise	Usually one step ahead
30	One of the gang	Knows who's who and what's what in the underworld

EXAMPLE: Birth of a Hero

The Skipper's ratings in the various areas were:

- Methods: 3
- Publicity: 3
- Approachability: 2
- Powers: 1
- Contacts: 5

These total 14. Therefore the Skipper starts with a Detective Point total of 14. At the moment he is a beginner in this area.

PERSONAL STATUS

This is a measure of how happy a character is with their prowess as a Superhero; how well adjusted they are to their role in life; and so on.

Personal Status is measured on a scale of 5-30.

You must rate each character in five different areas which have a bearing on how the character feels about their lot in life and their state of mind. These are then totalled to find the character's Personal Status.

The five different areas which must 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 cupboard
- 2 - Minor secret
- 3 - Average
- 4 - Nothing to be ashamed of
- 5 - Pure 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 not 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 role-plays the character. By performing good and heroic deeds, they can 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, Skipper is actually from a parallel world and is therefore not the actual person his family and friends presume him to be. Since the player has not stated that he has informed anyone, the SS decides that his initial Conscience Rating is 2.

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 - Out-going 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 circumstance 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 role-plays the character. Do they put any effort (DUPs) into socialising; are they part of a team; do they ignore their friends and relatives; 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

There is no indication in the Skipper's Rationale to indicate anything other than an average Expression Rating of 3 to begin with.

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 since 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 that two partly successful scenarios is equivalent to one successful one, depending on the circumstances.

EXAMPLE: Birth of a Hero

The Skipper, not yet having taken part in any scenarios, begins with a Success rating of 0.

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 - Public Status of 5-10: spat on and vilified
- 2 - Public Status of 11-15: mistrusted
- 3 - Public Status of 16-20: average
- 4 - Public Status of 21-25: popular
- 5 - Public Status of 26-30: 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 this rating above what their Public Status would normally allow.

EXAMPLE: Birth of a Hero

The Skipper 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. How secure do 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, no harm can befall them!

INITIAL RATING

Most characters will 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 Resource 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 that 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 the 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 the Skipper's Background and Rationale, there is an active group of terrorist threatening both to overthrow the government in his home country and possibly his life, or even the lives of his family. After all they have already made one attempt that resulted in the creation of the Skipper. The SS decides that the character should start with a Security Rating of 4. Should the terrorist threat disappear, either from the character's efforts or otherwise, then Skipper would rise to 5. However, the SS plans to include the terrorists in several scenarios, possibly culminating in a coup or revolution in the Skipper's home country.



FINAL PERSONAL 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 Personal Status.

You should use this rating as a guide as to which character gets the thin end of the wedge in various situations. You must also encourage the players to use it as a guideline as to how to role-play and develop their character. 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, say.

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 Levels increase; Ego value +1 vs Mental Attacks per point above 20 to a maximum of +5
26-29	Total confidence in methods and principles	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 of 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 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

Skipper's initial ratings in the five areas are:

Conscience: 2
Success Rate: 0
Public Response: 2
Expression: 3
Security: 4

These total 11. Skipper therefore starts with a Personal Status of 11, he is appropriately uncertain, considering his Rationale, about his place in the scheme of things. This rating will rise after the first scenario, usually successful, so that the increased Success Rating will improve the total slightly.

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 four 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 Detective Points

These should be used in a Campaign to determine which characters get the 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 % chance of discovering, or hearing about, each lead is 3 times their Detective Points. 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 25 Detective Points, 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 Detective Points 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, say, 20 or more Detective Points will recognise Patsy and, knowing his haunts, would be able to pick him up at leisure after the scenario.

In certain specific instances, the most applicable individual 1-5 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, the 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 high Detective Points are assumed to spend a lot of their 'time off' patrolling the streets and stopping numerous small crimes. The more Detective Points 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 in *Patrolling and Character Improvement*.

In general, characters with a high Detective Points total 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 Detective Points total are also more likely to earn more as a *Bounty Hunter*.

BOUNTY HUNTERS

Any character may announce that they are going to be a Bounty Hunter (ie 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 Detective Points total of 26 or more. Such characters will immediately rise one Financial Resource Level. Other characters will have only a chance of receiving some additional Spare Cash equal to their Detective Points total times the number of DUPs they devote to *Patrolling*. Their percentage chance of doing so is equal to three times their Detective Points. For example, a character with a Detective Point rating of 20 elects to be a Bounty Hunter and devotes 3DUPs to *Patrolling* that week. They therefore have a 60% chance of gaining 60GP 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!

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 will ignore advice from those that they don't know.

To determine if a particular individual will react favourably or unfavourably to a character's order or 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 co-operate with them.

This rating is also used as the percentage chance to determine whether ordinary Thugs and criminals surrender or flee 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 1-5 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 characters feel within themselves; the state of their fortunes, etc. A character with a low Personal Status will be unlucky and likely to make mistakes, a character with a high Personal Status feels capable of *doing almost anything*. This is reflected by the effects as 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 (ie a random choice between equally likely targets), roll 1d100 for the character with the *lowest* Personal Status among the group of possible targets first. The percentage chance of the opponents *NOT* aiming at them is their Personal Status rating times 3. If they are not the 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?'



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, Attributes & 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 that they are more likely to get members of the public co-operating 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, dependent 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 Levels can only usually 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 of the rated areas which comprise Public Status.

Personal Status

This can be improved by means of the character's Success Rating; attempts by the character to become more popular and make friends; and atoning for anything about which the character feels guilty; or otherwise improving in any of the rated areas which comprise Personal Status.

Detective Points

The best way of improving Detective Points 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 Detective Points. 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 *Detective Points*. Don't forget that these ratings can also be affected by events outside of the players' control; that is events in their lives that you build into the 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.

Improvement Feasibility 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 20DUPs 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

The Skipper has an Ego of 8. He wishes to improve this Attribute by visiting, in his secret identity, a psychotherapist. The SS gives this a Feasibility level of 2. Thus Skipper would accumulate 2 Learning Points per visit and would need to amass ten times his current Ego value of 8: 80 Learning Points. Skipper will need to make 40 visits to improve his Ego by 1 point! This will also cost cash. The SS decides that each visit will also cost 20GPs.

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 M'shalla M'bualla than meets the eye.

EXAMPLE 2:

Anthony Starling, alias the indestructible Firefly, is on the Board of Directors of 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 stock to give him a majority holding, if not an overall majority. Simultaneously, he starts wooing the daughter of the other major stock-holder in the hope of gaining support for Starling's take-over.

Because the player has put so much effort into detailing his take-over plan, the SS gives it a Feasibility level of 2 - the best that he can expect in the cut-throat world of high finance. He therefore needs to amass ten times his current Financial Resource level (10x8): 80 Learning Points. At two Learning Points per DUP, he will need to devote 40 DUPs to complete his take-over. 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 1DUP 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 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 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 *Advanced Background* as a scientist of the appropriate kind is capable of totally *innovative* research work (ie beyond the realms of known science). Material Resource levels and any *Skills* only mean that the character would be capable of making it once it has 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 their Material Resource level), then they can go ahead and make it.

The production of such devices 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.

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 120GP each.

Since the arrows are 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 120GP. A total of 960GP. 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 240GP (120 for explosives and 120 for guidance system), and take only 4DUPs to make.

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 in GPs
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	3600

The cost is the amount that must be spent on each stage of the development.

DIFFICULTY RATING

Level	Description	DUPs	Material Resource
1	Easily made by almost anyone	1	3
2	Needs some knowledge/equipment	2	4
3	Needs a lot of knowledge/equipment	3	5
4	Needs great knowledge/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 Resources that the character must have available to carry out the work themselves.

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 cost of the Material Resource Level *equal* to the Difficulty Level of the device (NB: Not the Material Resource column 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 30GP for a one-off use. Thus the character must spend 30GP 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 *Martial Arts : Grade 2 Pugilism*. Thus it is to have five functions which the SS rates as follows:

Protection: Difficulty 4; Cost 600; 5 stages (4DUP each) - 20DUP
Flight: Difficulty 5; Cost 3600; 5 stages (5DUP each) - 25DUP
Strength: Difficulty 4; Cost 600; 4 stages (4DUP each) - 16DUP
Senses: Difficulty 3; Cost 30; 4 stages (3DUP each) - 12DUP
Non-restrict: Difficulty 3; Cost 10; 4 stages (3DUP each) - 12DUP

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 85DUP to build and the cost would be 5x600 (*Protection*) + 5x3600 (*Flight*) + 4x600 (*Strength*) + 4x30 (*Senses*) + 4x10 (*Non-restrict*): a grand total of 23,560GP. The Destroyer would also need Material Resource level 7 or have 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*.

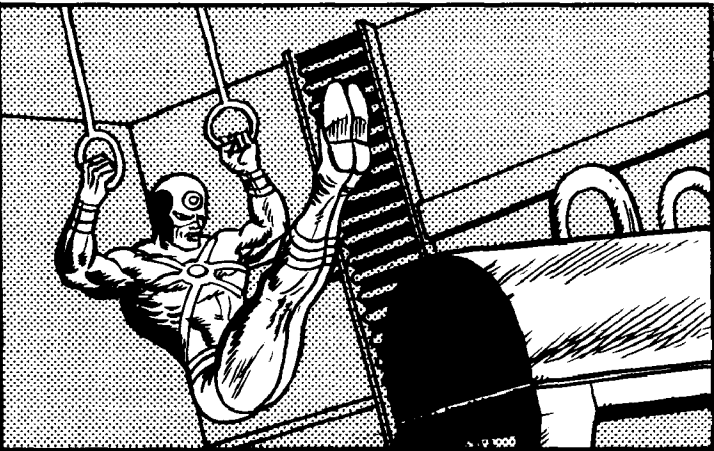
You must decide, on a scale of 1-5, how likely the development is after the player has stated categorically what is wanted.

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 would need to accumulate 90 Learning Points to develop *Precision*.

Practice costs 10GP 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 *Martial Arts: Grade 1 Pugilism*, naturally enough. The SS rates this as 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 2DUPs to Patrolling and 2DUPs to Training in Pugilism. Thus Rockfist would accumulate 2x2 + 2x5, 12 Learning Points each week and have to pay 20GP for the Training facilities. At this rate he would learn *Pugilism* in a couple of months.

EXAMPLE 2:
Starqueen has *Psi Powers* and a *Personal Force Field*. For reasons of her own, she wishes to develop *Skills* as a *Gymnast*. The SS rates this as 1 - a barely feasible development, since she has no major physical powers and no past experience in this area. But since she has only 2 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 600GP for the training facilities.

Refinements of Current Powers

This is probably the best way for characters to improve their 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 + 1d6 + 5.

Refinements may be developed while on *patrol* (see *Patroling*), 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 Detective Points that the character has. (The more Detective 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 2DUPs 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, eg *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 2x2 + 5 + 5, 14DUPs, before he gains this refinement. Since he has 18 Detective Points, however, if he practices it while patrolling, he will only have to do so for 11DUPs.
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 2x5 + 2 + 5, 17DUPs, before this refinement is acquired. Having gained it, Windlord will still have to practice for 1DUP per week for a further 5 weeks before it becomes a permanent ability.

Special Cases

There are many examples in the comic-books of 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.

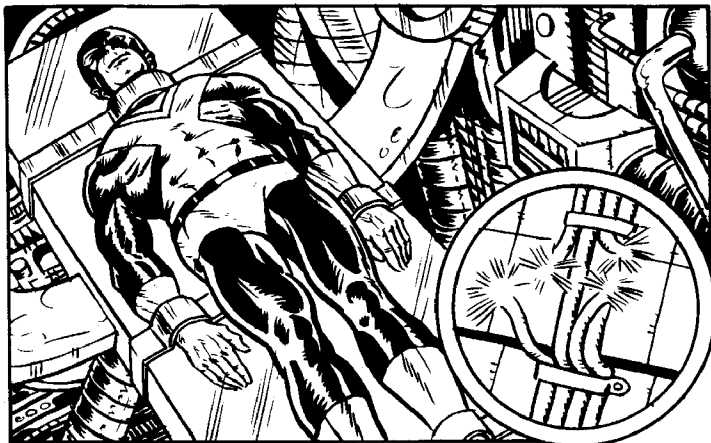
EXAMPLE 1:

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 or 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 rolls a 3. Once he has escaped, therefore, Skywalker must then devote his next available 20DUPs (4x3+3+5) to practicing this refinement.

The second type of discovery of a latent power is when the 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 there could be nasty side-effects; or a character with an *Energy Attack* is zapped by a cosmic maelstrom that gives 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 a 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 as 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* and *Gymnastics Skill*, 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 Orang-Outang. Simian consequently develops brown fur all over his body and prehensile feet. The SS considers this a slight upgrading of the *Gymnastics Skill* - 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 Psi Powers* 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 of 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 maintaining 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 1DUP 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 1DUP 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.

EXAMPLE: Birth of a Hero

The Skipper has 4DUPs to allocate. He spends 1 visiting his psychotherapist (he's still persevering with the therapy in an attempt to boost his Ego), and spend 1DUP practicing a Power Improvement whereby he does a mini-teleport in 1 Frame so that he disappears and then moments later reappears on the same spot. He hopes to perfect this as a special Combat Response to 'dodge' missile attacks (he decides that 'dodging' other attacks in this manner might be risky since the attacker might stumble onto the spot where he was to reappear). He decides to spend the other 2DUPs patrolling. He plans to patrol on foot, since he has no other form of transport, using his *Shrink* and *Teleport* powers to slip through back alleys and into criminal haunts and eavesdrop for information, especially about terrorists. In any encounters with petty crooks, he plans to use his mini-teleport power improvement whenever possible.

As stated under Improving Attributes, the SS has decided that the psychotherapist sessions will improve Skipper's Expression rating by 1, though he still has a long way to go before improving his Ego.

The DUP devoted to practicing the Power Improvement counts towards that only.

Each of the 2DUPs spent patrolling also count towards practicing that power improvement, since Skipper stated that he intended to use any opportunities that arose. Since he has no other improvements or Attributes to practice or maintain, nothing else can benefit in this manner. However, the SS judges that this patrolling would be of benefit to the character's Detective Points and Public Status in various ways. The SS decides that since Skipper's Power Rating for Detective points is only 1, this immediately improves to 3 as he is using his powers in an effective manner (the SS holds back a few point for the moment just in case Skipper thinks of something else or better). This method of patrolling would also be enough to maintain Skipper's initial Contacts Rating of 5.

Skipper's patrolling does not warrant any reassessment of his other ratings yet, but the SS notes that regular patrols of this nature would undoubtedly benefit the Methods rating as far as terrorists are concerned since Skipper stated that he was particularly on the look-out for that information and so is likely to keep a file, or mental note, of all rumoured terrorists. Also, a character who apparently appears as if by magic at the scene of a crime (the SS assumes that Skipper would *Teleport* up from his *Shrunk* size) would receive some media attention. Because of Skipper's method of patrolling, this would not affect the Publicity Rating as far as Detective Points are concerned, but might do something towards his Public Status. However, he would need to do a lot more patrolling yet.

The SS also notes that his Public Identification and Approachability Ratings might suffer if he patrolled exclusively in this manner. He might be better off to patrol in an open manner on the street, occasionally throwing in one of these covert patrols.

DUPs spent patrolling will also benefit any number of the character's ratings for Public Status, Personal Status and Detective 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 refinements, maintenance, etc, as appropriate on your Campaign Record Sheet.

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 hero 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 could not be achieved with any Grade of *Martial Arts: Pugnism*).

EXAMPLE 1:

If you wished to feature a certain caped crusader in your scenario or Campaign, then you would have to look at the effects of his powers in the comic-book. He is human with few actual Superpowers as such. Therefore his Attributes would all be in the normal range for non-superpowered humans. Therefore he would have Ego 14, Strength 18, Dexterity 16, and Vigour 14. He would also have the following powers and Advantageous Backgrounds: *Rich (Inherited)*; *Brilliant Scientist (Mechanical)*; *Previous Training* (four times: already used to increase each Attribute by 2); *Agility Grade 1*; *Martial Arts: Oriental Grade 2*; *Pugnism Grade 1 and Judo Throw*; *Reactions*; *Sidekick (Grade 3: Pugnism Grade 1; Gymnastic Skills)*; *Skills: Pilot, Hide in Shadows and Stealth*; and *Vehicle Grade 3* (Plane, boat & car). This character also has several gimmicks and devices that have been developed over the years, such as gas grenades, small boomerangs, etc.

EXAMPLE 2:

If you wished to recreate a certain 'living legend of World War II', then the character's Attributes would probably be Ego 17; Strength 20; Dexterity 17; and Vigour 16. The character has ultra-light chainmail in the fabric of his costume to give a Defence Class of 5 and the following Superpowers and Advantageous Backgrounds: *Previous Training* (four times: already used to increase each Attribute by 2); *Agility Grade 1*; *Martial Arts Grade 5: Oriental Grade 2, Pugnism Grade 2, and Judo Throw*; *Precision Grade 1 (Shield)*; *Reactions*; *Stunt Rider Skills*; *Weaponskill Grade 4 (Shield)*. The character's Shield is a special creation and cannot be destroyed by any known force: ie if the character *parries* an attack which squarely hits the Shield (and does not lap around it), then the blow is *parried* entirely regardless of what damage is rolled. The *Stunt Rider Skills* enable the character to leap distances on a motorcycle equal to the greatest ever leaped, do wheelies, and other such stunts, with no chance of failure, all circumstances being equal.

CHARACTER:		CHARACTER:		CHARACTER:		CHARACTER:	
Current Rating	DUPs (etc) Allocated:	Current Rating	DUPs (etc) Allocated:	Current Rating	DUPs (etc) Allocated:	Current Rating	DUPs (etc) Allocated:
Methods:							
Publicity:							
Approachability:							
A Power Use:							
M Contacts:							
P Total Detective Points:							
A Backing:							
I Heroism:							
G Public Relations:							
N Identification:							
Practice:							
R Total Public Status:							
A Conscience:							
T Success Rate:							
I Public Response:							
N Expression:							
G Security:							
S Total Personal Status:							
Material Resource Level:							
Financial Resource Level:							
Improvement (etc) Desired:							
DUPs (etc) Needed:							
Improvement (etc) Desired:							
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60: VILLAINS & VANDALS

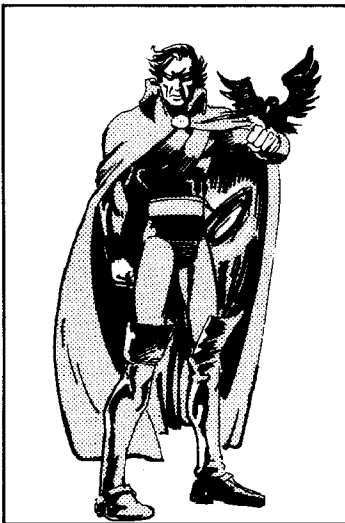
VILLAINS & VANDALS

This section contains some ready-prepared villains. You can use them in your scenarios or work them into your Campaign. If you wish to use some initially as opponents for your players to practice combat, then only use the weaker ones.

NIGHTMARE MAN

Alias: Andrew Blair

EGO: 7	STRENGTH: 9
DEXTERITY: 8	VIGOUR: 8
Movement: 4m	Dodge Modifier: +2
Damage Modifier: 0 (Whip: +5)	Strike Modifier: 0 (Whip: -2)
Defence Class: 5	Frames per Round: 4
HTK: 36 Divider: /2	HTC: 40 Divider: -
Recover: 1d6/Hr Hospitalised at: 3	Push-back: 20 Recover: 1d6/Rd Stag: 8 Stun: 4
Usual Attacks: WC Whip 4 Fist/foot/whip butt 2	Damage 2d6HTC/1d6HTK (+5) 2d6HTC/1d6-6HTK



Notes
Range: 4m

Superpowers

WEAPON SKILL: Grade 2; Whip - 1 attack per Frame
SKILLS: Grade 3 - Electronics, Demolition, Gymnastics
SIDICKICK: Grade 5 - Magic (Enhance only); Flight; Specific Shapechange

Advantageous Backgrounds

RICH - Industrialist

Notes

Blair is a self-made tycoon. He started his munitions firm in the basement of his house and within 5 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 him to 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 invoke fear in them. Finally, he will appear to hunt down his terrified victim.

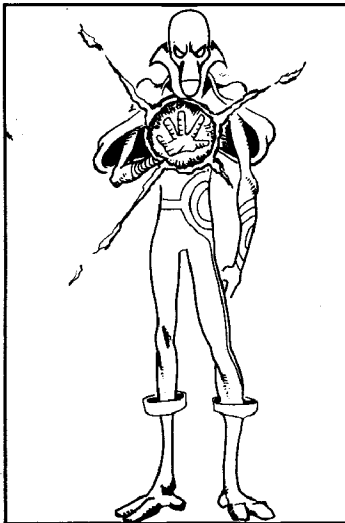
Terror will accompany him as a raven, feeding on the fear. When *Shapechanged* back to its normal form, it disappears from view as its natural form is not part of our world. It will do this if attacked and damaged. (In raven form, it is DC6, and has a Dodge Modifier of +4). If it seems that Blair will be beaten, *Terror* will use its *Magic Enhance* 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.

Demolitions Skill enables Blair to destroy objects and structures with explosives in a way and time of his choosing without risk of serious error. Blair has access to explosives through his munitions company.

ELDRITCH

Alias: Chayaran Da'Vel'Dor

EGO: 15	STRENGTH: 13 (20)
DEXTERITY: 10	VIGOUR: 12 (16)
Movement: 9m	Dodge Modifier: +1
Damage Modifier: +5	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 58 Divider: -	HTC: 57 Divider: -
Recover: 1d6+1/Hr Hospitalised at: 5	Push-back: 20 Recover: 1d6+1/Rd Stag: 11 Stun: 5
Usual Attacks: WC Fist/foot 2 Energy Strike 3	Damage 2d6HTC/1d6-6HTK (+5) 1d6HTC or HTK per Magic Point



Notes

Superpowers

LARGER (taller): 8' tall; weighs 150 kilos
MAGIC: Grade 1: 15 Magic Points: Energy Strike (specialty); Mystic Shield; Enhancement

Advantageous Backgrounds

BRILLIANT SCIENTIST - Chemical

Notes

Eldritch is an exile from a peaceful race of space nomads who was hurled to Earth as the worldship of his race passed through the solar system. He is highly intelligent and wishes to rule the planet Earth through use of the blend of sorcery and science perfected by the Arcani. He will only engage in battle if left with no option, generally relying on hired agents.

He is very thin, but weighs more than he would appear to because of the dense structure of the Arcani race.

POWERHOUSE

Alias: Eric Townsend

EGO: 11	STRENGTH: 11 (23)
DEXTERITY: 12	VIGOUR: 12 (24)
Movement: 12m	Dodge Modifier: +4
Damage Modifier: +8	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 85 Divider: -	HTC: 84 Divider: -
Recover: 1d6+2/1/2hr Hospitalised at: 8	Push-back: 20 (25) Recover: 1d6+2/Act Stag: 16 Stun: 8
Usual Attacks: WC Fist/foot 2	Damage 2d6HTC/1d6-6HTK (+8)



Notes

Superpowers

STRENGTH: Grade 1
VIGOUR: Grade 1
SPEED: Grade 1
HEALTH: Grade 1: Fast healing

Advantageous Backgrounds

BRILLIANT SCIENTIST - Chemical

Notes

Banned by the British sporting bodies for his illegal training and drug-based improvements, Townsend has 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.

OUTCAST

Alias: Fey Twiceborn

EGO: 17	STRENGTH: 9 (25)
DEXTERITY: 11	VIGOUR: 10 (17)
Movement: 5m	Dodge Modifier: +1
Damage Modifier: +10	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: Divider: 60 -	HTC: Divider: 73 -
Recover: 1d6+1/Hr Hospitalised at: 6	Push-back: 20 (25) Recover: 1d6+1/Rd Stag: 14 Stun: 7
Usual Attacks: WC Energy Attack 3 Fist/foot 2	Damage 18d6 over 5 Rounds 2d6HTC/1d6-6HTK (+10)



Notes

Superpowers

ENERGY ATTACK: Grade 2: Plasma

STRENGTH: Grade 1

VIGOUR: Grade 1

PSIONICS: Grade 1: Telekinesis (speciality); Transmutation; Control

Notes

Named Fey for her strange response to her natural mother, Outcast rapidly proved that 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 possesses a 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 to find a way back to the Vale and the Hidden People to pay them back for exiling her to the uncouth world of men.

MASQUERADE

Alias: Sarah Hathringdon

EGO: 13	STRENGTH: 10
DEXTERITY: 17	VIGOUR: 12
Movement: 7m	Dodge Modifier: +3
Damage Modifier: 0	Strike Modifier: +2
Defence Class: 6	Frames per Round: 4
HTK: Divider: 46 -	HTC: Divider: 45 -
Recover: 1d6/Hr Hospitalised at: 4	Push-back: 20 Recover: 1d6/Rd Stag: 9 Stun: 4
Usual Attacks: WC Fist/foot 3	Damage 2d6HTC/1d6-6HTK or 2d6HTC/1d6-6HTK



Notes

Superpowers

MARTIAL ARTS (Oriental): Grade 2

SKILLS: Grade 2 - Disguise, Gymnastics

REACTIONS

Advantageous Backgrounds

RICH - Inherited; CONTACTS - Government; CONTACTS - Criminal; BRILLIANT SCIENTIST - Chemical; PREVIOUS TRAINING (2 to Dexterity)

Notes

Whilst known to the world as the widow of a former government minister, Sarah Hathringdon is really a super-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 the 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.

SKYRIDER

Alias: Dawn Morris

EGO: 14	STRENGTH: 10
DEXTERITY: 8	VIGOUR: 7
Movement: 4/15m	Dodge Modifier: +1 (+2 on Jetbike)
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: Divider: 21 -	HTC: Divider: 32 -
Recover: 1d6/Hr Hospitalised at: 2	Push-back: 20 Recover: 1d6/Rd Stag: 6 Stun: 3
Usual Attacks: WC Stunner 3 Fist/foot 2	Damage 3d6HTC 2d6HTC/1d6-6HTK



Notes

Superpowers

VEHICLE: Jetbike

FLIGHT: Grade 1: built into Jetbike

RADAR SENSE: Built into Jetbike

STUNNER: Built into Jetbike

AGILITY: Grade 1: built into Jetbike

Notes

Dawn Morris has built her flying jetbike by an ex-admirer. The Jetbike 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 Jetbike, Skyrider has a Dodge Modifier of +2.

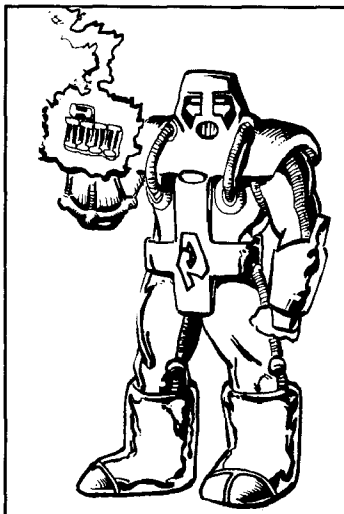
Skyrider is well-known by the police force as a successful and slightly mischievous petty criminal. Although known to have been involved in crime for a long time, she has never been caught and does have a few admirers due to her habit of flirting with the opposition during a fight and never seriously harming anyone or anything. She has even been known to interpose her Jetbike between a police officer and a blood-thirsty, gun-wielding associate of hers.

62: VILLAINS & VANDALS

GAUNTLET

Alias: James Hayman

EGO: 14	STRENGTH: 18 (rh:36)
DEXTERITY: 16	VIGOUR: 14
Movement: 7m	Dodge Modifier: +2
Damage Modifier: +3 (rh: +21)	Strike Modifier: +1
Defence Class: 4	Frames per Round: 4
HTK: Divider: 50 /4	HTC: Divider: 50 /3
Recover: 1d6/Hr Hospitalised at: 5	Push-back: 20 Recover: 1d6/Rd Stag: 10 Stun: 5
Usual Attacks: WC Damage Notes Right-hand fist 3 2d6HTC/1d6-6HTK (+21) Left-hand fist 3 2d6HTC/1d6-6HTK (+3) Energy attack 3 22d6 over 5 rounds Quick-blasts up to 7d6 take 1 frame	



Advantageous Backgrounds

PREVIOUS TRAINING (twice for +4 to strength)

Notes

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 the private vault of an industrial magnate, Hayman discovered blue-prints for the battlesuit 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.

Superpowers

ARMOUR: Grade 1

MARTIAL ARTS (Pugilism): Grade 1

CYBERNETIC DEVICE: Grade 4 - Power Simulator:

Right-hand gauntlet: Strength Grade 1; Heat Energy Attack Grade 3 (Quick-Blast)

DISCORD

Alias: Derek Dudley

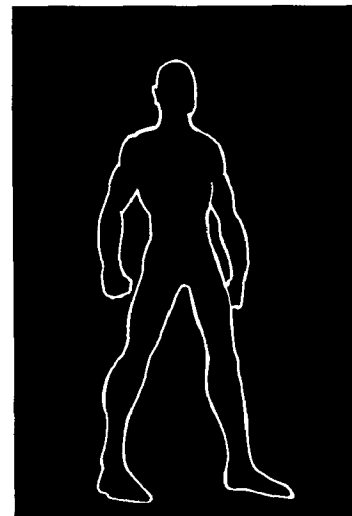
EGO: 10	STRENGTH: 10
DEXTERITY: 18	VIGOUR: 12
Movement: 7m	Dodge Modifier: +1
Damage Modifier: 0	Strike Modifier: +3
Defence Class: 6	Frames per Round: 4
HTK: Divider: 32 -	HTC: Divider: 47 -
Recover: 1d6/Hr Hospitalised at: 3	Push-back: 20 Recover: 1d6/Rd Stag: 9 Stun: 4
Usual Attacks: WC Damage Notes Energy Attack 3 15d6 over 5 Rounds Fist/foot 2 2d6HTC/1d6-6HTK	



STOCKADE

Alias: Dr Darren G Stockade

EGO: 7	STRENGTH: 16
DEXTERITY: 16	VIGOUR: 10
Movement: 7m	Dodge Modifier: +1
Damage Modifier: +1	Strike Modifier: +1
Defence Class: 6	Frames per Round: 4
HTK: Divider: 46 -	HTC: Divider: 41 -
Recover: 1d6/Hr Hospitalised at: 4	Push-back: 20 Recover: 1d6/Rd Stag: 8 Stun: 4
Usual Attacks: WC Damage Notes Energy Attack 3 15d6 over 5 Rounds Fist/foot 2 2d6HTC/1d6-6HTK (+1)	



Superpowers

FORCE FIELD: 14HTK Personal Force Barrier

ENERGY ATTACK: Grade 1: Sonic

TELEPORT: Grade 1

Advantageous Backgrounds

BRILLIANT SCIENTIST - Mechanical; PREVIOUS TRAINING (twice for +4 to Dexterity)

Notes

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 and 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.

Superpowers

INVISIBILITY: Permanent (see below)

ENERGY ATTACK: Grade 1: Electricity (Electro-Arc Pistol)

ENERGY IMMUNITY: Electricity

Advantageous Backgrounds

BRILLIANT SCIENTIST - Mechanical

Notes

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.

BLACK DRUID

Alias: Jonathan Richardson

EGO: 13	STRENGTH: 12
DEXTERITY: 8	VIGOUR: 13
Movement: 6m/15m	Dodge Modifier: +1
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 50	HTC: 50
Recover: 1d6/Hr	Push-back: 20
Hospitalised at: 5	Recover: 1d6/Rd
	Stag: 10 Stun: 5



Usual Attacks: WC 3
Energy strike 3
Fist/foot 2

Damage 1d6 per 2 Magic Points
2d6HTC/1d6-6HTK

Notes

Superpowers

SHAPECHANGE (Specific): Eagle

FLIGHT: Grade 1: In eagle form

HEIGHTENED SENSES: Grade 2: Sight; Animal Senses in eagle form

WEATHER CONTROL: Grade 1

MAGIC: Grade 1; Energy Strike 'Fires of Vermithrax' (speciality); Restraint 'Green Bonds of Gilgamesh'; Conjuring 'Call of the Wild Brother'

Advantageous Backgrounds

IMMORTAL - Eternal Spirit; RICH - Industrialist

Notes

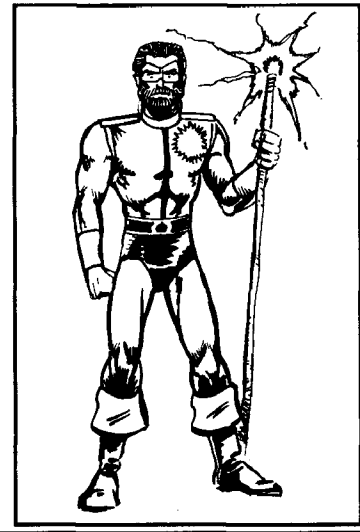
The Black Druid is an eternal malevolent spirit which drifts from lifetime to lifetime possessing the bodies of mortal men. His current body happens to be that of an extremely successful businessman.

All 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).

BEACON

Alias: Dr Peter Drake

EGO: 10	STRENGTH: 6 (23)
DEXTERITY: 11	VIGOUR: 9
Movement: 4m	Dodge Modifier: +2
Damage Modifier: +8 (Staff: +13)	Strike Modifier: 0
Defence Class: 5	Frames per Round: 4
HTK: 36	HTC: 28
Recover: 1d6/Hr	Push-back: 20 (25)
Hospitalised at: 3	Recover: 1d6/Rd
	Stag: 5 Stun: 2



Usual Attacks: WC 3
Energy Attack 3
Staff 4
Fist/foot 2

Damage 15d6 over 5 Rounds
2d6+6HTC/1d6HTK (+13)
2d6HTC/1d6-6HTK (+8)

Notes

Superpowers

STRENGTH: Grade 1 (bestowed by Staff)

WEAPON SKILL: Grade 2: Staff (bestowed by Staff)

ENERGY ATTACK: Grade 1: Coherent light (property of Staff)

SKILL: Doctor

Notes

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 is *Superstrong* and can make full use of its strange abilities.

He is dedicated to the irradiation of all impurities in the Human Condition, particularly genetic deviations such as Superheroes and mutants, and hopes that his example will act as a Beacon 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.

BLACKSUN

Alias: John Douglas

EGO: 16	STRENGTH: 10 (65)
DEXTERITY: 8	VIGOUR: 10 (30)
Movement: 7m	Dodge Modifier: 0
Damage Modifier: +60	Strike Modifier: 0
Defence Class: 5	Frames per Round: 2
HTK: 125	HTC: 130
Recover: 1d6+3/Hr	Push-back: 30 (45)
Hospitalised at: 12	Recover: 1d6+3/Rd
	Stag: 26 Stun: 13



Usual Attacks: WC 2
Fist/foot 2

Damage 2d6HTC/1d6-6HTK (+60)

Notes
Range: 3m

Superpowers

LARGER (tall)

FORCE FIELD: 20 point Personal Force Shield

ENERGY IMMUNITY: Fire, Heat, Plasma, Laser

STRENGTH: Grade 3

MASS VARIATION (self): Has only 2 Frames per Round

TELEPORT: Uncontrolled (see below) but for no HTC damage

VIGOUR: Grade 2

Notes

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 permanently 'on' and is already included in the statistics above.

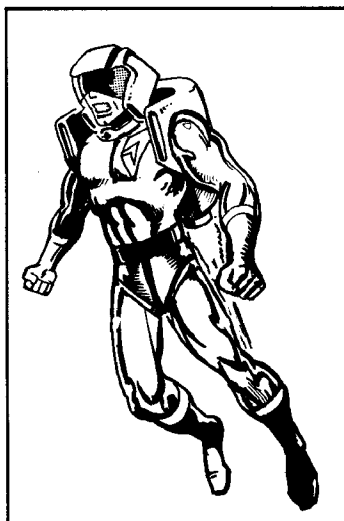
Blacksun's powers are based on a personal space warp around him through which he draws his massive energies. Occasionally, these energies cause the warp to fold in on itself and *teleport* him to somewhere else on earth. This process is random and uncontrollable. Generally, there is a 10% cumulative chance per day of a warp occurring at a random percentage point through the day.

64: VILLAINS & VANDALS

JET

Alias: Oscar Stevens

EGO: 9	STRENGTH: 12
DEXTERITY: 10	VIGOUR: 13
Movement: 6m/20m	Dodge Modifier: +1
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 5	Frames per Round: 4
HTK: 47	HTC: 55
Divider: /2	Divider: -
Push-back: 20 Recover: 1d6/Hr Hospitalised at: 4	Recover: 1d6/Rd Stag: 11 Stun: 5



Notes

Usual Attacks: WC 2 Damage 2d6HTC/1d6-6HTK
Fist/foot 3 Up to 20d6 over 5 Rounds
Energy attack 3

Superpowers

FLIGHT: Grade 2

ENERGY ATTACK: Grade 2: Heat

Advantageous Backgrounds

BRILLIANT SCIENTIST - Mechanical; PREVIOUS TRAINING (twice - +4 to Vigour)

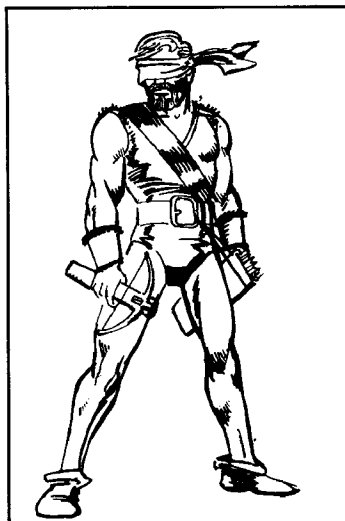
Notes

Stevens originally designed his flying battle-suit for the military but felt that 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.

QUARREL

Alias: Richard Locksly

EGO: 8	STRENGTH: 10
DEXTERITY: 17	VIGOUR: 12
Movement: 7m	Dodge Modifier: +2
Damage Modifier: 0 (Crossbow: +5)	Strike Modifier: +2
Defence Class: 6	Frames per Round: 4
HTK: 44	HTC: 44
Divider: -	Divider: -
Recover: 1d6/Hr Hospitalised at: 4	Push-back: 20 Recover: 1d6/Rd Stag: 8 Stun: 4



Notes

Usual Attacks: WC 4 Damage 1d6+3HTC/2d6+3HTK (+5)
Crossbow 2 2d6HTC/1d6-6HTK
Fist/foot 2

Superpowers

HEIGHTENED SENSES: Hearing

WEAPON SKILL: Grade 2: Crossbow

PSIONICS: Precognition (speciality); Telepathy; Mindwar

Notes

Blinded in a freak accident in a museum of ancient art, Richard Locksly 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 other people and things around him. 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 some cybernetic crossbows and bolts to enhance his powers further.

NINJA

Alias: Unknown

EGO: 10	STRENGTH: 7
DEXTERITY: 10	VIGOUR: 11
Movement: 5m	Dodge Modifier: +3
Damage Modifier: 0 (Kawa Naga: +5)	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 35	HTC: 37
Divider: -	Divider: -
Recover: 1d6/Hr Hospitalised at: 3	Push-back: 20 Recover: 1d6/Rd Stag: 7 Stun: 3



Notes

Usual Attacks: WC 4 Damage 1d6HTC/2d6+3HTK (+5 up to 2m range)
Kawa Naga 3 2d6HTC/1d6-6HTK or 1d6HTC/2d6HTK
Fist/foot 3

Max range 4m

Superpowers

AGILITY: Grade 1

MARTIAL ARTS (Oriental): Grade 1

WEAPON SKILL: Grade 2; Kawa Naga (hand-held grapple on rope)

SKILLS: Grade 2: Hide in Shadows, Stealth

Notes

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 that have won't talk about it.

Stealth is the ability to move with total silence.

The Fraternity

The Fraternity are a group of scientists who have decided to use their knowledge and specially developed abilities to amass power and wealth. This team of Supervillains comprises:

FLEETFOOT

Alias: William James

EGO: 10	STRENGTH: 16
DEXTERITY: 10	VIGOUR: 10
Movement: 24m	Dodge Modifier: +4
Damage Modifier: +1	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 37	HTC: 36
Divider: -	Divider: -
Recover: 1d6/Hr Hospitalised at: 3	Push-back: 20 Recover: 1d6/Rd Stag: 7 Stun: 3



Notes

Usual Attacks: WC 2 Damage 2d6HTC/1d6-6HTK (+1)
Fist/foot 2

Superpowers

SPEED: Grade 3

Advantageous Backgrounds

BRILLIANT SCIENTIST - Chemical

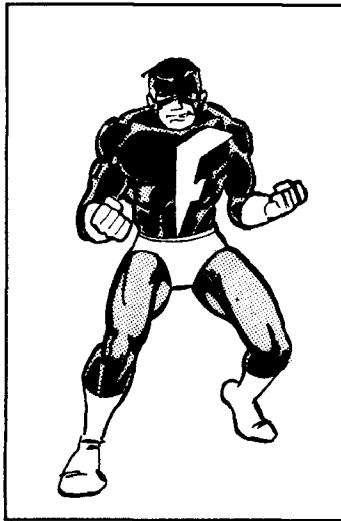
Notes

Professor James collaborated with John Lamb to produce the enhancement drug which granted him his powers. Seeing the effect 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.

Fleetfoot revels in his powers. He is obnoxious in battle, delighting in his foe's pain and taunts unceasingly. He rarely strikes at foes, though, preferring to dodge and weave beyond their grasp.

FISTFIGHTER**Alias:** *Allen Hampshire*

EGO: 11	STRENGTH: 10
DEXTERITY: 10	VIGOUR: 15
Movement: <i>6m</i>	Dodge Modifier: +3
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 60 Divider: -	HTC: 60 Divider: -
Recover: 1d6/Hr Hospitalised at: 6	Push-back: 20 Recover: 1d6/Rd Stag: 12 Stun: 6
Usual Attacks: WC <i>Fist/foot</i> 3	Damage <i>2d6+6HTC/1d6HTK</i>

**Notes****Superpowers****AGILITY:** Grade 1**MARTIAL ARTS (Pugilism):** Grade 2:**Advantageous Backgrounds****BRILLIANT SCIENTIST - Mechanical****Notes**

Hampshire created a cybernetic implant into which he programmed the collective memories of two athletes captured for him by Fleetfoot. One of them was a boxer, and the other a gymnast.

Fistfighter is often affected by the personalities of the two memories he has absorbed. If a foe ever scores a *scramble powers* Critical Hit on him, he will collapse in a contemplative coma for 1d6 hours.

FREEBIRD**Alias:** *Dr Jean Walsh*

EGO: 9	STRENGTH: 6
DEXTERITY: 16	VIGOUR: 9
Movement: <i>5m/20m</i>	Dodge Modifier: +2
Damage Modifier: 0	Strike Modifier: +1
Defence Class: 5	Frames per Round: 4
HTK: 27 Divider: /2	HTC: 30 Divider: -
Recover: 1d6/Hr Hospitalised at: 2	Push-back: 20 Recover: 1d6/Rd Stag: 6 Stun: 3
Usual Attacks: WC <i>Fist/foot</i> 2	Damage <i>2d6HTC/1d6-6HTK</i>

**Notes****Superpowers****FLIGHT:** Grade 2**Advantageous Backgrounds****BRILLIANT SCIENTIST - Mechanical****Notes**

Jean Walsh developed an antigravity device to grant her powers, working together with Arthur Firne. She provides reconnaissance and extra manoeuvrability. She dislikes combat and believes that 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.

FIREBRAND**Alias:** *Arthur Firne*

EGO: 14	STRENGTH: 19
DEXTERITY: 10	VIGOUR: 15
Movement: <i>7m/15m</i>	Dodge Modifier: +2
Damage Modifier: +4	Strike Modifier: 0
Defence Class: 5	Frames per Round: 4
HTK: 57 Divider: /2	HTC: 58 Divider: -
Recover: 1d6/Hr Hospitalised at: 5	Push-back: 20 Recover: 1d6/Rd Stag: 11 Stun: 5
Usual Attacks: WC <i>Energy attack</i> 3	Damage <i>18d6 over 5 Rounds</i>
<i>Fist/foot</i> 2	<i>2d6HTC/1d6-6HTK (+4)</i>

**Notes**

-3 to both target's damage dividers

Superpowers

ENERGY ATTACK: Grade 3: Fire (with concentrated heat blast gimmick that reduces target's Damage Dividers by an extra -1)

CYBERNETIC DEVICE: Grade 1: Flight Simulator**Advantageous Backgrounds**

BRILLIANT SCIENTIST - Mechanical; PREVIOUS TRAINING (twice; 2 to Strength, 2 to Vigour)

Notes

Firebrand is a natural genius. Despite a poor education, he proved capable of enormously complicated feats of engineering. His comrades in the Fraternity believe that this may be 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.

FANATIC**Alias:** *John Lamb*

EGO: 13	STRENGTH: 14 (30)
DEXTERITY: 9	VIGOUR: 14
Movement: <i>6m</i>	Dodge Modifier: +1
Damage Modifier: +15	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 60 Divider: -	HTC: 60 Divider: -
Recover: 1d6/Hr Hospitalised at: 6	Push-back: 20 Recover: 1d6/Rd Stag: 12 Stun: 6
Usual Attacks: WC <i>Fist/foot</i> 2	Damage <i>2d6HTC/1d6-6HTK (+15)</i>

**Notes****Superpowers****STRENGTH:** Grade 1**LEAPING:** Grade 1**Advantageous Backgrounds**

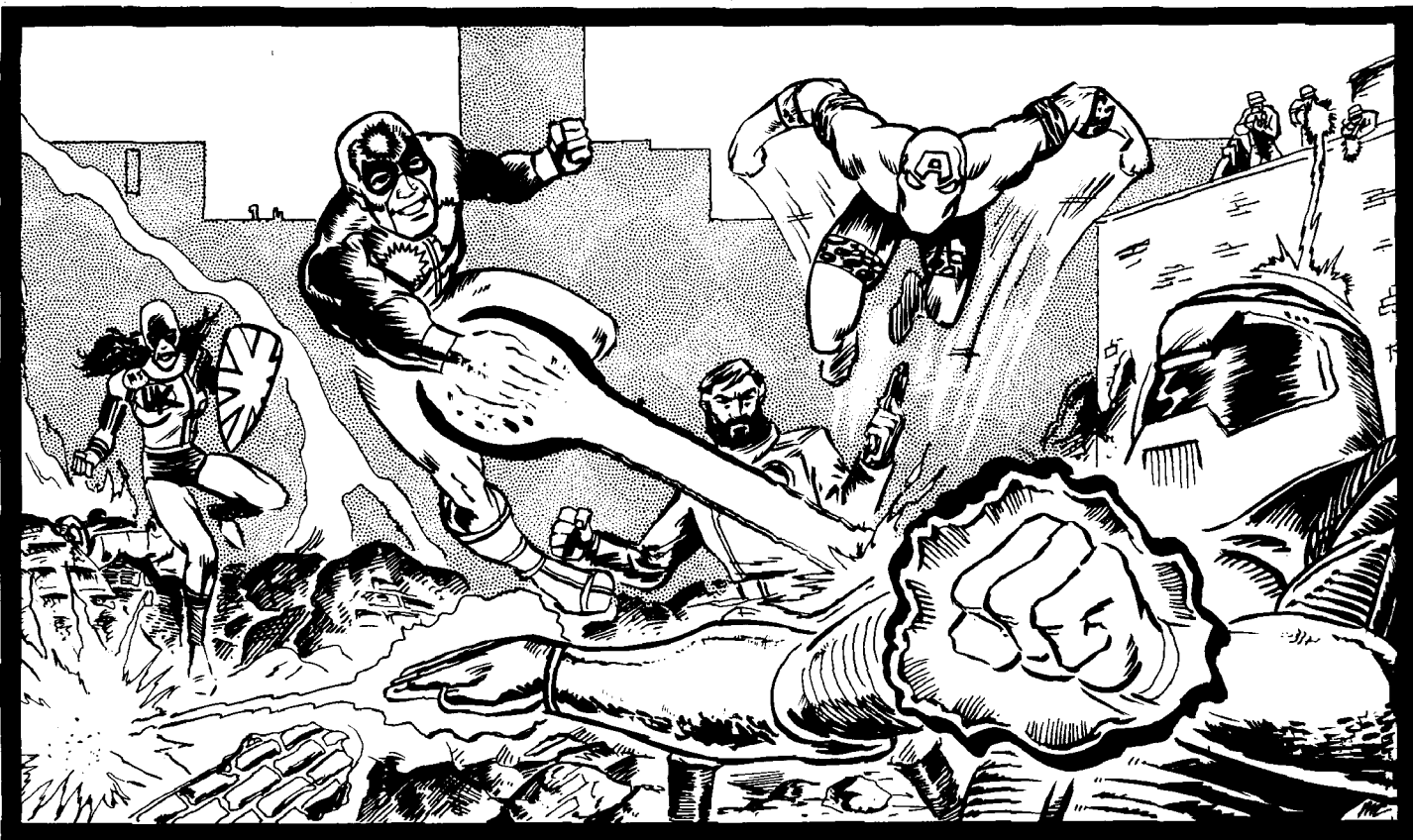
BRILLIANT SCIENTIST - Chemical (lost until cured of rage)

Notes

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.

CROSSFIRE

An Introductory Scenario by Simon Burley



INTRODUCTION

Crossfire is an introductory scenario for **Golden Heroes** which you should find very straightforward to supervise. It can be played as one scenario or be split into a series of scenarios, depending on your playing time. If you prefer to start your Campaign with an adventure, or adventures, of your own devising, then *Crossfire* can easily be dovetailed into your Campaign at a later stage. The adventure is particularly useful to supervisors who wish to extend their Campaign from the streets of the city into the final frontiers of space.

Crossfire is described in several sections. This introductory section contains a general lead-in to the adventure, provides hints on how to prepare for the games and gives a cast list of the major characters in the story.

The main sections, *Issues 1, 2 and 3*, outline the details of the plot of the scenario. The three distinct sections each contain sufficient plot elements for the equivalent of one issue of a comic-book. Thus you can play the sections as a series of linked scenarios over a few playing sessions, or tackle the whole adventure in one sitting.

The *Postscript* covers the final details, such as how the adventure is likely to affect the characters' Campaign Ratings (should you choose to introduce this refinement at an early stage of your Campaign) and gives some ideas and suggestions for future 'issues' which could follow on from the events in this adventure.

The final section, *The Cast*, provides you with the specific details of the major non-player characters in the story. They are reproduced separately from the rest of the adventure so that you can refer to them easily, or photocopy them for reference during play or for use in future scenarios featuring these characters.

Preparation

First of all, you should read through the adventure thoroughly to familiarise yourself with the major details of the plot and the characters involved. You should then make sure that you have sufficient figures or counters for the heroes, villains and other characters who take part in the battles. (These can be as basic or elaborate as you wish or time and finances allow, from a square of cardboard to a fully detailed figure from *Citadel Miniatures* official range of **Golden Heroes** miniature figures, painted to represent the relevant character.)

The three maps needed for the adventure are provided in this book: a streetmap, DICE's Secret HQ, and the Stone Circle. If you are using cardboard counters, or some such, the maps in this book can be photocopied and used as they are. However, if you are using figures or markers too big for the scale of the maps, then you will need to sketch out the three maps in advance to your required scale. You should have some spare paper handy to draw additional maps should they be needed (interior rooms on the Battlecruiser, for instance, or peripheral areas should the battle move off the original map).

Most of the maps can be used again in future adventures of your own design (the street map will be especially useful). They have been kept to a reasonable size so that they will fit onto an A2 piece of paper (or four A4s joined together) if the suggested scale of 1" representing 2 metres is adopted. This scale is suitable for use with miniature figures. However, the entire adventure can always be played verbally.

Alternatively, you can use a specially prepared play-aid to set up the locations during play. There are many such play-aids available in the games shops, for example a ready-prepared plan of a space ship, which could prove very useful.

Once you have familiarised yourself with the adventure and prepared any equipment you wish to use, you should allow the players to generate their characters as described in the *Players Book*. Once they have done this, you should quickly read through the adventure again to check whether any of the characters are unsuitable for the adventure and, if necessary, adjust some of the details of the plot to accommodate them. Once this is done, you are ready to start playing the scenario.

Supervision

Crossfire is designed to be suitable for as many different Superheroes and combinations of Superheroes as possible. When you design scenarios of your own, you can ensure that the set up is suitable for your players' characters from the start. In *Crossfire*, however, you can easily adjust the adventures during play should it seem to be too difficult or too easy for the Superheroes taking part. This is due to the nature of the battles detailed in the storyline. All are three-way battles with the heroes caught in the 'crossfire' between two other opponents. If your players' heroes are not very powerful, the protagonists will ignore them and concentrate on each other as the greatest danger: on the other hand, if they prove to be nearly invincible, the protagonists will ignore each other and concentrate on the heroes.

There are notes in the plot which will allow you to adjust each battle in this way. As long as you take things slowly, and do not rush through the battles, you should find the adventure quite easy to supervise.

The Cast of Characters

Here is a summary of the major characters taking part in the scenario and how they fit into the storyline. Full details of each character are provided in the section on *The Cast*.

THE GOLDEN HEROES

Ideally there should be 2 to 6 player-characters. However, if you are all beginners, it is recommended that you only have a small group of 2 to 4 heroes as this will be easier to supervise and play. If you are allocating Power Rolls, rather than allowing players to generate a random number, each player should be allocated 8 Power rolls for the generation of their character.

M'KRELL

M'krell is a beautiful, but obviously alien, Princess from high Illana, a civilisation occupying several star-systems quite close to earth's. She is on her way to bond with the Meg of Bolusci (a neighbouring empire) but has been waylaid by the villainous *Krai*. She is still very young for a member of her race, and is easily frightened. She often seeks help and reassurance. She will fall in love with one of the players' characters during the scenario. When first encountered, she will be wearing a malfunctioning suit of Space Armour which will prevent communication and make her seem to be a large and dangerous menace. The Space Armour will cease to function after the first successful, major attack by a Superhero.

THE KRAI

This cruel race of Ursoids come from a huge empire bordering M'krell's. Most Krai are weak but a few are exceptionally powerful. They cannot speak human languages and rely on *Translators* and *Holo-Imagers* to aid communication.

The Krai Captain

The Captain is a Krai hero. Though not superpowered, as Krai go, she is still one of the most physically powerful members of her race. This and her Captain's regalia make her more than a match for most humans, even superpowered ones. She is a brave, cruel and cunning warrior who will not give up in a battle until it is surely lost. It was for that reason that she was selected to command the Battle Cruiser which was sent to fetch M'krell. She is the only Krai on the ship allowed to carry a *Translator* and she will use it to brag to the puny humans about the invincibility of her race.

Krai Drones

These are the bodyguard of important Krai, such as the Captain. They are genetically engineered for this task and are consequently unswervingly loyal and fearless.

Krai

The normal Krai, such as those who man the Battle Cruiser, are a weak and cowardly lot, relying on their warriors to do their fighting for them. They will surrender as soon as violence is offered and will give aggressors all the help they request (as long as it involves no personal risk).

THE STAR GUARD

The Star Guard are superpowered individuals from the various planets which make up the Emissariate of Bolusci. They have all been co-opted into the personal service of the Meg himself. The five appearing in this scenario are representatives of a much larger force.

Singularity

This dark, dour man is the leader of one section of the Star Guard. His ability to step through the singularities created by 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.

Starquake

This relative newcomer to the Star Guard, Starquake is highly impetuous. Coming from a much denser world than most, he is a giant capable of leaping huge distances and creating a seismic disturbance when he lands.

Starburst

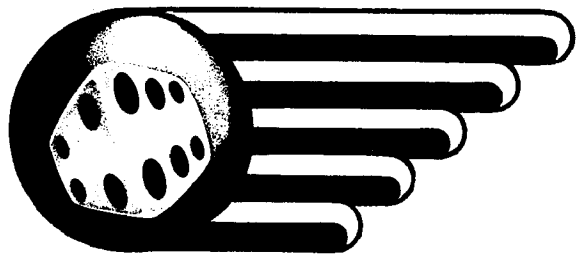
This stellar replicant is made up of five smaller energy beings into which 'she' can divide during battle. The individual beings move at great speed and can each generate a secondary image of itself. The overall effect is a swirling mass of stars which confuses any opponent caught in it.

Satellite

This highly intelligent Science warrior is not individually very powerful, but her great knowledge often proves to be of great use to the Star Guard. She fights wearing a battle-suit of her own design.

Corona

This strange being is the child of a star. She is a respected member of the Star Guard, but has (unknownst to the others) been corrupted by her own lust for power and is now working as a spy for the Krai Empire. She was responsible for sabotaging the Star Guard's Corvette and prevented them from reaching their rendezvous with M'krell's ship. She is fast and deadly, possessing great reserves of energy.



D.I.C.E

This multinational, clandestine, peace-keeping force is directly responsible for preventing any group or individual from doing great harm to Earth or its people. The initials stand for the Department of Intelligence and Counter-Espionage. DICE agents are extremely well equipped and trained. They are respected by all who know of their existence.

Major Dawson

Major Dawson is the regional Commander of DICE in the heroes' city. 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 and be polite to the heroes and gain their co-operation, but he can't help feeling that the world would be better off without these 'costumed vigilantes'. He will put a call through to SOLO (the Superpowered Operative Liaison Organisation) to try and get one of their agents over to help 'handle' the heroes but they will not arrive before the end of the adventure.

OTHER CHARACTERS

There are other minor character in the scenario who will not take a direct part in the proceedings. These may be fleshed out and characterised by you as you wish, whether they be a mother and her small son, an Italian film actress, a police officer or a prisoner. Each will have minimal attributes and should be treated as 'normal' individuals.

ISSUE 1: CAUGHT IN THE CROSSFIRE

The story opens with a small interstellar Yacht warping into the solar system. A bit of introductory dialogue between the Yacht's Captain his very important passenger M'krell, Princess of High Illana, reveals that they are on their way to stop a war. The three-way confrontation between Illana, the Krai Empire and the Emissariate of Bolusci has ended in stalemate: a stalemate soon to be broken when M'krell bonds with Torus the Meg of Bolusci. The Illanians have arranged to meet representatives from the Meg's Star Guard in this out of the way system to arrange the truce.

Instead of a Star Guard Corvette, as promised, however, the Illanian truce-ship is met by a fully armed Krai Battle Cruiser! Realising, the hopelessness of his position, the Captain orders his men to fight to the last and suggests that M'krell put on her Royal Space Armour and prepare to abandon ship. The last we see of the brave Illanians is a burst of energy as they are annihilated by disruptor fire from the Krai Battle Cruiser...

How much the players discover of the above introduction is up to you to determine as they play through the adventure. However, to begin with, they will be totally ignorant of the events so far.

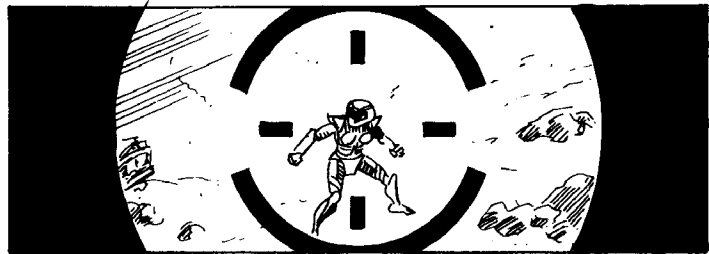
The story now cuts to Earth, a day later, and introduces each of the Superheroes. As they each go about their daily business, they will read newspapers, watch television, listen to the radio, etc. They will therefore be aware of the following facts (which you should read out or pass on to the players):

- 1: The city is about to be graced by a visit from Lola Novanna, the beautiful star of numerous small-budget comedy-romance films. She is expected to open the new Film Museum later today.
- 2: A bear which has escaped from the City Zoo is still on the loose. Official sources believe that it is no longer in the city and have extended the search to the surrounding countryside. A spokesperson for the Zoo said that the animal could be dangerous if not approached by a trained zoo-keeper.
- 3: Soviet sources deny claims that they are developing super-powered agents to operate in the west. Dr Grinsky Oborski, one of the Eastern Bloc's foremost biological scientists, yesterday stated that all research into improving the human condition undertaken behind the Iron Curtain is merely to counteract Western advances in this area, and to help the Soviet Olympic effort.
- 4: Astronomers say that the bright light seen in the skies last night was probably a meteorite breaking up in the atmosphere and that the shooting star seen shortly afterwards was probably a piece of the debris burning up.

Only two of these stories are relevant to the Superheroes but you should read each out with equal weighting and be prepared to expand upon the details given here if the players ask. Additionally, you should feel free to add more news stories, possibly to set up the introduction for future scenarios of your own design. A good source of typical stories to pad out the list is a local newspaper or a TV news bulletin.

As they read their newspapers or go about their business, the players' characters are attracted by the sounds of explosions and energy fire from a nearby street. They rush to investigate.

You should now invent a plausible reason for the various heroes being in earshot of the battle. They could be shopping or on their way to/from work, patrolling, looking for crime, flying to the airport, etc. Each hero will arrive at the scene of the battle at the same time and will have had plenty of opportunity to change into costume on the way, should they choose to. You should lay down your street map, or describe the scene, for Mayhem on Marsh Street, and set it up as detailed on the following pages. The heroes can start anywhere on the edge of the map that the players desire as long as it is logical. For example, only characters with Agility or Flight would be on a rooftop.



Mayhem in Marsh Street

M'krell (the shooting star reported in the news bulletins) has survived her fall to Earth but her armour is now damaged and malfunctioning. As she strives to control it, a Krai Cadre has Transmatted down from the Battle Cruiser to kidnap her. They have cunningly used their Holo-imagers to appear as humans wearing some kind of jumpsuit (like a super-secret Government strike-force) and are keeping M'krell pinned down with energy fire.

The heroes arrive to find the battle raging on Marsh Street which is now empty except for two wrecked and burning cars and a large, awesome armoured figure. The chunks torn out of the surrounding buildings are testimony to the power of the creature's energy bolts. Firing at the armoured figure from a roof-top are half-a-dozen jumpsuited figures. They are using some kind of *blaster*, but the creature seems immune to their attacks.

One of the cars is a police car. A figure can be seen moving inside. Though both of the policemen are dead, their prisoner is alive but trapped by the buckled doors. The other car is a family Mini occupied by a woman and her young son, both trapped.

The police car will explode at the end of the second Round. It will do 4d6HTK and 4d6HTC to everyone within 2 metres; 2d6HTK and 2d6HTC to those between 2-4 metres from the car; and 1d6HTK and 1d6HTC to anyone between 4-6 metres from the car. The explosion may be dodged as a WC0 attack with a Dodge Modifier of -1 for every 2 metres the character would have to leap to get out of the area of the explosion. The explosion will also set fire to the Mini, and it will explode at the end of the fourth Round in exactly the same manner as the police car.

Regardless of the damage done by the explosions, any of the occupants still inside a car when it explodes will be killed.

The prisoner in the police car is Daniel 'Doc' O'Donnel, a black-listed surgeon and doctor to the underworld. Though he knows nothing of relevance to this adventure, he will be grateful to any heroes who save him and will render any aid that he can. he knows lots of snippets about the criminal underworld in the city and you could use him as a lead-in to some adventures of your own devising. His gratitude towards his rescuers does not however supersede personal interests. If left unattended at any time, O'Donnel will try to escape.



The Krai's quasimilitary uniforms has led most of the observers on the scene to assume that they must be government agents of some kind.

Only a character with Contacts in high places could say for certain whether they were or not. Close study or touching will reveal the fraud for what it is, otherwise the Krai will restrain their energy fire until the heroes have subdued M'krell when they will attack them.

Initially, though, the players should be kept unaware that there is anything suspicious about the figures on the roof. You should also make sure that the players are aware that the crashed vehicles are likely to explode and that their occupants need rescuing. Even at this early stage, they should learn that there is more to being a hero than just fighting the bad guys.

This battle should boil down to an initial confrontation between M'krell and the heroes in the first couple of Rounds. While some of the heroes are rescuing the trapped people in the cars, the rest will soon discover that M'krell has a Force Field. The heroes should then team up and co-ordinate their attacks to take out M'krell's defences, at which point her armour will cease to function. The heroes will then be attacked by the Krai, but they will Transmatt away before a result can be reached. You should, however, be prepared for the battle to deviate from this outline depending on the heroes' actions.

Should the battle be too tough for the heroes, M'krell will fight defensively and concentrate her energy fire on the Krai. Should the heroes find the going easy, or gang up on M'krell too early through ignoring the people trapped in the cars, then the Krai will take a full part in the battle. They will attack the heroes with their Energy Blasters, shooting them in the back whenever possible.

After 5 Rounds, sirens will announce the arrival of a few truckloads of DICE agents. the Krai will immediately Transmatt up to their Battle Cruiser. If M'krell has not yet been subdued, the DICE agents will open fire on her, helping the heroes take out her Force Field.

Outcomes

- i) *The most likely result is that the heroes capture M'krell but the Krai Cadre escapes when DICE arrives. If it happens like this, then you can play through the rest of the adventure as it is written.*
- ii) *Should the heroes capture the Krai Cadre, they will all be taken to the DICE base for debriefing. They will be contacted by the Star Guard as detailed below and expected to go to an exchange where they will hand over M'krell and the Cadre. In this case, the Star Guard spy, Corona, will try to free the Krai Captain and her Cadre and escape with them.*
- iii) *If the heroes were subdued by either M'krell or the Krai Cadre, then the cadre will have captured M'krell and escaped with her. The heroes will still receive the message described below, but will be unable to make the exchange unless they substitute a 'ringer' for M'krell. In this case the Star Guard will be extremely suspicious.*

Film Flap

Whatever the outcome of the *Mayhem on Marsh Street*, the leader of the DICE agents, a gruff bearded gorilla of a man in his fifties, will introduce himself as Major Dawson and insist that the heroes accompany him to the local DICE sub-station where they will be debriefed. If any of the heroes demure, Dawson will become extremely irritable and start to mutter about armoured creatures, escaped bears, visiting film stars, costumed vigilantes, terrorism and the world in general. He has not had an easy day! Should any of the heroes insist on leaving, he will not stop them. (In this case, the player can take no further part in the adventure.)

Once the heroes are loaded onto one of the DICE trucks, it will head directly for the nearest DICE sub-station, which is immediately below the new Film Museum. When they arrive, they find that there is a big flap on. People are rushing all over the place. Dawson bellows for calm and asks what in Hades has happened, only to find that the starlet opening the new Film Museum has been kidnapped by some strange being. Apparently, it just stepped out of the air next to her, grabbed her and disappeared again.

Cursing all incompetent agents, careless actresses and fate, Dawson will usher the heroes into the base and call for a Sergeant to look after them. Any captives from *Mayhem on Marsh Street* will be taken to holding pens deep in the bowels of the base except for the armoured creature (M'krell) which will be taken to a nearby laboratory for further investigation. The heroes will be escorted to a holding room on the same level and asked to wait there until the Major is free to debrief them.

While waiting, the heroes will recover any lost HTC points and be offered first aid (1d6+1HTK).

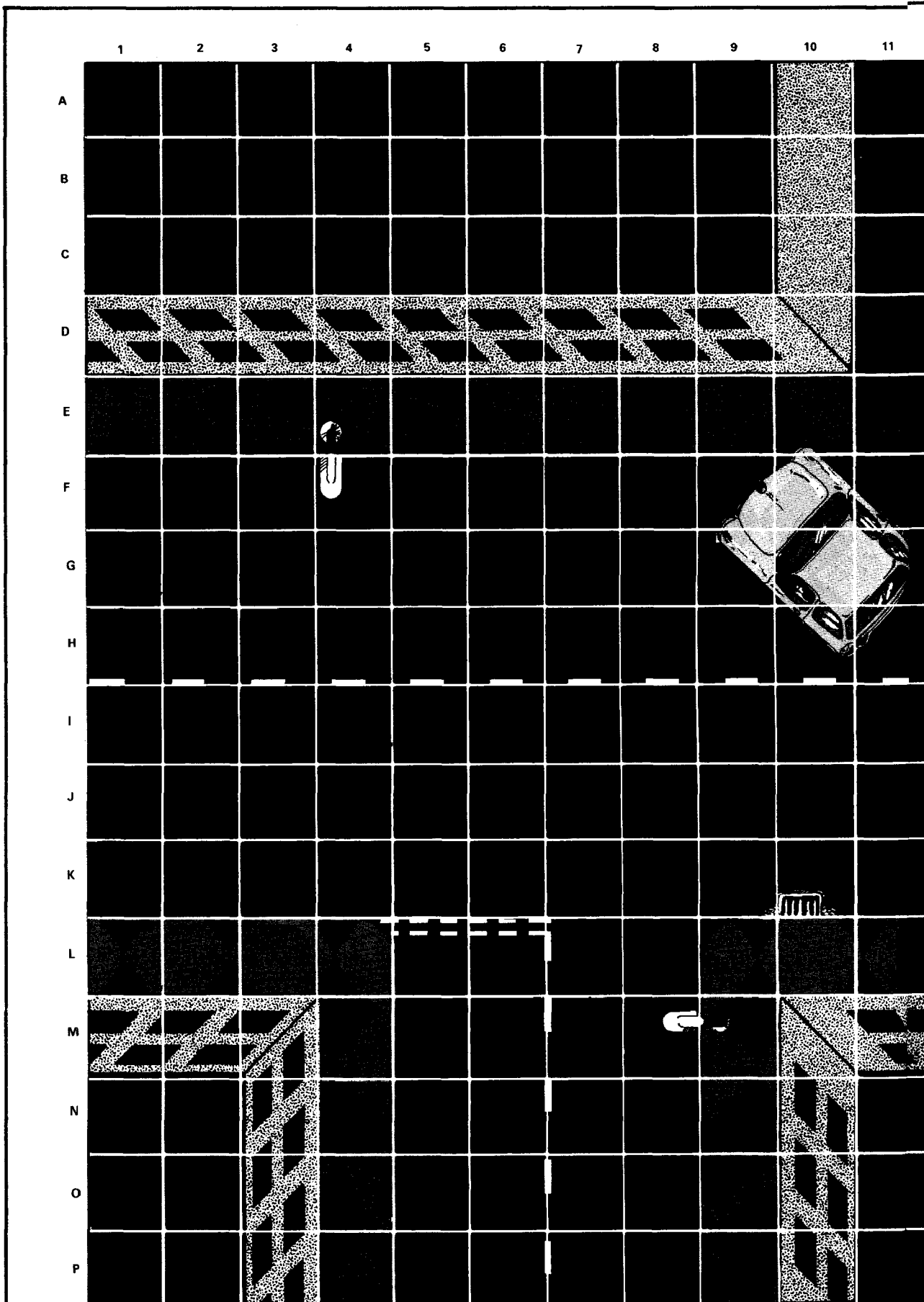
The following section will only occur if heroes have captured M'krell but the Krai Captain escaped. If Mayhem in Marsh Street ended in a different outcome, you should go straight to A Singular Message.

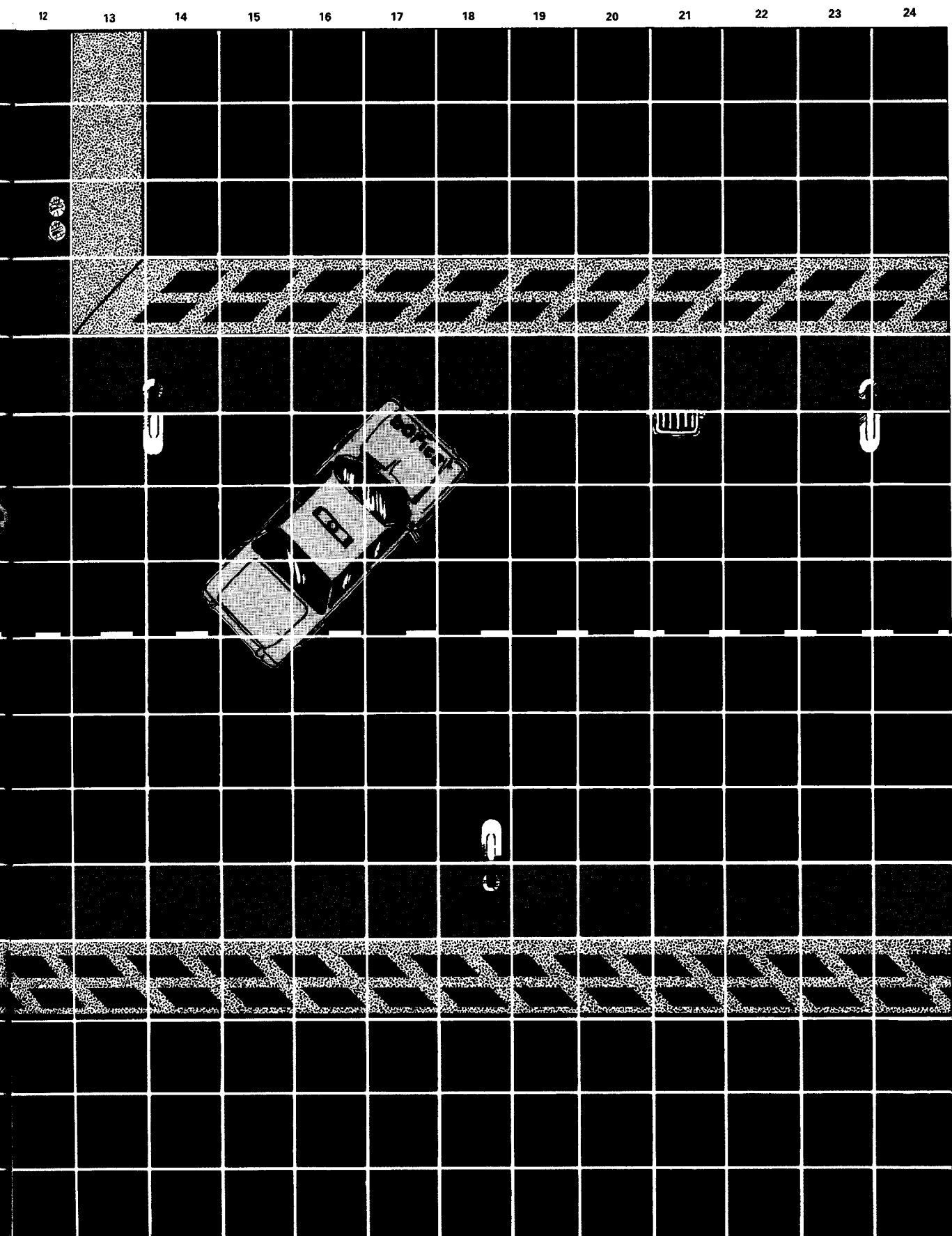
The waiting heroes are served tea and biscuits by a pretty young Lieutenant. Suddenly, from outside the closed door of the room, they hear the sound of Blaster fire. As they galvanise themselves into action, the Lieutenant changes, before their eyes, into the mocking alien form of the Krai Captain. She produces a handful of large unflawed diamonds (one for each hero) and offers them to the heroes if they will not interfere in the battle, because if they do, she will have to kill them...

Map for Mayhem on Marsh Street

Scale:
Each square
represents a
2m square.

**Starting
Positions:**
M'Krell: I14
Krai Capt: O14
6 Krai Drones:
M11-?
(Depends on
number of
Drones, see
page 82.)





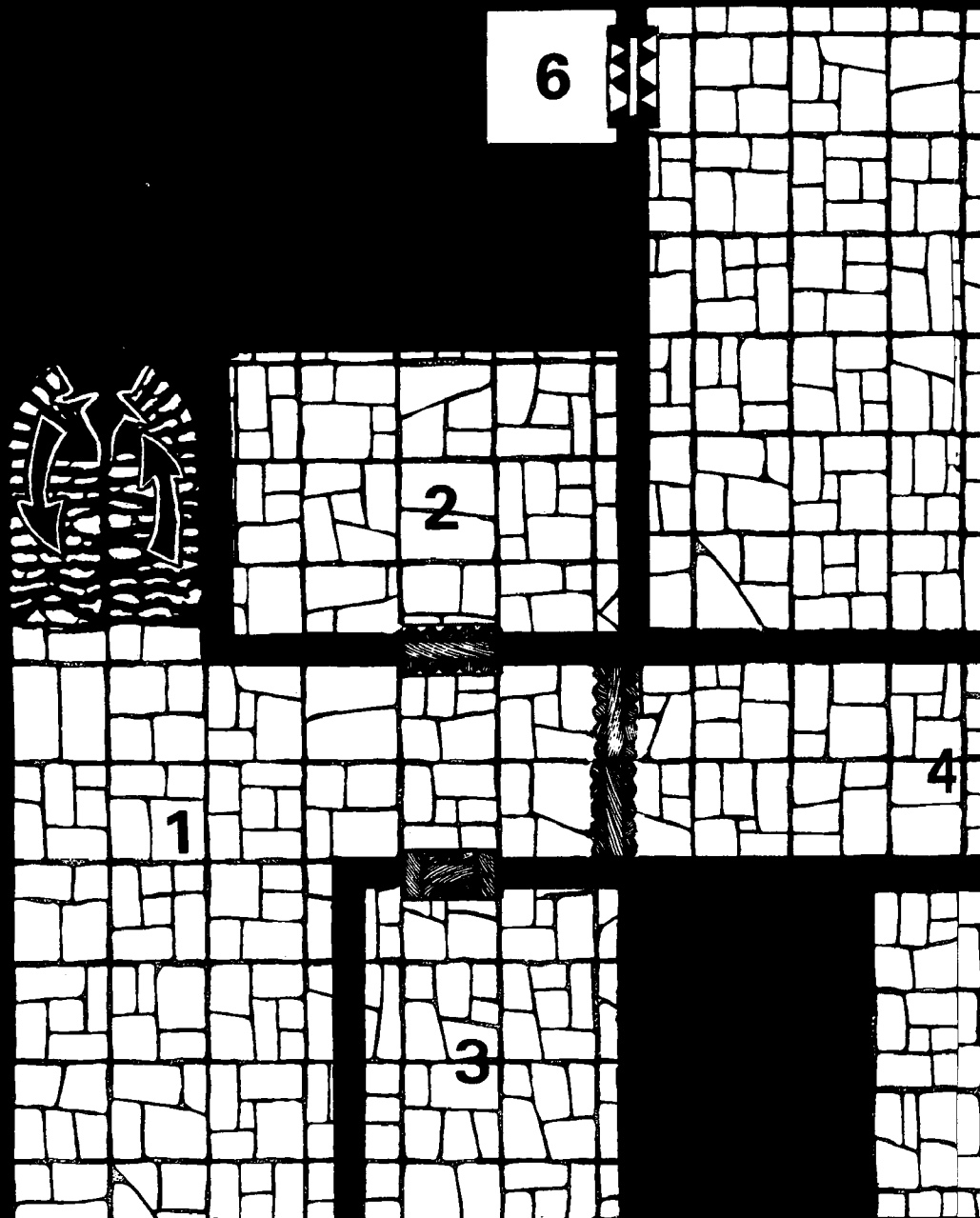
72: CROSSFIRE

Key:

1: Landing
(contains fire fighting equipment).
2 & 3: Toilets
4: Corridor
5: Laboratory
6: Service Lift
7 & 8: Stores
9: Store for Gas Cannisters
10: Interrogation Room
11: Broom Cupboard
12 & 13: Corridors
14, 15 & 16: Telephones
17: Security Dock
18: Guards
19: Corridor
20, 21 & 22: Cells

Starting Positions:

Capt Dawson, M'Krell and 2 Scientists: 5
Krai Captain and Golden Heroes: 10
Krai Drones and Dice Agents: 1, 4, 12 & 13



Map for Death or Diamonds



Normal Doors



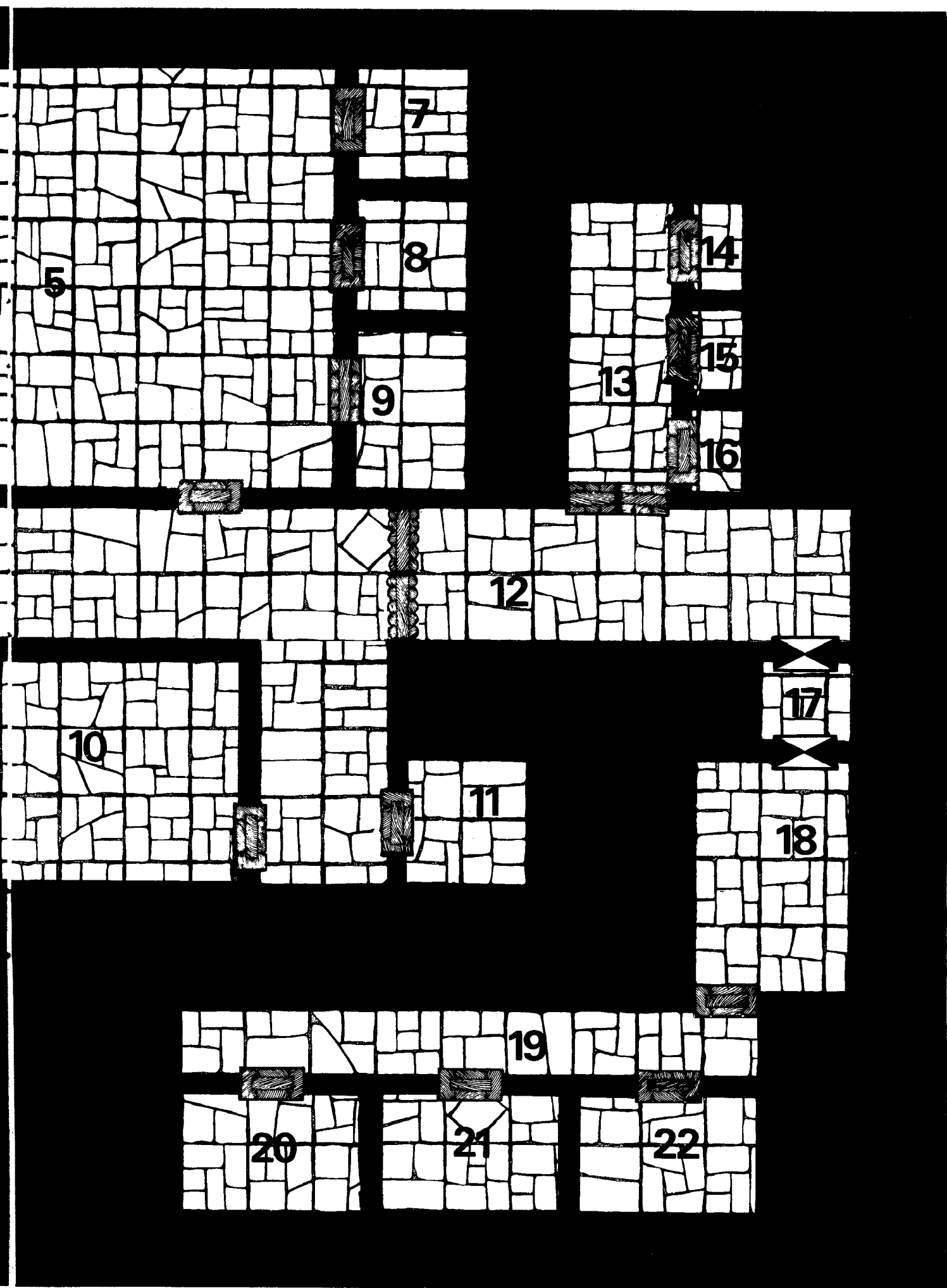
Security Doors



Lift Doors

Scale:
Each square
represents a
2m square.

Arrows on
stairs indicate
'up'



ISSUE 2: AN ALIEN EXCHANGE

The issue starts with the heroes in a small room being offered the choice between diamonds and death by the malevolent, snarling Captain of a Cadre of Krai Drones. (If the heroes failed to capture M'krell or captured the Krai, this issue will start with *A Singular Message*.)

Outside the room, any Krai Drones who were not badly injured in *Mayhem on Marsh Street*, are running riot through the base disguised as DICE agents. They are intent on capturing M'krell the Illian Princess who may hold the key to the Interstellar War.

Death or Diamonds

The Krai battle plan is to overwhelm the few DICE agents on this level before they have a chance to summon reinforcements, seize M'krell from the laboratory where she is being held and Transmatt away.

They will succeed in doing this in 5 Rounds unless the heroes interfere in some way.

The Krai Captain is currently delaying the heroes. To get to the battle and save M'krell, they are going to have to either knock her out, push her out of the way, sneak past her or smash through the wall.

Throughout the conflict, the Krai Cadre are using their Holo-imagers to appear as DICE agents. There are few ways of telling them from the half-a-dozen genuine agents defending M'krell.

DICE agents use firearms: the Cadre use Blasters. The Krai cannot speak English and are hairy to the touch, though genuine DICE agents may object to being grabbed in battle. Finally, the genuine DICE agents are the ones being mown down.

M'krell is in a laboratory being defended by Major Dawson and a couple of technicians. Dawson is using a new form of pump-action shotgun to fight off the Krai. M'krell is out of her armour which is now useless.

One of the Krai will reach M'krell by the end of the fifth Round, at which point they will all Transmatt away. They will only leave before this time if it is obvious that the battle is hopeless or if their captain is knocked unconscious.

Halfway through the battle (Round 3), a Holo-image of Singularity, the leader of the Star Guard strike-force, will appear in the midst of the fight and speak in a language that no-one understands. It will disappear again partway through Round 4.

You should place a figure or counter for Singularity while the Holo-image is visible. During its presence, any attacks launched against it by anyone (including nearby Krai) will pass straight through and hit anyone or anything standing behind it.

The players should be given the impression that time is tight, and that they are likely to lose something important if the Captain delays them for too long. Defeating the Krai Captain should be a secondary consideration.

Once the heroes are out of the room, you should ensure that they are caught up in the general confusion. The corridor will be a jumble of DICE agents all shooting at each other; heroes taking care not to hurt real DICE agents should be caught by Krai attacks; the appearance of Singularity should throw everything into chaos; the first sight of M'krell out of her armour could cause confusion; etc. Misdirection is the key to supervising this battle.

You can make the battle tougher by having some of the more confused DICE agents blaming the heroes for the attack and firing at them. If the heroes are in difficulty, you can always bring up a squad of DICE reinforcements from a lower level of the base. Bear in mind, however, that it will not affect the storyline adversely whether the Krai succeed or not, so it doesn't matter too much whether the heroes win or lose this battle.

Outcomes

- i) *If the Krai fail to capture M'krell, the heroes will be in a strong position when it comes to bargaining with the Star Guard. M'krell will be extremely grateful for being saved, though she cannot speak English and her translator is broken. She will take a shine to one of the heroes who saved her.*
- ii) *If the Krai capture M'krell, she will be taken to their Battle Cruiser and the heroes will have to use a double in their exchange with the Star Guard.*

A Singular Message

Whatever has happened so far, Major Dawson will announce that the base's video system has recorded the appearance of a strange being (Singularity, either in the battle or in the control room of the base if there was no battle). The base's computers and technicians have translated his message.

Singularity had attempted to set his translator to colloquial English, but had missed it by a couple of notches, so the message was fairly easy to decode.

This is what the strange, black figure said on his short visit:

"Man! You have our truce-bond. In retaliation, we have seized a female of import to your species. Send the beings involved in the seizure of our truce-bond with her to the Circle of Stones nearest your massed dwellings to exchange. We will wait there for one quarter revolution of your planet."

If the heroes have difficulty in understanding the message, Major Dawson will irritably point out the blindingly obvious: Whoever, that guy was, he saw the battle in Marsh Street and assumed that the heroes were kidnapping the woman (he points to M'krell). They must have tuned in on local communications, found out about Lola Novanna and kidnapped her in retaliation. Now they want the heroes to swap. There is a circle of standing stones, like Stonehenge, just outside the City and the heroes will have to be there within 6 hours for the exchange.

To be quite frank, Major Dawson makes it clear that he would rather send some of his lads for the exchange than ask the heroes to do it, but the being had specifically asked for the heroes. If any of the heroes refuses to go, Dawson will not force them. (Such a player can play no further part in this adventure.)

If the heroes do not have M'krell to exchange, they will have to use a double. If there is no character with Shapechange or Disguise Skills, DICE will either offer to make up someone to resemble M'krell or a female DICE agent will volunteer for the task. If anyone has the bright idea of using a captured Krai Holo-imager, and one is available, then it will work admirably.

You might have to adapt the circumstances and the plot slightly, depending on whether anyone has actually seen M'krell at this stage, for instance if she were captured in the battle on Marsh Street. The double might have to wear armour made to look like M'krell's in this instance.

All heroes will have regained any lost HTC damage and the DICE staff will have administered first aid (1d6+1HTK) to any hero who needs it.

Within half an hour, the heroes are on their way to the Stone Circle in a DICE helicopter. It lands half a mile from the circle where Dawson is overseeing the set-up of a DICE stake-out of the exchange. He explains that his forces can't get any nearer without being seen, but will be covering the heroes from that distance.

As the heroes approach the Stone Circle with M'krell (if actually present) still hanging on the arm of her chosen hero, they notice a spacecraft of unusual design nestling on the heathland on the far side of the circle. Two figures are standing by the craft, two more are flying in the air above it (apparently keeping watch) and a further two are standing inside the Circle itself.



Circle of Deceit

The pair in the circle appear to be the alien who sent the message (Singularity) and Lola Novanna. Singularity, who has now managed to adjust his translator properly, calls for the heroes to halt on the far side of the circle and introduces himself and his band.

Having suitably impressed the Earthlings with the might of his warriors, Singularity will call for one hero to advance into the circle with M'krell to make the exchange. Should the heroes demur, for any reason, then Singularity will become annoyed and tell them to stop wasting his time. He will threaten all sorts of dire consequences to the heroes' pathetic little civilisation. As long as the heroes are straightforward with the exchange, Singularity will follow it through quickly and quietly.

Unfortunately for the cause of interstellar peace, Corona is a Krai double-agent. She will seize upon any excuse to start a conflict between the Star Guard and the humans. As soon as she sees anything that could be construed as an attack, she will shout a warning to Starquake who, in his usual impetuous way, will leap into the attack to commence the battle.

Since he is attacking with surprise, Starquake will get 2 Frames before anyone else can act, ie before the Initiative is rolled for the first Round.

Even if the heroes hold back, the Star Guard will go on the full offensive. They will attempt to subdue rather than kill the heroes, but, apart from that, will not pull their punches in any way. Singularity will move to 'rescue' M'krell. He will attempt to grab her and *Teleport* with her to the Guard's shuttlecraft. Meanwhile, Satellite will move in to recapture Lola Novanna. Starburst and Starquake will engage the heroes directly but Corona will circle on the outside of the melee, firing the occasional small starbolt into the battle but reserving most of her energy for later.

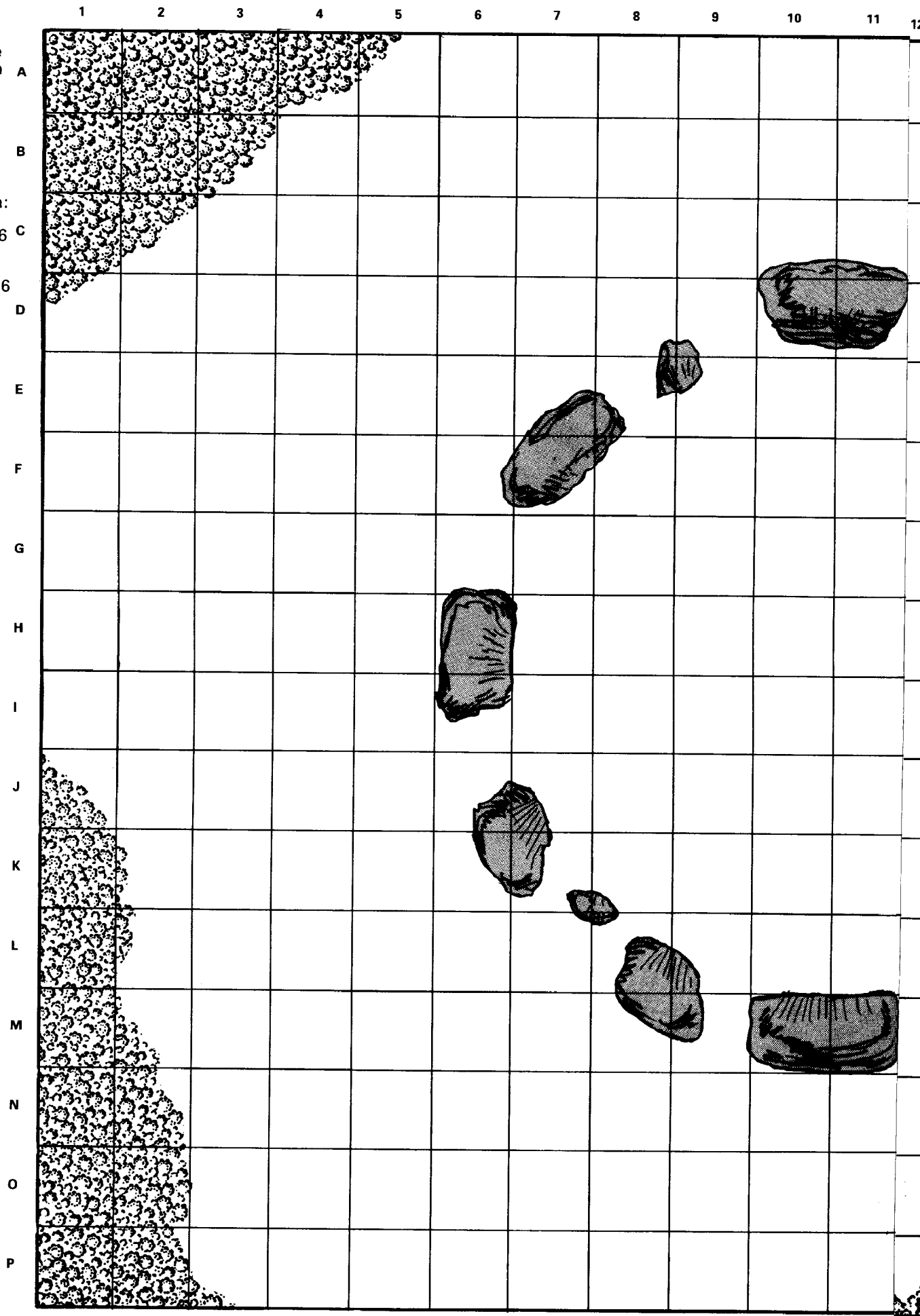
The heroes will, of course, try to interfere with the Star Guard's strategies. This will result in a full-scale, no-holds-barred brawl between the elite of the Emissariate of Bolusci and the Golden Heroes of Earth. Though there will be insufficient time to fight the battle to a conclusion, you should let yourself go and enjoy this complex, and probably brutal, battle.

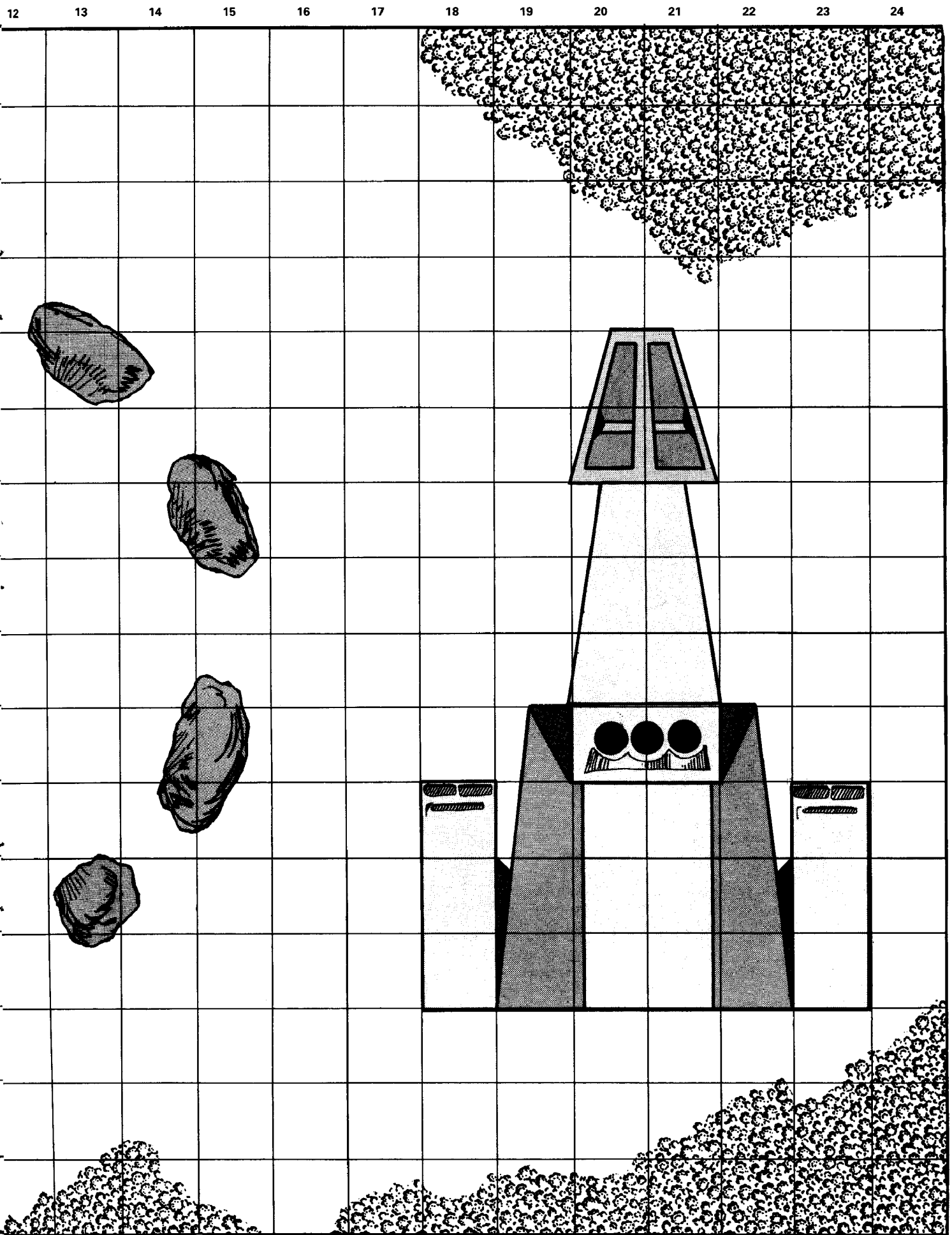
After 1 Round of the battle, a distant rumbling can be heard. The sound will slowly swell throughout Round 2 until suddenly, at the end of Round 3, a huge spaceship (the Krai Battle Cruiser) appears in the sky, about a mile up above the Stone Circle. There is a stunned silence from both sides as the colossal craft opens up with its Disruptors and begins to bombard the Stone Circle below...

Map for Circle of Deceit

Scale:
Each square
represents a
2m square.

**Starting
Positions:**
Singularity:
G11
Lola Novana:
I11
Satellite: E16
Starquake:
G16
Starburst: I16
Corona: L16





ISSUE 3: ALONE AGAINST THE KRAI

The issue opens with the heroes and their erstwhile opponents, the Star Guard, staring upwards at the gigantic Battle Cruiser hovering in the skies above them. With the sound of a thunderbolt, the Krai's disruptors open fire, destroying the Star Guard's shuttlecraft.

The Disruptor will do 6d6HTC and 6d6HTK to anyone inside the shuttle and 3d6HTC and 3d6HTK to anyone within 4 metres. It is equivalent to an Energy Attack, and is WC4.

There is a shimmering in the air to one side of the Stone Circle, and a squad of Krai Drones appears intent on snatching Princess M'krell in the confusion (or to defeat the Star Guard if they already have M'krell). The Krai captain is not with them this time as she is directing the attack from the Battle Cruiser above, but Corona immediately reveals her true colours and flies to take command of the Drones.

The Krai have had 2 Frames. The heroes and the Star Guard now have their 4 Frames before the Round ends with the Krai's remaining 2 Frames. The heroes and Star Guard will now act together on the same initiative against the Krai, rolled as normal at the beginning of Round 5.

Realising the seriousness of the situation, Singularity will grab the nearest Golden hero and Teleport them both up to the Battle Cruiser on a mad suicide mission to knock it out (and rescue M'krell if she is already on board). The effort of the Teleport will wipe him out and he will collapse as soon as they arrive.

Singularity will have taken the full cost of the Teleport onto himself so that the hero takes no HTC damage at all. You should make sure that Singularity selects a hero who has been played intelligently up to this point as it will require a sensible approach to succeed on the Battle Cruiser.

The battle below has now changed. The three remaining Star Guard will team up with the remaining heroes against Corona and the Drones. In addition, the Cruiser will cover the area with Disruptor fire.

Though it fires several bolts in each burst of fire, only one target will be hit in each Round. Corona and any Krai Drones will not be attacked. Apart from this, targets will be selected with any non-engaged Star Guard being the first to be attacked. Since the Disruptors are set for alien physiology, they will instantly kill/knock unconscious (your option) any member of the Star Guard that they hit. However, they strike human targets as WC2 and do 6d6HTC and 4d6HTK damage. You should take care if attacking a hero who currently has less than 24HTK. In such cases, the damage dice should be rolled in secret and adjusted if necessary so that the hero is hospitalised rather than killed.

Meanwhile, aboard the Krai Battle Cruiser, Singularity and his chosen hero, have arrived in a small, empty storeroom. Singularity is exhausted, and virtually unconscious, so the hero must search the ship alone. Singularity, realising that his translator will be useful to the hero for communicating with the Krai, will try to adjust it and give it to the hero before passing out (50% chance).

The ship is so huge, that it would be pointless drawing even a small scale map of its lay-out. Floorplans of such ships are available commercially as play aids which you can use if you so wish. However, the search and destroy mission can be easily handled as described below.

The hero will wander the 8 metre wide corridors of the ship for 1d6 Rounds. Each Round there is a 1 in 6 chance of encountering 1-3 ordinary Krai. If the hero has a translator, they will be able to communicate with the Krai. If they do so, they will be able to use the ship's elevator system and the Krai's directions to get to any area on the ship that they wish to in 1 Round. Otherwise, the hero will stumble on one such area after each 1d6 Rounds of search.

To discover what area the hero has stumbled upon, roll 1d10 and consult the following table.

Die Roll	Area	Occupants	Possible Benefits
1	Bridge	Krai Captain; 1 Drone, 4 Krai	Can take control of ship
2	Transmatt	2 Krai	Can beam up reinforcements
3	Arsenal	2 Krai, 1 Drone	Can cripple the Disruptors
4	Engineering	6 Krai	Can cripple the engines causing the ship to crash in 1d6+3 Rounds
5	Sickbay	2 Krai, any injured Drones	No benefit
6	Brig	1 Krai, any prisoners	Can free prisoners (M'krell?)
7	Recreation Area	3 Krai	No benefit
8	Laboratory	2 Krai	Can obtain a translator
9	Surveillance	1 Krai	Can get a plan of the ship
10	-	-	Whatever hero is seeking

Since it is unlikely that the searching hero will encounter more than a couple of these areas, there is little point in you mapping them out beforehand. In general, they are rectangular rooms measuring from 2 to 12 metres along each wall (depending on function) with a few seats, computer banks, etc, scattered around. You can sketch these off the top of your head on some spare paper when the hero reaches any particular area.

Once the hero reaches any area, he must overcome any occupants (a fairly easy task apart from the bridge), after which he can gain the benefits indicated. Even if the hero is unable to operate the machinery, any captured, ordinary Krai will be more than willing to help.

The battle in the Stone Circle will end once it becomes obvious that the Krai forces are facing defeat, whether from the heroes on the ground or the assaults within the ship. Any heroes aboard the ship can escape, if necessary, by Transmatt, escape pod, shuttle or by being rescued by Singularity. However, do not interfere in saving them if they get into trouble. If the Krai subdue and capture them, they can be rescued in a future scenario.

Outcomes

- If the Krai ship was crippled and crashed, then the Star Guard will take any survivors captive and will be grateful to the heroes for their help.*
- If the Krai escape, the Star Guard will let them go unless they have M'krell or any member of the Star Guard captive in which case they will immediately set off in pursuit. If one of the Golden Heroes is captured by the Krai, you must ensure that Singularity is also captured so that the Star Guard will give the heroes a lift to rescue their friend.*

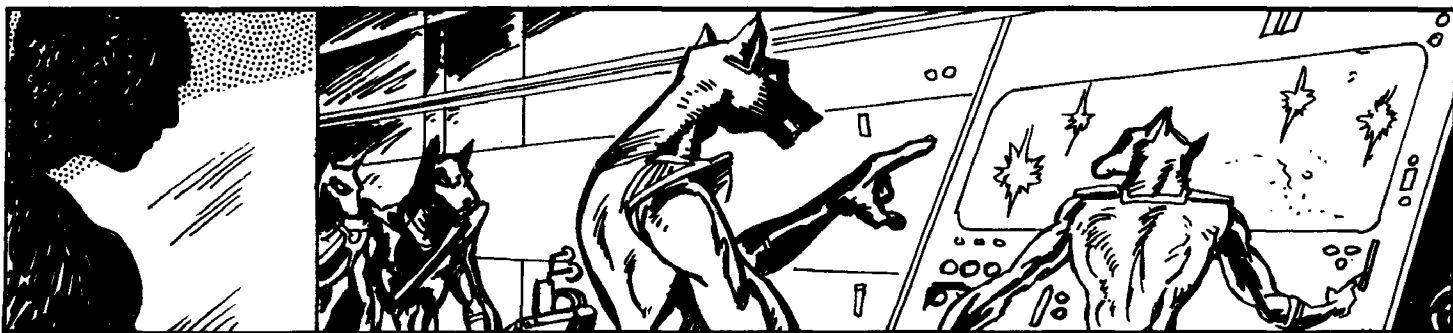
If this is the case, then you must design any future scenarios involving these characters yourself, as the Star Guard and the Golden Heroes pursue the Krai Battle Cruiser.

Whatever the (eventual) outcome, the adventure ends as follows. If M'krell has been saved from the Krai, both she and the Star Guard will be extremely grateful to the heroes. They will each be given a medallion of Emissary which identifies them as an honorary member of the Star Guard. M'krell will go with the Star Guard as it is her duty, but she is reluctant. She has fallen in love with one of the heroes and they will bid them a tearful farewell.

After the aliens have departed, the DICE agents will come forward, out of their place of concealment (or at a later date when the heroes have returned to Earth). On behalf of the Government, Major Dawson will thank the heroes for their efforts. He assures them that their hard work will not be forgotten and that they will go on DICE's files as trustworthy and co-operative. However, the events are covered by the Official Secrets Act, and rumour of them must never leak out, especially to the press.

This is the heroes' chance to either gain Official Backing or antagonise the authorities, depending on their attitude.

Whatever the outcome, you should design any future scenarios which involve any of these characters, especially if the heroes and the Star Guard are pursuing the Krai Battle Cruiser to rescue any comrades.



POSTSCRIPT

If you now wish to amend the Campaign Ratings for your players' characters, then the following guidelines will help.

Public Status

BACKING

If the heroes have co-operated with the authorities completely, they will finish with a rating of 4. If they failed to co-operate or leaked the story to the press, they will have a rating of 2.

HEROISM

You must evaluate this depending on how the players played their characters. However, you should look favourably on any character who saved any people trapped in the cars in *Mayhem on Marsh Street*.

PUBLIC RELATIONS

Again, you should determine this on how the character was played during the adventure.

IDENTIFICATION

You must rate this on what the character is actually like rather than how they act in a scenario. This must be rated independently of this particular adventure.

PRACTICE

Mayhem on Marsh Street is the only battle that the public would be aware of and is worth a rating of 5. However, if the heroes leak news of the battle in the Stone Circle to the press (thus reducing their Backing Rating), then the Practice Rating for the adventure would be 7.

Detective Points

METHODS

Each character will have had plenty of chances by now to show whether they are a careful methodical clue-seeker or whether they couldn't care less about trying to find out what is going on.

PUBLICITY

This will be either 2 or 4 depending on whether the character seeks publicity for the day's events or shuns such publicity.

APPROACHABILITY

This can be determined initially from the character's Public Status total, but you should give a minus to characters who continually fly or travel across rooftops, etc. (The public might want to speak to them, but are unable to get to them!)

POWER USE

You should rate this from the character's powers but you can give a bonus or penalty if the character has used them particularly well or poorly throughout this adventure.

CONTACTS

Characters who started with no Contacts can gain 3 from 'Doc' O'Donnel and 2 if they co-operate with DICE for a total of 5. These bonuses will decrease for character's with a higher initial Contacts rating since much of the information O'Donnel or DICE can give is duplicated by the character's original sources. For example, if the character started with Contacts in the Government, they will get no bonus for co-operating with DICE (though they may well get a minus if they failed to co-operate) and will get only +1 from O'Donnel so long as this does not take their total to more than 10.

Personal Status

CONSCIENCE

This is determined from the character's Background but any with a low rating will have improved it slightly if they rescued any trapped people from the cars in *Mayhem on Marsh Street*.

SUCCESS RATE

Each battle counts as one scenario for this rating. Thus, by the end of the adventure, each character could have a rating of 3. Remember that a character can be successful in a battle even if their associates are not and vice versa.

PUBLIC RESPONSE

To start with, you should rate this according to the character's total Public Status.

EXPRESSION

You must rate this on how well the player played the character. Characters who made heroic or individualistic comments or speeches in battle, for instance, should be given a good rating.

SECURITY

This is determined by the character's position in life and their response to it. It is unlikely to change unless, for instance, the character is captured or has their secret identity revealed. You may give a bonus of +1 to any character with a low Security Rating who made friends with DICE.

General Note on Ratings

You should expect your players to start off reasonably well but not exceptionally well in most ratings. It is unlikely that any of the characters will have any Hero Points yet, but some may be only a few points away. You should always err on the side of generosity when rating heroes.

Next Issue

If one or more heroes has been captured by the Krai, they will be taken to the Krai homeworld and forced to take part in gladiatorial games until the other heroes and the Star Guard come to rescue them.

In the far future, it may turn out that M'krell's bonding with Torus Meg of Bolusci is not successful and that she flees to earth to seek her true love, pursued by members of the Star Guard.

On a more down to earth basis, DICE might develop an unfortunate habit of calling on the heroes whenever they come up against superpowered opposition.

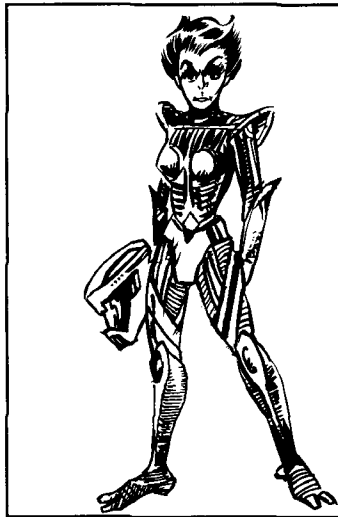
Finally, 'Doc' O'Donnel might have news of a big bank raid which is about to occur at the main downtown banks. Several big branches are to be hit simultaneously by squads of troopers using high technology weaponry.

Additionally, you can dream up any new scenario yourself, either based on events which have occurred in this adventure, on the characters' Backgrounds, or new ideas of your own.

THE CAST

M'KRELL Princess of Illana

EGO: 12	STRENGTH: 6 (20)
DEXTERITY: 11	VIGOUR: 5
Movement: 4m	Dodge Modifier: +1 (Can't Dodge)
Damage Modifier: 0 (+5)	Strike Modifier: 0
Defence Class: 12 (2)	Frames per Round: 4
HTK: 56 Divider: (/4)	HTC: 58 Divider: (/3)
Recover: 1d6-1/Hr Hospitalised at: 1	Push-back: 15 (20) Recover: 1d6-1/Rd Stag: 3 Stun: 1
Usual Attacks: Energy Attack Fist/foot	WC 3 Damage 2d6 over 5 Rounds 2d6HTC, 1d6-6HTK (+5)



Notes
In Armour only

Superpowers

The Royal Armour is fitted with the following powers:

ARMOUR: Grade 3

STRENGTH: Grade 1

ENERGY ATTACK: Grade 2: Plasma

FORCE FIELD: Personal Force Wall with 17HTK. When this is destroyed, all the Armour's systems short out.

Notes

M'Krell's statistics which are changed when she is wearing the Royal Armour are given in brackets.

M'Krell is a beautiful, if obviously alien, Princess from High Illana. She is very young for a member of her race, and is easily frightened. She will often seek help and reassurance.

DICE Operatives

MAJOR DAWSON

EGO: 8	STRENGTH: 12
DEXTERITY: 7	VIGOUR: 8
Movement: 5m	Dodge Modifier: 0
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 8	Frames per Round: 2
HTK: 30 Divider: 0	HTC: 28 Divider: 0
Recover: 1d6/Hr Hospitalised at: 3	Push-back: 20 Recover: 1d6/Rd Stag: 5 Stun: 2
Usual Attacks: Fist/foot Pump Action Shotgun	WC 1 Damage 2d6HTC/1d6-6HTK 1d6+3HTC/2d6+3HTK



Notes
Dodged at -1

Notes

Dawson is a highly trained soldier, hence, he is WC1 with all projectile weapons and hand-to-hand attacks.

DICE AGENTS

Defence Class: 9 Movement: 4m Frames per Round: 2

Usual Attacks: Fist/foot Pistol	WC 1 Damage 2d6HTC/1d6-6HTK 1d6+3HTC/2d6+3HTK	Notes
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Notes

The average DICE agent will be KO'd by any hit by: a WC2 or higher attack; any attack with a Damage bonus; an Energy Attack (or similar); or by two hits from any attack form.

The Star Guard

The Star Guard are superpowered individuals from the various planets which make up the Emissariate of Bolusci. They have all been co-opted into the personal service of Torus, the Meg of Bolusci. The five appearing in this scenario are representatives of a much larger force.

SINGULARITY

EGO: 17	STRENGTH: 30
DEXTERITY: 11	VIGOUR: 12
Movement: 7m	Dodge Modifier: 0
Damage Modifier: +15	Strike Modifier: 0
Defence Class: 4	Frames per Round: 4
HTK: 42 Divider: (/4)	HTC: 42 Divider: (/3)
Recover: 1d6/Hr Hospitalised at: 4	Push-back: 20 Recover: 1d6/Rd Stag: 8 Stun: 4
Usual Attacks: Fist/foot	WC 2 Damage 2d6HTC/1d6-6HTK (+15)



Notes

Superpowers

TOUGH SKIN: Grade 1

STRENGTH: Grade 1

SKILLS: Grade 1: Hide in Shadows

TELEPORT: Grade 3: has a Refined Teleport Dodge (Super power Combat Response) with an IPP rating of 3

Notes

Singularity is the dark and dour leader of a Star Guard section.

His ability to step through the singularities created by 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.

CORONA

EGO: 16	STRENGTH: 6
DEXTERITY: 8	VIGOUR: 7
Movement: 4m/20m	Dodge Modifier: +1
Damage Modifier: 0	Strike Modifier: +1
Defence Class: 6	Frames per Round: 4
HTK: 24 Divider: 0	HTC: 25 Divider: 0
Recover: 1d6/Hr Hospitalised at: 2	Push-back: 20 Recover: 1d6/Rd Stag: 5 Stun: 2
Usual Attacks: Energy Attack Fist/foot	WC 3 Damage 2d6 over 5 Rounds 2d6HTC/1d6-6HTK



Notes

Superpowers

FLIGHT: Grade 2

ENERGY ATTACK: Grade 2: Starlight and Fire

FORCE FIELD: Grade 1: Personal Force Shield (15 points)

HEIGHTENED SENSES: Grade 1: Infra-red Vision

Notes

Corona is the child of a star. She is fast and deadly, with great reserves of energy.

Once a highly respected member of the Star Guard, her lust for power has led her to become a double agent, working as a spy for the Krai Empire.



STARQUAKE

EGO: 6	STRENGTH: 25
DEXTERITY: 7	VIGOUR: 22
Movement: 10m	Dodge Modifier: +2
Damage Modifier: +10	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4
HTK: 77 Divider: 0	HTC: 77 Divider: 0
Recover: 1d6+2/Hr Hospitalised at: 7	Push-back: 25 Recover: 1d6+2/Rd Stag: 15 Stun: 7
Usual Attacks: WC Fist/foot 2	Damage 2d6HTC/1d6-6HTK (+10)



Notes

Superpowers

LARGER: Grade 2: Taller

LEAPING: Grade 1: Power Refinement: Whenever he lands after a leap, Starquake creates an area of seismic disturbance in the area around him. (The radius of the 'quake' is 1 metre for every 2 metres leapt - ie a maximum of 20m). Anyone caught in this area must roll under their Dexterity on 1d20 or fall and spend 2 Frames getting up.

Notes

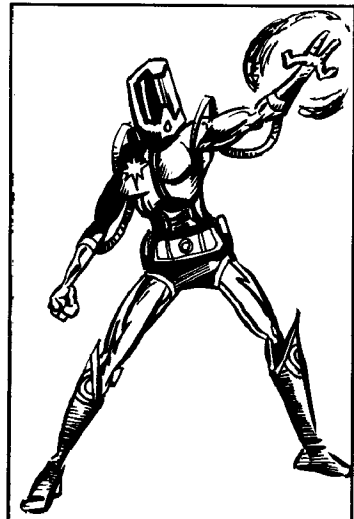
This raw, impetuous youth is a newcomer to the Star Guard.

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 his arrival with the Star Guard and has improved his Dodge Modifier to the figure noted above.

SATELLITE

EGO: 10	STRENGTH: 8
DEXTERITY: 16	VIGOUR: 8
Movement: 5m/25m	Dodge Modifier: +1
Damage Modifier: 0	Strike Modifier: +1
Defence Class: 6	Frames per Round: 4
HTK: 28 Divider: 0	HTC: 28 Divider: 0
Recover: 1d6/Hr Hospitalised at: 2	Push-back: 20 Recover: 1d6/Rd Stag: 5 Stun: 2
Usual Attacks: WC Energy Attack 3 Fist/foot 2	Damage 15d6 over 5 Rounds 2d6HTC/1d6-6HTK



Notes

Superpowers

FLIGHT: Grade 3 (built into Environment Suit)

ENERGY ATTACK: Grade 1: Electrical (built into Environment Suit)

CYBERNETICS: Grade 1: Environmental Survival Suit permits survival in rarified atmosphere/vacuum.

Advantageous Backgrounds

BRILLIANT SCIENTIST - Mechanical

Notes

Satellite is a Science Warrior of her planet who fights using a battle suit of her own development and design.

Though she is not individually very powerful in combat, her great knowledge is often invaluable to the Star Guard.

STARBURST

EGO: 10	STRENGTH: 8
DEXTERITY: 14	VIGOUR: 6
Movement: 10m	Dodge Modifier: +4
Damage Modifier: 0	Strike Modifier: 0
Defence Class: 6	Frames per Round: 4 (Replicants: 2)
HTK: 20 (10) Divider: 0	HTC: 20 (10) Divider: -
Recover: 1d6/Hr Hospitalised at: 2	Push-back: 20 Recover: 1d6/Rd Stag: 4 Stun: 2
Usual Attacks: WC Impact blow 2	Damage 2d6HTC/1d6-6HTK



Notes

Starburst's equivalent of a fist/foot attack

Superpowers

SPEED: Grade 1

REPLICATION: Grade 1: Starburst can divide into 5 separate beings, one with the above characteristics and four with 10HTC/10HTK and only 2 Frames per Round. All five beings have Speed and the same Dodge Modifier of +4.

CYBERNETICS: Grade 1: Hologram Projection: Each of the five beings can project a holographic image of itself which is immune from harm.

Notes

Starburst is a stellar replicant made up of five smaller energy beings into which she can divide during battle. Each individual being can move at great speed and project a holographic image of itself.

Anything attacked by Starburst is surrounded by a swirling mass of 10 star-like beings that totally confuses the victim.

For any attack that successfully strikes any of the 10 beings, roll 1d10: on a result of 1-5 the attack struck a hologram and does no damage; a 6-9 the attack struck a replica and could possibly eliminate both the replica and its hologram; on a 10 the attack struck the central being.

The Krai

The Krai are a cruel, alien race of Ursoids. Most Krai are weak, but a few are exceptionally powerful. They cannot speak human languages and rely upon translators and Holo-imagers to aid communication.

KRAI DRONES

Defence Class: 8 Movement: 4m HTK: 20 HTC: 20
Frames per Round: 2 Push-back Threshold: 20

Usual Attacks:	WC	Damage	Notes
Fist/foot	1	2d6HTC/1d6-6HTK	
Blaster	2	As 3d6 Energy Attack each shot	Range: 10m

Notes

Each Drone carries a Holo-imager (Cybernetic Device).

There are initially 2 drones in the Captain's Cadre for each hero in the scenario, but Drones taking any HTK damage will not appear in subsequent battles.

The Drones are genetically engineered Krai who are unswervingly loyal and fearless.

NORMAL KRAI

Defence Class: 10 Movement: 6m Frames per Round: 2

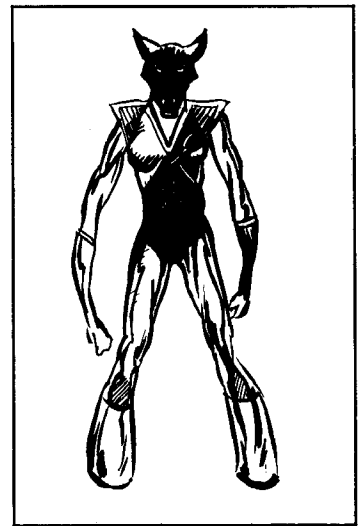
Notes

Any hit by a Superhero using a Superpower, or two hits by any form of attack, will disable a Krai. They do not attack.

Normal Krai are a weak and cowardly lot, relying on their warriors and Drones to do their fighting for them. They will surrender as soon as violence is offered and will give aggressors all the help they request (as long as this involves no personal risk!).

KRAI CAPTAIN

EGO:	15	STRENGTH:	19
DEXTERITY:	17	VIGOUR:	16
Movement:	9m	Dodge Modifier:	+2
Damage Modifier:	+4	Strike Modifier:	+2
Defence Class:	4	Frames per Round:	4
HTK:	56	HTC:	58
Divider:	/4	Divider:	/3
Recover:	1d6+1/Hr	Push-back:	20
Hospitalised at:	5	Recover:	1d6+1/Rd
		Stag:	11
		Stun:	5
Usual Attacks:	WC	Damage	Notes
Fist/foot	3	1d6HTK, 2d6+6HTC or 2d6+3HTK, 1d6HTC	
Blaster	2	As 4d6 Energy Attack each shot	



Superpowers

ARMOUR: Grade 1

MARTIAL ARTS: Oriental Grade 2

CYBERNETICS: Grade 1: Blaster (Krai technology has also developed the Holo-imager and Translator

Notes

The Krai Captain is a hero of her race. She is a brave, cruel and cunning warrior who will not give up a battle unless it is surely lost. She is the only Krai in the adventure with a translator which she will use to brag to the puny humans about the invincibility of her race.



All Superpowers and subpowers of Superpowers are printed in italics. Page numbers in brackets indicate relevant information in the *Players Book*.

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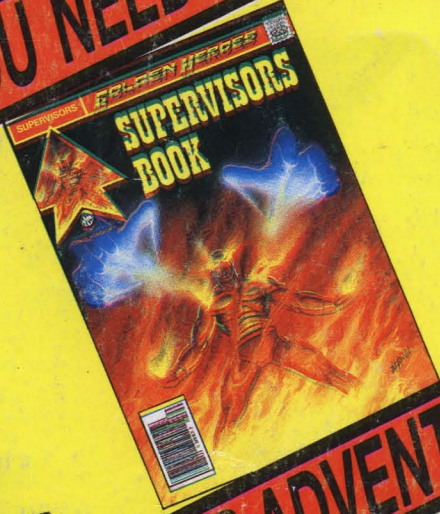
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