

A New Take on Superhero Role-Playing!

CAPE, COWLS *and* **Villains Foul**

Barak Blackburn



Core Rulebook

CAPE, COWLS and Villains Foul

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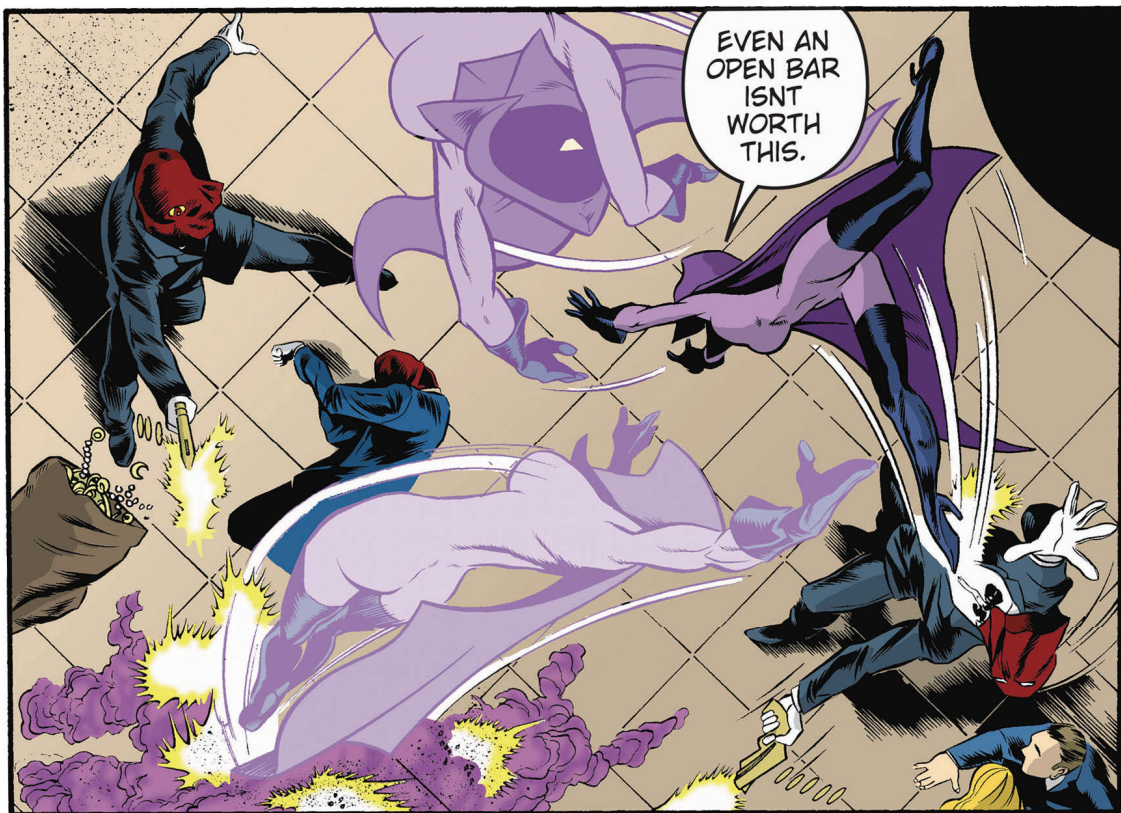
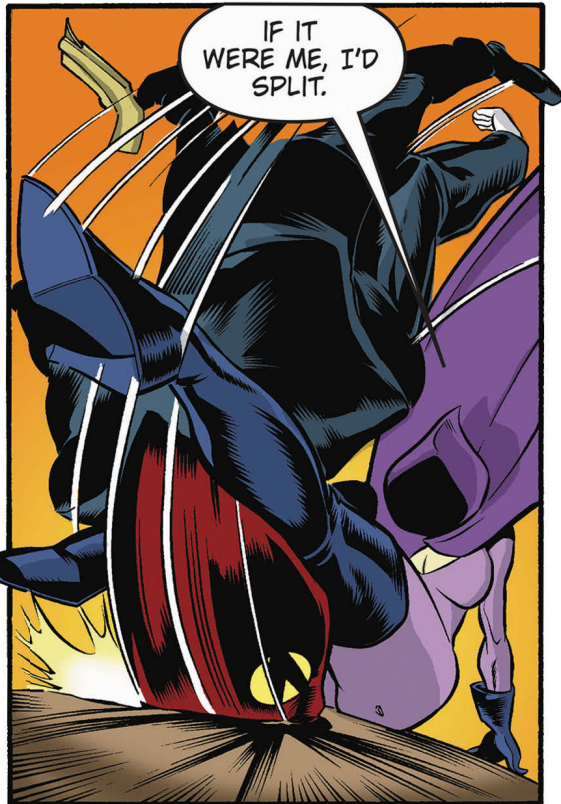
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TABLE OF CONTENTS

CHAPTER 0: INTRODUCTION.....	5
The Nuts and Bolts of it All.....	6
CHAPTER 1: CHARACTER DESIGN.....	9
The Stuff That (Super) Heroes Are Made of.....	9
Traits.....	10
Modifiers.....	11
Editorial Control.....	27
Complications.....	32
Factoids.....	36
Sample Character Design.....	38
Heroes and Villains.....	47
CHAPTER 2: THE SYSTEM.....	72
CC&VF in Action.....	72
Grab Those Dice.....	72
Die-Rolling Essentials.....	72
Performing Actions.....	74
Setback Tokens, Big Hits and Threshold.....	76
Scenes from a Comicbook.....	77
Initiative.....	80
Assigning Difficulties and Penalties.....	83
Staples of the Genre.....	86
CHAPTER 3: VILLAINS.....	92
Villains Foul.....	92
Villainous Threats (and Other People of the World).....	92
Villainous Editorial Control.....	93
Bring On the C-Listers.....	96
Villainy Conclusion.....	97
CHAPTER 4: OPTIONS.....	98
To Link or Not to Link.....	98
EC As Reward.....	98
Zero-Level Traits.....	99
Editorial Dice Rolling.....	99
Fleeing the Scene.....	99
Auto-Defend.....	100
Special Guest Stars, Team-Ups and Crossovers.....	100
Heroes in Training.....	102
Long-Term Injuries.....	103
Killing Damage.....	104
Live Action Superheroes.....	105
Static Attacks.....	108
Too Many Dice.....	109
Experience Points, Character Advancement/Changes.....	109
CHAPTER 5: EXAMPLE OF PLAY.....	114
The Magnificent Muse in.....	114
The Issue, as Plotted by the Editor.....	114
Following Along.....	116
The Example.....	116
CHAPTER 6: ISSUES.....	140
Creating Issues.....	140
Introductory Issue.....	143
Introductory Issue 2.....	146
APPENDIX.....	152
Afterword.....	152
Glossary.....	153
Cheat Sheets.....	155
Character Sheet.....	158
Usage Sheet.....	159



CHAPTER 0

Introduction

Skin-tight costumes, often in loud or gaudy colors.

Characters who break the “fourth wall”, sometimes to the point of shattering it.

A secret lair that boasts dozens of specialized armored battlesuits.

The master villain who, with no superpowers to call his own, is able to be a worthy adversary for the most powerful superheroes on the planet.

A utility belt full of gadgets, with the most appropriate one always at the ready.

The non-powered caped crusader standing side by side -- as an equal -- with a hero who can withstand a nuclear blast at ground zero fighting a villain who has the ability to snuff out the sun and shatter the moon with one punch.

These are but a few of the many reasons why comicbooks are awesome, reasons that kids (or kids at heart) have dreamed of being superheroes since their inception, and reasons that role-playing games have been trying to recreate their bam-pow excitement for decades. But with the latter, there have always been certain hurdles that stand in the way, the differences between two very different mediums.

This is best exemplified by when a new writer comes onto a comicbook series. Upon doing so, he will find that the powers and

abilities of a specific character are already predetermined by precedent, all the issues and appearances that have come before. But the interpretation of it all is very much up to the writer. That is, he doesn't have a detailed character sheet to work off of; nothing that limits what he can have the character do. Sure, if he steps too far beyond the scope of the canon, the editor will certainly rein him back in and tell him to try again, but the freedom to explore the boundaries is still intact.

In the world of comicbooks, physics and logic often take a backseat to drama and excitement. A character who can pick up a battleship doesn't vaporize a normal person when he hits him? A character who is supposedly just a highly trained normal human can dodge swaths of bullets without breaking a sweat? A character gets killed, only to show back up at a later time, armed with some half-cocked excuse for why he didn't actually die? These are all things that happen regularly in comicbooks, despite the fact that they couldn't possibly happen in our own reality. But we suspend our disbelief in favor of entertainment.

All this forms the very basis of what ***Capes, Cows and Villains Foul*** is designed to do. It's not a game about placing artificial limitations on characters... it's about telling an exciting superhero story with your

Introduction

friends. The game itself acts as a launching pad for that. It allows one person (the Editor) and his or her friends (the players) to capture all the fun, excitement, drama and, yes, inherent silliness found in superhero comics. Within these pages are the tools that enable you to craft your own comicbook heroes and villains, and have them interact with the world in the way they might in a comicbook. The game system will not quantify exactly how much a character can lift or require you to crunch numbers for hours in an effort to stat up multiple suits of battle armor. Instead, it gives the players and Editor a chance to focus more on embracing all the fun and action of the superhero genre.

The sky really is the limit... so why not soar through it like the hero you've always longed to be?

The Nuts and Bolts of it All!

The classic question remains: *Which came first, the chicken or the egg?*

When writing a roleplaying game, the question of which should come first, character creation or the rules, is very much a "chicken and egg." So, what to do? We're going to give you the nuts and bolts of the system: How it works on a pretty broad level, then jump into character creation, and then break down the full system, from investigations on rain

soaked streets, who goes first in initiative, how villains are created, and all that fun stuff.

Capes, Cowls and Villains Foul uses only twelve-sided dice (d12s), the red-headed stepchild of the gaming industry. Each player should have five or more d12s, along with a character sheet, a pencil, and some scratch paper.

FIRST!

Capes, Cowls and Villains Foul is a resource-based game. Players will find that their Traits will generally diminish over time, but this is true for both Heroes and Villains (although those Villains do have some tricks up their sleeves). Combats will likely be quick, both in actual play time, and in the number of rounds it takes to resolve them. This is intentional. Most comic book combats are not long and drawn-out. Characters have Traits. Traits are very open-ended, and can be used for anything a Trait with that name could be conceivably used for.

In action, a character declares an action with an appropriate Trait, and may Link several other appropriate Traits to this Primary Trait for a higher value before rolling any dice. After rolling and getting a final result, they announce this to the Editor, and if the action is being taken against another character, that character has a chance to defend against



Bill Williams

the action. They will attempt to tie or beat the number declared by the attacker, by declaring a Primary Trait and any Linked Traits and rolling a die or dice.

If the attacker wins, the defender takes a Setback Token.

NOTE!

The terms “attacker” and “defender” do not necessarily imply only punches and power blasts, but could also be the insane character fast-talking the dimwitted character into a tizzy.

When a character uses a Trait (either as a Primary Trait or Secondary Trait), they record this Usage either on their character sheet or scratch paper. In general, the more a Trait is Used, the less effective it gets.

Why is this fun, and why Linking?

Instead of characters having a set attack bonus, and using the same attacks *ad infinitum*, this system allows each action to be unique and descriptive and fun, and allows for a combination such as (Traits are bolded):

*“Using my **HYPERSONIC FLIGHT(p)** I fly at the Sinister Dr. Mind full speed with my fists out, using my **COMBAT TRAINING(s)** to deliver a crushing blow to his chest and slamming him into the wall, away from the innocent civilians. My **ENGINEERING(s)** knowledge means I won’t collapse the building, instead slamming into one of the support girders, and for good measure I discharge some of my **ENERGY FIELD(s)** to give him a bit of my patented Snap, Crackle and Pop!”*

Introduction

That is four Traits being used, but it is likely to be a pretty devastating blow! Characters will likely have between 5-12 Traits, and are encouraged to be creative, and both broad and specific with them.

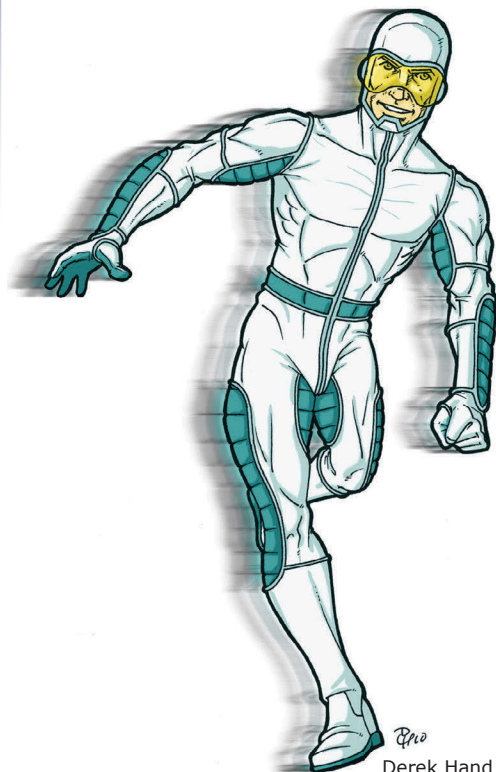
Traits will be used in three types of Scenes: Action Scenes, of which there will likely be several in a single Issue (gaming session), Extended Scenes (of which there is likely to be only one per Issue), and Contested Scenes. The Extended Scene of each Issue is all the non-action stuff that happens between the Action Scenes. Contested Scenes can happen any time, and are

generally one-on-one contests between two characters, whether an arm-wrestling match or one character trying to fly away from another to escape. Each Scene will Refresh all Traits, and remove all Setback Tokens. Thus, the Extended Scene that happens between the Action Scenes (most commonly called fights or combats) will count as one scene, and characters will use their Traits to try and figure out a mystery, gather information, break into a villainous fortress... and each Action Scene will see characters refreshed no matter how much they got beat up in the previous scene(s).

SECOND!

There are no hit points, or any such resource that players have to determine "how much damage they can take."

Instead, **Capes, Cowls and Villains Foul** uses Setback Tokens, and what is neat about them is that they represent taking a girder to the chin and this making your character wince in pain but also represent a character who gets so frustrated in a given situation that they storm off in anger, or just give up. They are fatigue, and hit points, and exhaustion, and mental strain, and frustration, and even, in the case of some characters, their disinterest in being part of the current scene.



Derek Hand

CHAPTER 1

Character Design

The Stuff That [Super]Heroes Are Made Of

There are four game related steps to creating your very own superhero, in addition, players will of course want to come up with their hero's name, secret identity, and costume.

Traits are the nuts and bolts of the character, how and what they are able to do.

Complications are the elements of a character that make them flawed: their love for their grandmother, a weakness to a rare element, a tendency to shoot first and ask questions later, a berserker rage...

Editorial Control is another resource that players have, and

some characters will have greater access to this, but in doing so, they will not have as much available to them in the form of Traits.

Factoids are the small nuggets of information about the character, kind of like a detailed backstory, but distilled down to quick and easy digestible bites.

Allowing players to alter their factoids and complications as their characters interact with the universe and develop should be strongly encouraged, after all, although superheroes rarely change, in terms of their powers and abilities, they frequently experience high drama and evolve in their alter ego.

When creating your character, your Editor will determine how many Design Points you have

ED. NOTE: CHARACTER DESIGN

One way to help you begin to create your character is to write down all the Traits they might have- skills, powers, equipment... Write everything down in a big list.

Now, try to consolidate many of these Traits. ATHLETIC covers the ability to jump, run, catch... Instead of 4 different one-shot pieces of equipment, what about a GADGET Trait? If you imagine your character leaping miles at a time, is this a separate Trait, or could it be folded into SUPER-STRENGTH?

It is recommended you narrow this list down to 5-12 Traits, now begin to think about how frequently you might use each of them. Those that you will be using most frequently will be Signature Traits: defining characteristics of your character (SUPER-STRENGTH is often a great example of this) and Versatile Traits are open-ended Traits that might be used several different ways in the course of an Issue.

Start assigning levels, keeping in mind that the cost to raise Editorial Control is directly proportionate to the rank of your highest Trait.

access to. Design Points are used to identify your character's Traits as well as potentially increasing their base Editorial Control.

There are three suggested starting amounts of Design Points:

100: for street level, inexperienced, young, and/or rookie heroes.

150: the default: competent, powerful characters

200: the Big Guns, the movers and shakers.

Of course, the Editor can use however many points they want when creating Villains.

Traits

Capes, Cowls, & Villains Foul

character design is meant to encourage players to think of their characters in terms of what they can do, what they are good at, and is not concerned with those areas the character does not excel in.

Traits are a character's powers, skills, special attacks, animal companions, equipment, and specializations. Unless it is significant to the character that they are not agile (see Complications), **CC&VF** character design doesn't focus on such things. It is far more fun to look at all the cool things a character can do, as opposed to what

they cannot do. Traits allow characters who might be similar on paper in other superheroic roleplaying games to be defined very individually. One character's RAPID CELLULAR REGENERATION might be another character's REFUSAL TO DIE. You do not have to define and figure out what skills, mystical powers, and contacts a characters' Ninja Training would give them access to. Instead you have the Trait: NINJA TRAINING. Can your Ninja Trained character walk through walls? Why not?

A TAI-CHI GRANDMASTER implies certain skills, training, and flavor, as does TRAINED BY EASTERN MONKS. Both would allow a character to whip out some martial arts, but the latter might also allow a character to slow their heart rate through meditation exercises.

WINGS allow a character to fly, but could also be used to shield a character from a POWER BLAST. HYPER-FLIGHT also allows a character to fly, but might also give the character some immunity to the effects of high g-forces.

Traits are resources. They are what your character uses to perform actions, whether it is investigating a crime scene, throwing a punch, or trying to stop the bridge from collapsing. The effectiveness of Traits will generally diminish during a Scene, thus characters will likely have to use several Traits in a given Scene. A non-signature Trait can

be Used once before accumulating Detriment Dice. If the totally white canvas of character creation seems a bit daunting, start by coming up with 5 to 12 Traits.

If a character has a Trait, they are more competent than someone who does not have that Trait.

Your Editor will determine how many Design Points you have for creation of your superhero. You will spend these points on two things: Traits and Editorial Control (see page 27).

There are three Tiers of ranks.

Human: Generally, Traits that can be possessed by any character (STRONG, SMART, LIBRARIAN, MERCENARY, etc.) -- powered or non-powered -- will be in the Human range of 1-4. A rank of 1 in SMART might be equivalent to a high-school scholar, rank 2 in SMART would be a college professor, rank 3 might be a Nobel Prize winner in a specific field, rank 4 would be one of the world's top experts in a field. But, what about someone who is heads and shoulders above their peers?

Superhuman: This Tier is reserved for Traits ranked from 5-8. In our real world, there might be one or two people with a specific Trait at rank 5 -- Stephen Hawking, Michael Jordan, etc. In comicbooks, it is more common for "non-powered" superheroes to have a Trait at rank 5. This will usually be the highest Tier that non-powered characters will

possess, as it occupies that rather blurry area between normal and not-so-normal. Ranks 6-8 are generally for super-powered individuals-- a character with the ability to pick up a delivery truck would have SUPER-STRENGTH, and a character who solved the seven Millennium Prize Problems by age 8 might well have SUPER-INTELLIGENCE.

Cosmic: Now, we're in the big leagues, dealing with abilities that extend even further than most superhumans. It covers Traits ranks 9-12 or even higher. Characters with Traits ranked this high can literally do things that defy any and all explanation. The ability to fly into the sun, altering the orbit of the moon, relocating the island of Manhattan all fall into this category.

Trait Cost

The basic cost for purchasing a Trait is below. These costs might well be adjusted by Modifiers (see the Trait Cost Table on the following page).

It is important for a character to know what Tier and Rank their highest Trait is, see Editorial Control page 27.

Modifiers

A player can easily create a fun-to-play, dynamic, interesting character just by purchasing Traits. But some players might find the following Modifiers (both Bonuses and Restrictions) allow them to better create the

Trait Cost Table		
Tier:	Rank:	Cumulative Cost:
Human	1	1
	2	2
	3	3
	4	4
Superhuman	5	6
	6	8
	7	10
	8	12
Cosmic	9	16
	10	20
	11	24
	12	28
	13+	Each additional rank will cost an additional 5 points.

character they want to play. Each Modifier will be described with the cost listed. Costs will likely be a one-time point-cost, but they might be modified by the rank of the Trait. If a cost is listed as X/Y/Z, X is the cost for a Human-Tier Trait, Y is the cost for a Super-Human-Tier Trait, Z is the cost for a Cosmic-Tier Trait.

Bonuses

Auto-Defend
Once per Issue, a character may use this Trait to automatically defend against an attack.

Activating this does not count as a Usage of the Trait and this Modifier can only be purchased for Superhuman or Cosmic-Tier Traits.

Auto-Defend must be declared before the attack check has been made. This Modifier can only be purchased once for each character.

Cost: 3
May only be taken once.

Diminishing Signature
A Diminishing Signature is front-loaded. Each Signature purchased gives a character an additional (Benefit) Die to their roll. But, Detriment Dice being what they are, this benefit is strongest with the first Usage.

ED. NOTE: THE CHARACTER SHEET

On a Character Sheet, I have found it easiest to just record the number of Usages a Trait has before accumulating Detriment Dice, so, a Trait with one Usage would be written as TRAIT (1), a Diminishing Signature Trait X2 would be TRAIT (3/2/1), and so on. Additionally, Situational Setbacks and Boosts will simply be recorded as +2 or -2 with their specific Situation.

Example: A character with WINGS, *Diminishing X1* would roll 2 dice for their first Usage, and keep the best one. For their second Usage, they would roll one die. X2 would give three dice for the first Usage, keeping the best; two dice for the second Usage, keeping the best; and one die for the third Usage.

Cost: 3/6/9 (A character can purchase only two Signatures for each Trait, and they can only choose one type. Signatures should be recorded as X1 or X2.) *May be purchased twice per Trait.*

Hint (optional, see text)

Mysteries are frequently one of the common downfalls of any roleplaying game. How to run a mystery, how to deliver clues, how to keep the players on the right path? If you want your character to be the type who is able to find clues at the crime scene, or who can best determine where the villain might strike next, consider the Hint Bonus.

A character may have only one Trait with Hint attached to it. What makes the Hint Bonus unique is that it will likely be the Editor who activates a Usage of it, giving the player some clue about something their character may very well have uncovered. This is not to say that a character cannot attempt to activate the Hint Bonus, but doing so will likely require a roll. If the Editor calls for the Hint, he will not require a roll, but one Usage will be marked off for the Trait (and any Traits

he feels would be Linked to that Usage as well).

Some Editors and their players may find Hints not in line with what they want to accomplish at the gaming table. If that is the case, might I suggest that the Editor may still want to use it from time to time, lest players miss a vital clue? Or if it is something their characters might instinctively pick up.

"Okay, make a roll for your SUPER-SENSES."

Player makes a roll, activating a Usage.

"You pick up the smell of blood, but it is not human blood, rather it smells like the blood of the alien Q'Tori race you encountered several months ago."

Some Editors and players may want their choices to dictate the outcome of all situations, without Editor influence, and this is absolutely fine.

The Hint Bonus was included for those players who have a concept in mind, but might not be the detectives that their characters are. There are many different styles of running a game and playing a game.

Cost: 3

Incapacitate

This Bonus represents a Trait that can immobilize a target character if successful.

Usage of the Trait is a standard roll opposed by another character. If the Incapacitating character wins the roll, there is no Setback Token; instead, the opposing character is Incapacitated. The Incapacitating character should note the result of their roll. An Incapacitated character can do nothing but try to escape in some way on their turn. However, an escape attempt does not activate a Usage of a Trait, if the same Traits that were Used in the initial roll are being Used again. If a character wants to try to get free of their Incapacitation using other Traits, they may willingly activate Usages (or even if it is the same Trait, but perhaps they have a Power-Up Signature).

Each round the Incapacitation is held, the opposing character gets a cumulative +1 to their escape attempt, unless the Incapacitating character wishes to activate another Usage (This must be done before the Incapacitated character breaks free). They have to roll as normal, but instead of being opposed, they are just rolling to get a new number and reset the Incapacitation.

Cost: 2

May only be purchased once per Trait.

Link

A Linked Trait is one that can be used to make another trait more effective.

One example might be SUPER-STRENGTH that a character uses with their BOXING Trait, or this might also be used for Traits that are weapons or equipment such as BIG GUN, THE GLASS BLADE, or THE GREEN KNIGHT'S ARMOR.

A Linked Trait will add to the Usage roll of another Trait, modifying it based on the Tier of the Trait: Human-Tier Traits add 1, Superhuman-Tier Traits add 3, and Cosmic-Tier Traits add 5. However, each time a Linked Trait is used in this way, it *does* count as a Usage of that Trait, and if the Linked Trait is subject to Detriment Dice, the same number of Detriment Dice are added to the roll.

Characters with multiple Linked Traits might find themselves wanting to use several in one action for maximum effect.

A character might have SKILLED BRAWLER with SUPER-STRENGTH(s) Linked, as well as their GOLDEN CESTUS(s) Linked. This is a great way to represent that One Big Attack that characters sometimes pull off.

Cost: 2/ 4/ 6

May only be purchased once per Trait.

ED. NOTE: LINKING

Linking is one of the aspects of CC&VF that allows characters to really shine, and allows players the freedom to exercise their creative muscles as co-creators of the story told in a particular Issue.

Linking allows a character to use one Trait as the Primary Trait, getting the full bonuses and effects of that Trait, as well as adding the Link value of one or more Secondary Traits.

In this rulebook, Secondary Traits will be noted with an (s) next to them to indicate their Secondary status in any example of play. A character Using MARTIAL ARTS Linked with SUPER-STRENGTH would be written as: MARTIAL ARTS + SUPER-STRENGTH(s).

But what if a Linked Trait has Benefit or Detriment Dice?

The Primary Trait determines initially how many dice are rolled. A Secondary Trait that has one or more Benefit Dice would add +2 to the roll for each Benefit Die (unless the Benefit Dice are being offset by Detriment Dice, in which case, they cancel each other out, on a one-to-one basis. Remaining Benefit Dice add the +2 Bonus). However, if a Secondary Trait has accumulated one or more Detriment Dice, they are added to the roll as Detriment Dice. Yeah, it kind of sucks, it would be much cooler if they only added a -2 to the roll. Oh well. This allows a player the chance to still be lucky with a Linked roll.

Secondary Traits do not get to apply any of their Modifiers. For example, if a Secondary Trait is Incapacitating, or has a Situational Boost, it is not applicable to the Primary Trait.

Power-Up Signature

A Signature Trait is one that the character is well known for having. It is also likely to be a Trait that they use frequently and that does not immediately suffer from ineffectiveness after a Usage.

A Power-Up Signature is one that gets better (for a time). It is the opposite of a Diminishing Signature.

For the first Usage of a Trait, just one die is rolled, but each Signature purchased gives a character an additional Usage with a Benefit Die added, before Detriment Dice are added.

For example, LASER BLAST *Power-Up X1* would utilize one die for their first Usage, two dice for the second Usage (keeping the best). X2 would give 1 die for first Usage, two dice for second Usage (keeping the best), and three (!) dice for their third Usage (keeping the best).

Cost: 3/6/9 (A character can purchase only two Signatures for each Trait, and they can only choose one type. Signatures should be recorded as X1 or X2.)

May only be purchased twice per Trait.

Regulated Signature

A Signature Trait is one that the character is well known for having. It is also likely to be a Trait that they use frequently and that does not immediately suffer from ineffectiveness after a Usage.

A Regulated Signature allows a character to use a Trait more frequently without penalty. Each Signature purchased gives a character an additional Usage before Detriment dice might take effect.

For example, a character with *SUPER-DEXTERITY Regulated X1* can use their *SUPER-DEXTERITY* twice before having to add Detriment Dice to their roll. *X2* would give the character three Usages before Detriment Dice.

Cost: 2/4/6 (A character can purchase only two Signatures for each Trait, and they can only choose one type. Signatures should be recorded as X1 or X2.) May only be purchased twice per Trait.



Bill Williams

Situational Boost

This Trait's rating is increased by 2 under certain circumstances.

Upon selecting this Bonus, you must choose what the circumstance is and write it down next to the Bonus. An Editor might veto any Situational Boost if it seems far too potent. Some examples include "when used against fire based characters," or "+ 2 when standing on a natural surface."

Characters might also find using a Situational Boost with a Linked Trait is a good way to emulate characters with specific skills and equipment: *MARTIAL ARTIST* with the *Situational Boost*, + 2 when using *Bo-Sticks*, with *BO-STICKS(s)* being a Linked Trait. In this

case, the Situational Boost would only be relevant when activating a Usage of the Linked Trait.

Cost: 2

May be purchased multiple times per Trait, each time indicating a different situation.

Multiple Situational Boosts can apply at once.

Versatile

This Trait represents a power or device that can be applied in diverse ways, effectively acting as a collection of separate powers along with open “slots” that can be filled with other powers during the game.

The Editor is the final arbiter as to what is allowed to be taken as a Versatile Trait, but the general rule of thumb is that if the Trait is capable of being used for drastically different tasks, it should be eligible for this bonus.

For example, SUPER-SPEED would likely not be eligible because all of its effects are derived from extremely fast movement. POWER ARMOR would be applicable, though, if you wanted to add *guns, flight, super-strength* and so on. Other possible Versatile Traits might include MAGIC SPELLS, ENCHANTED WEAPON, and CONTROL OVER [insert specific energy/ substance], and the classic, GADGETS.

A Versatile Trait will have a certain number of Defined and Undefined Aspects associated with it: the Defined ones are the standard

Usage(s), while the Undefined ones are more Issue-specific. For every time this modifier is applied (up to three times), the Trait gets one Defined Aspect and one Undefined Aspect. Defined Aspects are the effects that the Trait can always have (*Protect, Blast, Teleport*), while the Undefined Aspects are the on-the-fly effects that change from issue to issue. Once an Undefined Aspect is defined, it is defined for the duration of the entire issue.

For example, a character with one or more suits of HI-TECH ARMOR, who purchased 3 Defined Aspects, might have *Protect, Pulse Blast, Flight*, and depending on the story’s needs, might try out *Stealth, Super-Strength, Aquatic Mode, Computer Uplink*, etc.

Cost: 3

May be purchased three times per Trait.

Restrictions

Adding a restriction to a Trait returns points to a character. The cost will be listed as a negative number, indicating how many points are returned. The cost of a Trait can never drop below 1.

Disadvantage

A Disadvantage is a miscellaneous flaw that impedes the Trait’s effectiveness in some way. Upon selecting this Restriction, you must choose what the Disadvantage is. Your Editor might veto the Disadvantage if it seems too minor to hinder

ED. NOTE: DISADVANTAGES VS. SITUATIONAL SETBACKS (VS. COMPLICATIONS)

What is the difference? After all, *Disadvantages* and *Situational Setbacks* cost the same. It is all about the flavor. Sometimes a superpower might have decreased effectiveness in a certain situation, sometimes it will be wholly ineffective, and in the case of a *Complication*, might be worth some Editorial Control. A *Disadvantage* might seem to be far more crippling, but isn't it all about creating the character you want to create? Who are we to stop you? Additionally, the introduction of a certain situation might be more of a *Complication*, crippling your character, but getting them ready for the bigger fight later on (in the same *Issue*).

the character (and since not all Editors are adversarial jerks, they might also let you know if it seems too crippling).

Examples include *only works at night* and *has a very noticeable effect (sight, smell, sound...)*.

Cost: -2

May be purchased multiple times per trait

Editorial Choice

This Trait must be activated by spending a point of Editorial Control each time you to activate a Usage.

This restriction can be taken multiple times, with each time requiring an additional point of Editorial Control.

Cost: -1/ -2/ -4

May be purchased multiple times per Trait.

Fickle

This Trait is unreliable and cannot always be counted on to function. After declaring a Usage of the

Trait, but before making your Usage roll, you must roll a d12. A natural result of 1-2 indicates the Trait doesn't work.

You may activate a Usage of a different Trait for this same action, but that roll will suffer a -2 penalty.

Cost: -2/ -4/ -8

May only be purchased once per Trait

Not-A-Finisher

This Trait is one that is not likely to win any fights. It can be used normally, except that it will not activate a Knockout, either by rolling a critical hit or by delivering the final blow needed to KO an opponent.

Possible examples of this Restriction are SUPER-SENSES (great for seeing a hole in the defenses of a foe) and STUN-ATTACK (stun does not equal KO) as well as WITTY BANTER (the puns are frustrating, but not enough to take an opponent out of the combat!).

Cost: -1

May only be purchased once per Trait.

One-Shot

You may only activate a Usage for this Trait once per Issue.

Cost: -3

May only be purchased once per Trait.

Only When the Chips Are Down

The Trait can only be used when the character has 2 or more Setback Tokens. If the character has less than 2 Setback Tokens, this Trait cannot be used.

Cost: -2/ -4/ -8

May only be purchased once per Trait.

Situational Setback

The Trait's rating is decreased by 2 under specific circumstances.

Upon selecting this Restriction, you must choose what the circumstance is and write it down next to the Restriction. An Editor might veto any Situational Setback if it seems far too minor (or perhaps if it seems far too crippling).

Some examples include *when used against fire-based characters*, or *when not in contact with the Earth*.

Cost: -2

May be purchased multiple times per Trait.

Miscellaneous

Definitive

A Definitive Trait is one that has a very clearly stated, always-active effect.

This Trait has no rank, except for a Tier Identification. But it always works in the way that it should. Be forewarned: This is, in many ways, the Monkey's Paw. Editors and players should be careful with Definitive Traits (and recall that NPCs as well as PCs can have them). Definitive Traits should best be used when something is so very clearly needed. Setback Tokens are not strictly damage; they are also fatigue, boredom, frustration, exhaustion, etc. A character who has the ability to ignore bullets and anything less powerful could be well served with IMMUNE TO BULLETS 8 as a Trait, and when a stray attack gets through, it could be described as anger.

First, the Editor and Player need to determine what the Definitive Trait does. What does it *always* do?

After figuring out what it always does, then, what are the drawbacks of this benefit?

BULLETPROOF SKIN-*Human* is one example, as is LIVES IN THE SUN-*Cosmic*.

After you determine what it does, you must determine what Tier it ignores: BULLETPROOF SKIN would ignore Human Tier

standard weapons, whereas LIVES IN THE SUN would ignore Cosmic Tier damage from Fire, Heat, etc.

Once this is determined, the cost is set. But there is always one or more catches:

1) A character may have only one Definitive Trait.

2) Every Definitive Trait has to have a suitable Complication attached to it. This Complication is the drawback of the benefit. BULLETPROOF SKIN- *Superhuman* might dull the character's sense of touch to such a degree that he tends to break things. A doctor would not be able to operate on the character? Perhaps his tactile senses are dulled?

3) Opposing characters will have the option of trying to determine how the Definitive Trait might be avoided. They will do this based on a difficulty determined by the Tier (and might want to consider an appropriate Trait Usage) as follows: Human 10, Superhuman 12, Cosmic 15.

Definitive Traits should be noted as: TRAIT NAME-*Human/ Superhuman/ Cosmic*. There is no rank.

Cost: 15/ 30/ 45

Shared Trait

A Shared Trait is one that is purchased by several characters. The cost is split evenly by all the characters, with all fractions being rounded up. And any character Using the Trait will activate a Usage. Thus, record-keeping of a Shared Trait should be maintained by just one person. Shared Traits are frequently TEAM HQ or other such team-based items and equipment.

Optional (Editor's choice):

If not all the characters who purchased the Trait are present, the rank of the Trait might drop. For bookkeeping purposes, these different ranks should be recorded as well. For example, if 6 characters purchase a Secret HQ- 5 for 6 points, each would pay only 1 point. If one (or two) characters were missing, the base would drop to rank 4. If three

ED. NOTE: SHARED TRAITS VIA EDITORIAL FIAT

If an Editor finds him or herself with a disparate group of heroes at the start of a series who eventually become a team, one fun extra that could be handed out would be a Shared Trait without the players having to spend their own Character Design Points. Having a Shared Trait is cool. The Trait MEMBER OF THE SUPER FIVE could mean any number of things- a supercomputer; clout dealing with NPCs; contacts within government and law enforcement; or a hi-tech lab for data analysis.

characters were missing, the base would drop to rank 3 and so forth.

Cost: Total Cost of Trait divided by the number of characters purchasing the Trait.

Undefined

An Undefined Trait is one with incredible flexibility, often allowing a character to find just the right Trait for a specific task.

An Undefined Trait has an additional cost of 5. However, any additional points put into the Trait are put into an Undefined Pool.

A character must spend at least one round in an Action Scene doing nothing with their action but activating the Undefined Trait, but after activating it, they may spend this Pool of points however they choose, defining the Trait (or Traits) for that scene.

A character may decide to put 20 additional points into an Undefined Trait, and choose to make it a Trait at rank 10, or a Linked Trait at rank 8, with a Situational Boost, or even a Trait



Derek Hand

ED. NOTE: UNDEFINED TRAITS IN NON-ACTION SCENES

In a Contested Scene, if the Undefined Trait was Defined prior to the start of the Contested Scene, it will remain Defined.

In an Extended Scene, the Editor and Player should work together to narratively describe how it is applied, lest it become far too powerful. We will not present a hard and fast rule here, but embrace the spirit of it. Perhaps allow a player to Define the Trait only once per Extended Scene, unless they spend Editorial Control.

Character Design

at rank 5 with Power-Up Signature x2 and Incapacitate, or possibly even Two Traits at rank 7.

A character can switch their points around by spending an extra round and redefining this pool of points.

Cost: 5

Trait Cost Cheat Sheet

Below is a cheat sheet for the cost of Traits with frequently used modifiers, as well as the list of modifiers with costs.

Bonuses:

Auto-Defend: 3

Hint: 3

Incapacitate: 2

Situational Boost: 2

Versatile: 3/ Defined Aspect

Restrictions:

Disadvantage: -2

Editorial Choice: -1/ -2/ -4

Fickle: -2/ -4/ -8

Not-A-Finisher: -1

One-Shot: -3

Only When the Chips Are Down:

-2/ -4/ -8

Situational Setback: -2

A Quick Reference Chart for Some Standard Trait Costs

Trait Rating:	Signature x1:	Signature x2:	Power-up or Diminishing Signature x1:	Power-up or Diminishing Signature x2:	Linked:
1	3	5	4	7	+2
2	4	6	5	8	+2
3	5	7	6	9	+2
4	6	8	7	10	+2
5	10	14	12	18	+4
6	12	16	14	20	+4
7	14	18	16	22	+4
8	16	20	18	24	+4
9	22	28	25	34	+6
10	26	32	29	38	+6
11	30	36	33	42	+6
12	34	40	37	46	+6
13	39	45	42	51	+6
14	44	50	47	56	+6
15	49	55	52	61	+6
16	54	60	57	66	+6
17	59	65	62	71	+6
18	64	70	67	76	+6

SO, YOU ASK... WHERE IS THE LONG LIST OF POWERS AND SKILLS AND... ?

There is none. *You* define what Traits you want your character to have.

A super-powered engineer character might have a Trait named BATTLE ARMOR 6 and instead of having to build 14 (or more?) different suits of armor, each one for a specific purpose, the character can narrate the character choosing a specific set of armor and defining what it does during play. Each use will be a Usage. It is irrelevant if it is "Stealth Armor, Mark VIII" and the character wants to activate the stealth mode, adding 6 to any stealth roll for an action by spending a Usage, or if it is "Neptune Underwater Armor 3.1" and the character needs to find the submarine base of his archenemy using sonar.

SUPER-STRENGTH does what "Super-Strength" can ordinarily do... in the comics, that is.

But wait, you Editors might ask, what if a character wants to use an inappropriate Trait for a specific action? (This might be done by a character wanting to use their best Trait.) If it is appropriate, let it happen. Make the character work for it. How are they using their claws to keep the car from falling off the edge of the parking garage? However, there may be times when it is just not very appropriate. You can either say "no" or you can apply a difficulty modifier to the task. Many players are not fans of "no", so, apply a modifier. If it is an opposed check, add to the opposition's result.

For inspiration, flip the page over for our totally *non-exhaustive* list of Traits, broadly grouped into somewhat arbitrary categories. If you are having trouble thinking of Traits and how to approach the design of your character, take a look at these.

Another Hint

You can even pick ANY of the Trait names from the lists below and combine them with ANY of the pre-made "Plug-n-Play" templates we

have provided for player-characters (see pages. 42-45). This is as easy as 1-2-3... It can work wonders for a super-fast character creation. Hey, we know that sometimes the Editor and players get together spontaneously for a pick-up game, or haven't had time to go through the full character generation process ahead of time. This is more common in gaming groups than you might think.

You simply pick a Trait off the list on the flip-side of this page and fill its name in any of the "blank" spots on the Plug-n-Play character template. Since there are several different templates given there, for the three main power levels (Street Level, Standard, and Cosmic Heroes), this opens up a great variety of combinations and versions of the Traits. Since you can add modifiers like "Incapacitate" and "Auto-Defend" to any Trait imaginable, this will allow you to customize a quickly made character's Traits even further.

The possibilities are countless, and can be used to create many unconventional and humorous comicbook abilities. Just a few examples from the playtesters:

If you happened to pick REVEALING COSTUME from the Unusual Genre Traits examples, you could fill it into a slot and also assign the "Incapacitate" bonus to it. What does that do? Use your imagination... REVEALING COSTUME along with Incapacitate could mean that your Hero (or rather, Heroine) can cause an opponent to stop dead in their tracks simply by appearing in their sexy action-wear, or immobilize foes by having them marvel at or drool over the character for a moment, forgetting what they were actually going to do. This is indeed a system that makes it easily possible to use BEAUTY, GOOD LOOKS, or STRIKINGLY GOOD-LOOKING IN HER COSTUME as a form of entangling or stunning.

In another playtest group, one Hero had a very cute and talented TRAINED DOG as a Trait. So, apart from the

various “doggy” things the dog could do on its own (simply using the Trait rank), combined with “Auto-Defend” the TRAINED DOG could be used once per Issue to distract or scare an opponent so much that the Villain could not get their intended attack to work on the dog-owning Hero. Something like a trained super-pet could even be enhanced with Signatures, Linking,

Auto-Defend, as well as Incapacitate, creating a very powerful companion! TRAINED DOG along with Incapacitate could mean the dog leaps onto a bad guy, pinning them to the ground, or scaring them into submission. The system allows it all, and that sort of thing certainly happens in comicbooks, too.

Standard Traits

Something any normal human might have, but not necessarily a Trait that can have a Superhuman or even Cosmic rank.

STRONG, SMART, TOUGH, ATHLETIC, SCIENCE-WIZ, WISE, TACTICIAN, NATURAL LEADER, MARTIAL ARTIST, STEALTHY, MARKSMAN, ACROBATIC

Professional Traits

ENGINEER, DETECTIVE, MEDICAL DOCTOR, GREEN BERET, INVESTIGATOR, PHOTOJOURNALIST, FEISTY REPORTER, HOME ECONOMICS TEACHER

Versatile Traits

Along with possible Defined Aspects.

FLEET OF VARIANT BATTLE ARMORS (Flight, Protection, Photon Blast), MAGIC (Shield of Sutari, Bahamut’s Blast), GADGETS (Net, Smoke Bombs), RHODES SCHOLAR (Academic Knowledge, Intelligent), NIGHTFORCE CONTROL (Blinding, Flight), ROBOTIC BODY (Super-Strength, Super-Toughness), ATLANTEAN PHYSIOLOGY (Super-Strength, No Need to Breathe, Super-Swimming), WEASEL POWERS (Crafty, Speedy)

Incapacitating Traits

Each of these requires the Incapacitate modifier.

NET, SNARE, MIND BLANK, STUN, TURN TO STONE

Background Traits

TRAINED BY EASTERN MONKS, RULER OF A SMALL EUROPEAN COUNTRY, BILLIONAIRE PLAYBOY, NEW YORK CITY NATIVE, NERDY HIGH SCHOOL STUDENT, SUPERMODEL

Super Power Traits

TELEPORTATION, REGENERATION, OPTIC BLASTS, WINGS, FLIGHT, SUPER-STRENGTH, SKIN THAT TURNS TO STEEL, TELEKINESIS

Unusual Genre Traits

REVEALING COSTUME, BREAKS THE FOURTH WALL, WITTY BANTER, POST-MODERN, NEVER TAKEN SERIOUSLY, SIDEKICK, FAN FAVORITE, BAD REP

Equipment/Gear/Etc.

BIG GUN, CRYSTAL SWORD, ROCKET PACK, BO-STICKS, ROLLER SKATES, SHIELD, FLYING CAR, TRAINED TIGER

Shared Traits

SECRET BASE, SENTIENT SUPER COMPUTER, LAW ENFORCEMENT CONTACTS, SUPPORT OF THE PUBLIC, INVENTOR ON STAFF, SPACE SHIP, PSIONIC LINK, GESTALT FORM

Definitive Traits

With some brief info and possible Complication.

BLIND- *Human*: Immune to any Visually Based Attacks (Susceptible to Sound Based Attacks)
LIVES IN THE SUN-*Cosmic*: Immune to Fire and Heat (Requires Massive Amounts of Energy on a Regular Basis to Survive)
EARTH BONDED-*Superhuman*: Cannot be moved while in contact with the Earth (If the Earth is moved, so is he)
GHOST-*Superhuman*: Immune to Ordinary Physical Damage (Unable to interact with Physical World, susceptible to sunlight and many other energy effects)
BULLET PROOF SKIN-*Human*: Immune to Damage from Normal Caliber Firearms (Susceptible to Bludgeoning Damage, Overconfident)
CAN CREATE ANYTHING FOUND IN NATURE-*Cosmic* (Has an incredibly difficult time staying focused)

AND WHILE WE'RE AT IT... HOW DO I CREATE "X" POWER?

Given the very open-ended nature of character creation, and the way the **CC&VF** system works, some superpowers might seem difficult to create.

In this section I will describe some examples of powers seen in other systems, show how I would create them for use in CC&VF, and explain the reasoning behind the design choices.

Healing

This is a power not seen too often in comics, and because the system is very abstract in the damage system, it might seem unnecessary, or even, impossible. Nay, I say.

How would it work? Healing would most frequently be used to *Assist Another*. Another member of your team is getting beat up pretty badly, use your healing to essentially make their defense, or even their attack that much higher.

It is all in the description anyway. "Seeing my ally close to defeat at the hands of his archenemy, I reach out and send healing magicks his way, empowering him for hopefully what will be his final flurry of blows." Or "just before the villain's death-ray strikes my companion, I heal him, holding off death for just a moment longer."

It is true that one character cannot "heal" another, i.e. take away their Setback Tokens, but you can help them out, and simulate what the end result of healing is, making someone better.

HEALING

Situational Boost: +2 when assisting another
Link

Clones/Duplicates

Some characters have the ability to split themselves into one or more copies of themselves.

I would suggest having this ability be represented by multiple traits. As for implementation and interpretation of how it would work: If a character is having all their duplicates do the same thing (attack one character), they all

Link together. If a character is doing multiple things, well, treat it as though they are attacking multiple opponents (see page 88), not all the attacks may be attacks, but they are all actions: attacking one character, trying to open a door, etc use all the Traits, Link them together, apply the attacking multiples modifier, and roll, each roll opposed. One roll, many things done all at once.

MAKE DUPLICATE COPIES OF SELF

Link
+2 if Linked with Duplicate Body(ies)

FIRST DUPLICATE BODY

Can only be used after Make Duplicate Copies of Self Link

SECOND DUPLICATE BODY

Can only be used after Make Duplicate Copies of Self Link

THIRD DUPLICATE BODY

Can only be used after Make Duplicate Copies of Self Link
Fickle

Mind Control

This is potentially the game killer. Yes, there are characters with the ability in comics, and implementation of it is always, always difficult in a game without it being overpowered or underpowered. Mind Control would either Incapacitate a foe or give them a Setback Token. Here are some different ways it could be handled:

MIND CONTROL

Incapacitate
Link

But what about using that Mind Controlled character to do something to someone else?

MIND-CONTROLLED POWER

Can only be used with or after Mind Control
+2 if Trait being used is higher Rank
-2 if Trait being used is lower Rank
Link

Just as with the Duplicates example above, a character could have this similar Trait multiple times.

SECONDARY MIND CONTROLLED POWER

Can only be used with or after Mind Control
 +2 if Trait being used is higher Rank
 -2 if Trait being used is lower Rank
 Link

One of these Traits might even have Auto-Defend. But think in terms of narrative. Round 1, the villain Mind Controls your ally (because, come on, no Heroes would ever use MIND CONTROL!), your ally either gets a Setback Token (is fighting it off, has partial control) or is Incapacitated (totally under the power of the Mind Control). After the Mind Control is active, the villain may use the Mind Controlled character to act. "The Sinister Dr. Mind has your ally, Superball, run in the way of your attack, using his SUPERSPEED to intercept your blow."

Or some Mind-Controlling characters are far more effective, and might have a MIND-CONTROL Trait to deliver Setback Tokens to their opponents, but can also effectively use the Mind-Controlled character to attack and defend themselves.

MIND-CONTROLLED CHARACTER
 Undefined

Copying a Power

Characters in comics who copy Traits from another are often limited by how effective their copied power is compared to the original.

MIMIC POWER

+2 if Trait being used is higher Rank
 -2 if Trait being used is lower Rank
 Link

SECONDARY MIMICKED POWER

+2 if Trait being used is higher Rank
 -2 if Trait being used is lower Rank
 Link

One could have more similar Traits, or maybe the character mimicking the powers has trouble using all their new powers at once.

The Situational Boosts and Setbacks are to emulate the possibility of a Trait being higher or lower than the Trait being mimicked.

Translating powers, skills, and abilities into Traits requires you to think about the overall outcome and effect of what you want your Trait to do, and then think about how to explain it during Character Design.

Or as with MIND-CONTROLLED POWERS above, a character could use an Undefined Trait to great effect here, and have the full complement of a character's Traits available to them.

Sidekick

This brings a smile to my face, long ago were the days of heroes having a sidekick, or companion animal. In **CC&VF** such things are relatively easily handled. Create several Traits that are the SIDEKICK, and have the character's standard Traits have a Situational Boost +2 when Linked with Sidekick. Does your sidekick have her own personality? Sure. Maybe the sidekick's WITTY PUNS annoy the Villains. Sidekicks are a great opportunity for players who really want a roleplaying experience different from their peers.

Equipment

Your character has a super-cool motorcycle. Great. Does he use it in combat, or does it just get him from Point A to Point B? If the latter, if the Motorcycle doesn't really have an effect in the game, it likely isn't worthy of being a Trait. Traits are those things that your character will use in a Scene.

CC&VF was designed with equipment and skill-based characters in mind, think of the bold archer standing back-to-back with the demigod as they face their enemies. Equipment and skills should absolutely have lots of Links and Situational Boosts, allowing a character to get incredible results when needed, but also proving effective against less powered opponents and minions. But, know that your Archer will not be relegated to jumping around acrobatically from panel to panel and taking out minions, he can jump right in and take on the awesomely overpowered aliens as the heroes attempt to stop this invasion.

Editorial Control

Editorial Control is what allows the Editor and players the chance to control the direction of the story in more concrete ways than with the random roll of a die.

All player characters have some degree of Editorial Control, and might wish to purchase more during Character Design.

Characters will start each Issue with this set amount of Editorial Control, but this number may increase before or during the course of an Issue through several different means.

- Having a Complication activated.
- Awarded by the Editor if they feel that they have hindered a character in some way (for instance, “deactivated a power for several issues”)
- Given to a lower powered character when adventuring with higher powered characters

Starting Editorial Control

A player character starts with 2 points of Editorial Control.

A player may purchase more for their character at the cost of the value of their highest ranked Trait plus 3. For example, if a character with FLIGHT 9 as their highest Trait would pay 12 points for each additional point of Editorial Control. The maximum a character may have during Character Design is 5 points of Editorial Control.

Exception: A character built on fewer points who is adventuring with a higher point total character may use the difference in points to purchase additional Editorial Control. Think of this as the hero and sidekick rule (See page 100).

What About Villains?

The Editor has a number of points of Editorial Control equal to the number of players at the table plus 6. So, an Editor sits down with 5 players, the Editor has 11 points of EC as a pool to spend for Villains, henchmen, and NPCs.

Exception: Some Villains might be created with extra EC, just as Heroes are. These extra points are available to the Editor for that Villain and that Villain alone, in addition to the pool of Editorial Control.

Threshold

A character’s Threshold is determined by their base Editorial Control (it is not modified if a lesser-cost character buys additional EC to adventure with a higher-cost character). Most Heroes (and Villains) will have a Threshold of 10. Heroes calculate their Threshold by multiplying their base EC by 2 and adding six ($EC \times 2 + 6 = \text{Threshold}$).

Editorial Control Between Issues

From Issue to Issue, a character’s EC will reset to the base value. A character may, at the Editor’s discretion, start an Issue with one or more additional points of

Editorial Control, this will most likely occur if the Editor has done something particularly nasty to that player: negated one of their powers, kidnapped and put at risk their true love, imprisoned them (wrongfully, of course).

Use of Editorial Control

A player may spend as much EC as they want anytime they are actively rolling dice or have an action. If a player wants to spend all their EC on one roll, who is the Editor to stop them? EC may be spent in the following ways:

Editorial Control Options	
EC Spent:	Effect:
1	Re-Roll
1	Counter-Attack
1	Recover
1	Save the Innocent!
2	Avoid Insta-Defeat
2	Editorial Twist
3	Creative Control

Re-Roll (1 point)

If your character doesn't like the result of the roll you made, you may spend 1 point of EC to re-roll any result that was not a natural 1. The roll is made with the same number of dice as the original roll, with the same difficulty.

Counter-Attack (1 point)

If an attack misses you, you can declare after the attack roll that you are attempting a counter-

attack. A counter-attack is made using the same Trait(s) Used to defend against the attack, and the original attacker may Use the same Trait(s) for defense, if appropriate, or may Use a different Trait.

A counter-attack is unique, because although it requires a Usage of the Trait, it happens so fast, that it doesn't accumulate immediate Detriment Dice.

Mark off this second Usage, but make the attempt with the same amount of dice as with the initial roll. This non-accumulating Detriment Die also applies to the initial attacker's defense roll, if they are using the same Trait(s) they Used for the attack. However, a counter-attack cannot cause a Big Hit.

Recover (1 Point)

Remove 1 Setback Token from the character anytime you can spend Editorial Control.

Save the Innocent! (1 Point)

Sometimes, Villains do very bad things to innocent people. If you are playing in a game that has Villains who like to kill, a hero can keep an NPC alive by tending to them and spending a point of EC.

Avoid Insta-Defeat (2 Points)

If you are the recipient of a Big Hit (see page 77) you may ignore the Big Hit and take just a single Setback Token instead (if you only have one Setback Token remaining, well, you'll likely be Out Of Commission for awhile and

might want to save these points of EC).

Editorial Twist (2 Points)

Sometimes the most unexpected events happen in comics. Refer to the cover of Superman #125 for a classic example. However, unlike Creative Control, where the character spending the EC has some say how it will work, an Editorial Twist is left to the whims of the Editor (insert evil Editorial laugh here)

Below are some examples of Editorial Twists. Some may be most appropriate for Villains, and as with all creative endeavors, the Editor should feel empowered to come up with their own Twists.

● **Adulation/ Condemnation:**

The opposing character must spend their next action dealing with over-zealous fans, or enemies. They must make a roll opposed by FANS 4. This might be a henchmen confusing the Big Boss, causing them to yell, it might be a mob attacking the villain, it might be autograph worshipping fans who mob a hero...

● **Break the Fourth Wall:** A character is able to get some sort of inside info about what is going on by talking to the Editor and readers. Maybe it will take the form of learning about an opponent's complication, maybe it will give them a +4 to their next action, maybe it will give them an important clue to a mystery being solved.

● **Clone?!? Robot Body?!?**

Disappearance?!?: The next blow reveals that the character was not the character, but was instead a clone, or a robot body, or maybe they just vanish!

● **Combatus Interruptus:**

Something happens that resets the Initiative. Everyone pauses for a moment. The character can act, and the Initiative order will restart.

● **Combo:** You may Link one Trait to another, if the Trait is already one that can be Linked, add 2 to the Link value.

● **Distraction:** Something happens that distracts the opponent, they subtract 2 from their next roll. Editors and players should work together to make it dramatically appropriate.

● **Editorial Favorite:** For the remainder of the Scene, the character gets an additional Setback Token (which for Heroes would give them 5).

● **Extra-Dimensional Pest:**

An extra-dimensional imp of incredible power shows up for some fun. This being can essentially do anything, having CONTROL OVER REALITY ranked 13+. Have him stick around for a while to annoy Heroes and Villains alike. If a hero spent this EC, the pest will help that hero out (initially, and in their own inimitable way).

- **Great Shot:** The next attack roll you make gets a +3 modifier.
- **Ignore Complication:** the character may ignore an activated Complication for 1 round without any side-effect. If the character does not currently have a Complication active, they may activate one, and act freely for the first round of activation.
- **Mega-Link:** The character may Link one Linkable Trait at the full rating value, not the standard Link value.
- **New Power!?!?:** Character gets a new Trait. This is a single use Trait, that has a rating equal to the character's third highest Trait. The GM determines what this new Trait is (perhaps with player input).
- **Opening a Can:** Add one Benefit Die to the next roll made by the character.
- **Power Swap:** Your lowest Trait becomes boosted to the same rating as your highest Trait. This will last for one round.
- **Recharge:** The character may eliminate one Usage for one Trait.
- **Reconfiguring:** The character may spend a Usage for one Trait, and use another Trait. The description and how is up to the player, make it good. This is essentially a way for a lower powered Trait Usage to activate a higher-powered Trait. The Traits must be within 5 of each other.
- **Rotten Luck:** The character may force his opponent to re-roll their next roll, keeping the worst roll.
- **Sacrifice:** If your next action would help someone other than yourself, get +4 to the Trait roll.
- **Spatial Displacement:** The character is removed from their location for one round.
- **Spotlight:** The character is being highlighted due to their popularity or inclusion in an upcoming Event or Crossover book. The character gets a +3 to the Usage of their next Trait, and this Trait can be one they are not normally eligible to Use, i.e. a Trait that can only be Used When the Chips are Down, or a One-Shot Trait.
- **Surprise Appearance:** An ally shows up. The time-honored cameo. The cameo should not take away from the spotlight being on the character, but they should give them a quick assist.
- **Surge:** Add 2 to the next Trait roll by the player.
- **Take Cover:** The next defensive roll the character makes gets a +3 modifier, as the character has found some degree of defensive advantage.
- **Temporal Hiccup:** The last Usage by the character is erased.

Random Editorial Twists

Maybe you want the random chaos of a comicbook to be embraced, or maybe you're just not inspired to come up with your own Editorial Twist. If that happens, do what Mr. Gygax (co-creator of Dungeons and Dragons) always told us to do in such situations: Roll the Dice! I can say with some degree of certainty that your Issues will be memorable! Figuring out the how and why is part of the fun after all.

Random Editorial Twists		
1st D12:	2nd D12:	Editorial Twist:
1-6	1	Adulation/Condemnation
	2	Break the Fourth Wall
	3	Clone?!?
	4	Combatus Interruptus
	5	Combo
	6	Distraction
	7	Editorial Favorite
	8	Extra-Dimensional Pest
	9	Great Shot
	10	Ignore Complication
	11	Mega-Link
	12	New Power
7-12	1	Opening a Can
	2	Power Swap
	3	Recharge
	4	Reconfiguring
	5	Rotten Luck
	6	Sacrifice
	7	Spatial Displacement
	8	Spotlight
	9	Surprise Appearance
	10	Surge
	11	Take Cover
	12	Temporal Hiccup

Creative Control (3 Points)

Creative Control can be anything that "was not planned" in a specific scene, whether it is a scenic alteration or even an entire scene change.

You can attempt to Use a Trait in a very unusual way, or even use a *one-shot* Trait you have never even had before. In many ways, Creative Control is a chance for the character to make something totally interesting and unusual happen in the scene, as long as it doesn't derail the plot too much.

You can use the list of Editorial Twists as possible results of the Creative Control.

Complications

"Whenever I get to take a character away from a player for awhile, explain that they've been unconscious and then have them wake up with blood on their hands is a chance to have some real fun." -- John Wick, Play Dirty

Complications are the things that really mess up your character's day:

- a crippling weakness brought on by a specific element
- a loved one
- the berserker rage that lies within you, waiting to be unleashed
- you are a bit crazy, and do things that confound others, often at inopportune times
- the archenemy who always shows up at just the wrong time.

But Complications are what makes your character interesting. They are the things that make your character "human"; they are what makes readers care about your character; and they are what makes your character flawed. They are also how your character is able to keep going, no matter what, how they are able to get back up again, and how they are able to find their inner reserve and continue fighting the good fight.

Complications are likely to be an intrinsic part of your character.

Each character has the option of choosing one or more complications.

How many? As many as you want.

How do they work? Here is the really cool part: They can be activated by the Editor *or* the player.

What do they do? They take your character actively out of a Scene for awhile; they make you focus on something else; they make your life difficult.

There might be a mechanical effect: exposure to a rare mineral gives your character a Setback Token and takes them out of the battle for several rounds. Or the effect might be strictly narrative and controlled by the Editor: for example, the crazy character who busts out a breakdancing routine in the middle of a combat because he heard a really good song on the radio, all around him his allies and enemies are duking it out, innocent civilians are being threatened, and he has no choice but to dance! There might be a roleplaying effect, your girlfriend happens to be driving her car right into the part of the city that is being attacked by the alien invasion. They may actually give one or more Setback Tokens to the character. Whatever it is, it will likely not be good for your character.

Why have them? Because when a Complication is activated, it will give your character at least one point of Editorial Control.

In addition to the Complications that characters take, an Editor might find that some situations warrant rewarding characters with a point of Editorial Control: Maybe you have taken away one of the character's Traits, maybe there is something going to happen this issue that is particularly damaging to that character. One might call this an Editorial Complication.

What if a player perpetually activates Complications to the detriment of the story? As the joke goes: "Hit me, hit me," said the masochist. "No," said the sadist. Don't allow it to be activated. The **CC&VF** experience is meant to be fun for everyone. Talk to the player, try and work it out; give the player a spotlight issue that focuses on that Complication; or if the player is just too stubborn to appreciate how they are kind of bringing everyone down, just take them out of every Scene.

What about Complications for NPCs? NPCs are likely to have Complications as well. If they do, a player character may attempt to activate this Complication. How? Well, there are enemies that are fought time and again, and their Complications might be well known to the players (Bull-Man is *Very Clumsy*, I activate that to get away and help save those people by leading him through the alleys on a chase, knowing he will be unable to keep up). There are also new enemies, and players might attempt to discover their Complications through

any appropriate method, but Editors will most likely want to call for some sort of appropriate Trait Usage (PERCEPTIVE to discern an enemy's weak point or how the villain is favoring one leg over the other, or maybe ACADEMIC SCHOLAR to recall that Celtic Sprites are known to be Weakened by Cold Iron.) An NPC Complication will give the Editor another point of Editorial Control for that specific character.

Complications are not positive; they are *complications*. A Berserker Rage doesn't help when overwhelmed by Villains, a Berserker Rage might mean that you kill every last living thing, and keep on going. The Editor might very well say "Okay, please hand me your character," and the next scene you find yourself in would be one where you have Villains and Heroes lying all around you (Are they dead?) and the wail of police sirens is very close.

Now, no one is suggesting that an Editor try to make a game less than enjoyable for players, but players should have to earn their Editorial Control. They should fear their Complications. That is not to say that maybe a Berserker Rage activated by the Editor will not help you against a horde of Villains, but maybe you ended up destroying the object you were sent to save as well. As with anything, know your players, know their tolerances, and work together at making the experience fun for everyone.

A Complication should produce memorable and unexpected results, often it will take a character out of action for awhile. While out of action, a character can perform no actions, except perhaps from defending against an attack. However, some Complications are a bit nastier.

If a Complication takes a character out of a scene, be sure to continue to include that character, describe what they are doing, perhaps a frantic search through rubble to save children, or maybe a character who must perform a kata when facing their archenemy. Taking a player entirely out of a scene is no fun. Complications should be fun.

Some example Complications, and their possible effects:

Archenemy

Many Heroes have an archenemy, someone whose primary motivation is elimination of the hero. Activating the

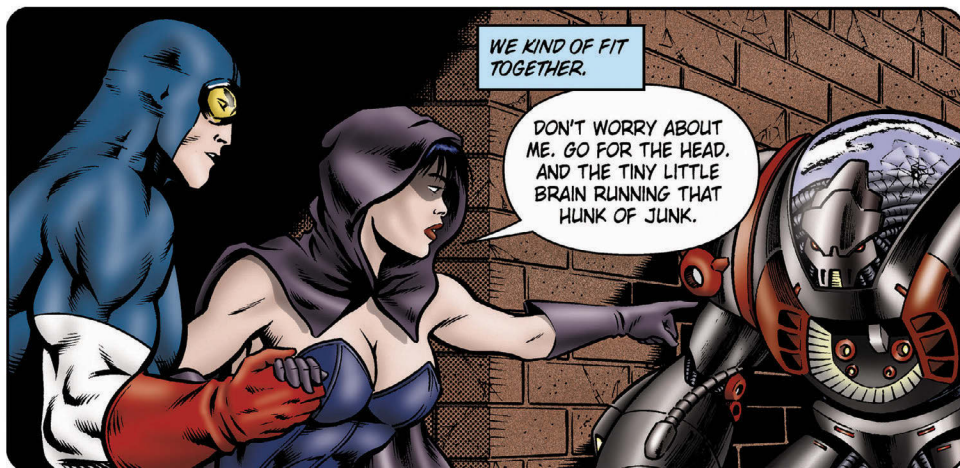
Complication might involve a surprise appearance by their archenemy, or perhaps off-panel, the archenemy has put into play something that will make life miserable for the hero.

Mental Hang-Up

The character has some kind of mental or emotional problem. There is no end to the possible variations- berserker rage, phobia, disorder, compulsion, hatred, obsession, or maybe the character is just a bit crazy (see the unfortunate breakdancing example above). You must choose what the specific hang-up is, and what your reaction might be when confronted with it.

Susceptible/ Weakness

The character either suffers an adverse reaction to an item, material, or substance that is harmless to others, or exposure is devastating and damaging to the character. A susceptible character might be taken Out of Commission for part of a scene,



Bill Williams

ED. NOTE: WHEN IS A COMPLICATION NOT WORTH EDITORIAL CONTROL?

Sometimes, the activation of a Complication takes a Hero or Villain out of a Scene for a while. However, sometimes the threat of a Complication can be just as memorable. A Villain threatening a Hero with exposure to the mysterious element that negates all their powers can be even more devastating than actual exposure to the element, because it would require the hero to stand aside while the Villain escaped, unwilling or unable to do anything to stop them. Imagine if that Villain didn't even have the element!

ED. NOTE: TRAITS AS COMPLICATIONS (OPTIONAL)

Collateral Damage! It is a given in comicbooks. Heck, there was even a comicbook that dealt with the aftereffects of all these super-powered combats taking place, and dealing with who had to clean up. That is neither here nor there.

Collateral damage, not being quite in control of one's powers, pushing one's self too far. These things happen in comicbooks, so they can happen in your game.

If a character wants to use a Trait as a Complication, they have to use that Trait in some way, and declare they are using it as a Complication. As with any Complication, this is up to the Editor, and might possibly escalate the collateral damage in your games, but sometimes that is just what the doctor ordered! If the Editor approves it, and part of this might be up to the player to describe what they think might happen, the Editor describes the outcome and what effect they might have on the player. And maybe the player won't even be out of the Scene for awhile, but their good name will be dragged through the mud.

Imagine, if you will, two characters duking it out over New York Harbor. The Hero with SUPER-STRENGTH really needs that extra point of Editorial Control and activates his SUPER-STRENGTH as a Complication. The Editor thinks for a moment and nods. "Ok, you pull back and punch your archnemesis with everything you have, the energy that gave you your powers, making your blood glow a bright blue as it courses through your body. You slam your enemy through the air, and he smashes into the Statue of Liberty, the clang is deafening, the statue buckles, tourists are screaming, the foundation of the statue shatters, is it going to fall over."

Now, that player has an extra point of Editorial Control, and the Editor is not interrupting the combat at all, but the Statue of Liberty is likely going to fall over, there are tourists and ships everywhere, as well as news helicopters. This will be front page material, no doubt, and the editor of that newspaper will have a field day.

If you and your players decide you like this concept, consider using it. Maybe not all the time, maybe it doesn't happen for a long time, but then, in issue #14, a player requests activating their SUPER-STRENGTH as a Complication. The Editor taps his chin, and likes the idea.

an entire scene, or multiple scenes. Maybe just their physical Traits are affected. Maybe they will be taken Out of Commission and suffer one or more Setback Tokens. Reward Editorial Control based on how devastating the effect is.

Code of Honor

A character has an internal Code of Honor that they will always try and live up to. Maybe they refuse to let innocent people be hurt, perhaps they will never hit a woman. This is a prime example of a Complication that takes a character out of a scene for some time.

Complications can take a character out of scene, damage them, tire them out, or actually allow the Editor to take over control of a player's character for a time. As long as it is fun (from a narrative standpoint), memorable, and further defines the character, a Complication will be embraced by players and Editors.

Factoids

So, your character has Traits, which are used in Scenes. But are these the only qualities that define a Hero or Villain?

Not at all. Factoids round out your character, identifying their interests, hobbies, employment, and even personality. Factoids do not have in-game effect, but until dice start getting rolled, Factoids help your character navigate the world around them. One

character might have the Trait POLYLINGUIST which would allow them an opportunity to translate any text that needs translating in a Scene.

Another character might have a Factoid: *Speaks Many Languages*, which from a roleplaying standpoint allows the character the chance to communicate with NPCs that they come across, unless such communication would prove to be problematic (i.e. something that would require a roll of the dice).

Factoids allow someone to look at a character sheet and quickly identify some of the subtleties of a character, and allows players the chance to flesh out their character without having to worry about Character Design Points.

A character with *Trained to Fly Jets* would be able to fly the team jet, getting from Point A to Point B. But if, all of a sudden, several alien ships burst out of the sky and begin attacking, well, maybe that character never had any sort of combat training, and thus might not be the best person to be piloting.

If you are playing a game with Experience Points, or even if you want to redesign your character at some point (see page 109), consider transforming Factoids into full-fledged Traits.

Factoids should be short, informative, and give a good picture of a character.

Some sample Factoids:

- Sharp Dresser
- Trained Dancer
- Pilot
- Sarcastic
- Classical Education
- Poet
- Pop-Culture Junkie
- Watches Too Much TV
- Collector of Vinyl
- Grease Monkey
- Tinkerer
- Pack-rat
- Vain
- Political Junkie
- Has Two Children
- Orphan
- Pessimist
- Video-Game Junkie
- Frat-Boy

ED. NOTE: INDEX CARDS

For this game, you will need paper, pencil, some d12s, and I strongly recommend 4x6 index cards.

Players can use the Index Cards for their characters, to track Usages, Setback Tokens, and Editorial Control. Record all the Traits from the character sheet, with annotations for the number of dice rolled for each Usage. Trait Usage can be tracked on the index card, which can leave your character sheet clean and pristine, and you can avoid the problems of writing and erasing in the same spot again and again, which will lead to unsightly small holes in your character sheet.

The Editor can use the cards for Villains and NPCs in much the same way, but should also make an index card for each Hero as well for Initiative purposes.

Summary of Character Design

STEP ONE!

Determine Number of Design Points

pgs.
9-10

STEP TWO!

Create/Purchase Traits and Modifiers

pgs.
10-26

STEP THREE!

Figure Up Editorial Control

pgs.
27-31

STEP FOUR!

Determine Threshold

pg.
27

STEP FIVE!

Create Complications

pgs.
32-36

STEP SIX!

Create Factoids

pgs.
36-37

Sample Character Design

In order to help players see how a character can be created with **CC&VF**, here is a sample character with the steps used to design him.

I will be creating a 150-point character, tough enough for most types of adventures. He'll be a *flying blaster*, a classic comic archetype. But what is his angle? What makes him cool? It is my opinion, that much of the initial perception of a character is formed when he is first seen in costume, so I think about a costume. What about something with really cool boots and gauntlets, and a somewhat minimal bodysuit, which serves to highlight these cool features?

I also think about his personality, his skills, and the type of character I like to play. I think I am going to make him a somewhat stoic leader type, but also with some intelligence, a guy who can help solve problems, not just by rallying his troops. He is not a person I see having actual "powers", instead being more tech-based. But not the standard suit of armor and/ or tech supplied by a benevolent organization, and I don't see him being an inventor.

An astronaut. Modern astronauts are usually Renaissance men, with multiple doctorates, in tiptop shape, and often with some technical skills as well. So, this

character will be an astronaut.

I jot down **ASTRONAUT** as a trait on my piece of scrap paper. **ASTRONAUT** can mean lots of things, so, I make it **Versatile: Medical Doctor; PhD in Astrophysics; Former Air Force Hot Shot**. With 3 Defined aspects of the Trait, he also has 3 Undefined aspects, which gives me some wiggle room to have some fun. But as of right now, he has a military background, skill with medicine and science, and is able to fly various air and spacecrafts. What else might **ASTRONAUT** be able to do in each issue? Intensive endurance training? Some level of star power and fame? Knowledge of space, and maybe even alien life forms? There is some potential there.

Thinking also about him, and depending on how the points work out, he might also be **SMART, PHYSICALLY FIT...** I jot these Traits down as Traits to consider.

On to his powers, he is a flying blaster. Why? It's not because he has a government suit. Seen that before. He was an astronaut, on the first manned mission to Mars. His ship was destroyed upon landing. All alone on Mars, what was he to do? He salvaged what he could from the ship, supplies, oxygen, communication equipment. He tried to communicate with his colleagues on Earth. No luck. But as he began adjusting the frequency, hoping to pick up something, anything, some way

to communicate with Houston, something else came through. Something alien. He was able to isolate the frequency, and modified some onboard sensors to attempt to pinpoint it. Was he in danger? With no help coming anytime soon, he began moving towards the source of the alien sound. Several days across the surface of the Red Planet, he finally came across a sleek, silver craft, obviously alien tech, and it looks like they were as lucky landing on the surface as he was. He approached with caution. As he got closer, this did not seem to be a manned mission, there were no signs of life, or capsule entry. However, when he touched the surface of the ship, the alien metal responded. He spent several days investigating this alien craft made with elements and technology unlike anything he had ever seen. He had a background in mechanical engineering (see that Versatile ASTRONAUT Trait) and realized, that combined with the wreckage of his own ship, there was enough salvageable material to make something. The alien propulsion system used a self-contained fuel system, and had faster-than-light capability. The metal of the ship, with some work, was malleable, and as his air supply was running out, he discovered that it could be formed and reformed. He crafted a suit. It might be his only chance. Using the alien propulsion system, combined with some parts from his own ship, he was able to piece together a makeshift, last ditch effort.

Boots and gauntlets to control his direction, and a jetpack to get him back to Earth. And it worked. Not only did the alien propellant provide propulsion, but it could be focused and directed. He was going home.

Ok, so I have an idea about his costume and his tech, now, how about those Traits?

ALIEN TECH SUIT PROPULSION BOOTS JETPACK GAUNTLETS

Let's start assigning numbers and thinking about them and see where we are.

ALIEN TECH SUIT- the suit gives him oxygen and sustains him in harsh environments, allows for travel through space, has onboard sensors and communications, maybe some level of protection. Overall, I don't see too much here that is outside of the generally accepted concept of what a suit of tech-armor would be, so likely no need for Versatile.

I assign a 7 rating to it, with 2 **Regulated Signatures**, and a **Link**: 22 points. Oh, add in **Auto-Defend**.

25 points initially.

PROPULSION BOOTS- These give him some flight ability, how he maneuvers. I'm not really sure what they might be, so I will come back to them.

JETPACK- This is how he flies, obviously. Alien tech, does it have

other applications? I don't think so. Since it allows for some pretty impressive speed, I am assigning it a 9, and his ability to break out of the atmosphere, I will be giving it a **Diminishing Signaturex2**, and a Link: 40 points, for a total of 65.

GAUNTLETS- This will be his primary attack, and helps him fly, and maneuver. Similar to the Jetpack, it is pretty powerful. A rating of 8, with 2 **Regulated Signatures**, and a **Link** would be 24 points, for a total of 89.

We should clarify the **ASTRONAUT** Trait. It has 3 Defined aspects of Versatile, that is 9 points. I consider the use of it outside of combat as probably being a bit more practical, and apply a **Situational Boost: +2 Outside of Combat** to it, I also like the idea that he is a military man, and can rally his allies, so I apply a **Situational Boost: +2 When Assisting Others**. Both Situational Boosts together cost 4, so far 13 points spent. I look at this Trait as being impressive, but not overly so, so I assign it a 7, with 2 Regulated Signatures, which is 18 points, plus this 13, is a total of 31 for this Trait, and a grand running total of 120.

With 30 Points left, we might scrap the Boots, because I had an idea. Here is a character able to fly FTL, what if he could push his alien propulsion system, to get up to that speed, and also, seemingly, use it as an attack? I like to think it is as something

he could use as he diminished his other resources. It should be powerful, 9, with 2 **Power-Up Signatures** and a **Link**, for a total of 40 points, but applying **Only When the Chips Are Down**, brings the total to 32 points, we are at 152 points, over by 2 points.

Looking at the point values quickly, I decide to lower the **GAUNTLETS** by 1, which will shave those 2 points.

I call this Trait **AFTERBURN**, which actually sounds kind of cool for his name.

Obviously, he doesn't have any extra Design Points to increase his Editorial Control.

I think about some Factoids and Complications.

Factoids:

- Was a Quarterback at the Air
- Force Academy
- Rhodes Scholar
- Star Trek fan (dislikes Star Wars)

Complications:

- Can be too single-task focused
- Arrogant
- Willing to let allies fall, if it is for the betterment of the team

Afterburn



Scott Brewer

Trait:

JETPACK (3/2/1)

Rank

9

Link

+5

Points: 40

Trait:

AFTERBURN (1/2/3)

Rank

9

Link

+5

Modifiers: Only when the chips are down

Points: 32

Trait:

ALIEN TECH SUIT (1/1/1)

Rank

7

Link

+3

Modifiers: Auto-Defend

Points: 25

Trait:

GAUNTLETS (1/1/1)

Rank

7

Link

+3

Points: 22

Trait:

ASTRONAUT

Rank

7

Link

+3

Modifiers: +2 Outside of Combat, +2 When Assisting Others, Versatile (Medical Doctor, PhD in Astrophysics, Former Air Force Hot Shot, ___, ___, ___) Points: 31

Background

Dexter Michaels was boldly going where no man had gone before, on the first manned mission to Mars. As happens in these stories, something went wrong. His ship, Bradbury III crashed on impact, taking the lives of the other crewmembers. He salvaged what he could from the ship, but as he was trying to initiate contact with Earth with the broken communication equipment, he picked up an unknown signal. Isolating the signal, and jury-rigging what equipment he had, we was able to isolate the origin. With help unlikely to arrive, he set out across the Red Planet, and after days, finally came across a sleek, silver, presumably alien craft, one that had also unfortunately crashed. His supplies were running dangerously low, and he had little in the way of options, he approached. The metal of the ship responded to his touch. He entered the ship, exploring some of the alien tech, as well as this responsive metal. Unless he wished to die here on Mars, he knew he had to come up with a plan. He was able to craft and mold the alien metal, and using some of the presumably FTL propulsion systems of the ship, as well as what he could salvage from his own ship, was able to craft a suit worthy of a paperback science-fiction novel. He fired up the suit and took to the sky.

Complications:

- Can be too single-task focused
- Arrogant
- Willing to let allies fall, if for the betterment of the team

Factoids:

- Quarterback at Air Force Academy
- Rhodes Scholar
- Star Trek fan (dislikes Star Wars)

Base Editorial Control

2

Threshold

10

Design Points

150

Total

Unspent

LESS READING, MORE PUNCHING

PLUG AND PLAY TEMPLATES

So, maybe you are a player, and you just want to get started playing, without all that math getting in the way. We want to help you do just that. We have crafted some Plug and Play Templates, with all the math already figured out, all you have to do is figure out what Traits you want your Hero to have (and their Complications, and Factoids, and name, and costume.) Okay, maybe we should have said, all you have to do from a math perspective is figure out what Traits you want your Hero to have.

Unless noted, all Templates have 2 Points of Editorial Control and a Threshold of 10.

Additionally, Editors might find these Templates useful when crafting Villains.

100 POINT TEMPLATE

This Template might best be used for an inexperienced character just learning to use their powers, or perhaps for a Street-Level Hero, who always finds that extra something when they get their second-wind.

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 8 (1/2/3)
• Only When the Chips are Down (20 points)

Trait _____ 6 (3/2/1)
• Link +3 (24 points)

Trait _____ 6 (1/1/1)
• Link +3 (20 points)

Trait _____ 4 (1/2/3)
• Link +1 (12 points)

Trait _____ 4 (3/2/1)
• Link +1 (12 points)

Trait _____ 3 (1/1/1)
• Link +1 (9 points)

100 POINT TEMPLATE

This Template could be a character with one primary superpower, and they are just learning to apply it in interesting ways.

- Allocate Auto-Defend to any Trait. (3 Points)
- Allocate Incapacitate to any Trait. (2 points)

Trait _____ 9 (1/2/3)
• Only When the Chips are Down
• Fickle
• Link +5 (24 Points)

Trait _____ 8 (3/2/1)
• Link +3 (28 points)

Trait _____ 5 (1/2/3)
• Link +3 (22 points)

Trait _____ 4 (1/2/3)
• Link +1 (12 points)

Trait _____ 3 (1/1/1)
• Link +1 (9 points)

100 POINT TEMPLATE

This is a balanced character, could be an experienced Street-Level character, or an inexperienced character with several different superpowers.

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 7 (1/2/3)
• Link +3 (26 points)

Trait _____ 6 (3/2/1)
• Link +3 (24 points)

Trait _____ 5 (1/1/1)
• Link +3 (18 points)

Trait _____ 4 (1/1/1)
• Link +1 (10 points)

Trait _____ 4 (1/1/1)
• Link +1 (10 points)

Trait _____ 3 (1/1/1)
• Link +1 (9 points)

150 POINT TEMPLATE

A balanced character, who is able to bust out some extra juice just as the Villains think they have gained the upper hand.

- Allocate Auto-Defend to any Trait. (3 points)
- Allocate Incapacitate to any Trait. (2 points)
- Allocate 3 Versatile Slots. (9 points)
- Allocate 2 Situational Boosts. (4 points)

Trait _____ 10 (1/1/1)
(32 points)

Trait _____ 7 (1/2/3)
• Link +3 (26 points)

Trait _____ 6 (1/1/1)
• Link +3 (20 points)

Trait _____ 5 (1/1/1)
• Link +3 (18 points)

Trait _____ 5 (3/2/1)
• Only When the Chips are Down
• Link +3 (18 points)

Trait _____ 5 (1/1/1)
• Link +3 (18 points)

150 POINT TEMPLATE

This is likely a very focused character, with one or two; possibly an experienced superhero/ scientist?

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 9 (1/2/3)
(34 points)

Trait _____ 9 (1/1/1)
• Link +5 (34 points)

Trait _____ 8 (1)
• +2 Outside of Combat
• Not-A-Finisher (13 points)

Trait _____ 7 (3/2/1)
• Link +3 (26 points)

Trait _____ 7 (1/1/1)
• Link +3 (22 points)

Trait _____ 5 (1/1/1)
• Link +3 (18 points)

150 POINT TEMPLATE

A character with one major power, a very, very powerful one that isn't very reliable. Or maybe a tech-based character, whose tech is a bit unreliable, and takes a while to get warmed up.

- Allocate Auto-Defend to any Trait. (3 points)
- Allocate Incapacitate to any Trait. (2 points)

Trait _____ 17 (1/2/3)
• Only When the Chips are Down
(63 points)

Trait _____ 9 (1/2/3)
• Link +5
• Fickle (32 points)

Trait _____ 7 (1/1/1)
• Link +3 (22 points)

Trait _____ 5 (1/1/1)
• Link +3 (18 points)

Trait _____ 4 (1/1/1)
• Link +1 (10 points)

150 POINT TEMPLATE

Do not back this character into a corner. Or maybe this character has a piece of tech that distracts them but once it gets running.

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 11 (1/2/3)

- Only When the Chips are Down
- +2 w/ 3 Setback Tokens
- +2 when Pushing (38 points)

Trait _____ 9 (1/2/3)

- Link +5 (40 points)

Trait _____ 8 (1/1/1)

- Link +3 (24 points)

Trait _____ 5 (3/2/1)

- Link +3 (22 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1)

- Link +3
- Fickle
- Not-A-Finisher (5 points)

150 POINT TEMPLATE

Balanced character, perhaps has numerous superpowers, and when the going gets rough, is able to find their inner reserve, or maybe is like Bruce Lee and needs to taste their own blood before unleashing the real hurt.

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 11 (1/2/3)

- Only When the Chips are Down
- Link +5 (40 points)

Trait _____ 9 (1/1/1)

- Link +5 (34 points)

Trait _____ 7 (1/2/3)

- Link +3 (26 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 3 (3/2/1)

- Link +1 (11 points)

150 POINT TEMPLATE

A normal human, with world-class abilities of equipment, or an experienced character whose powers themselves are not earth-shattering, but has been around long enough to be able to use them in an interesting and efficient ways.

- Allocate Auto-Defend to any Trait. (3 points)
- Allocate Incapacitate to any Trait. (2 points)
- Allocate 3 Versatile Slots. (9 points)
- Allocate 2 Situational Boosts. (4 points)

Trait _____ 7 (3/2/1)

- Link +3 (26 points)

Trait _____ 7 (1/2/3)

- Link +3 (26 points)

Trait _____ 5 (1/2/3)

- Link +3 (22 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 4 (1/1/1)

- Link +1 (10 points)

Trait _____ 4 (3/2/1)

- Link +1 (12 points)

200 POINT TEMPLATE

Balanced character, numerous superpowers and training.

- Allocate Auto-Defend to any Trait. (3 points)
- Allocate 1 Versatile Slot. (3 points)
- Allocate Incapacitate to any Trait. (2 points)
- Add 1 Situational Boost. (2 points)

Trait _____ 12 (1/1/1)

- Link +5 (40 points)

Trait _____ 9 (1/2/3)

- Link +5 (40 points)

Trait _____ 9 (1/1/1)

- Link +5 (34 points)

Trait _____ 7 (1/1/1)

- Link +3 (22 points)

Trait _____ 7 (1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)



Bill Williams

200 POINT TEMPLATE

Another balanced character, this one might have an edge as combat continues, or maybe they have a power that needs to be activated.

- Allocate Auto-Defend to any Trait. (3 points)

Trait _____ 13 (1/2/3)

- Only When the Chips are Down
- Link +5 (49 points)

Trait _____ 11 (3/2/1)

- Link +5 (48 points)

Trait _____ 9 (1/2/3)

- Link +5 (40 points)

Trait _____ 8 (1/1/1)

- Link +3 (24 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

200 POINT TEMPLATE

You know how those archer characters or sidekick characters are always right there fighting the good fight right alongside the Heavy Hitters? Or how the character whose powers are not that impressive, compared to the other Heroes who are able to survive a nuclear blast, are able to stand back to back with them against the Villain who just crushed the moon with one Ionic blast. This is that character.

- Allocate Auto-Defend to any Trait. (3 points)
- 5 Points of Editorial Control. (30 points)
- Allocate Incapacitate to any Trait. (2 points)
- Allocate 3 Versatile Slots. (9 points)
- Allocate 2 Situational Boosts. (4 points)

- Threshold: 16

Trait _____ 7 (1/2/3)

- Link +3 (26 points)

Trait _____ 7 (1/1/1)

- Link +3 (22 points)

Trait _____ 5 (1/2/3)

- Link +3 (22 points)

Trait _____ 5 (3/2/1)

- Link +3 (22 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 5 (1/1/1)

- Link +3 (18 points)

Trait _____ 4 (1/2/3)

- Link +1 (12 points)

Trait _____ 4 (1/2/3)

- Link +1 (12 points)

ED. NOTE: THE USAGE SHEET

You will notice that there are two types of character sheets in CC&VF: one is the fancy schmancy Character Sheet, where you can record all the pertinent information about your character, including a picture of them in costume; the other is a Usage Sheet, which I designed for use in actual play.

Hunh?

The Character Sheet will have all your Traits, Complications, base Editorial Control, etc. It is designed as a permanent record of your character (as permanent as a superhero can ever be, as their Complications may change, their powers might evolve, etc). You're going to put in a lot of work to fit all that information in their.

The Usage Sheet is designed for an Issue, to track your Usages, Setback Tokens, keep a running tally of your Editorial Control.

Way back when, TSR released fancy character sheets on bright yellow-orange paper, it was awesome. The sheets had spaces for all sorts of interesting stuff, equipment, treasure, exploits.

The problem was, after a month or so of playing, the sheet was filled with eraser smudge marks, and didn't look quite as pretty.

So, we are trying to help you avoid that problem.

One sheet you can put in a swanky plastic sleeve and protect it from coffee, Mountain Dew, Dorito cheese dust.

The other is meant to be used and written on, erased, on, and when the paper starts wearing thin, print a new one out.

It allows you to track Usages for the three types of scenes (you will have to erase the Action Scene Usage marks after each scene, and what if you have more than six Usages in a single Scene? We will leave it to you to figure out how to record that).

You can track the Setback Tokens you take in each Scene, erasing the Action Scene marks after each Scene concludes.

You can track your Editorial Control, as it goes up and down during the course of an Issue.



Heroes and Villains

Before we zoom on to the next chapter, allow us to present you with a selection of heroes and villains for you use in your games or to simply serve as examples of how characters are designed. Furthermore, many of these characters are used in the example of play and in the short Issues found later in the book.

In the write-ups, the heroes' names are in blue, while the villains' names are in red.



Trait: SHIELD (1/1/1)	Rank 7	Link +3
Modifiers: Auto-Defend		
Points: 25		
Trait: PROGRAMMED ATHLETE (1/1/1)	Rank 7	Link +3
Modifiers: May not be used more than once in any round.		
Points: 20		
Trait: VICIOUS COMBATANT (1/2/3)	Rank 7	Link +3
Modifiers: Only When the Chips Are Down		
Points: 22		
Trait: TRAINED IN MARTIAL ARTS SINCE 4 YEARS OLD(1/1/1)	Rank 5	Link +3
Points: 18		
Trait: Hi-TECH BATTLE MACE (1/1/1)	Rank 5	Link +3
Modifiers: Incapacitate, Versatile (Stun Charge, Acid Spray, Foam Spray, ___, ___, ___)		
Points: 29		
Trait: SUPER-HUMAN CONSTITUTION (3/2/1)	Rank 5	Link +3
Modifiers: May not be used more than once in any round		
Points: 20		
Trait: SUPER-HUMAN STRENGTH (1/1/1)	Rank 5	Link +3
Modifiers: May not be use more than once in any round		
Points: 16		

Background

"Americana" is the public persona of KD-319, the only successfully created clone of Katherine Connolly, daughter of Four-Star General Killian "Kill 'em All" Connolly. Secretly commissioned as a side project of the United States Army's RE: Soldier Initiative by her father, KD-319 survived and flourished when all previous attempts to clone Katherine Connolly failed. Gen. Connolly instructed the genetic engineers behind the program to combine his daughter's DNA with a unique combination of meta-human soldier DNA, which resulted in KD-319 not only surviving, but growing at an accelerated rate and developing a metahuman constitution, as well.

KD-319 is faster, stronger and more agile than any world-class athlete, and she has been instructed in the art of hand-to-hand combat since she was four years old. Her metabolism is higher than an average human's, which is her only real weakness; she overheats very rapidly, which causes violent mood swings and irrational behavior. She is equipped with a shield forged from AISI 4130, a low alloy steel used in the aerospace industry that is lightweight and impact and heat resistant. She also wields a mace, which contains several offensive and defensive weapons, including a 1,000,000 volt stun charge, a corrosive acid spray, and an immobilizing foam spray. KD-319 is unaware that she is a clone.

Complications: • Unaware she is a clone • Overheats which leads to violent mood swings and irrational behavior
Factoids: • Military Brat • Rebellious streak
Base Editorial Control 2 Threshold 10
Design Points 150 Total Unspent

Trait: LEAPING (1/2/3) Rank **5** Link **+3**

Modifiers: Auto-Defend

Points: 25

Trait: FROG STYLE MARTIAL ARTS (3/2/1) Rank **5** Link **+3**

Modifiers: +2 vs any other Fighting Style, +2
Linked with STAFF

Points: 26

Trait: STAFF (1/1/1) Rank **5** Link **+3**

Points: 18

Trait: AMPHIBIOUS (1) Rank **5** Link **+3**

Modifiers: Not-A-Finisher

Points: 9

Trait: GADGETS (1) Rank **5** Link **+3**

Modifiers: Versatile (Net, ____), Incapacitate

Points: 15

Trait: SUCTION CUP GLOVES (1/1/1) Rank **1** Link **+1**

Points: 7



Scott Brewer

Complications:

- Inexperienced
- Would rather not fight

Factoids:

- Sarcastic
- Enthusiastic

Base Editorial Control

2

Threshold

10

Design Points

100

Total

Unspent

Background

The origin of Boy Frog is tied to Terrapin Man. Without the goading of his co-worker, Brock Sebastian would likely have been just as happy going about his day, cleaning pools, biding his time, but when Steve suggested the two of them go out and make the world better, Brock shrugged his shoulders and said "Why not?" Months of training, practicing katas by the pool-sides as they cleaned the swimming pools of the rich and famous, time spent in the shop coming up with equipment, the two of them roam the streets fighting crime and trying to make the world better.



Brent Sprecher

Trait: ENERGY PROJECTION (3/2/1)	Rank 9	Link +5
Modifiers: Auto-Defend, +2 if Linked with VICIOUS		
Points: 45		
Trait: MAGNETIC ENERGY FIELD (1/1/1)	Rank 9	Link +5
Points: 34		
Trait: VICIOUS (1/2/3)	Rank 8	Link +3
Modifiers: +2 vs Sexual Predators		
Points: 30		
Trait: LAPD DETECTIVE (1/1/1)	Rank 4	Link +1
Points: 10		
Trait: MARTIAL ARTIST (1/1/1)	Rank 4	Link +1
Points: 10		
Trait: FEARLESS (1/2)	Rank 4	Link +1
Points: 9		
Trait: VERY SMART (1/1/1)	Rank 4	Link +1
Points: 10		
Trait: SURFER (1)	Rank 3	Link +1
Modifiers: One-Shot		
Points: 2		

Background

Young Kelley Stacey should have had an idyllic life. She grew up in Mission Beach, California, in a house off of a narrow sidewalk between the ocean and the bay. However, when her mother died in a surfing accident, Kelley's father slipped into a deep depression. He became prone to violent alcohol-fueled rages, and began to abuse Kelley both mentally and physically. After one particularly violent encounter, Kelley's fragile teen psyche snapped and she unleashed a violent psychokinetic attack. Electricity erupted from her body, killing her father instantly and burning down her family home.

Still a minor, Kelley was sent to live with her aunt, Jennifer Fisher. Kelley recovered and excelled under the care of her Aunt Jenny. She graduated from high school near the top of her class and joined the Los Angeles Police Department (LAPD). She quickly racked up an impressive arrest record, becoming one of the youngest female detectives in the history of the LAPD. Kelley pursues the sexual predators the most ferociously and, when she is unable to find a legal way to bring a perpetrator to justice, she dons the costume of "Breaker" and seeks out street justice. Ironically, Breaker is one of the LAPD's most wanted criminals.

Complications: • Wanted by LAPD • Orphaned
Factoids: • Very driven • Emotionally distant • Sports fan (Dodgers, Lakers)
Base Editorial Control 2 Threshold 10
Design Points 150 Total Unspent

Trait:
SNIPER (1) Rank **9** Link **NA**

Modifiers: +2 if a full round spent activating this Trait, +2 is ARSENAL Linked to this Trait, One Shot Points: 17

Trait:
PORTABLE ARSENAL (1/1/1) Rank **9** Link **+5**
Points: 34

Trait:
UNAFRAID TO KILL (3/2/1) Rank **7** Link **+3**

Modifiers: +2 if ARSENAL is Linked to Trait Points: 28

Trait:
TRAINED ASSASSIN (1/1/1) Rank **7** Link **+3**

Modifiers: +2 if ARSENAL is Linked to Trait Points: 24

Trait:
PERCEPTIVE (1/1) Rank **7** Link **+3**
Points: 18

Trait:
FORMER SPECIAL FORCES (1/1/1) Rank **5** Link **+3**

Modifiers: +2 if ARSENAL is Linked to Trait, Auto-Defend Points: 23

Trait:
RESILIENT (1) Rank **5** Link **NA**
Points: 6



Scott Brewer

Complications:

- Flashbacks
- Still has a sense of honor from his military service (however twisted)

Factoids:

- Annoyingly cocky
- Loves American cuisine
- Knowledgeable about domestic and foreign policy, history, and government
- Considers himself a charmer

Base Editorial Control

+0

Threshold

10

Design Points

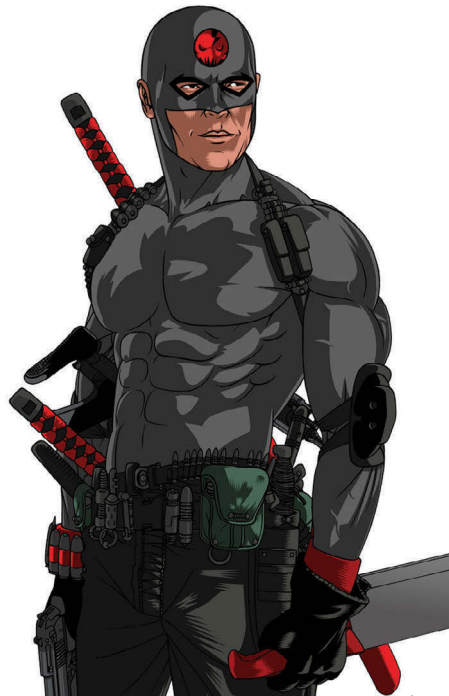
150

Total

Unspent

Background

A highly decorated military veteran, discharged after shrapnel took out his eye, the man who would become known as Deadeye was mad. He was still a marksman without peer, but the government he fought for, the government who he lost his eye for, now saw fit to relieve him of his services. As much as the commercials might explain that a military background makes one an attractive candidate when trying to secure a career post-service, where were the classified ads for licensed killer? Knowing he could bide his time as a mercenary, guarding fields of cannabis and poppies, this seemed like an incredible waste of his talents.



Brent Sprecher

Trait: TRAVEL TO SPIRIT DIMENSIONS (1/1) Rank 8 Link +3

Modifiers: Auto-Defend, Versatile (intangibility, dimensional travel, __, __) Points: 29

Trait: COMMUNICATE WITH SPIRITS (1/1/1) Rank 8 Link +3

Points: 24

Trait: KNOWLEDGE OF THE SPIRIT REALMS (1/1) Rank 5 Link +3

Points: 14

Trait: NOVICE MAGIC USER (1/1/1) Rank 4 Link +1

Modifiers: +2 Linked with COMMUNICATE, +2 Linked with KNOWLEDGE, Incapacitate Points: 16

Trait: MARTIAL ARTIST (1/1/1) Rank 4 Link +1

Points: 10

Trait: SMART (1/1) Rank 3 Link +1

Points: 7

Background

Since he was born, Dane Magnussen has had the ability to see and communicate with beings from other dimensions. At first, only deceased humans were visible to him, but over time his abilities grew to the point where he was able to interact with "ascendant" and "descendant" spirits, commonly called "angels" and "demons," as well as the "faerie folk" who reside in a magical pocket dimension known as Wayland.

Dane was orphaned at a very early age, and all records of his biological parents have been erased, if they ever existed at all. Picked on and called a "freak" by classmates and family members who couldn't understand the strange visions the boy was having, Dane grew up a very reclusive and depressed child. He was institutionalized in his early teens and spent many years in a drug-induced fugue.

After another patient at the mental health facility where Dane was being cared for started stealing Dane's medication, his abilities slowly returned and he realized that he was not crazy and he did not belong there. He escaped and immediately set out upon a quest to discover how to not only communicate with the other dimensions, but also cross over into the other dimensions. Dane has spent years training his mind, body and spirit to combat the negative entities he encounters on his journeys between dimensions. He has studied martial arts and is a novice magic user.

Complications:

- Uncertain
- Inexperienced
- Prone to depression

Factoids:

- Nerdy
- Socially awkward

Base Editorial Control

2

Threshold

10

Design Points

100

Total

Unspent

Trait: IMPERVIOUS TO HARM (3/2/1)	Rank	17	Link	NA
Modifiers: -2 vs magic of any kind, Auto-Defend				
Points: 78				
Trait: SUPER-STRENGTH (1/2/3)	Rank	12	Link	+5
Modifiers: +2 Linked with DRAGON BLADES				
Points: 54				
Trait: VENGEFUL WARRIOR SPIRIT (1/2/3)	Rank	9	Link	+5
Modifiers: Only when the chips are down				
Points: 32				
Trait: DRAGON BLADES (1/1/1)	Rank	9	Link	+5
Modifiers: +2 vs multiple opponents				
Points: 36				



Brent Sprecher

Background

Guan Yu was a simple merchant living in Beijing during the latter days of the Qing Dynasty. When he refused to pay tribute to the local Triad (gang), his business was set ablaze, resulting in the deaths of his wife and two young children. Blind with rage, Guan Yu confronted the leader of the Triad, but he was beaten mercilessly and left for dead. With his last breath, Guan Yu cursed the Triad, entreating Yan Wang, the god of death, to punish the murderers.

Yan Wang heard Guan Yu's pleas and sent an aspect of the demon Chu Jiang, king of the second level of hell and persecutor of thieves and murderers, into Guan Yu's body at the moment of his death. Empowered by Chu Jiang, Guan Yu exacted revenge upon the Triad, slaughtering nearly 200 of its members before it was satisfied that its task was complete. But, once unleashed on the world of the living, Chu Jiang's aspect became an autonomous entity, separate from Chu Jiang, and refused to return to Di Yu (hell). Chu Jiang tried to retrieve his aspect, now calling itself Sha Xing, or Death Star, but Sha Xing had already made a deal with Yan Wang in which the god of death allowed Sha Xing to remain on Earth as long as he delivered a tribute of souls on a daily basis. Sha Xing has been roaming the world in search of souls ever since. As a demonic entity, Sha Xing is immortal in the conventional sense of the word, but he is susceptible to magic and could effectively be terminated by being separated or exorcised from his host, Guan Yu. Sha Xing is impervious to material injury and possesses superhuman strength and reflexes. He wields three magical "dragon blades," which absorb and collect the souls of those he kills for transference as "spiritual currency" to his master, Yan Wang.

Complications:

- Must deliver a daily tribute of souls
- Susceptible to magic
- Could be exorcised

Factoids:

- Immortal

Base Editorial Control

+0

Threshold

10

Design Points

200

Total

Unspent



Tom Martin

Trait:

BATTLE CRY "For Justice" (1)

Rank

9

Link

+5

Modifiers: Usable only once per Scene,
-2 in an Extended Scene

Points: 18

Trait:

SWASHBUCKLER (3/2/1)

Rank

5

Link

+3

Modifiers: +2 Linked with RAPIER,
+2 Linked with DERRING-DO

Points: 26

Trait:

DERRING-DO (1/2/3)

Rank

5

Link

+3

Modifiers: Auto-Defend

Points: 25

Trait:

RAPIER (1/1/1)

Rank

1

Link

+1

Points: 7

Trait:

ROUNDIE (3/2/1)

Rank

1

Link

+1

Points: 9

Trait:

LIKES TO JUMP AROUND (1/2)

Rank

1

Link

+1

Points: 6

Trait:

REPARTEE (1/2/3)

Rank

1

Link

+1

Points: 9

Background

By day, Frances Wurmer is a voluntary patient at a local mental hospital. At night, he dons a costume, and wields a rapier, prowling the streets as Dr. Moonlight. In combat, he will frequently target one non-villainous NPC as his imaginary sidekick named Roundie, and use this individual as a setpiece in his acrobatic attacks on criminals. He carries beef jerky which he always gives to Roundie after a fight "Jerky for Roundie!" As ridiculous as his madness-inspired method is, he is an effective crimefighter, frequently starting each combat with a cry of "For Justice!" He has a penchant for cats, and any strays he comes across he adopts and names "Puddinhead." The employees at the hospital might even be aware of Wurmer's activities, certainly his psychiatrist, Dr. Licht is aware, but since Wurmer is a voluntary day-patient, there is not much they can do to stop him.

Complications:

- Certifiably Insane
- Easily Flustered
- Soft-Hearted
- Delusional

Factoids:

- Mental Patient

Base Editorial Control

2

Threshold

10

Design Points

100
Total

Unspent



Scott Brewer

Trait: ABLE TO FIND OUT ANYBODY'S WEAKNESS (1/1/1) Rank **9** Link **+5**

Modifiers: +2 if a full round spent activating this Trait, Auto-Defend Points: 39

Trait: UNCANNY ABILITY TO USE AND HACK TECH (1/1/1) Rank **8** Link **+3**

Points: 24

Trait: VERY SMART (1/1/1) Rank **7** Link **+3**

Modifiers: +2 using technology in any way Points: 24

Trait: GUN-FU (1/1/1) Rank **5** Link **+3**

Modifiers: +2 if .45 is Linked to this Trait Points: 20

Trait: DECEPTIVELY COMPETENT IN COMBAT (1/1) Rank **5** Link **+3**

Points: 14

Trait: AGILE (1/1) Rank **4** Link **+1**

Points: 6

Trait: .45 CALIBER PISTOLS (1/1/1) Rank **3** Link **+1**

Points: 9

Background

Aria Cadenski was barely three years old when she took apart the remote control (her dad was pissed) and her GameBoy, and hacked together something that might very well have been the first tablet computer. She's always had a way with technology, experts like to think it is due to some sort of "superpower," she just brushes them off with a wave of her hand "nah, I'm just smart," which she is as well. And, like many smart kids in school, she was very prone to boredom and getting in trouble. Unfortunately for the juvenile court system, her BFF was none other than Katie Storm, AKA Muse, who kept her out of serious trouble. When Katie decided to become a superhero, Ari followed suit, but often finds herself setting up schemes that approach villainy. So, why, you ask, does this brainy technohacker type character have Gun-Fu, and travel around with a .45? "Because Gun-Fu is awesome!"

Complications:

- Not overly enthusiastic about putting herself in harm's way
- Reformed villain
- Arrogant
- Prone to get "in trouble"

Factoids:

- Sassy
- Pop-culture addict
- Cocky
- Over-sexed
- Flirty
- Always positive

Base Editorial Control

3

Threshold

12

Design Points

150

Total

Unspent



Brent Sprecher

Trait: PYROKINESIS (1/1/1)	Rank 10	Link +5
Modifiers: +2 vs males		
Points: 40		
Trait: IMMOLATION (1/2/3)	Rank 9	Link +5
Modifiers: +2 vs males		
Points: 42		
Trait: URBAN LEGEND (1/1/1)	Rank 7	Link +3
Modifiers: Auto-Defend, +2 vs males, Versatile (never photographed, vampiric, angel of death, __, __, __)		
Points: 36		
Trait: VENGEFUL (1/1)	Rank 7	Link +3
Modifiers: +2 vs males		
Points: 20		
Trait: ACCOMPLISHED MARTIAL ARTIST (1/1/1)	Rank 4	Link +1
Modifiers: +2 vs males		
Points: 12		

Background

Little is known about the super-serial killer known as Lillith. Linked to over one hundred brutal homicides since her debut in Los Angeles less than a year ago, Lillith targets men, particularly those who use or abuse women, but she does not discriminate — anyone who gets in her way is a potential victim. Having never been photographed, and leaving no physical evidence behind to link her to any of the murders, many question whether Lillith is real or myth, but the mountain of ashes left behind by her victims is a testament to her existence. An entire division of the Los Angeles Police Department has been devoted to her capture, but so far she has eluded all attempts to track her down.

Lillith is a powerful pyrokinetic with the ability to create and control fire by using her mind to excite the atoms of any object in her presence, including air particles. She often covers her body in a halo of fire to frighten her victims, but it also serves as both an offensive and defensive weapon. Lillith is also able to prevent the heat from the fires she creates and controls from harming her, even when she appears to ingest the flames. In addition to her pyrokinetic abilities, Lillith is an accomplished hand-to-hand combatant, trained in several forms of martial arts including Kung Fu, Aikido, Capoeira and Brazilian Jiu-Jitsu. Lillith has also been known to bite her victims and even drink their blood before killing them, which have led to rumors that she is a vampire. She has left message scrawled in blood at several crime scenes in which she claims to be an immortal “angel of death” sent to punish the “wicked curse of man,” and she often leaves an inverted cross-shaped burn mark on what little remains of her victims’ bodies.

Complications: • Blinded by desire for revenge • Hatred of men • Protective of women
Factoids: Ed. Note: as a Villain, factoids are not as significant as they are for Heroes. Because little is known about Lillith, now is your chance to flex your creative muscles.
Base Editorial Control 2 (+0 as an NPC)
Threshold 10
Design Points Total150Unspent

The Mathemagician

Trait:
SEES ALL THE ODDS (1/2/3) Rank **8** Link **+3**
Points: 28

Trait:
MASTER TACTICIAN (1/1/1) Rank **8** Link **+3**

Modifiers: Auto-Defend
Points: 27

Trait:
DETERMINE ALL PROBABILITIES (1/1/1) Rank **7** Link **+3**
Points: 22

Trait:
TECH-SAVVY (1/1/1) Rank **7** Link **+3**
Modifiers: +2 outside of combat, Not-a-finisher
Points: 23

Trait:
HYPER-INTELLIGENT (1/1/1) Rank **5** Link **+3**
Modifiers: Not-a-finisher
Points: 17

Background

Zero. That is how many questions the Mathe-
magician has ever gotten wrong on any sort of
Mathematical aptitude test.

Zero. The number of chess matches he has lost.

Zero. His bank balance before deciding to apply
his significant gifts to endeavors more worthy of
his superior intellect and greatness.

His shirt and pants are specially treated fabric,
allowing him to jot down equations with his ever
present sticks of chalk. One day, he hopes to
head up his own team -- superior intellects able
to stay wealthy by beating the system, less focus
on the punching and getting punched. However,
until that day arrives, he is happy to take part
in the exploits of the Masters of Mayhem,
knowing the team has plenty of fools who don't
mind getting their hands dirty.



Scott Brewer

Complications:

- Would really prefer not to engage in any sort of combat, where he might get hurt.
- Obsessed with numbers

Factoids:

- Longs to be an artist, but has no talent
- Wants to be more culturally savvy
- Dislikes the media opinion of nerds
- Flamboyant
- Avid boardgamer

Base Editorial Control

+3

Threshold

16

Design Points

150

Total

Unspent

Trait: PSYCHOPATHIC (1/2/3)	Rank 9	Link +5
Modifiers: Only when the chips are down		
Points: 32		
Trait: UNSETTLING (3/2/1)	Rank 5	Link +3
Points: 22		
Trait: SILENT (1/1/1)	Rank 5	Link +3
Modifiers: Link (+3)		
Points: 18		
Trait: SUPER-STRENGTH (1/1/1)	Rank 5	Link +3
Points: 18		
Trait: ENHANCED ENDURANCE (1/1)	Rank 5	Link +3
Modifiers: Auto-Defend		
Points: 17		
Trait: HEIGHTENED AGILITY (1/2/3)	Rank 5	Link +3
Points: 22		
Trait: UNIQUE GUN (1/1)	Rank 5	Link +3
Points: 14		
Trait: FLIRTY AND SEXY (1)	Rank 5	Link +3
Modifiers: -2 vs. those not attracted to females, Not-a-finisher		
Points: 7		

Background

Someone could write a book on Mime. Psychiatric studies could spend years trying to understand her. A child prodigy, she earned the first doctorate at the age of 16, her medical license at 20, and continued her studies all the while continuing her research in multiple fields. Was it because she was denied an actual childhood, or was she just, to use a layman's term, crazy? Invited to a Halloween party, she decided she would don the scariest costume one could think of - a mime. She liked the silence. Long after the party was over, she would go out in her makeup. She liked the complete dichotomy of attention and revulsion. Around this time, her studies into advanced gene therapy introduced to her system changes: She became faster, stronger. And maybe even crazier. Her identity is a secret, perhaps even to her. She continues her research when not in the greasepaint, but when she dons the greasepaint, her personality takes on many new aspects. Mime knows she is crazy, and she embraces it. Mime knows she is intelligent and knowledgeable. She does not embrace this. She rarely if ever makes a sound as Mime, except for when she fires her almost-toy-like in appearance custom gun.



Scott Brewer

Complications:

- Way too obsessed w/ Prof. Prestige
- Way too flirty
- Loses focus

Factoids:

- Trained MBA
- Child prodigy
- In it for the fun of it all
- Likes to doodle in a manga style, mainly pictures of her and Prestige

Base Editorial Control

+0

Threshold

10

Design Points

150

Total

Unspent

Trait:

GROWTH (1/1/1)

Rank

10

Link

+5

Points: 38

Trait:

SUPER-STRENGTH (1/2/3)

Rank

9

Link

+5

Modifiers: Can only be Used after GROWTH Usage,
+2 linked with GROWTH

Points: 40

Trait:

SUPER-DURABLE (3/2/1)

Rank

8

Link

+3

Modifiers: Can only be Used after GROWTH Usage,
+2 linked with GROWTH

Points: 28

Trait:

MASS MANIPULATION (1/2/3)

Rank

8

Link

+3

Points: 28

Trait:

SMART 5 (1/1)

Rank

5

Link

+3

Modifiers: +2 Outside of Combat

Points: 16

Trait:

SCIENTIST (1/1)

Rank

5

Link

+3

Modifiers: +2 Outside of Combat

Points: 16

Trait:

VETERAN HERO (1/1/1)

Rank

5

Link

+3

Modifiers: Auto-Defend

Points: 21

Background

Bill Allen made something of himself, going off to college, and continuing his studies, earning a doctorate in science, as well as a master's degree in teaching. He never intended to do anything other than teach, to give back to his community. On a class field trip, Dr. Allen and his class came across a mysterious rock. Knowing they had found something significant, they packed up the rock into the back of the school bus. Allen spent many years analyzing the rock, unable to determine what it was, except to make a broad statement that it was not of this earth. His prolonged exposure to this alien artifact changed Allen, and he developed a symbiotic relationship with it, able to fuse himself with the mysterious properties of this space rock, he was able to grow to incredible heights, and alter his own density as well. His tireless work in the Bronx, serving as the protector of the borough, has made him well known to the locals, and brought him to the attention of the hero community at large.



Scott Brewer

Complications:

- Uncertainty of self
- Honorable

Factoids:

- Local Hero (the Bronx)
- Fan of Motown
- Science nerd

Base Editorial Control

3

Threshold

12

Design Points

200
Total

Unspent

Trait: SUPER-TOUGHNESS (1/1/1) Rank **11** Link **+5**

Modifiers: Auto-Defend

Points: 45

Trait: SUPER-STRENGTH (1/1/1) Rank **10** Link **+5**

Points: 38

Trait: LUNAR CYCLE DEPENDENT POWERS (1/1/1) Rank **9** Link **+5**

Modifiers: Fickle, This Trait can only be used to Link to other Traits, If the fickle roll fails in an Action Scene, this Trait cannot be used for that scene

Points: 22

Trait: FLIGHT (1/2/3) Rank **9** Link **+5**

Points: 40

Trait: LUNAR EMOTION MANIPULATION (1/1/1) Rank **6** Link **+3**

Modifiers: Fickle

Points: 16

Trait: UNAWARE OF HOW HOT SHE LOOKS IN A SKINTIGHT COSTUME (1/1) Rank **5** Link **+3**

Modifiers: +2 vs. anyone who finds females attractive), Not-a-finisher

Points: 15

Trait: FORCE FIELD (3/2/1) Rank **5** Link **+3**

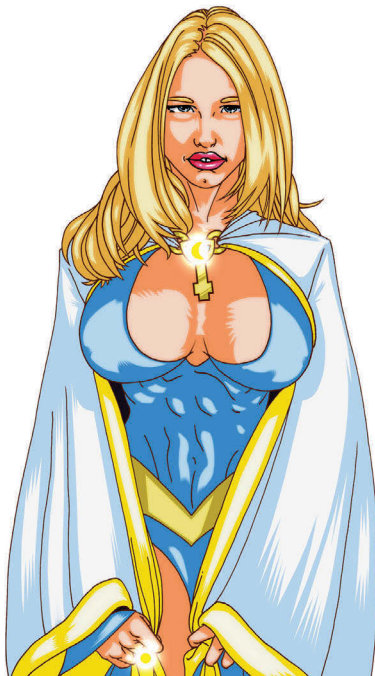
Modifiers: +2 to protect others

Points: 24

Background

The origin of Moon Girl is difficult to unravel. Moon Girl claims that she is Selene X, tenth daughter of Theia, immortal Titan Master of the Dawn, created out of moon dust and magic over five hundred years ago. However, retired superhero Lady Luna claims that Moon Girl is actually her daughter, Sigrid Brekken, who inherited her powers but also the mental illness that eventually took Luna out of the game.

What is known is that Moon Girl has incredible powers, seemingly stemming from the moon stone on her ring and on the brooch that holds her cape in place. Moon Girl can fly and project a limited atmospheric force field around herself. She has incredible resilience and strength, and an empathic ability that can induce people to fall in love or to act like lunatics. Moon Girl also claims to be incapable of suffering mortal injury as long as the moon maintains its orbit about the Earth, but that claim has never been verified. Her abilities seem to wax and wane with the moon's cycle.



Brent Sprecher

Complications:

- Delusional

Factoids:

- Daughter of retired superhero Lady Luna
- Knowledge of Magic and Mythology

Base Editorial Control

2

Threshold

10

Design Points

200

Total

Unspent



Scott Brewer

Trait:

NON-CORPOREALNESS (1/1/1)

Rank 8

Link +3

Modifiers: Auto-Defend

Points: 27

Trait:

REVEALING COSTUME (1)

Rank 8

Link NA

Modifiers: One-Shot, Not-a-finisher, -2 vs women

Points: 6

Trait:

SUPER-STRENGTH (1/2/3)

Rank 8

Link +3

Points: 28

Trait:

SUPER-TOUGH (3/2/1)

Rank 6

Link +3

Points: 24

Trait:

FLIGHT (1/1/1)

Rank 6

Link +3

Points: 20

Trait:

COMPUTER STUFF (1/1)

Rank 5

Link +3

Points: 16

Trait:

MARTIAL ARTS (1/1/1)

Rank 4

Link +1

Points: 10

Trait:

SMART (1/1/1)

Rank 4

Link +1

Points: 10

Trait:

DETERMINED (1/2)

Rank 4

Link +1

Points: 9

Background

Okay, so she wasn't found in a basket floating down the river, and her rocket didn't crash-land on earth, but Muse was found as an infant. Her "parents" were academics on a trip to Greece, when they came across her in a forest on a hike. She was happy as could be, over a year old, dressed in a simple ancient style tunic, and swaddled in a linen blanket. They spent the next week trying desperately to find the parents, local authorities were no help whatsoever, and after consulting with the embassies, they were able to adopt her and take her home. Katie's dad, in addition to his background in Economics, is a research nerd, and has spent many years trying to come up with a theory after Katie manifested her powers. His current theory is that she is a demigoddess, cousin to Hercules and Perseus and the like, perhaps something wind-related, due to her powers of flight and non-corporeality.

Complications:

- Klutzy
- Hyper-Competitive (hates to lose)
- Overly romantic

Factoids:

- Can be self-conscious
- Trained dancer
- Oxford educated
- Loves to eat (bacon, especially)
- Delusional
- Awkward in some social situations

Base Editorial Control

2

Threshold

10

Design Points

150

Total

Unspent

Trait: CRAZY (1/1)	Rank 13 Link +5	Points: 45
Trait: The BIG REVEAL (2/1)	Rank 11 Link +5	
Modifiers: Only when the chips are down, +2 if Prof. Prestige has 3 Setback Tokens, +2 Linked with MAGIC TRICKS		
		Points: 35
Trait: CRIMINAL GENIUS (1/2/3)	Rank 9 Link +5	Points: 40
Trait: MAGIC TRICKS (1/2/3)	Rank 7 Link +3	
Modifiers: Auto-Defend, Versatile (armor, teleport, ___, ___)		
		Points: 35
Trait: CHARISMATIC (1/1)	Rank 5 Link +3	
Modifiers: Not-a-finisher		
		Points: 13
Trait: ALWAYS HAS A PLAN (1/2)	Rank 5 Link +3	Points: 16
Trait: MAKING A GRAND SPECTACLE (1/2)	Rank 5 Link +3	Points: 16

Background

Trained as a stage magician, Professor Prestige, through diligent research, also discovered some of the secrets of actual magic. Although magic can make the impossible possible, his interest was not enough to consider full-time study of these arts, rather, he saw this new knowledge as something to be included and supplementing his on-stage persona and repertoire. Working for months on a new trick only to perform it for a room full of people had begun to lose some luster. He wanted a bigger audience, but did not want to go the route of television magicians, because of the cameras, there were always doubts about the magician’s skill versus camera tricks. He wanted an audience, he wanted to be remembered, and what better application of his training than taking the world stage, letting his work speak for itself, embracing the criminal charlatan aspects of his profession from long-ago practitioners.



Scott Brewer

Complications: • Always has to put on a good show • Crazy • Not always committed to killing • Always wants to get away • Soft spot for children
Factoids: • Classically educated • Longs for old-fashioned entertainment • Sadistic, yet surprisingly noble • Loves a challenge • A gentleman
Base Editorial Control +0 Threshold 10
Design Points 200 Total Unspent

Trait:
COMMAND & CONTROL VERMIN (1)

Rank **9** Link **+5**

Points: 22

Trait:
CUNNING (1/1/1)

Rank **8** Link **+3**

Modifiers: Auto-Defend

Points: 27

Trait:
INFECTIOUS BITE (1/2/3)

Rank **8** Link **+3**

Modifiers: Incapacitate, +2 Linked with VICIOUS

Points: 32

Trait:
CLAWS (1/1/1)

Rank **6** Link **+3**

Points: 20

Trait:
FAST (1/1/1)

Rank **6** Link **+3**

Points: 20

Trait:
VICIOUS (1/1/1)

Rank **5** Link **+3**

Modifiers: +2 if used to attack with multiple allies

Points: 20

Trait:
STRONG (2/1)

Rank **4** Link **+1**

Points: 9

Background

The Rat King is a humanoid rat-human hybrid, the necklace has embedded itself into his skin. If he is defeated, and brought to a superpower containment facility, they will be able to remove the necklace, returning him to normal.

As a solo villain (with rat swarm minions), the Rat King should prove to be an interesting foe for the player characters. He is not above teaming up with one or more rat swarms to attack a character, and has the entire pool of EC (6+1 per player) available to him to ensure his longevity in the fight, and perhaps even his escape at a dramatic moment.



Scott Brewer

Complications:

- Vestige of Humanity

Base Editorial Control

+0

Threshold

10

Design Points

150

Total

Unspent

Rat Swarm (100 Design Points; 2 Setback Tokens)

- SWARM ATTACK 8 (3/2/1); +2 if attacking with multiple allies; Link (+3); (30 points)
- RABID BITE 6 (1/2/3); Incapacitate; Link (+3); (26 points)
- BITING ATTACK 5 (1/2/3); Link (+3); (22 points)
- CLAW ATTACK 5 (1/2/3); Link (+3); (22 points)

EDITORIAL CONTROL: 0

THRESHOLD: 10



Scott Brewer

Trait: GOOD AT READING PEOPLE AND SITUATIONS (1/2/3) Rank **9** Link **+5**

Modifiers: +2 Outside of Combat, +2 if a full round is spent activating this Trait Points: 44

Trait: FEARLESS (2/1) Rank **6** Link **+3**

Modifiers: Only when the chips are down, +2 against opponents with more Design Points Points: 14

Trait: NINJA TRAINING (1/1/1) Rank **6** Link **+3**

Modifiers: +2 when NAGINATA is Linked to the Trait, Auto-Defend Points: 25

Trait: NAGINATA (1/1/1) Rank **5** Link **+3**

Points: 18

Trait: LATERAL THINKER (1/1/1) Rank **5** Link **+3**

Points: 18

Trait: BRUTALLY EFFICIENT (1/2) Rank **5** Link **+3**

Modifiers: Only when the chips are down Points: 12

Trait: ATHLETIC (1/1/1) Rank **4** Link **+1**

Points: 10

Trait: BODY ARMOR (1/1/1) Rank **3** Link **+1**

Points: 9

Background

Some kids dream of growing up to be a fireman, or racecar driver. Jason Robbins dreamed of being a superhero, and has worked tirelessly towards that goal. Not blessed with any sort of superpowers, he dedicated himself to being the best he could be, knowing that what might very well set him apart is his willingness to go farther than anyone else. He has studied superheroes, supervillains, classic literature, history, military tactics, anything he could get his hands on. At the age of 16 he first ventured out in his Red Phoenix costume, and ever since then has been fighting the good fight, and getting his hands dirty!

Complications:

- Protector of children
- Foolhardy/ Overconfident
- Code of Honor (Samurai)
- Unafraid to do what other heroes might be reluctant to
- Not well liked by the capes community

Factoids:

- Very smart
- Self-educated
- Well read
- Dry sense of humor
- Used to work for the Triad

Base Editorial Control

2

Threshold

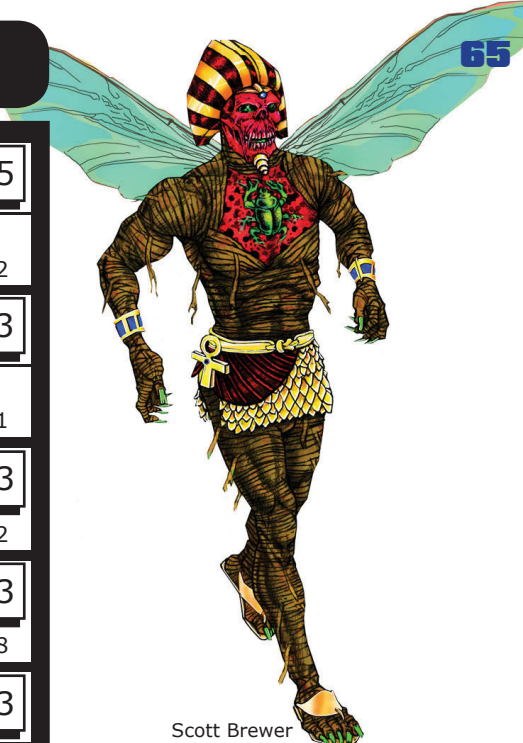
10

Design Points

150

Total

Unspent



Scott Brewer

Trait:

POISON (1/2/3)

Rank

9

Link

+5

Modifiers: Incapacitate

Points: 42

Trait:

SCARAB AMULET (1/1/1)

Rank

7

Link

+3

Modifiers: Versatile (magical blast, armor, ____, ____, Auto-Defend

Points: 31

Trait:

MAGICALLY ENHANCED
STRENGTH (3/2/1)

Rank

5

Link

+3

Points: 22

Trait:

FLIGHT (1/1/1)

Rank

5

Link

+3

Points: 18

Trait:

EDUCATED (1/1)

Rank

5

Link

+3

Modifiers: Not-a-finisher

Points: 13

Background

He always wanted to look good in the beat up old fedora, but was never able to make it work. But during one of his archeological digs in Egypt, the man who would become Scarab found an artifact unlike any recorded or unearthed before.

The artifact called to him, promising him great power, power of the forgotten gods, power to rule. He was not interested so much in ruling, but power was always good. Scarab got his supervillain start robbing museums, relieving them of their antiquities, which he knew full well they were not respecting enough.

Complications:

- Greedy
- Flees if he feels things aren't going well

Factoids:

- Academic
- Upset at how little respect is given to education and educators
- Wants to be a writer
- Speaks many obscure and ancient languages
- Huge Indiana Jones fan

Base Editorial Control

+2

Threshold

14

Design Points

150

Total

Unspent



Brent Sprecher

Trait:

ELEMENTAL DJINN (1/1/1)

Rank

9

Link

+5

Modifiers: Only when the chips are down

Points: 26

Trait:

SUPER-STRENGTH (1/1/1)

Rank

9

Link

+5

Modifiers: Can only be Used after DJINN is Used

Points: 32

Trait:

INVULNERABILITY (3/2/1)

Rank

9

Link

+5

Modifiers: Can only be Used after DJINN is Used,
Auto-Defend

Points: 41

Trait:MYSTICAL ENERGY
MANIPULATION (1/2/3)

Rank

9

Link

+5

Modifiers: Can only be Used after DJINN is Used,
Versatile (energy weapons, energy projection, soul
drain, _____), Incapacitate

Points: 49

Trait:

STRONG (1/1/1)

Rank

5

Link

+3

Modifiers: Cannot be Used after DJINN is Used

Points: 16

Trait:

TOUGH (1/1/1)

Rank

5

Link

+3

Modifiers: Cannot be Used after DJINN is Used

Points: 16

Trait:

BRUTAL MOB ENFORCER (1/2/3)

Rank

5

Link

+3

Modifiers: Cannot be Used after DJINN is Used

Points: 20

Complications:

- Can be driven from host body

Factoids:

- Immortal

Base Editorial Control

+0

Threshold

10

Design Points

200

Total

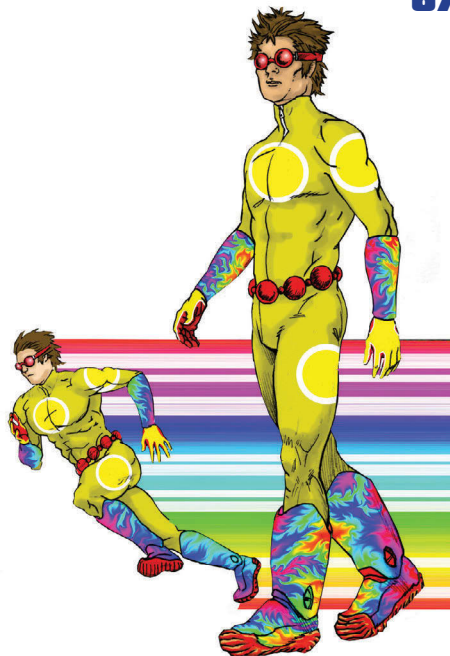
Unspent

Background

Slavedriver is the current corporeal incarnation of the malevolent Djinn Talhazar, an ancient spirit whose existence predates humanity. Talhazar's primary form is that of fire, smoke and electricity, a state in which it "lived" for untold years before the arrival of man. In its elemental state, Talhazar is virtually indestructible, susceptible to only the most powerful of magics, but the Djinn frequently takes possession of the bodies of animals and humans so that it can experience the pleasures of the flesh and exact its will upon the material world.

Though the Djinn's energy makes any body that it possesses far stronger and more durable than that of an average human, the hijacked bodies are still susceptible to injury and destruction. After finding and losing several bodies in quick succession, Talhazar grew annoyed with the perpetual quest for hosts and sought out a stronger host body, finding it in Clive Warburton, aka Slavedriver, a low-level meta-human working as an enforcer for the mob in the 1930s. Talhazar took possession of Slavedriver's body and amplified the meta-human's own powers and abilities, making him far stronger and more resistant to injury and magic.

Slavedriver's unique physical makeup also allows Talhazar to channel its own energy through the host body as offensive weapons. It is capable of projecting powerful energy blasts from its eyes and can create weapons out of its own energy, typically manifesting as a whip, the weapon of choice of Slavedriver before he was corrupted by Talhazar. When Talhazar strikes or lashes its victims with its energy weapons, it is capable of siphoning off and consuming the target's very life essence, adding it to its own. By doing this, Talhazar can "feed" its elemental essence and regenerate its host body at the same time. This has allowed Talhazar, as Slavedriver, to remain virtually unchanged throughout the decades.



Scott Brewer

Trait:
SUPER-BOUNCE ATTACK (1/2/3) Rank **9** Link **+5**

Modifiers: Only when the chips are down, +2 vs multiple opponents
Points: 34

Trait:
SUPER-SPEED (1/2/3) Rank **8** Link **+3**

Modifiers: Auto-Defend, +2 vs multiple opponents
Points: 33

Trait:
BOUNCE ATTACK (3/2/1) Rank **7** Link **+3**

Points: 26

Trait: HAS READ THE ENTIRE
ENCYCLOPEDIA, LIBRARY, ETC. (1) Rank **7** Link **+3**

Modifiers: Fickle
Points: 10

Trait:
BOUNCING (1/1/1) Rank **5** Link **+3**

Points: 18

Trait:
MULTI-TASKING (1/1/1) Rank **5** Link **+3**

Modifiers: Fickle
Points: 14

Trait: EVERYONE ELSE IS MOVING
IN SLOW MOTION (1) Rank **5** Link **+3**

Points: 10

Trait:
POP-CULTURE KNOWLEDGE (1) Rank **3** Link **+1**

Points: 5

Background

What do you do when you can run faster than the speed of sound? You run. What do you do when you are essentially invulnerable to damage when you crash? You run faster. Allen Roberts rarely crashed, but sometimes, he was thinking about a road sign four miles back, "World's Best French Fries" mmmm, French Fries would be tasty right now. CRASH. Bounce! Enthusiastic and eager, excited to be a superhero, Allen Roberts fights crime as Superball!

Complications:

- Easily distracted
- Not taken seriously

Factoids:

- Loves video games
- Fast food junkie
- Knows a lot of information, has trouble using that knowledge
- Fidgety
- Surprisingly serious at times

Base Editorial Control

2

Threshold

10

Design Points

150
Total

Unspent

Trait:
SUPER-STRENGTH (3/2/1)

Rank

10

Link

+5

Points: 44

Trait:
SUPER-TOUGH (1/1/1)

Rank

10

Link

+5

Modifiers: Auto-Defend, +2 vs males

Points: 43

Trait:
INCREDIBLY ATTRACTIVE (1/1/1)

Rank

8

Link

+3

Modifiers: +2 vs males

Points: 26

Trait:
BRAWLER (1/2/3)

Rank

7

Link

+3

Modifiers: +2 vs males

Points: 28

Trait:
SUPERMODEL (1)

Rank

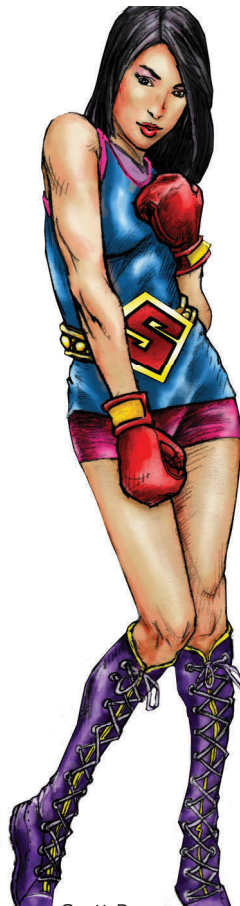
5

Link

+3

Modifiers: Not-a-finisher

Points: 9



Scott Brewer

Background

Oh, to be young, rich, beautiful, on the cover of all the magazines, and to have superpowers! Why not? What can one do to keep from being bored all the time? Why not a life of crime? It is the easiest answer. Being a Hero is hard work. Villains have it much easier.

Although frequently wanted by most international agencies, her allure as a model is so great that her agent is still able to secure her modelling gigs, and her lack of availability at times only adds to her appeal. One day she knows she won't be as wanted, and she is planning for that future, using her other assets to keep herself in the lifestyle she has grown accustomed to.

Complications:

- Overly obsessed with her looks/ appearance
- Doesn't like losing to women
- Not entirely convinced the criminal life is for her

Factoids:

- Confident, yet also self-conscious
- Speaks several European languages
- Likes the high life
- Fashionable
- Bi-sexual

Base Editorial Control

+0

Threshold

10

Design Points

150

Total

Unspent



Scott Brewer

Trait:

TERRAPIN-SHELL CAPE (2/1)

Rank

9

Link

+5

Modifiers: Auto-Defend

Points: 34

Trait:

GADGETS (1/1)

Rank

5

Link

+3

Modifiers: Versatile (net, grappling hook, ____,
____), Incapacitate

Points: 22

Trait:

TOUGH (1/1/1)

Rank

5

Link

+3

Points: 18

Trait:

EARNEST (1/2/3)

Rank

5

Link

+3

Points: 22

Trait:

AMPHIBIOUS (1/1)

Rank

1

Link

+1

Modifiers: Not-A-Finisher

Points: 4

Background

Movie stars, captains of business, artists, Steve Schmidt and his co-worker took care of all their pools. But one day, as he skimmed leaves and scrubbed the scumline, the owner and his guests milled around the deck, talking business, but this was not a standard business meeting. Steve had known this customer for some time, Smith was the name of course, and he was always pleasant enough, offering a cold drink on a hot day, but today, the owner was in his work attire. He and his cohorts, supervillains all, were plotting their next nefarious scheme. Steve and his co-worker would have to do something! The villains were planning ahead, they had time, so he pitched the idea to Brock, and of course he accepted, who wouldn't want to be a sidekick to a famous superhero?

Complications:

- Fear of fire
- Absent-minded

Factoids:

- Intelligent
- Engineering background
- A dreamer

Base Editorial Control

2

Threshold

10

Design Points

100

Total

Unspent



Scott Brewer

Trait:

TIGER-CLAW ATTACK (1/2/3)

Rank

9

Link

+5

Modifiers: Only when the chips are down, +2 Linked with TIGER MARTIAL ARTS

Points: 34

Trait:

TIGER STYLE KUNG FU (1/2/3)

Rank

7

Link

+3

Points: 26

Trait:

ACROBATIC (1/1/1)

Rank

5

Link

+3

Modifiers: Auto-Defend

Points: 21

Trait:

TRAINED BY MONKS (1)

Rank

5

Link

+3

Points: 10

Trait:

ATHLETIC (3/2/1)

Rank

1

Link

+1

Points: 9

Background

The child of two Columbia professors, Jacob split his youth between Brooklyn and China, his father deep in research, his mother still at Columbia. Accompanying his father on a trip into the mountains, they came upon a monastery lost to time. Embraced by the monks, Jacob and his father had discovered something well worth investigating. The monks took Jacob in, as his father spent most of his time in the library of the monastery. Months passed, and they finally returned to Brooklyn, but Jacob continued his studies in private. This continued for many years, until at the age of 16, Jacob finally asked if he could stay with the monks. Six years passed, and when his mother died unexpectedly while delivering a lecture on Native Son, Jacob returned home. Before he left, he challenged for the right to be the Tiger Lord, knowing that if he was to win, he would have to accept the title and the responsibility that went along with it.

Complications:

- Will not refuse a challenge
- Honorable

Factoids:

- Brooklynite
- Child of academics

Base Editorial Control

2

Threshold

10

Design Points

100

Total

Unspent



Brent Sprecher

Trait: FLIGHT (1/1/1) Rank 10 Link +5

Points: 38

Trait: 26th CENTURY SUPER-SUIT (1/1/1) Rank 10 Link +5

Modifiers: Auto-Defend, Versatile (armor, ____)

Points: 44

Trait: GRAVITY CONTROL (1/1/1) Rank 10 Link +5

Modifiers: Incapacitate

Points: 40

Trait: ENERGY PROJECTION (1/1/1) Rank 10 Link +5

Points: 38

Trait: SUPER-STRENGTH (1/1/1) Rank 8 Link +3

Points: 24

Trait: KNOWLEDGE OF 20TH & 21ST CENTURY HEROES & VILLAINS (1/1) Rank 5 Link +3

Modifiers: +2 to discover Complications

Points: 16

Background

Nara Valdarian grew up in a fantastically advanced off-world colony of Earth called Clear in the late 26th Century. The colony was founded by scientists and intellectuals in the early 23rd Century who wished to escape the 1-World military dictatorship that took control of the planet following the 90 Second War that nearly ended all biological life on Earth. After hundreds of years of isolation and peace, Clear has become a scientific utopia where hunger, disease and war are foreign concepts and death itself has nearly been eradicated.

However, while most denizens of Clear consider the colony to be a near perfect paradise, Nara was... bored. She spent countless hours reliving the exploits of Earth's super-powered heroes of the 21st Century in the holomnasium. Eventually, however, the holo programs were no longer sufficiently stimulating to her. Nara used the advanced technology in her gene donor's lab to fashion a high-tech "super-suit" and slipped through a recreational wormhole, traveling into the past in an attempt to meet one of the heroes she idolized. However, her arrival in the 21st Century happened to coincide with a pivotal battle in her hero's career and, alerted by her presence, the hero was distracted long enough for his enemy to deliver a killing blow. Guilt-ridden over having caused the death of her hero, and stranded in the past because his death ruptured the time stream, Nara uses her supersuit to fight crime and injustice as the hero "Vector!"

Complications:

- Guilt-ridden
- Not a native of 20th/21st century
- Superhero (and even Villain) worship

Factoids:

- Immature
- Socially awkward

Base Editorial Control

2

Threshold

10

Design Points

200

Total

Unspent

CHAPTER 2

The System

CC&VF in Action

CC&VF uses twelve-sided dice (d12s) exclusively. The d12 just does not get enough love.

Overall, we think we have come up with a relatively simple, intuitive, fun, creative, narrative system for everyone to create their own Issues telling superheroic tales.

Some terminology:

- **Issue:** an evening playing **CC&VF**
- **Editor:** the Game Master, the person responsible for coming up with the framework of the Issue, and creating memorable and challenging NPCs, Villains, encounters and problems for the Heroes to overcome.

In this section, we will cover the types of Scenes in an Issue of **CC&VF**. We'll also discuss how to roll the dice -- okay, not *how* to roll them (gamers can be very particular about how they physically roll their dice), but rather, how to *use* the dice and interpret their results. In addition, we'll deal with Setback Tokens, Initiative, Special Actions, and Assigning Difficulties to actions.

Grab Those Dice!

There is no truth to the rumor that the creators of **Capes, Cows and Villains Foul** have any relationship to the manufacturers of twelve-sided dice. In no way are we getting financially

compensated for increased use and production of d12s.

With that out of the way, players and Editors will want to have a small handful of d12s available to them for an Issue of **CC&VF**. Between 5 and 10 should be plenty, but if you are one of those players who doesn't ever want anyone else touching their dice, consider having 10 just for yourself. However, it is uncommon to roll more than 5 dice at a time.

In addition, players will want a pencil with an eraser, some scrap paper, and their character sheet.

Die-Rolling Essentials

The basic die rolling mechanic is simple. In order to attempt any sort of action, a player will roll a twelve-sided die (d12) and add the value of a Trait, comparing this result to the opposed Trait roll result or difficulty.

Most often, this roll will be opposed by another character, whether it is one character wanting to punch another or a character attempting to convince another to tell them where the hidden nuclear warheads are.

Of course, there are some additional rules, but the core mechanic doesn't change: roll and add.

Each time you use a Trait, you must mark it off as having been Used (throughout the game, this is referred to as a **Usage of a Trait**). We have provided you with

a Usage Sheet for tracking Usages and other such information (see pages 73 and 159).

Each Usage of a Trait, whether as a Primary Trait or Secondary Trait, expends a Usage of that Trait.

Linked Traits

Some Traits can be Linked, meaning they can have a value added to another Trait. This will allow you to get higher results on your roll, but at the cost of exerting yourself. There is no limit to the number of Traits you can Link in any roll, but spending all your resources early will mean that you are tired later, and much more likely to go down at the hand of a nefarious villain. Linked Traits should make sense. Linking together, this is very much up to the Editor.

NOTE: You do not have to Link Traits for any specific action; you can, of course, perform an action with just one Trait.

The Trait being Used is called the Primary Trait, while any Traits Linked to the Trait are called Secondary (or Linked) Traits.

Each Usage of a Trait in a particular Scene must be noted on the Usage Sheet. The more a Trait is Used, the less effective it gets. Although, some Traits actually can be used several times before losing effectiveness (Signature Traits), at some point, any trait used often in a particular scene will accumulate Detriment Dice.

Benefit Dice and Detriment Dice

Continued Use of a Trait makes the Trait less effective, but luck can still work in the favor of any individual. When Detriment Dice accumulate, a player will roll multiple dice, and keep the result of the lowest die. Detriment Dice add a die or dice to a roll, and the player will keep the lowest of the results rolled.

Some Signature Traits and various actions allow a player to accumulate Benefit Dice. Benefit Dice add dice to a roll, and a character will keep the highest result.

Benefit Dice and Detriment Dice cancel each other out on a one-for-one basis, if a player is in a situation where they have both.

As you Use a Trait more, it generally becomes less effective. Many Traits can be used multiple times before becoming ineffective, and some Traits start out incredibly effective, and others *Power-Up*. This is recorded on the character sheets by listing how many dice are rolled:

1/ 2/ 3/ -1/ -2/ -3 etc.

- 1 means one d12 is rolled and adding to the Trait and any Links.
- 2 means that two d12s are rolled, the higher of which is kept, and added to the Trait and any Links.
- 3 means that three d12s are

The System

rolled, the highest of which is kept, and added to the Trait and any Links.

Negative numbers mean that an additional number of dice equal to the negative number are rolled, and the lowest is kept. This is called the *Detriment Dice* mechanic, and it does not stop at -3, Detriment Dice will continue to accumulate as long as a scene goes on.

If a Linked Trait is in the negative, an additional die (or dice) equal to the negative number is added to the pool, and the lowest number is kept

If a Linked Trait gives Benefit Dice (and they are not cancelled out by any Detriment Dice), each Benefit Die adds +2 to the result.

Performing Actions

So, now you should know how to roll dice: Roll dice, keep only one (okay, there is an exception to this, the optional Pushing rules, which actually give Bonus Dice) and add to your Trait.

But what about performing an action?

These are superhero comics, so let us start with combat (and Action Scenes).

For the purposes of the rules, any action against another will be called an attack, but because of the very flexible nature of the system, an attack does not have to be a punch, laser blast, or anything one might traditionally think of as an attack, an attack is



Bill Williams

ED. NOTE: TIE GOES TO...

What about ties? What if a defender and attacker tie? What if the difficulty for an action is matched? My personal rule on ties: Always give the players the advantage. You may want to declare that a defender always gets the advantage, i.e. they met the number, thus they are successful. You may want to say that a defender needs to beat the number. It is your call.

merely an action against another character (or characters) designed to wear them down.

To Attack, a player declares their action, and the Trait and possible Links they are using.

Many characters have one Trait with **Auto-Defend** attached to it. Once per Issue, after an Attack is declared, but before a result is declared, they may use their Auto-Defend. The attacker's Traits are still used, but the attack misses.

They roll the appropriate dice and add everything together.

The Attacker declares their total, the Defender then must state the Trait and Links they are using and try to tie or beat that number.

Characters should use appropriate Traits to attack and defend. Some Traits lend themselves to being used primarily for one or the other, but nothing is set in stone.

ED. NOTE: TRAITS, USAGES, AND LINKING

A very quick example, using characters from Chapter one, see pages 58 and 61:

Muse is attacking Supermodel. Muse has never fought Supermodel before, so she wants to test the waters. Muse gives her a big old punch using SUPER-STRENGTH 8. The result of the die roll is a 7, giving Muse a 15 for the attack.

Supermodel defends with just SUPER-TOUGHNESS 10. A roll of 6 gives Supermodel a 16, absorbing the attack. Muse now knows that she will doesn't need to pull her punches. But will it be too little, too late?

Supermodel winds up, and uses SUPER-STRENGTH 10 Linked with BRAWLER 7(s). Muse isn't too worried, so she doesn't Auto-Defend. The Editor rolls 3 dice for Supermodel, (3, 8, 11). The Editor will keep the 11, adding 10 for the SUPERSTRENGTH and the Linked value of 3 for BRAWLER(s). Final Result: 24!

Muse is a little worried now. Muse will use NON-CORPOREALNESS 8, Linked with SUPER-TOUGH(s). Because SUPER-TOUGH is a Diminishing Signature with 3 dice available, Muse will add an additional +4 to her result. The result of the die roll is 5. $5+8+Linked\ value\ of\ 3+4=20$.

Ouch! Muse takes a hit, and gets a Setback Token. Supermodel is tougher than she looks.

Combat Synopsis

- 1) Attacker declares their attack, and marks off Usages.
- 2) Defender has a chance to Auto-Defend.
- 3) Attacker rolls, and declares their result.
- 4) Defender, knowing the result total, declares their Defense, marks off Usages, and rolls.
- 5) If attacker's roll beats defender's, defender takes a Setback Token.

Non-Combat Scenes

Shhh.... Here is a secret:
Actions pretty much work the same way, no matter what. A character wanting to sneak past the security measures of the top-secret government facility in an Extended Scene? Still an action. A character trying to use subtle manipulation to obtain information from another character? Still an action. A character attempting to leap to disarm a bomb before it goes "ka-blooey"? Yep, still an action.

Declare Traits, roll dice, declare result, and compare to either an opposed roll, or a Difficulty.

Fumbles & Critical Hits

If the result of your die roll is a 1, you fail. This is a Fumble. You must still figure out your total, because you may or may not be subject to a Big Hit.

If the result of your die roll is a 12, you do not automatically hit, however, you get to double the value of the Primary Trait before adding it to the die result. This is a Critical Hit.

Setback Tokens, Big Hits, and Threshold

Capes, Cowls and Villains

Foul uses a very abstract system to represent damage, but this system represents not only damage, but possibly fatigue, frustration, disinterest, and resources.

In an Extended Scene, a Setback Token might represent a dead-end when researching something, hours spent that led to nothing, exhaustion of resources, maybe an overheated computer, red herring clues or uncooperative NPCs.

In combat, a Setback Token could represent a LASER BLAST to the chest, the fist of a being able to smash planets connecting with your jaw, etc.

But, in an Action Scene, Setback Tokens might also represent boredom for the nigh-invulnerable character (although he is not harmed, he tires of all the lesser beings attacking him), frustration (maybe all the WITTY BANTER is just too much) or fighting off psionic control.

All of these examples mean the same thing: a character is moving closer to no longer being an active member of a particular scene (or **Out Of Commission**).

Every player character will have a pool of 4 Setback Tokens available to them for each Scene. Four. That's it. Same for all player characters.

In an Action Scene, a character acquires a Setback Token when their opponent attacks them in some way, and beats their defensive roll.

In an Extended Scene, each failed roll by a player character (likely) uses up one of their Setback Tokens.

In a Contested Scene, each roll is opposed, and the loser of the roll acquires a Setback Token.

However, some hits hurt more than others, some knowledge man was not meant to know, and sometimes, bringing a 3-year old's tricycle to a NASCAR race is just not going to cut it.

ED. NOTE: SETBACK TOKENS AND EXTENDED SCENES

Sometimes, an Editor may decide to not give a player a Setback Token for a failed roll in an Extended Scene. Why? Because maybe the Editor doesn't want the player to know they failed. Or maybe the player was so off base in what they were trying to do. See page 83 for more information on establishing Difficulties.

Sometimes, a character can take one hit and find themselves out of a scene. This is called a **Big Hit**.

A Big Hit occurs when a character fails a roll by more than their **Threshold** (see page 27). A Big Hit instantly takes a character **Out Of Commission**. That's it, they are done. Unless they want to use some of their Editorial Control to offset this Big Hit.

ED NOTE: TAKING THE HIT

Fighting powerful foes, or defending against really high numbers, players may often try to ensure they can easily get to within their Threshold, and not worry so much about taking a single Setback Token.

Scenes From a Comicbook

An Issue of **CC&VF** should be memorable, exciting, dramatic, humorous (if that is what you like in comics, some folks do not, Ian, I am looking at you!), and the system and mechanics of the system will hopefully encourage and enable this.

There are only three types of Scenes in an Issue of **CC&VF**. An Issue might not contain each type of Scene, but each has their place.

Action Scenes

The first, and most frequently associated with comicbooks is the **Action Scene**. An Action Scene will likely be some sort of brawl

The System

between the good guys and the bad guys, or maybe the good guys, and another team of good guys with whom they are not seeing eye to eye.

An Issue will likely contain more than one Action Scene, and frequently, most characters are created with an eye toward Action Scenes. Although a *Watchmen* story could be told with **CC&VF**, it was more designed with good old-fashioned pre-deconstructionist superheroics in mind.

In each Action Scene, a Hero starts with zero Setback Tokens (see the Setback Token section of this chapter for more details), and all their Usages are Refreshed and ready to use. Villains also start with no Setback Tokens (see the Chapter on Villainy for more information about this intriguing verbiage... not all Villains have 4 Setback Tokens) and all their Usages are also Refreshed.

If a Hero (or Villain) loses all their Setback Tokens, they are out of the Scene. Simple. Each Action Scene all of a character's Setback Tokens and Traits Refresh.

Extended Scenes

The second type of Scene is the **Extended Scene**. Look at the Extended Scene as one long Scene that takes place in the Issue between all the action.

There is one Extended Scene per Issue, and it is broken up by the Action Scenes. Extended Scenes are the Scenes that occur outside

of "combat", most likely involving the heroes trying to solve a mystery, gather clues, find the villains, determine where they will strike next, and so on.

For the Extended Scene, a character will Use their Traits when appropriate, and may well suffer Setback Tokens. In this case, Setback Tokens are likely not damage at all, but could be viewed as frustration, a dead end to a line of thinking, exhaustion of ideas, etc.

Also, unlike in an Action Scene, in an Extended Scene, failure means getting a Setback Token. So, if a character is trying to gather clues at a crime scene using DETECTIVE, and they fail the roll, not matching or exceeding the Difficulty set by the Editor, they will take a Setback Token.

Most actions in an Extended Scene will be opposed by a Difficulty set by the Editor, but some might be opposed by another character in some way. Once a character has four Setback Tokens they can no longer Use Traits in the Extended Scene.

However, the Extended Scene is unique in that a player *can* spend EC to remove a Setback Token anytime after they have taken their fourth Setback Token. This allows a character to still participate as a player, and if they decide that they need to take an active role in the Extended Scene, they can do so.

Contested Scenes

The third type of Scene is one that might not come up too often, and is essentially a sub-scene, occurring within an Extended Scene or an Action Scene. The **Contested Scene** is very specific and occurs when more than one character is attempting essentially the same action against another character (or object), both utilizing similar Traits.

It could be two characters arm wrestling, using STRENGTH or whatever is appropriate, it might be one character chasing another who is flying away, attempting to escape with a vital clue.

Each round, the two characters will use those Traits appropriate to the Scene (it is important to note that creativity can still be exercised here, but the Editor

should feel free to veto any Trait Usage that is not appropriate) and roll as normal. The character with the lower roll takes a Setback Token. Ties continue the scene with no effect, thus requiring even more Usages.

No matter what condition a character was in before the Contested Scene, all their Traits are Refreshed for this Contested Scene, and they have zero Setback Tokens for this Scene.

Players should not clear all Usages and Setback Tokens from the Scene the Contested Scene grew out of, they may very well end up back in that Scene. Once a character has taken all their Setback Tokens, they have lost the Contest. Likely, one character (or possibly both characters) will return to the Scene they left,

which has still been going on! Obviously if one character was trying to escape, and won the contest, they will not likely be returning to the Scene, and the pursuing character may not return right away, depending on how many rounds the Contest took.

But, don't leave the player out of the scene for too long. Bored players are prone to start reading a book, taking a nap, checking their email, or browsing the host's DVD collection.



Bill Williams

The System



Bill Williams

Initiative (or the Big Beatdown and How to Get It Started)

A good artist doing a two-page spread is a wonderful thing to behold in a comicbook, especially if those two pages are the start of a big battle between the heroes and the villains. Initiative, the start of combat should have that same sense of cool. Everyone should want to take a moment to see who is involved, what they are doing, and how this is going to shake down.

Action in **CC&VF** has been designed to emulate comicbooks, and initiative is certainly a part of action. An Action Scene starts, somebody has to go first, right? A lot of times this is the Heroes,

if they are getting the jump on the Villains. Villains tend to be the sort of are either causing mayhem, or who are holed up in the dank secret lair, just waiting to be caught. My bias towards Heroes aside, how does it work?

The Editor needs to inform the players all the characters participating in the combat (see *Ed. Note on Surprise for one exception*). The Editor determines which side acts first. Someone from that side has to be the first to act. If it is the players' side, they can decide who acts first. The player who acted then gets to determine who goes next, it could be someone from their side, or from the Villains' side. This continues until everyone

ED. NOTE: DEFENDING OTHERS

What if one character wants to defend another character or characters? Well, we have rules for this (see page 87 for details on how this works), but we will mention it here, as it does relate to Initiative.

A character will selflessly throw themselves in harm's way to protect someone else, this is good stuff! This is heroic. This should be encouraged. Okay, enough of my bias. How does it affect Initiative?

Villain 4 is going to unleash his MEGA-BLAST to the bus-load of tourists. Hey, it is what Villains do. Hero C doesn't like this. Hero C wants to take the full Blast himself. Hero C declares this intention, and gives up his next action, whether it would be in this round, or the next, to do just that.

Simple.

So, the Villain has essentially wasted Hero C's action, possibly damaged Hero C, and denied Hero C a chance to take part in the declaration of Initiative. Wow, maybe Villains do know what they are doing.

IF (all caps = big if), for some reason a Hero needs to do this multiple times in a row, they can, taking a debit on their actions. The cost for this debit is that their rolls are a cumulative -2, until they are no longer in debit. Now would be a good time for that Hero to consider calling in some backup, or hoping for some assistance in some way. Isn't it a good thing there is Editorial Control?

ED. NOTE: SURPRISE! (OR SHHHHHH... WE'RE HUNTING HEROES)

Villains sometimes have tricks up their sleeves. Sometimes there is a bomb they do not want the Heroes to know about. Sometimes there is a Villain lying in the shadows, waiting to strike. Or maybe sometimes, one member of the Villainous team did not get the memo and missed the bus, and is late to the scene.

Surprises are part of the fun of comicbooks.

In this case, the Editor does not have to declare who all the participants are in a combat, and can spring this surprise on the Heroes at the appropriate time. This is best handled, when a Villain declares the next character to act, and announces, rather boldly, that a heretofore unannounced Villain will act!

Bum bum BUMMMMM!

And the Players will cry foul.

Oh, well. No one said being a Hero was easy.

The System

has gone at least once, and the last character to act in a round, determines who acts first at the start of the second round.

The Editor needs to track each character, whether it is with index cards, that they flip over when a character acts, or scratch paper with every character's name, and they check off when a character has acted.

We are using "rounds" here, but you will find that the traditional

RPG definition of "round" loses some significance, as combat becomes an ever-changing field of chaos. Maybe the Editor determines that the Heroes do go first, and all the Heroes decide to act before the Villains? Well, then all the Villains will get to act, potentially twice!

The side that goes first is very much up to the Editor. If the Heroes are interrupting the Villains, the Heroes will likely go first.

A Quick and Dirty Example

There are 3 Heroes and 4 Villains. The Editor has determined that the Villains, engaged in villainy, as they are wont to do, are busy causing mayhem, and when the Heroes arrive on the scene, they get to declare first. The Heroes chat quickly, and decide that:

Hero A will act first. Hero A acts, attacking his archenemy. Being heroic, and a good sport, Hero A next lets Villain 1 act, as Villain 1 is his archenemy, after all.

Villain 1 acts, and the Villains have a numbers advantage, so Villain 1, who really doesn't like Hero A, decides that Villain 2 will act.

Villain 2 acts. Villain 2 just attacked Hero A, and Villain 2 decides that they like this numbers advantage thing, and they are villainous, and villains are way too often short-sighted, so Villain 3 will act.

Villain 3 acts, and determines that Hero B should next act.

Hero B acts, and thinks hard, should it be Hero C, or Villain 4. Hero B decides to let the Villains bring their best, and Villain 4 will act.

Villain 4 acts, which leaves only Hero C.

Hero C acts. The round is over (not that anyone cares, but everyone has acted). Hero C decides they need to keep hitting and keep hitting hard, and decides Hero A should act again.

ROUND 2

Hero A acts, and decides...

And so on.

EDITOR'S NOTE: BUT I'M REALLY, REALLY, REALLY FAST!

Sometimes a player may want their Hero to act before the Villains, and maybe the Editor has declared that the Villains really do have the jump on them. Maybe that Hero is a speedster, or has precognitive powers, or some sort of temporal control, or breaks the fourth wall, or is just really, really, really lucky.

The Hero has to make their case, and if the Editor begrudgingly agrees, can let that Hero act before the Villains; BUT, they have to expend a Usage of the Trait (or Traits, depending on if multiple Traits were Linked, which could be part of the negotiation) that is enabling them to beat the odds. No dice are rolled, but Traits are Used.

In addition, after that Hero acts, the Editor determines who will act next in the Initiative order.

Assigning Difficulties and Penalties

Because of the nature of the **CC&VF** system, which does not seek to quantify what a specific Trait means in real world terms (that means, there is no chart indicating that **SUPERSPEED 7** indicates that a character can run 723.65 mph) and because of the power of Linking, assigning Difficulties to tasks not opposed by another character is very much up to the Editor. With that said, we will do our best to describe the process and give some examples.

Difficulties

How hard is it for a character with **SUPER-STRENGTH** to knock down a 12-story building? How hard is it to hold that building up?

Situations like this occur in comicbooks all the time, so an Editor should have the power to quickly and easily make a determination. Imagine an opposed task having

TRAITS and assume that those traits are linked. A 12-story building might have **VERY LARGE 8** as well as **HEAVY(s) 8** and possibly **AWKWARD TO HOLD(s) 8**. Those three Traits linked together come up with a base number of 14 before rolling.

Should an Editor than have to roll? No. Add 6 to any base number to arrive at the difficulty.

So, a character attempting to hold up this building would need to beat a **DIFFICULTY** of 20. A Formula One racecar might have **FAST 5**, so a character attempting to catch one would need to beat a difficulty of 11. An Alien Battle Cruiser would be **HUGE 14** and **VERY HEAVY(s) 14** and **CAPABLE OF FTL TRAVEL(s) 12**, so attempting to stop one from crashing into the Earth would require overcoming a difficulty of 30. Want to catch a bullet? Bullets are **VERY FAST 7**, **VERY SMALL(s) 5**, and **DEADLY(s) 4**, thus a player should hope they can beat 17.

The System

As with any Trait Usage, the Traits must be appropriate. If they are not, the Editor might also assign a Penalty.

For example, the hero wants to break down a door. A sturdy wooden door would be in the Human range, so might have a Trait of 2, thus a character would need an 8. A heavy safe door might be superhuman and have a Trait of 8, thus requiring a 14. Superheroes smash open doors all the time! Make it quick and easy.

More difficult tasks might require the Editor to figure out several of the Traits of the object or task in question. After playing the game for a bit, this will get easier.

Extended Scenes and Villainy

So, in an Extended Scene, a character may well be up against the machinations of a supervillain. Supervillains love to leave clues to their crimes. Fact. So, how does an Editor help the players along as they attempt to solve these mysteries?

Running mysteries and gathering

clues have long been a part of a roleplaying game, and there have been whole games designed to help make this process fun, and not rely on dice rolls, yet also not rely entirely on the deductive clues of the players, because, their characters might well be smarter than they are.

My advice and mechanics to support my advice are as follows:

Indie game design superstar Jared Sorenson has a comment about a locked door in an old-school dungeon crawl type game. What I took away from it: if your game hinges on the ability of one character to make a roll and they fail that roll, your game is not much fun. You need to give the players options. To bring Raymond Chandler into the discussion, have a man with a gun break down the door.

When I run scenarios that rely on the characters gathering clues, I try and help them along, and debrief them at the end, as it will help them in the future.

But, they also need to look down

ED. NOTE: SETTING DIFFICULTIES FOR A CONTESTED SCENE

The nuke has been launched, and the Heroes must stop it. Well, they have to catch it first. In a Contested Scene like this, the Editor can handle it one of two ways, neither different from the standard Contested Scene rules. The Editor can determine the rating, and add 6, thus the Hero has to beat a static number. Losses accumulate as usual. Or, to increase the dramatic tension, the Editor can have the rating and roll a die, with standard die rolling rules applying (rolling a 1 or a 12). The Editor might even decide to roll two dice for each Contested Roll, keeping the better of the two!

the right paths and use the right Traits, some are more appropriate than others, but due to the very open-ended nature of Traits, the Editor has a ton of flexibility.

Ultimately, I will likely get the characters to the finale of the villainous plans. It is not much fun if the players and their characters are just not in synch with the Editor. So tease them, give them some breadcrumbs. Comicbooks are filled with villains who choreograph every phase of their plans. Use that.

Now, how to set the Difficulties?

Much of this can be done beforehand. If the Villain has Traits appropriate to plotting a grand scheme, use those Traits. Take a look at Professor Prestige (see page 62). He might use THE BIG REVEAL and CRIMINAL GENIUS(s) which is $13+3+6=22$.

So, characters trying to follow the trail of breadcrumbs Prestige is leaving might well have to beat a 22. Characters need to use Traits appropriate to what is going on, as well as a description of what they are doing, and they may be really off base.

What if they don't?

The rules say that they likely get a Setback Token for the Extended Scene. But maybe the Editor wants the players to flounder a bit.

My rule of thumb is that if they

beat the base number (in this case 16: the number before adding the 6), but fail to beat the Difficulty, they do not get a Setback Token, but they also do not get any useful information. This is a way I can encourage them to try another tactic, maybe they are looking in the wrong way and in the wrong location.

It truly depends on how long you want the Extended Scene to be.

I tend to approach failure (i.e. Setback Tokens) as when a character is on the right path, but doesn't make the roll. But, if you want your Extended Scenes to be lean and mean, failure means Setback Token. That'll learn the Heroes!

Remember though - the Heroes live in the world. They have Traits. The player might not best know how to use those Traits, but the Hero does. A player using a DETECTIVE Trait might not have the mental capacity to break down exactly how they are looking for clues, but their *character* knows how. Let the characters shine. This will make your players happy.

Penalties

Sometimes, a Trait is very appropriate: "I use my SUPER-STRENGTH to defend against the blow from the STAR SWORD by catching it in my hands."

Sure. It sounds cool. It looks cool. Go for it. "I use my SUPER-STRENGTH to defend against the

The System

LASER EYE BLAST.” Not so much. In cases like this, or trying to use MEGA-ENDURANCE to catch a speeding racecar, an Editor may want to encourage the use of a more appropriate Trait. If a player insists, but is not able to provide a convincing case, assign a penalty to their action. Penalties should be in increments of 2, and the higher the penalty, the less appropriate the Trait(s). Don’t punish players, let them be creative, but sometimes a character just does not have the right tools for the job. It happens.

Staples of the Genre

The “Fastball Special”, Captain America protecting a child behind his shield, an army of soldiers all taking aim at one character, and a character leaping into a room filled with villains and attacking many of them at one time. These are all staples of comicbooks, and thus, **CC&VF** needs a rule to accommodate such actions.

The basic mechanic is the same for all, using Benefit and Detriment Dice, and some modifiers. However, we will offer a detailed explanation for each.

Ganging Up

Sometimes groups of (often terrified) soldiers are ordered to take down a foe that their guns individually would do nothing against. Or the master villain sends his lackeys out to dogpile his heroic adversaries en masse.

Remember that Setback Tokens

are not just indicative of damage, in this case they could represent frustration. So, how do these soldiers, with not a single Trait above 4, attack such a foe? They gang up.

First: Characters ganging up must all act as one in the Initiative order.

Second: All characters will activate Usages for any Trait they are going to be using. One character will act as the attacking character, and whatever their pre-roll number is, all other characters must get their pre-roll numbers within the same Tier.

If they do so, activating Usages for each character participating, the attacking character will make their roll with Benefit Dice and

Ganging Up Chart	
No. of Additional Attackers:	Benefit Dice & Roll Modifier:
+1 (2 total)	+1d12
+2 (3 total)	+1d12+1
+3 (4 total)	+1d12+2
+4 (5 total)	+1d12+3
+5 (6 total)	+2d12
+6 (7 total)	+2d12+1
+7 (8 total)	+2d12+2
+8 (9 total)	+2d12+3
+9 (10 total)	+3d12
+10 (11 total)	+3d12+1
+11 (12 total)	+3d12+2
+12 or more	+3d12+3

modifiers depending on how many individuals are teaming up (see chart).

If five soldiers team up, the attacking character will roll one Benefit Die and add 3 to the roll. If ten soldiers gang up, 3 Benefit Dice would be added to the roll!

Ganging up also makes life easier for Editors, allowing them to resolve a massive group attacking with just one roll. (Now, it is also possible that these ten soldiers could attack several characters, which would add a Detriment Die and possibly a modifier to the roll, again though, nice and easy rolling for the Editor.)

Combo Attacks

A Combo Attack is essentially the same as Ganging Up, but is likely to be used more by named characters.

Both characters must act consecutively in the Initiative order, and both activate Usages.

The attacking character declares their Usages, and the supporting character must get their pre-roll value to the same Tier (see page 11) (1-4, 5-8, 9+). Benefit Dice are added to the roll. With higher powered characters, this can be devastating, and more than that is very fun to describe!

Defending Others

A villain is going to open fire on a group of innocent civilians. Hopefully, an Editor will give the players some foreshadowing of this, either through villainous chatter, or just in describing the situation.

The Defending character must be able to act at the same time in the Initiative order (see Defending Another Ed. Note), and will be using their action to Defend instead of something more offensive in nature.

If a character has GENERATE SOLID FORCE as a Trait, they may try and create a Force Field to protect everyone.



Bill Williams

ED. NOTE: DEFENDING OTHERS (AGAIN)

This section is reprinted from the Initiative section and modified slightly to make it fit here, but we thought you, the reader, might appreciate not having to flip back and forth.

A character will selflessly throw themselves in harm's way to protect someone else, this is good stuff! This is heroic. This should be encouraged.

Okay, enough of my bias. How does it affect Initiative?

Villain 4 is going to unleash his MEGA-BLAST to the bus-load of tourists. Hey, it is what Villains do. Hero C doesn't like this. Hero C wants to take the full Blast himself. Hero C declares this intention, and gives up his next action, whether it would be in this round, or the next, to do just that.

Simple.

So, the Villain has essentially wasted Hero C's action, possibly damaged Hero C, and denied Hero C a chance to take part in the declaration of Initiative. Wow, maybe Villains do know what they are doing.

IF (all caps = big if), for some reason a Hero needs to do this multiple times in a row, they can, taking a debit on their actions. The cost for this debit is that their rolls are a cumulative -2, until they are no longer in debit. Now would be a good time for that Hero to consider calling in some backup, or hoping for some assistance in some way. Isn't it a good thing there is Editorial Control?

Or a character may choose to throw himself in front of a bullet intended for the grandmother making a deposit at the bank. The basic mechanic is the same. The number of individuals the character is trying to protect determines how many Detriment Dice are added to their roll, and any modifiers to that roll.

If their defensive roll is successful, the attack does not get through. If the attack is successful, the defending character will take the Setback Token. Heroism is rewarded through selfless acts.

Attacking Multiple Opponents

Some characters revel in taking on multiple foes at once. Let them. No need to have rules allowing multiple attacks in a round, or some special character extra.

Instead, use this same basic mechanic. If a character wants to attack two characters, they will make one roll with a Detriment Die added to the roll, applying the result to both opponents. See the chart for the breakdown of penalties depending on the number of opponents targeted.

In playtesting, one character loved to push and attack multiple foes, essentially negating any penalty for a straight roll. The character happened to have a Power-Up Signature, so was still quite terrifying against many opponents at once.

It is up to the Editor's discretion how many opponents a character can attack with one action. Some characters may use SUPER-SPEED to attack many foes, running from one to the other, another character may dodge enemy fire and acrobatically leap from one foe to the next, and of course, there is the classic, a character smashes the heads of two foes together! Villains can do this, too!

Multiple Opponents Chart	
No. of Additional Opponents / Characters Being Defended:	Detriment Dice & Roll Modifier:
+1 (2 total)	-1d12
+2 (3 total)	-1d12-1
+3 (4 total)	-1d12-2
+4 (5 total)	-1d12-3
+5 (6 total)	-2d12
+6 (7 total)	-2d12-1
+7 (8 total)	-2d12-2
+8 (9 total)	-2d12-3
+9 (10 total)	-3d12
+10 (11 total)	-3d12-1
+11 (12 total)	-3d12-2
+12 or more	-3d12-3

Assisting an Ally

The base mechanic is the same as Ganging-Up or a Combo Attack, but is used more for non-combat activities (defusing a bomb, hacking into NORAD).

All characters must go on the same Initiative. The acting character declares their Traits and Usages, and assisting characters declare their (appropriate) Traits and Usages. The acting character will get Benefit Dice and possibly a modifier added to their roll.

The general rule is this: if the numbers are in the favor of the character, they gain Benefit Dice and a positive modifier, if they are in favor of the opponents, the roll gains Detriment Dice and a negative modifier.

Pushing

Sometimes characters will have the need to push themselves to a greater chance of success at an action.

Characters may push themselves by voluntarily taking a Setback Token. One round must pass before a character can Recover from these Setback Tokens using Editorial Control.

If a character takes their 1st or 2nd Setback Token, they can roll one additional die and add it to their result. For a character rolling multiple dice, they add this die to their pool of dice, and can keep two of their highest. This is called a **Bonus Die**.

The System

Pushing Chart	
Setback Token:	Die:
1st or 2nd	+1 die to result
3rd	+2 dice, +1 die to result
4th	+3 dice, +1 die to result

If a character is taking their 3rd Setback Token, they add 2 dice to their pool, adding one to their roll, and using the other as a Benefit die.

If a character voluntarily accepts their 4th Setback Token - hey, sometimes, the world needs to be saved, no matter what!- they add 3 dice to their pool, keeping one as a Bonus Die with two serving as Benefit Dice.

A character can only take one Setback Token at a time.

Pushing will only grant a character one Bonus Die, but adding an extra die to a roll is a wonderful thing (for Villains too!)

Bonus Dice are negated by Detriment Dice, the same as Benefit Dice.

Targeting a Trait

Sometimes, the best way to neutralize a character, is to take away one of their Traits. It happens in comicbooks, so it needs to be able to happen in your **CC&VF** game.

How?

First the character attempting to

neutralize the Trait needs a viable way to do it. For Traits that are ostensibly gear, this is pretty easy. But, how do you neutralize a character's **SUPER-STRENGTH**? Or **ARCANE ABILITIES**?

The player will need to make their pitch to the Editor (or the Editor will need to explain to the player how and why it is happening.)

If it is a go, i.e., the Editor agrees with the method described, what next?

The player targeting the Trait will declare that they are attempting to neutralize a Trait, and what Trait(s) they are attempting to do it with. The Trait total of these negating Traits must be in the same Tier (see page 11) or higher than the targeted Trait.

The targeting character then needs to deliver a Setback Token to the targeted character, in some way appropriate to the method. If a character is neutralizing a gear type Trait, they will need to of

ED. NOTE: EDITORIAL TRAIT NEGATION

If the Editor wants to negate or neutralize a Trait, they can follow the rules above, or they can just do so. If they just do so, they of course should reward EC to the player.

course hit the character, or their gear.

If they succeed, and deliver the Setback Token, they now will attempt to negate the Trait. (If they fail, they can of course try again.)

And this is simple.

The character attempting to negate marks off Usages for the

Trait (or Traits) that they are attempting to negate with.

The defending character will roll as many dice as they would in the roll Using the targeted Trait.

The targeting character will roll one die.

If the targeting player wins the roll, the Trait is Negated. It cannot be used for the rest of the Scene.



Bill Williams

CHAPTER 3

Villains

Villains Foul

Heroes have a code of conduct; a way of acting that makes them unafraid to put themselves in harm's way for the greater good. Villains have none of these restrictions and thus have rules designed just for them to carry on in their wicked ways.

The Editor is responsible for bringing to life all the non-player characters that Heroes will encounter, and often, the most interesting of these characters are the yin to the Heroes' yang, their counterparts in the battle between good and evil: Supervillains.

Capes, Cowls and Villains Foul

is designed so that Villains are more than just Heroes on the wrong side of the law. Although Villains are created in the same way as Heroes, there are also specific rules in place to ensure that they can be villainous.

Villains have unique applications of Editorial Control available to them; a Villain can prove to be challenging versus a Hero or group of Heroes either solo or teamed up with several other Villains.

There is no need to create different versions of a Villain. Villainous cannon fodder (minions, lackeys, red shirts, nameless guards) are designed to tie up heroes, but go down quickly.

Villainous Threats (and the Other People of the World)

Sometimes, Villains team up. Sometimes, they act solo. Sometimes, against the same foe. So, how can a Villain prove a threat for a Hero while acting alone, but also join up with a team of bad guys and prove a threat as well, without becoming an overwhelming challenge?

So, how is this done in context of the game?

Certainly, Editorial Control plays a part. A solo Villain has the entire pool of EC to use for their own well-being.

There's also Setback Tokens. As a solo villain, the aforementioned Villain will have 4 Setback Tokens. However, if he and his team are taking on the Hero, each Villain may only have 1 or 2 Setback Tokens. Individually, each Villain is a challenge for the Hero in question, but together, they are *almost* overwhelming. The Traits of the villains do not change; they just go down in combat a whole lot easier.

Finding that sweet spot is part of the trial and error process of the Editor. It is possible that in the first Action Scene of an Issue, each Villain might have 2 Setback Tokens, and it is possible they will easily handle and defeat the Hero(es). Perhaps for the big finale, downgrade most of them

to only 1 Setback Token, and perhaps upgrade the main villain to 4 Setback Tokens.

Minions, Lackeys, Redshirts, Henchmen

Nameless villainous minions serve one function and one function only -- to tie up Heroes, diminish their resources (Traits), and give a named supervillain support. Frequently, they will team up to attack Heroes (and consequently, Heroes frequently decide to take on more than one at a time).

Minions have only one Setback Token and can be made with any number of Design Points.

Some villains are known to have very imposing and powerful minions; other times the minions are nothing but street thugs in a slightly less interesting costume

than the supervillain. Whatever the case is, some heroes relish the opportunity to take out five minions with one action.

Non-Player Characters

Non-Player Characters (ordinary people) have 1 Setback Token each. They get hit, they go down. Assign them Traits as needed, be they a scientist, beautiful actress, astronaut, or even benevolent world leader.

Villainous Editorial Control

While Heroes can tap into their Editorial Control to do heroic things, Villains have some inherent advantages to make them villainous. It isn't fair, it isn't balanced, but such is the life of a Hero.



Bill Williams

The Editor will have a pool of Editorial Control available to them for villains and non-player characters equal to 6 plus the number of players.

Any villain or NPC can use these points of EC. However, during character creation, some Villains will be created with additional EC, just as Heroes can spend Design Points to increase their pool of available EC.

Villains start with zero EC, and a Threshold of 10. Additional points will be noted on their character sheet as +X, with X being the amount of EC they purchased during character creation. These additional points will be available to these individual Villains only, and they can spend their individual points, or points from the EC pool. Increasing individual EC will also increase a Villain's Threshold.

You might notice that Villains have a whole lot more EC available to them than Heroes. Life sucks like that for Heroes. This is the story of the Heroes. It is their Complications that make life interesting. Villains want to commit crimes, beat up Heroes, and get away.

Of course, Villains may gain additional personal EC available by having their Complications activated. No more than 4 EC per Issue can be gained this way. Period.

And although Villains can spend

EC just like a Hero, they also have some options available to them because of their membership in the Villain Club (the dues are expensive and they don't have much in the way of retirement benefits).

Recharge: By spending 1 point of EC, a Villain may recharge any Trait, essentially eliminating all Usages of that Trait. This EC can be used multiple times.

Villainous Tricks

Villains often are able to befuddle their enemies through Villainous Tricks. These are best used by Master Villains, but it is not unheard of for any Villain to use any of these tricks.

Activation of any Villainous Trick requires a die roll. A result of 1 or 2 indicates that the Trick does not work. Regardless of success or failure, the Editor should describe the Trick. Failure to activate a Trick still requires 2 points of EC, but a Villain can attempt to activate a Trick later in the issue.

Each Trick can only be Used once each Issue.

Villainous Escape

Villains love to get away and commit acts of villainy another day.

Success indicates that the Villain manages to get away, and is no longer in the scene. Nothing the heroes do can stop the villain from escaping (a previously

unseen jetpack, a secret door, a teleporter, etc). Be creative. Think of the Villain and their modus operandi and Traits. Make it memorable, make it frustrating, make it villainous!

Trap

Villains love traps. Failure to activate the trap indicates that the trap was unsuccessful or that the heroes were able to avoid it. But if the trap is sprung, the Editor can distribute 3 Setback Tokens to the heroes however they like. Whether the trap is activated or avoided, the Editor should relish describing the trap to the players. Some traps are brutally simple in their execution, and some are intricate and elaborate.

Big Speech

So many Villains love to hear themselves talk, and love to engage in chitchat with the Heroes. It isn't always ego or loneliness that makes them so chatty; sometimes a Villain will deliver a Big Speech that can prove so frustrating, disheartening, distracting, or maybe just so long-winded that Heroes lose some of their focus.

Success indicates that all Heroes suffer a -3 penalty to all their actions for the remainder

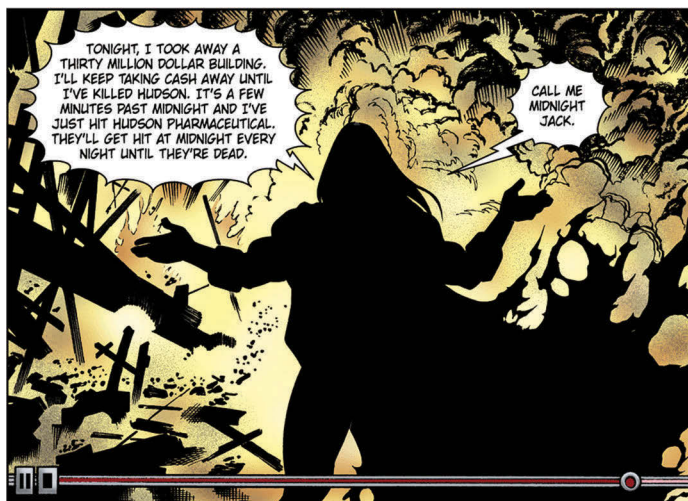
of the Scene. Failure of course means that the Villain had an unsuccessful audition for a community theater production of *Hamlet*, and likely gives away a crucial part of their plot, something the Heroes can use to gain an advantage!

Kaboom!

Some Villains just like to blow things up! And sometimes, buildings just blow up.

Success indicates that the building where the Heroes and Villains are currently battling is getting ready to self-destruct. Often, this is the Villain's doing, but other times the hand of fate just makes things really complicated for Heroes (and potentially Villains).

How long before the building blows? Roll a die: a roll of 1-3 is 3 rounds; 4-6 is 4 rounds; 7-9 is 5 rounds; 10-12 is 6 rounds. Maybe the Heroes and Villains know how long before the explosion,



Bill Williams

but often they will not know how long, and may not even know that the building is going to go up at all. Any character still in the structure when it blows up is instantly defeated (i.e. Out Of Commission).

Clone/ Robotic Double/ Magical Body Transference

Many Villains always have an ace up their sleeve, whether it is that they have sent a rapidly degrading clone, or a robotic double to do their bidding. Using this EC should be carefully considered, and should only be used by Villains who have established these tricks in their repertoire. In many ways, this is the same as a Villainous Escape, but could be saved for even after the Villain has been captured and incarcerated.

Bring on the C-Listers

More so than Heroes, many Villains are one-trick ponies. They have one gimmick, they can't punch to save their lives, and "on-paper" they are no match for established superheroes.

Solo comics (and team books) are filled with this sort of ne'er-do-wells. They frequently have some of the greatest costumes, and prove to be more than a thorn in the side for our Heroes.

The Harpist (she plays a magical harp that can subdue others with it's golden tones) doesn't

need to throw a punch to take on an A-list hero. She doesn't need a fighting stat, but she has shown up time and time again, and frequently gets the best of a Hero in the early pages on an Issue. Who cares that the Silver Streak can land 50 punches on her in a matter of seconds?

CC&VF was designed to accommodate these characters.

Take a look at the Harpist to see an example of a 150-point Villain.

The Harpist

Editorial Control: +1

Threshold: 12

SOOTHING HARP TONES 18 (1/2/3)
+2 vs Multiple Opponents
+2 Linked with Magic Harp
+2 vs the Silver Streak
Incapacitate
(84 Points)

MAGIC HARP 9 (3/2/1)
Auto-Defend
Link +5
(45 Points)

Two Traits, one extra point of EC. That's it. But try this character out, the Traits can be used for Attack or Defense. In Round 1 against the Silver Steak, The Harpist uses SOOTHING HARP TONES with MAGIC HARP(s) Linked (18+5+4+2+2).

Before any dice are rolled it is a total of 31! Yikes!

These "C-Listers" might not have staying power, but EC can Refresh

Bill Williams



their Traits, and likely, a Hero will figure out how to beat them by the end of the Issue.

Have fun!

Villainy Conclusion

CC&VF is designed to emulate superheroic comicbooks. The key part of that phrase is *heroic*. Players who just want to bash things might find another game more to their liking.

With that said, Villains do have some distinct advantages over Heroes. Why? Because a Hero is best defined only when they have been put through the wringer, and still come out with an air of nobility and heroism.

If your players are not interested in this style of play, consider another system. With that said, no matter how evil I might play my Villains, I *always* want the Heroes to win. I do not make it easy for them, because an easy fight is not a memorable fight.

One of the playtesters asked the question "Well, what if my players just want to blow up the building that the villain is in?" My responses might be: Find another group of players. Maybe the villain has a surefire escape plan, and instead of his body, it is the feeble grandmother of one of the Heroes in his place; or maybe they do blow up the building and the Villain, but what about their reputations? Being a Hero is hard, remember that.

CHAPTER 4

Options

Chapters 1-3 detail a fully thought out and playtested system, ready for you and your friends to have fun with. This chapter deals with options, from Live Action Roleplaying to Experience Points, as well as some advice for Editors and Players.

To Link or Not to Link

Linking is cool. Folks usually have most of their Traits be Linkable. One option with Character Design is to have Links be the default, and if a Trait is unable to be Linked, that would be a Trait Restriction, and would give Design Points back to the players, at a cost of -2/-4/-6.

Editorial Control As Reward

I have been very fortunate to game with a group of players who love and embrace all the beautiful clichés of comicbooks, being silly when they should be silly, and being serious when things get grim and gritty (note, however, that one can always crack wise when things are grim and gritty).

The Editorial Control mechanic as written is designed to reward all the angst and

humanity of comics, but there is nothing to say that an Editor cannot also reward players for excellent roleplaying, creating a memorable moment, or even the time-honored-class, of the Gamemaster bribe.

Editorial Control is a way to help empower players to empower their Heroes in comicbook appropriate ways, and, sometimes the best way to encourage this play style is with the proverbial carrot. So, as with anything, go for it!



Bill Williams

Zero-Level Traits

Sometimes a player may want to use a Trait they do not have. A Trait indicates that a character is better than someone else in that area.

Zero-Level Traits are Traits that most every person could have, such as INTELLIGENT, QUICK, ATHLETIC, etc. Inappropriate Traits would be FLYING and LASER EYES. If for some reason a player wants their character to use a Zero-Level Trait (most often this is when a character doesn't need to get too high a number on a resisted roll, and doesn't want to Activate a Usage), they can do this.

Zero-Level Traits can be used ad infinitum. Roll a die (d12 + 0). That is your result.

Editorial Dice Rolling

I'm going to let you in on a little secret: Sometimes, to keep things moving along at a rapid-fire clip, I cheat.

I don't cheat *horribly*, mind you, and it's always for the sake of the story, but I *do* cheat.

Instead of all the bookkeeping that goes along with recording Trait Usages, and how many dice to roll for a team of Villains, sometimes I just roll two dice.

Early in a scene, I keep the better of the two dice. As the scene goes

on, I keep the worst of the two. 5 player characters versus a team of 7 villains... each player only has to worry about one character for Usages, the Editor has to worry about 7.

The game is supposed to be fun, and no one has to know if you use one of those GM screens to keep your rolls private. Give it a try, see how it goes. And if your players question you, reply with a threat of, "Yeah, we've gotten some fan mail and readers don't really like your character too much; we're considering dropping them from the series."

Fleeing the Scene

So, the Heroes are fighting the Villains, and sometimes one or more of those Villains just want to get away. Obviously, some Traits lend themselves to this very readily - a Villain who can TELEPORT can likely get away very, very easily. But what if the Heroes want to pursue? Villains can be a cowardly lot, and if they get the jump on the Heroes, they do have a distinct advantage.

For their action in a round, a Villain will declare their Traits and make their roll. Write this number down. Any Hero wishing to pursue must have appropriate Traits and has to first overcome this number before the Hero and Villain can engage in a Contested Scene. If the Hero cannot beat this number on their next action, the Villain has escaped.

What about that pesky teleporter?

Another character with TELEPORT might be able to follow their teleport trace signature, a character with access to magic might be able to cast a spell to determine where they teleported to, etc. Let common sense prevail. It can often be more fun if the Villain *does* escape, as it can set up a climactic final battle.

Auto-Defend

Because this game has been run by me and played by the same group of players for so long, some things have changed and some have not.

In my group, I allow characters to Auto-Defend once per Scene (instead of once per Issue).

Villains get to do the same, so it all evens out in the wash as it were.

Special Guest Stars, Team-Ups and Crossovers

So, maybe an Editor is running two separate series with different characters. Maybe an Editor wants to use an NPC to team up with the player-character heroes. Maybe an Editor is running a solo series, and the player likes team-ups.

Awesome!

But, what if the characters appearing with one another are not built with the same number of Character Design Points? Should one character get to hog the

spotlight due to the greater level of power?

Nah, that's no fun. The idea of an inexperienced teen sidekick teaming up with one of the most powerful heroes in the world is great, but should also be fun for both the players.

In a situation where characters are designed with a drastically different number of points, the character built with fewer points needs some way to even the playing field (see page 27).

The primary way of doing this is bonus points of Editorial Control. The character with fewer Character Design Points will get bonus Editorial Control, as much as they can purchase based on the difference in Design Points.

Any leftover points should be used for Traits that will only be used for this Issue: battle armor, a cool gadget, maybe even a special attack taught to them by the more powerful hero.

An Editor can also allow the "weaker" character to slightly modify some of their Traits, if appropriate, perhaps adding in a Link, eliminating a Drawback, or a new Situational Boost. In no way should the "weaker" character be able to increase any Trait values. Their character should essentially remain the same, but has a bit more of the kind hand of the Editor making sure they can keep up. Obviously, after this team-up is over, the weaker character will

revert to their standard point value.

This bonus Editorial Control does not increase a character's Threshold.

An Example of Differing Power Levels

Sparky, the All-American Boy (a 150-point character), is going to team up with The American Spirit, a 200-point character.

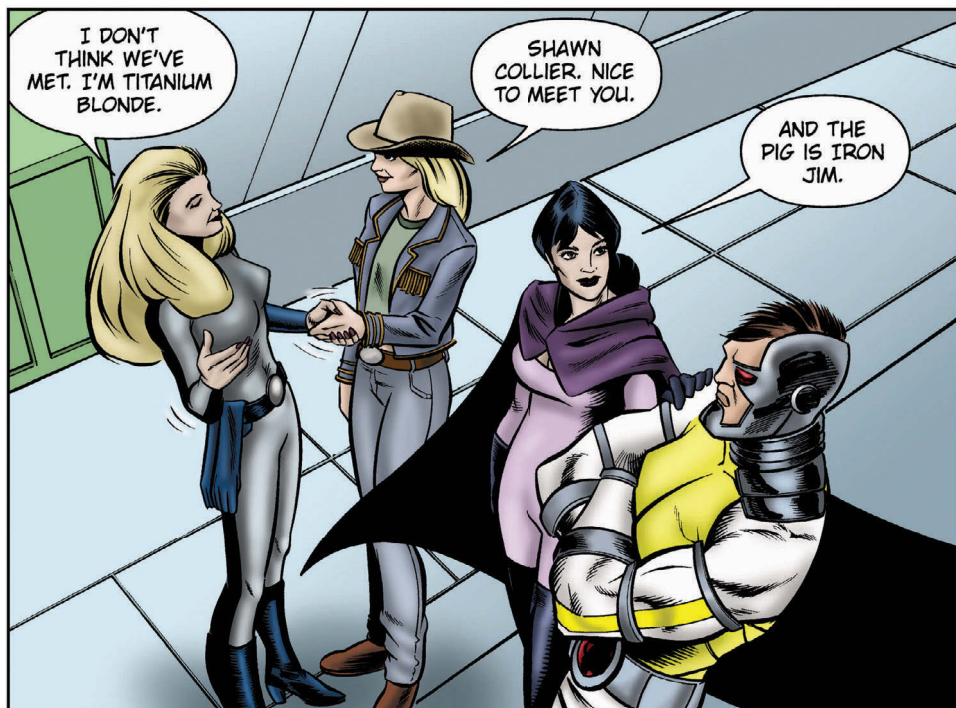
Sparky's highest Trait is PLUCK-8, so the difference between the two characters is 50 points, and each additional point of Editorial Control will cost 11 points (8+3).

Adventuring with the American Spirit, Sparky will have a

whopping 4 extra points of Editorial Control. And he has 6 points left over to modify his existing Traits, or to add a Trait useful only when adventuring alongside the American Spirit. Wow! You might be worried that this creates a huge advantage for Sparky. Likely though, Sparky is going to be struggle against whatever 200+ point foes these two will encounter, and those extra points of Editorial Control will be needed for Creative Control or anything else.

Why should Sparky be ineffective?

Sparky may not be doing much with his punches against a foe who can shrug off a nuclear warhead, but he will be effective due to his increased EC.



Bill Williams

Heroes in Training

Some series might be about the growth and maturation of a group of Heroes. They might be learning to use their powers, training and learning new skills, and coming into their own. Perhaps a flying character has incredible difficulty slowing down, or maybe all of the Heroes need to work on their combat training.

Series like this can be a lot of fun, and **CC&VF** wants to encourage them if this is the sort of series an Editor and players want. Perhaps the series even revolves around an experienced Hero or Heroes training a younger group of Heroes.

How to do it?

If all the characters are in training, an Editor should work with players as they design their characters.

The first version of a character should be designed looking toward the future, with the Traits how the player sees them ending up when their training is done. From there, the Editor will establish how many points the untrained character should be created with.

Players will then have to shave points from their character to lower the number of points they are created with. Maybe some Traits are not as effective and have lower values. Maybe they have Situational Setbacks, are

Fickle, or have a Disadvantage attached to them. Maybe they are not yet Linked.

But here is where it can get interesting. As a character Trains, the player may decide they want to slightly change the direction their character is going. Perhaps they untap a new use of a power, or maybe they even unlock the potential for an entirely new power.

As a series progresses, an Editor will hand out Design Points to players to add to their character: Maybe a character's power is no longer fickle. Maybe a character becomes more skilled in MARTIAL ARTS. If a player sees a character developing differently, they should talk about this with their Editor, before points are spent and allocated. For example, a player might have a great idea for a new skill they want to develop, or a new application of their power, or maybe even a special attack.

How frequently should an Editor hand out these points? That is very much up to the Editor. Make it dramatic, perhaps after a big fight against an archenemy (preferably a crushing defeat of the Heroes), the Editor might hand out some of these points.

How many points? Again, this is up to the Editor. The Editor should have a rough idea of what the trained characters look like, and what the characters-in-training look like. It could be 5 points, to allow a player the chance to

negate a Situational Setback, and increase a Trait a rank or two. It could be 20 points, which signifies significant training and might be a major increase in several traits.

If points are not spent, they are held in reserve, perhaps the training the player wants is more expensive, or perhaps they don't use all their points. Next time, they can use these points. Some characters will have Traits that require more points than other characters.

If some of the characters are experienced, and some are in training, the characters in training should be made the same way as above. However, the difference in points between the characters should be noted, and the in-training characters should be given extra points of Editorial Control based on the cost for their characters. Any unused points are not available to the characters-in-training (Wait! That isn't fair! Well, being a hero-in-training running with the Big Boys can be like that sometimes).

In this case, characters may have well over 5 points of Editorial Control, and Editorial Twists and Creative Control become very memorable and exciting: "I'm shooting RAINBOW RAYS from my fingertips! What is going on!?"

How long should a training series take? How long before characters improve? This is very much up to the Editor and players, and the type of series they are creating

together.

For example, in a "young heroes" series, the Editor has determined that heroes will grow into their roles as 150-point characters, so players create the Hero they want to be down the road. The Editor and players really want to explore the maturation process, so the Editor determines that the heroes-in-training will be made with only 75 points. Roughly every 6 Issues, the Editor distributes 5 points to the players, and perhaps every 20 Issues, he hands out an additional 10, after some Big Dramatic Issue!

Note that Editors and players can have fun, and maybe a player spends their points, but doesn't want the improved or new Trait to show up until the middle of an Issue. As with anything: go for it!

Characters should keep track of their total number of Design Points, both those spent and those unspent.

Long-Term Injuries

Sometimes, a character will suffer a long-term injury or trauma that doesn't go away right away. As it stands, the Setback Token system doesn't really reflect this, but if the Editor and Player agree that a character would have a long term injury, it can be done.

Give a character fewer Setback Tokens and compensate that with one extra point of Editorial Control for each Setback Token removed.

So, a character with a minor long-term injury would have only 3 Setback Tokens before being Out Of Commission, but would get an extra point of Editorial Control each Issue they had the injury. How long will the injury last? An injury isn't that interesting if it goes away after just one Issue.

Killing Damage

Shame on you!

This is a game designed to emulate Golden, Silver and even Bronze Age comic books. Heroes and Villains wear outlandish costumes and adopt ridiculous nicknames. This isn't the angsty '90s where everyone wore black and had lots of pouches, belts and ridiculously oversized guns with

shoulder pads to match.

Okay, off of my soapbox.

If you want a game where the threat of death is ever-present, consider the following: Villains can always deal Killing Damage, they are Villains after all. This holds true for any age of comic books you are looking to emulate. The Villain declares they are doing Killing Damage, and it is done.

Heroes, if you want to call them that in this case, might also want to deliver Killing Damage. If this is the case, they must also declare it. But, how does it work? A character gets their normal number of Setback Tokens, before they go down. Now, the Killing starts.



Bill Williams

A character gets the same number of additional Setback Tokens (might we call them Death Spiral Tokens?) above and beyond this. If Killing Damage is declared, and a character is down, they can only resist with Traits that are appropriate for a character who is essentially unconscious.

So, a FORCE FIELD might still be sputtering, but being AGILE is no good whatsoever. After a character's Death Spiral Tokens are all gone, they are dead. That is until they come back from the dead. (Hey, it's a *comicbook*! Name one character who has stayed dead for a significant amount of time! A certain teen sidekick was once the default answer, but even he has come back in recent years!)

Anyway, it's kind of simple, very deadly, and no major changes in rules are necessary. What you will notice is that some characters, such as those who are SUPER-TOUGH, etc. will be harder to kill than those whose ability to avoid damage relies on them being conscious. An AGILE character isn't very AGILE when they are lying down on the ground.

Live Action Superheroes

What could be more fun than tying a towel around your neck and pretending to be a superhero? Without too many changes, **Capes, Cows and Villains Foul** can be used for Live Action Roleplaying as well as traditional tabletop gaming.

What You'll Need

Let's gear up!

- Each player will need a standard deck of playing cards, with the Kings removed.
- Several index cards (4" x 6" is preferable)
- A pencil
- One or more Editors to oversee the whole evening.

Players will record all their Traits, Complications, Factoids, Threshold and Editorial Control on an index card. This will serve as a character sheet.

In a Live Action Issue, players will often interact more with each other than the will with the Editor.

Instead of rolling dice, characters will pick a card from a deck of cards. Whether they draw from their own deck or the deck of another player is entirely up to the Editor. This will be established before the Issue begins.

Aces will count as one, numbered cards will count as their value, Jacks will count as 11, Queens as 12. Aces are Failures, just like rolling a one, and Queens are Automatic Successes. If a player would normally roll multiple dice, they instead draw multiple cards.

What about Scenes?

Since there is no Editor overseeing every Action, Usages will be reset

by the Editor.

Frequently, an Editor will set the actual times that all Usages will Refresh for all characters. For a Live-Action Issue going from 8pm to midnight, the Editor might determine that Usages will Refresh at 9pm, 10pm, 11pm, and 11:30pm.

In addition, if the Issue is taking place in close enough quarters, the Editor also has the option to reset Usages at any point during the Issue, being sure to let all the players know.

So, as the Issue builds to a climax, the Editor might let everyone know that all Usages are Refreshed, to give everyone a chance to get ready for the final throwdown.

During the Issue, players will track their Usages as normal on their index card character sheet.

Editorial Control and Complications

Characters, of course, start with their standard number of Editorial Control. If they wish to activate a Complication, they have to let another player know, and need to act accordingly.

This means that a character who activates their "Crazy" Complication may very well decide to run around singing show tunes (not too loudly, please). The player will need to record what time they activated

their Complication, and after each minute, they draw one card from their deck. If the value of their draw is equal to or less than the number of minutes they have been affected by their Complication, the Complication ends.

Editorial Twists

Due to the lack of an Editor overseeing all Actions, Editorial Twists are still part of the game, but will be totally random.

Print out the small chart on the following page, which streamlines the Editorial Twists presented in the book, and allows characters to randomly activate them. Once printing it out, tape it to the back of your character sheet for easy reference.

Out of Commission

It happens. Heroes go down. If your character goes down, write the time down, Just like with a Complication, draw a card each minute; if the value is equal to or higher than the time elapsed, your character shakes it off and re-enters the game. Usages are not Refreshed, unless a new scene has begun as determined by the Editor.

Challenges

An Editor might very well set up challenges for the characters. They can do this by using envelopes and index cards. On the outside of the envelope, an Editor will write down what it is. Inside the envelope, will be a

Cut out and tape to the back of your card!

Card:	Editorial Twist
Ace	New Power
2	Surge
3	Opening a Can
4	Rotten Luck
5	Distraction
6	Take Cover
7	Mega-Link
8	Power-Swap
9	Sacrifice
10	Ignore Complication
Jack	Great Shot
Queen	Combo

static number for the challenge.

This number will be modified by a draw from a deck of cards. If a character wishes to overcome this challenge, they need to have another player or Editor present, and activate Usages and overcome the Difficulty of the Challenge. If the player fails to overcome the challenge with their draw, they take a Setback Token. If they give 4 Setback Tokens to the challenge, they have overcome it. Once it is overcome, there will be another envelope in the primary envelope with a description of what happened when the challenge was overcome.

For Example, an Editor tapes an envelope to the wall that reads "Do Not Enter: Secure Facility." A character has been informed by the Editor that behind that door lies the MacGuffin he is

looking for. The character has SUPER-STRENGTH and wants to know what is behind it. Grabbing another player, he goes to the door and takes out the Index Card which reads: INCREDIBLY SECURE SAFE LIKE DOOR 12 The character has SUPER-STRENGTH 11, so this will be difficult, but he has to know. The Hero draws his card(s) and gets a result comparing it to the draw for the door. The character is able to open the door, and removes the envelope inside and opens it. *"Once this door is opened, it is removed from play. The information contained within this room is..."*

It is also possible that a challenge could be multi-tiered. Maybe getting the door open was just the first stage of the challenge, perhaps the envelope inside reads "The room is empty save for an ENCRYPTED COMPUTER 10." The

Hero now has to run out of the room, and grab their ally, who is a better at tech-related actions.

Be sure to be prepared to explain to the Editor how the challenge was overcome, i.e. what Traits were Used.

All other rules can be used as well, subject to the Editor.

In Closing

Running a Live Action Issue is another thing entirely. In many ways, an Editor's job is concurrently much easier and much more difficult. Give characters something to do, create interesting challenges, throw wrinkles into their plans, and be prepared to show up for the big throwdown at the end with your Villains ready to win!

Done well, a Live Action Issue can be a lot of fun, but requires a good amount of prep work to keep everything running smoothly, combined with a great deal of flexibility. Because the Editor is not omnipresent to keep things on track, plots will deviate. But run around, have fun, cackle maniacally, and have your Villains show up at just the most inopportune times.

Static Attacks

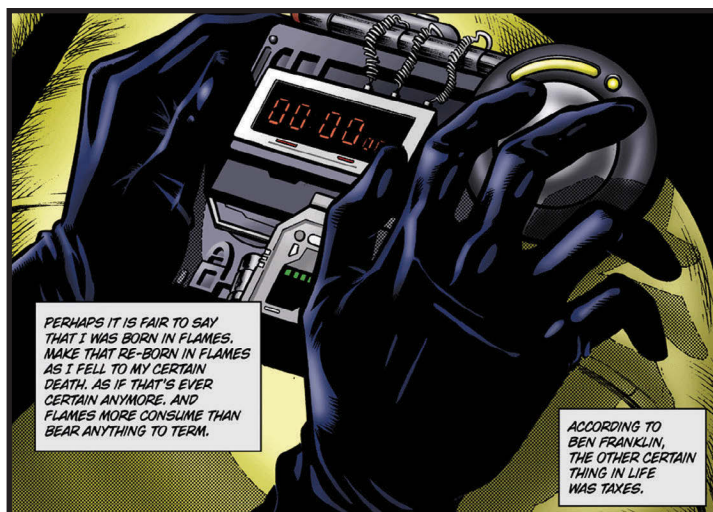
The Negatray Bomb is going off, sending forth waves of death charged negative energy every round. How does an Editor handle this?

Obviously, the Negatray Bomb should have Traits assigned to it, but sometimes it is fun to have no dice rolling for an inanimate object, instead having it send forth waves of death every round.

The neat thing about any RPG system is that rules can always be broken by the Editor. This is a fine example.

Instead of rolling dice each round, give the object a place in the Initiative Order, usually at the top or the bottom of the order.

Now, based on the Traits it has (DEATH WAVES 12, NEGATIVE ENERGY 12, *Linked +5*, AFFECTS ORGANIC AND INORGANIC MATERIAL 12, *Linked +5*), get



your base number (22), add 6, and use that number every round.

In this example, the Negatray Bomb has a 28 each and every round to attack each and every person nearby.

Of course, deactivating/destroying the Bomb is a different matter entirely. It is POWERED BY ALIEN TECHNOLOGY 12 and DESIGNED TO SELF-DESTRUCT 12, *Linked +5*.

So, each round characters can try to disable it, and the bomb could either actively resist (rolling dice) or again, a static number could be assigned. I would suggest doing whichever is more fun, knowing your players and the Traits they have. If they will have an incredible amount of difficulty hitting this static number ($17+6=23$), roll dice instead ($17 + \text{die roll}$). It will create drama, and a bad roll by the Editor for the bomb gives the players a lucky break.

Too Many Dice

As written, **CC&VF** is guilty of the Death Spiral effect. The longer a battle rages, the less competent an individual will likely get (*Heroes and Villains*), as characters may well be rolling two or three or even more Detriment Dice.

Add to this the bookkeeping of tracking all Usages, and you might consider the following option:

When a Trait is subject to Detriment Dice, it only ever accumulates 1 Detriment Die. Now, of course linking multiple Traits subject to Detriment Dice would accumulate them, but each Trait, on its own, would only ever be subject to 1 Detriment Die. This would apply to Heroes and Villains.

So, if rolling a fistful of d12s, or all the bookkeeping of having a Trait be subject to 4 Detriment Dice is less than desirable, or if you want characters to be more skilled as a combat rages on, consider using this alternative die-rolling option.

Experience Points, Character Advancement and Character Changes

This option deals with advancing or modifying characters.

Experience Points

Gamers love them. "How do I get XP?" is a common question after an RPG session. Experience Points allow a player to improve their character, gaining more power the more they are active.

So, what about Experience Points for **Capes, Cows and Villains Foul**?

Well, the system is meant to embrace comicbooks, thus the default assumption is that there is no Experience Points. Over the course of hundreds of Issues,

characters do not necessarily improve or get more powerful.

So, if you want to embrace the comics and start with experienced heroes, consider not having a system for Experience Points. If you are interested in some character growth, consider using the rules for Heroes-in-Training.

But, if you're a gamer and XP is part of the reward of playing, we will do our best to not disappoint.

In simplest terms, Experience Points would translate 1:1 to Design Points. How frequently, and how many should be distributed? This is very much up to the Editor and players. Maybe award XP at the end of every Issue, maybe after every story-arc, maybe in the middle of a story-arc as characters gear up for the final battle. Whatever works best in your story!

Think about what the tone of your game will be and how it will change as characters gain more and more power (and don't forget to advance Villains similarly!).

Characters do not have to spend these XP Character Design Points immediately, and may not be able to, instead saving them up to increase a Trait, or to buy a new one. It is assumed that characters will maintain the spirit of their characters, and any change will be reflected through play.

Crunching the Numbers

Do not forget to take into account the different costs for some Trait modifiers depending on their Tier, and the cost of Editorial Control, which is modified by the highest Trait a character has.

So, if a character wants to spend XP to increase a Linked Trait from one Tier to another, they will need to pay the cost to increase the Trait, as well as the difference in cost for the Link modifier. If a character has purchased additional points of Editorial Control and their highest ranked Trait increases, they will need to pay for the increase in the cost of their Editorial Control as well.

Characters should keep track of their total number of Design Points, both those spent and those unspent.

Character Changes

Let's discuss altering a character.

Costumes

I love it when heroes and villains wear new costumes. Of course, I don't always love their new costumes, and sometimes, I really hate when Editors take a classic look for an iconic hero and update them with a "hip" and "relevant" look.

Let characters change their costumes if they so desire. Some heroes are known for constant costume changes. Others try new costumes out... only to return to their classic look, perhaps with

slight modifications.

New costumes can be lots of fun. You might even want your Hero to assume a new heroic identity.

Redesign

In the ever-changing world of comicbooks, characters sometimes change. Their powers

change, skills that were a focus in early Issues no longer seem to be applied in any way, shape or form.

If a player wants to tweak or redesign their character, or simply reallocate points from one Trait to another, the solution is simple: *Let them.*



Bill Williams

Talk to them about having the redesign occur through in-game roleplaying or if it happens between Issues, let there be a moment of exposition explaining it.

If a character knows for certain they want to do this down the road, and they are not interested in a Hero-in-Training, one neat way to make this happen is for a character to purchase extra points of Editorial Control, and swap those out at some point for their Design Points which are redistributed. And, if after changing, a character wants to change back, let them do that as well.

Editorial Redesign

An even more interesting application of the redesign concept is for an Editor to redesign a character and present it to a player.

This would most often occur after or during the conclusion of a significant storyline or event. The key is to know what your players like and what they don't like. Some players will absolutely not be interested in this kind of editorial decision, while other players will embrace it wholeheartedly.

Issue Specific Changes and Upgrades

Another interesting idea is to award characters a significant sum of Design Points for a specific Issue or story-arc.

This might represent the characters training as they never have before taking on the Galactic Armada as well as wearing their specially-designed battle suits. Go crazy! Give players 25, 50, heck, even 100 Design Points to add to their character!



Bill Williams

LETTER FROM THE EDITOR

OF HEROES AND VILLAINS

I'll be honest, I want the Heroes to win. I want them to save the innocent people and stop the Villains. Sometimes it is fun if the Villains win a battle, but the Heroes should win the war. Why bring this up?

Capes, Cows and Villains Foul has not been designed to be fair or balanced. If an Editor wants the Villains to beat the Heroes, chances are pretty good that they can.

Think about the stories you want to tell, and the stories your players want to be a part of. Have the Villains win sometimes, put the Heroes through the wringer, but let the spotlight shine on the Heroes, and let them be rewarded for their Heroism.

This might seem counter to many RPGs where the GM-Player relationship can be almost adversarial.

An Editor doesn't need to use all of a Villain's Editorial Control. An Editor can decide on the fly to give the Villains only 2 Setback Tokens instead of 4.

Don't let your players know that you are pulling for them. Let them think you want to beat them every time. And this is not to say that you shouldn't beat them sometimes.

Failure is frustrating. Repeated failure is very frustrating.

Let the players (and their characters) learn from mistakes, roleplay failures out, create interesting Villains who are less about the maniacal laughter and blowing up the world, and more about moral grayness. Encourage Heroes and Villains to talk to one another.

You will be rewarded. You will also be surprised.

Throwaway characters who got lucky will become significant ("Oh no! Not Pencil Man again, we can never seem to beat that guy, we beat everyone else, but he always seems to get away!").

The greatest Villains in all of comicdom have committed an endless array of bad deeds, but they have also been known the help the Heroes when the occasion warrants it. This is what makes such Villains interesting.

However, sometimes, it is also great fun to have a good old-fashioned slugfest. Make some beefy Villains, have them rob a bank, and let the Heroes and Villains go at it.

CHAPTER 5

Example of Play

The Magnificent Muse in... "There's Something in the Water!" [Guest Starring Dr. Moonlight]

So, how does it work?

Glad you asked. Presented here is an Issue of **CC&VF**, starting with the background of the Issue, and then with how it played out, using characters presented in the **CC&VF** rulebook.

The Issue, as Plotted by the Editor

Professor Prestige (see page 62) is at it again! This time he has his eyes on a stealth airplane. He has a buyer quite interested in procuring such an item, and Professor Prestige loves any sort of challenge, especially one this big.

He has settled on the Lockheed Martin F-22 Raptor. You can do a Web search for further information if needed.

As much as he has faith in his Masters of Mayhem, several members of his team are currently incarcerated, and taking on an entire military base seems both foolish and unnecessary.

So, he has been working on a plan. He has developed a concentrated elixir that has limited hypnotic properties. He is fairly certain it works, but, of

course, a trial run is in order. From an Editorial standpoint, this is primarily because it gives the Heroes an Action Scene and sets the stage for the final act.

So, Professor Prestige will try out his elixir on some of the patients at the psychiatric hospital, the same one that houses both Frances Wurmer (see Dr. Moonlight, page 54) and Mime (see page 58), who is certainly in need of psychiatric care. Contaminating the water supply is a given.

This will be a team-up issue, with Muse (see page 61) being joined in her solo series by a special guest star, none other than Dr. Moonlight! In true team-up fashion, first the characters will have to fight one another. And a hypnotic elixir will be just the thing to get things started on the wrong foot. The issue will start *in medias res*, with Muse encountering the good Dr. on one of her patrols.

Dr. Moonlight has been affected by the elixir, but given his mental makeup, it affects him slightly differently than it does the other patients. The elixir, once given does have one noticeable effect: the affected individual will have wildly dilated pupils.

After the Editor manages to bring the team together, they will have some time in the Extended Scene to try and begin to piece the puzzle together.

But then they will have another Action Scene, as the psychiatric hospital is taking some patients out to the local mall for an outing. The patients, led by Mime will begin a flash mob, dancing to Madonna's "Vogue." Because of Mime's involvement, the hospital will request some help of the superheroic variety.

Two heroes, one Mime, the Action Scene shouldn't be too difficult. But Mime's involvement should raise some flags, as she rarely acts without Prestige being involved. And given the connection to Dr. Moonlight, the Heroes should start seeing some of the story develop.

Professor Prestige will now stage an announcement of his upcoming trick, he will "make an airplane disappear!"

Now, the Heroes will likely have figured out that Prestige has something planned, but they may have to put it all together.

True to her name, Mime will say nothing.

Now, as an Editor, here is one of the most difficult things, and where CC&VF differs from other systems, as it is designed to emulate comicbooks. The Editor doesn't want the Villains to win. It is imperative that the Heroes show up and have a fight with the Villains. This is why folks read comicbooks. So, in planning this Issue, the Editor must be fully aware, that the Heroes should

either figure out what is going to happen, or, they need to be able to show up at the last minute as the heist is taking place.

What is the final plan? It just so happens that one of the F-22s is located on the bridge of the USS George H.W. Bush, which just happens to be docked in the city. Tourists will be on deck, as the Navy is allowing folks aboard for tours of the ship. Prestige knows this. So, after the successful trial of his elixir, he has a plan in place to contaminate the water supply of the carrier, and after taking over their PA and piping in the song of his choosing ("In the Navy" by the Village People), the entire crew will find themselves unable to not dance, he and Deadeye (see page 51) will waltz in and fly the plane away.

Now, this special team-up Issue does have a couple conceits (and conceits are the bread and butter of comicbooks anyway), so the Editor confers with the player of Dr. Moonlight, and explains his motivation in the first Scene, and requests that he not use any Editorial Control, or that at least he keep it to a minimum.

Dr. Moonlight's notes on the first Scene: Release all the animals, do it with flair, and understand that Muse, as "Roundie", has turned on you.

The Editor has to be sure to mention the "crazed look" in Moonlight's eyes, and not his usual crazed look.

Example of Play

The Editor also notes that once Moonlight is delivered his second Setback Token, he will snap out of the thrall of the Elixir.

Or, if he wins, the Editor is prepared to point Muse to the psychiatric hospital.

Plan for as many contingencies as possible, but do so with the freewheeling spirit of comicbooks. Know your backstory, and adapt and adjust.

Following Along

If you would like to see how this plays out, read on. You will want to reference the following characters: Muse (see page 61), Dr. Moonlight (see page 54), Mime (see page 58), Professor Prestige (see page 62), Deadeye (see page 51), and the Mathemagician (see page 57).

In addition, because Dr. Moonlight is a 100-point character and he will be teaming up with Muse, he will need to be tweaked slightly (see pages 27 and 100).

There is a 50-point difference between the two characters, so Moonlight, whose highest Trait is 9, will get an additional 4 points of EC (48 points), and with 2 points left over, he decides to eliminate the "Usable only once per Scene" from his BATTLE CRY Trait.

The Editor will have a pool of 8 EC for the Issue (see page 27).

With characters all set, we are ready to crack open the first page!

The Example

Seated at the table are the Editor, Beth, who is playing Muse, and Marty, who is playing Dr. Moonlight. Dialogue by players and characters will be noted here, gameplay mechanics and behind-the-curtain Editorial shenanigans will be *italics*.

Editor: Okay, Muse, you are out on patrol, when something catches your eye. An alarm is going off on the street below, and there seems to be some sort of break-in happening at a storefront.

Beth: Well, clearly I should go down there and stop whatever's happening.

Editor: Okay, you swoop down, and see that Poppy's Pets is being broken into, there are cages out on the sidewalk, and animals are taking off into the street. You hear someone shouting inside.

Dr. Moonlight: For justice, oppressed companions, for justice! Fear not, for Dr. Moonlight is here to free you from these shackles of oppression.

Editor: Muse, as you are surveying the scene, you see Dr. Moonlight jumping through the broken window, a pet carrier in each arm.

Moonlight: Roundie!

Beth: Isn't he a hero? And wasn't Roundie his sidekick?

Editor: Dr. Moonlight is indeed well-known as a hero, and the Roundie question, that is one I will leave unanswered for now.

Muse: Dr. Moonlight, stop! What are you doing?

Midnight: Roundie, I know that you are in the clutches of some nefarious supervillain, because if not, I know you would be here, helping me spread justice and freedom to these poor caged animals.

Editor: Muse, you have never met Dr. Moonlight, but something seems a bit off about him.

Muse: Dr. Moonlight, I'm not Roundie. I'm Muse! You have to put the animals down, they might get hurt or lost if you let them free.

Editor: Animals are indeed running everywhere, Moonlight has probably released about ten from what you gather.

Moonlight: Do not stand in the way of justice, Roundie. I know what machinations the forces of evil have brought to you, I am guessing tainted jerky, but you shall not stand in my way! FOR JUSTICE!

Marty: I am going to let out my BATTLE CRY, Linked with

SWASHBUCKLER (s) and attempt to subdue Muse.

Marty will roll 1 die, add 9 for BATTLE CRY, +3 for the Linked SWASHBUCKLER, +4 for the Benefit Dice of SWASHBUCKLER (see Ed. Note on page 15). Beth, of course, does not know the values of Moonlight's attack, just that he is using two Traits.

Editor: Muse, it looks like Moonlight is going to Swashbuckle you, Auto-Defend?

Beth: No. I think I'll defend using my SUPER-TOUGH and FLIGHT (s)

Editor: Ok, roll' em. And you don't have to declare your defense until after the attack.

Marty rolls one d12, and gets a 7 to which he adds 9+3+4, for a total of 23!

Beth defends, rolling 3 dice (10, 4, 4), keeping the 10 to which she adds 6+3: 19!

Editor: Muse, Moonlight leaps at you, shouting out "For Justice!" and attempts to 'subdue' you. You launch yourself into the air, trying to fly out of the way, relying on your SUPER-TOUGHness if he does manage to hit. Moonlight bounces off a couple awnings, and brings the pommel of his rapier squarely down on the back of your head, you fall to the ground. Have you been subdued?

Beth records one Setback Token for this Action Scene.

Example of Play

Beth: My turn?

Editor: Yup. And you could even go twice if you wanted, which because there are only two of you, would give him that same opportunity (see pages 80-82).

Beth: Well, to start, I'm going to try to go right through him with NON-CORPOREALNESS and then turn around and hit him with my SUPER-STRENGTH(s).

Marty: No Auto Defend for me!

Beth rolls one die (5) and adds 8 +3, for a total of 16.

Marty: I will defend with more SWASHBUCKLING and DERRING-DO(s), and of course, I LIKE TO JUMP AROUND.

Marty rolls 2 dice (9, 1) adding 5 +3+1+2: 20!

Editor: Muse, you zoom through Moonlight, who looks a bit confused, leaps up, springing off the wall, as you bring your fist down to strike him, he is no longer standing where he was.

Moonlight: Roundie, you pass through me as if possessed by demon magic!

Editor: Beth, do you want to go again, or let Moonlight go (see pages 80-82)?

Beth: He can go.

At the end of Round 1, Moonlight has Used: BATTLE

CRY, SWASHBUCKLER (twice), DERRING-DO, and LIKES TO JUMP AROUND. After each Usage, Marty would record that on his Usage sheet or index card (see pages 46 and 159).

Muse has Used: SUPER-TOUGH, FLIGHT, NON-CORPOREALNESS, and SUPER-STRENGTH, in addition, she has taken one Setback Token in this Action Scene.

Moonlight: Roundie, you must snap out of this. Fight it!

Editor: There is really something not right about Dr. Moonlight, Muse. You've heard stories, sure, but this goes way beyond what you have heard.

Marty: I draw my RAPIER and face-off against my former ally. I will be using my BATTLE CRY, REPARTEE(s), RAPIER(s), and DERRING-DO(s).

Beth: I use my Auto-Defend.

Marty records the Usages, Beth records the Auto-Defend. No dice are rolled.

Moonlight: For Justice, Roundie! Fight this infernal hold on you. You are the second greatest hero in the land.

Editor: Moonlight draws his rapier up, gives his moving speech to his former sidekick, now turned ghost-like and evil, and lunges at Muse. Muse shakes her head, confused, and turns

non-corporeal, which means Moonlight goes right through her and stumbles to the ground. Beth, your action.

Beth: I need to snap him out of this. I'm SMART(s) and I figure he won't think I'm Roundie if I use my REVEALING COSTUME to distract him.

Marty shakes his head, smiling. He is not using his Auto-Defend.

Beth rolls one die (8) adding 8+1: 17!

Marty: I will attempt to ignore Roundie's new, no doubt evil-influenced form by averting my eyes and (Marty looks over his character sheet, and looks for a Trait that might be appropriate) leaping out of the way, with a half-hearted cry of "For Justice!"

Marty is using BATTLE CRY (which has two Detriment Dice) and LIKES TO JUMP AROUND (which gives one Benefit Die) and rolls 2 dice (7, 2), keeping the worst: 2+9+1: 12!

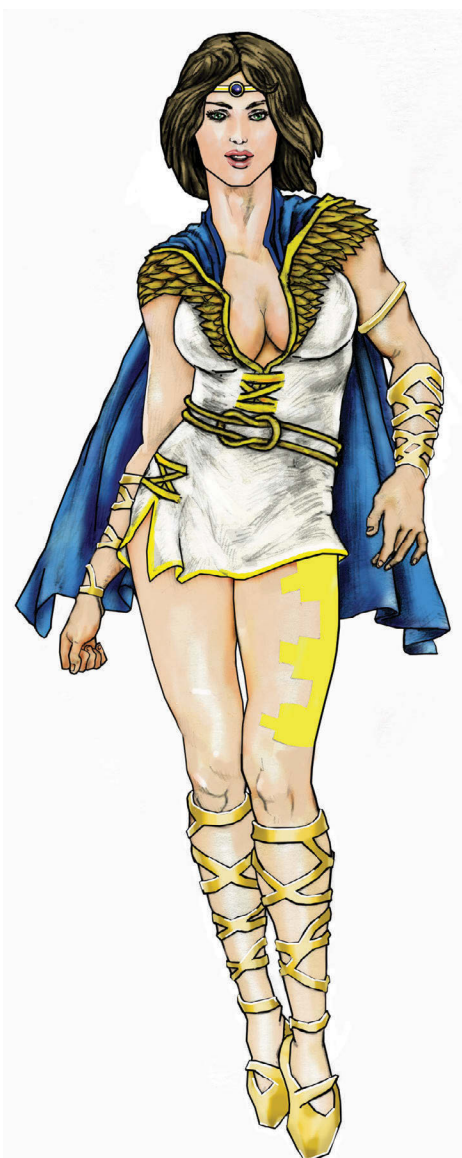
Marty records a Setback Token.

Editor: Beth, are you letting Moonlight go, or you want to double up and act again?

Beth: I'm going to do a double action. I'm DETERMINED(s), I know I can do this, SUPER-STRONG(s) and I know MARTIAL ARTS(s). I'm going to knock this out of him. And, I am Pushing (see page 89).

Beth is acting at the end of a round, and to lead off a round, which means Moonlight will be able to do the same, if he so chooses.

Marty: For Justice? Marty is not Auto-Defending.



Scott Brewer

Example of Play

Beth rolls two dice, for SUPER-STRENGTH (11, 9) and one additional die for Pushing (5) keeping the better two of the three (11+ 9), and adding 8+1+1: 30!

And, she takes a Setback Token for Pushing.

Moonlight: En garde, Roundie!

Marty: SWASHBUCKLER, with some DERRING-DO(s), and RAPIER(s), I am going to knock away her brutish attack with style and grace!

SWASHBUCKLER gets +2 Linked with both DERRING-DO(s) and RAPIER(s), and DERRING-DO(s) has 2 Benefit Dice, which will give his roll an additional+4.

So, before any rolling: 5+3+3+2+2+4=19 plus whatever Marty rolls, which, sadly, for Dr. Moonlight in this case is a 1. So, his total is 20, which is more than his Threshold (see page 76), so it is lights out for the good doctor, unless he spends some EC.

Marty: I spend EC, so I don't go down (see page 28).

Marty records his second Setback Token, and subtracts the 2 EC from his pool of 6 (giving him 4 still).

Moonlight: Roundie, why do you strike me so? Quickly, we must rescue these animals and get them back into Poppy's.

Puddinhead! Puddinhead!

Editor: Moonlight no longer seems to have that crazed look in his eyes.

Marty: Moonlight rushes to get as many of the freed pets as possible, giving them sloppy



Tom Martin

smooches, and petting them, a smile on his face the whole time.

Editor: This is your action, Moonlight?

Marty: Yes, I go first in the next round, and work at rounding up the animals.

Moonlight: Roundie, you look as beautiful as ever, now, please, cover yourself, and help out here.

Beth: Muse still seems a little weirded out, but helps him round up the animals.

Muse: I'm not Roundie, I'm Muse.

Marty: Moonlight is silent, leaping around, acrobatically rounding up animals.

Editor: Okay, after about five minutes, the two of you round up all the animals, secure the storefront, and the police show up.

Police Officer: Muse. Dr. Moonlight. What seems to be the problem here?

Moonlight: Roundie and I were on patrol when we came across this storefront. Someone had broken in and released some of the animals. We quickly went into action rounding them up.

The Action Scene is over, now we move seamlessly to the Extended Scene, should either character want to Use any Traits.

Muse: You'll see all the animals

are accounted for, but... have there been any strange activities lately? People ingesting hallucinogens or something like that...?

Officer: Not that I am aware of.

Moonlight: What are you thinking, Roundie? Your deductive powers pale to mine, but there are times of course when you strike upon a kernel of an idea.

Beth: Muse rolls her eyes, a little annoyed.

Marty: Dr. Moonlight reaches into his tunic and takes out a piece of beef jerky and offers it to Roundie.

Muse: Well, Dr. Moonlight, where were you before you came here?

Moonlight: I do not know what you mean. We were on patrol. I came across this situation, and alerted you, and we proceeded to round up these poor defenseless animals.

Beth: I'm SMART (s)and good at COMPUTER STUFF, could I possibly do a quick search to see if Moonlight was up to anything before I ran into him?

Beth rolls a die (6) and adds $5+2+1$, for a total of 14. She records both Usages for the Extended Scene.

The Editor has determined that Muse is using some Traits, and what she is looking for isn't too difficult to find, so the Editor will

Example of Play

share some info:

Editor: Ok, Muse, you take out your smartphone and do a quick search. The main thing you discover about Moonlight, is that it is pretty well known amongst the supers population that he is Frances Wurmer, a patient at the psychiatric hospital.

Moonlight: Perhaps, good officer, you can contact Poppy and let him know that his pets are safe and that Dr. Moonlight and Roundie have been here to insure everything is okay.

Officer: Do you think this was a supervillain, Dr. Moonlight?

Moonlight: Who knows what evil lurks in the hearts of supervillains? We must be off! Roundie, have you uncovered any more crimes on your Moonlight communicator?

Muse: Sure, Moonlight, let's go, I think I've got something.

Moonlight: Farewel, officer. Here, have a piece of jerky. I know that it is not quite a jelly donut, but everyone loves jerky. Come, Roundie, let us be off into the darkness of the city, to strike fear into the hearts of supervillains!

Editor: The Officer takes the jerky with a puzzled look on his face.

Officer: Ok.

Beth: And once we get away from the officer, I will ask if we can

head to the hospital that he was at. It seems as good a lead as any.

Moonlight: What do you mean? A lead? Into the break-in at Poppy's? Surely, there is villainy out there, should we not leave the patients at the hospital alone?

Muse: I think something happened at the hospital.

Moonlight: I...

Marty: I am activating my two Complications (Certifiably Insane, Easily Flustered) and Moonlight runs off into the darkness.

Moonlight: For Justice, Roundie!

Beth: Ugh, I guess I have to go after him.

Editor: Moonlight takes off into the darkness, you try and follow him, but he is able to elude you.
By activating a Complication, Marty has added a point of EC to his pool.

Beth: Then should I go ahead to the hospital?

Editor: Sure, if that is what you want to do.

Beth: I will do that.

Editor: Ok, you take off to the hospital. You just going to walk in the front door?

Beth: Can I fly around, look for anything out of the ordinary?

Editor: Sure, Use some Traits, tell me what you are Using, and we'll see what happens.

Beth: FLIGHT(s) and SMART, looking for anything usual.

Beth rolls a die (10), marks off the Usages, and adds 5+2+3: 20!

The Editor knows that it is the water that has been contaminated. Prestige has done a good job of covering those tracks, he doesn't want anything to lead back to the psych hospital, he just picked the one where Dr. Moonlight happens to spend his days. Comicbooks have a way or working out like that.

So, Prestige has THE BIG REVEAL, CRIMINAL GENIUS, and ALWAYS HAS A PLAN, which will make the Difficulty to find out anything about the water: $11+5+3+6=25$. Muse did not beat 25, and isn't really looking in the right way, flying won't do much for her. So, the Editor decides to not give Muse a Setback Token, but she is still Using her Traits. And, maybe she will find out something about Moonlight, as 20 is a good result.

Editor: You fly around the hospital, keeping your eyes peeled for anything unusual. As you are up on the rooftop, you see a small satchel hidden away in a corner.

Beth: I want to check it out.

Editor: You swoop down to the rooftop, and pick up the satchel.

Looking through it, you find nothing more than ordinary street clothes, several packages of beef jerky, and a patient ID bracelet that reads "Frances Wurmer."

Beth: Hmm... Moonlight might want this stuff back. Can I go inside, maybe, and look around?

Editor: Sure, you could go in the front door, or go intangible, whatever you want to do.

Beth: Intangible.

Editor: Mark it off, and make a roll, assuming you are being sneaky and stealthy, if you just want to get inside, no worries.

Beth: I want to be sneaky, so I'll use my MARTIAL ARTS(s) too.

Beth rolls a die (4) and adds 8+1: 13.

Recall, the Difficulty to find out anything about the water is 25, the Editor determines she is on the right path, but her roll is just not very good. She is sneaking around, but not really using her intelligence in any way. Instead of giving her a Setback Token, the Editor just keeps stringing her along, letting her Use her Traits.

Editor: Very well, grasshopper. You pass through the door and start roaming the halls, silently, hiding in the walls. Are you looking for anything in particular?

Beth: Are people in their rooms? If not, is there some noise

Example of Play

somewhere, or indication of where they are?

Editor: Patients are in their rooms, nurses, orderlies, and hospital staff are still up.

Beth: So nothing weird is going on?

Editor: Well, it is a mental hospital, patients are in their beds, nurses and orderlies are doing their jobs, nothing seems to be out of the ordinary. (to Marty) Marty, Moonlight can re-enter the picture any time you want.

Marty: Thanks. I have a plan.

Beth: Well, since I can't seem to find anything else, I guess I'll leave.

Editor: Ok, doing anything else this fine evening?

Beth: I guess I'll fly out and go on patrol?

Editor: You got it. Moonlight?

Marty: Well, I would deduce that Roundie took my stuff, so I will continue to patrol, keeping to the shadows, and after a couple hours retire for the evening and go about my day.

Editor: Muse, your evening patrol is relatively uneventful for the rest of the evening. Are you going to try and get some sleep?

Beth: I guess so.

The Editor jots down a quick note and passes it to Marty. The note says: "Frances is out enjoying a day trip with the fellow patients at the hospital, a trip to the mall, when, while dining, every patient, and most of the staff break into a very synchronized dance routine. While this is indeed strange, even stranger is that it is led by one of your fellow patients, who has donned the costume of that nefarious villain Mime!"

Marty: After ducking out and changing into my costume, I will call Roundie on the Moonlight communicator.

Moonlight: Roundie! Come quickly to the mall. Something villainous is happening. And they are giving away free samples of sesame chicken!

Editor: Muse, as Katie, you are going about your normal routine, it is around lunchtime when your smartphone rings, the number is not identified.

Beth: I'll pick it up.

Editor: Sorry for stealing your thunder, Moonlight, gotta get the ducks in a row.

Moonlight: Roundie! The food court at the mall, something villainous is happening, and they are giving away delicious sesame chicken samples. Come quickly! For Justice!

Muse: Right, for...Justice...

Beth: And I will fly there asap.

Editor: You change into your costume and zoom to the mall. As you approach the food court, you see quite a scene. Patients and staff from the psychiatric hospital are doing a perfectly synchronized dance routine to Madonna's "Vogue," which is being piped in through the mall's PA system, the dance being led by none other than Mime. Moonlight, you see Muse swoop into the mall.

Moonlight: Roundie, no time for sesame chicken now, we'll get some later, but we must stop this villainy. I shall, to Mime, attack. I expect you can handle crowd control.

Marty: And Moonlight will leap into action, now that his faithful sidekick is here. I will start out with my BATTLE CRY, of course, and DERRING-DO. Hopefully, the presence alone of Dr. Moonlight will strike fear into Mime.

Editor: Mime is not Auto-Defending.

Marty will roll one die (3) and add 9+3, for a total of 15!

Editor: Mime sees Dr. Moonlight leaping at her, and starts miming a protective box around her (UNSETTLING) (SILENT(s)) while giving the very handsome Dr. Moonlight a FLIRTY(s) smile.

Moonlight: Curses!

Editor rolls 3 dice (4, 4, 12)

keeping the best (12), which will double the Primary Trait (5) so he will add 10+3+3 to his roll of 12: 28!

Editor: Your cry for justice seems to go unheard, as you are charmed by her seductive smile, and unable to break through her mimed box. Who goes next Marty.

Marty: Roundie, of course.

Editor: Muse, you're up.

Beth: Alright, I'm going to fly in using FLIGHT(s) and sock that no good Mime in the face with my SUPER-STRENGTH and MARTIAL ARTS(s) for good measure. I want SUPER STRENGTH to be my base.

Editor: No Auto-Defend.

Beth rolls one die (10) and adds 8+3+1: 22!

Editor: Mime still has her box up to protect her (UNSETTLING, SILENT(s)) and will leap out of the way, taking the box with her (HEIGHTENED AGILITY(s)).

Editor rolls two dice (5, 6) keeping the 6 and adds 5+3+3: 17! Mime will take a Setback Token. But, her highest Trait is only Usable When the Chips Are Down, so maybe this is her plan? It is now Mime's turn to go, and she could act twice if she wanted to.

Editor: Muse flies at Mime, wuxia style, and pulls back delivering a punch strong enough to put a hole in any wall. Mime holds her

Example of Play

hands up and falls to the ground elegantly, and slowly stands, miming the action, and wipes the trickle of blood from her mouth, tilts her head and smiles.

Beth: Did she get hurt?

Editor: Yes, you gave her a



Scott Brewer

Setback Token. Mime's turn to go now. She will Push (see page 89), and take out her UNIQUE GUN. She lines up the plastic gun as if taking very careful aim, and counts off with her fingers "one, two, three" before making a *Saving Private Ryan* run for Muse, leaping through the air and taking aim. She is Using HEIGHTENED AGILITY, UNIQUE GUN(s), and SILENT(s). Muse, you already used your Auto-Defend this Issue, so, you're gonna take this one.

Editor rolls three dice (2, 4, 11), and will keep the best two (4+11) and adds 5+3+3: 26! Muse will take a 2nd Setback Token at the resolution of this action, and then she will determine who will lead off the action in the next round.

Beth: I'll defend with SUPER-TOUGH, DETERMINED(s) and NON-CORPOREALNESS(s).

Beth rolls three dice (7, 7, 12), and will add 6+3+1+6 again (the Primary Trait is doubled): 28. No Setback Token for Muse.

Editor: Mime is starting to get a bit irritated, and she will lead off this round. Her bullet flies right through the ghost-like Muse, and she lands on her feet, and tilts her head to the side, and mimes thinking of an idea by tapping her temple. She lets out a silent roar of anger, and rips up one of the tables, and proceeds to run across the food court, leaping off the big sculpture in the middle and charging at Muse. She is using PSYCHOPATHIC, UNSETTLING(s),

and SUPER-STRENGTH(s).

Editor rolls one die (9) and adds: 9+3+3: 24!

Beth: I'll defend with NON-CORPOREALNESS, SUPER-STRENGTH(s), and FLIGHT(s).

Beth rolls one die (7) and adds 8+3+3: 21! Muse takes a Setback Token.

Editor: Muse, you fly straight at Mime as she is coming at you, flying right through the huge hanging sculptural mobile hanging over the food court, hoping to disrupt her attack, you reach up to catch the table as she swings it at you, but you are not quite fast enough, as the table connects squarely with you, knocking you to the ground. Moonlight, it is your turn.

Moonlight: Roundie, I appreciate you taking on this villain alone, but we must work together. Come, stand-up, and together, we shall share the glory, and will be able to enjoy our sesame chicken in peace. Quickly, eat this jerky!

Marty: Moonlight is going to swing across the mobile, grabbing Muse up off the ground, and getting her to standing, somersault through the air, unsheathe his rapier and bouncing across three tables, stopping for a quick sip from a fair maiden's soda along the way, bring his righteous steel down upon this silent nemesis. SWASHBUCKLER, DERRING-DO(s), RAPIER(s), and ROUNDIE(s).

Editor: Go for it. (The Editor knows that Marty is Linking up a lot of Traits in a very advantageous way, but is not meta-gaming, and therefore not Auto-Defending.)

Marty rolls two dice (3, 8) adding 5+3+1+2+2+4 (SWASHBUCKLER-5, DERRING-DO Link +3, RAPIER Link +1, Situational Boosts for both +2 apiece, and two Benefit Dice for Roundie= +4): 25!

Editor: Mime will defend with HEIGHTENED AGILITY, ENHANCED-ENDURANCE(s), and FLIRTY(s).

Editor rolls two dice (3, 9) (3 dice from AGILITY, plus one Detriment Die from FLIRTY) adding 5+3+3: 20! Mime takes her 3rd Setback Token.

Editor: As you swing through the air, Mime blows you a kiss, and she attempts to leap out of the way, your rapier delivers a good blow, cutting her black tunic slightly. She mimes her heart beating, and bats her eyes, and gestures one tear falling down her cheek. She seems genuinely sad that her crush, Dr. Moonlight, has struck her so.

Moonlight: Nay, foul temptress! Roundie, quickly, you can finish her!

Editor: I am spending one point of EC to remove a Setback Token, so she is back at two Setback Tokens. Beth?

Example of Play

Beth: I want to smack her hard, and I know the exact place to hit her, so I want to use SUPER-STRENGTH, SMART(s), DETERMINED(s), and... can I use my COMPUTER STUFF(s) skill to figure out the right location to hit her, using the cameras in the mall?

Editor: Hmmm...How about this, I'll let you do it if, you give up this action, and, you are at the end of the round, so you could act at the top of the next round if you like. So, from a game perspective, sure, but it is only +3. Your call. I do like the idea, it will just take some time.

Beth: What about throwing a computer at her? Would that count?

Editor: Ha! No, that is pretty much some sort of strength-based something. How about... you assist Moonlight with an attack, if he wants, and you can use your computer skillz to help him out?

Beth: Sure, I'd like to assist Moonlight!

Editor: I am assuming you will have him start off the next round, so you can assist him. Moonlight, Roundie is looking something up on the Moonlight communicator, and thinks she has found Mime's weakness.

Moonlight: We shall dine with jerky and sesame chicken. Excellent work, Roundie!

Marty: I am using my DERRING-DO, SWASHBUCKLER(s), RAPIER(s), ROUNDIE(s) of course, and my BATTLE CRY!

Editor: Ok, Beth, you need to get a Trait total up to at least 9 to assist. What are you Using (see page 89)?

Beth: SUPER-STRENGTH, DETERMINED, and COMPUTER STUFF.

Editor: Muse, you start looking on your smartphone, folks are dancing all around you, still voguing as it were, Mime has to have some weakness. You think you've found something. "Moonlight!" you cry out, preparing to launch him into the air for an acrobatic attack. Moonlight bounds across the food court, launched into the air by Muse's strength, you flip, turn, flourish.

Marty is preparing to roll dice, a whole bunch of them, adding in lots of bonuses.

Editor: And.... Mime Auto-Defends. Moonlight slams into her, and she jerks her head back, looking shocked that she was attacked, she dusts herself off, and that is that!

Marty: Curses!

Beth: Darn!

Editor: Marty, you acted first in the round, who is up next?

Marty: Muse, you want this?

Beth: Let Mime go first.

Editor: All right. She squints her eyes, rips two tables out of the floor, juggles them once or twice, and tilts her head at each of you, pointing with one hand as she is juggling these two tables, and taps her head, as if she just had a brilliant idea. She is PSYCHOPATHIC and using her SUPER-STRENGTH(s), she is also going to spend one point of EC to refresh UNSETTLING(s), and she is Pushing, which will give her 3 Setback Tokens, and she is going to attack both of you with the tables: Moonlight, she will just be slamming one at you, and Muse, she will throw the other from her juggling routine.

Marty: Uh-oh.

Editor rolls one three dice and will keep two (1, 3, 10) and adds 9+3+3+4: 32!

Explanation: PSYCHOPATHIC has 2 dice, and is 9.

UNSETTLING is +3 Link value, and has 3 dice, so +4 (see Ed. Note on page 15). SUPER-STRENGTH is +3 Link Value.

Attacking two opponents adds a Detriment Die (see page 88)

Pushing and taking a 3rd Setback Token gives 2 extra dice to the roll, keeping an extra one for the result.

So, we would have 2 dice, minus 1 die, add 2 dice, and keep the 2 highest.

Ouch.

Marty: Wow. Um. I'm gonna take the hit, and spend 2 points of EC so I take one Setback Token and avoid an Insta-Defeat.

Recall, Moonlight is a 100-point character, with extra EC, so this is not a bad call.

Editor: Beth?

Beth: Well, I only have one Setback Token, and I think I can make it to my Threshold at least. I'm going to use NON-CORPOREALNESS, SUPER TOUGH(s), and FLIGHT(s).

Beth rolls one die (7) and adds 8+3+3+2: 23! Beth takes her Second Setback Token.

Editor: Beth, you're up, end of the round also.

Beth: Ok, she used up her Auto-Defend and has 3 Setback Tokens... I'm going for it! SUPER-STRENGTH, FLIGHT(s), MARTIAL ARTS(s), and SMART(s). I know exactly how and where to hit her to make her go down.

Beth will roll 3 dice (2, 2, 12) and add 8+3+1+1+8 (the Primary Trait doubled): 33!

Editor: Muse focuses her chi for a moment, thinking about Mime's weak-spot, and zooms across

Example of Play

the food court, and is preparing to use the punch that her sensei taught her long ago. Mime makes an “uh-oh” face, and starts doing the running man moving towards you, and then breaks into a gleeful skip. She is using PSYCHOPATHIC and ENHANCED ENDURANCE(s).

Editor rolls three dice for Mime (6, 9, 10) and adds 9+3: 22! Not only will Mime take her fourth Setback Token, her total was not enough to meet her Threshold! However, Mime is just here to set the stage, no need to fight until the bitter end.

Editor: You have learned well, grasshopper. Your punch connects with Mime, and she is thrown across the food court.

Moonlight: Great show, Roundie! Prepare that villain for the authorities, while I secure us some sesame chicken. And we should be sure to look into why all the hospital’s patients saw fit to do a synchronized dance, don’t you think?

Marty: And Moonlight pats Muse on the shoulder, handing her a piece of beef jerky, and goes over to the free sesame chicken samples, asking for two.

Editor: The worker is happy to give you the whole tray, thanking you.

Marty: I take off my hat and bow deeply.

Moonlight: You have nothing to

fear fair shoppers and diners at this food court, Dr. Moonlight is here, and this sesame chicken is delicious!

Beth: I’ll make sure Mime is all trussed up properly for the authorities and, we’re out of combat so everything refreshes? I’m good at COMPUTER STUFF and SMART(s), can I figure out what was up with the patients?

Beth rolls a die (8) and adds 5+1: 14!

Editor: It doesn’t refresh, we just continue the Extended Scene. Mime looks very sad as you deliver her to the authorities. Now, Mime is here, which might well mean Professor Prestige is involved. As you are reviewing the mall security tapes, everything seemed very normal, until the patients and hospital staff all jumped up in unison. There is no sound on the security tapes, so you would guess that is when the song started playing, and two figures run off, maybe they were both patients. Mime comes back on-screen and starts leading the dance, and...

Moonlight: Thank you again Roundie. I was deep undercover, as when you mentioned the hospital I knew something must be up. So I gained entrance to the hospital and was able to move about undetected.

Editor: And Dr. Moonlight enters the scene on the surveillance tape, keeping to the shadows.

Muse: Sure, Dr. Moonlight. I'm glad that you were there to check it out. But I think this is part of a bigger plot.

Moonlight: Prestige!

Marty: Moonlight holds up his fist, staring at the sky.

Muse: Um, exactly right. I think Professor Prestige did something to the patients and staff... maybe last night?

Editor: Muse, you did notice that the patients had that same crazed look in their eyes that Moonlight did when you encountered him.

Moonlight: Nefarious! Perhaps the next song will be something more appropriate for dancing Muse, a nice foxtrot perhaps.

Marty: Moonlight bows and holds his hand out to Muse.

Beth: She takes his hand very confused.

Muse: The patients... had a very unusual look in their eyes.

Marty: Moonlight takes your hand and begins a foxtrot, looking into your eyes.

Moonlight: As do you beautiful Muse, but that is the look of love, I have seen it many times before.

Editor: The music playing over the loudspeaker is just piped in muzak right now.

Muse: Um, no, no, I don't think it's love... I have a boyfriend.

Moonlight: Then perhaps we will just be lovers.

Beth: She is very red.

Muse: No. I have a boyfriend. I think we should figure out where Professor Prestige is.

Moonlight: Yes, our love will have to wait until then. Finish your chicken, and we shall be off. FOR JUSTICE!

Beth: She covers her face and heads out... but not before eating the chicken.

Editor: Where to?

Marty: Hospital? Should we look for anything at the mall?

Beth: I don't think so...it seems like the plan was just to create a big distraction maybe?

Moonlight: I hate mimes. They upset me.

Muse: Me too. Let's go to the hospital, then.

Moonlight: I think it best we split up, Roundie.

Muse: Um, why is that?

Moonlight: Because, Dr. Moonlight must stay in the shadows, his ear to the ground, feeling the heartbeat of the city, sniffing for the scent of villainy.

Example of Play

The sterile atmosphere of the hospital has already affected my acute senses, if I were to return there I fear I would be giving Prestige an advantage.

Muse: All right, I guess we can split up.

Moonlight: Very good, Roundie, your sidekick training is going well. We shall be in contact if we find anything.

Marty: Moonlight is going to head back into the mall. Can I check out the mall PA system? I don't really have any appropriate Traits, but maybe there is something obvious.

Editor: Muse, what are you doing?

Beth: Going to the hospital to look around for clues.

Editor: Tell me what you might want to do, look for, anything like that? Moonlight, you do not find anything too obvious in the PA system, though it does seem like the Madonna song playing was not part of the normal routine.

Marty: I've got it. I am going to use ROUNDIE.

The Editor cocks his head.

Moonlight: I know the answer is obvious, but I must think like my dim-witted sidekick-in-training Roundie, how would Prestige fool him here?

Marty rolls three dice (4, 7, 8) and adds 1: 9!

Editor determines that the Mathemagician wasn't too careful about covering his tracks, so 9 is certainly enough to get some information.

Editor: Roundie might notice the chalk dust obviously left by Prestige, no wait, not Prestige, the Mathemagician! That nerd must be involved in this.

Moonlight: I hate chalk, like fingernails on a chalkboard, that is why I hate chalk, because it reminds me of chalk. I must alert Roundie. After I get some more of that sesame chicken.

Beth: Well, I have FLIGHT and I'm SMART(s) and DETERMINED(s), I want to fly around, looking for clues to the whereabouts of Prestige, or what he might have done at the hospital.

Beth rolls a die (7) and adds 6+1+1: 15

Editor determines that Prestige is keeping his next move secret, but not as secret as the water, so, THE BIG REVEAL 11+6= 17. But, he is leaving an obvious trail of breadcrumbs, on his terms! So, no Setback Token for a failed roll, the Editor smiles inside, knowing that although Muse failed, it is all part of Prestige's plan, so no need to let her know that she failed.

Editor: You fly around, looking for clues. What you do notice is that the staff is talking about Mime.

Staff: She seemed to be doing so well? Do you think she was involved or just affected like the rest of us, by whatever it was?

Editor: Additionally, as you are flying around, something catches your eye. Plastered up all over the city (freshly plastered mind you, judging by the glue that is still damp) are signs announcing Professor Prestige's next big trick:

Sign: See Professor Prestige do the impossible, as he makes an airplane disappear!

Editor: Moonlight, you find similar signs around the city.

Moonlight: I've got to contact Roundie. I'll use the Moonlight communicator: Roundie, Prestige is at it again. The Mathemagician was at the mall, and now I have come across signs advertising his next trick, he will be making a plane disappear!

Muse: I saw those signs, too. Let's get going!

Moonlight: For Justice!

Beth: Does it say anything about what kind of plane or where?

Editor: Nope.

Moonlight: Prestige wants to put on a show, he wants us to find out, come Roundie, put on your

thinking cap!

Marty: I'm going to Use ROUNDIE again, and push.

Marty rolls three dice (4, 5, 12) he will keep the best 2 (5+12), and because he rolled a 12, will double ROUNDIE, adding 1+1: 19!

Editor: All right, Moonlight studies the signs, and realizes that the USS George H.W. Bush is docked in the city, and as an aircraft carrier, certainly has aircraft aboard.

Moonlight: Roundie, Prestige will strike at the aircraft carrier!

Muse: Ok, let's go there then!

Moonlight: For Justice!

Editor: The two of you make your way to the aircraft carrier, it is teeming with tourists, snapping pictures, sailors going about their business. Even a local TV camera crew is here, probably working on a feel good feature for the evening news. Do you just want to show up in full costume and announce your presence?

Beth: I can fly us to the aircraft and sneak us in?

Moonlight: Nay, Roundie. I shall don a disguise and board the craft, on the lookout for any of the Masters of Mayhem. You take to the skies, keeping a lookout!

Beth: Ok...

Example of Play

Moonlight: (whispering) For Justice!

Marty: I will duck into the alleys and dress in street clothes and board the carrier, going anywhere I can without causing a disturbance, keeping a lookout for Mathemagician or Prestige or any of the other Masters of Mayhem.

Beth: I will fly around, trying to hide myself, looking for anything out of the ordinary.

Editor: Muse is circling the carrier, trying to stay out of sight, Moonlight, as you are snaking around the ship, something odd happens. The ship's PA starts playing a song: "In the Navy" by the Village People.

Beth: That seems odd.

Editor: Even odder is the fact that every sailor on board the ship begins dancing to the song.

Moonlight: Prestige!

Marty: I head out to the flight deck, donning my costume.

Moonlight: For Justice, villain! Your magic tricks shall not rule this day, this day shall be saved by Dr. Moonlight, and his faithful sidekick Roundie!

Editor: Well, Dr. Moonlight, you bound onto the flight deck, and it is chaotic scene, tourists snapping pictures, news cameras rolling, sailors dancing.

Marty: I must get a good view, I will climb up as high as I can and see if I can see any villains doing villainous things.

Beth: I can fly you higher, if you want?

Editor: Moonlight easily and quickly climbs the tower, getting to the top of the antenna, looking out. There are over 20 aircraft on the deck of the ship.

Beth: Which one looks like the one Prestige is going after?

Editor: No idea, you tell me.

Moonlight: Roundie, is this song standard naval issue?

Muse: Not at all, Dr. Moonlight.

Moonlight: NERDS!

Beth: Muse rolls her eyes.

Moonlight: Do you want to beat up the nerd, or wait for Prestige to make his entrance?

Muse: We should figure out where Prestige and the other Masters of Mayhem are. Also, we should try to evacuate the ship, so no one gets hurt.

Moonlight: Excellent idea, Roundie. Get down there and dance and lead a conga line off the ship. I am going to see if I can find the Mathemagician. I am sure Prestige will make his entrance soon!

Beth: Okay, so I want to lead people off the ship, if possible.

Editor: Moonlight, you are surveying the scene, Muse, you take off, getting ready to fly down to deck of the ship, and conga or something. Sure enough, as you two are ready to jump into action, you see, breaking away from the tourists and the chaos, one Professor Prestige.

Beth: Can we corner him?

Marty: Moonlight is going to leap down to the deck of the ship Errol Flynn style, with his battle cry and attempt to stop Prestige from carrying out his wicked plan!

Editor: No Auto-Defend.

Marty rolls three dice (1, 3, 9) for SWASHBUCKLER and adds 5 +5 (BATTLE CRY(s)) and +1 (LIKES TO JUMP AROUND(s)): 20!

Editor: Prestige is a CRIMINAL GENIUS, he knew some sort of Hero would figure out his plan, he ALWAYS HAS A PLAN(s), loves MAKING A GRAND SPECTACLE(s) and is going to Disappear using his MAGIC TRICKS(s) (Prestige is using one of his 2 open slots of Versatile).

Editor rolls 1 die 9, and adds 9+3+3+3: 27!

Editor: As you leap down with a cry of "For Justice" and stand in his way, he raises his hand:

Professor Prestige: Ladies and Gentlemen, joining us here today, none other than Dr. Moonlight, accompanied by the always lovely Muse!

Editor: He vanishes in a puff of smoke.

Moonlight: Villainy!

Editor: Ok, Moonlight, who goes next?

Marty: How about the Mathemagician if he is around?

The Editor smiles and nods. Because Moonlight had found prior evidence likely pointing to the Mathemagician, he is assuming he is here and might have once again been responsible for taking over the PA system.

Editor: The Mathemagician does not yet make an appearance. If he is here, I am noting what he is doing.

The Mathemagician is just holding back right now.

Editor: Prestige goes next, and he appears out of nowhere, standing on one of the planes.

Prestige: Ladies and Gentleman, while our fine servicemen and servicewomen are preoccupied, I direct your attention to the flight deck. Today, under the watchful eye of Dr. Moonlight and Muse, I shall indeed make an airplane vanish right before your very eyes. Any good trick requires

Example of Play

a lovely assistant, Muse, if you would be so kind.

Editor: Prestige is so CRAZY that he is going to teleport Muse right down next to him using his MAGIC TRICKS(s).

Beth: His magic tricks don't work on me, I'm using my NON-CORPOREALNESS and I'm SMART.

Editor: All I need to know is whether you are Auto-Defending, I will take that as a no. Let me get my result, and then you can Use your Traits.

Editor rolls 1 die (6) and adds 13+3+2 (for the Benefit Dice from MAGIC TRICKS): 24!

Beth: Sorry, yeah I will use NON-CORPOREALNESS, SMART(s), and DETERMINED(s)

Beth rolls one die (7) and adds 8+1+1: 17! Muse will take a Setback Token.

Editor: Now that Muse has popped in next to him, looking very dazed and confused, Prestige presents you to his imaginary audience. And he is more than happy to let you go next.

Note: Deadeye is part of this scene, dressed in a naval uniform (although recognizable, this is comics after all) as is the Mathemagician. The Editor is noting that they do not need to act yet. Deadeye is making his way towards the F-22

Raptor, with assistance from the Mathemagician. Ideally, Prestige will keep the Heroes occupied while Deadeye boards the plane and prepares to fly it off the carrier, perhaps as part of a BIG REVEAL?

Beth: I'm not a part of anybody's magic show! I'm hitting him with SUPER STRENGTH and MARTIAL ARTS

Beth rolls one die (1) and thus misses (see page 76).

Editor: Muse, still looking dazed and confused, takes a mighty swing at Prestige, who simply steps out of the way.

Prestige: Looks like we have a live one here!

Editor: If you're not doing anything else, who goes next, top of the next round?

Beth: Moonlight, what do you think?

Marty: I think we need to find the Mathemagician. I'll go do that, you keep Prestige busy!

Beth: Ok, so Mathemagician goes first?

Marty: No, let me go first, I'll try to find him.

Beth: Ok, Moonlight goes first.

Moonlight: WWRD? What Would Roundie Do?

Scott Brewer



Marty: Moonlight scratches his head, and as much as he loves magic shows, he thinks hard about the Mathemagician and his hatred of chalk. Moonlight will try and think what that simpleton sidekick would do, where he might suggest the Mathemagician would be, and I will let out a second cry of "For Justice!" as he leaps into action.

Marty rolls 2 dice (1, 5) Using ROUNDIE and BATTLE CRY(s) and LIKES TO JUMP AROUND(s) adding 1+5+1+2: 14!

Editor: Moonlight, if the Mathemagician is controlling the PA, and keeping an eye on things, he might be up in the bridge.

Moonlight: Of course! Right below where I was. I should never have listened to Roundie and gone

after Prestige.

Editor: You acrobatically leap up, and indeed, you do find the Mathemagician, dressed in a sailor's uniform, overseeing all the action, headset on, a CD of the Village People's greatest hits in front of him.

Marty: I will give this coward a chance to act.

Editor: The Mathemagician seems not at all surprised to see you, and smirks when you acknowledge him.

Mathemagician: About time, Dr. Dimwit. Does the Ph in your PhD stand for Phool?

Moonlight: Curse you nerd and your chalky ways!

Example of Play

Editor: Ok, the Mathemagician SEES ALL THE ODDS and is a MASTER TACTICIAN(s) he is going to attempt to distract you by preying on your known weaknesses.

Mathemagician: Oh, is that a kitten over there? Is that little furball about to get trampled? What ever shall Dr. Moonlight do if Puddinhead gets stepped on?

Moonlight: Puddinhead?!

Editor rolls 1 die (9) and adds 8+3: 20!

Marty: Moonlight is going to swing around, quickly scanning below, but not taking his eyes off of the Mathemagician.

Moonlight: I will not be fooled by your tricky tricks, you trickster. Puddinhead is home, having a saucer of milk. Roundie told me about your devious ways, you must instead take out your sinister chalk, and we shall duel like men!

Marty: I am using ROUNDIE, DERRING-DO(s) for the swinging around aspect, and REPARTEE(s).

Marty rolls 2 dice (4, 6) and adds 1+3+1: 11! Doctor Moonlight will take his first Setback Token.

Editor: You want to believe that the Mathemagician is lying, but maybe little Puddinhead followed you here? You are certainly concerned.

Marty: Muse, you're up, bring the hurt to Prestige.

Beth: Ok, let's try this again. SUPER-STRENGTH, FLIGHT(s) and MARTIAL ARTS(s). I'm flying straight into him, knocking him down.

Beth rolls two dice (8, 11), now taking the lower, and adds 8+3+1: 20!

Editor: Prestige is going to poof away again in a cloud of smoke, using MAGIC TRICKS and ALWAYS HAVING A PLAN(s).

Prestige: Let's give them a good show, shall we, Muse? How about you fly at me as if you are going to hit me, and I shall vanish once again at just the right moment? Not the most original trick, and one you and I have already done, but, sometimes the best tricks are the ones we see most often. Shall we then?

The Editor rolls 3 dice (3, 7, 10) and adds 7+3+2: 22!

Editor: The scene plays out pretty much as he announced it would. And Prestige decides that he will act.

(Note: The Editor is keeping in mind that Deadeye is making his way to the plane still.)

Editor: Prestige will use one point of EC to recharge his MAGIC TRICKS (see page 94).

Prestige: Muse, my dear, didn't I ask you to come to the stage in your appropriate assistant attire?

Editor: He leans down to pick you up, and spins you around to the audience. As he does, your costume changes to an even skimpier magician's assistant costume, though still keeping some of the same motifs of your costume, and the same color schemes. He is certainly CRAZY and loves his MAGIC TRICKS(s), thus Defining the second Versatile Trait as: Quick Change.

Beth: And would this potentially hurt me?

Editor: Sure. Setback Token (see page 76). You're all out of sorts; frustrated, upset, and distracted by not having your costume.

Beth: And I used up my Auto-Defend?

Editor: Yup.

And, what will happen next? Will the Heroes pull out a victory? Moonlight has a good amount of EC at his disposal, and Muse has some as well. Prestige seems to have the upper-hand at present, maybe the Editor, acknowledging the 200-point value of Prestige will give the Mathemagician only one Setback Token, and maybe Deadeye only two? Will Deadeye getting to the plane be part of the BIG REVEAL?

The Editor also has a good amount of EC at his disposal, even if Deadeye is stopped and taken out, is Prestige going to vanish in a puff of smoke?

Enough of this very long Example of Play section! Go create your own Heroes and Issues, make your own fun! Hopefully, this Example of Play gave you an idea of the flexibility and the potential for creative uses and applications of Traits. It should also show how an Issue might be plotted and played out. Now, the dice are in your hands, go forth and save the world!

CHAPTER 6

Issues

Creating Issues

Plotting a **Capes, Cowls and Villains Foul** Issue is different from adventures in many other game systems. Many roleplaying game systems are designed with balance in mind, and the GM is able to make certain assumptions based on the player characters, and is therefore able and required to write-up and plot out the Issue in painstaking detail.

CC&VF Issues serve more as a framework, providing a situation, an enemy to overcome, and require the Editor to think more in terms of story and background. Players are encouraged to creatively use their Traits and play to the strengths of their characters. However, because of the incredibly open-ended nature

of Traits, and their application, not every situation can be accounted for. Instead, an Editor needs to put their effort into developing the story and the details that make the story complete and compelling, understanding the motivations of the Villains and NPCs, and presenting to the players a blanker canvas than many other roleplaying game systems.

Think about the pacing of the Issue; think in terms of a comicbook Issue or story arc; imagine your Issue as a three-act play. The first act introduces the situation, the second act ramps up the action and drama, and the third act presents the resolution and finale. Everything in these acts is subject to the cooperative storytelling responsibility shared by the Editor



Bill Williams

and Players. Players want to do cool things; they want to shine. The system has been designed to let them do this, through creative application of their Traits.

When I design an Issue, I think about what it is that is going to happen, what are the Villains trying to do? The Villains will make all efforts to move towards their goals. The Heroes will oppose them. But I keep in mind the three-act structure, and the comicbook genre.

Introduce the situation. Present the players with a challenge, and whether or not this challenge is overcome, they should glean enough information to understand more what is happening.

Move towards the finale, and likely inevitable Action Scene. These are superheroes, there should be an Action Scene! These characters didn't put on their spandex to not throw some punches around!

I develop the story, jotting down the pivotal facts about what has come before, and what might happen if the Villains are not opposed. I think about the set-pieces for the Action Scenes. And lastly, I think about ways to ensure that the Heroes are involved and included.

Read that last sentence again.

The point of your roleplaying sessions are to *involve* the Heroes.



Bill Williams

It is no fun if they are uninvolved or powerless.

The universes of superhero comicbooks are filled with hundreds of superheroes (and even more supervillains). And every Issue focuses on one Hero or group of Heroes. Everything happening in the universe revolves around them and their actions. If a team of Villains is attacking Manhattan, the solo Hero in his solo book is going to deal with it. Why?

Because, at the end of the day, comicbooks are about focusing on the characters. It is not worth thinking about the fact there are at least ten other superteams in Manhattan as well as innumerable other solo heroes. Each series focuses on the Heroes featured in that series. There are team-ups

and guest appearances, but at the end of the day, comicbooks are about Heroes saving the world. Because, for every Hero, there are probably three Villains. Villains are doing villainous things all the time. It is not realistic, in-genre, to eradicate all villainy from the world.

You must involve your Heroes.

If they are having trouble figuring out where and how the Villains will strike next, well, as Raymond Chandler said "Have a man with a gun kick down the door!"

If you, as the Editor, want to have your Villains get away with every crime and never get caught, and leave the Heroes standing around without a clue, you can do this.

But, it isn't fun.

CC&VF is designed to tell your own superheroic comicbook stories cooperatively with your friends. Think about the structure of these stories. Read some comicbooks. This is what you are trying to do.

This is not to suggest that you railroad your players. Maybe the Villains *do* need to get away, and maybe the Heroes need to improve their tactics. Absolutely. But, Heroes running around always arriving too late is just not fun for an extended period of time.

Maybe you want to tell a long story arc where the Villains do get away, building to something HUGE!

Awesome! But, mix it up. There are other Villains out there. What happens when they attack an armored car on the Brooklyn Bridge during rush hour? Give the Heroes a chance to do some fun stuff.

As an Editor you have put many hours into plotting this mega-story arc. All the players will know is what they witness, so much of your work will go unappreciated. Or, you could let them know what is going on. Maybe at the conclusion of the arc, you debrief them, revealing everything that happened and why. They may smile, they may shake their heads, but what you are doing is sharing your thought process, which will help them the next time, and make the whole experience that much more rewarding for everybody.

Enough general gamemastering advice.

Think up your Issue. Fill it with details. Know the backstory. Design your Villains, and get things started. What is the first act? Introduce the situation. Act two, what will happen to advance the plot? And what will the finale be?

But, be prepared for your players to jump in your sandbox and bring their own toys. The character who is a CEO OF A HI-TECH COMPANY might very well do something you never accounted for or expected. This is the Heroes' story, let them drive it.

Introductory Issue

Hey, if you're going to be a player and not the Editor, don't read any more. It might ruin any fun that the Issue contains. Seriously, it is kind of uncool.

Unlike the bombastic comicbook covers of the 70's, which (as my friend Mike said) "*tell you both everything and nothing about what is inside*," giving players the title to this issue might give too much away, but if you want to tell them, the title of this Issue is "Oh, Rats!"

Background/Set-Up

This Issue is set in Los Angeles, but as with anything, feel free to set it in whatever city you want.

Several years ago, Russell Marks was scuba diving off the coast of California searching for the Spanish Galleons that sank there almost 500 years ago, reportedly carrying a significant amount of treasure.

Russell indeed found one of the galleons, and did come across some interesting treasure. Much of the gold had been found by other treasure-hunters prior to his arrival, but he did unearth a barnacle-encrusted necklace that seemed like it might be of some interest. How little he knew.

Enchanted by ancient magics, the necklace was indeed interesting. Spells cast up on it were able to help the problem of vermin on the galleon. But as magics go, there

was more to it than just these simple control spells. The wearer of the necklace gained the ability to communicate with vermin and exert some control over them, and because the gem holding the spell had been ravaged and damaged by time and salt water, it now had an unusual side effect.

As Russell coveted the necklace too much to consider selling it, it slowly exerted influence over his psyche and body. Russell became more and more vermin-like in action and appearance, and after several months of trying to maintain an ordinary life in Los Angeles as a waiter-writer-actor, he gave into his now animal instincts and took to the underground, to be with his kin.

Living a life of scavenging and holding court over his kingdom of rats, Russell Marks, who now referred to himself in the third-person as the "Rat King", was more than happy to live in the tunnels beneath Los Angeles, taking to the world above rarely when he sought something that he could not acquire underground.

In 2010, the city of Los Angeles had scheduled to expand their underground rail system, the Metro Rail. The Expo Line Phase 1 will be the initial light-rail route to be used by the Metro Expo Line, from Downtown Los Angeles to Culver City. It just so happens that this proposed line will move through the Rat King's domain, and he and his subjects are none to happy about it.

Although the necklace has changed Russell's personality significantly, he still retains some human intelligence. He began expressing his dissatisfaction by having his subjects move against those who would destroy their kingdom. A small cave in and sabotage of the equipment left in the tunnels was not enough of a deterrent. Russell sent his subjects aboveground. Packs of wild rats began lashing out at residents of *El Lay* near the construction site.

City officials claimed the construction and the rat attacks were totally unrelated, but it did not stop reactionary individuals to take up the cause that the construction of this tunnel was disturbing the ecosystem and home of the rats.

But this sabotage did not halt the construction. As the machines infringed more and more upon their kingdom, the Rat King had to protect his subjects.

He had to be proactive. Last night, accompanied by several swarms of rats, he attacked and killed the Executive Director of the Los Angeles Metropolitan Transportation Authority, Arthur Leahy. Because of the unusual nature of the attack, the player character heroes are brought into the fold.

The Issue Begins!

Local authorities, a team contact, or even a news report alerts the

heroes to the death of Arthur Leahy. The coroner's report indicates that his body is covered in small scratches and rabid bites, as well as larger scratches and bites from a large vermin like mouth (also rabid).

Information that might be gathered in the first part of an Extended Scene:

- How Leahy was killed
- Unusual happenings around the construction site for the new tunnel (attacks by swarms of rats, sabotage, cave-in)
- Researching the proposed construction of the tunnel, where it will go

Depending how the Extended Scene goes, the Rat King will strike again, this time attacking and killing Don Knabe, the chair of the Board of Directors. It is possible that characters will somehow deduce that Knabe might be next, and this might bring with it an Action Scene, as the Rat King and his minions strike.

If the heroes deduce Knabe is next, maybe they will just come across his ransacked home, Knabe gone, and the players will have to deal with several rat swarms. If the Heroes secure Knabe, the Rat King will use his subjects to try and find him, using his ability to communicate with rats across the city and beyond.

Assuming that the heroes head down to the construction site, they will certainly provoke an Action Scene as swarms of rat sentries attack.

Heading deeper into the tunnel and finding the Rat King might prove difficult, and he has set up several areas of the tunnels trapped against intruders.

Extended Scene continuing in the tunnel:

- Finding, avoiding, deactivating traps: the traps should have an almost steampunk feel, players not taking precautions might be surprised by a Villainous Trick: Trap (see page 95), if players are taking precautions, allow them to creatively use their Traits to search for and avoid traps.
- Finding the Rat King - magic detection might determine that magic is indeed involved, due to the coordinated attack of the rats. The Rat King is able to move through the tunnels without leaving much of a trail behind, but let players get creative, and as always, reward creativity.
- Exploration of the tunnels reveals several tunnels not mapped on blueprints for the tunnel construction. Research into old city plans and blueprints

reveal these forgotten and uncharted tunnels, approximately halfway down the proposed route, but below where the construction will occur is a long forgotten room tunneled out years ago during the bureaucratic construction of the Pacific Electric Subway. Far too frequently, multiple construction companies were working, often without approval of the proper powers that be, and often without knowledge of one another.

Feel free to attack the heroes again with swarms of rats, if they crave action, or if they are not picking up on the clues. Or maybe more rat attacks, this time not as close to the construction site, maybe after one of the swarms breaks up, the players can track the rats, if they can move quickly through the tunnels, conduits and ancient pipes (A shrinking speedster? An incorporeal character?).

Through tunnels and conduits, some of them vertical, the heroes can find their way to the lair of the Rat King.

Once there, it will likely be time for the Boss Action Scene.

The Rat King is a formidable foe made with 150 Design Points, but more importantly, has many swarms of rats to assist him. The rats will attack as individual swarms, in addition to teaming up to gain advantage against more powerful opponents.

ED. NOTE: RAT SWARMS

The game stats for rat swarms can be found on the Rat King's character sheet on page 63.

Describe the dripping stagnant water, the buzzing antique light fixtures, crackling electricity from severed ancient power lines, broken tiles, pools of fetid water, scavenged and salvaged items from aboveground.

The Rat King doesn't want to attack anybody, he just wants to be left alone, with his kingdom left intact. Maybe resourceful Heroes will be able to convince a higher-up to delay construction, to alter the course. Maybe they can make an ally of the Rat King... Or maybe there will be a vicious fight. If he is defeated, what happens to his necklace?

Introductory Issue 2

The price of platinum is over \$1,500 an ounce. That would make a pound of platinum worth over \$24,000. A cubic foot of platinum weighs 1,330 pounds. One cubic foot of platinum would be worth over \$30,000,000. That is a lot of money.

Asteroid 2012 DA14 is a small asteroid, but one which regularly passes relatively close to Earth, under 30,000 miles. That is one tenth of the distance the moon is from Earth.

Asteroid 2012 DA 14 has an estimated mass of well over 100,000 tons. More importantly, it has a diameter of approximately 150 feet. That is a small piece of space rock to be certain.

Interesting facts you say.

Indeed.

Mining platinum is difficult, which, added to the rarity, makes it so valuable. Terrestrial platinum mining has a yield of roughly 10 tons of ore to get one ounce of pure platinum. Asteroids are not terrestrial, however.

When it was reported that many asteroids may very well contain large amounts of platinum, economists had a field day. Asteroid 433 Eros, which is much farther from Earth, likely has trillions of dollars worth of platinum contained within it.

Not content to be one of the world's most famous supervillains; not content with the millions

ED. NOTE: STRUCTURE

This Issue does indeed follow a 3-act structure, but one stolen from magic, as opposed to the standard three-act play structure. Stealing from the film *The Prestige*, the Issue is structured around the pledge, the turn, and the prestige.

There may or may not be more than one Action Scene in this Issue, very much dependent on the actions of the Heroes. Note that it is not important that Prestige make it to the Final Act. If he is defeated, incarcerated, etc., the shuttle launch will still happen. Heroes may of course figure out that aspect of the plan as well.

of dollars hidden away from previous heists; always loving a challenge, and having a flair for the dramatic, Professor Prestige has been working on a plan.

As much knowledge as he might have access to, more significant is that he knows full well when he doesn't know enough, and defers to the experts. In this case, economists.

So, there is platinum in space. How to get it? And, more significantly, once secured, how would it be extracted?

Building his own personal platinum extraction center has been easy. The process is no secret, and he would think of the cost as an investment.

Now, how to get one of these space rocks?

Space!

Prestige and the Masters of Mayhem have done some pretty incredible things, but what young boy doesn't dream of one day going into space?

The US space program publicly lists its launch dates.

The standard space shuttle payload was 15 feet by 60 feet. Not as large as Prestige might like, but for now, he would have to make do.

As his plan was coming together, it looked like Prestige himself

might not be heading into space, but instead would need to provide some misdirection, additionally, he would have to make sure the right members of his team were on the ground and in the shuttle. But if everything turned out well, what is to say he couldn't pop in at the last minute and strap himself into the shuttle? Like any good showman asking for a volunteer from the audience, he would have to improvise.

And, like any good administrator, he started making a list:

Supermodel: her strength would be needed in space.

Mathemagician: his intellect would be useful in space. Mathemagician will need to take a covert crash course in space shuttle operations.

Deadeye: ground support.

Scarab: space. He's nerdy enough to appreciate it, and the versatility of his powerset is always a plus.

And dear old Mime: if ever there was a perfect partner in misdirection, she would be it. Ground.

Now, what would be a misdirection large enough to distract attention from the shuttle launch?

He would make the Statue of Liberty disappear!

This is the end of the background section, now, onto the Issue proper, and some of the Scenes, and additional background necessary to make this your own.

Ten days before the scheduled shuttle launch, Prestige will show up at the Statue of Liberty with Mime in tow.

He is not currently wanted, and is in no way breaking any laws. Mime will be doing her Mime thing, Prestige will just be walking around the Statue, admiring it, deep in thought.

This will attract some news attention of course.

A news anchor will likely try to get a sound bite from Prestige, and he will be more than happy to oblige.

"I am here not just as a tourist, admiring this beautiful lady, but I have come into town to begin working on my next great trick. One that will have people talking for some time."

If pressed, he reveals nothing about the trick he has planned at the present moment.

Deadeye is across the harbor, keeping an eye on Prestige through the scope of his long range sniper rifle. If an Action Scene is provoked, do not declare him as a combatant, let him jump into Initiative as a Surprise. And if you use his SNIPER trait, you could have him enter the Initiative Order, he declares he is taking

aim, describe the reflection of the sniper sight, let the players try and figure out where he is. It should ratchet up the tension.

If the Heroes want to engage Prestige, they can. He is more than happy to engage in fisticuffs. Well, not literally, he is not much of a combatant, but the spectacle of a big superhero vs. supervillain fight is always fun!

But, as mentioned above, he has done nothing wrong, so he might only be held overnight in a jail cell. If somehow the Heroes are able to come up with a way to hold him longer, well, he is a master escape artist as well.

After this first day, he is again seen around Manhattan.

A week before the shuttle launch, he makes an announcement.

"In one week's time, I shall make the Statue of Liberty disappear, and not just by rotating the stage, thank you, Mister Copperfield. To anyone viewing Lady Liberty, she will be there one moment, and gone the next. I will of course return her to her proper place, because without Liberty, none of us are truly free." If pressed on the issue, Prestige will offer up that what he is doing will indeed be an illusion, not trickery through superpowers or actual magic, but the type of illusion that will have people talking. Craftsmanship, not cheating. (Of course, as you read on, you will discover that Prestige has no plan in place to make the

Statue of Liberty disappear, but it sure does prove to be quite the spectacle.)

After this, he will be seen around the statue again regularly, deep in thought, taking pictures, making quite a grand show of things.

Now, should the Heroes suspect something is up, and they should, here is some additional background information.

Prestige and Mime are staying in a posh hotel in adjoining suites. Their movements are quite public. However, he is in communication with the rest of the Masters of Mayhem, although these communications are brief and encrypted.

Deadeye is staying in a hotel across the street, in his secret identity. Deadeye has also been going back to the temporary base of the Masters of Mayhem. Where is this base? An old boarded-up theater perhaps? In the back of a magic shop?

What Interesting Things Might the Heroes Find Here?

Cloth. Lots of cloth. Prestige will hide the Statue of Liberty from view, raising the cloth with hundreds of nifty little remote-controlled gizmos that will fly up, holding the cloth. Like any magician, however, Prestige has secrets. Hidden away in this base (perhaps the entrance to this secret room is incorporated

in a magic trick in some way, a false-bottomed tomb?) is some equipment likely not needed for an illusion this size. Three space suits, and a teleportation device. Although Prestige is able to teleport shorter distances with his MAGIC TRICKS, a long-distance teleport is likely beyond his capability, so he had this nifty device brought here. It has not been pre-programmed with a destination, and activating it requires bypassing the security.

Heroes might also wonder (or you could tell them) that Prestige usually works only with the Masters of Mayhem, and you could give the Heroes brief bios of the other members of the team, and knowing Prestige's predilection for the dramatic, they may likely wonder what is up.

What is Prestige's plan?

He will show up, with Mime, and begin setting up for his grand illusion.

Deadeye will be in a boat in the harbor, keeping an eye on this.

Does Prestige have the right permits, etc.? No? Yes? The point of this is that he needs to create a distraction.

Once either the gig is up, or he covers Lady Liberty in cloth, he will step behind the cloth himself with Mime, and teleport away, over to Deadeye, picking him up and making their way to their secret base.

From there, they will enter the secret room, don their space suits, and activate the teleporter, heading down to Florida.

What is Happening in the Sunshine State?

The Masters of Mayhem who are preparing to board the shuttle have been busy as well.

The Mathematician has been working on an override, which will allow him to override any security protocols in place once they get aboard the shuttle. Scarab and Supermodel have secured the equipment they will need to knock off a chunk of the asteroid to get it aboard the shuttle. They have their space suits. Getting aboard the shuttle itself will not be overly difficult, as there are so many people around pre-launch, they will disguise themselves as officials of some sort, and when the time is right, they will make their move and board.

They have set themselves up a short distance from the launch site, their secret base is simply a ranch house, and most of their equipment is in the basement.

When and if Prestige and company are able to join them, they will teleport to the launch site and Prestige is counting on his actual magical abilities to grant them access.

What Happens if They are Able to Get Into Space?

They will divert the shuttle to the asteroid, break a chunk off, load it in the storage bay, and head back to Earth.

Won't that make finding them easy?

Yes and no.

Finding them? Sure. An object entering Earth's atmosphere will certainly be monitored.

Will Heroes try and board the shuttle on re-entry? They could. It will be moving very fast, and very hot due to re-entry. There will be lots of G-Forces at play here.

So the Heroes let them land?

If the Masters of Mayhem are able to land where they want, they will have an escape plan- a vehicle waiting for them, and are more than happy to fight their way to freedom.

If the shuttle lands elsewhere, Prestige has his magic to fall back on, Scarab's amulet also can prove to be a wildcard (How do you think the pyramids were built? Moving a big ton of space rock with the power of the amulet should not be an issue!). Again, the Villains will be happy to throw down, and attempt their escape. They might even relish this opportunity.

What could go wrong, and why are some parts of this Issue so vague?

Make this Issue your own. The background and NPCs are here for you. Read through the Issue, wrap your head around the background, get inside the head of the Villains, and do with it what you will. Maybe you want to use your own Villains? Maybe you want to set it in Paris (the Eiffel Tower disappearing would also be spectacular). Maybe you see a flaw in the Villains plan. You could either fix this hole in the plan, or let the Heroes discover it as well. Maybe you want Prestige's NYC-based secret hideout far more elaborate. Envision it and describe it.

A superhero story is not an exercise in tactical elements. It is not a matter of "They can't do that because it isn't in the rulebook." Heroes and Villains do unexpected things all the time, it is part of the appeal of the genre. Be prepared for this and encourage creativity, let the Heroes drive the story.

Maybe your Heroes capture Prestige and coax the truth out of him, and head off to Florida.

Okay, so it will be a short Issue. That is all right.

Maybe the Heroes are unable to stop the Villains at all, and their plan goes off without a hitch. This would be a perfect example of the Editor explaining what happened behind the scenes to the players, to let them know how it all went down.

One thing to keep in mind, in superhero comicbooks: The Heroes do not always beat the Villains into submission in the first act. This runs counter to most other roleplaying games. The stories told in comicbooks are designed to set up the conflict, skirmish first, and prepare for the inevitable final showdown. Killing all the opponents, looting their bodies, and moving on to the next 10x10 room can be a very fun gaming experience. But it is counter to the narrative tradition of comicbooks.

But, this is your game, and the story of your Heroes and Villains. Maybe you and your players are shaking up the superhero comicbook status quo. Go for it! Tell the stories you want to tell.

Appendix

Afterword

Another superhero roleplaying game?

Yes.

Why?

I love superheroes, and I love supers RPGs. I have a bookshelf filled with them. Finding people who love and embrace both can be difficult. Several years ago, I was fortunate enough to be able to run a supers campaign. When my players started submitting their character concepts, I realized something. None of the games I had really were able to do what I wanted. I have spent many hours playing and running superhero RPGs, and I do indeed have systems I really like, but my goal this time was to run a game that felt like a comicbook.

Many of the games seemed to suffer from what I would describe as "square peg, round hole syndrome." They were great systems, but were not designed to make a roleplaying session feel like a comic book. They were rule-sets that had been designed to create superpowered characters. Combats took too long, were too tactical, and there were too many absolutes. If one character has "Invulnerability 70", a character with "Attack 50" will be unable to do anything to them. And too often, combats will just break down into an exercise designed to whittle one character down to the point of unconsciousness. Each round of combat was often the same, a character uses their best attack, rolls to hit, and does damage. And what about Superman and Batman? They frequently "adventure" together, and

from a statistical standpoint, everyone knows Supes is way more powerful than Bats. Playing the character who is so much weaker is just not fun. So, how to solve this problem?

I wanted a system that emulated comicbooks. Not a system that presented a character as a collection of stats that one player could compare to another. I wanted to have Hawkeye fighting alongside Cap and Thor.

Capes, Cows & Villains Foul was designed to emulate comicbooks. It is a toolkit for individuals who are fans of comicbooks first, and happen to already be gamers, or who might want to try out this thing called roleplaying. It will empower both the players and the gamemaster to have all the fun and excitement a comicbook writer has when drafting the latest monthly tale of a spandex-clad crusader for justice.

I do not think Capes, Cows and Villains Foul is better than any other supers game, but I think it is a game designed to craft a certain type of interactive experience. For the record, I like Mutants and Masterminds (First Edition holds an edge over later editions), Brave New World, Aberrant, Marvel Saga, and Wild Talents, and have run and played all of them, and will continue to do so. But for my current group, Capes, Cows and Villains Foul is my game of choice.

I hope you find something you like within this pages, and that you give it a try, and maybe it finds a place on your bookshelf.

- Barak Blackburn

BARAK'S ACKNOWLEDGEMENTS

For my love of comicbooks: My dad, who had a copy of Defenders lying around. Stan Lee, Jack Kirby and Steve Gerber

For this game: My gaming group, who happily (I hope) played and helped tweak, playtest, and were patient as the game came together: Amy, Ellie, the Jen, Kate, Lynx, and Jim, even though real-life obligations took him out of the mix, he was still instrumental in my desire to make this game. And also, he Playtesters, with whom as a sounding board many ideas flourished, and many ideas were killed, and all of them refined. Also, ConBust 2010, a room full of players who never played the game got the chance to play in the full, complete version of the adventure that became Mayhem at the Mall, hope you all had as much fun as I did during Dance With the Devil's Daughter. And lastly, Cynthia, who made the game that gave birth to CC&VF, and her love of comics!

Glossary

ACTION SCENE (pgs. 77-78)

A Scene in an Issue, where there is likely to be some fighting. There will likely be numerous Action Scenes in an Issue.

AUTO-DEFEND (pgs. 12, 100)

A bonus to a Trait that allows a character to completely avoid an "attack" without having to roll any dice, or Use any Traits.

BENEFIT DICE (pgs.12, 15, 73-74)

Extra dice added to a roll, character will keep the highest die rolled.

BIG HIT (pg. 77)

When an "attack" beats the Threshold of the character, the character will be Out Of Commission.

BONUS DICE (pgs. 89-90)

Extra dice added to a roll, Bonus Dice allow a player to keep multiple dice and add them together.

COMPLICATIONS (pgs. 32-35)

The flaws of a character, the parts of their makeup, physically, mentally, or emotionally, that

make their life difficult, and ultimately, memorable and interesting.

CONTESTED SCENE (pg. 79)

A Scene where two characters are trying to do the same thing.

CRITICAL HIT (pg. 76)

A 12 is rolled on a die, a Critical Hit allows a character to double the Primary Trait and add it to the roll.

DETRIMENT DICE (pgs. 73-74)

Dice added to a roll, Detriment Dice require a player to keep the lowest die rolled, usually acquired when a Trait is Used frequently in a Scene.

EDITOR

The Gamemaster, the individual responsible for creating the outline of an Issue.

EDITORIAL CONTROL (pgs. 27-31, 93-96, 100-101)

A resource that allows characters to exert some control over an Issue.

EXTENDED SCENE (pg. 78)

The Scene that happens in an

Issue outside of the Action Scenes.

FACTOIDS (pg.36)

The background information that helps quickly define a character outside of the Traits and Complications.

FUMBLE (pg. 76)

When a natural 1 is rolled, it is always a miss, but a character must still determine their total, to see if they will subject to a Big Hit.

INCAPACITATE (pg. 14)

A bonus added to a Trait, allowing a Trait to be used to deal non-lethal damage, as it were, to grapple, ensnare, daze, incapacitate, etc.

ISSUE

An evening spent playing *Capes, Cowls and Villains Foul*.

LINK (pgs. 14-15, 73)

A bonus added to a Trait, that allows a Trait to be Used in conjunction with another Trait.

OUT OF COMMISSION (pg. 77)

When a character is no longer active in a scene, either by taking 4 Setback Tokens (or less, as appropriate, for some Villains), or being subject to a Big Hit.

REFRESH (pg. 78)

Every Scene, all of a character's Usages and Setback Tokens Refresh.

(s) (pg. 14-15)

The notation for a Secondary Trait.

SECONDARY TRAIT (pgs. 14-15)

A Trait Used to Link to another Trait in a roll, increasing the overall effectiveness of the Trait and the roll. A Secondary Trait will be noted with (s) following the TRAIT NAME (s).

SETBACK TOKENS (pgs. 8, 76-77, 92-93)

The "health" of a character in a Scene, player-characters will be able to take 4 Setback Tokens before they are Out Of Commission.

SIGNATURE TRAIT (pgs. 12, 15, 16)

A Trait that can be Used multiple times before accumulating Detriment Dice.

THRESHOLD (pgs. 27, 77)

How easily a character is subject to a Big Hit.

TIERS (pg. 11)

Traits are categorized by their Rank: Human, Superhuman, and Cosmic.

TRAITS (pgs. 10-11, 11-22)

The primary building blocks of a character, indicating what they can do, and how well they can do it.

USAGE (pgs. 72-73)

When a Trait is Used during a Scene, this Usage is recorded, and the Trait likely becomes less effective.

Character Creation Cheat Sheet

Step One: Determine number of Design Points (pgs. 9-10)

Step Two: Create/Purchase Traits and Modifiers (pgs. 10-26)

Step Three: Figure up Editorial Control (pgs. 27-31)

Step Four: Determine Threshold (pg. 27)

Step Five: Create Complications (pgs. 32-36)

Step Six: Create Factoids (pgs. 36-37)

A Quick Reference Chart for Some Standard Trait Costs

Trait Rating:	Signature x1:	Signature x2:	Power-up or Diminishing Signature x1:	Power-up or Diminishing Signature x2:	Linked:
1	3	5	4	7	+2
2	4	6	5	8	+2
3	5	7	6	9	+2
4	6	8	7	10	+2
5	10	14	12	18	+4
6	12	16	14	20	+4
7	14	18	16	22	+4
8	16	20	18	24	+4
9	22	28	25	34	+6
10	26	32	29	38	+6
11	30	36	33	42	+6
12	34	40	37	46	+6
13	39	45	42	51	+6
14	44	50	47	56	+6
15	49	55	52	61	+6
16	54	60	57	66	+6
17	59	65	62	71	+6
18	64	70	67	76	+6

Bonuses:

Auto-Defend: 3

Hint: 3

Incapacitate: 2

Situational Boost: 2

Versatile: 3/ Defined Aspect

Restrictions:

Disadvantage: -2

Editorial Choice: -1/ -2/ -4

Fickle: -2/ -4/ -8

Not-A-Finisher: -1

One-Shot: -3

Only When the Chips Are Down:

-2/ -4/ -8

Situational Setback: -2

Editorial Control Cheat Sheet

Editorial Control Options For Heroes

EC Spent:	Effect:
1	Re-Roll
1	Counter-Attack
1	Recover
1	Save the Innocent!
2	Avoid Insta-Defeat
2	Editorial Twist
3	Creative Control

Editorial Control Options For Villains

EC Spent:	Effect:
1	Re-Roll
1	Counter-Attack
1	Recover
1	Save the Innocent!
1	Recharge
2	Avoid Insta-Defeat
2	Editorial Twist
2	Villainous Trick
3	Creative Control

Random Editorial Twists

1st D12:	2nd D12:	Editorial Twist:
1-6	1	Adulation/Condemnation
	2	Break the Fourth Wall
	3	Clone?!?
	4	Combatus Interruptus
	5	Combo
	6	Distraction
	7	Editorial Favorite
	8	Extra-Dimensional Pest
	9	Great Shot
	10	Ignore Complication
	11	Mega-Link
	12	New Power
7-12	1	Opening a Can
	2	Power Swap
	3	Recharge
	4	Reconfiguring
	5	Rotten Luck
	6	Sacrifice
	7	Spatial Displacement
	8	Spotlight
	9	Surprise Appearance
	10	Surge
	11	Take Cover
	12	Temporal Hiccup

Miscellaneous Cheat Sheet

Pushing Chart	
Setback Token:	Die:
1st or 2nd	+1 die to result
3rd	+2 dice, +1 die to result
4th	+3 dice, +1 die to result

Ganging Up Chart	
No. of Additional Attackers:	Benefit Dice & Roll Modifier:
+1 (2 total)	+1d12
+2 (3 total)	+1d12+1
+3 (4 total)	+1d12+2
+4 (5 total)	+1d12+3
+5 (6 total)	+2d12
+6 (7 total)	+2d12+1
+7 (8 total)	+2d12+2
+8 (9 total)	+2d12+3
+9 (10 total)	+3d12
+10 (11 total)	+3d12+1
+11 (12 total)	+3d12+2
+12 or more	+3d12+3

Multiple Opponents Chart	
No. of Additional Opponents / Characters Being Defended:	Detriment Dice & Roll Modifier:
+1 (2 total)	-1d12
+2 (3 total)	-1d12-1
+3 (4 total)	-1d12-2
+4 (5 total)	-1d12-3
+5 (6 total)	-2d12
+6 (7 total)	-2d12-1
+7 (8 total)	-2d12-2
+8 (9 total)	-2d12-3
+9 (10 total)	-3d12
+10 (11 total)	-3d12-1
+11 (12 total)	-3d12-2
+12 or more	-3d12-3

Name: _____
 Secret ID: _____
 Height: _____ Weight: _____ Gender: _____
 Affiliation: _____
 Player's Name: _____

CAPES, COWLS and Villains Foul Character Sheet

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Trait: _____ Rank Link

Modifiers: _____ **Points:** _____

Complications:

Factoids:

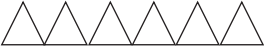
Base Editorial Control

Threshold

Design Points

Total **Unspent**

Background:

Trait:	Usage Sheet:		
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested

Setback Tokens






Editorial Control:












Character Name:

Trait:	Usage Sheet:		
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested
	 Action	 Extended	 Contested

Setback Tokens






Editorial Control:












Character Name:

MASTER INDEX

#-A

12-Sided Die/Dice 6, 72
Abilities *see Traits*
Action Scene 74, 76-78, 80, 146, 153
Additional Attackers 86, 157
Adulation/Condemnation 29
Afterburn 40-41
Afterword 152
Americana 48
Appendix 152-157
Archenemy 34
Assisting an Ally 89
Attacker 7, 74-76
Attacking *see Attacker, Action Scenes*
Attacking Multiple Opponents 88-89, 157
Auto-Defend 12, 22, 76, 100
Average *see Human, Zero-Level Traits*
Avoid Insta-Defeat 28-29, 156

B

Background Traits 24
Bad Guys *see Villains*
base *see Shared Trait (headquarters)*
Benefit Dice 12, 13, 73-74
Benefit Die 12, 15, 74, 87, 90
Big Hit 76-77
Big Speech 95
Bonus Dice 89-90
Bonus Die 89-90
Bonuses 12-17, 22
Boy Frog 49
Break the Fourth Wall 29
Breaker 50
Brick *see Super-Strength*

C

Careers *see Background Traits, Professional Traits*
Character 9-71 (*also see Character Design, Heroes and Villains*)
Character Creation *see Character Design*
Character Creation Cheat Sheet 155
Character Design 9-46
Character Generation *see Character Design*
Check(s) *see Trait roll, Die-Rolling Essentials*
C-Lists 96-97
Clone 96
Clone?!? Robot Body?!? Disappearance?!? 29
Clones/Duplicates 25
Code of Honor 36
Combat *see Action Scenes*
Combatus Interruptus 29

Combinations *see Link, Linking*
Combo 29
Combo Attacks 87
Combos *see Link, Linking; the "Combo" Editorial Twist is on pg. 29*
Complications 9, 18, 32-36, 40-41 (*also see Complications of Heroes and Villains, pgs. 48-71*)
Contested Scene 8, 21, 77, 79 (definition), 84, 99
Copying a Power 26
Cosmic 11-12, 14, 19-20, 24 (*also see Signatures, Links, Tiers*)
Cosmic Ranks *see Tiers*
Counter-Attack 28, 156
Creative Control 31, 156
Critical Hit 76
Crossovers 100-101

D

Damage *see Setback Tokens, Out of Commission*
Deadeye 51
Death Spiral Tokens 105
Death Star 53
Deathstalker 52
Declaration 81, 88 (*see also Initiative, Action Scenes*)
Defeat *see Out of Commission, Avoid Insta-Defeat, Setback Tokens*
Defeated *see Out of Commission*
Defender 7, 75-76
Defending 76-77, 81, 87-88, 91
Defending Others 81, 87-88
Defense 76-77
Defined Aspect 17
Definitive 19-20
Definitive Traits 24
Design Points 10, 22 (*also see Trait Costs*)
Detriment Dice 11-12, 14-16, 73-74, 86, 88-89, 109, 157
Detriment Die 28, 88, 109
Dice 6, 72
Die-Rolling Essentials 72-76
Difficulties 83-84
Difficulty Levels *see Difficulties*
Difficulty Numbers *see Difficulties*
Diminishing Signature 12-13
Disadvantage 17-18, 22
Distraction 29
Dr. Moonlight 54, 114-138

E

EC 27-31
Ed. Note (Editorial Note) 9, 12, 15, 18, 20, 21, 34, 37, 46, 56 (Lillith only), 75, 77, 81, 84, 88, 90, 145, 146
Editor 6, 9-10, 72 (*also see Editorial Control, and Chapters 3 and 4 in their entirety*)
Editorial Choice 18, 22, 155
Editorial Control (EC) 27-31
Editorial Control As Reward 98
Editorial Control Options for Heroes 156
Editorial Control Options for Villains 156
Editorial Dice Rolling 99
Editorial Favorite 29
Editorial Twist 29-31
Enhanced *see Superhuman*
Equipment 24
Example of Play 114-139
Experience Points (XP) 36, 98, 109-110
Extended Scene 8, 21, 76, 78-79, 84-85
Extra-Dimensional Pest 29

F

Factoids 36-37 (*also see the Factoids of Heroes and Villains, 48-71*)
Feats *see Traits, Action Scenes, Usages, Links*
Fickle 18, 22, 155
Fighting *see Action Scenes, Contested Scenes*
Fights *see Action Scenes, attacking, defending*
Fire 20, 24
Fleeing the Scene 99
Fumble 76

G

Gadgeteer *see Gadgets*
Gadgets 24, 49, 69 (*also see Versatile*)
Game Master *see Editor*
Ganging Up 86-87, 157
Gear 24
Geek Grrrl 55
Gestalt *see Shared Trait*
Glossary 153-154
GM *see Editor*
Good *see Traits, Ranks, Heroes*
Good Guys *see Heroes, PCs*
Great Shot 30

H

Headquarters *see Shared Trait*
Healing 25
Henchmen 27, 29, 93
Hero 5-10, 38-41, 48-50, 52, 54-55, 59-61, 64, 67, 69-71 (*also see*

Character Design)

Heroes and Villains 48-71
Heroes in Training 102-103, 110
Hint 13, 22, 155
HQ *see Shared Trait*
Human 11-12 (*also see Standard Traits*)
Human Ranks *see Tiers*

I

Ignore Complication 30
Immunity *see Definitive, and Definitive Traits*
Incapacitate 14, 22, 155
Incapacitated 14, 26
Incapacitating Traits 24
Initiative 80-83, 86-89, 108
Introduction 5-8
Invulnerability *see Definitive, Super-Toughness, 66 (Slavedriver)*
Issue 8, 27, 72, 77-79, and Chapter 6 in its entirety

K

Kaboom! 95
Killing Damage 104-105

L

Lackeys 93
Leader *see Ganging Up, Team-Ups, Master Villain*
Levels *see Ranks, Tiers*
Lillith 56
Link 6-8, 14 (the Link Bonus), 22, 155
Linked *see Link*
Linked Trait *see Link*
Linking 14-15, 75, 83, 98
Live-Action Issue 105-108
Live-Action Superheroes 105-108
Long-Term Injuries 103-104

M

Magic *see Versatile, Versatile Traits, Professor Prestige*
Magical Body Transference 96
Magician *see Versatile, Professor Prestige, Mathemagician*
Master Villain 94-96 (*also see Professor Prestige*)
Mathemagician, The 57
Mega-Link 30
Mental Hang-Up 34
Mime 58
Mind Control 25-26
Minions 93
Modifiers 11-22, 155

Monolith 59
Moon Girl 60
Multiple Attackers *see Ganging Up*
Multiple Attacks *see Attacking Multiple Opponents, Linking*
Multiple Opponents 88-89
Multiple Opponents Chart 89, 157
Muse 61

N

Natural 1 76
Natural 12 76
New Power!?!? 30
Non-Player Characters 27, 32, 92-94
Normal *see Human, Standard Traits, Zero-Level Traits*
Not-A-Finisher 18-19, 22, 155
NPC 27, 32, 92-94 (*also see Villains, Henchmen, and Editorial Control*)

O

Occupation *see* Factoids, Background Traits, Professional Traits
One-Shot 19
Only When the Chips Are Down 19
Opening a Can 30
Opposed Scenes *see Contested Scene*
Opposed Trait rolls 72-76, 78-79
Options 98-113
Out of Commission 28, 34, 36, 77 (Definition), 96, 104, 106, 153-154

P

PC *see Player-Character*
Penalties 83, 85-86, 88-89
Player 6, 8 (*also see Heroes, Player-Character*)
Player-Character 9-46 (Character Design); *also see Editorial Control, Templates*
Plug and Play *see Templates*
Points *see Design Points, Editorial Control*
Power Swap 30
Powers 23-26 (*also see Traits*)
Power-Up Signature 15
Pre-deconstructionist superheroics 78 (*also see Villains, Issues, Introduction*)
Primary Trait 15, 73, 76 (*also see Example of Play*)
Professional Traits 24
Professor Prestige 62
Pushing 89-90

Q

Quick Reference Chart for Some Standard Trait Costs 22, 155

R

Random Editorial Twists 31, 156
Ranks 11-12
Rat King, The 63
Rating *see Rank*
Recharge 30
Recharge (Villains only) 94
Reconfiguring 30
Recover 28, 156
Red Phoenix 64
Redshirts 93
Regulated Signature 16
Re-Roll 28, 156
Restrictions 17-19, 22, 156
Robotic Double 96
Roleplaying *see Complications, Factoids, Options (particularly pg. 98)*
Roleplaying Game *see System, Issue, Options*
Rolls *see Die-Rolling Essentials, Opposed Trait rolls, Re-Roll, Fickle*
Rotten Luck 30
Round 79, 81-82, 88-89, 108-109 (*also see Initiative, Example of Play*)
Roundie 54, 115-138
RPG *see Roleplaying Game*
Running the Game *see Editor, Issue*

S

Sacrifice 30
Sample Characters 38-41 (Afterburn), 48-71 (Heroes and Villains)
Sample Traits 24, 48-71
Save the Innocent! 28, 156
Scale *see Tiers*
Scarab, The 65
Scenes *see Action Scene, Contested Scene, Extended Scene*
Secondary Trait 7, 14-15 (Linking), 73, 154
Secret ID 9, 158 (Character Sheet)
Series 5, 20, 99-103 (*also see Example of Play*)
Session *see Issue, Options*
Setback Tokens 8, 32, 36-37, 46, 76-79 (definition), 89 (Pushing)
Shared Trait 20-21
Shared Traits (examples) 24
Sidekicks 24, 26-27, 54 (Roundie), 100
Signature Trait 12-13, 15-16, 22, 154-155
Signatures 12-13, 15-16, 22
Situational Boost 16-17, 22, 155
Situational Setback 18-19, 22, 155

Skills *see Traits, especially Professional Traits and Background Traits*
 Slavedriver 66
 Spatial Displacement 30
 Special Guest Stars 100-101
 Speedster 67 (Superball), 83 (Initiative)
 Spotlight 30
 Standard Traits 24
 Static Attacks 108-109
 Stats *see Traits, Editorial Control, Threshold*
 Story-Arc *see Series, Issue, Options*
 Summary of Character Design 37
 Superball 67
 Superhero *see Hero*
 Superhuman 11-12
 Superhuman Ranks *see Tiers*
 Super-Intelligence 11, 57 (Mathemagician)
 Supermodel 68
 Super Power Traits 24-26
 Superpowers *see Super Power Traits (also see Traits in general)*
 Super-Speed 17, 67, 89
 Super-Strength 9, 11, 15, 17, 23-24, 35, 53, 58-61, 66, 68, 71
 Super-Toughness 24, 60, 75, 117
 Surge 30
 Surprise Appearance 30
 Susceptible/ Weakness 34
 System 6-8, 72-91

T

Take Cover 30
 Taking the Hit 77
 Talents *see Traits*
 Targeting a Trait 90-91
 Team-Ups 100-101
 Team HQ *see Shared Trait*
 Teaming up 86-87, 100-101
 Templates 42-45
 Temporal Hiccup 30
 Terrapin Man 69
 Threshold 27, 76-77, 94, 101, 154
 Tiers 11-12 (also *see Signatures, Links*)
 Tiger Lord 70
 Trait Cost Table 12
 Trait Guidelines 23-26
 Trait rolls 72-76
 Trait Usage *see Usage*
 Traits 10-12, 22-26 (*also see all the Traits of Heroes and Villains, pgs. 48-71*)
 Traits as Complications 35
 Trap 95
 Tricks *see Villainous Tricks, Editorial Twist*
 Turn *see Scenes, Rounds, Initiative*
 Twelve-Sided Die/Dice 6, 72

U

Undefined aspect 17
 Undefined Trait 21-22
 Untrained Trait *see Zero-Level Traits*
 Unusual Genre Traits 24
 Usage 7, 12-20 (Bonuses and Restrictions affecting Usages), 23, 33, 37, 46, 72-76 (Die-Rolling Essentials), 78-79, 86-87, 99, 105-107, 109, 159 (Usage Sheet)
 Usage of a Trait *see Usage*
 Usage roll *see Trait roll*
 Usage Sheet 46, 159
 Use (verb) *see Usage*
 Using a Trait *see Usage*

V

Value *see Rank*
 Vector 71
 Vehicles *see Equipment, Gear*
 Versatile 17, 22, 38-41
 Versatile Traits 24
 Villainous Escape 94
 Villainous Tricks 94-96
 Villains 6, 10, 27, 42-45 (Templates), 51, 53, 56-58, 62-63, 65-66, 68, 78 (Villains Setback Tokens), 80-83 (Villains and Initiative), 92-97 (Villains chapter)
 Villainy *see Villainous Tricks, Villains*

W

Weakness *see Susceptible/Weakness*
 Weapons *see Traits, Equipment, Links*

X-Z

XP *see Experience Points*
 Zero-Level Traits 99