

NARRATOR'S BOOK

***FIGHT CRIME!
CRUSH EVIL!***



LIVE THE ADVENTURE!

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INTRODUCTION

WELCOME TO THE DC UNIVERSE ROLEPLAYING GAME NARRATOR'S BOOK!

The *Narrator's Book* was created to accommodate more advanced roleplayers. What you will find herein is a collection of some new material to increase the scope of your game, advanced rules options, and lots of other fun stuff.

- **Chapter 1:** This timeline of the DC Universe spans from the time of creation until the Modern Age of Heroes. It also contains a brief look at some important future events.

- **Chapter 2:** Creating a good character is about more than assigning dice to attributes, skills, and powers. This chapter takes you beyond the numbers and shows you how to create interesting, dynamic characters.

- **Chapter 3:** Expanding upon the list in the *DC Universe Roleplaying Game* rulebook, this chapter contains over 20 new Advantages and Disadvantages, with advanced mechanics on gaining and losing them.

- **Chapter 4:** You've got a group of heroes itching to fight the forces of evil—now what do you do with them? This chapter contains some generic locations the heroes can scour in their search for justice.

- **Chapter 5:** This chapter offers optional rules for Narrators. You'll find rules on blunt damage, hit locations, weapon readiness, and more.

- **Chapter 6:** To add more drama to your game, this book includes a set of Dramatic Effect cards. These cards

encourage your players to get more involved in the game with such great comic book lines as, "There's a killer here...and he won't get away!"

- **Chapter 7:** You know those great epic adventures that comic book heroes battle through? In this chapter, we break down those adventures and show you what you need to create some of your own!

- **Chapter 8:** There are times when a Narrator needs a break, so this book provides stock encounters to keep your players busy while you rejuvenate for the next set of adventures.

- **Adventure:** It seems that some of Arkham's "long-term" patients have decided that they need a little "vacation" from their cells. It's up to your heroes to return them to the facilities before they can do any harm.

- **Index:** We cap off the book with an index of the *DC Universe* rulebook and the *Narrator's Book*.



CHAPTER ONE

HISTORY OF THE DC UNIVERSE

To create a greater understanding of the history of the DC Universe and what little is known about its future, the time-traveling super hero Chronos once again opened the passages of time to us.

Carefully composing a detailed history of the DC Universe from the dawn of time up until the Heroic Age, Chronos has also decided to choose a number of notable events that will happen in the future to help illustrate where the course of time may flow.

15 BILLION YEARS AGO

- The Big Bang occurs; the universe is formed.

10 BILLION YEARS AGO

- The Maltusians, a race of beings with superior intellect and mental powers from the planet Maltus, emigrate to the planet Oa in the center of the universe.

5 BILLION YEARS AGO

- Life emerges on Earth.

4.4 BILLION YEARS AGO

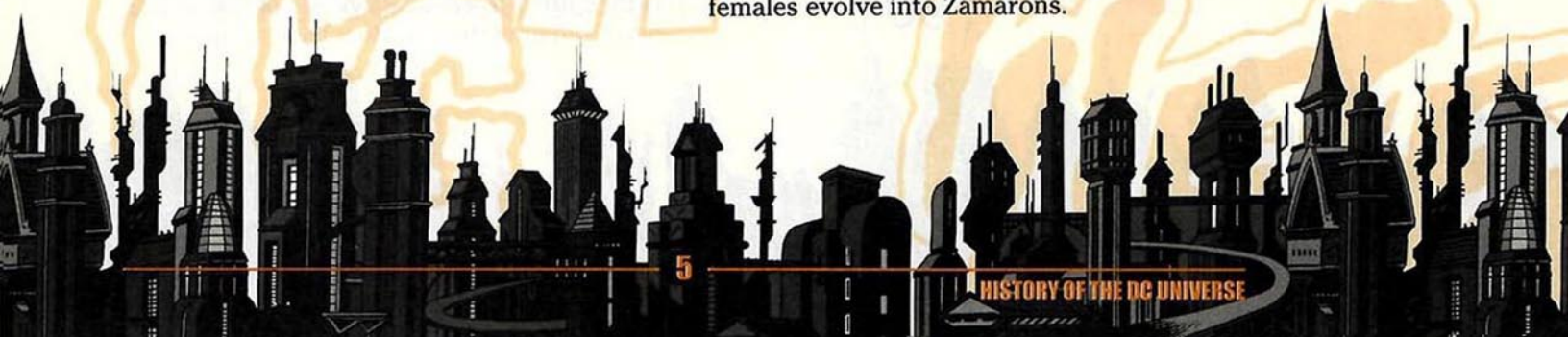
- A renegade Oan named Krona links past and future together, releasing entropy into the universe and creating the multiverse, including the antimatter universe of Qward.
- To atone for Krona's crime and restore order, the Oans become the Guardians of the Universe.
- The Guardians trap all random magic within the Starheart.

3 BILLION YEARS AGO

- The Manhunters, an android police force, are created by the Guardians but are abandoned when they prove unreliable.
- The Guardians recruit sentient beings from across the cosmos and launch the Green Lantern Corps, first with ray guns and later with miraculous power rings charged by lantern-shaped batteries. The universe is divided into 3,600 sectors, each patrolled by a Green Lantern.

2.5 BILLION YEARS AGO

- The Oan race splits along gender lines; females evolve into Zamaronns.



100,000 YEARS AGO

- Atlantis is created.
- Homo Magi evolve.
- Arion becomes one of the most powerful sorcerers in Atlantis.
- First woman killed by man's aggression. Her soul rests in limbo until recently when she is reborn as Wonder Woman.

50,000 YEARS AGO

- Vandal Adg of the Blood Tribe, a Cro-Magnon chieftain, and his archenemy from a rival tribe are made immortal by exposure to the rays of a mysterious meteor. Adg, now known as Vandal Savage, and his nemesis, now known as Immortal Man, begin their millennia-spanning conflict.
- The man who would become known as Doctor Mist steps into the rolling pillar of life and gains immortality and incredible power.
- Atlantis sinks.

46,000 YEARS AGO

- An incarnation of Resurrection Man aids Arion in salvaging the lost Atlantis Chronicles.

14,000 YEARS AGO

- An incarnation of Resurrection Man becomes a pharaoh in ancient Egypt.

3,000 YEARS AGO

- The Amazon race is born. After an attack by Heracles, the Amazon nation splits into two groups. One, led by Queen Hippolyta, journeys to Paradise Island, rebuilds Themyscira and gains immortality, while the other, led by Antiope, settles in Bana Migdahl.
- The Roman Empire is founded.
- A shepherd named Marcus is framed for an assassination attempt on Praetor Crassus, and in winning his freedom becomes the Golden Gladiator.

A.D. 500

- Camelot is founded. The legendary exploits of King Arthur, Merlin, Silent Knight, and Shining Knight are recorded.

- Merlin calls forth Etrigan the Demon and mystically bonds him with Jason Blood to create a champion to protect Camelot.

A.D. 964

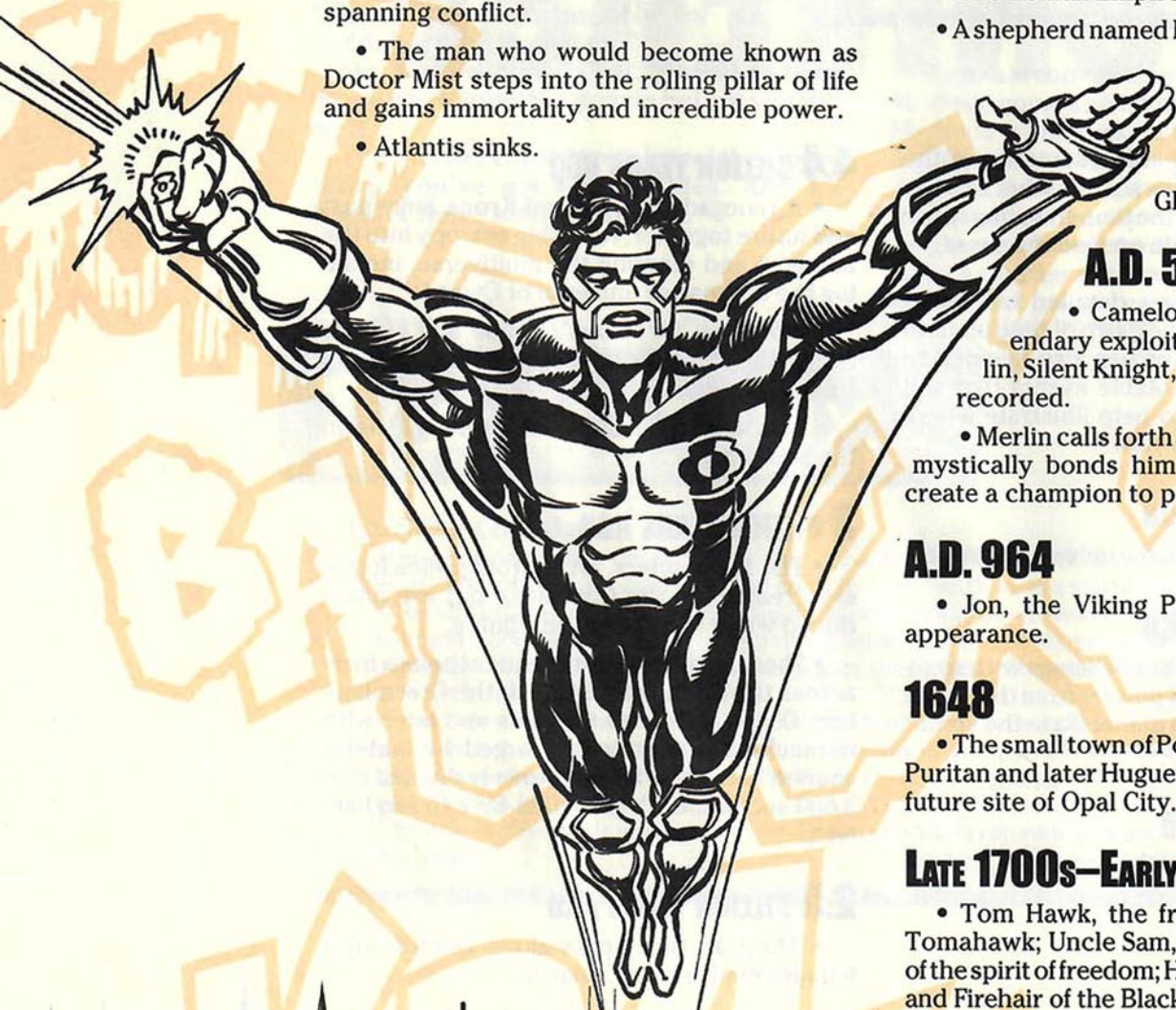
- Jon, the Viking Prince, makes his first appearance.

1648

- The small town of Port O'Souls is settled by Puritan and later Huguenot refugees; this is the future site of Opal City.

LATE 1700s—EARLY 1800s

- Tom Hawk, the frontiersman known as Tomahawk; Uncle Sam, the living embodiment of the spirit of freedom; Hawk, Son of Tomahawk; and Firehair of the Blackfoot tribe all appear.



- The *Daily Planet* is founded (1826).
- A mysterious female wearing a Superman-like costume appears in the Arctic and is frozen solid in the ice.

1838

- A fort messenger named Max (last name unrevealed) gains the power of superspeed and begins fighting crime in the American West under the name Ahwehota, or Windrunner.

- The Shade gains his dark, evil powers in a dark, evil part of London.

1844

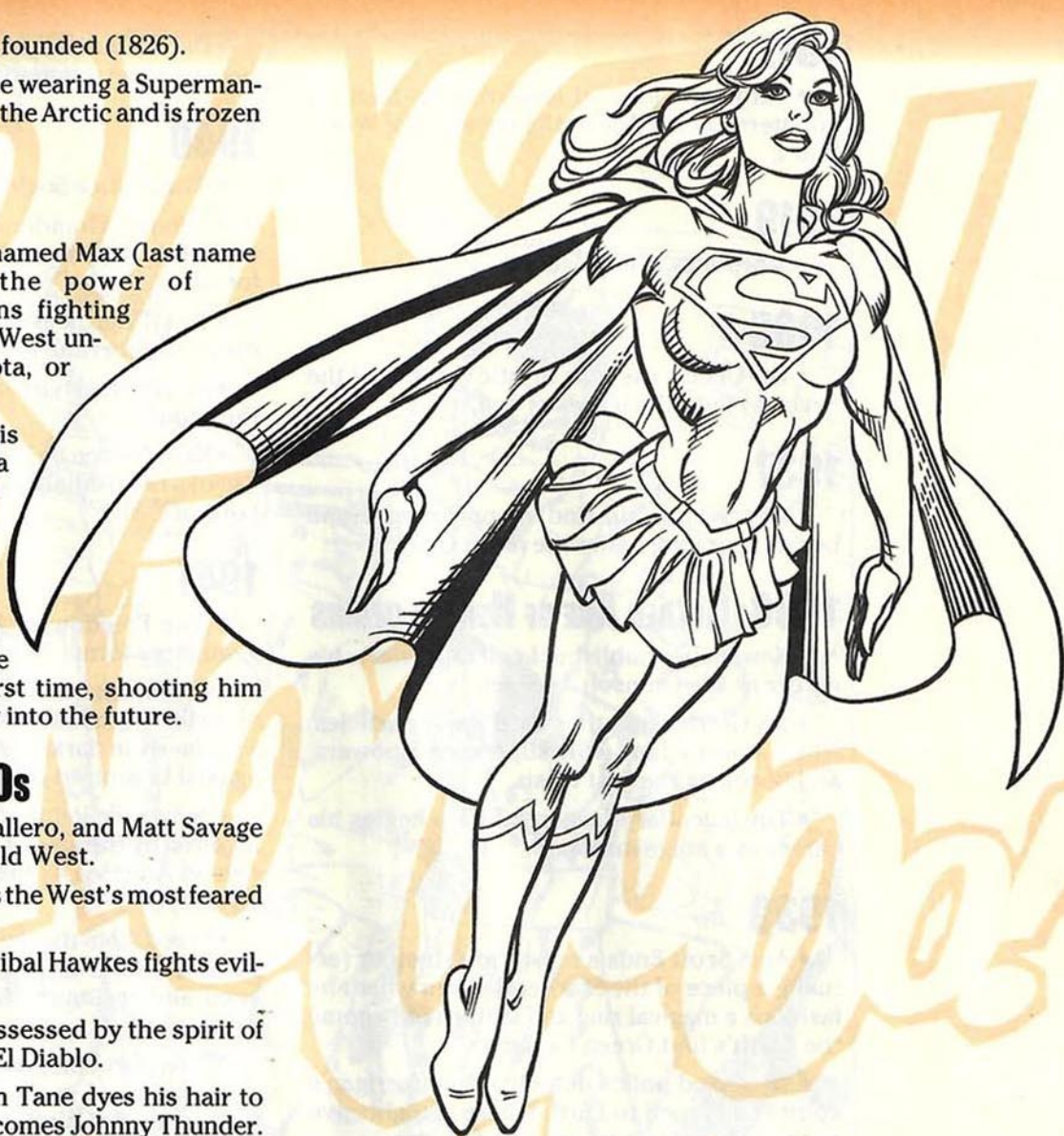
- Max (Windrunner) skims the edge of the Speed Force for the first time, shooting him nearly half of a century into the future.

MID- TO LATE 1800s

- Bat Lash, Don Caballero, and Matt Savage fight injustice in the Wild West.
- Jonah Hex becomes the West's most feared bounty hunter.
- "Fix-Em" man Hannibal Hawkes fights evil-doers as Nighthawk.
- Lazarus Lane is possessed by the spirit of survival and becomes El Diablo.
- Schoolteacher John Tane dyes his hair to hide his identity and becomes Johnny Thunder.
- Jeanne Walker Tane, the "Robin Hood of the Wild West," is renamed Madame .44 by Wyatt Earp.
- The Trigger Twins, Walter and Wayne Trigger, are feared by criminals for their astounding marksmanship skills.
- Brian Savage, also known as Ke-Woh-No-Tay, becomes Scalphunter.

1891

- Max (Windrunner) reappears and adopts the new alias Whip Whirlwind before attempt-



ing to break into the Speed Force again and leaping forward in time an indeterminate number of times, traversing many years.

- The Shade makes Opal City his new home.

1914–1921: WORLD WAR I

- Stephen Henry Savage Jr. earns his nickname, Balloon Buster, by destroying German combat balloons while in the Army Air Corps. He also fights valiantly against his archenemy, Enemy Ace.



1917

- An incarnation of Resurrection Man encounters Enemy Ace in the trenches of World War I.

1919

- Morpheus is imprisoned.

1935

- Dr. Occult uses his mystic Symbol of the Seven to fight the forces of evil.

1937

- Max (Whip Whirlwind) reappears again and begins operating under the name Quicksilver.

1938: GOLDEN AGE OF HEROES BEGINS

- Newspaper publisher Lee Travis starts his career as the Crimson Avenger.
- Jay Garrick breathes hard water particles, which endow him with superspeed powers, and becomes the first Flash.
- The legendary sorcerer Zatara begins his career as a stage magician.

1939

- Alan Scott finds a mysterious meteor (actually a piece of the Starheart) from which he fashions a magical ring and lantern to become the Earth's first Green Lantern.
- Deceased police detective Jim Corrigan's spirit is returned to Earth where he fights evil as the spirit of vengeance, the Spectre.
- Ted Knight aids in the creation of the A-bomb, and later develops the Gravity Rod and Cosmic Rod to become the first Starman.
- Wesley Dodds uses sedative and hypnotic gases to fight crime as the Sandman.
- Henry Heywood III becomes Steel, a metal-skeletoned super patriot.
- Carter Hall acquires an Egyptian artifact and becomes Hawkman.
- Janos Prohaska becomes Blackhawk to fight the invaders of his native Poland.

- Darrel Dane drinks a shrinking formula and becomes the diminutive Doll Man.

1940

- The Justice Society of America forms.
- Johnny Thunder uses the magical Thunderbolt to save lives and fight against the Axis forces.
- Rex Tyler uses Miraclo, a drug he develops, to fight crime as Hourman.
- After extensive training, Al Pratt debuts as the Atom.
- Kent Nelson becomes Dr. Fate through the use of a helm inhabited by the spirit of Nabu, a Lord of Order.

1941

- The Freedom Fighters and the Laws Legionnaires form.
- Journalist Charles McNider is blinded by a mobster's grenade, but soon realizes he can see clearly in darkness and begins his crusade against organized crime as Dr. Mid-Nite.
- Sylvester Pemberton and Pat Dugan are inspired by the idea of a living American flag to defend America as the Star Spangled Kid and Stripesy.
- Freed from the ice he had been trapped in since the time of Camelot, Sir Justin is awakened and resumes his career as the Shining Knight.
- Greg Sanders, son of a Wyoming sheriff who was killed in the line of duty, decides to fight crime Old West-style in New York City as the Vigilante.
- Johnny Chambers, uttering the superspeed mantra, 3x2(9yz)4a, becomes Johnny Quick.
- Undefeated heavyweight boxing champion, Ted Grant uses his athletic prowess to fight crime as Wildcat.
- Terry Sloane relies on his thousands of talents to thwart evildoers as Mr. Terrific.
- Libby Lawrence debuts as Liberty Belle, whose latent powers are activated through the vibrations of the Liberty Bell.
- With the help of his assistant Chuck



Grayson, scientist Robert Crane transplants his brain into a robotic body and becomes Robotman.

- Jonathan Law fights injustice with his web-shooting gun and suction cup shoes as the Tarantula.

- Sandy Hawkins aids the Sandman as Sandy the Golden Boy.

- Jay Garrick meets the speedster once known as Windrunner and now known as Max Mercury. Max teaches Jay much about his power's potential.

- Starman battles the first Mist.

- The Shade begins his criminal career everywhere but in Opal City, his home.

1941-1945: WORLD WAR II

- Virtually all heroes join the All-Star Squadron and its offshoot, the Young All-Stars, for the duration of the war.

- Overseas forces help win World War II; they include Sgt. Rock and Easy Company, the Haunted Tank, the Losers, Mademoiselle Marie, the Unknown Soldier, the Viking Commando, the Blackhawks, the Boy Commandos, the Creature Commandos, G.I. Robot, the Ghost Patrol, and Gravedigger.

- Jim Harper becomes the Guardian and forms the Newsboy Legion.

- Will Everett debuts as Amazing Man.

- Tex Thomas, as TNT, with Danny Dunbar, as Dan the Dyna-Mite, fight for the American Way.

- Born with a sodium deficiency that could be cured by immersion in sea water, Neptune Perkins becomes a heroic undersea adventurer.

55 YEARS AGO

- Krypton explodes, and its sole survivor, Kal-El, is sent rocketing to Earth in his birthing matrix.

- Ted Knight has a mental breakdown following the A-bomb drop and the murder of his longtime girlfriend, Doris Lee. It takes him years to recover, during which time he is at best a part-time Starman.

49 YEARS AGO

- Lex Luthor is born in Metropolis's Suicide Slum.

47 YEARS AGO

- After intensive training, Dinah Drake Lance begins her career as the original Black Canary.

- Ted Knight leaves Opal City and meets his future wife, Adelis Doris Drew.

- The mysterious second Starman operates for a time in Opal City before disappearing; his appearance inspires Ted Knight to resume his career as Starman.

43 YEARS AGO

- The Justice Society of America disbands.

- The Golden Age of Heroes ends.

41 YEARS AGO

- Max Mercury reappears and operates as the Blue Streak.



35 YEARS AGO

- J'onn J'onzz, the sole survivor of H'ronmeer's Curse, a plague that destroyed the Martian people, is accidentally teleported to Earth.



- The evil Savitar becomes the new avatar of the Speed Force.

- Blue Streak and Johnny Quick battle Savitar, causing Savitar and Blue Streak to leap forward in time.

34 YEARS AGO

- The first son of Ted and Adelis Knight, David, is born.

31 YEARS AGO

- Kal-El's birthing matrix arrives on Earth, landing near Smallville, Kansas. He is found by Jonathan and Martha Kent, a young couple who raise him as their own son.

30 YEARS AGO

- Ted Grant retires as the still undefeated heavyweight boxing champion.

- The second son of Ted and Adelis Knight, Jack, is born.

- Project Atom transforms Nathaniel Adam into Captain Atom.

- Zatanna is born to Zatara and Sindella.

29 YEARS AGO

- Tommy Monaghan (Hitman) is born.

28 YEARS AGO

- Mitch Shelley (the current incarnation of Resurrection Man) is born in Viceroy, South Carolina.

26 YEARS AGO

- Queen Hippolyta of the Amazons is instructed by the Greek gods to form the shape of a baby from the clay of Themyscira and is overjoyed when the gods bring her daughter,

Diana, to life and give her the gifts she will need to become the Amazons' emissary to the rest of the world.

25 YEARS AGO

- Bruce Wayne's parents are murdered in what would become known as Gotham's Crime Alley.
- John Henry Irons' parents and two of his grandparents are killed; he is raised by his remaining grandparents, who teach him morality and justice.

22 YEARS AGO

- Mikal Tomas comes to Earth as part of an alien invasion. After becoming the third Starman, he relocates to Opal City and disappears soon afterward.

13 YEARS AGO

- Clark Kent leaves Smallville to find his destiny. After traveling around the world doing good deeds in secret, he ends up in Metropolis, where he enrolls at the University of Metropolis and meets Lori Lemaris.
- Chemist Alec Holland is killed in an explosion, and his consciousness becomes the pattern for Swamp Thing, the planet's new earth elemental.
- Cave Carson, a geologist and world-renowned spelunker, begins his fight against sinister evils.
- A group of divers band together to become the Sea Devils.
- After losing his hand in a grenade explosion, a U.S. Army Special Forces officer is given a mechanical hand as a replacement and begins his career as Sarge Steel.
- The Chief, a mystery man, brings together Rita Farr, Larry Trainor, and Cliff Steele to form the Doom Patrol.
- Stunt man Buddy Baker investigates an alien spaceship that landed near his home; after being bathed in a unique radiation, he finds he can mimic the abilities of any animals he is near. Using his newfound powers, Baker becomes Animal Man.

12 YEARS AGO

- Inspired to study physics because of his interest in football, John Henry Irons enters college and studies hard, quickly rising to the top of his class. One of his college football teammates is Guy Gardner.
- The robotic heroes Platinum, Gold, Mercury, Iron, Lead, and Tin battle evil as the Metal Men.
- Rex Mason becomes Metamorpho when he comes in contact with a mysterious meteor after being left for dead in a lost Egyptian pyramid.
- Kyle "Ace" Morgan, Les "Rocky" David, Matthew "Red" Ryan, and Walter "Prof" Haley band together after surviving a plane crash to form the Challengers of the Unknown.
- Killed by the League of Assassins, circus aerialist Boston Brand becomes the ghostly hero Deadman.

11 YEARS AGO

- Rich playboy Oliver Queen is stranded on a deserted island and teaches himself archery to survive. Later he will use his newfound skills to escape from the island by capturing a group of pirates and become the hero Green Arrow.

THE FUTURE

Knowledge of future events is normally forbidden to anyone except the Linear Men. But certain key events are common knowledge, thanks to frequent time travelers, and may be relayed to you.

25TH CENTURY

- Eobard Thawne becomes Professor Zoom, the Reverse Flash.

27TH CENTURY

- Particle physicist John Fox becomes the Flash of his era.



2957

- Barry Allen is reunited with his wife, Iris.

2958

- Barry and Iris have twins, Don and Dawn. Both have their father's speed powers.

2980

- Don Allen's wife, Meloni, gives birth to their son Bart, who would later become Impulse.

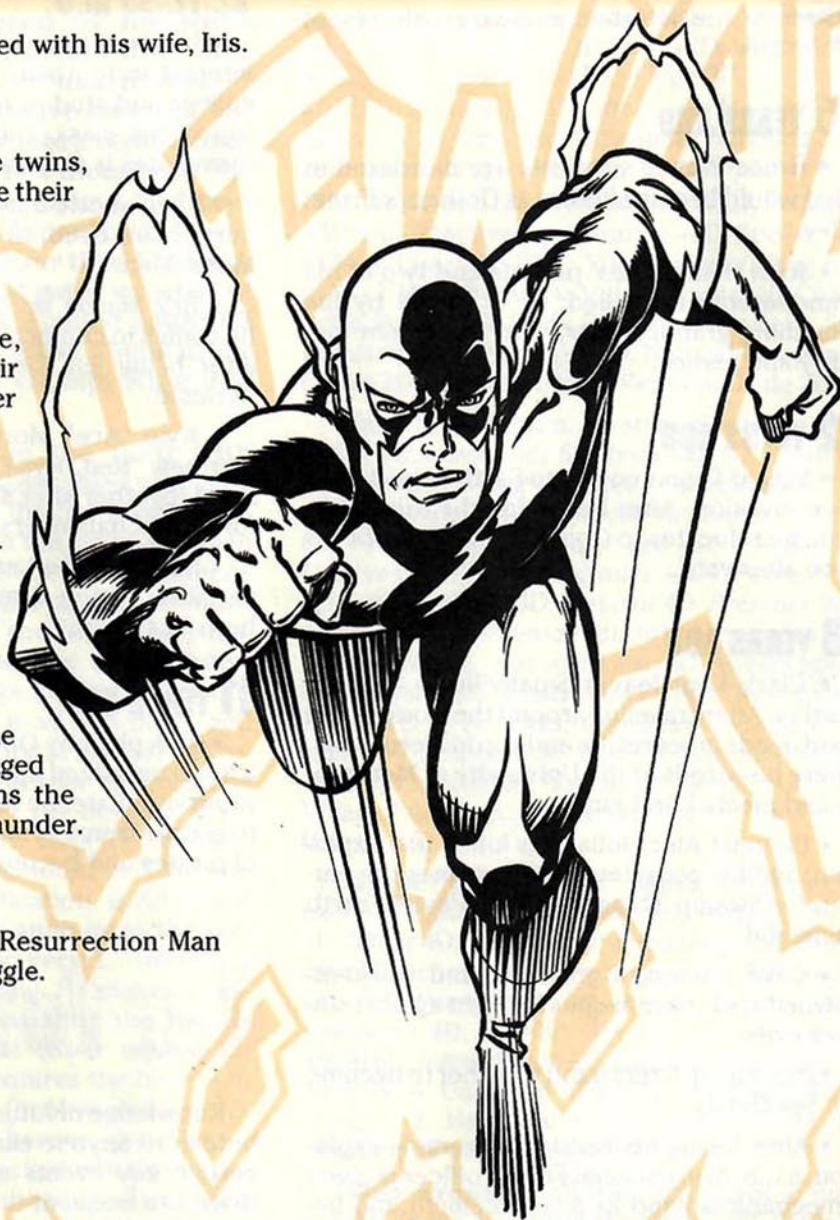
LATE 30TH CENTURY

- The Legion of Super-Heroes is formed when three young heroes from different worlds save the life of industrialist R. J. Brande.

- Cece Beck is given the power of Shazam by an aged Captain Marvel and joins the Legion as the heroine Thunder.

853RD CENTURY

- Vandal Savage and Resurrection Man continue their epic struggle.



CHAPTER TWO

ADDING DEPTH TO CHARACTERS

Heroes and villains are more than just names and statistics. They have lives, with friends, memories, habits, motivations. The most popular ones—the ones with the most depth—star in their own comic book series. You may not have a comic book series for the heroes and villains in your adventures, but you can still design characters that deserve such recognition.

This chapter helps Narrators and players develop characters that are worth having in adventures and make you eagerly await the next game session when you can play that hero again or see what the villain will do next. You'll find suggestions that will assist you with establishing a solid character. However, you don't need to create all of these details at once. By simply keeping them in mind as you use the character in adventures, you'll work toward finding the answers over time and making your character grow, just as a real person does.

BACKGROUND & ALL THAT NOISE

Most of the background you create for your character may never come out during a single adventure—or even several adventures. Nevertheless, those little details add depth to your

character. They help you roleplay him or her better, making the character seem more realistic, as if he or she could actually be alive. Besides, the more you establish before the adventure begins, the less you'll have to make up on the spot and keep straight. You'll be rewarded with a more exciting and (for Narrators) a smoother campaign.

Be as specific as you want as you fill in the blanks brought up by the topics we provide in this section. However, don't be afraid to skip anything you can't determine right now. For Narrators, you should definitely save yourself some trouble by skipping those sections you think are irrelevant, particularly when designing minor characters in your adventures. Even so, all this note-taking can help you to insert details into your adventures that will instill in your players a sense that they're part of a reality bigger than themselves.

MOTIVATIONS

Motivations are probably the trickiest and most important aspects of your character. Motivation is what gives life to those flat statistics. Without knowing what prompts your character to take certain actions instead of others, you'll find it unnecessarily challenging to make that character come to life. The responses you might pick for your character could come across



as mismatched or uninspired—and that's certainly not what roleplaying is about!

Knowing character motivation is just as important for the Narrator. The security guard who's loyal to his company will treat the players' heroes differently than the one who's greedy and willing to sell company secrets for a price. Unless you know what his motivations are before the heroes confront him, you won't know how to really play the guard and make him a true obstacle for the heroes to get past.

Many different things can shape a character's motivation. Job attitude, social position, goals, value systems, and social customs, to begin with, each provide foundations for why characters do what they do.

The character's attitude toward what she does for a living and her place in life both affect her motivations. Jobs and social positions can affect how people react to others.

Related to job attitude and social position are goals. For example, Catwoman took up

NARRATOR'S CHARACTERS...

When designing Narrator's characters, you first should consider what role they will play. This determines how much work you'll need to put into them. The bigger the role, the more you should know about the character, because chances are pretty good that it will all become relevant as the campaign progresses.

EXTRAS

The folks requiring the least amount of work are the extras, the unnamed people in the background, used to give a place depth. They include restaurant patrons, shoppers, pedestrians, and other people the heroes probably won't talk to and will interact with only in a limited way. For these characters, you will need to know their attributes (which will normally be 2D each), a few skills, and the number of each type of person appearing in each scene. Typically, you can use the same set of stats for most people. If these extras will participate in an encounter (such as a riot), noting typical features—like clothes, weapons, and locations—will be helpful when they appear.

SUPPORTING CHARACTERS

Supporting characters are a step above extras in that they usually have names and the heroes are meant to interact with them. Generally, they're around for only a scene or two, though they may appear in several adventures (such as a waitress at a favorite restaurant).

Provide these characters with full stats, including skills and powers (where appropriate), but few details on their backgrounds or motivations. Likewise, consider appearance (including belongings that may be used during the scene), speaking style, and significant mannerisms and personality features. It may help you form a clearer picture of these characters in your mind if you write out three or four sentences about each one.

PROMINENT CHARACTERS

Prominent characters have an influence on every scene. Even if they aren't actually in the scene, something constantly reminds the players that someone bigger is managing the action.

These Narrator's characters need more description than the other types. If the Narrator's character will only appear in one scenario, it's enough to list the same types of information as for supporting characters (appearance, speaking style, notable mannerisms, and personality features), as well as his or her major motivation. Recurring prominent characters or those who appear in several scenes need even more details, because they will have to react to many different situations. Knowing as much as you can about them will help you give the characters depth and roleplay them better.

PLAYERS' CHARACTERS...

Players can use these same suggestions to inspire them as they create their characters. Some players find it easier to design a background and motivation first and then pick Advantages, Disadvantages, statistics, and so on that fit the character sketch. Others prefer to do all the number crunching first and figure out characters with motivations that fit those statistics. Regardless

of the order, Narrators should encourage their players to get to know their heroes. It may seem like extra work at the beginning, but it pays off tremendously.

Using characters with depth helps players roleplay them better. When the characters get into a brawl, the players will know whether their heroes taunt their opponents or get the job done quickly and quietly. They'll know why their heroes decide to use one skill over another, why their characters always dodge out of the way but never back down from a confrontation. When players know their heroes well, the games are more exciting and more like comic books. The experience makes everyone want to come back for more.

Having background information on heroes also helps the Narrator design more thrilling adventures. Goals can be tailored to the desires of the heroes, giving the players a reason to get into the game. Bits of that information can be incorporated into campaigns, making it seem that the heroes really do have an influence on their world—and their world has an influence on them. Background information can also help Narrators personalize pregenerated adventures in the same way.

To encourage players to come up with detailed backgrounds, reward them. You could give them a few extra Character Points for use in acquiring Advantages or as a bonus to their starting allotment. Alternatively, give them small, positive modifiers in situations where something in their background gives them an advantage. For example, the player of the Bug decides that the hero's mother was a professor at a university. Since his father also worked days, the Bug spent his childhood summers playing in the parks and hallways of the university. During the adventure, the Bug finds himself searching for a particularly slimy villain on the university grounds. Considering they haven't changed all that much in the intervening years, the Narrator decides to give him a +1 to his *tracking* rolls as he tries to find the criminal.

thievery to attain to her goal of improving her lot in life. Other goals might not encompass a person's entire life; they can be as seemingly insignificant as always having ice cream in the freezer. How much emphasis a person places on his goals dictates what sort of steps he'll take to reach those goals.

Value systems and social customs, meanwhile, temper those measures people take in reaching their goals. For instance, although Superman wants to bring justice to the world, he won't do it at the expense of intelligent life.

As you can see, when you explore a character's motivation, you often learn a lot of other details about him or her!

PERSONALITY

Personality is similar to motivation in that a person's actions will display both. Combined,

they reveal how a character will react to any situation.

There are many kinds of traits that can describe a character's personality: introverted or extroverted, pessimistic or optimistic, fun-loving or serious, liberal or conservative, courageous or fearful, humble or haughty, patient or impulsive are only a few. After figuring out the major aspects of a character's personality, determine the degree to which each affects the character. The character might adapt his personality to the situation—presenting a shy front while in public, yet being a courageous and unyielding as a super hero, for example. As with motivation, this information will help you decide how that character will behave.

NOTABLE CHARACTERISTICS

Generally, notable characteristics are visible manifestations of a character's personality, though they can also be unusual physical char-

acteristics. They are what really make the character more memorable and believable (but only if you remember to use them in the adventure!).

Just about any action can become a notable characteristic. Consider the character's speaking style, mannerisms, habits, and physical features. Examples include: a favorite phrase, brushing hair away from ears when nervous, always checking the mail at a certain time, or having a scar under one eye.

You might also give the character a quote. This brief statement sums up the character's attitude, philosophy of life, or motivation. It can also show the character's normal way of speaking.

If you get stuck coming up with notable characteristics, let movies, television, and radio be your muses. Mimic the aspects you like of the actors and announcers until you find something that you think would be particularly appropriate for your character. Try mixing and matching speech patterns and actions to make your character's combination of notable characteristics unique.

A word of caution with notable characteristics: Once you figure out how to do them, they become a lot of fun to add to your characters. However, try not to have too many per character, or you'll wind up overwhelming everyone.

BACKGROUND

This topic spans a broad range of information about your character, covering all aspects of her past and present life situation. The Advantages and Disadvantages you selected when you created the character should be fleshed out as you design the character's background. Alternatively, you can use your ideas about the character's background to choose Advantages, Disadvantages, and skills.

Just about anything that you think will help you roleplay your character better—and a little extra tossed in just in case—should go into your background description. You could describe the character's current occupation, social standing, community involvement, or religious affiliation. Consider the events that caused the character to have the value system or goals she does today. Figure out some details about her parents, and significant memories she has about them. Describe a few of the more influential times in the character's childhood. Put down some of the places she has visited. Establish whether she acquired her skills through schooling, on-the-job training, self-teaching, or some combination.

If you find yourself on a roll, determine the character's preferences in color, music, the arts, television programs, reading material, and so on. Tell some interesting stories about the character's best friends and pets.

If the Narrator has decided not to run an adventure in which the players meet the other members of their future team, then the players will need to determine their connection to the other players' heroes. They might be friends, relatives, classmates, or traveling companions. They could work for the same corporation or government agency. The group may be composed of a teacher and his students. Or, one hero might be romantically involved with another player's character, who's friends with the other members of the group. Whatever they decide, they should be sure to discuss it not only with the Narrator, but also with the other players in the group, to make sure it fits with their heroes' backgrounds.

NARRATOR'S CHARACTERS...

The word of caution about excessive notable characteristics goes double for Narrators: Using too many notable characteristics can prompt players to interpret everything you do as somehow important to the adventure. Although fun for a little while, it can easily get the adventure off track.

NARRATOR'S & PLAYERS' CHARACTERS...

acquaintances of important Narrator's characters and the players' characters. These could be friends, relatives, fellow employees, or contacts. One of the heroes might even secretly be a relative of one of the Narrator's villains.

If the Narrator decides that his character and a player's character do know each other, when the Narrator's character is introduced into the adventure, the Narrator should be certain let to the player know about the connection. This could be done by taking the player out of earshot of the other players or by passing a note to the player, informing him of the reason his hero would recognize the character. If you think the player's character might not recognize the person, because first introductions were brief, have the player make an Easy to Moderate *Perception* roll. Adjust the difficulty number depending on the circumstances. For example, a character in the middle of combat will be distracted by what's going on.

Narrators can use the same tips for determining connections among the players' heroes in deciding on the connection between their characters and the players'. Any of the relationships mentioned can easily be warped or soured, and now the Narrator's character might refuse to help one or more of the players' heroes—or he might even turn into a rival or enemy. Likewise, to move the adventure in an interesting direction, Narrators should consider creating mutual



RESOURCES

Resources encompass money, equipment, research or manufacturing facilities, people, and anything else that can be of benefit to someone. The type, quantity, and quality of each kind of resource are determined by the character's occupation, pastimes, background, Advantages, and Disadvantages. As you pick occupations and pastimes and expand background details, take the time to select resources that fit with your choices. A librarian in northern Pennsylvania, which allocates few funds to libraries, won't be able to build up a large savings account, though this character might have the Wealth Advantage and thus have an inherited trust fund.

Cash on hand, equipment, and facilities are fairly easy resource concepts to grasp. In case you need some suggestions, the "Funds" sidebar in this section expands on the funds informa-

tion presented in the rulebook. Players should discuss the details with the Narrator, who may require that characters have certain Advantages to gain the privileges associated with various types of resources.

People are resources, too. Although the Narrator may allow characters to have a few minor contacts, for important ones, or ones who have plenty of resources themselves, they'll need to take the Contact or Patron Advantage. You'll also need to appropriately explain the contact or patron within the context of your character. For example, a computer engineer with a low-level Contact Advantage and whose hobby is railroads may know a person at a railroad museum. He'll be able to get needed information sooner than a person without this contact, though probably not in as much detail as someone who is friends with the president of a railroad company.

Some suggestions for contacts and patrons

include wealthy relatives, mentors, business owners, security guards, bartenders, and so on. Anyone who could lend money or provide services or information is a potential resource.

With any type of resource, don't forget to figure out how easy it is to get a hold of each one. This can be a good way to gain a Disadvantage that offsets the cost of a resource Advantage. You might decide, for example, that to get money, the character must fill out forms during the controlling company's business hours. Likewise, your industry leader contact may travel frequently and be difficult to find.

NAMES

Although you can design a character by starting with a name, it's often easier to wait until you've gone through the rest of the details. Names should reflect the personality, the motivations, habits, costume, or other significant aspects of their owners. Green Lantern

FUNDS...

Access to cash is one of the many aspects of resources. The *DC Universe Roleplaying Game* rulebook gave one simple way of determining funds. This section offers a more complex alternative with more realistic results.

If you choose not to go the easy route, you can require that either the heroes have the Wealth Advantage or that they find jobs. This might mean taking the Employed Disadvantage also (described in the "New Advantages & Disadvantages" chapter in this book). Use the "Income" chart for some suggestions.

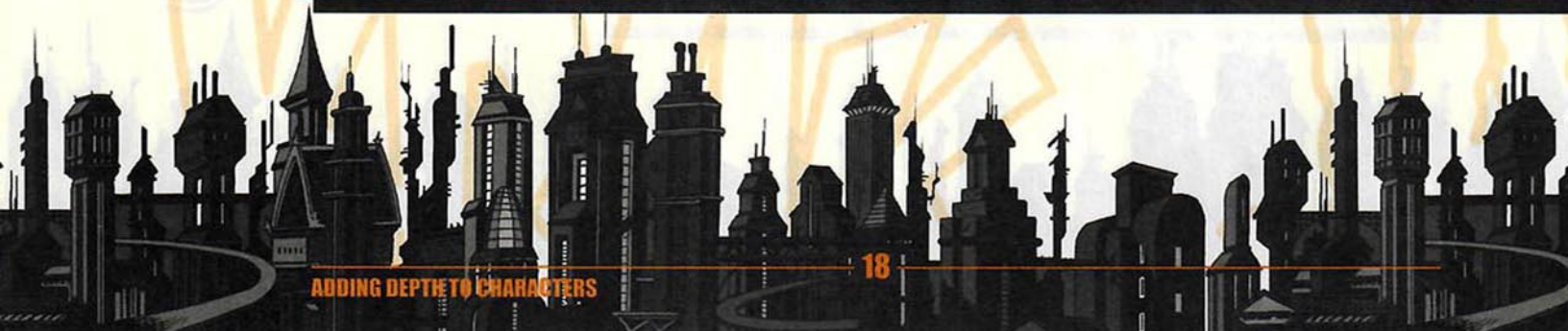
To determine income randomly, roll a Wild Die and match the result to the "Income" chart. For characters with 1D in *Presence*, reduce the result by one level (but not below a critical failure result). For characters with 4D or more in *Presence* (good looks and charm can get you far), increase the result by one level (but not above a critical success result). The entries with wealth as the result can't be received randomly; your character must first have the Wealth Advantage. Characters with the Poor Disadvantage will, of course, not have permanent employment, nor will they have any starting funds.

For starting funds, the heroes begin with one week's paycheck plus whatever they have in savings. To determine the starting total, roll a Wild Die and consult the "Starting Funds" chart. For those characters with 1D in *Knowledge*, subtract 1 from the multiplier. For characters with 4D or more in *Knowledge* (smart people save), add one to the multiplier. Multiply one week's paycheck by the number from the chart, adjusted for smarts. Add this to the initial week's paycheck to determine the final amount.

Heroes with the Wealth Advantage at -2D or -4D may roll the Wild Die twice to determine their savings, adding the two results from the chart. (They get the bonuses or penalties for their *Knowledge* score too.) Then multiply the week's paycheck by the sum and add it to one week's paycheck to determine the size of the savings account. For heroes with the Wealth Advantage at -6D, use an initial paycheck of \$10,000. Heroes with the Wealth Advantage at -8D have an initial paycheck of \$100,000.

For example, Kyle Rayner has a job as a freelance artist. The Narrator decides that this would give the hero \$400 per week. Using standard dice, the player rolls a Wild Die and gets a 2, which is a failure, and which relates to a multiplier of 3. Thus, his starting income is \$1,600 (3 x \$400 = \$1,200, plus the initial paycheck of \$400).

Dick Grayson has the Wealth Advantage at -6D. Using Hero Dice, his player rolls the Wild Die twice and



gets his name from his lantern-shaped battery and the corps to which his predecessor belonged. "Clark Kent" sounds as unassuming as the reporter who goes by that name, while Superman pretty much sums up the personality and powers of that famous hero.

When choosing a name—either a character's real name or her super hero or super villain persona—consider what it means to you. Think about the images that pop into your head when you say the name aloud—are those really the images you want associated with your character?

Names should also sound unique. This is particularly important for Narrators. Unless it furthers the plot, Narrators should try not to use similar-sounding names for different characters, no matter what their roles. Keeping the clerk Shirley straight from the bartender Sherry can be a pain, particularly if the heroes meet the characters only once or twice. Likewise,

unless players want to be confused with established heroes or villains, they should try to be different when they select their names.

OTHER DETAILS

While you're pondering the deep stuff, don't forget the obvious details such as race, gender, age, martial status, and physical appearance. These details frequently determine how others perceive your character, as well as her own assessment of herself.

Typically, characters in the DC Universe are humans, though that isn't always the case, particularly if you're playing in the far future with the Legion of Super-Heroes. Later supplements will explain the natural abilities and innate weaknesses of various alien races. For now, if a character is something other than human, examine characters of that species in the comics to figure out the typical characteristics of that species.

comes up with a Joker (a critical failure) and a Batman (critical success), for a total multiplier of 8. He starts with \$90,000 ($8 \times \$10,000 = \$80,000$, plus the initial paycheck of \$10,000).

INCOME

Die Result	Weekly Paycheck	Examples
Critical failure	\$230	Part-time, minimum-wage employment
Failure	\$300	Restaurant or hotel staff; retail sales associate
Success	\$450	Factory or office worker; mechanic
Critical success	\$700	Police officer; public relations
(Wealth: -2D)	\$1,000	Professor; scientist/engineer
(Wealth: -4D)	\$1,400	Upper management; doctor

Note: These are average, before-tax ranges for the late twentieth century; for more realistic and current data or more information about specific jobs, consult an almanac or visit the U.S. Government's Bureau of Labor Statistics, National Occupational Employment and Wage Estimates section, at http://www.bls.gov/oes/national/oes_nat.htm. Individuals may make more or less, depending on how skilled they are, where they work, and for whom they work. The Narrator should use his or her discretion when deciding how much money characters actually make. Players who want incomes of \$1,000 and higher must take the Wealth Advantage as described in the "Advantages & Disadvantages" section of Chapter 1 of the rulebook.

STARTING FUNDS

Die Result	Multiplier
Critical failure	1
Failure	3
Success	5
Critical success	7

Although there are places on the front of the hero sheet for age, eye color, hair color, height, and weight, you may want to make a few additional notes. How about skin color, hairstyle, style of clothing? Describe the hero or villain's preferred costume. Consider favorite outfits or accessories, as well as "day job" uniforms. Make a few notes about distinguishing features—say, a scar, delicately painted fingernails, or a large pin on the character's lapel. If you can draw, or have a friend who can, try creating an illustration of your character. A vivid description, and especially a drawing, helps you and the other players better visual-

ize your character and is just one more way of making roleplaying easier.

Whew! Designing a character is sure an involved process. As mentioned before, don't wear the fun out of the character by trying to respond to all of these ideas right away. Leave some of them for adventures or until a later date, when you've had time to think about what you want out of the character and have had time to use her. By not having all the answers, it leaves your character room to grow, but at least now you know how that growing will take place.

NARRATOR'S CHARACTERS...

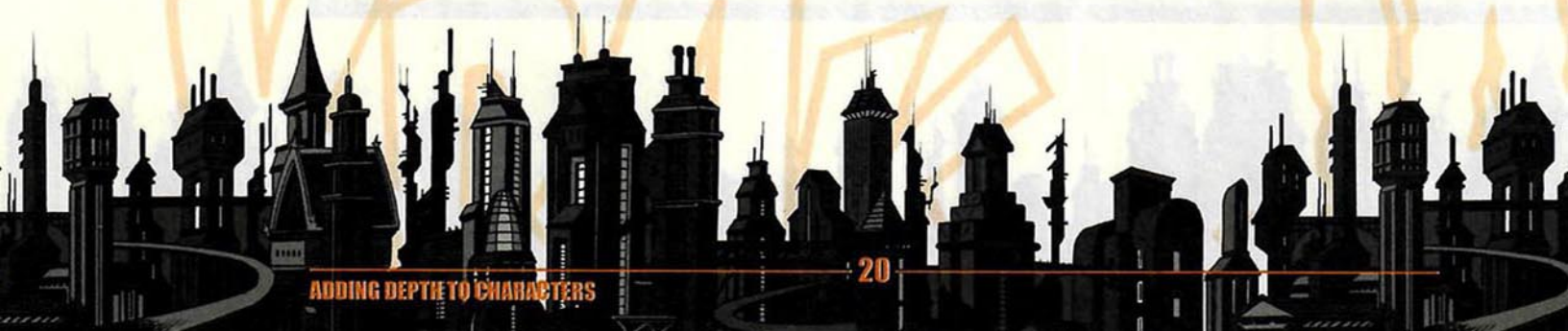
RESOURCES

Knowing how well your leading villain can tap his resources is a great way to find major weaknesses that come out only when the characters are *not* in combat. Preventing a villain from getting at his resources provides plenty of opportunities for role-

playing (instead of just fighting). For example, you might allow the heroes to find out that they have a few days before their otherwise invincible adversary can have a meeting with an important contact. Capturing the contact or preventing the meeting may be the only way they can defeat the villain.

NAMES

If you're not that great at coming up with names on a whim, consider investing in a pocket baby-name book. Since it's small, it's easy to keep handy. When you need a name for that minor character the heroes decide to talk with, flip open to a random page and pick the first name you spot. Then adjust it to sound masculine or feminine, as needed, and you're all set.



CHAPTER THREE

NEW ADVANTAGES & DISADVANTAGES

This chapter lists all the Advantages and Disadvantages in alphabetical order, along with their costs, to help players and Narrators select them easier. In case the Advantages and Disadvantages in the rulebook weren't enough, the chapter outlines a few more, as well as how to gain and lose them.

ADVANTAGES

Acting Ability -3D
Acute Balance -2D
Acute Sense of Direction -2D
Acute Senses -2D (per sense)
Animal Friendship -2D*
Attractive Appearance -2D
Charismatic -3D
Contact -1D to -6D
Courage -2D
Double-Jointed -2D
Fast Reactions -4D*
Gifted in Learning -4D*
Hardiness -4D*
Intimidating Grin -2D
Leadership Ability -2D
Mechanical Aptitude -2D
Obscure Knowledge -2D
Observant -2D
Owed Favor -1D to -6D*

Patron -1D to -6D
Photographic Memory -4D*
Preparedness -4D
Self-Healing -4D*
Sixth Sense -2D*
Special Equipment -5D*
Speed Draw -1D
Technologically Advanced -10D (per Tech Level)
Thousand Faces -2D*
Ventriloquism -1D*
Wealth -2D, -4D, -6D, -8D
Youthful Appearance -2D*
*designates a new Advantage (described in this chapter)

DISADVANTAGES

Argumentative +1D, +2D*
Blackout +3D
Center of Conversation +2D
Cowardice +2D
Dark Secret +1D to +3D
Debt +2D, +4D, +6D, +8D*
Delusions of Grandeur +3D
Dependent +1D to +3D
Depression +6D*
Employed +4D*
Enemy +1D to +6D
Extremely Competitive +2D
Fallback Plan +4D*



NEW ADVANTAGES

Animal Friendship (-2D): The hero has a natural rapport with animals and receives a +1 success bonus to *animal handling* and *riding* rolls.

Fast Reactions (-4D): The hero can react quickly to any situation. He may add a +1 success bonus to any initiative, active defense, or other related roll.

Gifted in Learning (-4D): The hero has a knack for picking up new skills and improving old ones. To learn a new skill or specialization or improve an old one, it costs her one Character Point less than the standard cost (but can never be less than one Character Point).

Hardiness (-4D): The hero can withstand being injured better than the average person can. If the Narrator uses the wound levels options, the modifier is reduced by 1. If the wound levels option is not used, then whenever the hero is hurt, the player rolls a Wild Die. If a critical success shows up, the Damage Total is reduced by 1, with a minimum of 1 point of damage.

Owed Favor (-1D to -6D): The hero has gained someone's eternal gratitude. Unlike with the Contact Advantage, a person who owes a favor to the hero feels more obligated to fulfill all requests.

The cost of this Advantage depends on the influence level of the person who owes the favor and the favor's significance. The influence levels are: Local (-1D), State (-2D), National (-3D), World (-4D). The significance lev-

Fanatic +3D
Fugitive +1D to +3D
Hides Emotions +1D

Illiterate +3D*

Impulsiveness +1D to +3D

Kleptomaniacal Tendencies +2D*

Low Self-Esteem +2D, +3D

Medical Problem +6D

Narcissistic +3D

Nightmares +4D

Obsessive Tendencies +2D

Owes Favor +1D to +6D*

Paranoia +3D

Pathological Liar +2D*

Phobia +3D to +7D

Physically Limited +3D to +7D

Poor +3D

Procrastination +1D

Psychological Disorder +2D to +4D*

Secret Identity +3D

Shady Background +2D

Sworn Enemy +1D to +6D

Targeted for Assassination +1D to +3D

Technologically Challenged +5D (per Tech Level)

Unattractive Appearance +2D

Uncoordinated +5D*

*designates a new Disadvantage (described in this chapter)

els are: Low (0), Moderate (-1D), Great (-2D). Choose the level you want for the person who owes a favor. Then decide on the significance level. Add the values for each of these together; this is the cost of the favor. Finally, describe the person and the significance of the favor.

With a favor of Low significance, the person will give the hero information but will not take any risks. With a favor of Moderate significance, the person will take a few nondeadly risks for the hero. With a favor of Great significance, the person will take many risks for the hero.

Photographic Memory (-4D): The hero can remember details with uncanny clarity. He receives a +1 success bonus to all *Knowledge*-related rolls and any relevant *Perception*-related rolls.

Self-Healing (-4D): The hero has mastered techniques that allow her to heal more quickly. The hero gains back two additional Body Points per day, up to her starting value.

Sixth Sense (-2D): The hero has an innate "danger sense." When the hero comes within a few rounds of a dangerous situation, the Narrator makes a secret check by rolling one Wild Die. If a critical failure or a critical success shows up, the Narrator tells the hero: "you feel like someone is watching you" or "something doesn't feel right."

Special Equipment (-5D): The hero has a piece of equipment that's not normally available to a person just starting out. This could be a unique weapon, a piece of armor, or a special tool. The player needs to describe the particular item and have it approved by the Narrator. The Narrator may adjust the stats of the item or require that more or fewer Character Points be spent for this Advantage.

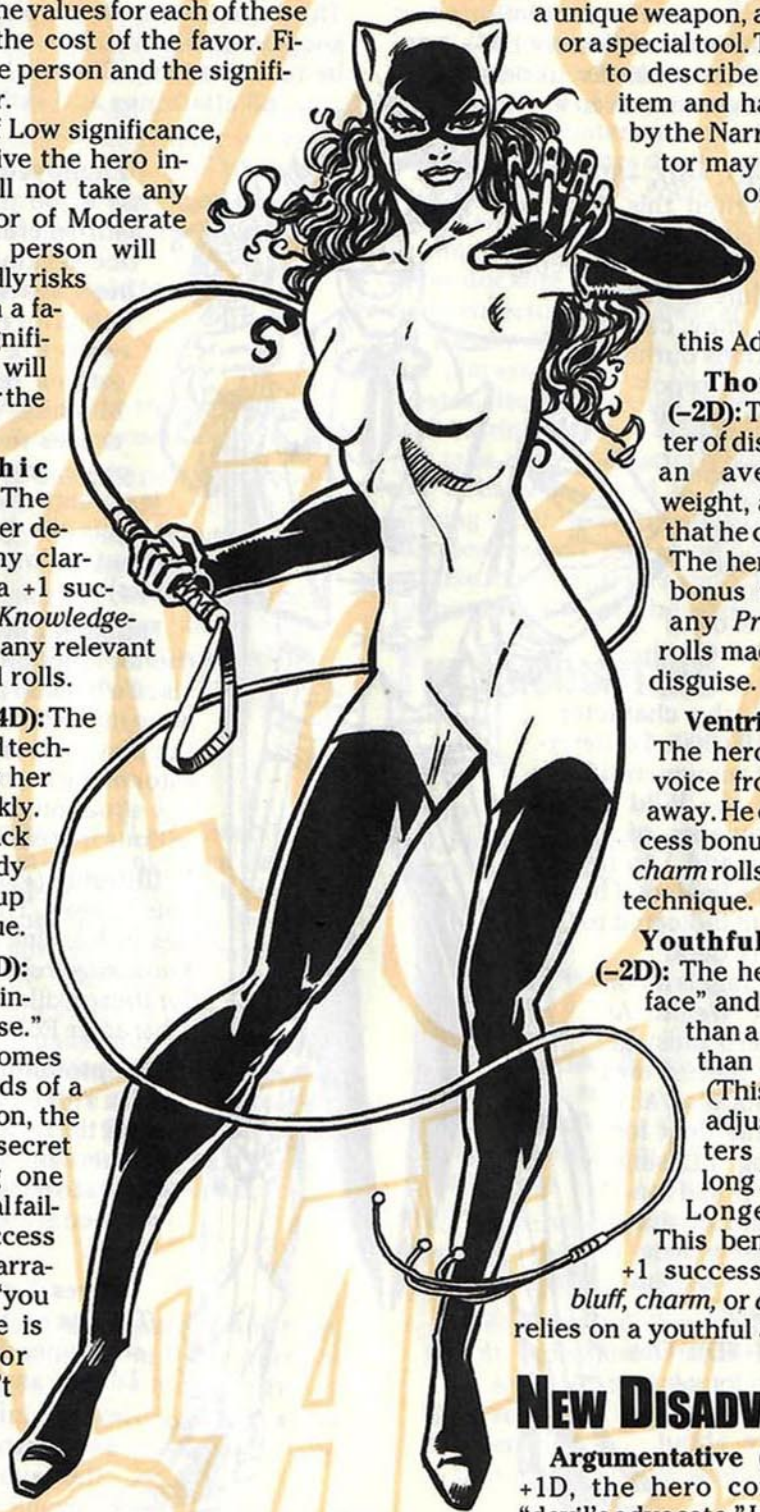
Thousand Faces (-2D): The hero is a master of disguise or of such an average height, weight, and appearance that he could be anyone. The hero receives a +1 bonus to *disguise* and any *Presence*-related rolls made while using a disguise.

Ventriloquism (-1D): The hero can throw his voice from several feet away. He can add a +1 success bonus to all *bluff* and *charm* rolls when using this technique.

Youthful Appearance (-2D): The hero has a "baby face" and looks not more than a decade younger than she actually is. (This span should be adjusted for characters with naturally long life-spans or the Longevity power.) This benefit provides a +1 success bonus to any *bluff*, *charm*, or *disguise* roll that relies on a youthful appearance.

NEW DISADVANTAGES

Argumentative (+1D, +2D): At +1D, the hero constantly plays "devil's advocate." He rejoices when



an exploitable situation arises, arguing even if he agrees with his adversary. The argument becomes a game, a strategic contest of wills. At +2D, the hero is constantly contentious and must make a Moderate *willpower* roll—even during the most innocuous discussion—or engage in an argument, even in critical situations.

Debt (+2D, +4D, +6D, +8D): The hero either inherited this debt or borrowed a substantial amount of money. She has a time limit for repaying the loan. Failure to make the loan payments may cause major complications during play (for example, repossession men take her car just before a chase). The bonus for the Disadvantage indicates the size of the debt: At +2D, the character owes $4D+1 \times \$100$. At +4D, the character owes $4D+1 \times \$1,000$. At +6D, the character owes $4D+1 \times \$10,000$. At +8D, the character owes $4D+1 \times \$100,000$. To determine the correct amount, roll four dice (including the Wild Die), count up the number of successes, and then add 1 to this total. Multiply the final total by the dollar amount indicated to get the amount of debt.

This Disadvantage is incompatible with the Wealth Advantage. The hero must get out of the debt by her own means; she cannot allow anyone to pay off the debt for her. See "Gaining & Losing Advantages & Disadvantages" at the end of this chapter for other restrictions related to overcoming a Disadvantage.

Depression (+6D): The hero is prone to long-lasting bouts of depression. He doesn't care about

anything during these times. Whenever the player rolls a critical failure on the initial toss of the Wild Die in any roll, Depression kicks in. This bout lasts until the player rolls a critical success on the Wild Die (and the die still may be tossed again). During these depressions, all attributes and skills suffer a -1 success penalty.

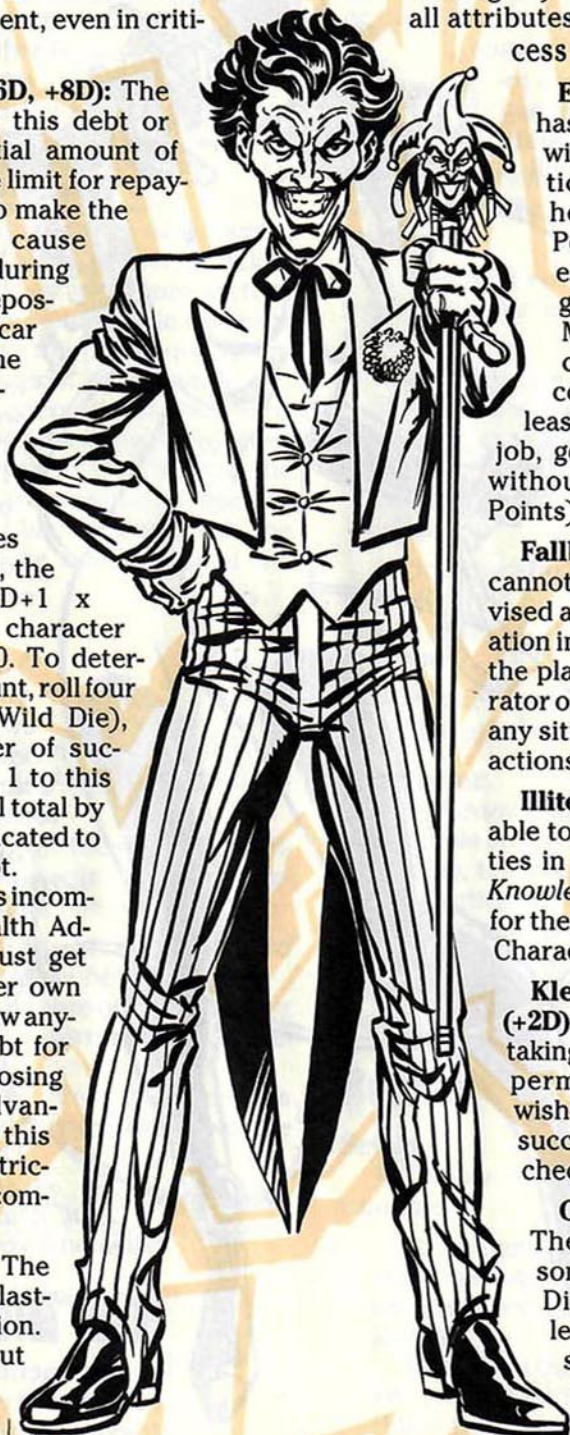
Employed (+4D): The hero has a job that could conflict with her crime-fighting and justice-seeking activities. The hero loses five Character Points for each time she misses work or doesn't fulfill obligations related to her job. Missing too much work causes the character to become unemployed (and, at least until the hero finds a new job, gets the Poor Disadvantage without gaining the Character Points).

Fallback Plan (+4D): The hero cannot function unless he has devised a backup plan for every situation into which he puts himself. If the player doesn't notify the Narrator of the hero's fallback plan for any situation, the difficulties of all actions increase by +1.

Illiterate (+3D): The hero is unable to read. This creates difficulties in learning or improving any *Knowledge*-related skills. The cost for these skills is increased by one Character Point.

Kleptomaniacal Tendencies (+2D): This character cannot help taking things without the owner's permission. If the character wishes to resist this urge, he must succeed at a Moderate *willpower* check.

Owes Favor (+1D to +6D): The hero feels indebted to someone. The bonus of this Disadvantage depends on level of influence of the person to whom the hero owes the favor, and the favor's significance. The influence



levels are: Local (+1D), State (+2D), National (+3D), World (+4D). The significance levels are: Low (0), Moderate (+1D), Great (+2D). Choose the level you want for the person who is owed the favor. Then decide on the significance level. Add the values for each of these together; this is the value of the favor. Finally, explain who the person is and the favor's significance.

With a favor of Low significance, the hero must provide the person information but does not have to take any risks. With a favor of Moderate significance, the hero must willingly take a few nondeadly risks for the person. With a favor of Great significance, the hero will be called upon to take many risks.

Pathological Liar (+2D): This character cannot stop himself from lying constantly. Whenever the hero is asked a question, he must make a Moderate *willpower* roll or feel compelled to exaggerate or lie.

Psychological Disorder (+2D to +4D): The hero has a mental condition that can cause the hero to do harm to herself or others.

At +2D, whenever the hero is faced with an opportunity for the affliction to manifest itself, the hero must make a Difficult *willpower* roll to keep from succumbing.

At +3D, whenever the hero is faced with an opportunity for the affliction to manifest itself, the hero automatically succumbs to the affliction, but the affliction affects only her.

At +4D, whenever the hero is faced with an opportunity for the affliction to manifest itself, the hero automatically succumbs to the affliction and the affliction can affect the hero or others.

The player and Narrator decide what the affliction is and how it manifests in the character.

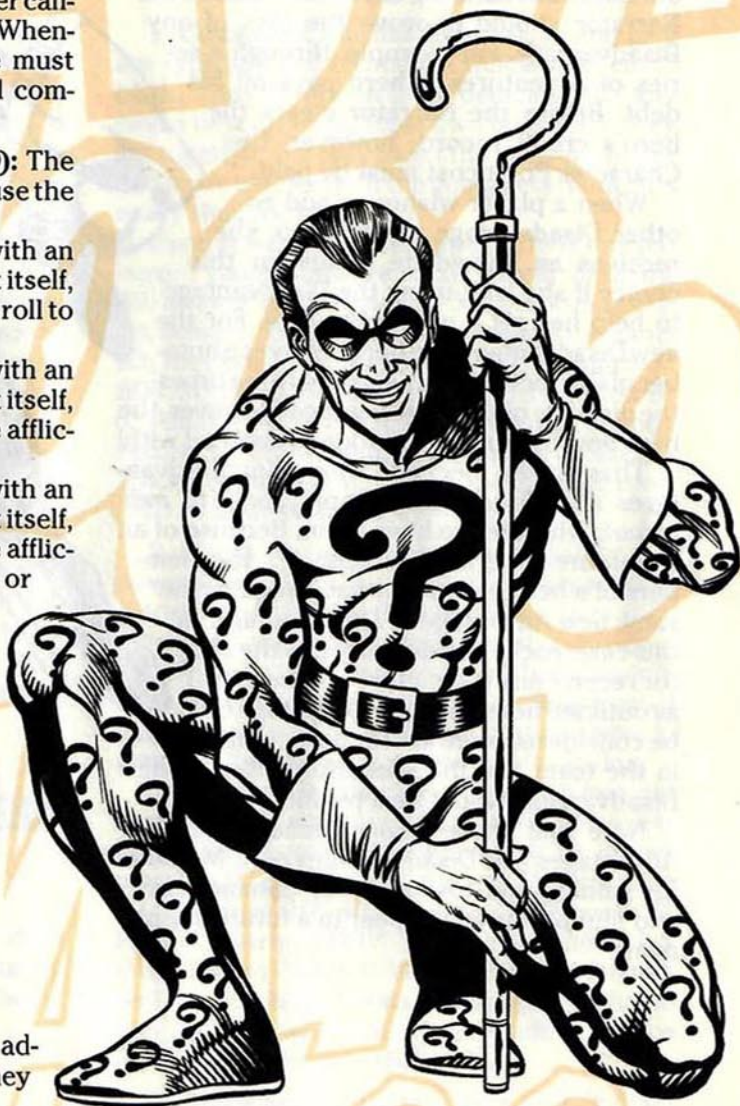
Uncoordinated (+5D): The hero is a klutz. He receives a +1 to modifier to the difficulty of all *Reflexes*-related and *Coordination*-related rolls.

GAINING & LOSING ADVANTAGES & DISADVANTAGES

As players take their heroes through adventures and develop their characters, they

may decide that they don't like the Advantages and Disadvantages their heroes started with. To be flexible, there are ways you can accommodate your players' desire to develop their characters.

There are two methods for acquiring new Advantages: (1) The player pays, in Character Points, six times the die code of the Advantage. (2) The player takes an equivalent amount of dice in Disadvantages and pays a number of Character Points equal to the die code of the Advantage. In either case, the player must come up with a well-crafted story for getting the new Advantage that's backed by actual experiences in one or more adventures. The story, and its



related Advantage, must be approved by the Narrator.

If the player wants to get rid of an Advantage, he receives, in Character Points, three times the die code of the Advantage. He also may never use that Advantage again until he pays to get it back.

There are also two methods for permanently overcoming a Disadvantage: (1) The player pays 10 times the die code of the Disadvantage. (2) The player loses an equal number of Advantages and pays a number of Character Points equal to the die code of the Disadvantage. As with Advantages, the player must have a good tale and adequate adventuring experience before the Narrator should approve the loss of any Disadvantage. For example, through a series of adventures, a hero pays off his debt. Before the Narrator clears the hero's credit record, however, the Character Point cost must be paid.

When a player wishes to add another Disadvantage to her hero, she receives an immediate bonus for this choice if she isn't using the Disadvantage to help her get a new Advantage. For the new Disadvantage, the hero receives a number of Character Points equal to three times the die code of the Disadvantage. However, the hero now has a new limitation to contend with!

These game mechanics for gaining Advantages and Disadvantages apply only to *individuals* who seek to have them. Because of an adventure or series of adventures, the members of a hero group may each acquire the same new Advantage or Disadvantage. In this case, each hero does not pay the cost (or receive any Character Point benefits) as outlined here. The new Advantage can be considered a reward for participating in the team and the scenario, while the new Disadvantage would be a penalty.

Note that these game mechanics are for Advantages and Disadvantages *only*. Methods for gaining and losing power enhancements and limitations will appear in a future supplement.



CHAPTER FOUR

LOCATIONS & THE PEOPLE IN THEM

This chapter provides tips about designing places in which to set your adventures, as well as some generic characters to populate them with. While many details of a setting never come out in an adventure, the more you know about a place, the easier it will be for you to respond to questions from players.

SELECTING & DESIGNING

Unless you're using a premade adventure, you'll need to decide where to set your scenario. As you do this, first consider the goal and the kinds of characters and obstacles involved. Although a quiet little borough such as Sparta, Wisconsin, is good for environmental disasters, if you intend to have the players chase a thief on public transportation, you'll want someplace a lot larger (such as Los Angeles or Washington, D.C.).

Likewise, think about how much work you want to put into designing the location. For less work, select a place recognizable to you and your players, particularly one with guidebooks and maps that already exist. Descriptions are thus ready-made—you might even have pictures—so it's not necessary to go into scene-slowng detail. However, unless your players willingly forget some their knowledge of the

area, you can't easily add new locations as needed. Your players will know there isn't that kind of building at the site you describe.

Another option is to make up a completely new town. You'll want to go for this option if your adventure requires a particular arrangement of buildings. Unfortunately, since your players don't have any experience with this town, you will need to do more describing.

Between these two possibilities is another: design a town similar to one the players already know. With this way, you base the city on features that you and your players recognize. Then change the names (including the town's) and some of the other details as needed. This allows you to have shorter, yet detailed description. Not only can you opt to change a couple of details, such as the color scheme of a specific hotel, you can also relocate buildings, such as putting a bank in the parking lot of a mall. Just be sure that you let the players know of any differences between the building they're thinking of and the one you have in mind!

When deciding which option to take, you first need to know what buildings are required and where they are located in town. For these significant structures, you may find it helpful to describe a few major details that answer players' most common questions, including people,



hiding places, and objects that offer clues to completing the goal.

You may also want to include descriptions of a few other buildings around the essential ones. This adds depth to your town. Typically, these extra buildings don't need much description beyond what kind they are (shoe store, bank, apartment building, and so on). Because players are always full of surprises, these additional buildings can help provide the heroes with more challenges. For example, if the heroes are about to find their quarry too easily, you'll have a handy establishment to which a pedestrian can misdirect the characters without losing the pace of the game.

Likewise, if a chase or time limit is essential to your adventure, have some notes on the approximate distance (in feet, minutes, or some other unit of measure) between the buildings.

To help you organize all this information, consider drawing a map. Place the buildings in their relative locations, add a few marks for stoplights or vehicles, and include in the key a few details about the important places. If you intend to give this map to the players, but you've marked secret entrances or other such useful information, it's a good idea to draw two versions of the map. On one map, put everything you'll need during the scenario, even the stuff the heroes aren't supposed to know about right away. On the other map, put only those details you want the characters to find out immediately. If handing out a whole map gives away too much information too quickly, use sticky notes or scraps of index cards to cover the rooms they haven't visited. If you feel like being elaborate (or have several buildings with the same types of rooms), sketch each room on a separate card. Then organize the cards face-down in the layout of the location, and flip the cards over as the heroes enter the new room.

NAMING

Naming your locales adds to the atmosphere and believability of your adventures. You can even work the names into the scenarios, using them to provide clues to the location itself or even to completing the goal of the adventure.

If you aren't working from an existing place, there are a couple of ways you can select a name. For quick names, randomly choose a

town from an appropriate map. For more significant locations, it's best to be choosier in picking a name. You'll have more control over the images your players conjure up when they hear the name, as well as being able to tailor the name to the feel of the town.

When creating a name, pick one of its significant aspects. Then work that aspect into the name. Significant aspects of a town or other place include ethnic or religious influence, local landscape, mood, and significant people in the location's history. Use the aspect to make up a name that includes the feature as an adjective, the main part of name, or combined with a place signifier. Place signifiers include: bury, burg, boro/borough, dale, field, land, pol/polis, shire, ton/town, vale, and ville. For example, if you want to give your players the impression that their heroes are journeying to a close-knit, family-oriented village, you might name the town "Homesdale."

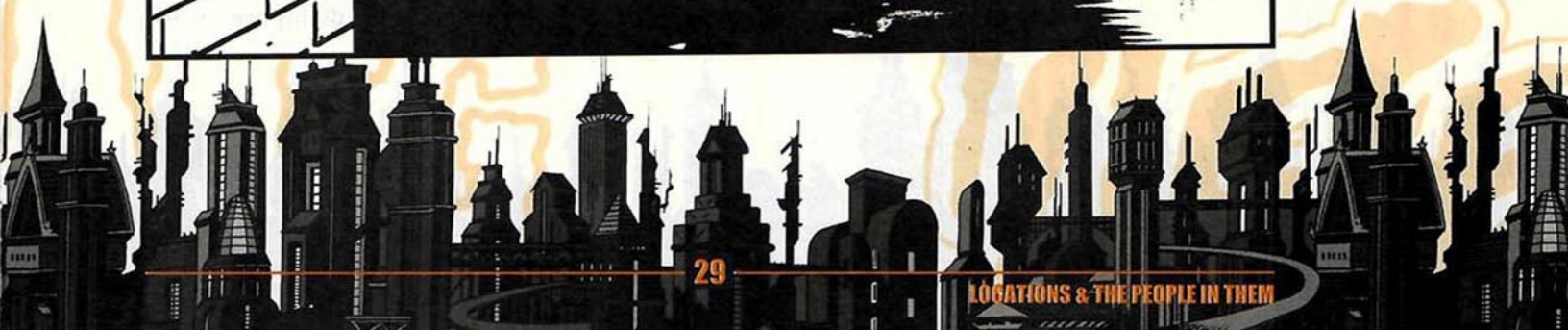
DESCRIBING

As you know, descriptions are important to roleplaying. Vivid descriptions help your players know where their heroes are and what resources they have available to them.

When deciding how much detail to put in your descriptions, determine how long you think the heroes will stay in the location in question. For action-oriented scenes, in which the room or area serves only as a brief stop between here and there, keep the facts to a minimum. It detracts from the pace of the scene to go into a lot of details. Typically it will suffice to mention a few major points of interest, such as the approximate number of other characters and major obstacles (including plants, chairs, doorways, trees, fire hydrants, lampposts, and so on). If your players need more information, they'll ask. For example, the heroes dash into a bank. It's enough to tell the players about the three teller windows, the receptionist's desk, the cordons, the scattering of potted plants, and the hallway into which their quarry ran. Chances are slim that the players are interested in knowing what kind of potted plants are there; they want to know which way their escaping quarry went.

In chase scenes, your players will require details on the location of any objects (people, machinery, furniture, doors, and the like) in their heroes' path. In information-gathering





scenes, what and where the heroes can search becomes important—decide if there are bookshelves, desks, barrels, boxes, or any other places to hide—whatever it is that your villains are hiding.

Specify the color of the floor, location of lights, size of trees and bushes, points of interest about the people, and anything else that might be relevant to the adventure as well as make the game more realistic. Make this lobby, park, restaurant, or whatever you've picked for the scene's setting significantly different from the other, similar places they've visited, just as they would be in reality.

BUILDINGS

The generic buildings provided in the last part of this chapter are included to save you some time so you can put more effort into designing adventures. Each building description offers general details on typical rooms. Suggestions of stats for generic characters to inhabit these buildings occur at the end of this chapter.

Adapt the buildings to suit your scenario's mood and needs. In addition to the various changes you can make to the buildings and their rooms, you can also combine locations. A collection of stores and restaurants housed under one roof becomes a shopping mall. Likewise, you could eliminate certain areas. Perhaps the upstairs in the house is more than you need, so delete references to that area and turn it into a one-story building.

After selecting the buildings and their contents, don't forget to note the accessibility of each building. This includes how easy it is to enter the structure as well as the nature of

getting to the location in the first place. For example, you decide to give your villain a mountain hideaway. You could have a road leading right to the mansion, or you could force your heroes to hike it or fly in. Furthermore, if the villain realizes the heroes are in pursuit, other obstacles may await them. Making it challenging to enter a place can add excitement to the adventure.

Finally, as you use your town, don't forget that your Narrator's characters are just as capable of leading their own lives as the players' characters are. If the heroes happen to see a reporter they met earlier going into a bar, it makes that person more believable—not to mention adding depth to the world. It shows the players that life goes on, even when their heroes aren't around.

APARTMENT BUILDING

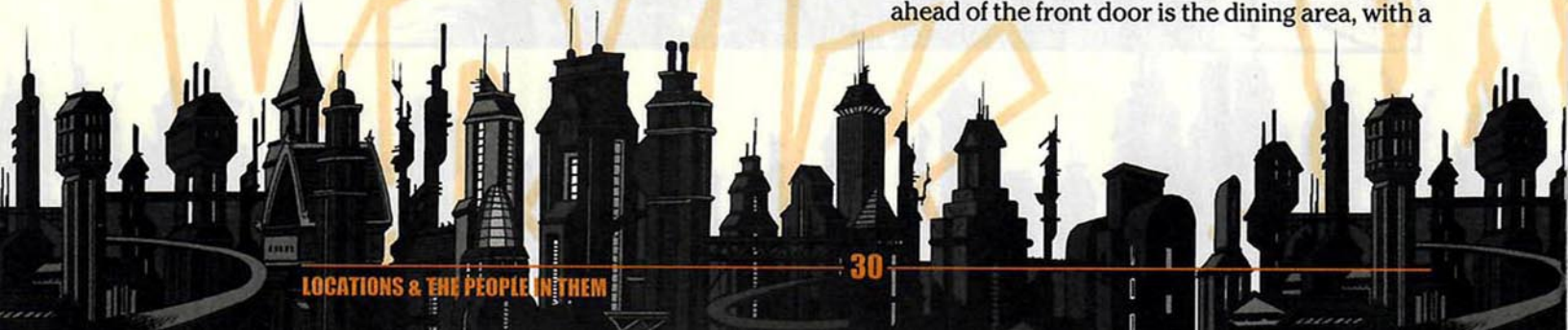
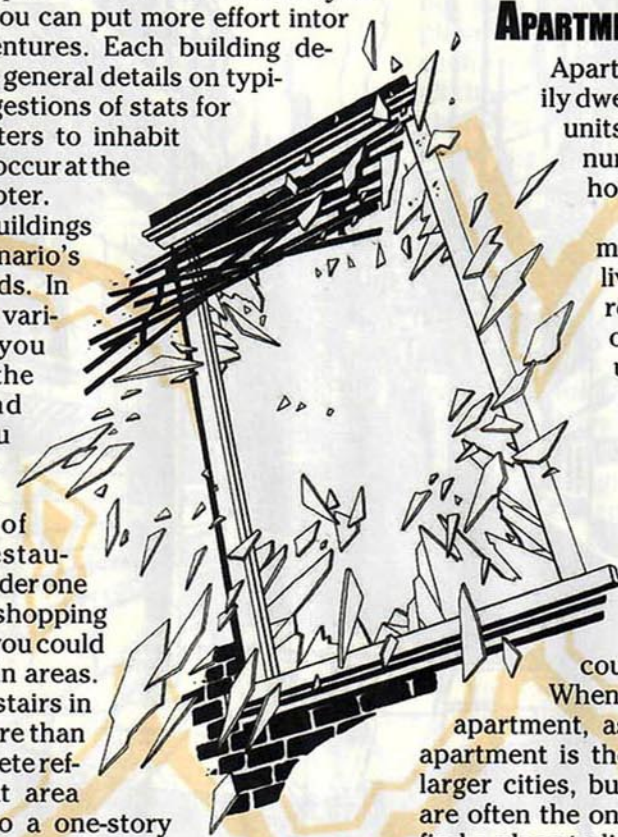
Apartment buildings are multifamily dwellings. They may be a group of units a few stories high, towering numerous floors, or subdivided houses.

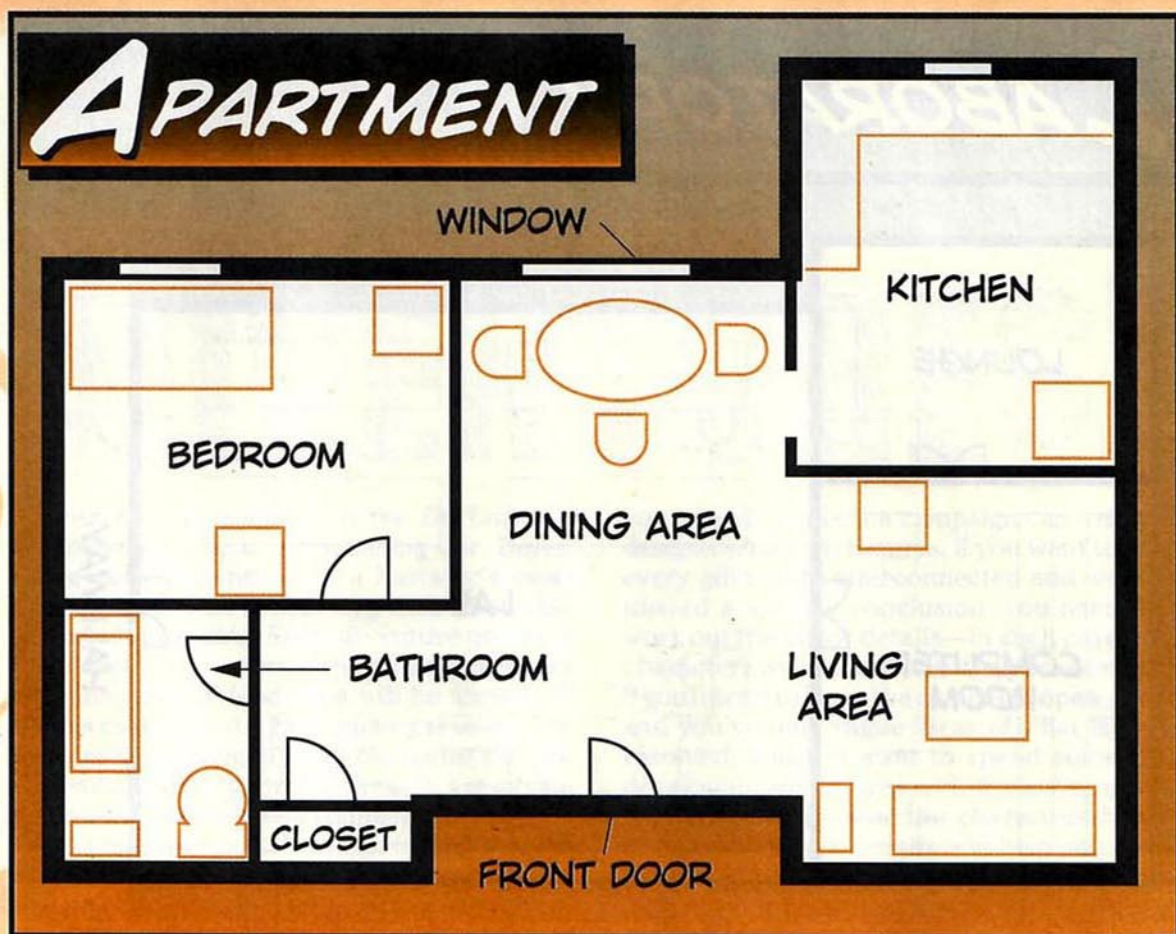
A single apartment includes a minimum of a kitchen area, a living area/bedroom, and a bathroom. Larger ones have several other rooms; some even take up a couple of floors. Depending on the area, an apartment could include a balcony, fireplace, washer and dryer, appliances, and other options. The complex itself might include such amenities as carports, a health club, laundry facilities, racquetball courts, a swimming pool, tennis courts, and security gates.

When the resident purchases the apartment, as opposed to renting it, the apartment is then called a condominium. In larger cities, buying and renting apartments are often the only options a character has to find a place to live.

Example Apartment Building

This building consists entirely of one-bedroom apartments. In each unit, the front door opens into a living room, which contains a storage closet tucked close to the bathroom. Straight ahead of the front door is the dining area, with a





large window in the wall just beyond the dining room set. A small kitchen lies to the right, while doors to the bathroom and the bedroom are off to the left. There is another window in either the bedroom or the living room, depending on which has the outside wall.

The living room contains a comfortable sofa with a coffee table in front of it. Facing the sofa, just beyond the coffee table, is a television set. On one wall is a desk with a hutch on top. On another wall is a bookshelf filled with books. A few candles in holders dress the top of the bookshelf.

The kitchen has the typical compliment of stove, oven, refrigerator, and microwave, all in white. There are some cupboards and even less counter space.

The bedroom holds a bed, chest of drawers, and dresser. The bathroom has the usual fixtures plus a large linen closet next to it.

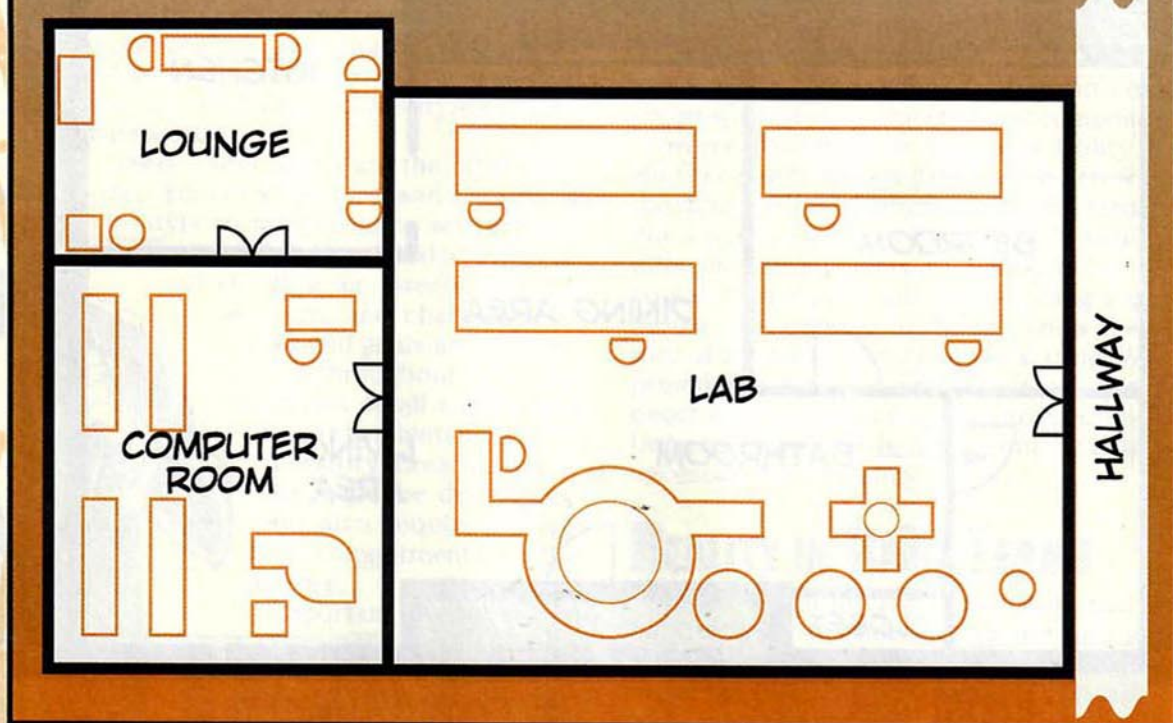
There are four of these apartments on each floor of the building. The manager lives in one of the first-floor apartments.

LABORATORY

What most people consider to be a laboratory—the place where the actual testing and scientific research and development are done—typically does not stand alone. Rather, this type of building is usually part of a larger complex that includes administrative offices, scientists' offices, a sample storage room, a library, and other areas that the company deems necessary for the research.

Laboratory facilities can focus on a wide range of subjects, such as electronics, physics, biochemistry, genetics, chemicals, radiation, avionics, sewage treatment, nuclear energy, the environment, medicine, and many others. The main thrust of the research or development dictates the contents of the lab and the

LABORATORY



number of scientists and assistants required to perform the work. When you design your own labs, be certain to do a little research into the types of instruments used in the lab's field of study. Get descriptions; it'll make the lab more believable when you throw in bits of information that are real.

Example Laboratory

This laboratory, devoted to chemical research and development, is part of a larger company. The rooms associated with the laboratory include the actual laboratory area, a lounge for the scientists, and a computer room.

The lab is filled with laminated counters with cupboards below. A sink is set into some of the counters. There is an emergency shower and eye wash one corner, and a locked cabinet of chemicals nearby.

The cupboards contain glassware, mixing utensils, measuring utensils, and testing pa-

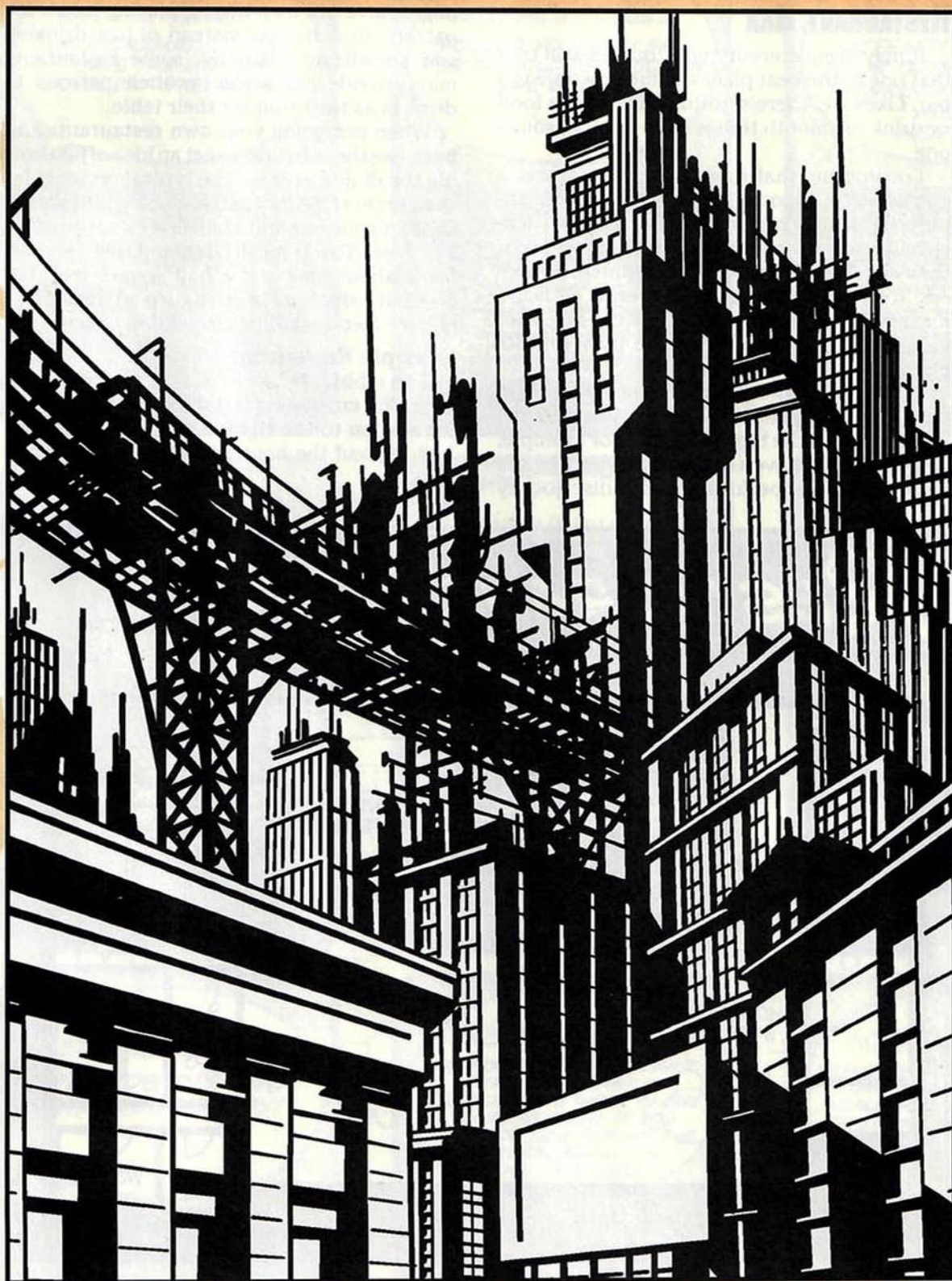
pers and solutions. One of the counters also has a heating unit with an air vent hood.

On one wall is a laminated island with an open area underneath. Located here are an automatic pipette system and an automatic vial shaker system, to make sure that results are consistent.

There are two doors in this room, one on the right wall leading into the lab from the hallway and one on the left going into the computer room.

The computer room contains a couple of computers networked to the company's system, some chemical analysis equipment, and a small bookcase of reference books.

The lounge is off of the computer room. A comfortable couch, a few padded chairs, a couple of tables, a microwave, and a refrigerator fill this room.



RESTAURANT, BAR

It may seem stereotypical, but it's still true that one of the best places to meet people is a bar. Likewise, there's nothing like a little food or drink to smooth things over or relax someone.

Considering that humans tend to spend a considerable amount of time eating, the employees of many restaurants and bars, particularly those with sit-down service, often know their regulars as opposed to complete strangers. If the heroes can make friends with the managers and serving staff, they can often get valuable information about the town and its people.

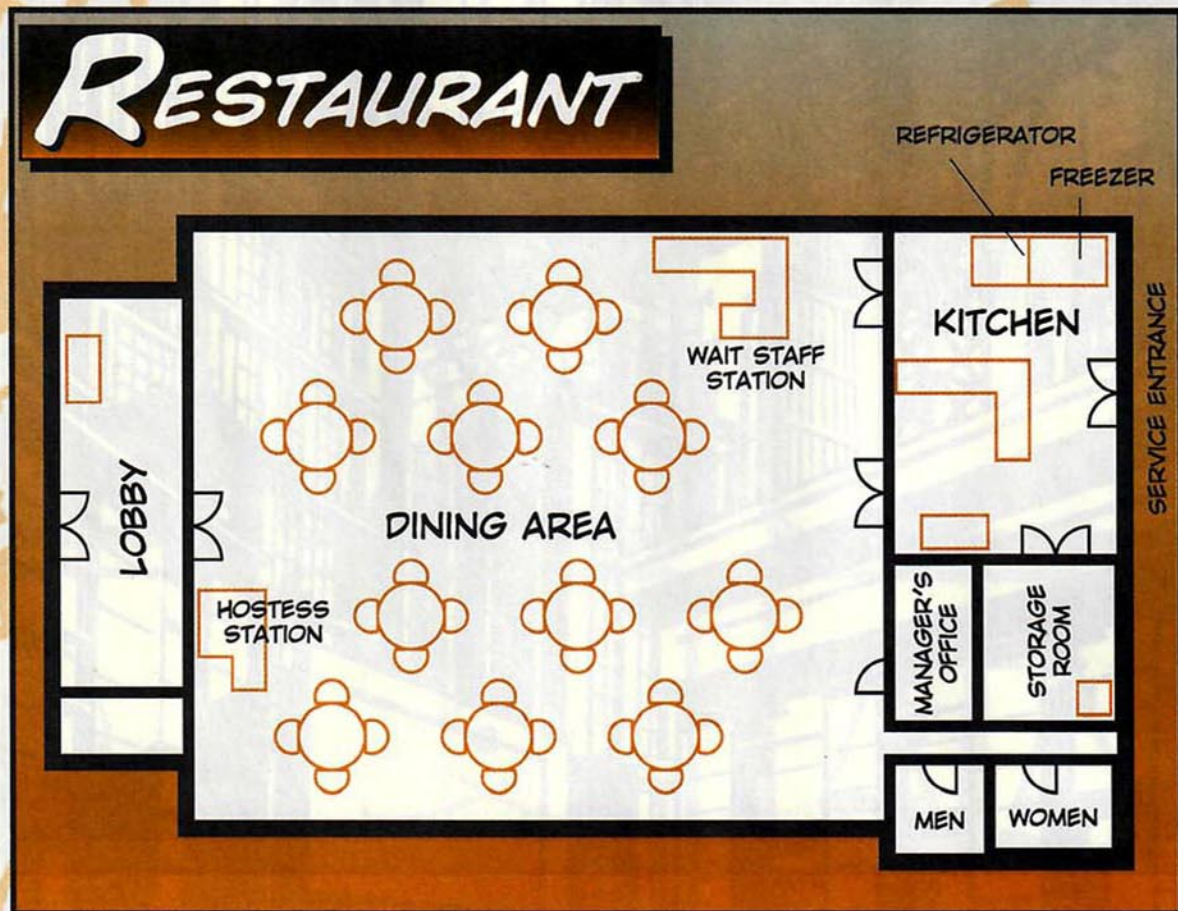
Restaurants and bars can be set up in a number of ways; the examples given here describe some of the typical rooms. For example, some bars may have a small stage where bands or disc jockeys perform, or the disc jockey

might have her own booth, playing music for patrons to dance to, instead of just drinking and socializing. Similarly, some restaurants may provide bar areas for their patrons to drink in as they wait for their table.

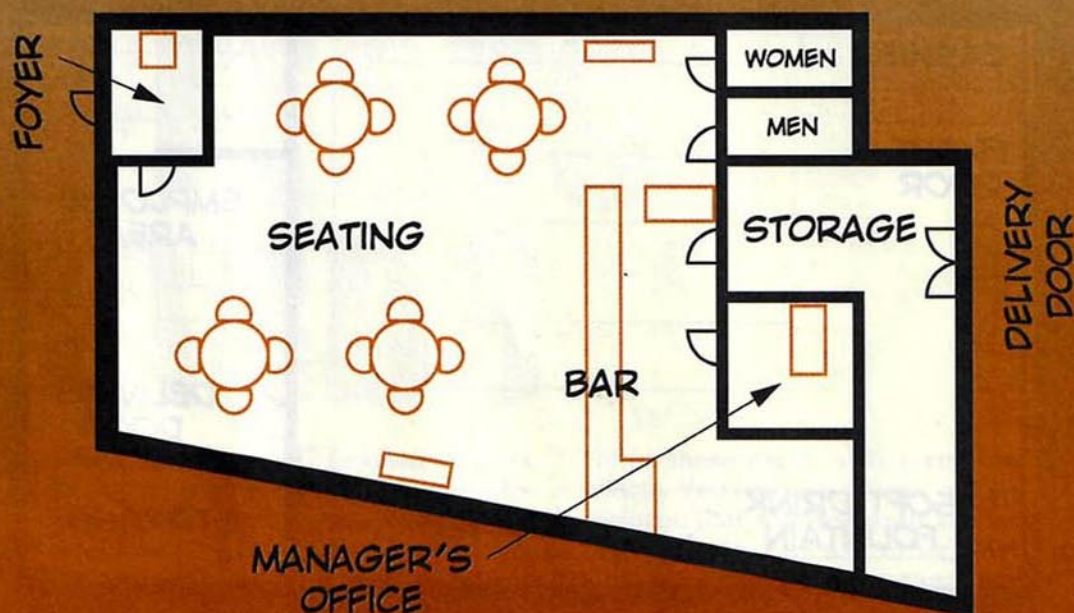
When designing your own restaurants and bars, use these figures to get an idea of just how big the dining area is. The typical rectangular restaurant table for four, including circulation space, takes nine and a half feet by seven and a half feet. The typical circular table for four takes about nine and a half square feet. For cocktail tables in bars, figure at least five square feet, including circulation space.

Example Restaurant

The lobby of this restaurant is a little tiled area with cushioned benches. There is a hostess station to the right of the front entrance. Just beyond the hostess station is the dining area.



BAR



The dining area contains 11 round, wooden tables. The carpet is a low pile (for easier cleaning). The walls are pale, painted wood paneling, which compliments the tables. Hidden lamps and electric sconces on the walls provide lighting. Near one of the doors leading to the kitchen is the wait staff station, stocked with dishes, eating utensils, and linens. At the back of the dining room are four doors; two lead to restrooms, one leads to the manager's office, and two swing into the kitchen.

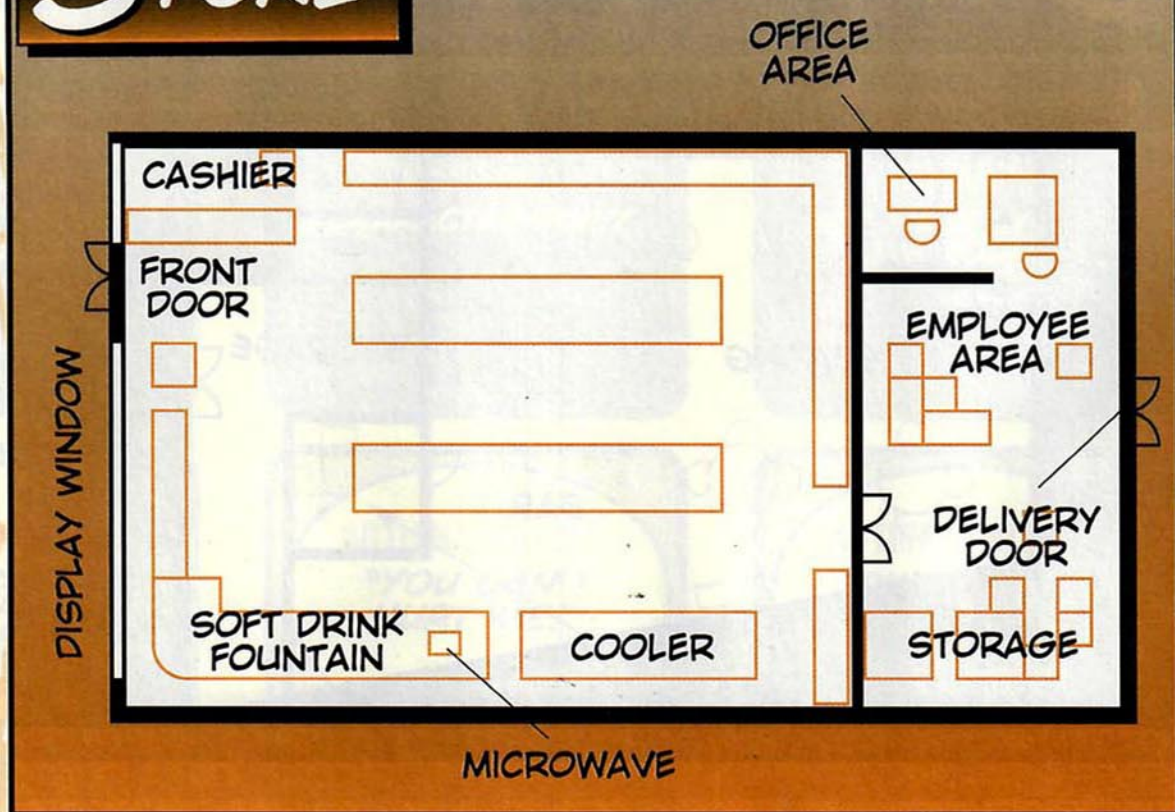
The kitchen is white and shiny, with most of the modern conveniences. Next to one of the doors leading from the dining room are shelves filled with serving platters and trays and other necessities for the tables. Through the middle, there is a large double sink with shelves above it. The shelves hold pots, pans, covers for both, aluminum foil, and plastic wrap. There is a grill with a fryer near the sink, and a micro-

wave conveniently located close-by. At the back, next to the service entrance, is a walk-in refrigerator with a freezer that can be accessed by going through the refrigerator. Two long food preparation tables with drawers underneath dominate the center of the room. The drawers hide knives, mixing spoons, measuring cups, and other utensils.

On the other side of the service door from the refrigerator/freezer is a storage room. It contains dry goods, paper products, clean towels, extra cleaning products, extra dishes, and the like.

The manager's office includes a wooden desk, two comfortable chairs, a couple of filing cabinets, shelves of books and records, and a safe. A phone, paper, and pens occupy carefully chosen locations on the desk. In filing cabinets and drawers, accounting documents, training materials, and standards guides are stashed.

STORE



Example Bar

At this bar, patrons enter through a small, tiled foyer where the bouncer keeps watch, checking identification as people enter. Management has placed a stool nearby for the bouncer's comfort.

Arranged between the entrance and the bar are small, laminated tables with vinyl cushioned chairs around them. The walls are lined with sports memorabilia and old movie posters. There's little room to move and none at all in which to dance.

The bar is located at the back of the establishment. The shelves behind it are well stocked with a variety of liquors and glasses. Taps for several different beers and a gun for carbonated beverages are visible. A small refrigerator, ice machine, and sink hide behind the counter of the bar. During the busy hours, there are two or three bartenders working.

Slower times, such as in the afternoon, there's only one person behind the bar.

To the left of the bar, a television hangs from the ceiling; it's usually tuned to some sports event. To the right of the bar are the doors that lead to restrooms. Behind the bar are doors going into the storage room and owner's office.

The storage area contains snacks, paper products, cleaning supplies, cases and kegs of a variety of alcohols, a larger refrigerator filled with olives, cherries, and other such frequently used goods. There's a delivery door on the back wall, connecting to a back alley.

A safe, a wooden desk, two wheeled chairs, and several movie posters decorate the owner's office. Accounting documents and office supplies are kept in the desk, while a phone, a notepad, and a pen occupy the top of the desk.

STORE

Just about any place that devotes itself to selling something could be considered a

store—including pawnshops, secondhand stores, grocery stores, convenience stores, and specialty shops (such as jewelry or New Age paraphernalia). Department stores combine several specialty-type shops, while superstores gather together the offerings of a typical department store with those of a grocery store and maybe even a fast food restaurant or two. By locating several stores together, you create a shopping center. If the stores are under one roof, you've made an indoor mall. By putting them in a row, you create a strip or pedestrian mall.

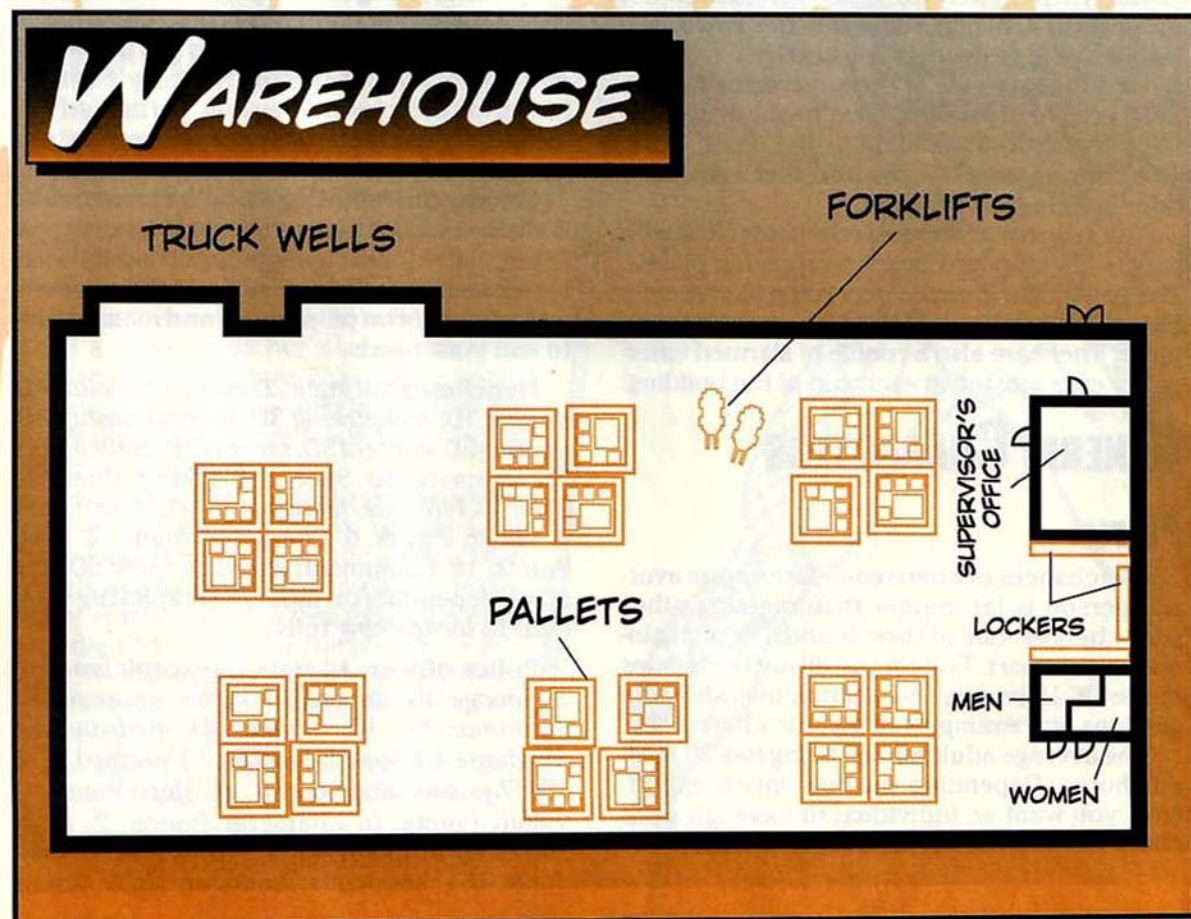
Example Convenience Store

A large display window in the outside wall, next to the front door, allows potential customers to view the interior of this store. Signs proclaiming specials on an assortment of items are plastered on the window. A bell attached to the frame above the door chimes when the door is opened. Inside are a few aisles of food, alcohol, and other consumables. Off to the

right is a refreshment stand with some snacks, a microwave, and a soft drink fountain. Next to this is a large cooler containing cool, refreshing beverages, including soda pop, milk, juice, and beer. Just to the left of the door is a white, laminated counter with a cash register and instant-win lottery ticket dispensers on it, and a telephone and an assortment of cigarettes behind it.

At the back of the store, next to the cooler, is the door to the back room. A different bell tinkles when this door is opened.

The back room of the store serves as a storage area, break room, and office. Two walls are lined with shelves filled with a variety of boxed goods. The back wall holds a delivery door. A row of coats lines the wall next to the door. In the corner are a safe and a locked filing cabinet containing financial documents. A small desk with a chair, a telephone, and office supplies is next to these. There is also a table and some chairs for the comfort of the employees.



WAREHOUSE

Warehouses encompass any kind of structure devoted to storing things, from closet-size self-storage units to sprawling, company-owned facilities. Sizes range from a few feet square to a couple of blocks. Depending on what they are intended to protect the buildings might be climate controlled (such as refrigerated). The basic idea of a warehouse can be easily adapted to an airplane hangar, primarily by substituting larger doors for the truck wells.

Example Warehouse

The supervisor's office is a glorified closet next to the forklift area. A large metal desk with locked drawer and a tall metal filing cabinet (also locked), take up most of the space. On the desk are some scraps of papers with notes on them, a few uncapped pens, a telephone, and a personal computer (used to track shipments). A door, which locks, is set in the partition that separates this room from the rest of the warehouse.

Next to the supervisor's office is a double set of lockers. A bench separates the two rows. Doors to the restrooms are nearby.

On the other side of the supervisor's office are a couple of forklifts. Next to these are two large metal doors leading to the truck wells. The buttons used to open and shut each steel door are close to the door.

The main room of the warehouse is filled with pallets of cardboard boxes wrapped in plastic. The pallets are grouped according to contents, but otherwise there seems to be no order to the place. There are also a couple of alarmed emergency exits located at each end of the building.

GENERIC CHARACTERS

PEOPLE

The chances of a hero encountering an average person is far greater than meeting other super heroes, one of their friends, or a villainous counterpart. To help you fill out the locales of the DC Universe, this section includes suggestions and examples of generic characters.

The average adult human being has 2D in all attributes. Depending on how much experience you want an individual to have, give the character between 7 and 14 dice in skills.

Children will generally have 1D in all attributes, with two or three dice in skills, such as *catching*, *thrown weapons* (for tossing baseballs, footballs, food, and so on), *running*, *swimming*, *computer ops*, *hide*, *bluff*, and *charm*. Older or gifted children may have more or a greater variety of skills. Children will have few, if any, specializations. They carry either a favorite toy or nothing.

Older adults may have fewer dice in their *Reflexes*, *Coordination*, and *Physique*, as well as fewer Body Points. However, they have twice as many skill dice (between 14 and 20), to account for their greater experience.

Body Points for generic characters likewise depends on age and toughness. For base Body Points, use these guidelines: 5 for kids and elderly individuals, 10 for ordinary innocent bystanders and most animals, 15 for minor villainous opponents, and 20 for major secondary and leading Narrator's characters. Add to these values any additional points as you deem appropriate.

Similarly, few generic characters have more than a Character Point or two and certainly no Hero or Villain Points. However, feel free to add more points to balance the Narrator's characters with the players' heroes, particularly as the generic characters become more than faceless adversaries.

Employ the following sample characters as is when you need innocent victims, or use them as templates for designing supporting and leading characters. Change skills and equipment and add notes on personality and mannerisms to suit your needs.

Henchman. All stats 2D except: *brawling* 4D, *driving* 3D, *lockpicking* 3D, *marksmanship* 4D, *running* 3D, *conceal* 3D, *security* 3D, *surveillance* 3D, *streetwise* 3D. Speed: 30. PDV: 1. Unarmed BDV: 3D. *Physique*/lifting bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 18. Equipment: handgun (BDV 5Dx2 to 5Dx3, depending on model), lockpicking tools (+1D to lockpicking rolls).

Police officer. All stats 2D except: *brawling* 3D, *dodge* 3D, *driving* 3D, *melee weapons* 3D, *marksmanship* 4D, *running* 3D, *medicine* 3D, *streetwise* 4D. Speed: 30. PDV: 2. Unarmed BDV: 3D. *Physique*/lifting bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 22. Equipment: bulletproof vest (Armor Value 16), handcuffs, handgun (BDV 5Dx2),

nightstick (BDV 3D), ammunition.

Reporter. All stats 2D except: *sneak* 3D, *running* 3D, *computer ops* 3D, *research* 3D, *scholar* 3D, *hide* 3D, *search* 3D, *surveillance* 3D, *interrogation* 3D, *persuasion* 3D. Speed: 30. PDV: 1. Unarmed BDV: 1D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 14. Equipment: micro-recorder, pad of paper, pens, press pass.

Scientist. All stats 2D except: *Knowledge* 3D, *computer ops* 4D, *research* 5D, *scholar* 4D, *science* 5D, *Perception* 3D, *engineering* 4D, *invent* 4D. Speed: 30. PDV: 1. Unarmed BDV: 1D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 15. Equipment: access to lab facilities.

Security guard. All stats 2D except: *brawling* 3D, *dodge* 4D, *melee weapons* 3D, *running* 3D, *medicine* 3D, *security* 3D. Speed: 30. PDV: 2. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 18. Equipment: nightstick (BDV 3D), walkie-talkie.

Soldier. All stats 2D except: *brawling* 3D, *dodge* 3D, *melee weapons* 3D, *sneak* 3D, *marksmanship* 3D, *running* 3D, *lifting* 3D, *medicine* 3D, *scholar* 3D, *willpower* 3D. Speed: 30. PDV: 2. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 19. Equipment: handgun (BDV 5Dx2), knife (BDV 2D), rifle (BDV 4Dx4), ammunition.

Thug. All stats 2D except: *brawling* 3D, *melee weapons* 3D, *lockpicking* 3D, *marksmanship* 3D, *thievery* 3D, *Physique* 3D, *streetwise* 3D, *Presence* 1D, *intimidation* 3D. Speed: 30. PDV: 1. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points:

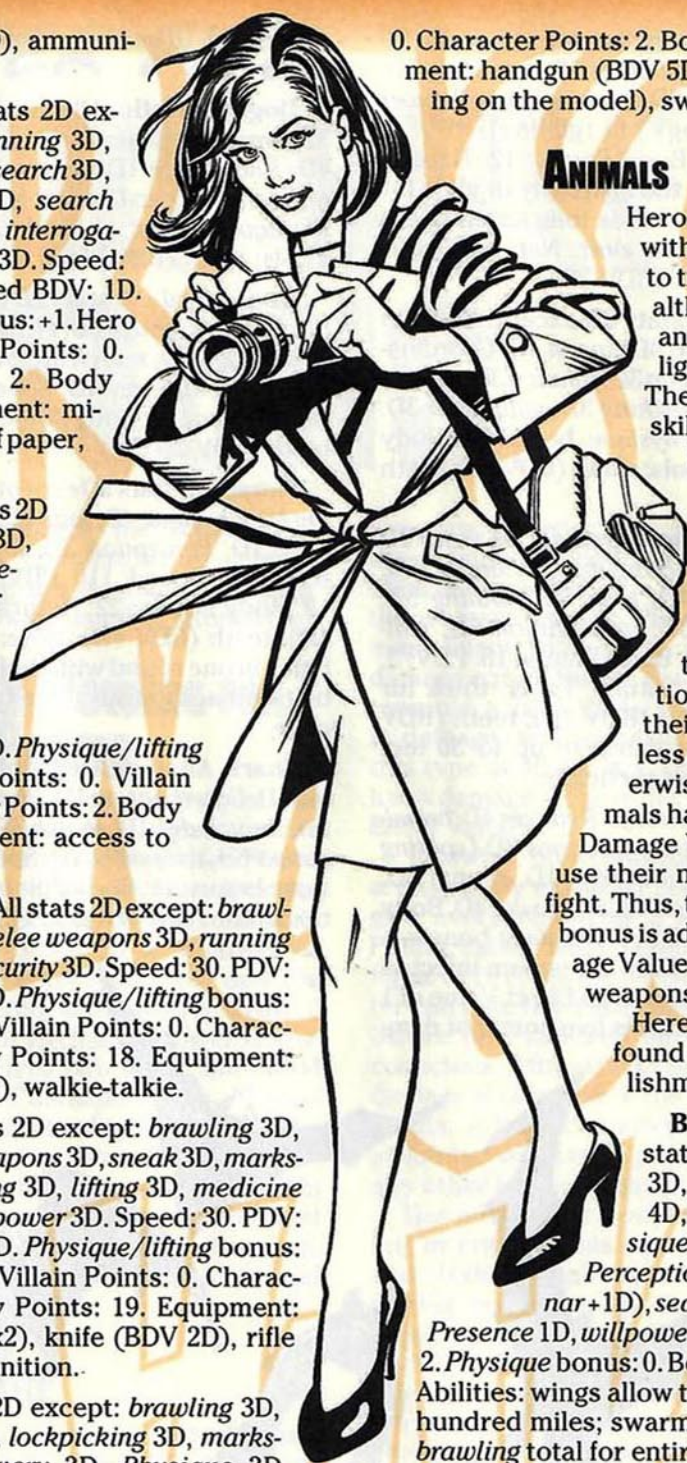
0. Character Points: 2. Body Points: 19. Equipment: handgun (BDV 5Dx2 to 5Dx3, depending on the model), switchblade (BDV 1D).

ANIMALS

Heroes may also interact with animals from time to time. Remember that, although clever, most animals are not as intelligent as humans are. They don't actively use skills, though they may have some to represent their unconscious use of them, such as *willpower* to resist being told what to do. Animals usually decide on the best course of action that will lead to their own survival, unless they are trained otherwise. Additionally, animals have no unarmed Base Damage Value; they typically use their natural weapons in a fight. Thus, the animal's *Physique* bonus is added to the Base Damage Value for whatever natural weapons the creature has.

Here are a few commonly found near human establishments.

Bat (brown, red). All stats 2D except: *Reflexes* 3D, *brawling* 4D, *piloting* 4D, *Coordination* 1D, *Physique* 1D, *Knowledge* 1D, *Perception* 1D, *tracking* 2D (*sonar* +1D), *search* 2D (*hearing* +1D), *Presence* 1D, *willpower* 3D. Speed: 140. PDV: 2. *Physique* bonus: 0. Body Points: 6. Natural Abilities: wings allow the bat to fly for a few hundred miles; swarm attack (roll a single *brawling* total for entire group of bats, adding +1 success to the total for every 10 creatures involved; add the Effect Value for this roll to the Base Damage Value of a single bat). Natural Tools: claws (BDV 1D).



Bird of prey (falcon, hawk). All stats 2D except: *Reflexes* 4D, *piloting* 5D, *brawling* 5D, *Knowledge* 1D, *search* 3D, *tracking* 3D, *willpower* 3D. Speed: 290 (flying)/140 (gliding). PDV: 2. *Physique* bonus: +1. Body Points: 12. Natural Abilities: wings allow the bird to fly or glide for several hundred miles or as long as there are thermals to keep them aloft. Natural Tools: beak (BDV 1D), talons (BDV 2D).

Cat, domestic. All stats 2D except: *Reflexes* 3D, *brawling* 4D, *dodge* 4D, *sneak* 4D, *Coordination* 1D, *Physique* 1D, *leap* 3D, *running* 3D, *Knowledge* 1D, *search* 3D, *tracking* 3D, *willpower* 3D. Speed: 70. PDV: 2. *Physique* bonus: 0. Body Points: 10. Natural Tools: claws (BDV 1D), teeth (BDV 1D).

Cat, large (lion, tiger, puma). All stats 2D except: *Reflexes* 4D, *brawling* 5D, *dodge* 5D, *sneak* 5D, *Physique* 4D, *leap* 5D, *running* 5D, *search* 3D, *tracking* 3D, *intimidation* 5D, *willpower* 3D. Speed: 120. Body Points: 18. PDV: 3. *Physique* bonus: +2. Natural Tools: thick fur (Armor Value 1), claws (BDV 2D), teeth (BDV 2D). Note: Large cats can leap up to 30 feet horizontally or six feet vertically.

Cobra. All stats 2D except: *Reflexes* 4D, *brawling* 5D, *sneak* 5D, *thrown weapons* 3D (*spitting* +1D), *Physique* 1D, *Knowledge* 1D, *search* 3D, *tracking* 3D, *intimidation* 4D, *willpower* 4D. Body Points: 7. Speed: 45. PDV: 2. *Physique* bonus: 0. Natural Tools: fangs (BDV 2D; venom injected when *brawling* success has an Effect Value of 1 or greater), venom (causes five points of dam-

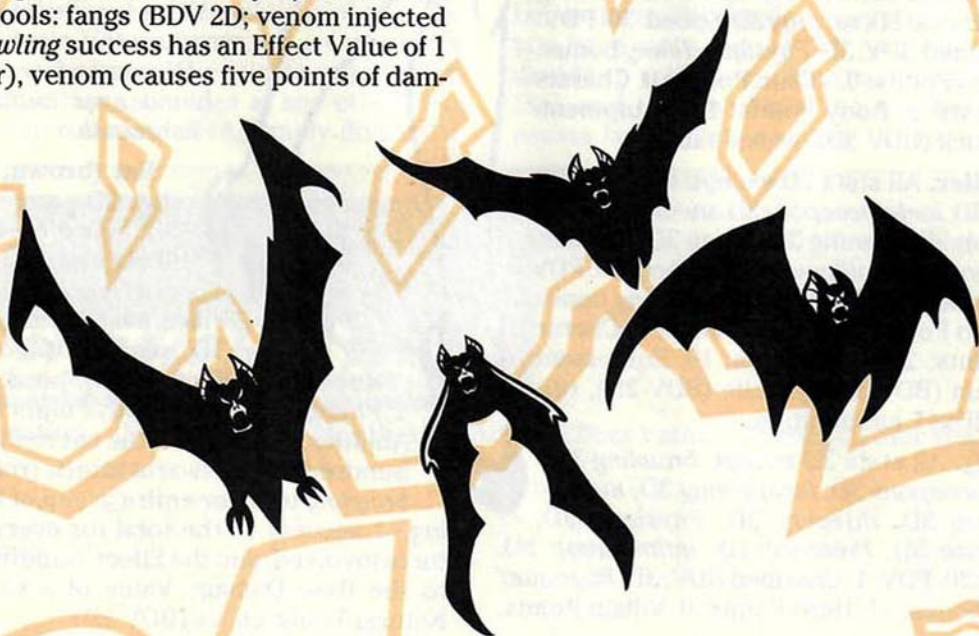
age every 10 minutes until victim dies or is treated).

Dog, domestic. All stats 2D except: *Reflexes* 3D, *brawling* 4D, *dodge* 4D, *Physique* 2D, *running* 4D, *Knowledge* 1D, *search* 3D, *tracking* 4D, *intimidation* 3D, *willpower* 4D. Speed: 85. PDV: 2. *Physique* bonus: +1. Body Points: 14. Natural Tools: teeth (BDV 2D).

Dog, guard. All stats 2D except: *Reflexes* 3D, *brawling* 5D, *dodge* 6D, *Physique* 4D, *running* 4D, *Knowledge* 1D, *search* 3D, *tracking* 4D, *intimidation* 5D, *willpower* 4D. Speed: 85. PDV: 3. *Physique* bonus: +2. Body Points: 18. Natural Tools: teeth (BDV 2D).

Horse. All stats 2D except: *Reflexes* 3D, *brawling* 4D, *Physique* 4D, *leap* 5D, *running* 5D, *Knowledge* 1D, *Perception* 3D, *intimidation* 3D, *willpower* 3D. Speed: 110. PDV: 2. *Physique* bonus: +2. Body Points: 22. Natural Tools: hoof (BDV 1D), teeth (BDV 1D). Note: Horses can attack twice in one round with their hooves (two front or two back) at no penalty, or they can bite once.

Shark. All stats 2D except: *Reflexes* 3D, *brawling* 4D, *Coordination* 1D, *Physique* 3D, *swimming* 5D, *Knowledge* 1D, *search* 3D, *tracking* 3D, *intimidation* 6D, *willpower* 7D. Speed: 50. PDV: 2. *Physique* bonus: +1. Body Points: 24. Natural Tools: thick hide (Armor Value 1), teeth (BDV 2D).



CHAPTER FIVE

MORE RULE OPTIONS

This chapter supplements the "Basic Rules" and "Expanded Rules" chapters in the rulebook. It offers additional game mechanics, most of which are geared toward combat situations.

ATTRIBUTES & POWERS FOR CHARACTER POINTS

In particularly strenuous campaigns, the heroes may find themselves at a point where they've run out of Hero and Character Points and they seriously need more. At this climactic point, there's only one thing the characters can do: permanently sacrifice 1D in a power or attribute to gain Character Points. For each die an attribute is lowered, the hero receives 10 Character Points. For each die a power is lowered, the hero receives two times the initial cost of the power in Character Points. Thus, a character who reduces her Light Manipulation power by 1D gets 30 Character Points.

To increase an attribute that was lowered in exchange for Character Points, the hero must spend 20 Character Points per die code raised, up to the original value. Powers are increased and improved as normal.

BLUNT DAMAGE

For increased realism, you could add blunt damage rules to your games. Blunt objects, including fists, don't break the skin so they don't do as much damage as edged or missile

weapons. To reflect this, you can put a limit on the maximum amount of damage that blunt objects can inflict. The Base Damage Value of the weapon remains the same, but the maximum Effect Value that can be added to the damage equals the die code of the weapon. For example, a fist, with no skill behind it, does 1D in damage, so the maximum Effect Value for this type of attack is 1. However, a nightstick has a damage value of 3D, giving it a maximum Effect Value of 3.

Likewise, blunt objects inflict wounds that are typically easier to heal. To simulate this, give every character a second set of Body Points, called Blunt Trauma Points. These are equal to 10 times the hero's *Physique*. A character can take this many points of blunt damage before he's knocked unconscious. Once unconscious, if the attacks keep coming, then the damage is taken off of the hero's regular Body Points. A hero can attempt to stay up using *willpower* when taking blunt damage, just like any other type of damage.

Heroes recover from blunt trauma twice as fast as normal. This also means that *medicine* and Healing results are doubled when determining how many Blunt Trauma Points are regained. However, characters who want to get back both Body Points and Blunt Trauma Points must have two *medicine* or Healing actions performed on them, one for each type. Thus, a character can employ her *medicine* skill twice on the same patient, as long as each attempt is for a different type of damage.

HIT LOCATIONS

This option allows a character to aim at a specific point on his target's body. The modifiers listed here replace the called shot option when using the hit location option.

You can also use this chart to determine where a shot hits. To use it this way, figure out the attack's Effect Value, look it up on the chart, and use it to figure out the damage modifier. A dash means that the area cannot be hit without taking aim.

This chart takes into account that shooting for a vital area causes more damage than to a less vital area, such as an arm or a leg.

MULTIPLIERS

To reduce the number of dice you need to roll to get the Damage Value for an object, the Base Damage Values for many weapons are listed as an amount of dice times a multiplier. You can use this same idea at any other time you need to roll many dice. Simply divide the

die code you have by a smaller, more reasonable number (somewhere between 3 and 10). Use the larger number as the new die code and the smaller number as the multiplier. For example, if you have a die code of 35D, you can decide to roll seven dice (including the Wild Die) and then multiply the number of successes by 5. (Only multiply the first success

HIT LOCATIONS...

Hit Location	Defense Value Modifier	Attack Effect Value	Damage Total Modifier
Head	+4	13+	+12
Heart	+5	—	+12
Chest	0	0-3	0
Abdomen	+2	10-12	+6
Arm	+2	4-6	-2
Leg	+1	7-9	-1
Hand or foot	+3	—	-1

rolled on the Wild Die, not subsequent successes rolled.) It's recommended that you select the larger number to be the amount of dice you roll; this offers a wider variety of possible totals. The multiplier should be equal to or less than the die code.

For die codes that don't give perfect multipliers—which includes many odd numbers—you'll need to do a little more work. First, figure out a suitable number of dice you need to roll that can be multiplied by another number to get a value close to the original die code. Subtract that value from the original die code to get the amount of extra dice you'll need to roll. Roll the die code you determined in the first place (including the Wild Die), count the successes, and multiply the total by the multiplier. Then roll the extra dice (which are all regular dice), count the successes, and add them to the first total. For example, 17D doesn't divide evenly. To make this a more manageable number, roll eight dice, multiply the number of successes by 2, then roll one more die and add the success (if you get one) to the total.

Skill-Plus Option

This option allows players to take incremental increases for their heroes' skills, instead of having to purchase an improvement all at once. By offering this option, players may purchase **skill plusses** for their heroes' skills and skill specializations. A skill plus provides heroes with a special bonus: The skill plus does not add any new dice. Instead, when a player rolls her dice, if one of the regular dice is a failure, that failure counts as a success. The plus affects one die only, and it does *not* change a failure or critical failure on the Wild Die.

For most skills, the rate to get the plus is one-half of the normal cost, rounded up, while to go from a plus to the next full die code is one-half, rounded down. For *brawling* or *martial arts*, it's two times the current die code either for the plus or to get from the plus to the next full die code. For specializations, the cost for each step is the current die code.

For example, a hero has *brawling* 4D (*pin* +1D), and she wants to raise it in increments. To improve her *brawling* to 4D+ will cost her eight Character Points,

while to raise her specialization to +1D+ is four Character Points. (Remember that the hero cannot increase them both at the end of the same adventure). To raise her *science* skill of 3D to 3D+ is five Character Points. Over the next few adventures, she gathers enough Character Points to increase her skills again. This time, to go from a *brawling* of 4D+ to 5D is still eight Character Points. To get *pin* at +2D is four Character Points when her *brawling* is at 4D+, but it increases to five Character Points after the *brawling* is improved to 5D. Finally, to boost her *science* skill of 3D+ to 4D costs her four Character Points.



WEAPON READINESS

Some weapons require more time to prepare for use than others do. You can add more realism to your combat situations by adding the weapon readiness option. The readiness of a weapon is a modifier to the initiative and depends on how long it takes for the character to aim and use the weapon and for the weapon to hit its target. The option assumes that the weapon has already been drawn.

When using this option, first determine the initiative modifier of the weapon; some suggestions are given here. Then, add or subtract this number from the hero's initiative total. For

WEAPON READINESS...

Weapon	Initiative Modifier
Any close combat power use	0
Any ranged power use	-1
Bare hands or feet	+1
Baseball bat	-1
Bow	-2
Handgun	-1
Knife	0
Long sword	-1
Natural weaponry	0
Rifle	-2
Shotgun	-2

example, a thug plans to shoot his gun, which he drew last round. He has an initiative of 3. Since a handgun has an initiative modifier of -1, the thug's initiative total drops to 2.

WILLPOWER & DAMAGE

If you're using the massive damage and wound levels rules, then you may want to allow players to use this option. In addition to helping characters stay up when they reach zero Body Points, *willpower* can aid characters in ignoring the effects of massive damage and wounds. To do this, the player rolls the hero's *willpower* against a difficulty that's based on how hurt the hero is. This counts as an action and takes the usual penalty from being wounded. Once successful, the hero may ignore any future penalties—until his Body Points drop to a new level. The base difficulty to reduce the massive damage or wound modifier by 1 is 1, plus any modifiers received for being injured. For each success over the total difficulty, the player may lower the modifier by one additional point, until the modifier reaches zero. The effect lasts until the hero receives massive damage or reaches a new wound level.

For example, after battling the Cyborg for several rounds, the Body Points of the player's hero are reduced by over half, making him Wounded, which gives a +2 modifier to all difficulties. The hero decides to fight the pain, so the player rolls his hero's *willpower* of 4D against a difficulty of 3 (1 for the base difficulty plus 2 for the Wounded modifier). The player rolls 5 successes, which allows him to reduce the modifier by up to 3 points. Since the modifier is +2, the lowest it can become is zero.

CHAPTER SIX

DRAMATIC EFFECTS CARDS

This book comes with 27 Dramatic Effects cards for you to use. (You may want to photocopy them and glue them to cardboard or stiff paper for durability.) Future supplements will contain more cards to add to your collection.

Dramatic Effects cards are useful for encouraging roleplaying and increasing player involvement in adventures. They come in two types: regular, which don't have an image on the face; and fate, which do have an image.

Each regular card contains a phrase to be spoken or a description of an action the hero must make. Once the player inserts this into the adventure at an appropriately dramatic or comedic moment, the player receives the reward listed on the card. The player only gets the reward if, when she adds the action or dialogue, it moves the storyline forward or gets a laugh from you or the other players. This reward may be used immediately, or it may be saved for another time.

Fate cards don't require any roleplaying. Instead, when the hero needs an extra boost, the player places the appropriate card faceup. He then promptly uses the bonus that card gives. The rewards from fate cards must be used immediately; they cannot be saved.

The set of Dramatic Effects cards in this book also includes three blank regular cards.

Fill in these cards with your own dramatic effects. You can write down actions or bits of dialogue that will help your adventure. Alternatively, you can use other, more general stereotypically heroic actions and phrases. Then choose an appropriate reward, such as 2 Character Points, 1 Hero Point, act first in one round, heal 5 Body Points, reroll a failed skill attempt, and so on.

Just before the game session begins, shuffle the deck of Dramatic Effects cards and deal them out to the players. The exact amount of cards each player receives depends on the number of people in the group: for two to four players, give them four cards a piece; for five to seven players, give them each three cards. Place the remainder of the deck aside—no one may receive any new cards until everyone has played all of the cards that they currently have. Furthermore, if anyone plays her card poorly, she does not receive the reward, but, at the Narrator's discretion, she may try again with a new card (from the leftovers). Once all cards have been played, shuffle the deck and deal again. At the end of each session, you may either want to collect the cards to shuffle and redeal them at the beginning of the next session, or you may opt to have the players keep the cards until the next time the group meets.



ACTION/DIALOGUE:

"THERE'S A KILLER
HERE...AND HE
WON'T GET AWAY!"

REWARD:

ACT FIRST IN ANY
ONE ROUND

1

ACTION/DIALOGUE:

"YOU THOUGHT OF
THAT AHEAD OF TIME?
YOU MUST'VE BEEN
ONE HECK OF A BOY
SCOUT."

REWARD:

1 CHARACTER POINT

2

ACTION/DIALOGUE:

SAY YOUR HERO'S
NAME FOLLOWED BY
"DOES NOT
SURRENDER!"

REWARD:

ACT FIRST IN ANY
ONE ROUND

3

ACTION/DIALOGUE:

MAKE A WISECRACK
ABOUT SOMETHING
THAT YOUR OPPONENT
HAS JUST
FAILED AT.

REWARD:

+1 SUCCESS TO ANY
ONE SKILL OR
ATTRIBUTE ROLL

4

ACTION/DIALOGUE:

"YOU CAN'T
HURT ME!"

REWARD:

+1 TO YOUR
DEFENSE VALUE
FOR ONE ROUND

5

ACTION/DIALOGUE:

DURING TWO
COMBAT ROUNDS,
VIVIDLY DESCRIBE
YOUR ACTIONS.

REWARD:

+2 SUCCESSES TO
ANY ONE SKILL OR
ATTRIBUTE ROLL

6

ACTION/DIALOGUE:

TWIRL YOUR FAVORITE
PIECE OF EQUIPMENT
AND SAY, "I'M READY
FOR ANYTHING."

REWARD:

1 CHARACTER POINT

7

ACTION/DIALOGUE:

FLEX YOUR MUSCLES
WHILE INTIMIDATING
(OR PRETENDING TO
INTIMIDATE) YOUR
OPPONENT.

REWARD:

+1 SUCCESS TO ONE
INTIMIDATION OR
BLUFF ROLL

8

ACTION/DIALOGUE:

WHEN YOU ARE DOWN TO 10
BODY POINTS OR LESS, MAKE
A STIRRING SPEECH ABOUT
HOW YOU'LL NEVER
SURRENDER TO YOUR
OPPONENT.

REWARD:

HEAL 5 BODY
POINTS

9

ACTION/DIALOGUE:

WITH DRAMATIC FLAIR,
SAVE THE LIFE AN
INNOCENT BYSTANDER.

REWARD:

1 ADDITIONAL HERO
POINT

10

ACTION/DIALOGUE:

"FOOLED YOU! YOU FELL
FOR THE OLDEST TRICK IN
THE BOOK."

REWARD:

NEGATE AN
OPPONENT'S
SUCCESSFUL
ACTION AGAINST
YOU ONLY

11

ACTION/DIALOGUE:

ATTEMPT TO TRICK
YOUR OPPONENT INTO
THINKING YOU'RE ON
HIS OR
HER SIDE.

REWARD:

+1 SUCCESS TO ANY
PRESENCE-RELATED
ROLL

12

ACTION/DIALOGUE:

"I AM THE ONE."

REWARD:

+1 TO THE EFFECT
VALUE OF ANY
ACTION

13

ACTION/DIALOGUE:

MAKE FRIENDS
WITH A NARRATOR'S
CHARACTER.

REWARD:

+2 TO ONE
PRESENCE-RELATED
ROLL

14

ACTION/DIALOGUE:

ANSWER A RHETORICAL
QUESTION.

REWARD:

REROLL ANY TOTAL
GENERATED BY YOU

15

ACTION/DIALOGUE:

"HANDS OFF THE
THREADS, BUDDY!"

REWARD:

+1 TO YOUR DE-
FENSE VALUE

16

ACTION/DIALOGUE:

PERFORM THE SAME STUNT
WITH YOUR POWER OR
MARTIAL ARTS TWICE IN ONE
GAME SESSION. IF YOU
CAN'T DO THIS BEFORE THE
SESSION ENDS, YOU
LOSE THIS CARD.

REWARD:

PICK UP A
DRAMATIC EFFECT
CARD THAT HAS
ALREADY BEEN
PLAYED

17

ACTION/DIALOGUE:

REFUSE MEDICAL ASSISTANCE
(INCLUDING USING THE
HEALING POWER) FROM THE
FIRST PERSON OFFERING IT
TO YOU, EXPLAINING HOW
MINOR YOUR INJURIES
ARE.

REWARD:

HEAL 6 BODY
POINTS

18

ACTION/DIALOGUE:

"YOU THINK THOSE
PUNY WEAPONS WILL
HURT ME? THINK
AGAIN!"

REWARD:

PERFORM ONE
EXTRA ACTION IN
THIS ROUND WITH
NO MULTI-ACTION
PENALTY FOR IT

19

ACTION/DIALOGUE:

"I HOPE THAT TAUGHT YOU
A LESSON. NEVER, EVER
TRY THAT AGAIN."

REWARD:

REROLL ANY TOTAL
GENERATED BY YOU

20

ACTION/DIALOGUE:

TELL YOUR OPPONENT IN
GREAT DETAIL WHAT YOU
INTEND TO DO WITH HIM
OR HER ONCE YOU GET
YOUR HANDS ON THAT
PERSON.

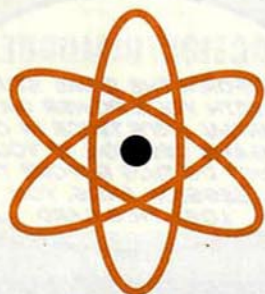
REWARD:

PERFORM ONE
EXTRA ACTION IN
THIS ROUND WITH
NO MULTI-ACTION
PENALTY FOR IT

21

ACTION/DIALOGUE:**REWARD:****ACTION/DIALOGUE:****REWARD:****ACTION/DIALOGUE:****REWARD:****SPIRIT**

WHEN PLAYED,
NEGATES ANY
KNOCKOUT EFFECT
OR RESTORES 10
BODY POINTS.

**POWER**

WHEN PLAYED, THE
HERO MAY INCREASE
ANY POWER OR
SKILL SHE HAS BY
+3D FOR ONE
ROUND.

**JUSTICE**

IF THE HERO FAILS A
ROLL, HE MAY PLAY THIS
CARD AND REROLL; THIS
TIME FAILURES COUNT AS
SUCCESSSES AND CRITICAL
FAILURES COUNT AS
FAILURES.

CHAPTER SEVEN

CREATING ADVENTURES

Your role as Narrator in the *DC Universe Roleplaying Game* is a demanding one. Developing game adventures is a Narrator's most difficult and time-consuming task—but also the most rewarding. Each adventure presents the players' characters with certain challenges and dilemmas. Friendships will be forged, rivalries established...each gaming session contributes something to every character's development and the legacy that the series of adventures—the campaign—establishes.

Part of being a good Narrator includes developing adventures and campaigns your players will be eager to experience. The more adventures they enjoy, the more *you'll* enjoy the responsibility of being a Narrator and being the one who designs the adventures and ultimately has the strongest hand in determining the direction of the campaign.

Designing adventures for your group's heroes requires that you take a number of factors into consideration; many of those factors revolve directly around the players' characters in your campaign. Many of the story elements should involve the goals, history, and deeds of the heroes in your group. You should work to give most of the adventures some personal tones—introducing a foe from one character's past, threatening the hometown of another, and the like. Directly involving elements the heroes are sensitive to increases the effectiveness of an adventure.

The saga of your group and the events that shape their characters' lives constitutes a campaign; every adventure and every player contributes to it. Having a general sense of where

you intend to take the campaign can help you design certain adventures. If you want to have every adventure interconnected and working toward a specific conclusion, you need only work out the major details—in such cases, the characters will often dictate the pace of events. If you intend to leave the campaign open-ended and you've only vague ideas of what is to be resolved, you will want to spend some time developing adventures with a number of specific challenges—how the characters handle certain levels of adversity will help you determine how best to develop future adventures.

In this chapter, we've provided some general information that may prove helpful in developing scenarios for your campaign, and some thoughts on certain aspects of adventure creation. After you've had a chance to go over this chapter and you begin thinking about what kind of adventures and plots to develop, remember the most important rule of the game: *have fun*.

TYPES OF ADVENTURES

Like issues in a comics series, an adventure can stand alone, be part of a larger story thread, or be the turning point in an epic saga. You may throw some adventures together on the spur of the moment. For others, you might spend a great deal of time preparing an explosive story development or dramatic scene.

Episodic adventures are useful when one player can't make it to a session or when you have only a few hours to play. An episode-style adventure has no significant impact on the greater story of your campaign or on the char-

acters' development—at least none that are immediately apparent. The characters can spend their time foiling a bank heist or defeating a one-shot criminal; certainly more than your average citizen would achieve in a day, but nothing crucial to the characters.

That said, keep in mind episodic adventures should still be exciting and fresh. New characters, exotic locales...anything to keep the game as hard-hitting as the first day you opened the *DC Universe Roleplaying Game* rulebook.

Serial adventures are the most common kind of adventure, and are similar in style to most comics series. Each adventure is interrelated to the overall storyline or direction of the campaign, and characters, rivalries and goals are all interwoven throughout. Serial adventures entail a good deal of work to maintain the various story threads a Narrator might be developing, and also require a long-term commitment from the players.

Important events occur, minor characters are lost or redeemed, the latest sinister plot of the local villain is slowly revealed. The culmination of those many adventures—with all the key factors compounded over several adventures—typically results in a climactic story arc. Those events, and how the characters deal with them, are the exclusive province of epic adventures.

Epic adventures are the events that define the turning points in a character's life and are the key moments of a campaign. They are serial adventures where big things happen. In the DC Universe, examples of epic adventures include Superman's battle against Doomsday or Batman's defeat at the hands of Bane. But an epic adventure need not be limited to the most bone-crunching battles you can muster—poignant moments that in-

volve no bloodshed or peril are just as important. Clark Kent's marriage to Lois Lane or Dick Grayson's migration to Blüdhaven also constitute the elements of an epic adventure.

KNOWING THE UNIVERSE

To design adventures, you should have a fairly good working knowledge of the DC Universe. While knowing Wonder Woman's exact origin and history or the chemical composition of every compound in Batman's Utility Belt isn't necessary, knowing that Green Arrow isn't the same as Green Lantern or that Hal Jordan is not Aquaman's secret identity is. It would be difficult to keep players interested if a Narrator couldn't do a good job of describing a given hero's surroundings or doesn't know the history of the major events in the setting. We've provided a timeline and discussed in some depth the more prominent denizens of the DC Universe; any knowledge beyond that is not necessary but certainly useful.

REALITY IN GAME TERMS

Translating the various concepts and plot ideas of your intended adventure into game mechanics is a relatively simple task. The relevant rules are provided and there is a great deal of source material at your disposal. You shouldn't have to spend as much time designing new equipment as you do in developing new obstacles, characters, and your own campaign's continuity. If one of your players has a '63 Rambler and wants his character to have a similar vehicle, just go with it and don't worry about specifics. If you can lay out enough details to involve the car in a high-speed chase through city streets, you've done your job. The finer details are relatively subjective and can be determined on the fly.

SETTING & LOCATIONS

There are a few types of settings that can be incorporated into your adventures. First, the physical setting: the location where the characters are and where the events of the adventure transpire. Gotham is a good example of a physical setting with a dark mood. Metropolis can be just as dangerous, but few people expect as much danger outside the foyer of the



Daily Planet building as they would in, say, Suicide Slum.

The setting can also entail the adventure's mood in its own right; the general tone of an adventure is very important and can often determine that adventure's type or what the characters can (or cannot) do. Adventures featuring the climactic confrontation of a character's or group's most heinous foe shouldn't be set in a cafeteria (unless actually appropriate); the top of a soaring skyscraper, the surface of the moon, in a long abandoned subway tunnel, or at the villain's secret stronghold are all more appropriate sites. The setting should be just as dramatic as the action and events of an adventure.

Chronological setting is another type to keep in mind; chasing a powerful metahuman through modern-day Blüdhaven could be much different than doing so in the 1920s. Available technology, historical conditions, and political climates are only a few of the elements you will need to consider if you place an adventure in a setting other than the present day.

NARRATOR'S CHARACTERS

Every character not played by the other players in the adventure is controlled by the Narrator—every archvillain, every cabbie, every kid on the corner selling newspapers. Narrator's characters can assist or oppose the heroes; they can appear once, or be one of the key factors of the group's destiny. As the characters work through the series of challenges, you can see what sort of opponents they prefer to come up against and thus, what sort of characters to develop.

Regardless of their alignment, some Narrator's characters will be better received by the players than others, and those are the characters you should consider developing further. Being a hero means having a mysterious background and an unexplored history; the various characters you can design to populate that character's past are nearly unlimited in number and type.

There are numerous kinds of Narrator's characters: super heroes, villains and their cronies, contacts, rivals, co-workers, and competitors. What role they play is often just as important as who they are.

There are typically three roles a Narrator's character can adopt: that of a prominent character, a supporting character, or a minor character. These classifications aren't permanent; the greatest Narrator's super hero in your campaign could one day hang up her mask and "retire," effectively making her a supporting character from that point on.

Alfred Pennyworth is one of the best examples of a supporting Narrator's character—he seldom involves himself directly in the heroic deeds of Batman, but he's crucial to that character's success as both the Darknight Detective and as Bruce Wayne. On more than one occasion, Alfred has risked his own life and is a hero in many ways; he walks the line between a supporting character and a prominent one with ease.

PLOTS & SUBPLOTS

As you design each adventure, have its purpose in mind. You might be planning to introduce a new major villain, or have their arch-enemy finally be defeated for good. Whatever your motives, maintaining overall campaign plots and adventure-specific subplots requires a bit of planning and foresight.

At the time of character development, you and the players in the group should have discussed specific goals for their heroes; those goals should always be kept in mind. If one of the characters is determined to avenge the death of her little brother, don't allow her to find the boy's killer in the first adventure—the pursuit of clues and process of locating and defeating her target should



be a long process worthy of its own miniseries. (This ties in directly with the next section, "Players' Characters' Motivation.")

The plots and direction of adventures are most enjoyable when specifically tailored for the characters in your group—this is one of the advantages adventures that you design will always have over published scenarios. For example, a Narrator usually wouldn't pit Bizarro against Batman and the Joker against Superman. While there is room for characters to appear where they don't typically belong, the effect should be used sparingly. The same applies to locations: if the characters in your campaign are the protectors of New York City, for example, don't have them spend all their time elsewhere. There are instances when

mutual aid is certainly an excellent story device (such as Nightwing's work in Gotham following the earthquake), but again, they should be the exception rather than the norm.

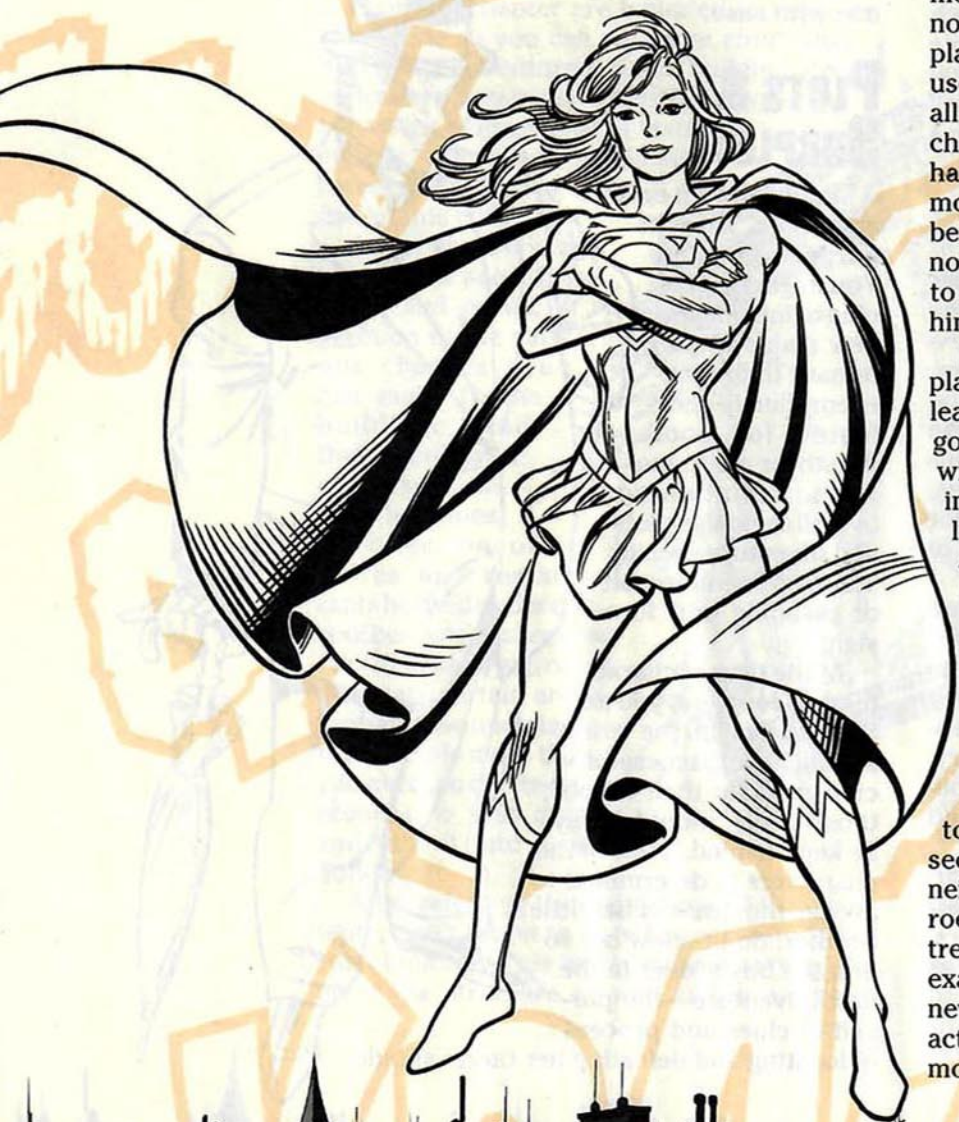
Create the adventures around the players' characters. They are the stars of your production, and they are the heroes who will have to deal with anything and everything you throw at them.

PLAYERS' CHARACTERS' MOTIVATION

When you and the players sat down and developed their characters, there should have been some discussion regarding the characters' motivations. What drives certain characters is not only important in determining how the players will play their character, but it is also a useful tool for the Narrator. The motivation of all the characters involved—not just Narrator characters, but the players' characters as well—has a huge impact on the game. Batman's single motivation—justice—is his entire reason for being; the motivations of other characters might not be so straightforward, but are as important to those individuals as Bruce Wayne's are to him.

In the *DC Universe Roleplaying Game*, the players' characters are heroes. As a result, at least a portion of their motivation will be doing good and defeating the criminals and villains within their domain. Other motivations might include avenging a loved one, defeating a long-time enemy, or protecting specific ideals ("truth, justice..."). Still other ambitions might not be so noble, and might even contradict the heroic tendencies of the character.

Character motivation is key in designing the adventure. Aspects of each adventure should entail factors that apply directly to at least one of the characters in the party. Use whatever drives the characters to help drive your games. If they are set on securing an end to racial prejudice in their neighborhood, stage a protest rally. If the heroes intend to preserve a tract of old-growth trees outside of a small forest town, you know exactly where LexCorp will want to build that new factory. Anything that will cause the characters to act on behalf of their motivations and morals—both in their heroic guise and even as



a regular citizen—is suitable material for developing your adventures.

A CHARACTER'S DISADVANTAGE IS A NARRATOR'S ADVANTAGE

Character Disadvantages and power limitations can provide you with springboards for designing adventures in the early stages of a campaign or in an emergency. The current Robin, Timothy Drake, has two dependents, his father and his father's housekeeper. Any threat to them would be fair game in an adventure; likewise, his rivalry with Two-Face and the fact that Tim's identity remains secret are additional factors you could incorporate with little effort. Know the Disadvantages and power limitations of the player's characters, and take advantage of them every so often.

ADVENTURE ELEMENTS

Adventures—no matter what their intentions or ultimate outcome—typically contain a few shared elements. They tend to overlap quite a bit, so if an adventure you design seems a mix of these elements, you're on the right track.

CONFLICT

Each adventure always contains some kind of conflict. While many conflicts are translated into a simple hero-versus-villain rivalry that commonly erupts into open physical conflict, conflict is not limited just to overt hostility. The uneasy alliance Superman and Batman have forged over the years, though largely ideological (and thus well suited for "Drama," which is discussed later), has also contained certain elements of conflict: their confrontation after the death of Jason Todd, despite their respect for each other, is an excellent example.

Rivalries can fall under a number of classifications, and conflict is certainly one of them. Rivalries within the party, if handled properly, can be exceptionally effective adventure elements. Why would two heroes oppose each other? They're on the same side, aren't they? Being on the same side doesn't always make

two beings allies; it could merely mean that they have a common enemy. But by the same token, having common friends certainly doesn't require the two heroes to also be friends. Ideological differences, jealous competition, differing opinions on methods, even beliefs as to what a hero actually is...a rivalry between two characters in the group can add a great deal to a campaign and provide ample adventure material. Be careful, though, not to allow the rivalry to detract from the effectiveness of your adventures or from the enjoyment of the other players. While the JLA's Green Lantern and the Flash have a bit of a rivalry, when it all comes down to it, they respect and admire each other and can always depend on one another.

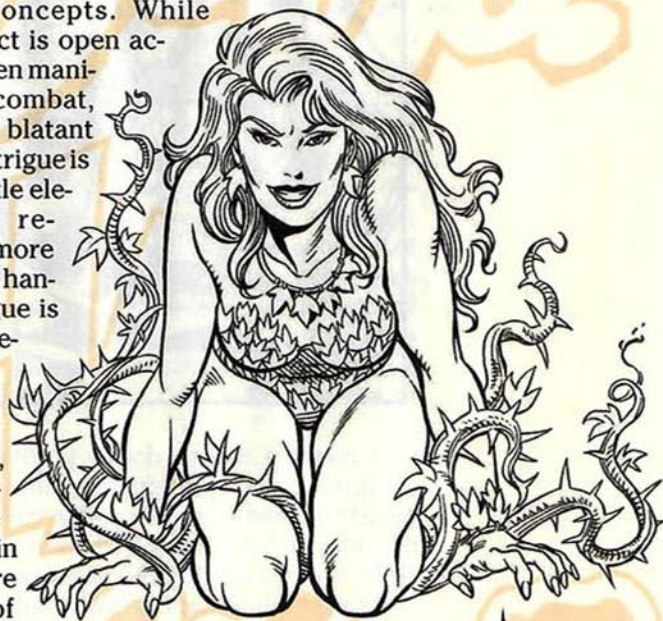
As with many heroes, conflict within oneself can also be a strong factor in every player's character. Having to choose between saving your spouse from a burning building or preventing a busload of children from going over a cliff, lying to loved ones to protect a secret identity, or going against personal ethics for the greater good are just a few examples.

There is no end to what can be done with internal conflict. Some people are defined by their inner demons; there's no reason some of the players' characters shouldn't face some of those same hardships as well.

INTRIGUE

Intrigue encompasses a number of more abstract concepts. While most conflict is open action and often manifested as combat, grudges, or blatant hostility, intrigue is a more subtle element that requires a bit more finesse in its handling. Intrigue is the bridge between conflict and drama.

Mystery, subtle rivalries...the intangibles in the story are the stuff of intrigue.



Much of the intrigue may ultimately give rise to a conflict, or may be the result of previous dramatic events. For example, the tense moments can include sifting through a corrupt corporation's files or sneaking into a mob enforcer's bar to rescue the mayor's daughter. These and other nonconflict story elements are just as key to the development of the saga; they are what create intrigue.

DRAMA

Drama can be a lot of things: romance, failure, deceit...anything that seriously affects the heroes without really relying on any actions that require the mechanics of the game. These are some of the strongest story elements. Some sessions can go for hours without any dice rolling and be just as effective as those in which the heroes engage in one of the most elaborate battles of their time.

As in any universe, interpersonal relationships in the DC Universe are one of the greatest sources of drama. Whether it's the relationships of the Kent family, Wally West's relationship with Linda Park, or the ideological rivalry between the Dark Knight and the Man of Steel, drama is one of the decisive factors in any adventure.

This high drama should be employed carefully; too much is likely to dull the players' senses. But when applied at the appropriate time and in the appropriate amount, such drama can be the stuff of legends.

In the end, you and the players will determine how well adventures develop. You could include every element imaginable and still come up with a mediocre adventure, or conversely, you could do very little and have the greatest game of your campaign.



CHAPTER EIGHT

STOCK ENCOUNTERS

These stock combat encounters are provided as aids for your adventures. Use them as fillers when things seem to be too easy for the heroes. If a player misses a session and you need her hero to catch up in experience, you can run the hero through one or more of these encounters. Likewise, you can string together encounters with a common theme and create an entire adventure.

Each encounter starts with a setup section that offers you some suggestions for personalizing the encounter. Many encounters have the same elements of who, why, and where. These common elements are listed in the next section for easy reference. Additional suggestions for rounding out the scenes are given with many of the encounters.

For the final touches of each encounter, you'll need to know the time of day when it takes place, as well as whether there are any bystanders in the area. You don't need to be precise in either aspect, but they both help your players get a better sense of the situation.

COMMON ELEMENTS OF STOCK COMBAT ENCOUNTERS

THE VILLAIN

Who's performing the heinous deed? Here are some suggestions. (For tougher opponents, feel free to add one or more skills and boost Body Points.)

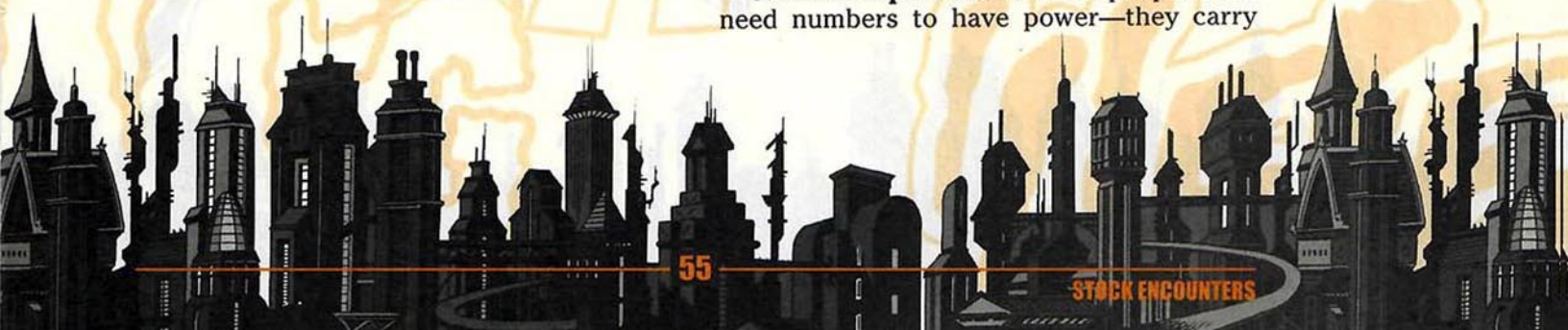
1. Common Criminal: These guys and gals are typically out to make a quick and "easy" buck. They're not usually dedicated to any cause beyond lining their own pockets. If they get together, it's only to get the job done faster and more efficiently. If the going gets tough, it's every thug for himself.

If you select this villain type, include one per hero. Typical stats are all 2D except: *brawling* 4D, *driving* 3D, *lockpicking* 3D, *marksmanship* 4D, *thievery* 3D, *running* 3D, *conceal* 3D, *security* 3D, *streetwise* 3D. Speed: 30. PDV: 1. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 17. Equipment: handgun (BDV 5Dx2 to 5Dx3, depending on model), lockpicking tools (+1D to *lockpicking* rolls).

2. Gang: These folks believe in safety and power in numbers. Although they may steal or extort money to fund their activities, they stick together—and even perform illegal activities—out of loyalty to or fear of one another. Depending on the structure of the group, they may or may not need a leader to encourage them to stay in a fight when it seems they're losing.

If you go with this villain type, use two per hero. Typical stats are all 2D except: *brawling* 3D, *melee weapons* 3D, *lockpicking* 3D, *marksmanship* 3D, *thievery* 3D, *Physique* 3D, *streetwise* 3D, *Presence* 1D, *intimidation* 3D. Speed: 30. PDV: 1. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 16. Equipment: handgun (BDV 5Dx2 to 5Dx3, depending on the model), switchblade (BDV 1D).

3. Minor Super Villain: These people don't need numbers to have power—they carry



around their own strength. These are unknowns looking to make a name for themselves with displays of aggression. As with common criminals, minor super villains may band together for the purpose of one or two jobs. They might also employ nonpowered lackeys to help them, depending on how they want to share the wealth. Alternatively, they might be employed by a major super villain as superpowered henchmen.

If you want an easy encounter, use one minor super villain for every two heroes. For a more evenly matched scene, include one minor super villain per hero. Use the stats for the common criminal or henchman, plus one of these powers: Disintegration 4D, Microwave Projection 4D, Superattributes: Physique 6D, Mind Control 6D, Psychic Blast 7D, Telekinesis 7D, Invulnerability 2D, or another of your choosing. Each also has 5D in the appropriate governing skill, and +2D in the specialization of that skill (if applicable).

4. Henchmen: These people are tougher than ordinary criminals are, and their goals are set for them by their boss. They're generally loyal—even if only out of fear of what their boss might do if they're not.

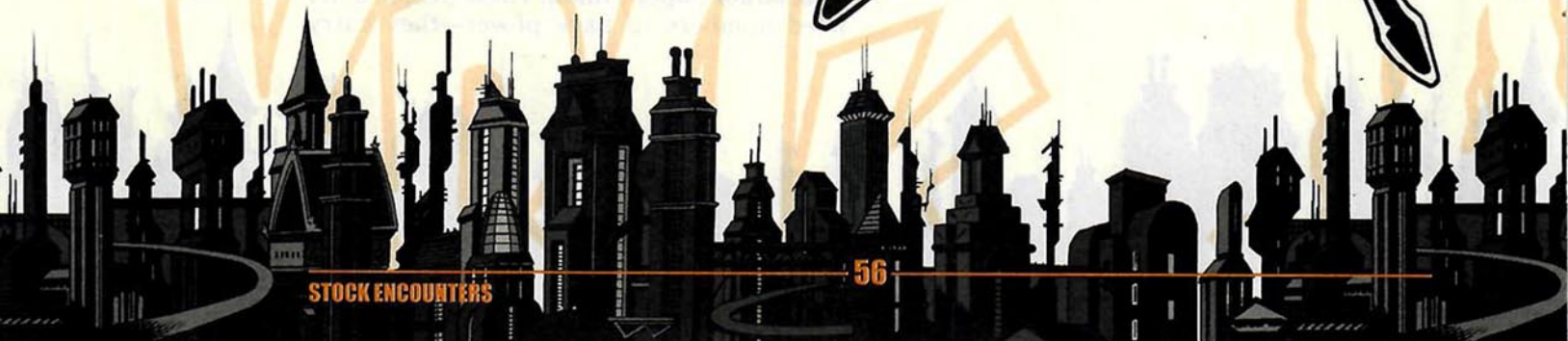
For these villains, one per hero is often adequate. Typical stats are all 2D except: *brawling* 4D, *driving* 3D, *lockpicking* 3D, *marksmanship* 4D, *running* 3D, *conceal* 3D, *security* 3D, *surveillance* 3D, *streetwise* 3D. Speed: 30. PDV: 1. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 18. Equipment: handgun (BDV 5Dx2 to 5Dx3, depending on model), other equipment as required by the job.

5. Major Super Villain: Sometimes, to do the job right or just because they feel like it, the major super villains come out to play. Generally, a situation in which the heroes stumble across major super villains furthering their goals is not the focus of a minor encounter. However, you might need to throw one of the big guys in your heroes' way if they get too cocky. You can find stats for villains in the

"Legendary Heroes & Villains" chapter of the rulebook.

MOTIVATION

Why is the villain doing what he's doing? Of course, some motives are more appropriate than



others for certain villains. Some villains may have more than one motivation. You might consider one of these, or make up your own:

1. As a diversion for other criminal activity.
2. As a means of announcing the villain's presence to the world.
3. As an attempt to embarrass the heroes.
4. To make a statement (for example, breaking into a place just to show that the villain can get past the security, or destroying a chemical plant to make a statement about the environment).
5. Because their boss told them to do it.

Hook

Why are the heroes in the right place at the right time? Here are some possibilities:

1. They happen to be in the neighborhood—taking a walk, watching a public event, patrolling the area, or another such activity.
2. They receive a message, such as a phone call or a signal, requesting their assistance. In some cases, this may be a fake call for help.
3. They hear about the situation on the radio or see it on the television as a “live, on the scene” presentation.

Other Details

For each encounter, you'll also need to decide where and when it's taking place and who the Narrator's characters are in addition to the villains. Be sure to pick a place and time that seem appropriate for the villain, his motivation, and the type of encounter. Which Narrator's characters you pick depends on all of those factors. Usually you won't need to know their game statistics, but as you design your encounters, be sure to briefly note the types involved or nearby. For example, mothers are pushing strollers, the mayor is giving a speech, a security guard is knocked out, and so on.

Rewards

Don't forget to reward the players and their characters for participating in these encounters. Give each hero one or two Character Points for completing the goal; one for having fun; one to those who roleplayed well; and

three to each hero if everyone worked as a team or, in the case of a solitaire adventure, if the player roleplayed well alone. You may want to give the heroes an extra Character Point or two if the heroes actually captured the villain.

Feel free to adjust these depending on the circumstances of the encounter. Unless you've made the encounter particularly deadly or challenging, these scenes don't warrant Hero Points.

If you use these encounters as fillers between adventures, to simulate an average day in the lives of the heroes, you may also consider docking 10 Character Points for heroes who refuse to participate in an encounter. Don't be sneaky about this, though; you must give the players a chance to avoid the situation. That is, the heroes must know that the activity is occurring and they deliberately ignore it. Do not take away Character Points if the heroes are already involved in another encounter, making it difficult or impossible to participate in a new one. That may be how it happens in real life, but characters shouldn't be penalized for not being able to be everywhere at once.

THE ENCOUNTERS

Fire

Setup

1. Pick what's being threatened by a fire and needs saving. Take one or more of these possibilities:

- A. Adults.
- B. Children.
- C. Pets.
- D. Valuable objects, such as antiques, museum artifacts, money, jewels, papers, chemicals, and so on.

- E. The building (the location of the fire itself), particularly if it's a recognized historical site.

2. Decide where the fire occurs. This will depend largely on what needs to be saved. Some possibilities include:

- A. An office building, which could contain people and valuable objects.
- B. An apartment building, which would have residents, including adults, children, and pets.
- C. A museum; this would definitely have



people and valuable objects and may also be a historical site.

3. Select a hook. The list in the "Common Elements" section offers suitable suggestions.

Encounter

For a quick encounter, have one threatened person, pet, or object per hero and keep them relatively close to each other. Increase the distance between and the number of things that need saving to make the encounter more challenging.

As the heroes try to resolve this situation, they need to contend with extreme heat, flames, smoke, and fiery pieces of falling debris. Locked doors or barred windows may pose further obstacles. Similarly, trapped people and pets may be unconscious or too frightened to cry out, or they may even resist being saved.

You can make this encounter a hook for a longer adventure: The heroes might find clues to the arsonist's identity as they search the rooms for their goal. Likewise, the authorities or the owner of the building could ask the heroes to investigate the reason behind the blaze.

HARASSMENT

Setup

1. Pick a villain. Any will do, though, of course, their reasons for harassing the hero will vary.

2. Select a motivation for the villain. In addition to the ones listed in the "Common Elements" section, you might use one of these:

A. Bullying; the villain picks on the hero because the villain thinks he's stronger.

B. To kidnap one or more of the heroes for experiments, ransom, torture, or just because he can.

C. To weaken the heroes and pave the way for a deadly adversary for whom the villain is working.

3. Decide on a location. Try to pick one suitable for a fight, such as a subway station, a street, or a park.

4. Choose a hook. Again, any from the "Common Elements" section will work.

Encounter

This type of encounter is essentially a thinly disguised excuse for a fight scene. The villain surprises the hero and begins to beat her up. Depending on the villain, the fight will last until the hero is knocked out, the villain is subdued, or the villain feels he's had enough and flees.

RAMPAGE

Setup

1. Select a villain. A gang, an existing villain or a super villain you've created who likes destruction.

2. Choose a reason for the rampage. Aside from the ones already suggested, consider these:

A. For the pure joy of destruction; fighting the heroes is secondary to causing as much damage as possible.

B. To weaken the heroes; this villain may only be the vanguard of a more menacing villain.

3. Pick a location. Outlying parts of a city are typically best for short encounters, as these places will get attention without destroying too much.

4. Decide on a hook. Any listed in the "Common Elements" section would be suitable.

Encounter

The heroes find out that someone is on a destructive spree. When the heroes appear on the scene, the villain either fights the heroes while continuing his rampage, or he fights briefly and then tries to flee. This will depend on the villain's motivation. In either case, the heroes need to stop the villain while minimizing the destruction.

ROBBERY

Setup

1. Choose the focus of the robbery. For example:

A. An item that cannot be used immediately, such as a painting, statue, rare chemicals, technological components, money, or jewels.

B. An item that can be used immediately, either as is or in combination with something the villain already has, such as a

weapon, armor, or the last piece to a device.

C. Something or someone that could help the villains, get in the way of either side, or even flee on its own (and get lost or captured away from the scene of the attack), such as a person, animal, or mobile artificial intelligence.

2. Choose the villain. This could be any of the villain examples detailed in the "Common Elements" section.

3. Decide on the villain's motivation. The ones listed in the "Common Elements" section can be combined with any of these examples:

A. Needs the item for a personal collection.

B. Wants to sell or ransom the item, person, animal, or whatever.

C. The item is the last component in a device or weapon.

D. To free the person (this motivation applies to freeing a transported criminal).

E. Needs the skills or knowledge the person possesses.

F. As a means of getting revenue (if the item is money).

4. Select where the robbery will occur. For example:

A. Where the item is stored or the person is staying.

B. En route between two locations.

C. While on display at a festival, in a building, and so on.

D. While participating or being used in a public or large private event.

5. Decide on the hook. In addition to the others already given in the "Common Elements" section, here are some more:

A. The heroes are assigned to guard the item or person.

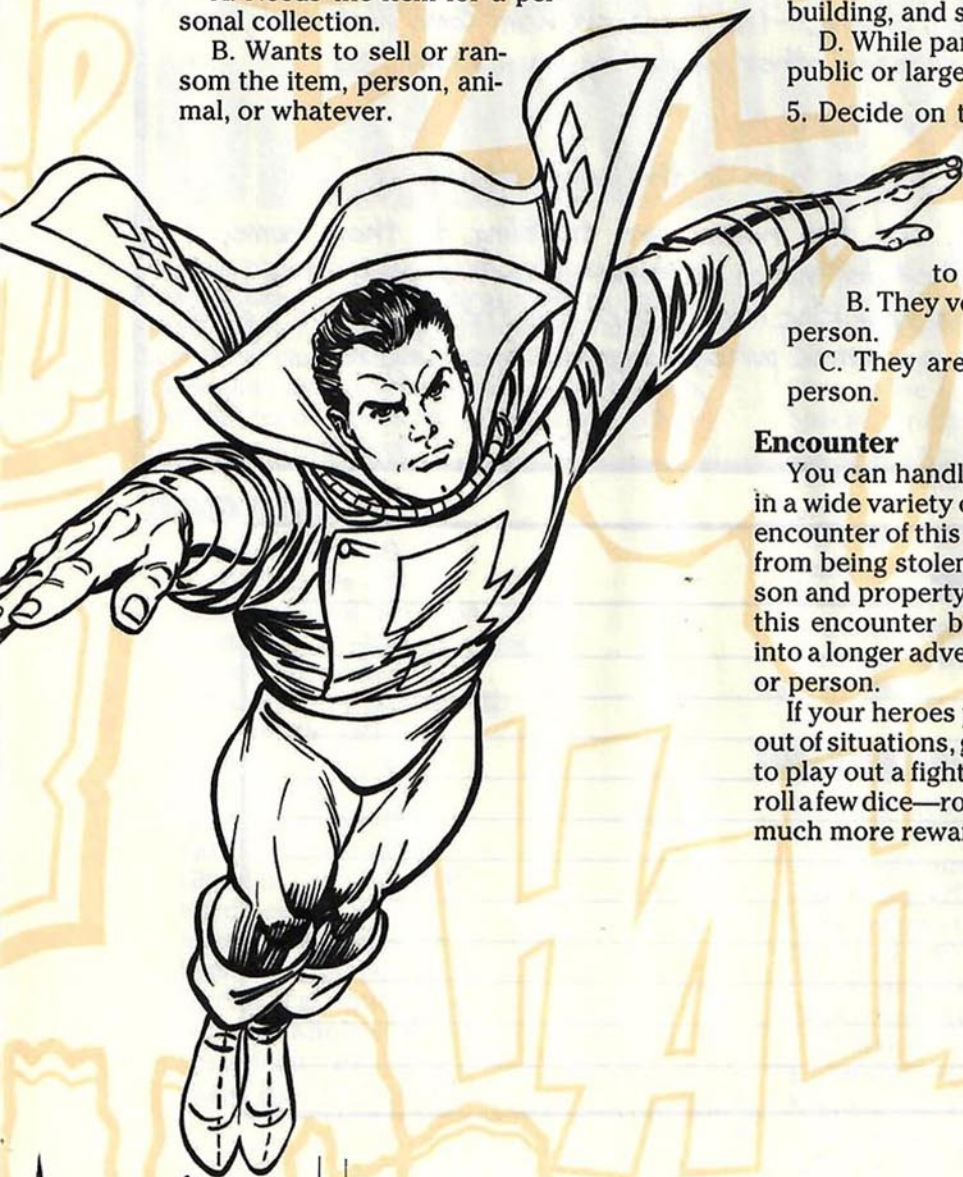
B. They volunteer to guard the item or person.

C. They are hired to guard the item or person.

Encounter

You can handle a basic robbery encounter in a wide variety of ways. The main goal of any encounter of this type is to prevent something from being stolen while limiting injury to person and property. If the heroes botch the job, this encounter becomes a great way to lead into a longer adventure of retrieving the object or person.

If your heroes prefer to try to talk their way out of situations, go with it. Although it's easier to play out a fight scene—all you need to do is roll a few dice—roleplaying the scene will prove much more rewarding.



EXAMPLE ENCOUNTER: THE MUGGING...

Type: Robbery

Goal: Stop a gang from stealing a woman's purse.

Villain: Gang of four teenagers—one woman and three men.

Motivation: Money, bullying—the teenagers want some quick cash, and they're showing off to each other by picking on a woman.

Place/Time: Alley; at night.

Hook: The heroes happen to be in the neighborhood.

Details: It's night, and the heroes are traveling to their home, a restaurant, or some other destination. As they approach an alley, they hear a small scream and some whacking noises. Peering in, the heroes see a group of teenagers stealing a woman's purse and generally abusing her.

ENCOUNTER NAME: _____

Type: _____

Goal: _____

Villain: _____

Motivation: _____

Place/Time: _____

Hook: _____

Details: _____

ADVENTURE

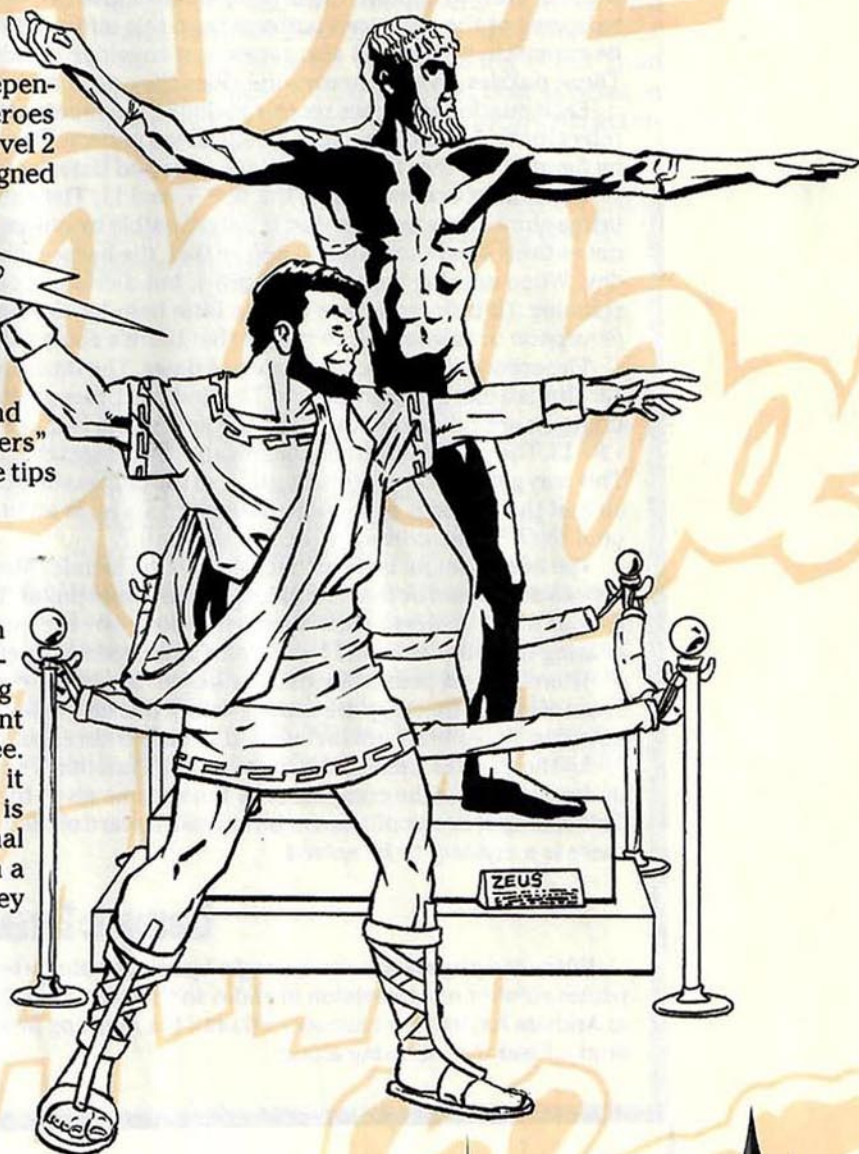
ARKHAM MAYHEM

"Arkham Mayhem" is a series of independent scenarios for a group of four to six heroes of Power Level 1 or two to three Power Level 2 heroes. Though these scenarios are designed to take place in Gotham City anytime before it was turned into a no-man's-land, the Narrator can make a few character changes and set them anywhere.

In each of these scenarios, the Narrator will need to determine how the heroes find out about the crime. The "Stock Encounters" chapter in the *Narrator's Book* offers some tips for getting the heroes to the scene.

REWARDS

For each of these scenarios, give each hero one or two Character Points for getting through it. Having fun and roleplaying well also deserve a one-Character Point reward, while teamwork deserves three. Anyone who used a Hero Point receives it back, but none of these scenarios alone is dangerous enough to warrant an additional Hero Point. You may also want to toss in a couple of extra Character Points if they capture the villain (or villains).



APRIL FOOL'S MONTH...

The Narrator can also link the scenarios into a full-length adventure. In this case, while the heroes will face many physical dangers, the key to the complete adventure lies in the player's ability to see the twisted logic underlying the string of events they become caught up in. The ability to second-guess what's coming next will allow the heroes to get the jump on the villains—and they'll need every advantage they can grab!

Christian Gilbert, a cub reporter for a local news station, will do anything to get ahead—even stage crimes to gain ratings. Under the pretext of doing a story on Arkham Asylum, he has contacted several inmates and made bizarre arrangements with them. In exchange for arranging their release (by bribing a few doctors), he's given them specific instructions so they will perform exactly the crime he wants at exactly the time he wants on the exact day he wants. This is important because Christian needs to be there with his crew to capture the acts on video. It also provides the numerical information the heroes need to figure out the reporter's pattern. From this information, the heroes can deduce when the crimes will be committed. They will also receive an envelope of riddles with the morning mail (see Handout #1). These puzzles give the heroes the clues they need to determine the times and locations of the crimes.

Each puzzle the heroes receive includes a number and a riddle in the form of a question. The number refers to the day and time, which both have a pattern. This gives the heroes two ways to solve the puzzle—by figuring out that the numbers are days and times or by resolving the pattern.

The crimes occur on April 1, 2, 3, 5, 7, and 11. The pattern is that all the dates are prime numbers. A prime number is a number that is only divisible by one and itself. This pattern can be guessed at, but it's not entirely clear until April 5. Before that, the heroes may think there's a crime being committed every day. When nothing happens on April 4, but a crime occurs on April 5, their mental gears should start spinning. (If it doesn't, give them a little help by allowing the most perceptive character a Moderate *Perception* or *scholar* roll to realize that there's some pattern to the crimes.)

The crimes also all occur at precise times. The times (in military times) are as follows: 1, 2, 3, 5, 8, and 13. This is a more difficult puzzle. The first two times get the progression rolling. The times from the third crime on are calculated by taking the sum of the two previous crimes: $1 + 2 = 3$; $2 + 3 = 5$; $3 + 5 = 8$; and $5 + 8 = 13$. The puzzle is further complicated by the fact that time is not normally presented in military style. This may get the players thinking that all the crimes will occur before noon, or just cause simple confusion so that the puzzle is even more difficult to solve. In addition, the puzzle is identical to the "day" puzzle until the 8:00 A.M. crime that occurs on April 7.

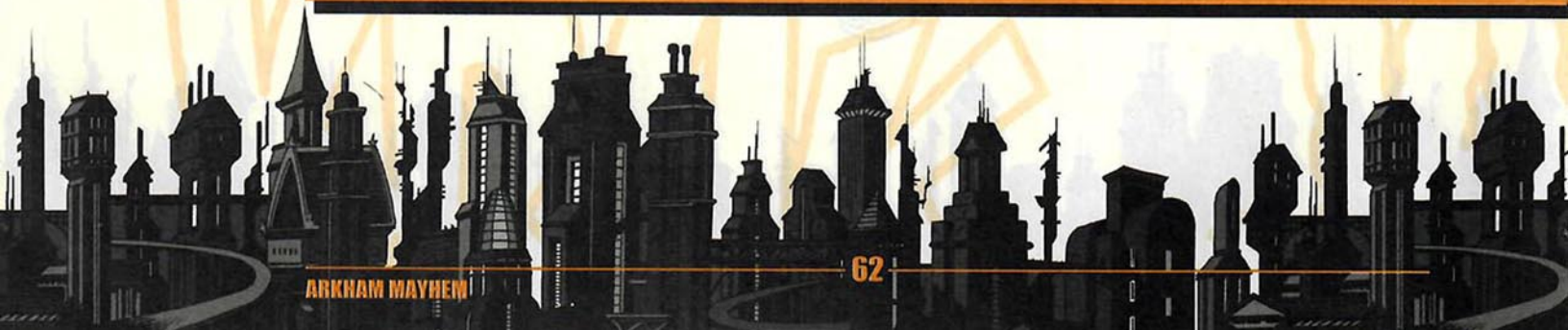
The heroes might believe that Julian Day (Calendar Man) is somehow orchestrating this scheme from his cell at Arkham or that the Riddler is the mastermind. This is definitely not the case. Questioning Day reveals nothing except his irritation that someone is copying his style. Unknown to anyone, the reporter is using Calendar Man and the Riddler's methods of operation to throw the heroes off.

There's also a possibility that the heroes might not even realize that there is a puzzle underlying the chain of events that they are dealing with. If this happens, you will need to give them tips to suggest what's going on. Some hints are included in the adventure, but feel free to add more as necessary.

As the puzzles unfold, the grandeur of Christian's scheme becomes apparent. The revelation and understanding of the complexity of the scheme gives the players the thrill of being master detectives. This feeling of accomplishment is the main reward of the adventure, so make sure the players realize that there is a mystery to be solved.

CRIME 1: BREAKOUT!

When the players are ready, begin by establishing where the heroes are, but make sure each hero is within earshot of a television or radio so they can hear the news report. The first news of the breakout at Arkham Asylum isn't announced until the morning news (which gives the villains several hours head start). Read the following aloud.



"And now for this special report..."

"This is Christian Gilbert reporting live from Arkham Asylum. An undisclosed group of inmates escaped in the early morning hours of April 1. Details are still sketchy at this point, but Commissioner James Gordon promises the quick apprehension of the suspects. This is certainly no April Fool's joke, folks. We will bring you new information as it becomes available..."

You tune out the newscast. The authorities won't allow too much to go out over the airwaves because they don't want the public to panic. Commissioner Gordon doesn't have the manpower to scour the entire city for these lunatics and keep the regular criminals in check. Batman tries to take care of all Gotham's loonies, but it's time someone stepped up and gave him a hand.

The players can approach the situation in many ways. Only two of them provide clear results. The first way would be to work with the police. This may not be possible depending on the relationship the heroes have with the police. If the heroes have no inside contact with the police force, any attempt to help will be rejected at best. At worst, they could be arrested for obstruction of justice! Batman usually meets privately with Commissioner Gordon to get the inside scoop. If the heroes have a similar contact, they can use her (or him) to get the list of escaped clients, which includes Killer Croc, Dr. Jonathan Crane (the Scarecrow), Edward Nygma (the Riddler), Jervis Tetch (the Mad Hatter), and Maxie Zeus. Additionally, they can find out that the breakout occurred around 1:00 A.M.

Remember that the adventure is on a timetable. The second crime occurs on April 2 at 2:00 A.M. If the heroes haven't investigated Arkham by then, move on to "Greeks Taking Gifts."

Here are the crimes, the order in which they're committed, and the riddles they're associated with:

- Crime 2: Scenario name: "Greeks Taking Gifts"; time: April 2 at 2:00 A.M.; place: museum; riddle #22
- Crime 3: Scenario name: "Arcade of Doom"; time: April 3 at 3:00 A.M.; place: arcade; riddle #33
- Crime 4: Scenario name: "Freefalling"; time: April 5 at 5:00 A.M.; place: climbing association's annual cliff climb; riddle #55
- Crime 5: Scenario name: "The Main Event"; time: April 7 at 8:00 A.M.; place: gymnasium; riddle #78
- Crime 6: Scenario name: "Stop the Presses!"; time: April 11 at 13:00 (1:00 P.M.); place: newspaper office; riddle #1,113

OTHER CHANGES

In each of the scenarios, allow all of the heroes a Difficult *Perception* roll at some point during the fight. Those who succeed realize that a television crew has pulled up. Anyone who stops to take a better look at them loses his or her action, but may make a Heroic *Perception* roll. Succeeding at this roll means that the hero recognizes the reporter as the one who announced the Arkham escape.

Additionally, if the heroes don't figure out the time and place of a crime, allow them the chance to see the television news report on the event. Describe the event from the point of view of Christian Gilbert, the station's on-the-scene reporter.

The heroes might try to question Christian, particularly if they've become suspicious about all his appearances at these events. His excuses will seem plausible: he was tipped off by an anonymous source; he was assigned to cover the event; or he was listening to the police band radio. He'll use whatever reason seems most appropriate, and he avoid repeating himself too much. As soon as he can, he'll try to get away from the heroes, saying that he has another assignment he needs to attend to. Christian will never try to interview the heroes; instead, he packs up his gear and leaves the scene as soon as either the heroes or the police get the situation under control.

Wrap up the adventure with the suggestions in "The Last Day" sidebar at the end of this chapter.

ADDITIONAL REWARDS

Give each hero an extra Character Point for each riddle that the group solved. If the heroes figure out that Christian is behind the crime wave, give them a Hero Point. Bringing all of the villains and Christian to justice will also certainly earn them the gratitude of the television station and the community.



GREEKS TAKING GIFTS

The heroes have deduced that the Gotham City Museum will suffer some kind of crime tonight. Sure enough, in the early hours, Maxie Zeus makes his entrance. Maxie has brought some of his favorite thugs with him: Heracles, Ares, and Hades (use only one or two of these henchmen for smaller, less powerful groups of heroes).

Read the following aloud.

At exactly 2:00 A.M. (according to the clock by the entrance), the door to the museum is suddenly destroyed by the van that comes hurtling through it. The van screeches to a stop, and three large men and one rather smallish man come out. The three large men are strangely attired. The most muscular one wears a leather tunic and sandals. One wears a shining suit of armor and wields a great sword. The last wears a similar set of armor but it's jet black, and he carries a scythe. The smallish man wears what appears to be a toga and carries an item in his right hand that looks like a lightning bolt. The small man suddenly speaks in deep and commanding voice, "Know that you are besieged, tomb raiders! How dare you collect the items my worshippers so lovingly crafted in my honor! Heracles, my son, go forth and reclaim my statue. Place it the chariot. Ares and Hades, destroy any who oppose us. So commands the god of gods, the mighty Zeus!"

Maximillian "Maxie" Zeus. All stats 2D except: boating 4D, dodge 3D, driving 3D, melee

weapons (lightning bolt staff) 4D, piloting 3D, marksmanship (lightning bolt staff) 6D, Knowledge 3D, navigation 4D, scholar (ancient Greece) 6D, scholar (smuggling) 6D, Presence 3D, command 6D, intimidation 6D, willpower 5D. Advantages/Disadvantages: Charismatic -3D, Leadership Ability -2D, Wealth -6D, Enemy (Batman) +2D, Fugitive +3D, Psychological Disorder (delusional, believes he is the Greek god Zeus) +3D. Speed: 30. PDV: 2. Unarmed BDV: 1D. Physique/lifting bonus: +1. Hero Points: 0. Villain Points: 8. Character Points: 64. Body Points: 26. Equipment: Lightning bolt staff [BDV 4D for tip; BDV 3D for flat; Electricity Manipulation (energy blast) 10D].

Heracles. All stats 2D except: brawling 5D (bear hug +1D, headbutt +1D, pin +1D, throw +1D), dodge 5D, catch 5D, Physique 5D, will-

HANDOUT #1

My Dear Friends:

The first crime's happened already this morning, and that's no joke. Think you're witty enough to resolve these riddles?

Riddle #22: What rest home for things do goddesses praise?

Riddle #33: What's help for Noah's wonderful boat called?

Riddle #55: What's left when half a mountain runs away, and who would climb it anyway?

Riddle #78: What's a building named after that sweaty muscleman, James?

Riddle #1,113: What's black and white and read all over?

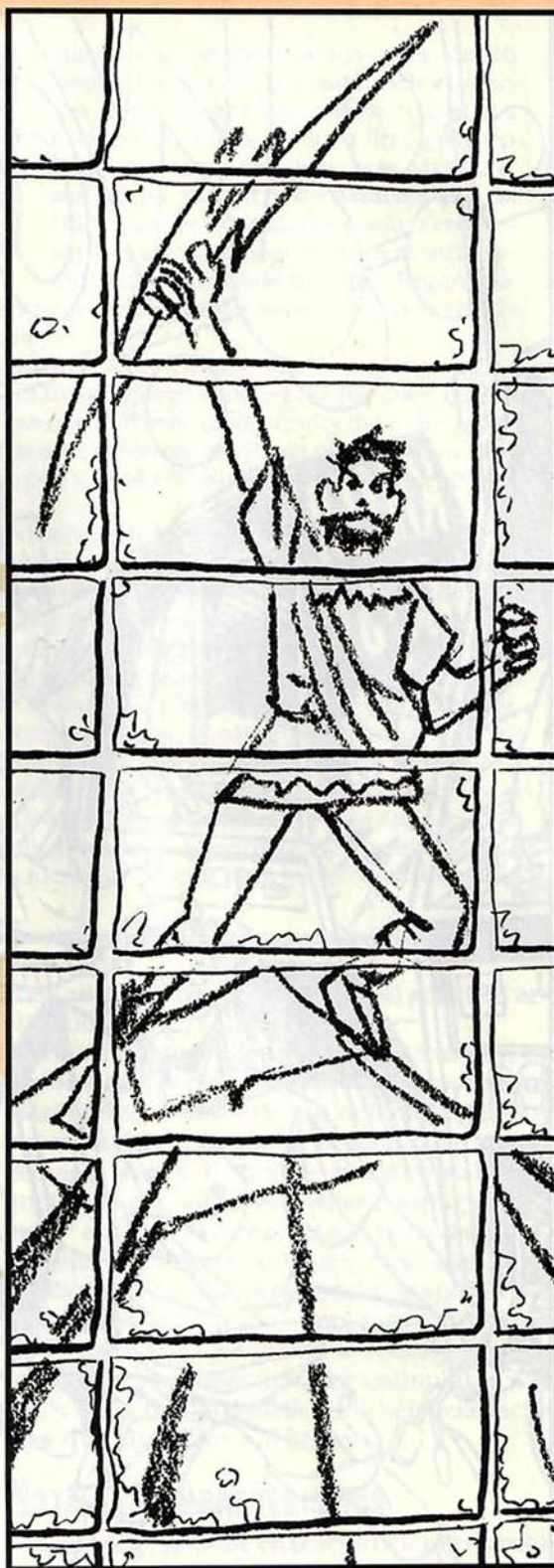
power 4D. Advantage: Attractive Appearance – 2D. Speed: 30. PDV: 3. Unarmed BDV: 3D. *Physique/lifting* bonus: +2. Hero Points: 0. Villain Points: 3. Character Points: 24. Body Points: 45.

Ares. All stats 2D except: *brawling* 4D, *dodge* 6D, *martial arts* 4D, *melee weapons* 6D, *marksman* 5D, *missile weapons* 5D, *thrown weapons* 5D, *Physique* 3D, *willpower* 3D. Speed: 30. PDV: 3. Unarmed BDV: 3D (*brawling*), 1D (*martial arts*). *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 4. Character Points: 32. Body Points: 28. Equipment: Sword (BDV 4D), Shield (AV 6), leather armor (AV 8), crossbow with 6 quarrels (BDV 4D).

Hades. All stats 2D except: *brawling* 3D, *dodge* 4D, *melee weapons* 4D (*scythe* 6D), *resistance* (*scythe's poison*) 4D, *intimidation* 4D, *willpower* 4D. Speed: 30. PDV: 2. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 4. Character Points: 32. Body Points: 26. Equipment: Poisoned scythe (BDV 5D; anyone damaged by the scythe must make a Extremely Difficult *resistance* roll or be paralyzed for the next four hours).

The statue of Zeus is a priceless treasure that should be preserved at all costs. Luckily, the villains realize this and do everything in their power to avoid damaging it (or any of the other art treasures). The battle should be fun and exciting. Make sure to describe the combat actions of the “Greek gods” in elaborate detail. Some examples include: “The mighty Heracles lifts the empty pedestal, wielding the hunk of marble as a massive club!”, “The warlike Ares swings his great sword with a bestial ferocity. The blade slices through the air like a razor.”, “Hades slashes at your head with his vicious scythe, its deadly venom dripping angrily from the blade.” Maxie doesn’t enter into combat unless attacked directly, but he shouts encouragement to “my son Heracles,” “the warrior Ares,” and “my great brother Hades.”

If the heroes lose, the cops arrive instantly and clean up the bad guys. This puts the heroes in awkward position. Fortunately, they are caught trying to capture the bad guys. As long as the heroes don’t interfere with the police when they arrive, wreck the museum, or are known fugitives, the police won’t charge the heroes with anything.





If the heroes win, they hear sirens rapidly coming closer. They'll have just enough time to truss up Maxie and his gang before they bug out of the museum. If their relationship with the police is good, the heroes could wait around and personally hand over the villains.

ARCADE OF DOOM

The heroes get a tip that something's going to happen in the early morning hours at a new arcade, called "Wonderland." Jervis Tetch rigged up the virtual reality game with a custom-made piece in the VR helmet—one of the Mad Hatter's famous mind control devices. Throughout the day, anyone who played the virtual reality game feels compelled to return at 2:45 the next morning. At that time, the Mad Hatter lets them in and gives each of them a virtual reality helmet. If the heroes get to the arcade before the appointed time, they may be able to prevent the people from going inside. Should the Mad Hatter think his plan will fail, he'll try to escape down a back alley.

If the heroes come just before 3:00 A.M., read the following aloud:

This is a strange arcade. The doors have been left wide open, but there's no one around in the main area—not even a security guard. You hear some sounds coming from the back room. Slipping forward, you can peer around a corner to see one of the strangest scenes you've ever witnessed. A large group of children and adults—you count 50—stand absolutely still in formation, five rows of ten. They all wear VR helmets. A diminutive man you immediately recognize as the Mad Hatter addresses the group. "At precisely 3:00 A.M. today, you will lay waste to this building. Destroy it in an act of public vandalism. Use any means necessary—just do it. Remember, my friends! You must not be late, and it must be done on the right date! Now, it's time for tea."

At this point, the Mad Hatter dashes out the back door. Unless the heroes act in the next round, the Mad Hatter gets away. Otherwise, set up a chase through some back alleys, with the Mad Hatter tipping over garbage cans and screaming quotes from *Alice in Wonderland*. (Note that if any hero is wearing an interesting

hat, the Mad Hatter will allow that person to come near him, just so that he can get a closer look at the headgear.)

Meanwhile, the arcade patrons begin their trashing. The heroes need to stop them without hurting them and before they destroy the place. If the heroes need help, have the police arrive to lend a hand.

The Mad Hatter (Jervis Tetch). All 2D except: *Knowledge* 4D, *computer ops* 8D, *science* 5D (*mind control* +5D), *scholar* 5D (*Alice's Adventures in Wonderland* +2D), *engineering* 6D, *invent* 3D (*mind control devices* +4D), *repair* 6D, *command* 3D, *willpower* 3D. Advantages/Disadvantages: Enemy (Batman) +2D, Fugitive +3D, Psychological Disorder (obsessed with hats and believes he is the character he portrays) +3D. Speed: 30. PDV: 1. Unarmed BDV: 2D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 11. Character Points: 88. Body Points: 24.

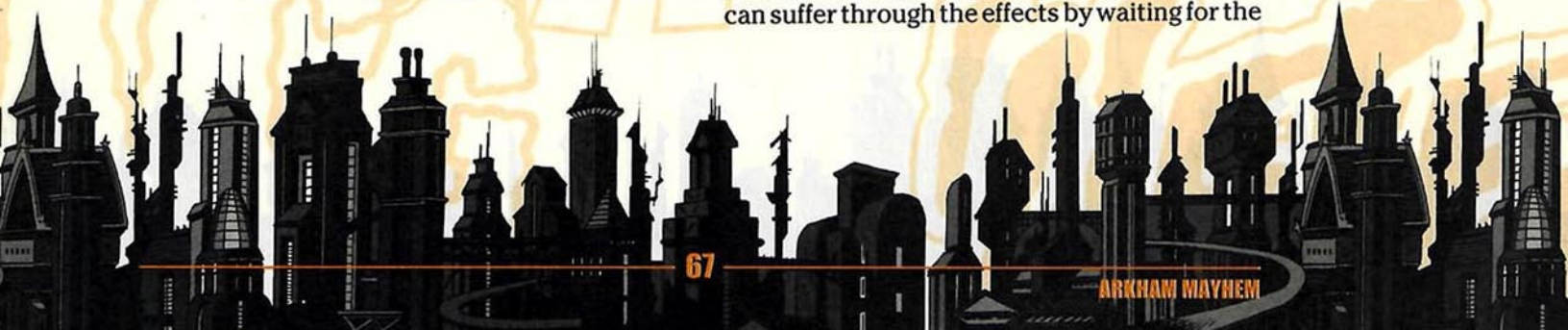
Arcade patron. All stats 2D except: *computer ops* 4D, *scholar* 3D. Speed: 30. PDV: 1. Unarmed BDV: 1D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 14. Equipment: VR helmet (which, when removed, causes the person to stop destroying the arcade and wander aimlessly away from the building).

FREEFALLING

The heroes find out about the Climber's Association annual cliff climb. (It starts at 5:00 A.M. on April 5 if you're following "April Fool's Month.") The cliffs are a two-hour drive north of the city. For pleasure or to assist with security, the heroes decide to attend.

No one realizes that the Scarecrow plans to lace the water bottles of the climbers with a slow-acting version of his fear toxin. The effects will start when the climbers are halfway up the cliff. If the heroes are there before the climb starts and they know a crime might occur, they'll get a chance to interfere with the climb, but there are still enough onlookers for the Scarecrow to throw a few fear gas bombs into the crowd.

Resisting the fear gas requires a Heroic *resistance* roll. Those affected by the gas run away from the cliffs and other places more than one foot off of the ground. Once affected, victims can suffer through the effects by waiting for the





gas to wear off, or they can attempt a Super-Heroic *willpower* roll to overcome its effects. To figure out the number of hours, roll 6Dx4 for the number of hours, with a minimum of one hour.

The event is too far away from civilization for the police to respond any quicker than in one hour. However, there's an ambulance on site for the climb, just in case.

The Scarecrow (Dr. Jonathan Crane). All stats 2D except: *brawling* 3D, *dodge* 3D, *marksman* 3D, *Knowledge* 4D, *computer ops* 5D, *research* 7D, *scholar* 7D (*psychology* +1D, *biochemistry* +1D, *fear* +3D), *Perception* 3D, *invent* 4D (*fear chemicals* +5D), *engineering* 4D (*fear chemicals* +5D), *search* 6D, *security* 4D, *streetwise* 4D (*Gotham City* +1D), *surveillance* 6D, *Presence* 1D, *bluff* 4D, *intimidation* 7D, *persuasion* 8D, *willpower* 6D. Advantages/Disadvantages: Enemy (Batman) +2D, Phobia (Batman) +3D, Phobia (women) +4D, Psychological Disorder +3D, Fugitive +3D, Sworn Enemy (Batman, Catwoman) +2D each, Unattractive Appearance +2D. Speed: 30. PDV: 2. Unarmed BDV: 3D. Physique/lifting: +1. Hero Points: 0. Villain Points: 15. Character Points: 120. Body Points: 23. Equipment: 3 fear gas bombs.

If the heroes attend the event (to watch or to stake it out), allow them to generate Difficult *Perception* rolls to notice an inconspicuous man being a little too curious about the climbers' water (this is the Scarecrow out of costume). If the heroes notice and take action, the Dr. Crane runs off to get into costume and come back with fear gas bombs. If the heroes don't notice, the climb goes off as planned until three of the climbers stop halfway up the cliff's side, paralyzed by fear. At this point, the Scarecrow reveals himself and makes this declaration: "This day, you will all know fear. Fear is the glue that holds society together, but it can also drive us apart. Watch now my demonstration of the more negative aspects of fear." He then runs off to a safer viewing distance, one away from super heroes.

To make matters more interesting, a television station has sent a crew out to film the event. The heroes get to perform before a rolling camera. (If "April Fool's Month" is being followed, the reporter is Christian Gilbert, who, if questioned, is "on assignment from the station.")

To get the climbers down, each hero needs to make one Moderate and two Difficult *climbing* rolls. One gets them up, the second means the hero keeps her balance while she lashes the victim to herself, and the third means they both make it down all right. Rescuing a climber takes the hero out of combat because it takes a while to get up there. A failed roll at any point simply means the hero slips and falls. As long as they are using the proper equipment to climb, their safety lines will prevent them from taking any serious damage.

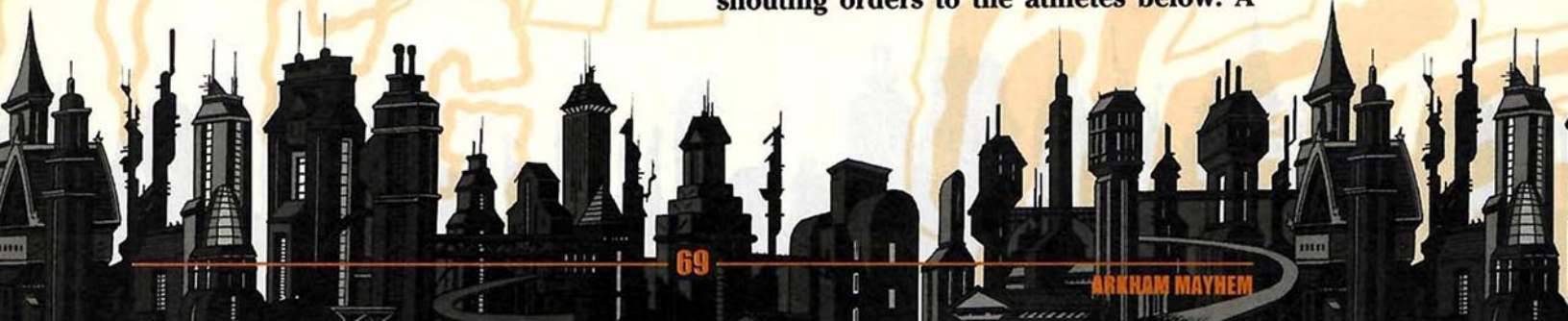
If the Scarecrow is defeated, he explains his actions as he's led away by the police: "I assure you, I was simply asked to deliver this lecture as a favor. It was very important that I give this lecture at this particular time and place. You see, my recent...grant...is contingent upon performing this service. It isn't unusual for professors to give lectures in order to secure grants, you know. It's all quite normal. I'm sure these students of fear will never forget their lesson."

If the Scarecrow is not defeated by the heroes, he further terrorizes the crowd with fear gas until the crowd suddenly panics and tramples him. Luckily, the paramedics on the scene aren't caught by the fear gas and they rescue Crane. For the heroes, the only penalty for losing is a case of the jitters and the fact that they don't get to hear his parting speech (which is significant if "April Fool's Month" is being used or if this is the starting point of a larger adventure).

THE MAIN EVENT

Jimmy's Gym is holding some open tryouts for a fledgling pro wrestling league. The tryout is set for April 7, and it begins at 8 A.M. For business (perhaps Jimmy hired them as security or they want to try out for the league) or for pleasure, the heroes attend the tryout. Read the following aloud:

The gym is full of a motley array of athletes. Some are overweight, out-of-shape hopefuls who always wanted to make a living in the squared circle. Some are impressive-looking musclemen who have been patiently awaiting their opportunity to break into "the show." The only person you recognize is Wally Wrestlerman, an old-time, washed-up wrestler. He stands in the ring shouting orders to the athletes below. A



large man in an overcoat steps into the ring. His features are covered by his wide-brimmed hat, which he wears tilted low over his face. Suddenly, the man throws off his coat to reveal his massive muscles. But the figure you see is far more reptile than man—it's Killer Croc! The monstrous figure points at Wally and exclaims, "I always wanted a piece of ya, Wrestler! I escaped from Arkham just for this! I remember Florida. 'The greatest gator wrestler of all time?' Is that what you called yourself? Well, what about me? What about Killer Croc? I'll rip ya apart, chump! Ring that bell!"

Croc intends to wipe the floor with Wrestler. Most of the assembled wanna-be wrestlers scatter. One of the few people with the guts to stick around is the smallest guy in the building—the referee. His name is Eugene Smith. He thinks that Croc is part of the show, so he's not even afraid. Croc will literally dismantle Wrestler unless the heroes interfere. When they do, a huge melee ensues, but Eugene is convinced this is all part of the act. Wrestler escapes the ring at his first opportunity and heads for the back. He isn't running away. He's running to get his best wrestler, Atlas. At that point, Smith calls for the bell, grabs a microphone, and announces: "The winner, by result of disqualification, is KIL—LER CROOOOOC." Smith then announces the second match of "Killer Croc versus...the other guys!" and has the bell rung. He makes a nuisance of himself by demanding the heroes relinquish foreign objects (their equipment and weapons). He also requires the heroes to release any illegal holds (chokes and so on), and he insists that the heroes give Croc a "clean break" if he gets backed into the ropes. If anyone falls on his or her back and is pinned down by someone else, Smith slides in and delivers an extremely rapid three-count (they don't call him Quick-Count Smith for nothing). Then he demands that the downed "wrestler" leave the ring, reminding the hero that he'll call for a disqualification if he or she stays inside.

Should the situation turn ugly for Killer Croc too quickly, some muscular wrestlers leap into the ring (one for every two heroes). They join the fracas—to even out the odds or for the chance to beat up a super hero.

Killer Croc. All stats 3D except: *brawling* 9D (*backhand* +1D, *bear hug* +3D, *choke* +1D, *clothesline* +1D, *haymaker* +3D, *pin* +2D, *slam* +3D, *throw* +2D, *uppercut* +1D), *dodge* 8D, *Physique* 4D (6D), *Knowledge* 1D, *streetwise* 5D, *survival* (sewers) 7D, *tracking* 4D, *animal handling* 5D, *command* 4D, *intimidation* 9D, *willpower* 6D. Disadvantages: *Enemy* (Batman) +2D, *Fugitive* +3D, *Unattractive Appearance* +2D. Speed: 30. PDV: 4. Unarmed BDV: 5D. *Physique/lifting* bonus: +3. Hero Points: 0. Villain Points: 10. Character Points: 80. Body Points: 48. Powers: Superattributes: *Physique* 2D, *Natural Weapons*: Claws 2D, *Natural Armor*: Reptilian Hide 3D.

Wally Wrestler. All stats 2D except: *Reflexes* 3D, *acrobatics* 6D, *brawling* 6D (*clothesline*, *slam*, *bear hug* +1D each), *Coordination* 3D, *driving* 4D, *catch* 4D, *Physique* 4D, *leap* 5D, *lifting* 6D, *running* 5D, *computer ops* 3D, *scholar* 3D (*business* +2D, *wrestling rules* +2D), *Perception* 3D, *artist* (*acting*) 5D, *survival* 4D, *Presence* 3D, *command* 5D, *intimidation* 6D, *persuasion* 4D (*showmanship* +4D), *willpower* 6D. Advantages/Disadvantages: *Wealth* -4D; *Physically Limited* (age: -1D to *Reflexes*, *Coordination*, and *Physique*) +7D. Speed: 30. PDV: 3. Unarmed BDV: 3D. *Physique/lifting* bonus: +2. Hero Points: 0. Villain Points: 0. Character Points: 10. Body Points: 30.

Eugene "Quick-Count" Smith. All stats 2D except: *Reflexes* 4D, *brawling* 5D, *dodge* 8D, *leap* 4D, *lifting* 4D, *running* 4D, *Knowledge* 3D, *medicine* 5D, *scholar* 4D (*wrestling rules* +7D), *security* 4D, *Perception* 3D, *artist* (*acting*) 4D, *streetwise* 4D, *survival* 4D, *Presence* 4D, *command* 6D, *intimidation* 6D, *willpower* 6D. Speed: 30. PDV: 4. Unarmed BDV: 3D. *Physique/lifting* bonus: +2. Hero Points: 0. Villain Points: 0. Character Points: 10. Body Points: 17.

Other wrestlers. All stats 3D except: *brawling* 6D, *dodge* 6D, *lifting* 8D. Speed: 30. PDV: 3. Unarmed BDV: 4D. *Physique/lifting* bonus: +4. Hero Points: 0. Villain Points: 0. Character Points: 2. Body Points: 20.

If the heroes win, Smith grabs the microphone and announces, "The WIN—ners, and NEW HEAVYweight champions...um, what were your names again?" Killer Croc will not talk to the heroes or give them any clues at all. Wrestler asks the heroes to be stars in his new wrestling league.



If Croc wins, read this aloud:

Smith grabs the microphone and announces, "The WIN—ner and NEW HEAVY-weight champion: KIL—LER CROOOOOC!" Croc looks at Eugene and says, "You're the first ref I ever actually liked. You get to live. These chumps don't." Just as you're about to get murdered in cold blood by Croc, the lights dim, and scary music begins to play. Through your semiconscious haze, you hear an announcement blaring over the speaker system: "Now approaching the ring, the largest wrestler in the world today. He hails from Greece. He is 7'8" tall, and weighs 562 pounds. He is...ATLAS." Croc stares at the approaching giant with slack-jawed disbelief. He kicks you out of the ring to make room for the upcoming conflict. Luckily, you fade into unconsciousness, and do not have to bear witness to the horrible violence that follows.

Atlas destroys Killer Croc. The police come and take Croc away. Wrestler carries the unconscious heroes to the locker room before the police arrive, so the heroes don't have to deal with them.

Alternatively, the Narrator could have the heroes find out about Killer Croc's visit on the news. Since the crime occurs at 8:00 A.M., the heroes can hear it live as it happens! Read the following aloud:

"This is Christian Gilbert reporting live at Jimmy's Gym, the site of the tryouts for an as-yet-unnamed wrestling league. This was supposed to be a human interest story, but pandemonium has ensued! As we speak, Killer Croc is battling Atlas! Kenny, can we get a close up of that..." You see two gargantuan men pounding on each other mercilessly. This is your chance to get some action! You make your way to the gym with all the speed you can muster. By the time you get there, Croc has already beaten Atlas. The cops are busy controlling the crowd of people that gathered to watch the battle. The path is clear for you to leap into the squared circle and face down Killer Croc!

The melee that ensues is the same as the one presented above, except for two changes. First, Croc only has one-quarter of his Body Points

because Atlas did some serious damage to him during their battle. Second, Atlas is unconscious, so he won't be coming to the rescue. If Croc beats the heroes, he's tackled by a whole bunch of police officers. The heroes also find themselves in police custody. Fortunately, Wrestler bails the heroes out and drops all charges against the heroes, considering their heroic effort. The police don't press any additional charges—this time.

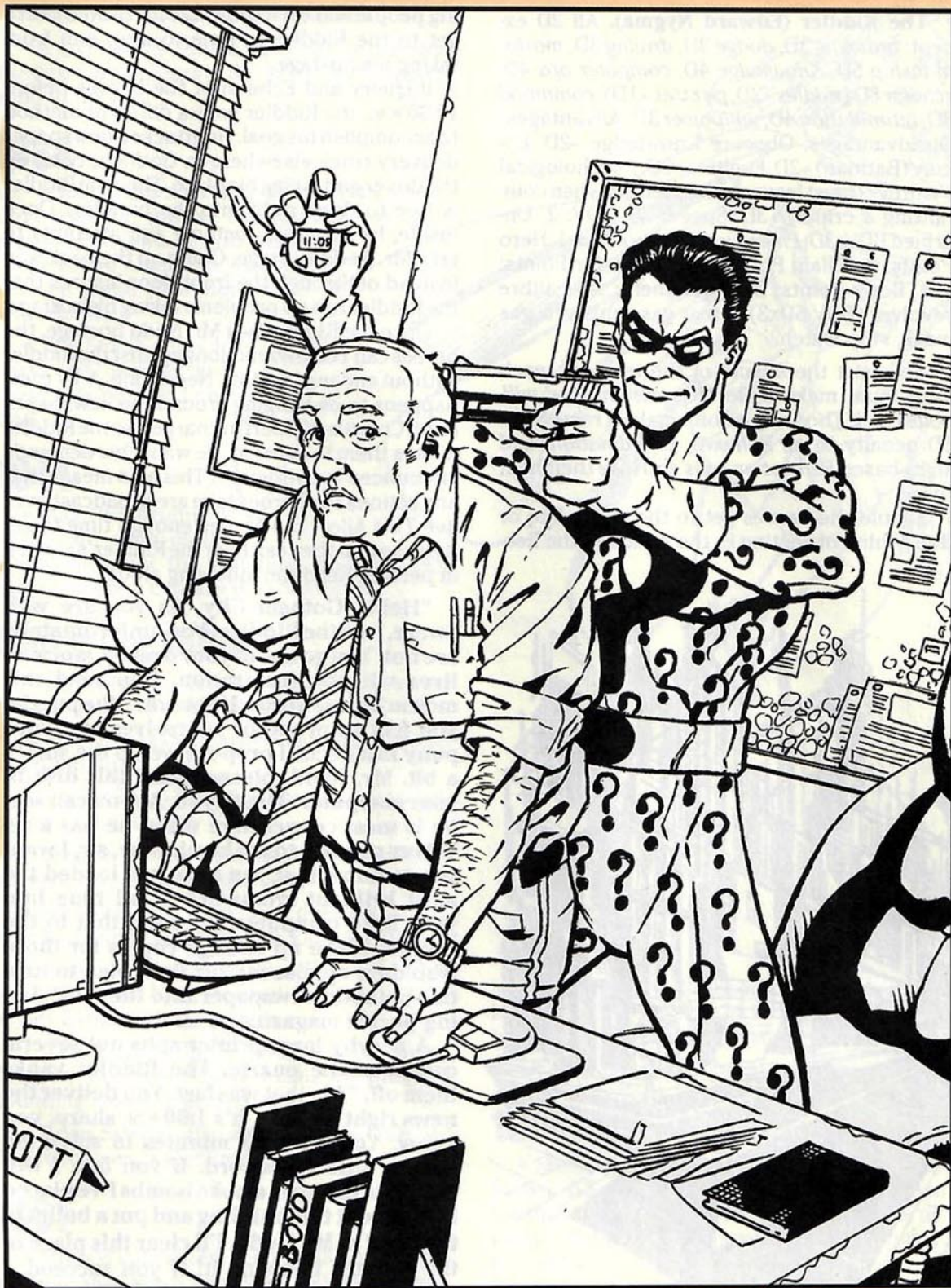
STOP THE PRESSES!

The Riddler's decided to go into business—as a puzzle-magazine manufacturer. To meet this goal, the Riddler has picked the biggest newspaper in Gotham, the Gotham Gazette, as his printer.

If this episode is part of "April Fool's Month," the heroes might arrive at the building before the designated time. Otherwise, this is one encounter they'll have to find out about on the news. Regardless, the Riddler might know about their approach. He has Query and Echo in the building across the street from the newspaper, keeping the place under tight surveillance. If the heroes hang around the place as civilians (that is, not in costume), Query and Echo don't realize they're in the area. However, if they show up in costume or if the civilian identities of any of the heroes are publicly known, the heroes have to make Heroic *stealth* rolls to avoid detection.

If the heroes are not spotted, the encounter begins well for the heroes. The Riddler takes a cab to the front door of the newspaper building. He walks right in—nobody dares impede him because of his fearsome reputation. People begin evacuating the building, but the Riddler manages to take his intended hostage: Jeremy Nedd, who's in charge of crosswords for the paper. If the heroes managed to set up inside the building or at the front door, they can engage the Riddler in combat before he can take a hostage. As the fight begins, read the following aloud:

"Riddle me this, costumed cretins. What is it that brings tears to the eyes of fools but puts a smile on the face of the wise?" The Riddler answers his own riddle by tossing a canister of tear gas on the floor while simultaneously donning a gas mask.



The Riddler (Edward Nygma). All 2D except: *brawling* 3D, *dodge* 3D, *driving* 3D, *marksman* 5D, *Knowledge* 4D, *computer ops* 4D, *scholar* 8D (riddles +2D, puzzles +1D), *command* 3D, *intimidation* 4D, *willpower* 3D. Advantages/Disadvantages: *Obscure Knowledge* -2D; *Enemy (Batman)* +2D, *Fugitive* +3D, *Psychological Disorder* (must leave riddles behind when committing a crime) +3D. Speed: 30. PDV: 2. Unarmed BDV: 3D. *Physique/lifting* bonus: +1. Hero Points: 0. Villain Points: 13. Character Points: 104. Body Points: 29. Equipment: .45 calibre revolver (BDV 5Dx3), 4 tear gas canisters, gas mask, stop watch.

To resist the effects of the tear gas, each hero must make a *Heroic resistance* or *willpower* roll. Those who don't make it receive a -1D penalty to all *Reflexes*, *Coordination*, and sight-based *Perception* rolls and lose their next turn.

Should the heroes get to the scene late or don't think of waiting in the building, the flee-

ing people make it impossible for the heroes to get to the Riddler in time to stop him from taking his hostage.

If Query and Echo spot the heroes before 12:30 P.M., the Riddler uses a different method to accomplish his goal. He attacks a newspaper delivery truck elsewhere in Gotham, tying up the driver and taking his place. Then the Riddler is free to drive right into the building. Once inside, he dons his costume and attempts to take Mr. Nedd hostage. Going up the back way instead of through the front door insures that the Riddler has no problems taking his hostage.

Once the Riddler has Mr. Nedd hostage, the heroes can't take any actions against the Riddler without endangering Mr. Nedd's life. A TV crew happens to be hanging around the newspaper (with Christian Gilbert in charge), so the Riddler invites them to come in. He wants his demands announced to everyone. (This also means that any actions the heroes take are broadcast over live TV.) Allow the heroes enough time to get there so that they can hear the Riddler's speech in person. Read the following aloud:

"Hello, Gotham City. As you are well aware, I am the Riddler. You, unfortunately, are not. You go about your dreary, 'normal' lives with no inspiration. You read this moron's crosswords. If you solve the puzzle, you feel so proud of yourselves and your puny intellects. I propose we up the stakes a bit. Mr. Nedd, please insert this disk in your computer. Thank you. As you can see, he is most cooperative when he has a revolver pressed to his head. Now, sir, I want you to know that you have just loaded the most brilliant crossword of all time into your little computer. So, send that to the printer. Make up enough copies for those who dare oppose my brilliant plan to turn this pathetic newspaper into the most daring puzzle magazine of all time."

A nearby laser printer spits out several copies of the puzzle. The Riddler yanks them off. "Ah, that was fast. You deliver the news right on time. It's 1:00 P.M. sharp, you know. You have 13 minutes to solve my simple little crossword. If you fail, I will detonate the toxic smoke bombs I've placed throughout this building and put a bullet in the head of Mr. Nedd. I'll clear this place of the rodents infesting it! If you succeed, I will let you live...until next time. The clock's ticking, my friends."



CROSSWORD

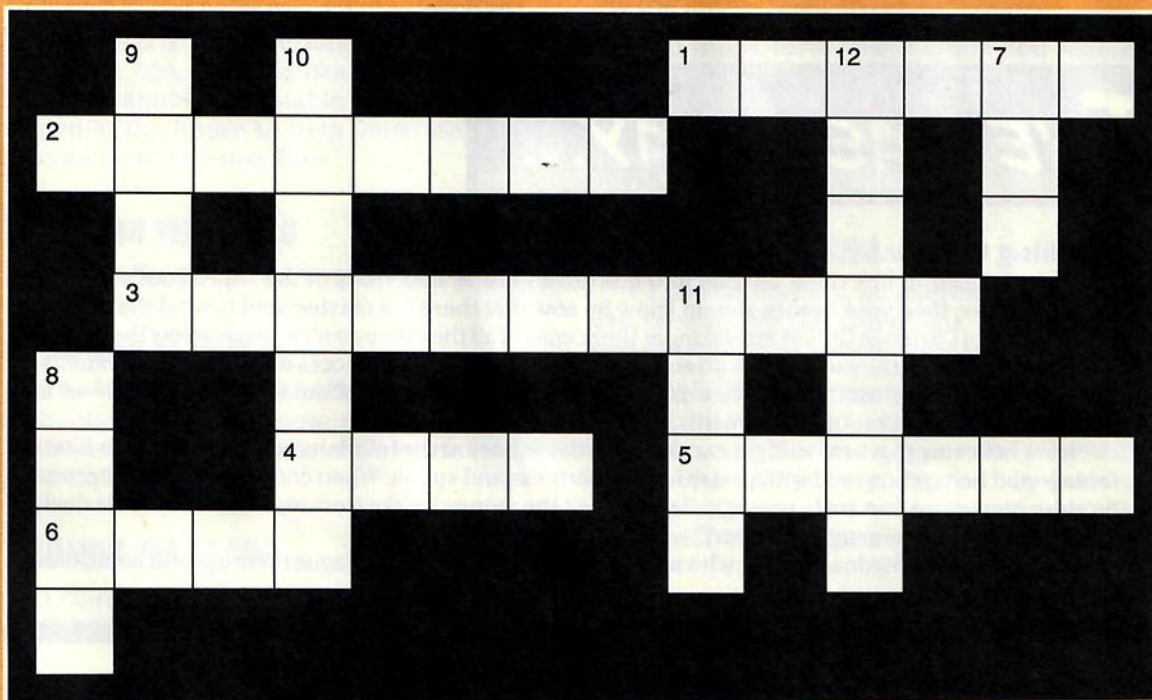
**FOR THE RIDDLER SPECIAL EDITION,
APRIL 11, 1:00 P.M.**

Across:

- 1) To coax or wheedle.
- 2) What is it that is so important that it is looked at everyday, yet is thrown away bit by bit?
- 3) What is it that is neither animal nor vegetable nor mineral, yet we use it every day?
- 4) What does a hunter hunt and a player play?
- 5) One who suffers death, such as Mr. Nedd, or grievous injury, such as me.
- 6) What are you running out of?

Down:

- 7) What is it that can be big and fat or little and white?
- 8) What do vampires and fruit have in common?
- 9) What the White Rabbit is every time he has an important date.
- 10) A dish best served cold.
- 11) A domicile for that most reviled of winged rodents.
- 12) It's only solid water or what you won't be bringing me to.



The Riddler intends to follow through on his threat. At this time, give the players Handout #2 and get out your stop watch. Give the players 13 minutes of real time to solve the puzzle. If a character has a *scholar* of 6D or higher, allow the player to use a regular or crossword dictionary.

If the heroes solve the puzzle, the Riddler seems to give up. He mutters, "I must be losing my touch." He throws down another tear gas canister and rushes out of the room. Unless there's someone who can resist the gas, the Riddler escapes.

If the heroes don't solve the problem in time, read this aloud:

The Riddler gleefully proclaims, "Time's up! Unfortunately for Mr. Nedd, his time is also up."

Mr. Nedd shouts, "Wait, please! At least let me try to solve the puzzle before you kill me!"

The Riddler considers this and then says, "Fine. You've got five minutes. And I'll even let these losers help you."

ANSWER KEY FOR CROSS- WORD...

Be sure you don't give this to the players!

- | | |
|----------------|-------------|
| 1. CAJOLE | 7. LIE |
| 2. CALENDAR | 8. BATS |
| 3. ELECTRICITY | 9. LATE |
| 4. GAME | 10. REVENGE |
| 5. VICTIM | 11. CAVE |
| 6. TIME | 12. JUSTICE |

Nygma is convinced everyone will fail. Have Mr. Nedd come up with the remaining answers. Mr. Nedd is highly skilled in word puzzles (and the Narrator has the key!). When the Riddler is defeated, he sighs and says, "Well, I didn't really want to shoot him anyway." As with solving the puzzle right away, the Riddler dashes down a tear gas canister and runs away, unless someone resisted the gas and captures him.

THE LAST DAY...

Catching Christian

If you decided to link the scenarios into one adventure as described in the "April Fool's Month" sidebar earlier, then your heroes should know by now that there is a mastermind behind the crimes.

If the hint of Christian Gilbert appearing at the scenes of all the crimes isn't enough, allow the heroes a chance to talk with the escapees. With some good browbeating and a successful opposed *intimidation* or *persuasion* roll against the escapee's *willpower*, the heroes will learn about Christian's plans—or at least what he's told the Arkham inmates.

Never believing that he would get caught, Christian is back at the television station editing his latest footage and being showered with praise for his alertness and spunk. When confronted by the heroes, he gives himself up, but vows revenge: "I will use all the money I make from my book and movie deals to get you back for ruining my career!"

The heroes have made an enemy who will more than likely return to plague them again at some time in the future.

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